



By ANNEMARIE KIELY Photographed by ALICE MESGUICH

BON ENFANT Rebecca Benichou and Florence Jallet of BATIHK STUDIO are making well-crafted inroads with their *sleek* yet VIBRANT interpretation and definition of space, as seen in this *pied-à-terre* in PARIS.

This page in the kitchen and dining area of this Paris home, **dining table** designed by Batiik Studio; **Cloud chairs** by Emma Donnersberg from Galerie Gosserez; **Couleurs du Ciel vase** (on table) by Camille Romagnani from Volume Ceramics; **vase** (on island) by Héloïse Piraud; JMW Studio **Cloud pendant lights**; **artwork** by Atelier Wanc from Maestria. *Opposite page* in the entry, **Primo stool** by Léa Zéroil from Maestria; **Moor wall lamp** by Lisa Allegra from Chiara Colombini; **black artwork** from Amélie, Maison d'Art; **artwork** (beyond) by Arsène Welkin from Double V. *Details, last pages.*





These pages, from left in a bedroom, **desk** designed by Batiik Studio; Noom Gropius CS1 **chair** by Kateryna Sokolova; Seed **bowl** by Charlyn Reyes from Boon Room; Jewel **table lamp** by Kalou Dubus; SkLO Wrap Pin **pendant light**; **artwork** by Manoela Medeiros. In the living room, **sofa** and **shelving unit** designed by Batiik Studio; **coffee table** by Mitternacht & Alexander from Boon Room; *La fenêtre* **artwork** by Rosanna Lefevre from Maestria. Rebecca Benichou (left) and Florence Jallet of Batiik Studio in the dining area.



The classically proportioned Haussmann apartment propped with gilded bergères is as clichéd a capture of French interior style as the Breton top is of French fashion, but for Rebecca Benichou, 36, and Florence Jallet, 29, co-principals of Paris-based Batiik Studio, such archetypes speak volubly about their country's savoir faire.

Yes, French style is “sober and polished, remains elegant and can sometimes be extravagant”, concur the buzzed-about pair who claim back-to-back entries (2020 and 2021) in *Architectural Digest France*’s definitive AD100 list of visionary design talents. But, as they explain, savoir faire and its inference of ‘knowing what to do’ relates more to an endemic culture of craftsmanship than any surface decorum of dress or room. “We like sobriety, but it’s also important to work on some more original and subtle details without falling into obvious trends.”

Between the Gallic poles of finding balance in all things functional and bearing material witness to centuries of craft tradition, Benichou and Jallet carved out a niche for Batiik Studio with a narrative-led “audacity in elegance” that codes with personal histories and the creatives they admire.

For Benichou, who grew up in seaside Nice where “the sun shines every day” and “the food is fresh and colourful”, it’s the formal silence of Mexican architect Luis Barragán, and the sardonic pastel symmetry of auteur film director Wes Anderson, “whose sets are treated like models, where every detail is important, from architecture to clothing”.

For Jallet, who hails from the port city of Sète, “where life is very sociable, generous, human and gentle”, it is the haunting arch and colonnade sculptures of Catalan artist Xavier Corberó, the ancient re-imaginings of Venetian architect Carlo Scarpa, and the scenographer’s mindset of French designer François Bauchet, mixed with a little extra-terrestrial life. “I draw a lot of inspiration from science-fiction films,” she says of playing space formally and figuratively. “I like radical works which, in a strong gesture, evoke poetry and daydreaming.”

The designers bring different likes and learnings to their 10th arrondissement practice — Benichou studied architecture and served in big firms before preferencing the micro scale of interiors over macro constructions, while Jallet, who joined Batiik Studio in 2018, segued from the study of aesthetic history into shaping it. But their mutual love of easy living and an elemental materiality bleached by hot sun, sources in the Mediterranean of their respective childhood experiences.

“We like to work with wood and stone,” says Benichou in nod to their space-exploring fantasies of coastal France; schemes spiking with the terracotta of its tiled roofs, the azure blue of its skies, the white-washed stones of its streets and woods weathered by sun and corrosive salt air. Their capture of coastal freedoms can be as literal as the lapping waves patterned into the floor of a small café on Boulevard Haussmann, or as suggestive as the rippling beach sands abstracted into a headboard designed for one of several art-laden Ambroise guesthouses conceived by Paris gallerist Amélie du Châlard.

But aujourd’hui (today), the duo get to honour the breezy heart of their Mediterranean beginnings with more than a manufactured allusion. “We are working on a hotel in Cannes,” says Benichou with contained excitement. *Affaire à suivre* (watch this space). ■ batiik.fr



These pages in another view of the living area, ceramic **chair** by Agnès Debizet; **rug** from Agnès Studio; *Composition Linéaire* **totem** by Jessica Boubetra from Galerie Gastou; **vase** by Héloïse Piraud from Volume Ceramics; *Allegra* **wall lights** from Danke Galerie; *Soleil* **artwork** by Marguerite Piard from Maestria.





This page in a bedroom, **headboard** upholstered in Élitis fabric; New Wave **side table** by Lukas Cober from Galerie Gosserez; Volcan Couleurs du Ciel 1 **vase** by Camille Romagnani from Volume Ceramics; Simone & Marcel Ostro **wall lamps**; **artwork** by Arsène Welkin from Double V. *Opposite page* in a bathroom, **vase** by Héloïse Piraud; **artwork** by Rosanna Lefeuvre from Maestria. *Details, last pages.*

