

# LIFE STYLE MAG



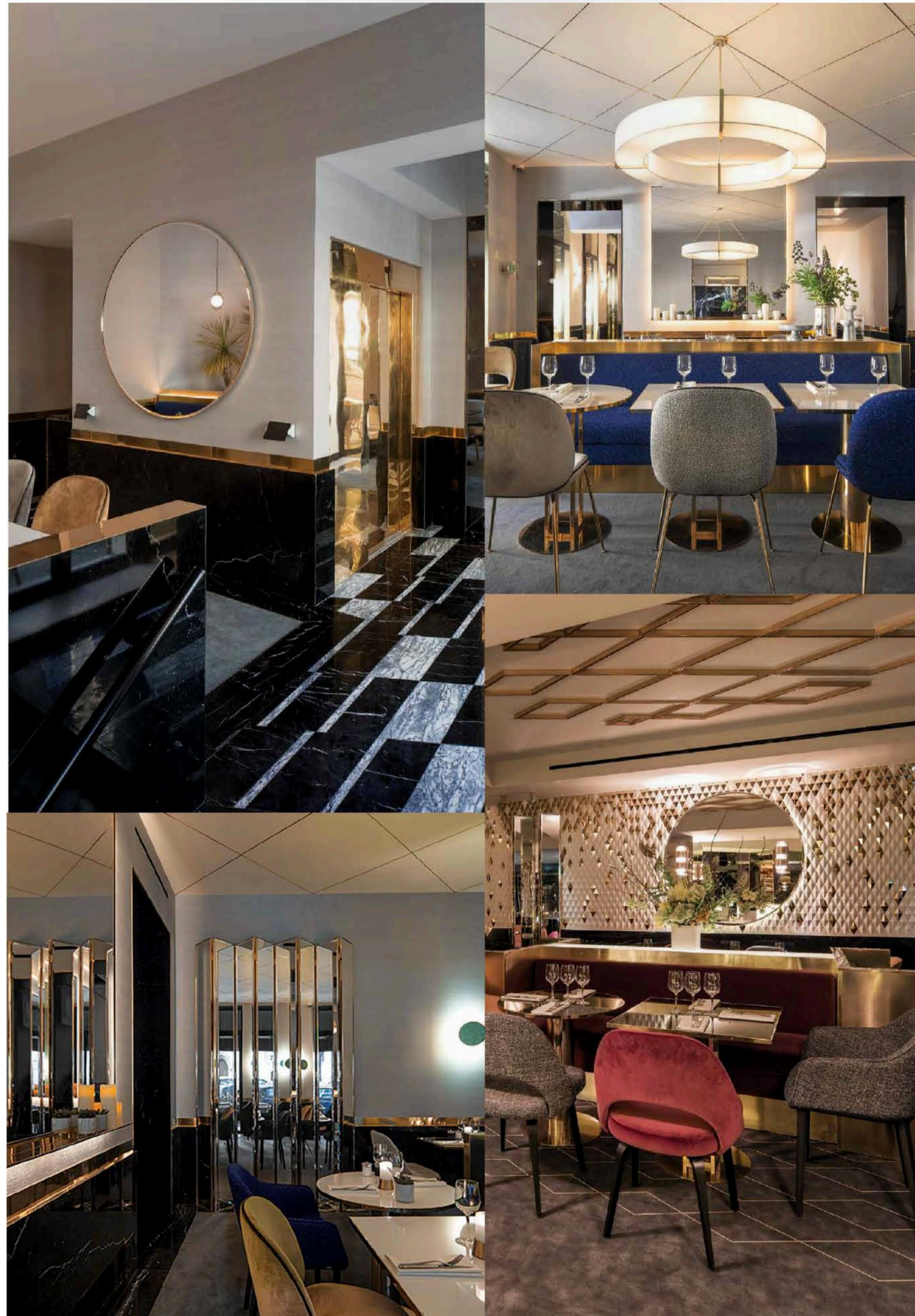


*inside out*  
***The face of modern  
 Parisian style***

UNIQUE  
 DECOR

HIS PROJECTS ARE IN SOME OF THE MOST COVETED ADDRESSES IN PARIS AND THE WORLD, BUT HIS LIST OF "MENTORS" SEEMS TO ONLY INCREASE -- A SIGN THAT THE YOUNG FRENCH RODOLPHE PARENTE IS MATURE ENOUGH TO ADMIT THAT EVOLUTION HAS A LOT TO DO WITH HUMILITY. AND A LOT OF PATIENCE AS WELL. GRADUATED FROM THE ECOLE NATIONALE DES BEAUX ARTS OF DIJON AND THEN THE ECOLE SUPÉRIEURE DES ARTS DÉCORATIFS OF STRASBOURG, THE DESIGNER GAVE US AN EXCLUSIVE INTERVIEW AND SPOKE MORE OPENLY ABOUT HIS WORK AND INSPIRATIONS.





