



the Viaduc some 13 years ago, they work with hard woods they collect on yearly trips to the Amazon. "Nature does the bulk of the work," Lanore says, explaining that they never cut live wood, only pick up pieces that have fallen. "When we walk through the forest," he says, "that's the magic; we see shapes that trigger ideas." They then work the wood together in their Viaduc

At Vertical, Nanou Grimault and Alban Lanore create sculpture and wall pieces, sometimes adding metalwork, from fallen wood they collect in the Amazon.

play works is a career. At Cadre d'Or (number 79), he designs and makes a wide variety of frames and stands.

This is not the only kind of support art gets: SEMAEST reserves two arches for young craft artists on two-year grants and devotes another two to showcasing juried shows of local and international work. Another exhibition space is run by SEMA (Society for the Encouragement of Artisanal Work), which also has an upstairs library and resource center for craft artists.

Because of its wide range of offerings, the Viaduc does not come together neatly. It is neither a Colonial Williamsburg-like recreation nor a Paris version of a SOFA (Sculpture Objects & Functional Art) exhibition. But it is, as Baldwin says, "an exceptional urban project, intelligently thought through and very much rooted in the 12th arrondissement." This neighborhood, after all, produced beautiful objects, introduced im-



vative designs, and broke down the elitism that had made all of this inaccessible to most. ●

LEE LAWRENCE, a Washington, D.C., resident and regular contributor to *AMERICAN STYLE*, logged 13,000 steps on his pedometer to research this article.

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—Philip Baldwin, glass artist

studio-cum-gallery, bringing out the innate beauty of the wood and showcasing its forms in sculpture and wall pieces.

While Lanore and Grimault have branched out into metalwork, mostly to make custom stands for their sculptures, for Jacques-Henri Varichon finding ways to best dis-