

abricot

Maghalie Doods



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ABRICOT

Maghalie DOOMS - 2021

THE DESIGNER

Designer and stylist Maghalie Doods is particularly interested in the aesthetic treatment of the image, through the materials used and the production techniques employed.

When developing her creations, she always starts from craft techniques. The industrial process comes later.

A graduate of the Hogeschool voor Wetenschap in Kunst Sint-Lucas, Brussels, she opened her own design and styling studio in 2013.

CONCEPT & AESTHETICS

Double-sided woven jacquard.

80 % polyester / 20% Decolan

2 colours : beige terracotta.

DIMENSIONS

	Width	Depth
Rug	200	300

agosto

Constance Frapolli

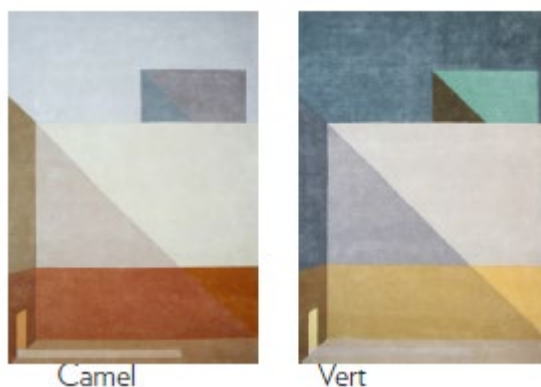


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AGOSTO

Design Constance Frapolli 2021



1 - CONCEPT

Born in 1991, Constance Frapolli graduated in interior architecture and design from the école Camondo in 2016. She now lives in Paris, where she works on a range of projects as part of a design studio.

In her own projects, she seeks to use the object to tell a story in which shapes, materials and function are at the service of the environment.

Focussing her work on a search for balance between functionality and emotion, Constance confers on her pieces a poetic, practical nature in which forms and materials tell a story.

With a love for playing with glimpses, ironies, metaphors and images, Constance constructs her design around recognisable realms.

Her rug, Mémoire d'une Trame, signals her first collaboration with Ligne Roset.

2 - AESTHETICS

A woollen tufted rug, generously-sized in order to best capture the impression of perspective on which it is based : a play of light and shadows over a building with coloured walls and no ceiling. Slivers of sunlight, which are also seen on the right-hand side of the « tableau » are also admitted by the top door bottom left.

3 - QUALITY OF MANUFACTURE and RANGE

Woollen tufted rug 250 X 350 – 2 colourways: camel or vert

aki, natsu

Denis Guidone



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AKI - NATSU

Design Denis Guidone 2021



1 - CONCEPT

Denis Guidone is a design and architecture studio based in Milan and Tokyo. Fascinated by the contrasts between the East and the West, Denis merges the aesthetics of these two extremes with unconventional, strict precision into an elegant, eye-catching appearance. He has won international awards, including the IDA Design Award in Los Angeles. He was also awarded the Bruno Munari Prize by Gillo Dorfles in 2009 at the Triennale di Milano and was selected for the ADI index 2010. In 2018, he was chosen by the Milan Triennial and the Ministry of Foreign Affairs as a worldwide ambassador for Italian design. He has designed for Ligne Roset, FontanaArte, MAGIS, Roche Bobois, Hidetoshi Nakata, Nava Design, Bolia, Mingardo, Ichendorf, Serax, Projects Watches, Shuji Nakagawa, Shinji Terauchi, Arita Risogama and other companies in Italy and abroad.

“ I think beauty is something that arises in between the different cultures – this is where I find my inspiration. In my projects I always try to share a thought or a feeling with the user, rather than an image or an emotion. I like the Japanese word ‘tatazumi’, which expresses the invisible essence emanating from an object and acting on the surrounding space by creating an atmosphere, a feeling or a thought in the mind of the user. I try to establish a kind of relation between the object, the space and the user”.

2 - AESTHETICS

These two tufted woolen rugs were designed by their creator with nature in mind and more precisely, the changing seasons. « Natsu » embodies spring foliage, with a chromatic palette inspired by a panorama of lakes, firs and still partially snow-capped summits. As for « Aki », its dominant reddish-orange hues make us immediately think of layer upon layer of freshly-fallen autumn leaves. In both cases, very particular attention has been paid to the veins of those leaves, so that they can leave their imprint on our interiors.

3 - QUALITY OF MANUFACTURE & RANGE

Natsu : tufted woolen rug 230 X 260 – single colourway (vert bleu)

Aki : tufted woolen rug 220 X 270 – single colourway (rouge marron)

alando

Éric Jourdan



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ALANDO

Design Eric Jourdan 2021

1 - CONCEPT

Eric Jourdan was born in Chatou in 1961. He is a graduate of the Ecole des Beaux-Arts, Saint Etienne and the Ecole Nationale Supérieure des Arts Décoratifs, Paris.

He started out by collaborating with the galerie Neotu and had a solo exhibition at the Cartier Foundation in 1991.

In 1995 he undertook a study based on a piece of bridging furniture for the 'Carte Blanche VIA'.

The galerie Gilles Peyroulet et Compagnie displays a number of pieces of furniture designed by Eric Jourdan. In 2002 he designed the signage for the cité universitaire internationale de Paris in conjunction with Ruedi Baur.

Since 2002 he has collaborated with Ligne Roset, with whom he was awarded a Red Dot Design Award for the Snowdonia settee. Since then, several of his upholstery and furniture pieces have appeared in the Ligne Roset collection, such as the Riga armchair, Somerset light and Liam low table.

2 - AESTHETICS

This range of furniture, designed by Eric Jourdan, comprises a desk and a sideboard. Its originality lies in the subtle dynamism arising from the contrast between the tubular metal structure and the dark walnut. The tubing, in bleu nuit, forms a light and airy framework above the top, thus creating animation and a tension in which each element enhances the other.

The desk is somewhat reminiscent of the pure, modern and minimalist spirit of 1950s furniture. Both the base and the positioning of the two drawers, both finished in blue lacquer, create an asymmetrical effect which shows off this desk 'like a picture in its frame'.

The sideboard, with its three flap doors, gives an immediate sense of serenity, with the broad, flat sweep of its angular top 'roundly' encased in its tubular mounting at each end to show to best effect any objects which might be placed in its centre.

The sideboard is also available in a version with 2 flap doors and a block of 4 drawers in the centre, with or without the tubular base.

For this is Eric Jourdan's ultimate intention: to create a philosophy for living which entails using functional designer pieces which one can 'make one's own', always retaining the freedom to slide things between the tops, into the niches, into the drawers and behind the flap doors.

3 - TECHNICAL DESCRIPTION and RANGE

	Length	Height	Depth
Desk in dark walnut/bleu nuit	130	75.1	66,8
Sideboard with 3 flap doors in dark walnut with tubular frame in bleu nuit	230	75.1 (79.3 overall)	56,8
Sideboard with 3 flap doors in dark walnut on bleu nuit base	230	75.1	50
Sideboard with 2 flap doors in dark walnut & 4 central drawers, with tubular frame in bleu nuit	230	75.1 (79.3 overall)	56.8
Sideboard with 2 flap doors in dark walnut & 4 central drawers, with base in bleu nuit	230	75.1	50

alone



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ALONE

2021

CONCEPT & DESCRIPTION

Outdoor light

Rechargeable floor lamp (solar or USB). With its imposing shade, set on a black metal base, this floor lamp will accessorise outdoor living areas, bringing a touch of soft lighting to summer soirées.

Anthracite stem ; white batyline shade.

DIMENSIONS

	Diameter	Height
Table lamp	45	170

asata

Obvision



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ASATA

Design Obvision 2021

1 - CONCEPT

Obvision is a design & research studio with a multidisciplinary approach that extends to product design, spatial design and experimentation. The studio tends to focus on exploring new practices and experiences for an evolving society through the design of innovative products.

The German-Chinese team comprises Tobias Nickerl and Zifan Wang, both graduates of ENSCI - les ateliers. With their diverse cultural approaches complementing each other, the same can equally be said of their chosen career paths and the coming-together of their respective competencies. Having collaborated with design agencies and worked for a variety of clients (Montale, EDF R&D, Jean-Marrie Massaud, Fabernovel), they founded the Obvision design studio in 2020.

Their design vision

Far more than just shape creation, design is above all the response to a question, the solution to a problem, a challenge.

A creator of meaning and emotion, design is the key tool in the creation of innovative products, original services or new experiences which resonate with users, their needs and their surroundings.

2 - AESTHETICS

Stackable candle holders which can be playfully arranged one on top of each other or used to create geometric shapes, depending on the number of candles used.

3 - QUALITY OF MANUFACTURE & RANGE

Set of 5 candle holders + 5 candles (sold separately).
Laiton finition satinée

1 piece
Ø 4.2 cm H 3.1 cm

asmara

Bernard Govin



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ASMARA

Design Bernard Govin 1966

1 - CONCEPT

Bernard Govin is a French designer and interior architect who was born in 1940. During his life, he created a range of pieces, the fluid aesthetics of which, with their audacious, futuristic curves, are as beguiling today as they always were. He began working with the celebrated Ligne Roset from the late Sixties.

Having studied at the école des arts appliqués Duperré and the institut d'esthétique industrielle, he opened his own agency in 1963. His research focused on the new materials. In 1966 he displayed an emblematic piece at the Salon des Artistes Décorateurs (SAD) : the Asmara floor-seat, produced by Ligne Roset from 1967. At the SAD 1972, he went on to show the Dunes seating, also produced by Ligne Roset. His innovative pieces were surprising in their inventiveness and their great modernity. Bernard Govin was to see other pieces produced as a result of collaborations with a number of manufacturers and then set himself up in the South of France to plan interior layouts.

Asmara : a lyricism which wallows in nostalgia, excluding neither rigour nor futuristic art!

If you are a lover of discomfort, coldness and conformism : Asmara is not for you. But if you desire freedom, warmth, fantasy and total relaxation, then Asmara was made for you.

« A new way of living ! » such was the 1968 introduction of American Vogue to Bernard Govin's U.F.O. (Unidentified Flying Object), which beautifully embodies this floor-loving style of interior arrangement which has also been called « low look ». Its launch shape and ochre colour were even interpreted as referencing a rolling landscape of typically French loaves of bread...

These modular pieces with their sinuous curves are all-foam elements covered in jersey. At that time, it prefigured the desire for sexual freedom and sensual emancipation of the '68 Movement'. This sin of « living on the ground », which forced civilized people « to crawl », was much interpreted by psychiatrists, sociologists and architects : it corresponded to a raw, primal need to roll in the grass! To rediscover biological contact with the natural earth.

After a long period during which it was only to be seen in the collections of the Musée des Arts décoratifs, Asmara is now making its big comeback to the collection for the 160th anniversary of Ligne Roset.

But for how long...

Nostalgics, collectors, fans of co-working and above all visionaries will want to seize the opportunity to rediscover this mythical seating, its comfort further improved by the latest innovations from the Roset R& D department !

2 - AESTHETICS

Asmara defines itself as a modular settee in a stretch fabric, the concave shapes of which voluptuously hug the contours of the body in an aesthetically human design.

Bernard Govin was 26 years old in 1966 when he created this model and he saw, above all, a function to fulfil: that of sitting or stretching out together in a group. He performed a real feat in terms of the flexibility and adaptability of furniture and its pretensions to define and modulate a space.

« I lived student-style for a long time : even if we had seats, we lolled on the floor », he told us at the time. This new way of living suggested by Ligne Roset was radically non-conformist : no more chatting in a line on a settee : we could

gather together, mingle with one another ! The day did not end with us all in a line sitting to attention, but stretched out, languid, mellow and relaxed to the maximum.

Broken down into several elements, an Asmara composition can be rearranged again and again. The seat is effectively composed of five distinct modules : convex, concave, low back, high back, semi-circular table. The commonest version comprises two convex elements, 6 concave elements, 3 low-backed seats and 1 high-backed seat. It enables one to create an 'island-type' display, or a more classic one.

