

PARIS 8^E · HUITIÈME ÉTAGE

CONCEPT & FEASIBILITY · SEPT. 2026

Avenue Matignon

A design studio where the samples are the decor



WEST BAY · ~10H DAYLIGHT

The floor drops away toward the glass. Two curved bays bow out to the terrace, one at each end of the daylight wall.

THE SHELL, AS DRAWN

An empty 8th-floor plate, ceilings at an even office height, one long glass wall the full southern edge.

Two quarter-round glass bays, terrace and planter beyond each.

The service spine — stair, lift, ventilation, utility wall — held in the top-left corner. Nothing structural moves.

A room organised by its own daylight

You arrive off the lift into a small landing tucked behind the service spine, and step forward into one open volume that opens and drops away toward the light. Straight ahead, and to the left, the entire far wall is glass — the wall of daylight, the view over Paris.

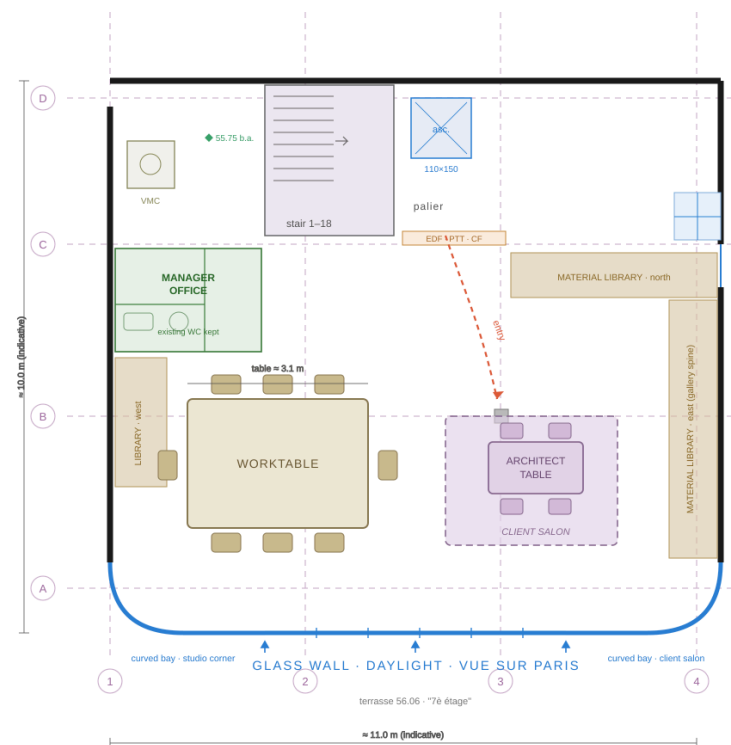
Two soft curved bays bow out at each end of that glass, each opening onto the terrace with its planter. This is the reason to be in this space at all. Light pours in along the full width; the two bays give the plan two generous corners to work with.

The logic writes itself from there. The light and the view organise everything. The central worktable and the sample library take the glass and the two bays; the service core and the manager's office keep to the top-left corner, where the stair, lift, plumbing and ventilation already stand.

To the west, beside the landing, the one existing wet corner — a small office and WC — becomes the manager's closed room, reusing the plumbing that is already there. To the east, a run of mullioned windows brings a second, quieter side-light in along the wall. Nothing is moved. The shell is taken as drawn, and the studio is placed carefully into it.

AVENUE MATIGNON — INTERIOR DESIGN STUDIO

Proposed zoning plan · Option B (client salon) · 8th floor · same shell, different program placement



LEGEND — OPTION B

- Service core — stair, lift, VMC, utilities (do not move)
- Manager's closed office — at existing WC / plumbing (unchanged)
- Material library — north + east "gallery spine" + west stub
- Central worktable — 8 seats, in the west daylight corner
- Client salon — architect table in the east curved bay
- Glazing — glass wall + two curved bays (daylight + view)

WHY OPTION B

Splits the floor into a WORKING corner (west bay) and a CLIENT SALON (east bay) — a dedicated, view-blessed corner to receive clients and present materials, apart from the working table. Directly serves "receive clients to show them materials and samples."

Same shell · same core · same manager office · same seat count (8).

Trade-off vs A: one shared big room becomes two smaller zones; choose A for collaboration, B for client-facing presentation.

Shell geometry binds — program placed into the plan, no structural wall moved. Palette & materials set separately. Dimensions read off an indicative plan ("Ce plan n'est pas un relevé de géométrie").

The programme,
placed into the
shell

A Service core — stair 1–18, lift, ventilation, utility wall. Back-of-house; unmoved.

B Manager's closed office — at the existing WC / plumbing cluster, west wall.

C Material library — the gallery spine wrapping north + east walls, with a short west stub.

D Central worktable — eight seats, in the west daylight corner.

E Client salon — the architect table in the east curved bay, set apart.

F Glazing — the full glass wall and two curved bays; daylight and the view.

Same shell, same core, same manager's office, same seat count. Option B splits the floor into a working corner and a client-facing salon.

A worked estimate, read off the plan

GROSS PLATE	~90–110 m ²
LESS CORE: STAIR / LIFT / UTILITY	–18–22 m ²
LESS WC / OFFICE CLUSTER	–8–10 m ²
USABLE OPEN STUDIO	~55–70 m ²

WORKTABLE	~3.1 × 1.2 m
SEATS, COMFORTABLE	8 (3+3 · 1+1)
SEATS, DENSER PUSH	10
SALON TABLE	~1.8–2.0 m · 4 seats

The client asked us to check the surface. We have — carefully, and honestly.

