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bespoke Guest Editor Yasmine Ghoniem Exceptional design

ISSUE SIX OF SIX COLLECTABLES

YSG

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Flack Studio

Schmölzer Architecture

Shabnam Gupta

Nasim Köerting

Louis Barthélemy

Studio Renesa

Yunizar

Luke Malaney

Charlotte Perriand

Nic Fern

Khaled El Mays

Laura Gonzalez

Karim Boumjimar

Rio Kobayashi

Laurids Gallée

Eugenie Kawabata

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Saint Laurent and Charlotte Perriand





With chrome and leather, drink pockets, and steel her mediums of choice in a career that spanned from crazy chalets to industrial rockers, Charlotte Perriand's work was completely unique. Made for each space, she took her time in navigating the mood and needs of an environment. "I like being alone when I visit a country or historic site. I like being bathed in its atmosphere, feeling in direct contact with the place without the intrusion of a third party," she writes in her autobiography, *Charlotte Perriand: A Life of Creation*.

Describing her role in furniture and interiors with Le Corbusier and Pierre Jeanneret as "three fingers on one hand", Perriand was already like no other. Indeed, after being dismissed by Le Corbusier as an embroiderer, he immediately employed her having visited her 1927 aluminium and glass installation with steel tube furniture for Bar Sous le Toit at the Salon d'Automne. During her tenure at the Le Corbusier studio, she designed the B301 sling back, the LC2 Grand Confort chair, and the B306 chaise lounge— all aligned to his premise that a chair was a machine for sitting.

In 1937, she departed the Le Corbusier Studio to work with Fernand Léger for the Paris Exhibition. She then worked with Jean Prouvé, before traveling to Japan as advisor

on industrial design to the Minister of Trade, and was later exiled to Vietnam at the outbreak of war in 1942. Exploring the craftsmanship of Vietnam, she continued to design, before returning to Paris in 1946 to work with Prouvé and Le Corbusier, among others. Her work was in demand, and by 1966 she was designing extraordinary buildings such as the the Méribel ski resort, the League of Nations building for the United Nations in Geneva, the remodelling of Air France's offices in London, Paris, and Tokyo, and Les Arcs ski resort from 1967, which fully explored her interest in prefabrication.

With time, a far greater appreciation of this incredible designer has emerged. This year, during Art Basel Paris, Galerie Patrick Seguin presented a unique exhibition of four pieces — a collaboration between Saint Laurent and Perriand's heirs — under the artistic direction of Anthony Vaccarello.

Designed between 1943 and 1967, some as one-offs, others as prototypes, each piece has been meticulously reproduced using archive drawings, original models, or one-off pieces to faithfully represent Perriand's original vision. The partnership reflects Yves Saint Laurent's admiration for the work of Perriand, whose pure modernity is echoed in his own creations.

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OPPOSITE
Le Fauteuil Visiteur
Indochine, (1943) &
La Table Mille-Feuilles
(1963). Courtesy of
Galerie Patrick Seguin.

ABOVE
La Banquette de
la Résidence de
l'Ambassadeur du Japon à
Paris, (1967). Courtesy of
Saint Laurent.