3 - QUALITY OF MANUFACTURE AND COMFORT

Items :

Élément 501 - Convexe, Élément 502 - Concave, Élément 503 - Petit dossier, Élément 504 - Grand dossier, Coussin

Dimensions Element 501 - Convex	Dimensions Element 502 - Concave
Height : 49 cm Depth : 61 cm Width : 78 cm Seat height : 49 cm	Height : 32 cm Depth : 61 cm Width : 78 cm Seat height: 21 cm
Dimensions Element 503 – Small back	Dimensions Element 504 – Large back
Height : 49 cm Depth : 31 cm Width : 78 cm	Height : 49 cm Depth : 61 cm Width : 78 cm
Dimensions Cushion	
Depth : 6 cm Width : Ø 40 cm	

Construction :

All-foam model.

Base in polyether foam (elements 501 and 503 : 34 kg/m³ – 5.7 kPa ; elements 502 and 504 : 28 kg/m³ – 4,8 kPa),

Comfort :

Elements 501 and 504 composed of high resilience polyurethane Bultex foam (38 kg/m³ – 2.8 kPa and 36 kg/m³ – 2.8 kPa) clad in 110 g/m² **polyester quilting**.

Element 502 composed of high resilience polyurethane Bultex foam (36 kg/m³ – 2.8 kPa and 38 kg/m³ – 2.8 kPa) clad in 110 g/m² **polyester quilting**.

Element 503 composed of high resilience polyurethane Bultex foam (38 kg/m³ – 3.6 kPa) clad in 110 g/m² **polyester quilting**.

Cushion in ultra-flexible polyurethane foam (50 kg/m³ – 1.8 kPa).

Making-up :

Fabrics with elastic properties must be selected.

5 mm baguette stitch on all elements.

Cushion finished with twin-needle stitch detailing.

Covers may be removed by a professional.

astrée

Benjamin Graindorge



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ASTRÉE

Création Benjamin Graindorge 2021

1 – CONCEPT

Born in 1980, Benjamin Graindorge is one of the young talents of French design.

Having graduated from ENSCI – les Ateliers in 2006, his diploma project 'Paysage domestique' received an 'aide du VIA'. For two years running Benjamin was selected for the Design Parade festival, also winning the concours Cinna and the Audi Talents Awards (Design category).

After a residence at the villa Kujoyama in Kyoto, he returned to France to collaborate with François Bauchet on the scenography of the Biennale Internationale du Design de Saint-Etienne 2010. In 2011 came his first solo show at the galerie YMER&MALTA, where he presented five pieces on the theme of 'la rêverie' (dreaming).

At present, Benjamin Graindorge is fortunate to be working at all levels of design: commercial design with Ligne Roset or Artuce, designing products for companies such as Moustache, and research design for the Galerie YMER&MALTA.

An exploration of design on all levels to enable one to continually discover new landscapes and avoid boredom.

2 – AESTHETICS

In this floor lamp there is something of the archetypal luminous object. Like the Little Prince contemplating the stars, Benjamin Graindorge tells us of his pristine globe : « I wanted it to float ». Defying the laws of gravity, it is very delicately suspended by a strap in the shape of the figure 8, which in itself is evocative of the infinity symbol.

3 – QUALITY OF MANUFACTURE and RANGE

Floor lamp with plain ball-shaped glass shade - Base Ø 43.5 cm X H 175 cm

Base in Carrara marble Ø 40 cm thickness = 25 mm ; stem in 16 mm bent steel tubing, finished in Epoxy satin white lacquer RAL 9016.

Round shade Ø 12cm in mouth-blown opal glass houses the LED bulb.

Transparent PVC cable ; transparent foot-operated switch.

13 W E 27 LED bulb 1,140 lumens, colour temperature 3,000 K (warm white), ECL.

(original) energy class : A+ - New energy class (from 01/09/2021) : TBC

Overall dimensions : W = 51 cm D = 40 cm H = 175 cm

aube

Valentine Maupetit kawada



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AUBE

Valentine Maupetit Kawada- 2021

THE DESIGNER

Valentine Maupetit has always been interested in Art in its broadest sense. Following a 'bac littéraire', she continued her studies first at the EESI (Ecole Européenne Supérieure de l'Image) in Poitiers and then at the ESADSE (Ecole Supérieure d'Art et Design de Saint-Etienne), Saint Etienne. Despite her young age, she has acquired solid experience in some very diverse fields.

A finalist in the 12th Concours Cinna Révélateur de talents, she knew just how to wow the jury in the 13th edition of the competition with her Aube console.

CONCEPT & DESCRIPTION

Valentine presents her project thus : « Aube is an occasional piece, the contours of which take on a different appearance depending on the surrounding light and movement. The undulating curves combine to create a subtle, soft pattern which gives rhythm and flow. Completed with a walnut top and with three internal compartments, this console can hold everyday objects such as books, a computer, post, a lamp...Aube is a stand-alone piece which will perfectly continue current usages. »

A beautiful piece of carpentry, this unit will bring a touch of classic, refined elegance to your hallway.

Black lacquered steel base ; chests, doors and handles clad in black-stained solid ash; top in solid American walnut.

DIMENSIONS

	Width	Depth	Height
Console	113	38	95

bali



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BALI

2021

CONCEPT & DESCRIPTION

Vase in matt white biscuit porcelain. The light shining through the transparent material brings out the relief bamboo design.

Biscuit porcelain:

This unglazed ceramic is a matt white which imitates the grain of marble or plaster and thus has no other adornment than that provided by its shape and relief. The biscuit porcelain is fired at high temperature (1400°C) and glazed on the interior. The base paste is composed of kaolin and feldspar.

By extension, groups, busts or figurines in white unglazed porcelain are referred to as 'biscuits', biscuit porcelain being the effective invention of Jean-Jacques Bachelier, artistic director of la manufacture de Vincennes (Sèvres).

The first pieces of biscuit porcelain date from the middle of the 18th Century and came principally from the manufacturers of Saxony (Meissen), Vincennes and Sèvres. They were very fashionable at that time and all the greats of the age had busts of themselves made in Sèvres porcelain, beginning with King Louis XV.

DIMENSIONS

	Diameter	Height
Vase	10	29.5

briord

Rémi Bouhaniche



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BRIORD

Rémi Bouhaniche - 2021

THE DESIGNER

Rémi Bouhaniche is a graduate of the Ecole Supérieure Art & Design de Saint Etienne (ESADSE).

He was a pupil of Éric Jourdan and François Bauchet, who influenced him greatly.

He has worked with the Institut Bocuse, spent a year in India collaborating with MAGPIE on products in stainless steel and retail spaces, and worked on presentation furniture for Seiko France.

In 2010, he was awarded 1st prize in the D3 Contest at the IMM Cologne for his « Etirement » light: this was when he came to the notice of Michel Roset. 2012 : Label VIA for a table. - 2014 : prix national de la construction Bois. -2015 : TOA, his first armchair for Cinna.

With the support of his professors, he has acquired techniques and pursues excellence in the search for the 'Bel Objet'.

Values

« We are evolving in an ecosystem of values which enables us to produce synergies which are both virtuous and respectful for each project on which we work. These dynamics oblige us to adapt our methods of work depending on requirements and the values we uphold. » Studio Rémi Bouhaniche

Ethics

« There are no good projects without a good human story. »

For the Studio Rémi Bouhaniche ethics are above all respect for the efforts and expertise devoted to a project.

Elegance

The Studio Rémi Bouhaniche fits into a certain French tradition for projects designed with a strong poetic and aesthetic dimension.

Innovation

A desire to use materials for their mechanical and sentient capacity in order to link innovation and use.

Imperatives

These imperatives demonstrate a desire to attain a high level of detail and precision at every stage of the design process.

—

CONCEPT & DESCRIPTION

According to Rémi Bouhaniche, it was during the first lockdown in 2020, whilst viewing aerial video imagery of the Briord factories (Ain, France) in which Cinna is based, that he had the idea : to design a piece of furniture inspired by the landscape conjured up by that aerial view of the Rhône and its meanderings around the Bugey mountains. A homage to wood, with lines with the light but asymmetrical lines of nature.

Here, Rémi Bouhaniche plays to the Home Office trend, with a desk which is at once elegant and functional, the sleek lines of which are soft yet precise.

Black lacquered steel base ; top and drawer in black-stained ash.

—

DIMENSIONS

	Width	Depth	Height
Desk	147.5	46.5	73.5

cestino

Evangelos Vasileiou



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CESTINO

Design Evangelos Vasileiou 2016 - 2021

1 – CONCEPT & AESTHETICS

Evangelos Vasileiou was born in Athens in 1976.

Having obtained his degree in interior architecture and product design from the école Camondo, he then continued his architectural studies at the école de Paris-Malaquais, from which he ultimately obtained his DPLG. In 2001, he was accorded an 'appel permanent' by the VIA; he then went on to work in architecture, design and lecturing. A popular guest lecturer, he is currently a part-time lecturer in the first year of his masters at the Paris-Malaquais school of architecture. He designs for a range of companies, also working on projects in the fields of architecture, refurbishment and scenography.

His work has been presented at exhibitions and in galleries both in France and abroad. Based in Paris, he opened a second agency in Athens in June 2007 with a view to concentrating on architecture and interior architecture projects.

2 – QUALITY OF MANUFACTURE and RANGE

Bedside / sofa end table with structure in satin black lacquered steel , top in satin black-stained ash veneered MDF and a woven rattan basket. One of its legs may be removed to enable the basket to be inserted or removed.

Bedside / sofa end table with brown rattan basket H50 – diameter 41.30

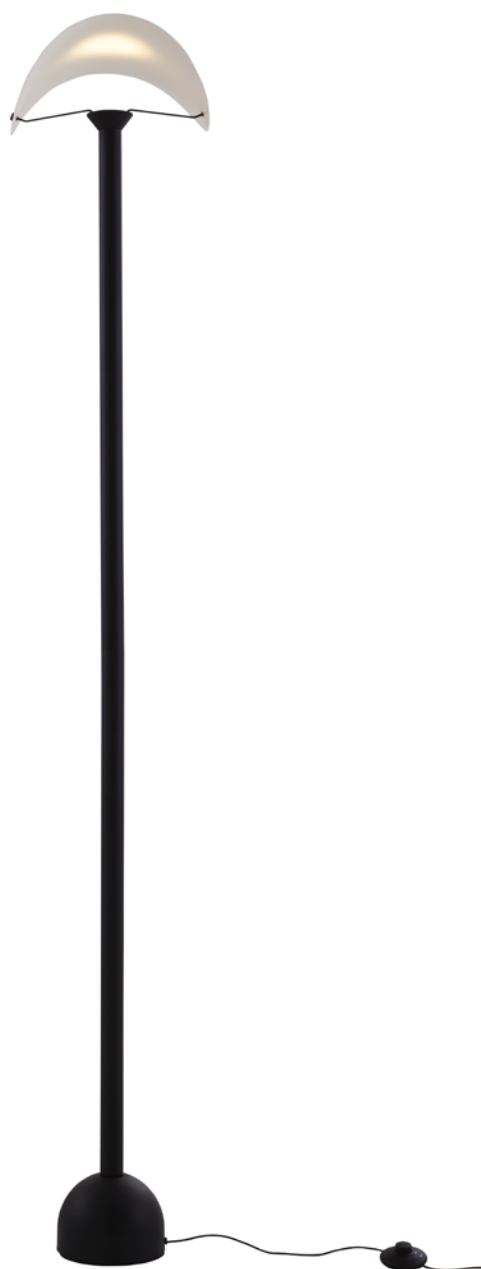
New for 2021

Bedside / sofa end table with green rattan basket

H 50 cm - Ø 41.3 cm

courrier

CP – RV



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COURRIER

CP — RV - 2021

LES CREATEURS

CP — RV est un projet collaboratif de design mené entre Londres et Marseille. Formé par des designers de différents horizons, le studio conçoit des produits, du mobilier, des espaces intérieurs et des objets du quotidien. L'atelier, co-fondé par les designers Camille Paillard et Romain Voulet, travaille à partir d'une compréhension intuitive de la vie contemporaine, aboutissant à une production patiente qui se veut pertinente au contexte de notre quotidien et aspire à créer du plaisir par simple utilité de ses créations.