These figures are read off an indicative drawing, not a survey. The plan carries its own caution in the corner: « *Ce plan n'est pas un relevé de géomètre* ». The grid lines suggest roughly ten metres by eleven, and every number above is reasoned from that, never measured on site.

They are sound enough to design against and to brief a joiner from. They are not sound enough to sign a lease clause against. The moment an exact survey arrives, we re-true the estimate and the furniture set to it — the worktable and the library are drawn to flex a little either way.

BASIS

Indicative plan, September 2026. Not surveyed. Re-true on receipt of a geometer's record.



The samples are the decor

A studio that specifies material for a living hangs no art. Its walls are the library, and the fabric, wood, stone and metal it works with become the only colour the room needs.

A single brushed-brass-and-oak frame runs the perimeter at a steady rhythm — slim brass verticals, oak ledges, an open back so the plaster shows through and keeps it light. Within that one frame, each material is shown in its right form.

- 01 · SLAB

Stone, low. Travertine, limestone and marble stood on edge in oak ledges, read whole for their veining — the heaviest material carried lowest, on a brass toe-rail.
- 02 · BOARD

Wood, mid. Oak, walnut and veneer leaves standing vertically in open racks like books, lightest to darkest, so grain and tone travel as a gradient.
- 03 · DRAPE

Fabric, at hand height. Linen and wool hung over a slim brass rod so the cloth falls and shows its weight, with folded memo samples laid open in shallow trays where a client reaches to touch.
- 04 · SWATCH

Metal, high. Brushed brass, blackened steel, bronze and nickel on small felt-lined panels — the smallest, brightest register, up where the metal reads as one note with the brass frame itself.

WHY IT READS AS DECOR, NOT STORAGE

Every sample is out and visible, lit by daylight, composed as a still life within one consistent frame. Closed pale-oak cabinetry runs beneath for the overflow, so the open shelves stay pure. The colour changes with every project; the room is never the same twice.



BOARD & SLAB



DRAPE & SWATCH

WOOD	oak · walnut · ash · veneer
STONE	travertine · limestone · marble
METAL	brass · steel · bronze · nickel
SOFT	linen · wool · leather



Where the spine turns, the mullioned side-light brings a second, quieter daylight across the samples.



WEST BAY · THE HEART OF THE STUDIO

One calm plane of straight-grained oak on inboard trestle legs, so the end seats pull clean and the long Paris side reads uninterrupted.

Eight around a single plane, in the fullest light

The heart of the studio is pulled into the west bay, where the daylight is fullest and the Paris view runs down the table's long side. A single low-backed working chair in undyed wool or flax linen, eight of them reading as a set, warm and light — never office furniture.

Daylight is the primary light. A long linen-shaded pendant on a brushed-brass stem drops over the centre-line for the evening layer — the one bright line above all that pale matte oak.

TABLE	~3.1 × 1.2 m
SEATS	8 · up to 10
WOOD	rift-cut oiled oak

*A client is received
among the very
materials they will be
shown — in the same
light those materials will
live in.*

The salon is the reason Option B exists: a dedicated, view-blessed corner in the east bay, set apart from the working floor. An oval architect table on a plinth, its base carrying one thin brass toe-line — a touch more refined than the worktable, the piece a visitor meets first. Four low, softly upholstered chairs in the same undyed-wool and flax family, a receiving posture.



EAST BAY · TRAVERTINE CONSOLE · WOOL RUG

A honed travertine low console brings the stone hand into the salon; a soft undyed-wool rug settles and quiets the corner.



The curved bay does the decorating. The mullioned side-light and the terrace view are the room's furniture; everything built is quiet enough to let them.

SALON, FROM THE FLOOR



PART-GLAZED PARTITION · BORROWED DAYLIGHT

A slim brass-framed glass panel and an oak door: the room closes for a private call yet keeps the light and the connection to the floor.

The one enclosure, kept in the palette

Placed at the existing WC and plumbing cluster, so it reuses the stack and the standing partition — no new water line trenched across the open floor. A quiet warm cell in the same ground: off-white plaster, pale-oak floor running in unbroken.

A compact oak desk, one undyed-wool task chair, low oak storage — the same material family, scaled down. Even the service room holds the palette.



THE OUTLOOK, FROM THE DESK



THE WHOLE PALETTE, IN THE HAND

A timeless base, a natural soul. The ground is the architecture, applied everywhere and noticed nowhere; the soul is the tactile hand that lives in the library and warms the room.

- PLASTER** **Off-white lime plaster** on every wall and the ceiling — a warm, chalky, hand-troweled white that holds the light softly and never glares.
- OAK** **Rift-cut pale oak**, oiled matte — warm-blond, not yellow, not grey-washed — the floor throughout and the primary furniture wood. Straight, calm grain.
- BRASS** **Brushed brass**, unlacquered so it patinas — used as a line, never a field. The one Matignon gesture: restraint-luxe without ever becoming gold.
- STONE** **Honed travertine & pale stone**, unfilled so the pores read — cool and heavy against the warm oak.
- SOFT** **Undyed wool & natural linen** — oatmeal, greige, flax, the colours the fibre actually is. The soft hand, underfoot and at the seat.

Nothing dark, nothing saturated. If a wall reads as a colour, it has failed — the colour arrives on the sample shelves, and changes with every project.

AVENUE MATIGNON · PARIS 8^E

A pale room of plaster and oak,
one thin brass line, and the light
off two Paris bays.

*The samples change with every project, so the studio is never the same
room twice, and it never needs anything on its walls but its own working
material.*

TIMELESS BASE · NATURAL SOUL