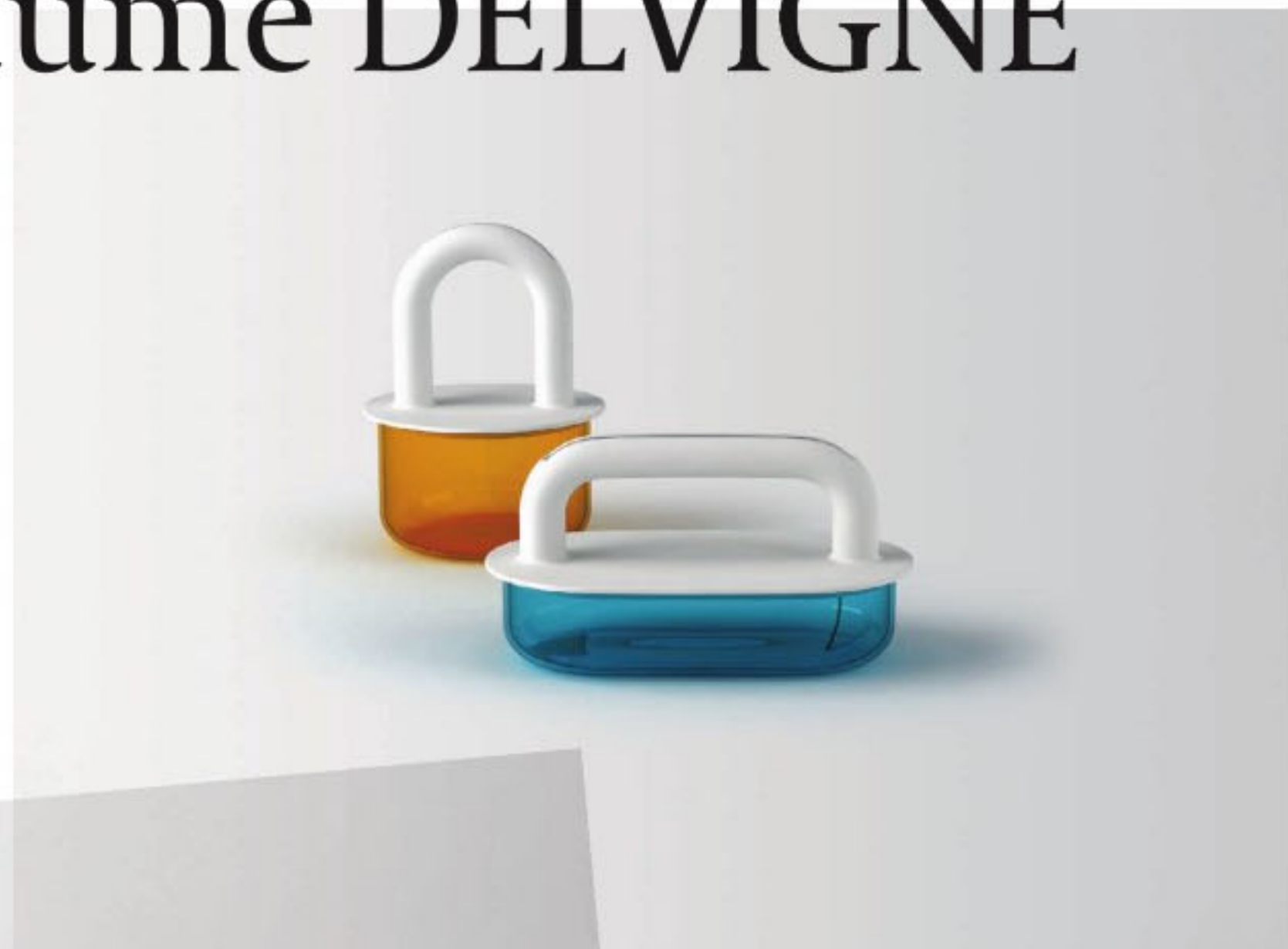


# ionna VAUTRIN & guillaume DELVIGNE



above Vautrin and Delvigne's Rombas vases, inspired by industrial landscapes left Bell-shaped Donges vases in glass and porcelain



LOCATION: Paris / BEST-KNOWN PROJECT: Panier Percé needlepoint-ready bowls

TITLES OF IMAGINARY MONOGRAPHS: *My Cat Was a Soccer Player* (Delvigne); *Between Timidity and Eccentricity* (Vautrin) WOULD RATHER DIE THAN DESIGN: Weapons



above Panier Percé bowl, manufactured by Industreal and sold in a kit with needle and multicolored thread right Textured Vases, ornamented with textile patterns



BIGGEST CREATIVE INSPIRATION: "It could be anything, like maybe the little-noticed poetry of industrial landscapes," says Delvigne. / GOAL FOR THE YEAR 2020: To each run solo practices designing furniture; Vautrin also wants to have explored food-related design.

Ionna Vautrin and Guillaume Delvigne, both 30, live in smallish apartments a few blocks from each other in Paris's 10th arrondissement and work long days at offices nearby. She freelances for the Bouroullecs; he's a regular at Marc Newson's. In the evenings, since 2004, the designers have convened at one another's homes to produce a dozen objects that bear their own names, rather than their bosses'. The results, however, are anything but egotistical.

Vautrin and Delvigne like to leave plenty of room for DIY. The pierced grid encircling their Panier Percé bowl for Milanese ceramics manufacturer Industreal allows for custom needlepoint—the kit comes with multicolored skeins, a needle, and instructions—and their Donges vases support different sizes of domed polychrome glass on black porcelain trays. "We love objects that aren't in a fixed tableau," Delvigne says. A touch of surrealist

humor also runs through the pair's collaborations: One set of coffee cups for Industreal comes with a mirror-image cup and saucer, which itself becomes the saucer; another has internal slots that keep spoons or sugar cubes aloft "as if the sugar were an iceberg floating, or the coffee were too strong," Vautrin explains. "But we don't want the pieces to be just a joke, a gag," Delvigne continues. "They also have personalities and subtle narratives."

He and Vautrin, both natives of Breton towns along France's northwest Atlantic coast, became friends in the late 1990s while studying at Nante's Ecole de Design. Both began their careers with stints designing kitchen appliances in Milan for SowdenDesign. (In 2005, George Sowden helped found Industreal, the only client so far for Delvigne and Vautrin's collaborations.) When they brainstorm after work, Delvigne says, "We're very blunt with each other. There are fights, but

we always give each other space to advance our own ideas of poetry, technique, form, or color." Neither designer has a particular signature, although Vautrin says her designs do tend to suggest "an element of suppleness as if from a textile." On their Textured Vases line, for example, the white porcelain surfaces are molded to resemble herringbone fabric or button-studded Chesterfield leather.

Working out of their homes, of course, limits them to small objects: "We can't prototype anything larger," Delvigne laments. "We're hoping for a proper atelier eventually." Vautrin, though, sees the bright side of the moment: "For now, the set-up allows for more spontaneity. We don't have a staff to support. We're free to try whatever." [www.iionnavautrin.com](http://www.iionnavautrin.com) and [www.guillaumedelvigne.com](http://www.guillaumedelvigne.com)

— EVE M. KAHN