Camille Paillard (1988), a exercé en tant que designer au studio JLK DS et Tom Dixon, où elle a créé du mobilier sur mesure ainsi que travaillé sur des hôtels, des restaurants et des intérieurs privés ; pour des clients tels que Tom Dixon, Philippe Malouin, a:tifakt, Hennessy et Pierre Marcolini. Auparavant, son expérience en tant que designer comprend des postes chez Front Design, Philippe Starck et Blackbody Oled. Elle a étudié le design pour le luxe et l'artisanat à l'ECAL en Suisse, où elle a obtenu son diplôme en 2012.

Romain Voulet (1989), ancien designer chez Industrial Facility, sous la direction de Sam Hecht et Kim Colin, où il a dessiné du mobilier domestique, des systèmes de bureaux et des objets à vivre; pour des pionniers de l'industrie tels que Herman Miller, Muji et Mattiazzi. Il a précédemment exercé chez Youmeus Design où il a conçu des objets du quotidien pour des clients tels que Panasonic, Joseph Joseph, Nokia et Kenwood. Il a étudié le design industriel à l'EID dans le sud de la France, où il a obtenu son diplôme en 2011. *Il est lauréat de la 8^{ième} édition du Concours Cinna avec la suspension Calcite.*

ESPRIT DU MODÈLE

Camille et Romain sont finalistes du 13^{ème} Concours Cinna avec leur projet Courrier :

"Courrier" est inspiré d'une simple ligne droite imitant un faisceau lumineux qui s'étend au-delà des limites physiques de l'objet. La technologie LED permet la réduction de l'aspect visuel du lampadaire au minimum. Construite avec une méthode de fabrication simple et peu coûteuse, la tige en aluminium peut être anodisée. Sa légèreté visuelle et physique permet la réalisation d'un piétement d'un petit diamètre. La base est composée de deux éléments, un poids et un cache. Le cache sert également à masquer tout excès de câble, enroulé autour de la tige.

Non-assemblée, son volume minimal permet à la lampe d'être acheminée par courrier dans un simple tube en carton, idéal pour les commandes en ligne.

DESCRIPTIF TECHNIQUE

Led interchangeable en usine.

DIMENSIONS

	Largeur	Profondeur	Hauteur
Lampadaire	30	36	180

cruciverba

Marie-Aurore Stiker Metral



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CRUCIVERBA

Design Marie-Aurore Stiker Metral 2021

1 – CONCEPT & AESTHETICS

Born in Paris on 15th March 1981, she graduated from ENSCI-Les Ateliers in December 2007, having previously spent four years studying philosophy at the University of Urbino, Italy. During her studies at the ENSCI, she was awarded an 'aide à projet' from the VIA to enable her to develop her "La Pliée" chair, which is now produced by Ligne Roset. Along with Felipe Ribon, she was joint winner of the 'L'eau à la bouche' competition organised by Veolia Eau. Her end of studies thesis, overseen by Philippe Louguet, dealt with the 'paradoxes de la discrétion'. Her degree project, overseen by Erwan Bouroullec, explored the use of 'domestic techniques' (sewing, embroidery, lace, macramé, weaving, braiding) in the creation of furniture (storage, a fireside chair, a light), digitally-cut wooden structures and textile surfaces.

2 – QUALITY OF MANUFACTURE & RANGE

A very colourful cushion, for use on a settee or bed. A nod to the crossword, one of the best-known word games in the world.

2 colours: safran or bleu.

30 x 50 cm

dalva

Benjamin Graindorge



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DALVA

Design Benjamin Graindorge 2021

1 - CONCEPT

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At present, Benjamin Graindorge is fortunate to be working at all levels of design: commercial design with Ligne Roset or Artuce, designing products for companies such as Moustache, and research design for the Galerie YMER&MALTA. An exploration of design on all levels to enable one to continually discover new landscapes and avoid boredom.

2 - AESTHETICS

The originality of these two vases in immaculate white lies in the fact that they seem to have been sensuously woven in ceramic just as they might have been if they were two wicker baskets. Their vocation is to respond to each other as if they were two 'living' objects, with or without the flowers they were destined to house.

3 - QUALITY OF MANUFACTURE and RANGE

Vase in matt white porcelain.

2 possible sizes	
Ø 21.5 X H 23 cm	Ø 20 X H 18.5 cm

dolmen

Philippe Daney



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DOLMEN

Philippe DANEY - 2021

THE DESIGNER

Born in 1956, architecte D.P.L.G.(diplômé par le gouvernement), he founded the company Tebong with P. Bauer (1986-1995). He has devised scenography for the VIA (1997), La Villette (2000) and the T.N.B (Théâtre National de Bretagne), along with many light settings. He has been designing for Ligne Roset and Cinna since 1997, also designing for many French and Italian manufacturers.

CONCEPT & DESCRIPTION

Table lamp, Outdoor version, in white shotblast rotomolded polythene. All poetry and soft lines, with an organic shape evocative of a stone, this Outdoor light will illuminate a terrace effortlessly.

It has a 5 m long black neoprene cable, which enables it to be moved around easily, and an Outdoor-quality switch.

13 W LED bulb, colour temperature 4,000 K (cool white), 1,150 Lm.

DIMENSIONS

	Width	Depth	Height
Table lamp	43	45	49

ennea

Vincent Tordjman



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ENNEA

Vincent Tordjman - 2021

THE DESIGNER

Vincent Tordjman designs scenography for the theatre, the opera and exhibitions; he designs theatre sets and works on interior architecture and furniture projects. He also mounts multidisciplinary projects bringing together plastic artists, musicians and graphic artists. He produces music and sound design under the name of Vicnet. His approach to space includes an attentive consideration to the detail of the objects of which it is composed, including the most immaterial aspects such as sound and light, to offer spectators or users radical new experiences. He lectures at the école Camondo, Paris, and in the Design department of the école des Beaux-Arts de Rennes.

THE CONCEPT

The Ennea dining table (Ennea is the number 9 in Greek) rests on a base composed of three identical 'oblong' triangles made from solid wood. Three triangles, three sides: these nine segments form nine vectors, nine directions within the space which form an arrangement which is at once simple and sophisticated. The construction recalls the pyramidal structure of a crystal, both light and robust. Here, it is all about balance and tension, more than a static design. The assembly method is simple but gives an impression of sophistication.

The Ennea dining table takes on another dimension in its twin-based version, aiming to renew a network of relationships : the visual relationship between the multiple directions taken by the lines of the base; the tactile relationship between the wooden and mineral substances; and the human relationships forged around the bevelled edges of its unusually-shaped top. (Vincent Tordjman)

In 2019, the Ennéa collection was augmented with 2 new versions :

- Bevel-edged oval top in 6 mm thick white marble-effect ceramic stoneware glued onto a 10 mm thick sheet of glass. 130 x 240.
- Rectangular top W 240 D 120 in solid oak or solid European walnut.

⇒ NEW FOR 2021 : tops in fused glass or Emperador ceramic stoneware.

Fused glass = to make fused glass, a sheet of glass is placed onto a mould then heated at high temperature in a furnace. During the heating process the glass softens and becomes distorted, taking on the shape of the mould.

DESCRIPTION

DIMENSIONS

	Diameter	Height
Dining table	180	76

evisa

Philippe Nigro



ligne roset®

depuis 1860

EVISA

Design Philippe Nigro 2021

1 - CONCEPT

Philippe Nigro was born in 1975 and grew up in Nice before pursuing his studies in Lyon and then Paris, where he joined the école Boulle. He then took on a 3 month placement in Milan at the agency of architect and designer Michele De Lucchi (designer of the Tolomeo lamp, produced by Artemide). He remained there for around twelve years, between 1999 and 2012, at which point he founded his own agency in both Milan and Paris.

Aside from his work for the agency, from 2000 onwards Philippe Nigro worked on his own projects. As a result he was able to present his first creations to the VIA (Valorisation de l'Innovation dans l'Ameublement), amongst which his Intersections divan project from which was born the Confluences settees (2009), which are produced by Ligne Roset and which can now be found in the permanent collections of the Centre Pompidou and the Musée des Arts Décoratifs.

Since 2009, he has designed numerous successful products for Ligne Roset, such as the Flax and Manarola seating, the Cuts shelving and the Passe-Passe coat stand.

In 2014, he was named Designer de l'année at Maison & Objet.

Phileas, which he designed in 2019, perfectly reflects his way of working: formal experimental research and the pragmatic use of the expertise of the manufacturer with whom he is working. He draws on Ligne Roset's expertise in the field of foams, and the sophisticated execution of their upholstery, the fruit of long experience in quilting and sewing covers.

Always looking to deepen his intimate relationship with the Ligne Roset brand, he surprised us anew with his most recent creation, Hémicycle, which could seem at first glance to be at the very margin of the traditional Ligne Roset collections. But it is nothing of the sort!

Although this model was originally by the Atelier de Recherche et de Création (ARC) of the Mobilier National, it really does give a point by point response to all the requirements of the deeply-held Ligne Roset DNA. This « cocoon » is no less than an invitation to confide (in the Second Empire, the « confident » was an S-shaped double armchair which enabled one to have a conversation without having to turn one's head): beneath its non-conformist demeanour, it offers the undeniable characteristics of comfort, innovation, conviviality and elegance.

2 - AESTHETICS

With his new bed, the success of Philippe Nigro's wager lies as much in its great visual and physical comfort as it does in the impression of preciousness it exudes from its reasonably-sized headboard to the art deco-reminiscent slopes of its base.

Enveloping, reassuring and above all evocative : of basking in the natural pools of the forest waterfalls of Evisa, Corsica, whose columns of water could have inspired the ridges of the headboard. Unless the latter are more evocative to you of a 'madeleine de Proust' such as sponge fingers or the gluttony of a clafoutis...Moreover, this is a bed which merits being located in the very centre of a room, given that such a high degree of attention has been lavished on all of its aspects.

3 - TECHNICAL DESCRIPTION and RANGE

In order to align the mattress with the bed frame, this bed has an integral base :

- Bowl-shaped upholstered bed base with structure plywood and plywood slats. Suspension: high resilience Bultex foam 36kg/m³ – 2.6 kPa. Always supplied in 2 sections. Exclusive 100% cotton piqué ticking, treated with « HealthGuard » (fungicidal & anti dust mite); may be dry cleaned.
Two leg heights : 10 or 15cm

Headboard :

Structure in metal tubing and metal mesh covered in high resilience Bultex foam 26kg/m³ – 1.55kPa.

Making-up :

Headboard quilted with 110 g/m² polyester ; cover may be removed by a professional.

Bed bumper quilted with 110 g/m² polyester ; covers are removable.

<p><u>Sleep area 160x200</u></p> <p>Height : 97/102 cm Depth : 225 cm Width : 160 cm Height to top of sleep platform: 21/26 cm</p>	<p><u>Sleep area 180x200</u></p> <p>Height: 97/102 cm Depth: 225 cm Width: 180 cm Height to top of sleep platform: 21/26 cm</p>
<p><u>Sleep area Queen Size</u></p> <p>Height: 97/102 cm Depth: 228.2 cm Width: 152.4 cm Height to top of sleep platform: 21/26 cm</p>	<p><u>Sleep area King Size</u></p> <p>Height: 97/102 cm Depth: 228.2 cm Width: 193 cm Height to top of sleep platform: 21/26 cm</p>

Bedside table:

Philippe Nigro also designed the PASSE PARTOUT bedside table, which is the perfect complement to his EVISA bed. It could also be used as a sofa end table in combination with many models, and Philéas in particular.

<p>Dimensions of bedside table</p>
<p>Height: 50 cm Depth: 41.5 cm Width: 45 cm</p>

extra weich



ligne roset®
depuis 1860

EXTRA WEICH

Design Ligne Roset 2021

1 - CONCEPT & AESTHETICS

Cushion in fake fur.

