



PAD

P A R I S
DESIGN + ART



ATUXUA HUMBERTO CAMPANA

Named after indigenous Brazilian masks known for their intricate craftsmanship and symbolic significance, the Atuxuá cabinet showcases the intrinsic beauty of Sabai grass - a raw fiber native to India primarily found in the eastern and northeastern regions of the country, blending historical significance with contemporary design.

Humberto Campana's creative process operates in a perpetual present, deftly capturing fleeting moments within his designs. A storyteller through creation, he transforms ordinary objects into extraordinary pieces. «For this collaboration, I wanted to work with raw materials and take into consideration a craft traditional from India, which is why the Atuxuá piece is made with natural fiber and brass. The intricacy of the Sabai grass and the metalwork represents a parallel between the spirituality, rituals, and religious syncretism we can find both in India and Brazil.» (H.C)

Drawing inspiration from India's landscape and shape of traditional local bamboo objects, this grass cabinet is meticulously tied together with brass wires as delicate as the fiber itself, faithfully emulating the traditional technique used to bundle grass for trade. Weeks of hand work were spent sewing each blade of grass onto a bamboo lattice to recreate the impressive mass that Sabai grass represents during its harvest. The wild coat covers a solid brass structure created in Jaipur with æquō's partner workshop Frozen Music. Designed by Humberto Campana for the gallery, this exclusive work continues the tradition of paying homage to a nation through exceptional design.

ATUXUÁ Cabinet
Sabai grass, solid brass
Estúdio Campana for æquō
L160 x W60 x H185 (cm)
Edition of 2 +1 AP



Atuxuá Cabinet
Sabai grass, brass
Estúdio Campana for æquō
L160 x W60 x H185 (cm)
Edition of 2 +1 AP





SLABS
LINDE FREYA TANGELDER
DESTROYERS/BUILDERS

Trained at the prestigious Brazilian studio Estudio Campana, and a former student at the Design Academy in Eindhoven, Netherlands, designer Linde Freya Tangelder founded her studio Destroyers/Builders in Belgium in 2014. Her signature is remarkable as the control of shapes and her research on raw materials blend with perfection. It is in this momentum of perpetual exploration that in 2023, Æquo invites Linde to extend this aesthetic research to India. Equally passionate about craftsmanship, she begins her research on the technique of metal repoussé. This traditional and multicultural method involves shaping metal sheets over a form, sometimes in wax, sometimes in wood.

In her exploration of materials, Linde finds inspiration in the rugged landscapes of Karnataka in India, where granite stone boulders meld into each other, shaping new volumes from leftover fragments. Embracing a primitive ethos in her interpretation of repoussé, opting not for over-designing but instead allowing the intrinsic qualities of the material to guide her technique.

While the architecture of central India guides her forms, the exploration of repoussé takes on an inspirational guise that leads to the development of a new technique. The principle of the traditional method remains, but its form is entirely reinvented; rather than using a thin sheet of metal, a thick surface of German silver entirely envelops hand-carved teak wood blocks, molded into the desired shapes. It is thanks to the innovative proposition strength of the gallery's partner workshop based in Alibag, across Mumbai, and headed by Jeevaram Suthar, that this technique was born. These blocks are then joined together through brass soldering points. The fusion of untouched welding reflects a commitment to honesty in the process, where details serve as a visual language. Wooden molds provide structural support, hidden within the final piece, while metal components are bound by the strength of the solder.

This serendipitous union of shapes, akin to a pattern emerging from happenstance, informs her general approach to design. Another avenue of her creative inquiry lies in flat shapes, where patterns emerge from the accidental arrangements of leftovers. This penchant for utilizing remnants extends to her mother's practice of crafting natural stone paths in her garden—a nod to the organic beauty of imperfection.

SLABS Collection
German Silver, teak wood, brass welds
Linde Freya Tangelder for Æquo

SLABS Cabinet
German silver, teak wood, brass welds
Linde Freya Tangelder for Æquo
L73 x W30 x H71 (cm)
Edition of 11



SLABS Chair
German silver, teak wood, brass welds
Linde Freya Tangelder for Æquo
L59.5 x W49.5 x H75 (cm)
Edition of 11



SLABS wall light
German silver, teak wood, brass welds
Linde Freya Tangelder for Æquo
L18 x W10 x H44 (cm)
Numbered Edition





SARPÁ LOW TABLE GARCÉ & DIMOFSKI

Based in Lisbon, Garcé & Dimofski explores contemporary design in its entirety. Both designers, interior architects, and collectors of contemporary and antique pieces, Clio and Olivier take pleasure in expertly assembling joyful, generous, and intriguing furniture. Settling in Portugal, the duo surrounds themselves with exceptional craftsmanship, which they explore throughout their collections. In 2023, Æquo invites them to take part in the Indian artisanal adventure that the gallery initiated two years ago.

