

PAD London 2025

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STAND B14

PRESS RELEASE

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Berkeley Square
London W1J 6EN, UK

After winning the Best Stand award last year, Laffanour | Galerie Downtown returns to London, in the heart of Mayfair, with a selection of iconic design pieces. For this 17th edition of the PAD London, the gallery deploys its scenography around a remarkable rosewood panelling, created around 1924 by the architect Pierre Chareau. Coming from the Parisian apartment of Mr. Léon Bril, this singular piece is a true manifesto of Chareau's architectural thought and occupies a central place in an immersive and refined layout.



Pierre Chareau (1883–1950)
Archive images

The Downtown gallery booth also unveils museum-quality pieces by Jean Prouvé, Charlotte Perriand, José Zanine Caldas and artist Vassilakis Takis in dialogue with contemporary creations by Richard Texier and Choi Byung Hoon.



Jean Prouvé (1901–1984)
Armchair Direction

The gallery also presents the Direction armchair designed by Jean Prouvé around 1950. A major figure in French design, the architect and builder imagined the majority of his iconic pieces at a pivotal moment in the post-war period, rethinking housing and furniture in order to meet the needs of a society in complete reconstruction. Its black lacquered curved steel structure, combined with a seat and backrest upholstered in red leather and its two wooden armrests, this piece perfectly embodies a quest for balance between solid comfort and elegant simplicity.

Designed to be functional and accessible, the Direction chair fully embodies the Prouvé ethos. Committed to industrial production designed in the interest of the greatest number, it thus illustrates the modernist ideal of a design that is both democratic and sustainable. With its sleek aesthetics and visionary design, it remains strikingly relevant today and fits equally into any type of interior.

A pioneer of French design, Charlotte Perriand has profoundly marked history with her approach to furniture that is both humanistic and functional. At the end of the 1920s, she joined the studio of Le Corbusier and Pierre Jeanneret, where she helped redefine the codes of modern design by developing a methodical and innovative aesthetic. In the following decades, his stays in Japan and more broadly in Asia, nourished his aesthetic language with a new sensibility. She is passionate about natural materials and traditional know-how, honing her ability to combine quasi-industrial rationality and organic warmth, to infuse her work with a universal and timeless dimension.



Charlotte Perriand (1903–1999)
Coffee table

For PAD London, Laffanour | Galerie Downtown presents a rectangular coffee table made around 1960. Its mahogany top rests on four folded sheet steel legs, lacquered in black. The combination of a precious wood and a metal structure perfectly illustrates the desire for sobriety while retaining a certain element of elegance. Part of a sustainable vision and designed for everyday life, this creation testifies to the maturity of his work in the 1960s.



José Zanine Caldas (1919–2001)
Bench seat

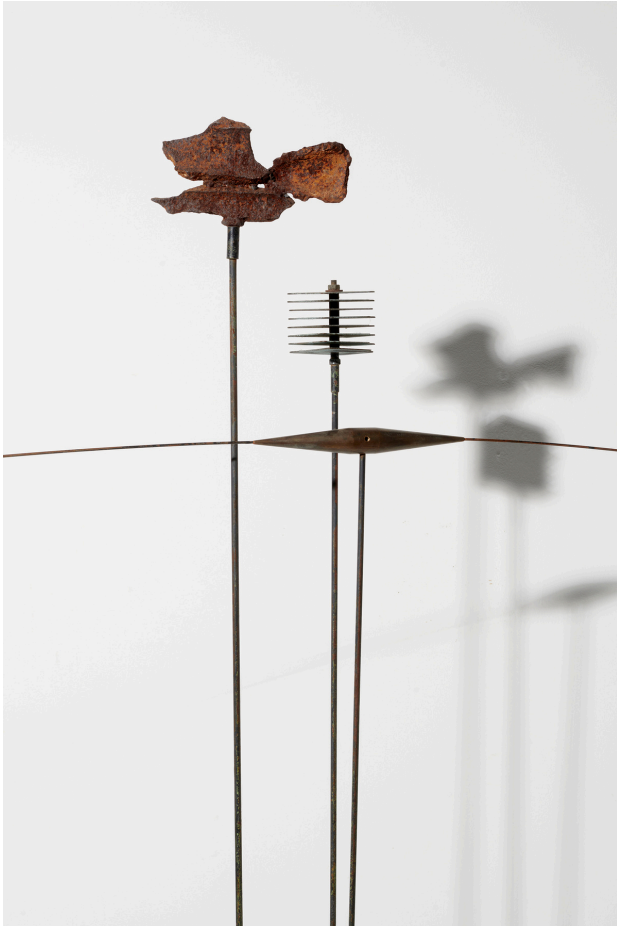
A major figure in twentieth-century Brazilian design and architecture, nicknamed the "master of wood", José Zanine Caldas is distinguished by his self-taught career and develops a practice between art and craftsmanship, driven by an innovative ecological awareness.