2 - RANGE

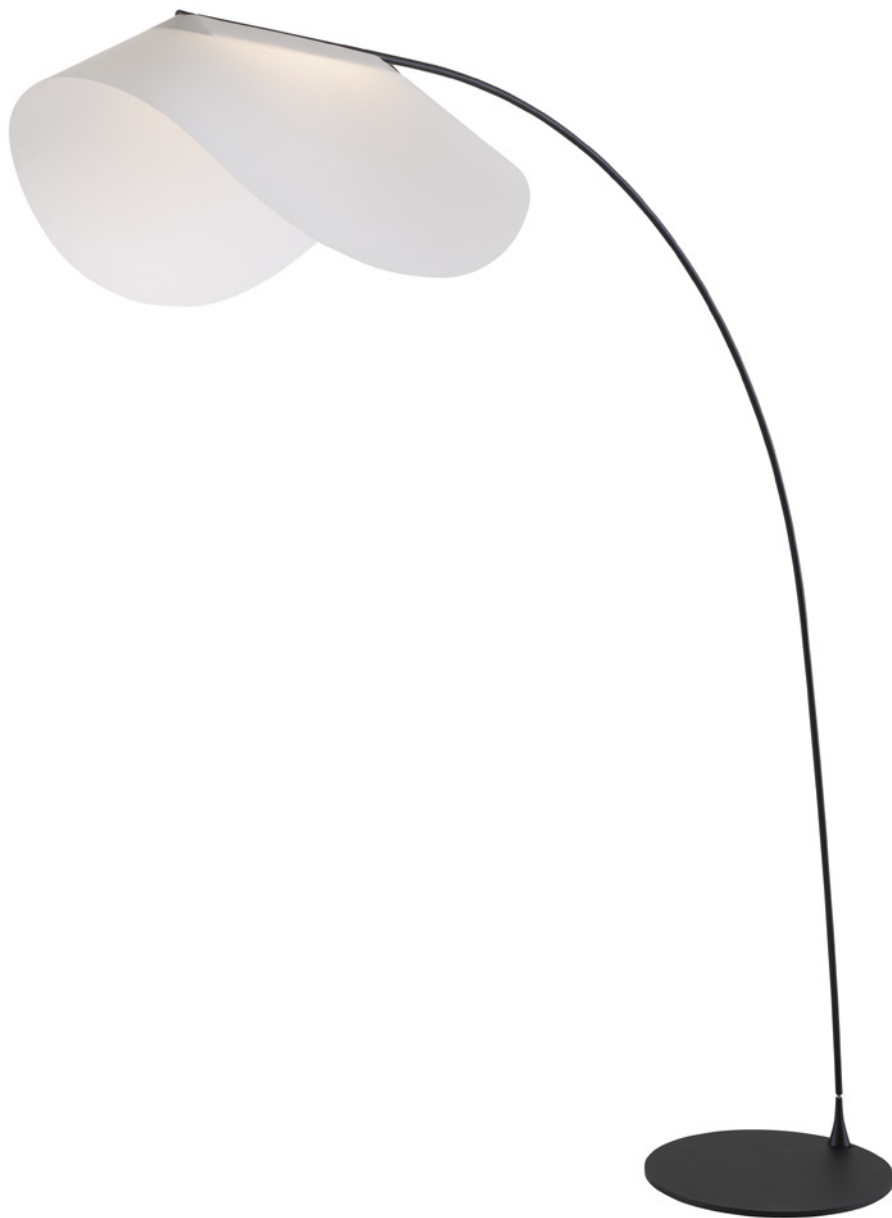
Available in 4 colours : pétrole, rouge orient, safran and vert bouteille.

100 % polyester

30 x 50 cm

felia

Meike Harde



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FELIA

Design Meike Harde 2021

1 – CONCEPT & AESTHETICS

After studying product design and working for Benjamin Hubert, Meike Harde started her business in 2013, participating in a number of design-talent shows. She works increasingly for international brands such as Freistil Rolf Benz, Bolia, Puplo and many more. Born in 1987, Meike Harde lives and works in Cologne.

Felia is the result of experiments with paper models and variations of cones. Attached to an elegant stand, the shade is linear at the top but ends in a circle: this transition causes soft waves in its outline, generating an overall smooth and friendly feeling.

2 – QUALITY OF MANUFACTURE

Design sometimes has a « restorative » power and this floor lamp, like a bamboo cane bowing beneath the weight of snow, radiates « serenity ». The « soft » angle of the metal tube is echoed in the shade, which diffuses soothing LED light.

3 – RANGE

Floor lamp H 203 cm x 168.50 cm x 72.50 cm

Overall dimensions : W = 150 cm D = 60 cm H = 202 cm

Steel base \varnothing 39.5 cm thickness = 6 mm ; stem in bent tubular steel \varnothing 13 mm.

Finish: ribbed Epoxy satin black lacquer RAL 9005.

Shade in parchment-style paper glued onto translucent 5/10 PVC.

Black PVC cable ; black foot-operated dimmer switch.

100 cm LED ribbons in total (2 x 35 cm + 1 x 30 cm), giving a total power of 14.4 W and emitting 1,600 Lumens or the equivalent of a 115 W incandescent bulb. Colour temperature 2,700 K (warm white).

LED's are interchangeable.

Total consumption = 17.3 W

Plug-in LED driver supplied with interchangeable Euro plug. Other plugs (US/UK) may be ordered separately. The same version works with both 220 V and 110 V.

Former energy class : A+

New energy class (from 01/09/2021) : TBC

G21

Pierre Guariche



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G21 floor lamp

Design Pierre Guariche 2020

1 – CONCEPT AND AESTHETICS

The designer Pierre Guariche was born in 1926. He studied at the Ecole Nationale Supérieure des Arts Décoratifs, graduating in 1949. He then worked in the studio of Marcel Gascoin and presented his first designs at the Salon des Artistes Décorateurs and the Salon des Arts Ménagers. In 1953, he designed the mythical « Tonneau » chair for Steiner, first in plastic (1953) and then in bent plywood (1954). In 1954 he founded the Atelier de Recherche Plastique with Joseph-André Motte and Michel Mortier. In 1957, he was named Artistic Director of furniture manufacturer Meurop. He then shared his knowledge with the students of the Ecole Supérieure d'Architecture de Tournai and the Ecole Nationale Supérieure des Arts Décoratifs de Paris.

He knew how to bring a personal, innovative touch to design, bringing together aestheticism and series production.

His heart's desire was to respond to the requirements of his era by making use of series production techniques. His creations, such as the Tonneau chair (1953 and 1954), the Tulipe chair (1956) and the Président desk (1961), have become legendary pieces.

2 – QUALITY OF MANUFACTURE

The G21 floor lamp is the perfect source of targeted, intimate mood lighting. Available with a white/white shade, this model, designed in 1951 by Pierre Guariche, is composed of a metal shade which shields the eyes from the light source whilst directing the flow of light. The stem in lacquered brushed brass is directional, with a sliding peg which enables one to adjust its height for greater comfort.

Base : black steel

Cable : 2.50m

Dimming : in-line dimmer switch in cable

Reflector : shade in white aluminium with white interior

3 – RANGE

Floor lamp/reading light in white	∅ 37 cm	Height min : 117 cm, max : 163 cm
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G50

Pierre Guariche



ligne roset®

depuis 1860

G50

Design Pierre Guariche 2021

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2 - QUALITY OF MANUFACTURE

White PMMA diffuser, legs in satin varnished brushed brass, sides in black lacquered multi-perforated steel RAL 9005.

Black PVC cable. Black manual switch/dimmer.

E27 bulb not included. Max 11W dimmable LED.

Dimensions : ø = 35 cm H = 30 cm

3 - RANGE

Table lamp
H 17 Ø 35 cm

grand angle

Marie Christine Dorner



ligne roset®

depuis 1860

GRAND ANGLE

Marie Christine DORNER - 2021

THE DESIGNER

Expectation, elegance, longevity are the key words which describe the career of Marie Christine Dorner.

Each project on which she has worked during a career which has spanned Tokyo, London and Paris is the occasion to tell a story which she relates with rare elegance and a keen sense of her environment. The singularity of Marie Christine Dorner's work rests in the rigour of her research into materials, the clarity of her discourse and her sophisticated implementation. The object becomes a jewel, whether in gold or bamboo.

She has worked on a number of ambassadorial residences in both France and abroad, on the hôtel La Villa in St Germain des Prés, private residences, and the presidential podium for the 14th July celebrations at the head of the Champs Elysées (a lasting project if ever there was one, since the podium was designed in 1990 and has been reused 29 times since then). With orders from institutions and private individuals alike, and with her personal research such as her emblematic series, 'Une Forme One Shape', from tradition to new technologies, Marie Christine Dorner expresses herself in a unique language in which expertise and formal synthesis become remarkable luxury. Awarded the Grand prix du design de la Ville de Paris in 1995, she was decorated with the title of Chevalier de l'ordre des Arts et Lettres in 2012.

CONCEPT

Grand Angle is a very flexible modular system which makes it possible to create a wide variety of compositions. Both 90° and 45° angles are possible, with optimum comfort afforded by its articulated back, which enables one to rest one's head in a multitude of positions and to vary the depth of the seat depending on the sitter's body shape.

There are settees of various dimensions, with a choice of wide or narrow armrests. This model is quite unique in its genre thanks to its modular nature and extreme comfort.

A deep, multifaceted, international settee, the comfort of which is very apparent thanks to its articulated headrest and « stretch » stitching; it was designed to become a great international « classic ».

From 4 distinct elements : 2 sizes of fireside chair (90x100, 105x100), a 45° corner seat (174x 100) and a footstool (100x100), which can each take 2 types armrest, a high narrow one (thickness 8 cm) or a lower wider one (thickness 30 cm).

Its comfort has been meticulously considered, with a combination of 3 components (Bultex foam, ultra flexible foam and feathers) on the seat, all of which sit on a webbed frame. These different materials combine to create almost unrivalled comfort. The softness, the bounce, the pleat - they all invite one to sit, to let go.

The backrest uses an inverted chain system, which makes it possible to create a high headrest in vertical position, or a rolled-up one in combination with a lumbar cushion, or a less deep position. Note the magnificent stitching used to create an elastic mesh which enables an irreproachable look to be maintained whatever the position of the backrest and seat. This « sunburst pleat » holds the material tightly in place, enabling the back to roll up perfectly. Marie-Christine Dorner sought to create an adaptive seat depth, whilst retaining consistency of appearance.

The broad armrest is also designed to be sat on. The feather-filled lumbar cushions are dense, for a perfect fit.

The seat cushions are removable, as are their covers, for easy maintenance. Don't forget to plump them from time to time. Enjoy your rest!

—

DESCRIPTION

Construction :

Structure of seat: webbed metal frame.

Structure of backrest : panels 3-layer plywood with articulated headrest.

Armrest composed of panels of plywood.

Comfort :

Seat composed of high resilience polyurethane Bultex foam (36 kg/m³ – 2.8 kPa) and ultra-flexible foam (45 kg/m³ – 1.8 kPa) with comfort layer of feathers (goose feathers, of which 15% down).

Backrest composed of high resilience polyurethane Bultex foam (26 kg/m³ – 1.4 kPa) clad in ultra-flexible foam (45 kg/m³ – 1.8 kPa).

Feather-filled back (lumbar) cushion (goose feathers, of which 15% down).

Making-up :

Backrest quilted with stretch fabric to retain pleating on rear of backrest.

Cover quilted with 110 g/m² polyester.

—

DIMENSIONS

	Width	Depth	Height	Seat height
Fireside chair 90	90	100	71.5/99	42
Fireside chair 105	105	100	71.5/99	42
Footstool	90	100	42	42
CORNER SETTEE/RIGHT	174	100	71.5/99	42
CORNER SETTEE/LEFT	174	100	71.5/99	42
BROAD ARMREST	30	100	46.5	
SLIM ARMREST	8	100	59	

hémicycle

Philippe Nigro



ligne roset®

depuis 1860

HÉMICYCLE

Design Philippe Nigro 2021



1 - CONCEPT

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Although this model was originally by the Atelier de Recherche et de Création (ARC) of the Mobilier National, it really does give a point by point response to all the requirements of the deeply-held Ligne Roset DNA. This « cocoon » is no less than an invitation to confide (in the Second Empire, the « confident » was an S-shaped double armchair which enabled one to have a conversation without having to turn one's head) : beneath its non-conformist demeanour, it offers the undeniable characteristics of comfort, innovation, conviviality and elegance.