In their collection imagined for Æquo, they incorporate animals and chimeras into their furniture, inspired by Indian decorative arts rich in symbols and beliefs. Each piece creates an opportunity for a local technique to express itself. Thus, the Sarpá coffee table, made of aluminum poured into sand, creates a ripple effect like liquid scales, culminating in a leg transforming into a serpent with eyes set with green onyx. The snake, a symbol of transformation and wisdom, holds profound significance within the confines of a home. Across civilizations, it stands as an emblem of renewal and regeneration. Shedding its skin, the snake signifies the eternal cycle of rebirth, its sinuous form whispering of mysteries untold, inviting seekers to delve into the depths of their own consciousness.

SARPÁ Low table
Poured Aluminium, green Onyx
Garcé & Dimofski for æquō
L178 x W106 x H32 (cm)
Edition of 11

SARPÁ Low table
Poured Aluminium, green Onyx
Garcé & Dimofski for æquō
L178 x W106 x H32 (cm)
Edition of 11





ESMAL FLORENCE LOUISY

A fusion of glass and copper, borne from the embers of a wood fire. Enameling, an ancient art form with its origins traced back to the illustrious Mughal era in India, takes center stage in the Esmal Collection. Passed down through generations, skilled artisans handcraft each object using age-old methods, ensuring that their beauty and quality remain unparalleled.

The true marvel of this particular process, developed by æquō and Florence Louisy, unfolds when the carefully crafted pieces are placed within a grand, crackling wood fire. The intense heat causes the powdered glass to melt wildy and meld harmoniously with the copper. As the flames dance around, the copper acts as a canvas and the glass fuses with the metal, creating a mesmerizing texture. Every step in the enameling process requires precision and expertise. The artisans deftly control the firing process, adjusting the temperature and duration to achieve the desired effect. This fusion of glass and copper is an alchemical wonder of India's rich cultural heritage, turning raw materials into timeless pieces of art preserving its artistic legacy for generations to come. The Esmal Collection extends its allure beyond smaller objects, featuring ongoing furniture pieces, each contributing a touch of singularity to any living space. These pieces are more than just artistic expressions of contemporary design; they serve as living testaments to India's unique techniques, the signature of our gallery.

ESMAL Console
Glass enameled copper
Florence Louisy for æquō
L97 x W40 x H147 (cm)
Edition of 11

ESMAL Console
Glass enameled copper
Florence Louisy for æquō
L97 x W40 x H147 (cm)
Edition of 11



ESMAL Light
Glass enameled copper
Florence Louisy for æquō
L21 x W10 x H81 (cm)
Numbered Edition





OFFICE FLOOR LIGHT FLORENCE LOUISY

The collection marks a significant addition to the gallery's diverse material repertoire by introducing the rich and versatile element of copper. A series of four office pieces has been conceived, utilizing large, weathered copper plates. These plates, through careful oxidation and skilled craftsmanship, are expertly bent and meticulously assembled to form a harmonious ensemble. These voluminous creations carry within them a profound connection with India's soil, as native copper has been sourced from the depths of Indian earth since time immemorial.

OFFICE Floor Light
Oxidised copper
Florence Louisy for æquō
L28 x W14 x H190 (cm)
Numbered Edition



TAVIT CHAIR
FLORENCE LOUISY

A close and intimate relationship with a material, nurtured throughout many years, becomes a singular tale of trust between maker and matter. Tavit, a collection of four bronze pieces, is the result of such a journey among metal workshops in Mumbai, which challenges the limits and capabilities of metal casting.

The astonishing sensibility within the workmanship is visible in these objects' contrasted textures, between their patina exteriors and warm reflective interiors. The chair was initially sculpted in plaster, using only wire mesh and a metal spatula as tools. The shape of the chair was then developed spontaneously, layer by layer, without any preconceived ideas of the final outcome. It is this sculptural process that gives the Tavit chair its uniqueness and rarity.

TAVIT Chair
Casted Bronze
Florence Louisy for æquō
L60 x W36 x H75 (cm)
Limited Edition of 11



CAMUR FLORENCE LOUISY

The Camur table stands out for its remarkable shape, crafted with balanced curves. Designed by Florence Louisy for Æquo, this sculptural furniture conceals an engraved poem that one appreciates as they approach its surface. Inlaid into a teak tabletop, each letter is hand-cut from a brass sheet, with the negative space cut into the surface and the letters meticulously inlaid one after the other.

The poem, reimagined as if from the depths of a dream, is fragmented yet poignant, embodying the power of the dream and the universal gift of imagination in the act of creation. It evokes the creative process that guides the designer through her collections. On the table, there is no beginning, no end, like an infinite loop of words to immerse oneself in.