From the 1950s onwards, Caldas cut massive blocks of wood directly and designed unique and powerful pieces, often made from trees that had already been felled. He calls this work "móveis denúncia", i.e. a piece of "denunciation" furniture intended to alert people to the destruction of forests and to promote a respectful relationship with the environment.

In 1972, he created a bench in exotic wood (oiticica), whose sober line and raw material exalt the natural beauty of wood. Its density and warm hue give the piece a real sculptural presence. Illustrating his approach, this work testifies to his attachment to the respect of nature and the promotion of traditional know-how. Throughout his career, José Zanine Caldas has explored the bridges between design, sculpture and architecture, defending a vision in which man and nature maintain a constant dialogue.

"Monster eyes went on and off, rails, tunnels, an iron jungle. Multicolored signs, railings, passages. »

- Vassilakis Takis



Vassilakis Takis (1925–2019)
Sculpture *Signal*

Among the major works presented on this occasion, Vassilakis Takis, sculptor and visual artist, occupies a prominent place with a *Signal* sculpture dating from 1976. Made of metal, the Takis *Signals* are composed of thin iron rods topped with ornaments, often made up of found objects. This kinetic work, one of the artist's first important pieces, embodies his sensitive and poetic exploration of magnetism, a true trademark in his approach.

Materializing a tangible industrial universe, these sculptures are inspired by the Calais train station, where Takis was first fascinated by what he described as a "forest of signals". Oscillating between art, science and spirituality, her creations move according to invisible magnetic fields, with the aim of reinventing our relationship to space, sound and movement. By capturing imperceptible forces, the artist invites the viewer to listen to the world in a new way.

For this London edition, the gallery is also honoring the work of Richard Texier, a key artist on the contemporary scene, whose work has been analyzing the links between imaginary and real worlds for several decades. Passionate about zoology, he claims a practice nourished by his "addiction to the forces of nature" and by a deep desire to celebrate the beauty of the world. His sculptural objects, often inspired by fauna and flora, explore the notion of hybridization and give his universe a dimension that is both organic and poetic.

The Savana Circus floor lamp, designed in 2019, is distinguished by its singular aura. Made of patinated bronze, this work goes beyond the simple functionality of the object to assert itself as a work of art in its own right. By making light a sensitive and poetic experience, Texier reveals his ambition to put nature back at the heart of our daily lives.



Richard Texier (B. 1955)
Floor lamp *Savana Circus*



Choi Byung Hoon (B. 1952)
Table Afterimage 012

Inspired by Taoism and Zen, Choi Byung Hoon reveals the essence of materials to expose their beauty to all eyes and also plays with the boundary between sculpture and function. His creations invite serenity and meditation. An emblematic artist of contemporary Korean design, he is honored by Laffanour | Downtown Gallery with the Afterimage 012 table designed in 2012. Conceived as a functional sculpture, this piece explores the notion of balance and purity in design. Its oval stained wood top rests on two heterogeneous legs, one in white stone, the other in the same wood as the top, establishing a subtle contrast between colors and material.

Through this selection, Laffanour | Galerie Downtown highlights the resolutely timeless character of these pioneering works in the history of design.

COMING UP IN PARIS IN OCTOBER 2025:

- Participation in Design Miami. Paris from 21st to 26th October at the Hôtel de Maisons, 75007
- Exhibition in collaboration with Charles Riva Level III edition October 7th to 31st at 18 rue de Seine, 75006
- "Thrones 2" exhibition by downtown+ from 17th to 22nd October at 11 rue Las Cases, 75007

ABOUT **LAFFANOUR | GALERIE DOWNTOWN**



François Laffanour © DePasquale+Maffini

Since its opening in the early 1980s, the Downtown Gallery, created by François Laffanour, has explored and shown twentieth-century architects' furniture through its exhibitions, helping to rehabilitate and enhance the masters of post-war architecture.

In the aftermath of the Second World War, designers and architects brought another conception to the art of furnishing, dictated by a need for freedom and efficiency, in the service of a new art of living in an era of technological and scientific, but also sociological, demographic and social development.

The Downtown gallery also holds the archives of the Steph Simon gallery which, from 1956 to 1974, represented and edited the furniture of Charlotte Perriand, Jean Prouvé, Serge Mouille, Georges Jouve and Isamu Noguchi.



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