2 - AESTHETICS

The Hémicycle collection was successfully launched by Ligne Roset in 2020, in close collaboration with the Mobilier National and Philippe Nigro ; now in 2021, the Vis-à-Vis brings a high-quality extra seat and with it a little something extra. The first cousin of the S-shaped conversation seat, which enables one to chat or take tea without having to turn one's head, the Vis-à-Vis brilliantly embodies not only Ligne Roset's years of expertise but also the very characteristic common thread of Philippe Nigro's style: a subtle invitation to discover oneself, to come together in every sense (emotionally and physically) by the overlapping of backrests, forms and curves. From there, it is only a short step for

certain people to whom the Vis-à-Vis is something of a « crush », the concave base of which asks only to be cardiodally extended by the stretched-out legs of its two guests...

Herein lies all the power of the surprising Hémicycle collection : creating situations which are subliminal suggestions to facilitate rapprochement.

This type of unexpected piece (armchair, settee, conversation seat and now the Vis-à-Vis), initially destined for the corridors of power (palaces, ambassadorial residences, public buildings, etc.) is now being courageously put into production by Ligne Roset so that it can also grace the private sphere. These precious and very comfortable envelopes, with their refined and customisable finishes (fabrics and leathers), are now joined by the Vis-à-Vis to offer a poetic, artistic invitation to the pleasure which is now more than ever an essential part of coming together.

3 – QUALITY OF MANUFACTURE & COMFORT

Structure of back :

Two linked mechanically-soldered frames. Armrest structures in soldered tubing. Armrests and structure of back clad in high resilience Bultex foam (50 kg/m³ – 6.3 kPa) and 110g/m² polyester quilting.

Structure of seat :

Structure in panels of plywood.

Legs :

Matt black lacquered metal legs.

Comfort :

Suspension of seat via blocks of linked biconical steel wire springs.

The seat is composed of high resilience polyurethane Bultex foams (38 kg/m³ - 3.6 kPa and 36 kg/m³ - 2.8 kPa). Clad in 100g/m² polyester quilting.

Steel mesh suspension on back with comfort layer in Bultex foam (26 kg/m³ - 1,4 kPa).

Making-up :

3 mm bourrelet stitch around the edges of the armrest/backrest structure, with 5 mm baguette stitching on the seat.

Covers may be removed by a professional.

4 – RANGE

New for 2021 : Vis-à-vis

Armchair, conversation seat, settee

Dimensions of armchair	Dimensions of conversation seat	Dimensions of settee
Height : 78 cm Depth : 79 cm Width : 82 cm Seat height : 40 cm	Hauteur : 78 cm Depth: 90 cm Width: 145 cm Seat height: 40 cm	Height: 78 cm Depth: 79 cm Width: 145 cm Seat height: 40 cm
Dimensions of vis-à-vis		
Height : 78 cm Depth : 100 cm Width : 180 cm Seat height : 40 cm		

hood lamp

Andreas Kowalewski



ligne roset®

depuis 1860

HOOD LAMP

Design Andreas Kowalewski 2021

1 – CONCEPT

The work of designer Andreas Kowalewski encompasses a broad range of creative services for prominent international brands. Having initially trained as a carpenter, Kowalewski studied industrial design at the Folkwang University of Arts, Essen. Before opening his own studio in 2016, he worked as a creative director in the Netherlands and China.

His interdisciplinary design studio covers a wide range of creative services in the fields of furniture, lighting, consumer electronics and strategic design advice.

Andreas Kowalewski's studio collaborates with some of the foremost brands in the world and has won numerous international design prizes.

2 – AESTHETICS

The design of the Hood light embodies the beauty of simple, geometric lines and shapes, corresponding to the architectural elements of the rooms and buildings which merge harmoniously around it.

The smoked glass shade balances elegantly on the fine metal structure whilst enveloping the sphere of light.

The interaction between the glass dome and the central light source provides pleasant ambient light wherever it is placed.

3 – QUALITY OF MANUFACTURE and RANGE

Table lamp Ø 23 cm X H 57 cm

Steel base Ø 20 cm ; stem in steel tubing Ø 14 mm finished in ribbed Epoxy satin black lacquer RAL 9005 topped with a round mouth-blown opal glass shade Ø 12cm which accommodates the LED bulb. The shade is topped by a second half-spherical dome in grey mass-tinted transparent mouth-blown glass.

Black textile cable.

Black foot-operated switch.

5W G9 LED bulb ; 450 lumens ; colour temperature 2,700 K (warm white); ECL.

(Original) energy class : A+

New energy class (from 01/09/2021) : TBC

Overall dimensions : W = 28 cm D = 24.2 cm H = 60 cm

Reading light Ø 26 cm X H 139 cm

Steel base \varnothing 26.5 cm; stem in steel tubing \varnothing 14 mm finished in ribbed Epoxy satin black lacquer RAL 9005 topped with a round mouth-blown opal glass shade \varnothing 12cm which accommodates the LED bulb. The shade is topped by a second half-spherical dome in grey mass-tinted transparent mouth-blown glass.

Black textile cable.

Black foot-operated switch.

5W G9 LED bulb ; 450 lumens ; colour temperature 2,700 K (warm white); ECL.

(Original) energy class : A+

New energy class (from 01/09/2021) : TBC

Overall dimensions : W = 28 cm D = 24.2 cm H = 140 cm

intervalle

Guillaume Delvigne



ligne roset®

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INTERVALLE

Design Guillaume Delvigne 2021

1 - CONCEPT

« Born in 1979, Guillaume Delvigne studied at the Ecole de Design Nantes Atlantique and the Politecnico di Milano. Graduating in 2002, he began working with prominent designers such as George J. Sowden and Marc Newson, in Milan and Paris, before setting out on his own.

In 2011, he had his inaugural personal exhibition at the ToolsGalerie and won the Grand Prix de la Création de la Ville de Paris.

He works with manufacturers, producers and artisans, principally in the fields of furniture, objects and lighting.

His clients are the great French houses such as Hermès, Habitat or Tefal, foreign companies such as Fabbian, Hanoia or Frandsen, and also newer producers such as La Chance, Hartô and ENOstudio.

Key phrase : « I live my profession as a kind of quest, a search for beauty, meaning, pertinence ».

2 - AESTHETICS

With « Intervalle », Guillaume Delvigne brings us a highly graphic dining table and low table which are available in eight species of solid wood. Connoisseurs will be able to appreciate the challenge to which the manufacturer Ligne Roset rose by ingeniously optimizing the production of these pieces with as few parts as possible yet with sophisticated treatment of the sections of wood. Around the central opening the light flows pleasantly onto the tapered aeroplane wing-shaped base.

The two original features of this range lie as much in this central 'fault line' and the way in which the two base parts emerge beneath it, as in the way in which the veins in the end grain used for the legs intersect with those in the flat-grained timber used for the tops. It is, to summarise, a play of lines, directions and sweeping curves which we are invited to discover, whatever the distance and angle from which these two tables are viewed. A way of paying homage to the nobility of the solid wood from which they are constructed.

3 - QUALITY OF MANUFACTURE and RANGE

Solid wood dining table.

Solid wood low table.

Choice of 9 species : American walnut, European walnut, black-stained European walnut, grey-stained European walnut, burnt-effect oak, natural oak, black-stained oak, whitened oak, cherry.

Dimensions of dining table	Dimensions of low table
Length : 220 cm	Length : 120 cm
Width : 100 cm	Width : 80 cm
Height : 75 cm	Height : 35 cm

kinoko

Mathieu Delacroix



ligne roset®

depuis 1860

KINOKO

Mathieu DELACROIX - 2021

THE DESIGNER

Born in 1991, Mathieu Delacroix is a young designer and a graduate of the École Supérieure d'Art et Design de Saint-Étienne. In 2013, he was the winner of the Orange Jeunes Designers competition with his Aeon project, which was recognised anew at Dubai Design Week 2017's « Global Grade Show ». In 2015 came his first participation in the « Mirage » exhibition organised by the F93 cultural centre in the shape of his work Kuro, which explores the properties of polymers. That same year, he moved abroad to study at Nagoya City University of Design, Japan. To this day, he retains a strong rapport with Japan and its aesthetics. He also took part in « Fukushima Mon Amour », an exhibition held by the city of Saint-Etienne at the Milan Triennale 2016. More recently, he was the winner of the first prize in the Cinna's 2018 competition for his Tasso collection of wooden vases. Mathieu Delacroix currently lives and works in Paris, assisting designers such as Mathilde Bretillot, Frédéric Forest & Clémentine Giaconia or Guillaume Delvigne. At the same time, he continues to work on his own projects, always with the same approach of creating a synergy between designs and personal sensibilities with a view to designing products which are emotionally linked to our lives.

CONCEPT & DESCRIPTION

Having won the 11^{ème} Concours Cinna with his Tasso vases, this year Mathieu has designed a table lamp, still in the same spirit of simplicity. Kinoko (Japanese for mushroom) is a very pared-down table lamp, yet it commands a presence when located in a hallway or placed on top of a sideboard or desk.

Black lacquered base ; shade in black repoussé aluminium, with dimmer.

DIMENSIONS

	Diameter	Height
Table lamp	40	44

koto

Oleg Pugachev



ligne roset®

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KOTO

Oleg PUGACHEV - 2021

THE DESIGNER

Born in Russia in 1986, Oleg Pugachev studied product design at the Weissensee Academy of Art in the city where his heart is, Berlin. Whilst working for international design and architecture agencies, he has also been working on his own furniture design projects.

There is always a balance to be found between functionality, technology and aesthetics, with a view to achieving coherence and unexpected simplicity. Oleg Pugachev advocates an approach which is both iterative and reflective, whilst respecting the history of the design.

CONCEPT & DESCRIPTION

Sofa end table in enamelled ceramic – colour : vert.

DIMENSIONS

	Width	Depth	Height
Sofa end table	41.5	41.5	46

lapel

Busetti Garuti Redaelli



ligne roset®

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LAPEL

Busetti Garuti Redaelli - 2020

THE DESIGNERS

Manuela Busetti and Andrea Garuti met while studying industrial design at the Istituto Europeo di Design in Milan. Since 2004 they have collaborated with various product design and advanced design agencies in Milan, whilst working on their own projects for international competitions and manufacturers of tableware, sanitary devices and equipment and furniture.

Matteo Redaelli graduated in industrial design from the Istituto Europeo di Design, Milan in 2007. In that same year, the paths of these three young designers - Busetti, Garuti, Redaelli – came together in a common collaboration with a design agency in Milan.

In 2008, they began working together on new projects, each bringing to the table their own particular skills, abilities and sensibilities. New collaborations followed with manufacturers operating in various fields : kitchen and bathroom taps, tableware, kitchen utensils, ovens and hobs, indoor and outdoor furniture.

In 2010, they won 1st prize in the Cristalplant design competition promoted by Zanotta and Cristalplant for 'Naica', their innovatively designed low table project.

In 2012, they won again with « Verve », a versatile table project for Poliform.

CONCEPT & DESCRIPTION

LAPEL is named after the English word for the collar of a jacket. The weaving of this bridge, executed in Indonesia, is extremely complex since a taut, perfect finish is required. Its originality lies in its collar-like folded back, which brings perfect comfort.

LAPEL gives an impression of comfort and lightness thanks to its aluminium structure and collar-like synthetic rattan backrest.

Construction : aluminium finished in carbon-coloured lacquer ; woven synthetic resin (high density polythene).

Comfort : seat pad in 24 kg/m³ polyurethane; beige 100 % polyester fabric (with polyester liner).

The LAPEL collection is now being expanded with the addition of a dining chair and armchair. The bridge premiered in 2020.

DIMENSIONS

	Width	Depth	Height	Seat
Chair				
Low armchair				
Bridge	63	60	74	50

lewa

Sebastian Herkner



ligne roset®

depuis 1860

LEWA

Design Sebastian Herkner 2021

1 CONCEPT

« I would like people to find in my creations the same quality and the same execution that one would expect in gastronomy or fine wine... ».

Sebastian Herkner was born in Bad Mergentheim, Germany in 1981. He studied design at the Offenbach University of Art and Design, where he specialised in the design of objects and furniture. In his creations he allies cultural influence, new technologies and traditional craftsmanship. His objective is to showcase the beauty of materials and to draw attention to subtle details. In 2006, he opened his own studio in Offenbach-sur-le-Main.