*Dreams weave tales in slumber's embrace
Unveiling mysteries with gentle grace
Through metaphors, an unseen realm takes shape
Where senses and forms entwine a tapestry untold
In vulnerability's realm, treasures unfold
Unleashing wonders where boundlessness dwells
It lies in the hands of all.*

Camur Table
Teak wood, brass
Florence Louisy for æquō
L296 x W132 x H72 (cm)
Limited Edition of 11

Camur Table
Teak wood, brass
Florence Louisy for æquō
L296 x W132 x H72 (cm)
Limited Edition of 11





FELTED FLORENCE LOUISY

Hung on the walls, two tapestries create an elegant interplay of volume. Their refined design presents a subtle duality: a broad, substantial rectangle, incised at two strategic points, intertwined with a slender piece that threads through the base, yielding a commanding presence.

Felt, a material with rural origins, has played a lasting role in India's artisanal heritage for centuries, notably among nomadic and mountain communities. The technique and skills have not changed much over the years. Even the tools and their names are the same. It is said that craftsmen formed a group of mobile artisans. They lived for a few days in a village as honored guests and made felt from the wool provided by the villagers. They moved on to the next village with the money provided for their skills.

The locally sourced felt from Kashmir in these tapestries encapsulates the essence of northern India. The felting process itself is a combination of agitation, moisture, and pressure, resulting in the interlocking and matting of the wool fibers to form a dense fabric. Taking center stage in their environment, these soft pieces act as both tactile and acoustic enhancers, enriching the sensory interior environment.

Felted tapestry
Wool
Florence Louisy for æquō
L171 x W135 x D5 (cm)
Numbered Edition

Felted tapestries
Wool
Florence Louisy for æquō
L171 x W135 x D5 (cm)
Numbered Edition





**« MINE »
KRISTIN YEZZA**

In India, the treasure box stands as a steadfast guardian of collections of objects and jewelry of great significance to its owners. Like a miniature cabinet of curiosities, these boxes are rooted in family traditions and are passed down from generation to generation, both for their form and their contents. Adorned with precious metals, stones, or pearls, they each demonstrate a specific craftsmanship that must match the treasures they hold.

Ceramist Kristin Yezza, in her studio in Ohio, explores the concept of whimsical, timeless objects that she enjoys seeking and acquiring, but also creating in the hope that a hundred years from now, after passing through many hands, someone will acquire them, amusing and marveling in the same way she does with today's antiques.

Thus, the treasure box takes on its full meaning in this collaboration from one end of the world to the other. What will be the future of this box, handcrafted by Kristin in the United States, traveling to India, cast in brass and silver-plated as tradition dictates for treasure boxes in Rajasthan? A rebellious, joyful, and contemporary design meets the ancestral techniques of our country, giving this object the allure of a true jewel, concealing a well-guarded secret.

« Mine » box
Silver plated brass
Kristin Yezza for æquō
L15 x W11 x H10 (cm)
Numbered Edition

« Mine » box
Silver plated brass
Kristin Yezza for æquō
L15 x W11 x H10 (cm)
Numbered Edition





BEDSA VALÉRIANE LAZARD

A graduate of the Design Academy of Eindhoven, Valériane Lazard had a rigorous training in product and interior design. Her research for her collaboration with æquō began in a rare, highly regarded book, *The Cave Temples of India*, which was first published in 1880 and authored by Scottish-born indigo planter James Fergusson.

It is here she discovered section drawings of Bedsa, the Buddhist rockcut monuments near Pune, and of Ajanta, the well known caves near Aurangabad dating from the 2nd century that have inspired many contemporary architects. The monumental formations she discovered informed the hollowed proportions of this chair and daybed - they are both massive structures of teak wood, hand carved with great voids by craftsmen in Bangalore. With a lightness that is in contrast to the monolithic form, a cushion and mattress was given equal thought in its development. Using the book *Crafts of India: Handmade in India*, edited by Aditi Ranjan and MP Ranjan, as her reference, Lazard happened upon the technique of mooda rice packaging. The roped straw pillow was created in the rural village of Gadag in Karnataka. Originally, mooda was made for transportation within paddy fields. Selected for its primitive aesthetics that complement the carved chair and daybed, the cushions give the illusion of being a haphazard bed of straw but are in fact meticulously crafted to perfectly fill the voids.

BEDSA Chair
Hand carved Teak wood and Kauna Grass
Valériane Lazard for æquō
L82 x W56 x H46 (cm)
Edition of 11

BEDSA Chair
Hand carved Teak wood and Kauna Grass
Valérieane Lazard for æquō
L82 x W56 x H46 (cm)
Edition of 11

