

Paris, je t'aime

Tactile materials, sustainable paint and wild patterns – the top trends for spring from the city's interior design shows

There's a reason they write songs about Paris in the springtime. Last week — seeing the interiors collections against a backdrop of blossom and blue sky — decorators, writers and stylists fell unconditionally in love with the new season's designs.

The hottest trend this year? Tactility. Social distance has created a craving for touch, and many of the brands obliged with tactile offerings. Arte contributed a 3D heat-embossed wall covering called Pogo Goat, made from a soft chenille, as part of its collaboration with Moooi, and Lincrusta commissioned the artist Jan Erika to demonstrate how its textured wall coverings, made with linseed oil, can be used to produce contemporary murals in a pop-up on Rue de l'Échaudé.

Sustainability was high on the agenda — the twist being that some manufacturers have accepted that consumers shouldn't need to pay extra to be eco-friendly. One standout launch was a clever idea from a British company, developed during lockdown: Little Greene's Re:Mix solves the problem of what the industry should do with leftover and returned paints. Normally unwanted paints, which may be 1.5 per cent of production, have to be sent to landfill in tins or incinerated. Little Greene's answer is to reformulate them in a palette of 20 of the most popular hues from their colour card, including French Grey and Portland Stone. The collection, available online from April 25 at £28 for 2.5 litres, will be roughly half the cost of the brand's £52 Absolute Matt Emulsion and

suitable for interior walls and ceilings. The perfect way to get a designer paint colour for less while doing your bit to save the planet.

Bad news for minimalists: the stripped-back, uncluttered blank canvas look was passé in Paris. Pattern drenching was the new spin on maximalism, layering up print and clashing colours until visitors could be heard debating whether "palm print is actually a neutral". Best examples of head-spinning pattern plus joyous hue were at Mind the Gap, which showed its collection at 17 Rue des Beaux Arts, and the new brand Popus Editions. Popus was devised by the designers Yannick and Fanny Gicquel while this married couple were locked down in Kensington; the kaleidoscopic patterns on seats, tables, lights and accessories are inspired by London locations and 1960s and 1970s design.

The two main events were Paris Déco Off, set in the fabric and paper showrooms on the smart streets either side of the Seine, which had been swagged and fringed, roséd and canapéd up to the curtain pelmets for the occasion, and the trade fair Maison & Objet, taking place at the titanic out-of-town Parc des Expositions in

Paris-Nord Villepinte. I am giving away no secrets if I say one of these was more fun than the other. The great virtue of the fair is the opportunity to meet emerging talent and discover new labels such as Popus, and the wealth of small-space design always on display. Smart compact furniture is a perennial strength; not so much a trend as a necessity for stylish city life. This spring

there were outstanding solutions from the French studio Harto, which launched the Eugenie side table with undershelf in black, and the Danish brand Broste Copenhagen, whose Archie mirror/coat rack was a highlight.

If I had a euro for each time a French designer spoke about savoir faire I would buy every reader a macaron. Rather than perpetually chasing novelty, the Paris shows often celebrate craft skills, expertise and tradition, and this year was

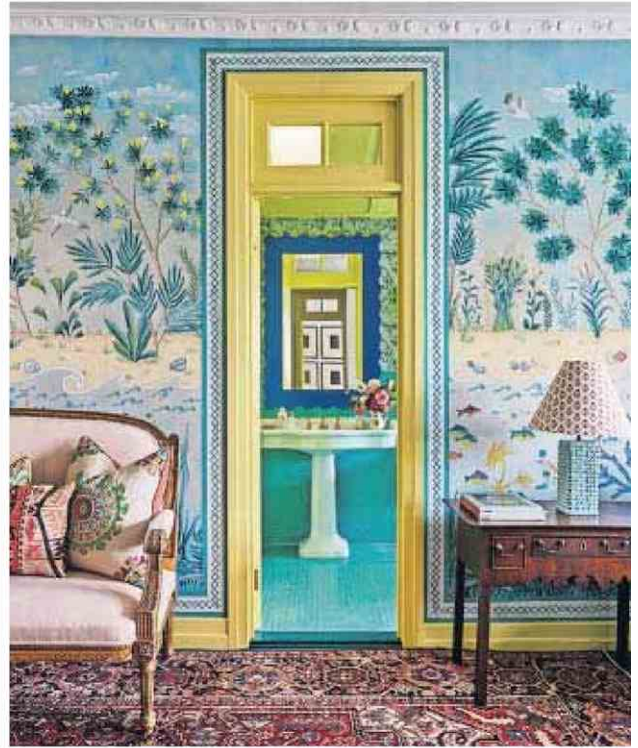
no exception. Before it was famous for scented candles, in the 1960s Diptyque began life as a store in Boulevard Saint Germain selling fabrics and objets. Now it dipped into its archive of patterns and paintings to unveil the first ever Diptyque wallcoverings collection, a delightful range of giftwrap-style prints. Likewise Liberty plundered its archive to bring us its first range of outdoor fabrics, inspired by the Arts and Crafts garden and the horticulturist Gertrude Jekyll. It's an accomplished collection, full of overscale florals and deckchair stripes, cheery and uplifting.

On the evidence of Paris last week, the interiors trade is on the way to rediscovering its *joie de décorer*.

Katrina Burroughs



Above: Maison
Matisse pitcher.
Below: new GP&J
Baker wallpaper
low: new GP&J
ker wallpaper



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Among the hand-painted murals in Paris was the Anna Spiro
Island Garden wallpaper, from £1,857 a panel; degournay.com



Above left: wall rendered in Livid from the Re:mix recycled paint collection; littlegreene.com. Above right: textured wall covering; lincrusta.com