He cut his teeth with London fashion designer Stella McCartney in 2003-2004. There, he developed his taste for marrying together materials, colours and textures : « To me, design is like cooking, which I like to do whenever I have the time : in order to create a good meal one needs good ingredients, but also spices, colours, a composition... » .

Sebastian Herkner has had an emotional bond with Ligne Roset since his childhood. In his eyes, the brand is the incarnation of « design à la française », craftsmanship and quality of manufacture. He particularly appreciates the fact that the business has remained family-owned and because of this the close collaboration with Michel Roset and his team. His approach is not therefore opportunistic, but can be viewed through the prism of long-term collaboration. In particular they share a vision of design which can only be expressed in harmony with the fundamental aspirations of the company.

« Traditional craftsmanship is our cultural heritage and is full of untapped potential ». As with the « grands crus », where the roots of the vine must be deeply anchored in the ground so its grapes can fully find their voice, the designer needs to be deeply rooted in craftsmanship in order to reveal all its subtlety. Sebastian Herkner has found in Ligne Roset, and in Lewa, a true breeding ground for expression...

2 - AESTHETICS

« A basalt island ! »...

Lovers of nature and geology in particular will recognise the source of inspiration for Sebastian Herkner's Lewa low and occasional tables: basalt columns formed from the solidification and thermal contraction of magma flows. Indeed the designer was fascinated by the regularity of these hexagonal prisms which can be topped with less regular elements which are sometimes arranged in wreath shapes.

The Lewa low table takes exactly this wreath shape, in which each component has its own unique shape. The surface is thus divided into several separate sections in which a harmonious display of various objects can be arranged. One of these sections is made from ceramic, with edges sufficiently high to hold water so that cut flowers can be delicately arranged as they might be in a mini Japanese zen bowl.

3 - QUALITY OF MANUFACTURE & RANGE

New for 2021

Low table (L) 129 x (W) 99 x (H) 34 cm

black-stained ash / black ceramic

natural ash / green ceramic

Low table : (L) 107.6 x (W) 72 x (H) 34 cm

black-stained ash / black ceramic

natural ash / green ceramic

Low table: (L) 51.3 x (W) 38.5 x (H) 46.7 cm

black-stained ash / white ceramic

natural ash / white ceramic

losange



ligne roset®
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LOSANGE

Ligne Roset 2021

QUALITY OF MANUFACTURE and RANGE

Woven woollen rug – choice of 2 colourways.

Écru background with grey lines 200 X 300 cm

Black background with grey lines 200 X 300 cm

lotis

Oleg Pugachev



ligne roset®
depuis 1860



LOTIS

Oleg PUGACHEV - 2021

THE DESIGNER

Born in Russia in 1986, Oleg Pugachev studied product design at the Weissensee Academy of Art in the city where his heart is, Berlin. Whilst working for international design and architecture agencies, he has also been working on his own furniture design projects.

There is always a balance to be found between functionality, technology and aesthetics, with a view to achieving coherence and unexpected simplicity. Oleg Pugachev advocates an approach which is both iterative and reflective, whilst respecting the history of the design. A constructivist designer.

CONCEPT & DESCRIPTION

Lotis is a set of occasional tables in solid wood (walnut and ash) which can be stored one on top of the other. The 60x90 table, in solid American walnut, can slide beneath the console, also in American walnut. Meanwhile the small occasional table in black-stained ash sits on the low table and beneath the console, giving the ensemble a Japanese feel.

Of particular note is the socket joint where the leg meets the top.

H12 x 30x60 cm black-stained solid ash;
H24 x 60x90 cm & H60 x 30x120 cm : solid American walnut.

DIMENSIONS

	Width	Depth	Height
Occasional table	30	60	12
Occasional table	60	90	24
Occasional table	30	120	60

mallea

Guillaume Delvigne



ligne roset®

depuis 1860

MALLEA

Création Guillaume Delvigne 2021

1 – CONCEPT

« Born in 1979, Guillaume Delvigne studied at the Ecole de Design Nantes Atlantique and the Politecnico di Milano.

Graduating in 2002, he began working with prominent designers such as George J. Sowden and Marc Newson, in Milan and Paris, before setting out on his own.

In 2011, he had his inaugural personal exhibition at the ToolsGalerie and won the Grand Prix de la Création de la Ville de Paris.

He works with manufacturers, producers and artisans, principally in the fields of furniture, objects and lighting.

His clients are the great French houses such as Hermès, Habitat or Tefal, foreign companies such as Fabbian, Hanoia or Frandsen, and also newer producers such as La Chance, Hartô and ENOstudio.

Key phrase : « I live my profession as a kind of quest, a search for beauty, meaning, pertinence ».

2 – AESTHETICS

If we are intrigued by the original shape of « Mallea – created by the 4 legs of its square structure pressing against the circular shape of the top – we are just as taken with its edged granito top, whose connection with the base is particularly well-considered. Guillaume Delvigne's intent can be seen in the design, which expresses the notions of distortion and pliability through materials which are, for all that, rigid.

3 – QUALITY OF MANUFACTURE and RANGE

Low table in black lacquered steel with granito top.

Dimensions
Ø 100 X H 38 cm

moa

Keiji Takeuchi



ligne roset®

depuis 1860



MOA

Keiji Takeuchi - 2021

THE DESIGNER

Born in Fukuoka, Japan in 1977, Keiji Takeuchi, now based in Milan, obtained a baccalauréat in product design in New Zealand. He then continued his studies at ENSCI / Les Ateliers, Paris. Between 2005 and 2012, he was a designer at Naoto Fukasawa Design Ltd in Tokyo. He then moved to Milan to found Fukasawa's European subsidiary.

In 2014, Giulio Cappellini selected Takeuchi for a collaboration. In 2015, Cappellini invited him to work on an installation project for an Italian company specialising in natural stone. That same year, Takeuchi founded KEIJI TAKEUCHI SRLS in Milan.

In 2016, he was awarded the Young Design Talent Award by Elle Décor magazine.

Since then he has worked with the foremost design brands.

In 2019, Takeuchi was invited by the Fiskars Village Art & Design Biennial and its design curator, Jasper Morrison, to design a public bench for the biennial.

CONCEPT

Keiji Takeuchi is naturally influenced by Japanese culture and its minimalism. He loves beauty in all its simplicity and sophistication.

In Japan, tradition dictates that one decorates and arranges one's house according to the rules of art and simplicity. Kanso or Ma are part of a certain philosophy of « nothing » which is applied to decorative art. A Japanese concept which advocates simplicity in interior architecture, as in lifestyle. A way of transcending each space, each piece of furniture, each object.

Accumulating objects is a social norm promoted by an acquisitive culture. Inversely, the philosophy of Japanese minimalism lies in dispossession, in the art of living better with less. A way which enables us to recentre ourselves with greater ease, find our reason for living and enrich our relationships with others.

In the Japanese home, one grows up in a peaceful atmosphere, as much in the colours, the lines of the walls and the flow of traffic through the home, as in the role played by each object. Here, disconnection from material, superficial reigns supreme. One satisfies oneself with little and in particular with essential objects : this is the art of simplicity.

« This consists of sharing a vision which aims to improve our lifestyle, whether by small details or by more important elements, by going further than the market dictates to us. » Keiji Takeuchi.

Here, in this reclining armchair, minimalist beauty is commensurate with perfection. Volumes follow on from functions, as demonstrated by the lumbar and headrest.

The interlocking of the base demands that the latter is worked to a 200th of a mm. The base is folded over itself.

Takeuchi has designed everything, right down to the very least detail. The finish, along with the comfort, attest to the perfection of the design.

This armchair could be given a bi-colour treatment and would be ideally covered in Vidar, Kyoto or Diva.



NEW FOR 2021 : the collection is being expanded with the addition of a fixed (non-tipping) low-backed armchair with 360° rotating base.

The tipping function is only available in the case of the high-backed armchair, which is offered in both fixed and tipping versions.

—

DESCRIPTION

Structure of armchair and footstool :

Mechanically-soldered frame of seat. Structure of armrests and back in soldered tubing clad in injected foam. Armrests and structure clad in 110g/m² polyester quilting.

Metal base finished in Epoxy satin black lacquer or satin-finish chrome.

For the high-backed armchair, the rotating base is linked to a mechanism which enables the armchair to tip.

Footstool base is fixed.

Comfort :

Both seat and back are composed of high resilience polyurethane Bultex foam (38 kg/m³ – 3.6 kPa) and (36 kg/m³ – 2.8 kPa) and clad in 110g/m² polyester quilting.

Making-up:

3 mm bourrelet stitch on seat and back.

Covers are not removable.

—

DIMENSIONS

	Width	Depth	Height	Seat
Low-backed armchair	79	82	82	43.5
High-backed armchair	79	94	106	43.5
Footstool	60	60	45	45
Table	Diam. 71		32	

môme

Lily Saillant



ligne roset®

depuis 1860

MÔME

Lily SAILLANT - 2021

THE DESIGNER

Born in Paris in 1996, Lily Saillant studied object design at the Ecole Nationale Supérieure des Arts Décoratifs de Paris; metalwork and ceramics with the ceramicist Karen Swami ; and then went on to study at Seoul National University in South Korea. From 2018, she has taken part in various collective exhibitions such as « Wanted Design » Brooklyn, « Conversation Créative » in Lomé, Togo, and « Form'Osées » at Bambou for Paris, and has collaborated with artisans from France, Togo and Taiwan.

Whilst being drawn to shapes and materials which are sustainable, her methods sit between a study into memory and the semantics of each object, their scope for sparking emotion, and the link between their design and everyday use.

CONCEPT & DESCRIPTION

Michel Roset spotted Môme amongst the files received in connection with the 13th Concours Cinna. He found its stackability, ease of manipulation and simple design extremely convincing.

Lily Saillant : « The môme table is inspired by the little Korean tables known as « sobans ». Traditionally produced in wood by hand by master craftsmen, they are used as work tables, or even to present and serve meals to guests individually. This archetype seems pertinent to our current ways of living, having been brought up to date in terms of colour and a more pared-down shape which is more accessible and more easily reproduced. It sketches out a way of living which is closer to the ground, more nomadic in its format and lightness, giving it a multitude of uses. You can sit at it cross-legged, you can pile them up, you can bring a number of them together in any number of convivial ways, this is an object which can be freely interpreted. In this way they are particularly suited to a young, contemporary way of living, in new home layouts.»

Small occasional table in gloss finish red or black lacquered ash. May be combined to create a large low table, or stacked to create small-scale storage.

DIMENSIONS

	Width	Depth	Height
Occasional table	35	35	30

murtoli

Christian Werner



ligne roset®

depuis 1860

MURTOLI

Christian WERNER - 2021

THE DESIGNER

Christian Werner studied industrial design in Berlin and Hamburg. In 1992 he founded his own product design and interior architecture studio and has designed pieces for prominent international manufacturers and has worked on projects ranging from exhibition stands, restaurants, advertising agencies, stores, franchises, etc... Amongst other models, Cinna owes him Prado, Everywhere, Selvans and the Anna bed.

CONCEPT

Large Outdoor settee, the comfort of which makes use of all our Indoor expertise. A broad 240 x 120 seat platform, made from fibreglass slats and ultra-flexible foam, mounted on a matt black aluminium base and covered in a water-repellent cover.

The seat cushions, foam and wood, protected by a water-repellent liner and a non-slip outdoor fabric, have a particular shape, with two different slopes, which makes possible a « lounge » position or a more « seated » one. As with Prado, these seat cushions enable each user to find their ideal position.

DESCRIPTION

Construction :

Structure of seat: mechanically-soldered frame.

Structure of backrest cushion: panel of particleboard.

Comort :

Suspension via polypropylene slats reinforced with fibreglass.

The seat is composed of high resilience polyurethane Bultex foam (38 kg/m³ – 3.6 kPa and 38 kg/m³ – 2.8 kPa).

The back cushion is composed of high resilience polyurethane Bultex foam (42 kg/m³ – 4.8 kPa and 26 kg/m³ – 1.4 kPa) clad in ultra-flexible foam (45 kg/m³ – 1.8 kPa). Its interior is fitted with an anti-slip system.

The bolster is made from high resilience polyurethane Bultex foam (26 kg/m³ – 1.4 kPa).

