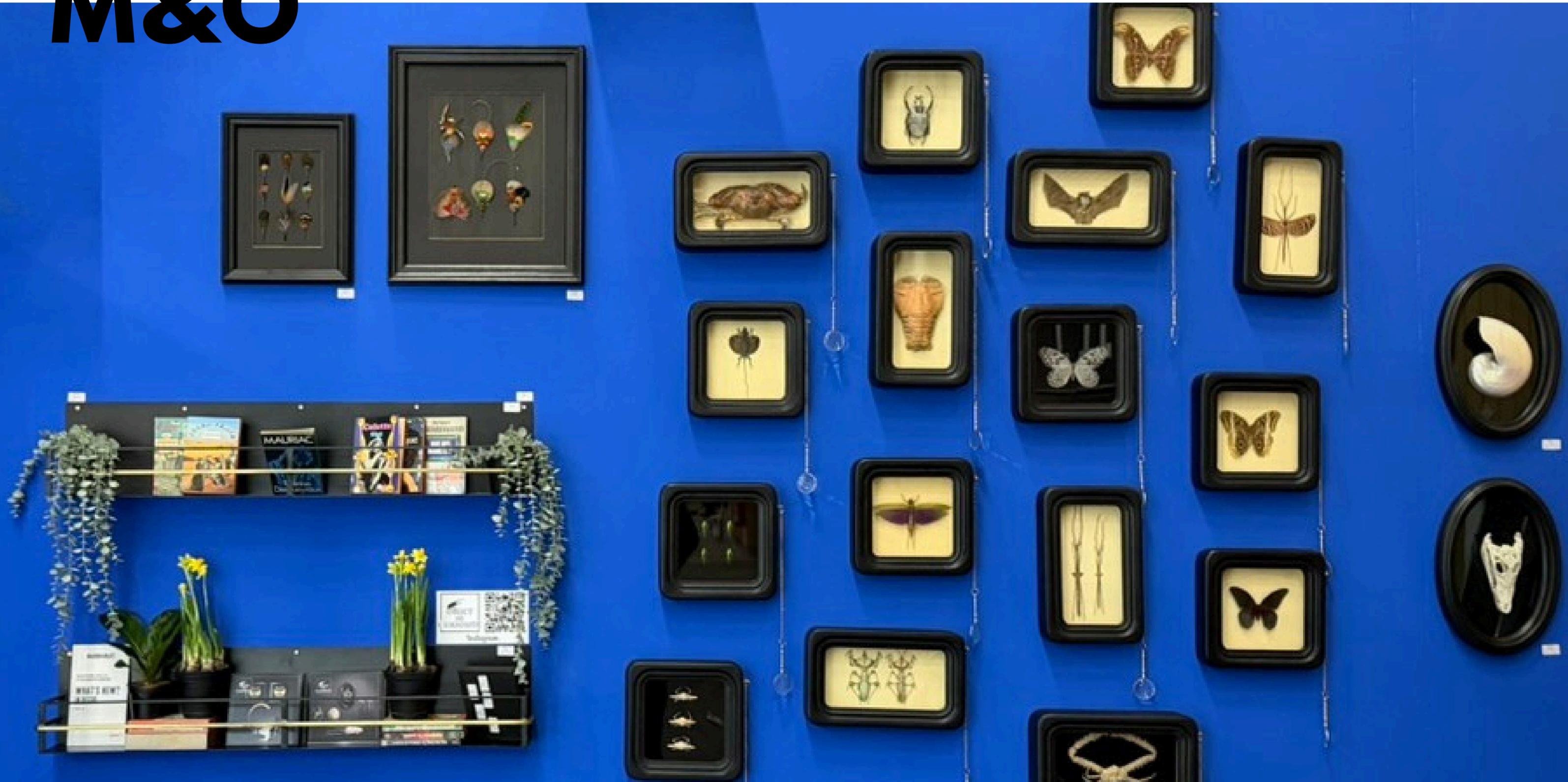


January 2026

M&O

UNDERSTANDING OUR SCENOGRAPHY



IT ALL STARTED WITH HIM!



The theme of Maison & Objet 2026 is: **Past Reveals the Future.**

This immediately brings to mind a piece we have in our atelier: a Russian cosmonaut suit (Vinogradov Pavel Vladimirovitch - MIR-24 mission). A nearly retro-futuristic object. In the 1980s, going into space represented a possible future. A projection. A promise. Space embodied imagination.