"THE RESPONSIBILITIES OF DESIGNER RESIDE IN THE WAY TO KNOW ALL THE CUSTOMER WISHES TO DEVELOP OR NOT A PROJECT IN AN ETHICAL APPROACH. EACH DESIGNER HAS HIS OWN PARADIGM ON SUSTAINABILITY. I TRY TO WORK WITH LOCAL PRODUCER, WITH NATURAL FINISHES AS STONE, METAL TO HAVE INERT WASTE AND ALSO TO CREATE TIMELESS DESIGN"

Your projects fuse together contemporary and vintage elements with ease. Which genre of design do you identify most closely with? I find it too pretentious to talk about design style when you start your career. I rather have a common process for my projects: to define life scenario like a film director, to define characters and scenes, environments. Even if atmospheres are all different, there are indeed systematic touches: I like the mix between raw or poor materials and more noble or sophisticated materials. And as you may notice, I also enjoy having a touch of brass and concerning what you asked about the colour specifically I try to use a blue in any of my work, even if just a subtle detail, like a colourful accident. The materials enter into the process to wrap the project. I like to use subtle materials, without any established ideas around them to create audacious assemblies. The rigor behind the line and the perfect control of proportion is also fundamental in my work. I do not like architectural posturing or the effect made for the effect itself. What is your relationship with color? Do you think that minimalism or the usage of colors in a project can transform people's experiences and how they perceive life? In your opinion, which is the greatest legacy left by Jean Michel Frank and Pierre Chareau? In which ways do their projects influence you? I love the way that JM Frank has developed his atmosphere without any established ideas of middle-class interiors. He has tried to open the vision of interior design: the simple and austere arrangement, a will of create timeless interior without decor but a sense of elegant atmosphere. I really love the sense of proportion in the Pierre Chareau works. He has been an amazing interior design who has worked with natural light as "The glass house" in Paris. The modernism was plain of hope and faith to develop beautiful furniture with a sens of gesture. What does it mean to have worked at Andrée Putman's agency? In which ways did this experience affect your style and career? Andrée was an interesting guide to affirm a story-telling in the interior design project. She has learnt me the talent to tell amazing scenari and to develop confort interiors with the sense of details and amabilities, the beauty of gesture, to not forget these little things that you will keep in mind. Having designed hotels, residences, scenography and business offices, you have had contact with different sorts of customers and target groups. Which of these markets do you identify the most? Every project is a special story that I try to tell and I am really attached to everyone even if there are numerous projects with huge differences. The Concrete Flat is a very special project because the client had a very original idea about what he wanted: he asked me to conceive a flat with Twin Peaks by David Lynch as the main inspiration. He wanted to feel like the dwarf

dancing in one very precise scene of the movie. It was awesome to bring an answer to such an inspiration and it encouraged me to be even more curious about everything. How do you see the relation between consumption, new design, and sustainability? In your opinion, in what way should society work on the fact that nowadays consumption and the frequent new launches generate questionings about the utility and longevity of such products? The responsibilities of designer reside in the way to know all the customer wishes to develop or not a project in an ethical approach: each designer has his own paradigm on sustainability. I try to work with local producer, with natural finishes as stone, metal to have inert waste and also to create timeless design. As a member of the French Council of Interior Designers, which advice would you give to someone starting in the profession? I can advise to keep faith, to work hard beyond the question of style. Do not forget that we work in a reality of construction and economy. There are no artistic projects without passion! It is a very emotional work that needs a lot of passion in order to go further and give the best for each project. I like the fact that each project is unique and is a way to tell a new story. It is important to be in love with your work but I would say that it is much more important to be in love with the drawing, the materials, the buildings, the architecture and all make an outstanding interior design than in love with the title 'designer and interior architect'. I see a relation between your work and Art. What's your opinion about design art? A lot has been launched in the product design universe. How can you keep on being original? Art is naturally inspiring. I just need to be able to adapt to the context to give the right tone that matches the project. I love Valentine DeWain, Olafur Eliasson, their vision of material and color to change our perception of space. I really appreciate when artists as Jenny Holzer take powerfull action on architecture. Donald Judd or James Turrell are also very talent artists who inspiring my work. Concerning the interior designers, I admire the work of Gio Ponti, Eileen Gray, Peter Zumthor, Rudy Riccioi for most contemporary ones. I love diversity and going through the path of designers and being inspired by what I see in daily life. How do you establish the limit between decorative art and design? In which moments do you believe these two forms of expression can coexist in object design? For me there is no limit, these universes coexist. The question is only based on the production: design product involve industrial production in a large edition and decorative art imply traditional craftsmanship in limited edition. The items/furniture/object can absolutely live together but their story are different in their own way of production. You can also introduce the question of Art. ●