Makingp-up :

Inner liner made from water-repellent fabric to guarantee water-resistance (including back cushion and bolster).

Covers quilted with 110 g/m² polyester.

Baguette stitching and twin-needle stitching on seat and back cushions ; baguette stitching on bolster.

Covers may be removed by a professional.

DIMENSIONS

	Width	Depth	Height	Seat
Large settee	240	120	81	41
Square footstool	120	120	41	41
Cushion	60	45	40	
Bolster	54	D17		

nimbe

Marie-Aurore Stiker Metral



ligne roset®

depuis 1860

NIMBE

Création Marie-Aurore Stiker Metral 2021



1 - CONCEPT & AESTHETICS

After a highly conceptual start to her career – a degree in philosophy and a masters in aesthetics – Marie-Aurore Stiker-Metral hoped to immerse herself in materials by studying at the École Nationale Supérieure de la Création Industrielle. Whatever material she is working with, she always incorporates a strong idea: thus her Samourai vase (Ligne Roset, 2014) is in mouth-blown glass into which is cut a motif inspired by the scales of samurai armour; her Quai Largo chest (Ligne Roset, 2014) is a precious little chest made from solid rosewood, inspired by the containers at the Osaka commercial port which she observed from her office window during her six month residence in Japan.

Entrelacs (an enduring success which has been produced by Ligne Roset since 2010) is a woollen rug, the motif of which comprises a macro vision of a weave in which gradations of colour in both directions (length and width) create an arresting woven relief effect. Her latest rug, Jungle (Ligne Roset 2017) is a tufted wool rug which gives the illusion of a giant handmade tapestry/embroidery, perhaps reminiscent of her work for a degree project at the ENSCI, overseen by Erwan Bouroullec, which explored ‘domestic techniques’ such as embroidery, lace, weaving, etc in furniture design, and which was ultimately rewarded at the Audi talent awards Design 2010.

Since then she has continued to follow the thread of a related reflection on the Arts and Crafts movement.

Sheet steel remains a favourite material of Marie-Aurore Stiker-Metral: we are reminded her of her first success for Ligne Roset (2008), the La Pliée chair.

She created the Inamma table for Ligne Roset in 2019, with a console following in 2020.

Marie-Aurore knows very well that we live in a society of overconsumption. Thus she vows to only create new objects which are useful, honest, sustainable and capable of ‘unveiling the poetry of the material’.

2 - QUALITY OF MANUFACTURE

Large mirror

Oblong mirrored glass 148 x 39.6 cm

Steel frame finished in rose beige lacquer (RAL 3012).

Satin-finish

Mirror/trinket holder

Round mirrored glass with reverse in rose beige lacquered steel.

Moulded polyurethane bowl finished in rose beige lacquer.

Satin-finish

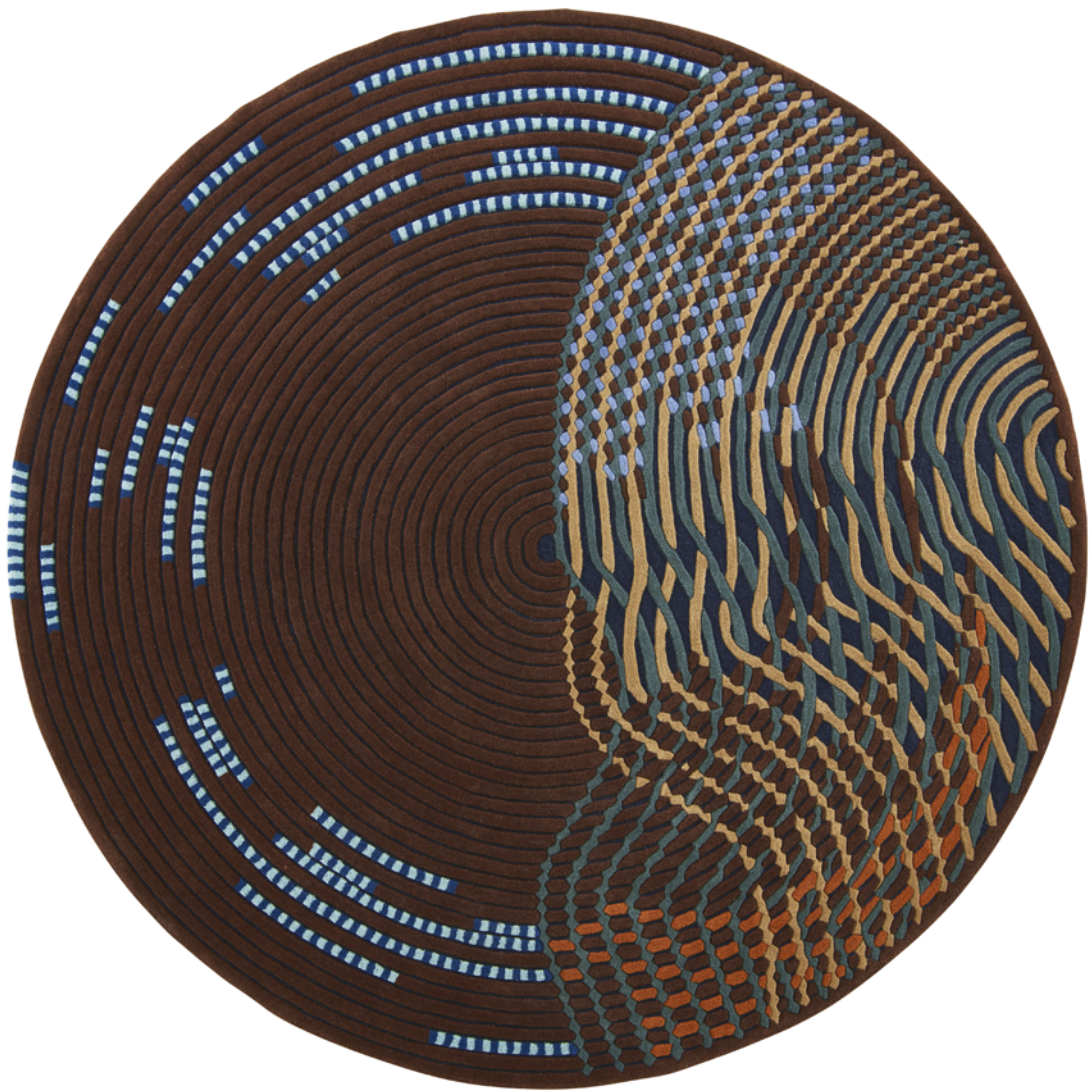
3 - RANGE

Mirror H 173 cm - Ø 40 cm

Mirror/trinket holder H 45 cm - Ø 26 cm

noctambule

Constance Frapoli



ligne roset®

depuis 1860

NOCTAMBULE

Constance Frapolli – 2021

THE DESIGNER

Born in 1991 and a graduate of the école Camondo in interior architecture and design [2016], Constance Frapolli lives in Paris, where she works in a design studio on various types of project.

In her personal projects, she seeks to make the object a narrative in which forms, materials and function are at the service of their surroundings.

Focusing her work on a quest for balance between functionality and emotion, Constance confers on her objects a poetic, practical nature in which forms and materials tell a story.

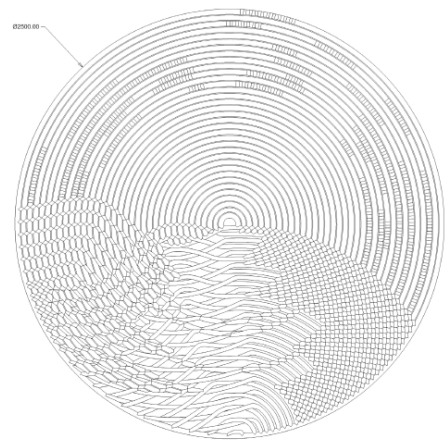
Loving to play with glimpses, ironies, metaphors and images, Constance constructs her design around recognisable universes.

In 2020, she designed the Fergus rug and throw for Cinna, along with the Heure Bleue table lamp.

CONCEPT & DESCRIPTION

Constance Frapolli draws inspiration for her Noctambule rug from African weaves, creating a design then applying colour, as with a work of art.

Woollen tufted rug.



DIMENSIONS

	Diameter
Rug	250

nodum

Guillaume Delvigne



ligne roset®

depuis 1860

NODUM

Création Guillaume Delvigne 2021

1 – CONCEPT

« Born in 1979, Guillaume Delvigne studied at the Ecole de Design Nantes Atlantique and the Politecnico di Milano.

Graduating in 2002, he began working with prominent designers such as George J. Sowden and Marc Newson, in Milan and Paris, before setting out on his own.

In 2011, he had his inaugural personal exhibition at the ToolsGalerie and won the Grand Prix de la Création de la Ville de Paris.

He works with manufacturers, producers and artisans, principally in the fields of furniture, objects and lighting.

His clients are the great French houses such as Hermès, Habitat or Tefal, foreign companies such as Fabbian, Hanoia or Frandsen, and also newer producers such as La Chance, Hartô and ENOstudio.

Key phrase : « I live my profession as a kind of quest, a search for beauty, meaning, pertinence ».

2 – AESTHETICS

These two round-topped occasional tables may be used in combination, or alone. The focal point which renders them unique is their « heart », the X-shaped metal piece which forms their centre of gravity, as much structurally as visually. Guillaume Delvigne painstakingly designed each detail of this « micro architecture » in which the technical is lent beauty. Indeed, this can be seen particularly clearly in the tense design of the legs, which narrow towards their tips, or the very soft edge of the tapered solid wood top.

3 – QUALITY OF MANUFACTURE and RANGE

Occasional tables in solid American walnut.

Choice of 2 sizes	
Ø 40 X H 50 cm	Ø 60 X H 40 cm

noomi

Tous les Trois



ligne roset®

depuis 1860

NOOMI

Tous les Trois - 2021

THE DESIGNERS

Product design agency Tous les Trois is composed of design Juan Lozano (trained at the Beaux-Arts and the Ecole d'architecture Jean Cottin), Florent Zandrini (technico design degree) and Hannelore Meyer Gallay (management school), who is in charge of development.

CONCEPT

Noomi is an indispensable little occasional table which can be used both indoors and outdoors. Its tilting top enables it to be slid into a small storage space. This occasional table is reminiscent of bistro tables, but with a little more modernity.



