

DESIGN
STEAD CHRISTOPHER
PARIS

PRESS RELEASE

BRAND PROFILE

Our logo-cum-brand is that of a Paris-based design studio that authenticates and signs (where appropriate) items produced according to the parameters we adopt, the techniques we uphold, the materials we choose and promote (genuine, solid materials, no fake look-alike facings).

Its very formulation conceals a deep truth, according to the ‘enigma’ criterion — may those who have eyes to see, see !

Architect-designed furniture is typically for a given space, for a given client. This confers a certain rarity value for collectors — and indeed far greater *rapport qualité-prix* in private commissions — that can **never ever** be equalled by industrial production. For the simple reason that commercialisation and marketing costs far exceed those of actual making.

The example of Charles Rennie MACKINTOSH, whose rare original items of furniture & fittings fetch more on the market than his buildings, suffices to make the point : invest in original work rather than serial products and you safeguard an inheritance, both for yourself, but also the perpetuation of artisan skills who devise it.

This is our motivation.

This dwindling skill pool needs the support of enlightened patrons willing to prefer cherished durability over cheapness and programmed obsolescence. Since 2016, with the complicity and encouragement of those who delight in making to sophisticated design, we have developed a series of furniture projects, mostly for personal use, produced in minimal quantities or single entities.

Photographers Antonio RASULO, Isabella SASSI FARIAS and Jung Yeon KIM have documented these in diverse prestigious locations (Castello di Roccabianca, Villa Emo di Fanzolo, Castello di Montechiarugolo, Como’s Ristorante Canottieri Lario...) as well as in makeshift studios (the prototypists’ workshop on at least three occasions) loosely following Christopher STEAD’s art direction.

However, at the end of the day, once an item is produced and delivered to destination our job is done. Any brand marketing is an expensive pastime without sales to cover it. If to date we have indulged in this costly sport, independent of any immediate utility or return, it is precisely because a certain definition of art would have it never serve any purpose, other than just exist. Likewise, we all have right to live without needing to justify our usefulness — ultimately may be needed a Ulysses poke in the cyclopic eye of the world economic forum, to liberate the *ergonauts*. The world certainly needs a make-over, but not on the poor imitation *Ersatz*-model proposed.

The DESIGN STEAD CHRISTOPHER PARIS brand therefore has little vocation to multiply itself, but on the contrary to rarefy itself. Very few pieces actually bear the logo, and indeed they were never intended for mass consumption.

Paris, 1st April 2024.

Photo MAIROSKA chairs © Isabella SASSI FARIAS



Photos ADORNI table / GIRTH @ Villa Emo © Antonio RASULO / Isabella SASSI FARIAS



Photos PARIGI couch © Isabella SASSI FARIAS