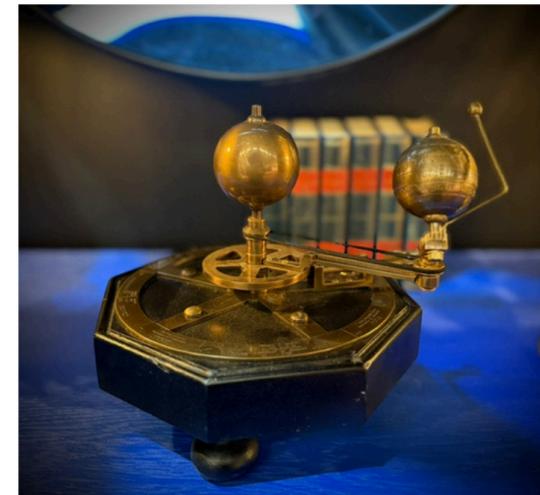
There is blue on this suit. A bold blue. Almost electric.
This blue holds our attention.

It feels joyful. Lively. Slightly at odds with the muted palettes that often dominate scenographies. A little outside the trend, too. And that is precisely what we want.

In a more complex moment, we feel the need for a stand that breathes. That makes people smile. That invites them to dream.

This blue becomes our guiding thread.

WHEN DECOR BECOMES EMOTION



The cosmonaut is not merely a striking visual presence; he immediately opens up a broader horizon – that of space – with all it implies in terms of distance, immensity and suspended time. Around him orbit pieces that extend this sensation: meteorites, a fragment of the moon, a planetarium, mineral spheres, forming a cabinet of curiosities oriented toward the universe rather than a simple accumulation of objects. The striking effect of the blue concave mirror intensifies the whole.

Fossils naturally belong within this constellation. At first glance removed from the imagery of space, they nonetheless share the same depth of time. Whether it is a rock that has travelled through space or an ammonite frozen for millions of years, time exceeds the human scale and ceases to be linear. We seek to create a quiet dialogue between an imagined future and a fossilised past.

The intention remains simple. We want a stand that feels lively and luminous, capable of prompting both a pause and a smile. The vibrant blue, the moon, the orbiting arrangement of pieces are not about spectacle, but about a clear purpose: to create a space where one looks up and allows oneself, for a moment, to dream.

The reactions confirm this choice. Visitors stop, take photographs, smile beneath the cosmonaut. The intention circulates without explanation.

When scenography conveys exactly what it intends to convey, it becomes more than décor; it becomes an experience. And that is when the bet is won.

WHEN DECOR BECOMES IMMERSIVE



The tapestry is the second pillar of the stand. It does not simply dress the space; it constructs it.

With Néodko (<https://www.neodko.com/>), who has been following our projects for many years, we begin with the inside of an old book – those marbled endpapers often found at the opening of a volume. From this graphic structure, we introduce our guiding thread: blue.

This blue becomes the link between all the elements. The butterfly globes multiply, lapis lazuli echoes the wings, and brightly lit shelves highlight the blue procession. The colour circulates, structures, connects.

The choice is a risky one: the tapestry is dense, layered, almost overwhelming. Yet this contrast is precisely what interests us. **We want the décor to take up the space fully – not to function as a backdrop, but to establish an entire universe.**



The bar itself is covered in the tapestry. It almost disappears. The pattern extends across the walls, onto the floor, everywhere. The space becomes a box. An immersive one. You are no longer entirely sure where you stand – and that is intentional.

The motif may evoke eyes, bubbles, cells. It does not matter. It suggests something, and that suggestion is enough. The deliberate “too much” becomes a twist. For us, controlled excess is part of the language.

We like to create unexpected universes, scenographies that stay in the mind because they gently shift one’s bearings.

And if it works, it is also because the objects themselves already carry this singularity: they are never neutral; they engage with the décor and amplify it.

WHEN DECOR IS BLUE



To recreate this atmosphere:

✓ Blue paint: TOLLENS T2005-1 Hyacinthe

✓ Tapestry: available to order from Objet de Curiosité or Néodko. Customisable design.

OUR PERSPECTIVE EXTENDS BEYOND OUR STAND

SCENOGRAPHY IS ALWAYS SHAPED BY WHAT WE OBSERVE ELSEWHERE.

Two projects especially caught our attention



Terence Minassian – the wall as a starting point

Terence Minassian's work is rooted in drawing and composition. Frescoes, hand-painted décors, panoramic wallpapers – he can do it all.

What we particularly appreciate is his ability to establish a universe. His approach naturally echoes the way we think about staging: décor is never a neutral backdrop; it takes part in the narrative.

Beyond appreciating his universe – an aesthetic that resonates strongly with OdC – we also value Terence himself: lively, engaging, and genuinely enthusiastic.



Suite 2046 – atmosphere as décor

Suite 2046, imagined by Rudy Guénaire for What's New? In Hospitality, offers a complete immersion. Inspired by the film *In the Mood for Love*, it establishes a climate rather than a simple setting.

The music, the tones and the materials create a coherent space where one lingers. It feels like a parenthesis, almost outside of time.

What we appreciate here is the way décor serves emotion. Everything is conceived to install a feeling. And it succeeds.