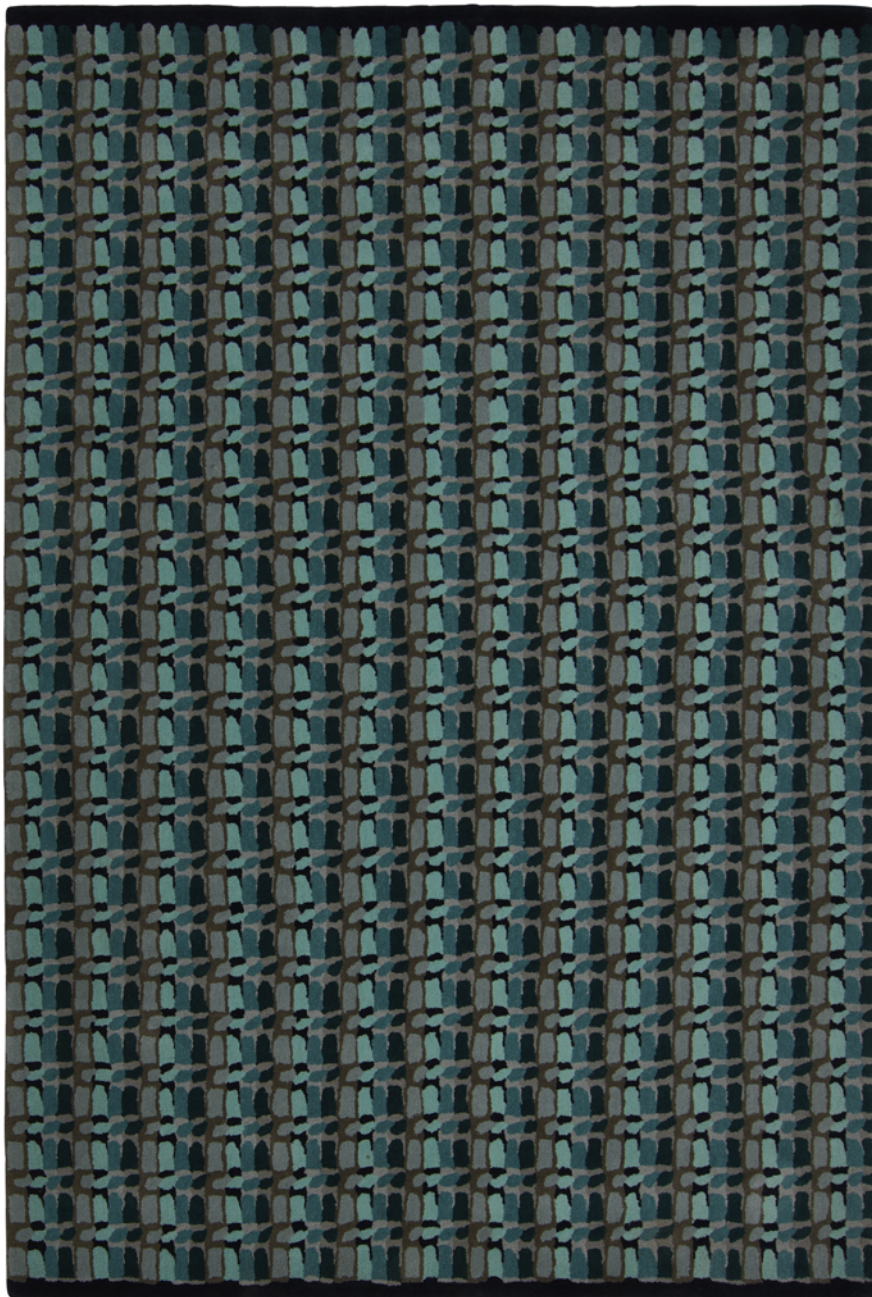
NEW FOR 2021 : square top, 70cm x 70 cm, on a 4 branch aluminium base – colour noir charbon.

DIMENSIONS

	Diameter	Width	Depth	Height
Dining table with tilting top	68			74
Square dining table		70	70	76.5

orientali

Marie-Aurore Stiker-Metral



ligne roset®

depuis 1860

ORIENTALI

Marie Aurore Stiker--Métral - 2021

THE DESIGNER

Born in Paris on 15th March 1981, she graduated from ENSCI-Les Ateliers in December 2007, having previously spent four years studying philosophy at the University of Urbino, Italy. During her studies at the ENSCI, she was awarded an 'aide à projet' from the VIA to enable her to develop her "La Pliée" chair, which is now produced by Ligne Roset. Along with Felipe Ribon, she was joint winner of the 'L'eau à la bouche' competition organised by Veolia Eau. Her end of studies thesis, overseen by Philippe Louguet, dealt with the 'paradoxes de la discrétion'. Her degree project, overseen by Erwan Bouroullec, explored the use of 'domestic techniques' (sewing, embroidery, lace, macramé, weaving, braiding) in the creation of furniture (storage, a fireside chair, a light), digitally-cut wooden structures and textile surfaces.

CONCEPT & DESCRIPTION

A very attractive graphic rug. Marie-Aurore has selected soft tones of vert d'eau (aqua), with a darker tone for emphasis.

Hand tufted rug, 200x300.

DIMENSIONS

	Width	Depth
Rug	200	300

parabole

Marie-Christine Dorner



ligne roset®

depuis 1860

PARABOLE

Design Marie-Christine Dorner 2021



1 - CONCEPT

Expectation, elegance, longevity are the key words which describe the career of Marie Christine Dorner. A career based on meetings in Paris, London and Tokyo. Vibrant capitals from each of which she has extracted the very essence of its being, applying it to the design of her creations whether furniture, objects and interiors, scenography and public spaces.

According to Marie Christine, the design of today sees itself as a global art in which the material comes first and is the very core of its being. Each project is an occasion to tell a story which makes sense with the brand, the materials, the shape, a story which she relates with rare elegance and a keen awareness of her environment.

The singularity of Marie Christine Dorner's work lies in the rigorousness of her research into materials, the clarity of her discourse and the sophistication of her execution. The object becomes a jewel, whether it is in gold or bamboo.

Numerous brands have benefited from her expertise: in terms of furniture and objects, Ligne Roset, Baccarat, Bernardaud, Saint-Louis, Idée, Montis, Zeus ; the residences of the French ambassadors abroad, the Presidential Stage for the 14th July celebrations (designed in 1990, it has now been used 23 times). With orders from institutions and private individuals alike, and with her personal research such as her emblematic series, « Une Forme, One Shape, from tradition to new technologies, Marie Christine Dorner expresses herself in a unique language in which expertise and economy of line become remarkable luxury.

Winner of the Grand Prix du design de la Ville de Paris in 1995, she was awarded the title of Chevalier de l'ordre des Arts et Lettres in 2012.

2 - AESTHETICS

A fully rounded design which lends this chest with 3 large drawers a quiet sense of opulence. The dark walnut veneer, when combined with the ceramic stoneware, confers an attractive timeless quality.

3 - QUALITY OF MANUFACTURE and RANGE

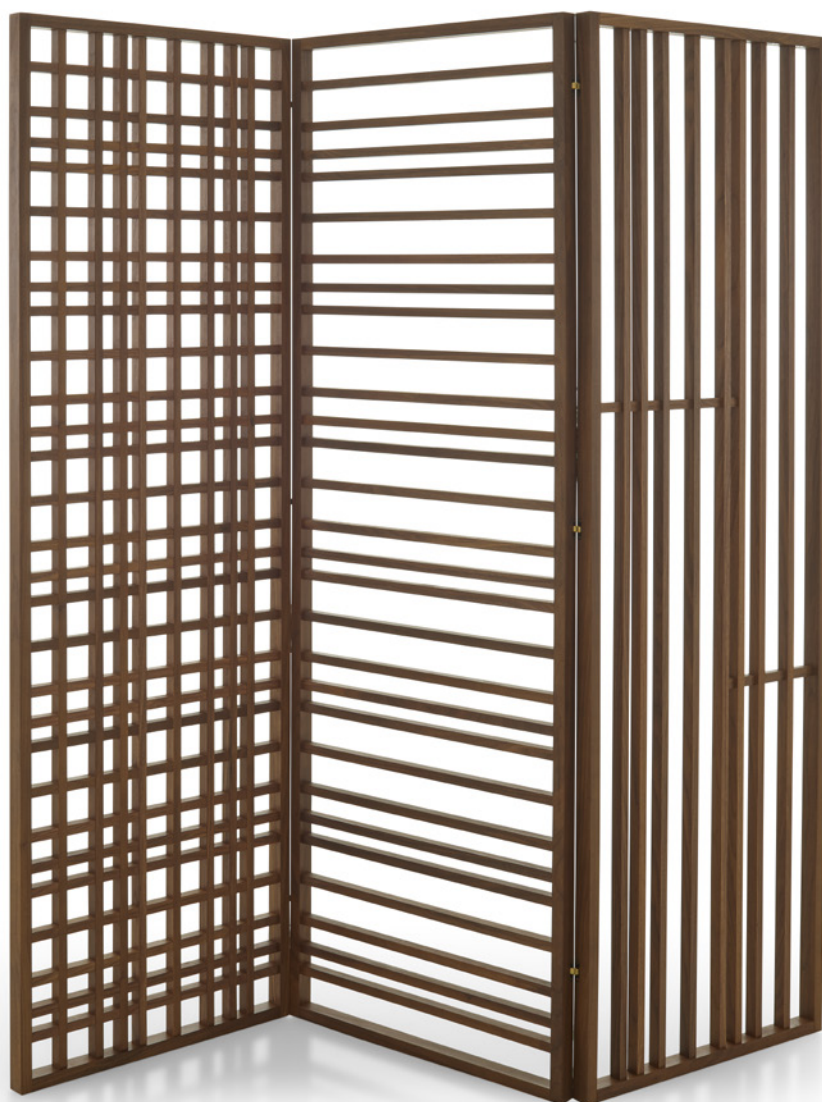
Chest of 3 drawers.

Dark walnut & gloss black marble-effect ceramic stoneware / dark walnut & white marble-effect ceramic stoneware.

Dimensions
Height: 75.6 cm
Depth : 48 cm
Width : 125 cm

paravent

Marie-Christine Dorner



ligne roset®

depuis 1860

PARAVENT

Design Marie-Christine Dorner 2021



1 - CONCEPT

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2 - AESTHETICS

3 panel screen, a beautiful piece of craftsmanship in solid walnut. To provide more or less privacy, the design of each panel is different, but when closed the design of the two panels created becomes identical...magic.

3 - QUALITY OF MANUFACTURE and RANGE

Screen in solid American walnut.

Dimensions
Height : 156 cm 3 x 51 cm panels

passepourtout

Philippe Nigro



ligne roset®

depuis 1860

PASSEPARTOUT

Design Philippe Nigro 2021

1 - CONCEPT

Philippe Nigro was born in 1975 and grew up in Nice before pursuing his studies in Lyon and then Paris, where he joined the école Boullée. He then took on a 3 month placement in Milan at the agency of architect and designer Michele De Lucchi (designer of the Tolomeo lamp, produced by Artemide). He remained there for around twelve years, between 1999 and 2012, at which point he founded his own agency in both Milan and Paris.

Aside from his work for the agency, from 2000 onwards Philippe Nigro worked on his own projects. As a result he was able to present his first creations to the VIA (Valorisation de l'Innovation dans l'Ameublement), amongst which his Intersections divan project from which was born the Confluences settees (2009), which are produced by Ligne Roset and which can now be found in the permanent collections of the Centre Pompidou and the Musée des Arts Décoratifs.

Since 2009, he has designed numerous successful products for Ligne Roset, such as the Flax and Manarola seating, the Cuts shelving and the Passe-Passe coat stand.

In 2014, he was named Designer de l'année at Maison & Objet.

2 - AESTHETICS

Phileas Fogg and his valet Jean Passepartout from Jules Verne's 'Around the World in 80 Days' are the perfect partnership. This was Philippe Nigro's ambition when designing his PassePartout bedside table to serve you every day: an incidental 'satellite' piece which one sees without seeing, rendered pleasing by the nobility of the materials (walnut) and ingeniously functional by its various compartments (shelf, niche and drawer). Once again we see the « hallmark » of the designer, an interweaving, in the form of the superposition of various support points enabling one to create a principal containing space, detached from the structure and top and slightly set back, bringing lightness, transparency and luminosity.

More than just a bedside table, Passepartout has been designed to be the acolyte of your interior, both literally and metaphorically, in the intimacy of the bedroom or next to a settee, always with the ability to combine order (Fogg) with the disorder of its secret drawer...

3 - TECHNICAL DESCRIPTION and RANGE

Bedside table in dark walnut with black base.

Dimensions
Height : 50 cm
Depth : 41.5 cm
Width : 45 cm

pebble

Air division



ligne roset®

depuis 1860

PEBBLE

Air Division - 2021

THE DESIGNERS

Air Design Group brings together two Singapore-based designers, Jerry Low and Nathan Yong. The needs of the user are central to them: for them, 'good design' should always aim to improve the useful functions and appearance of objects. This is why their approach to design is based on the strict application of the fundamental qualities of good design from the creative concept to the appropriate use of materials, production techniques adapted to suit proportions, all these factors combine to achieve holistic integrity for each product.

CONCEPT & DESCRIPTION

Sold separately, these tables are nonetheless designed to be combined, with the top of the convex table rising above that of the concave table.

Low tables with tops in solid American walnut and bases in matt black lacquered tubular steel.



NEW FOR 2021 : a concave occasional table has been added to the collection.

DIMENSIONS

	Length	Width	Height
Concave low table	100	110	20
Convex low table	100	110	26
SM concave low table	75	82.5	20
SM convex low table	75	82.5	26
Occasional table	65	60	59

ponton

Osko + Deichmann



ligne roset®

depuis 1860

PONTON

OSKO + DEICHMANN - 2021

THE DESIGNERS

In the middle of the Nineties, Blasius Osko and Oliver Deichmann were inspired by the formerly divided city of Berlin, in which had come together young creatives from every background. Having graduated from Berlin University of the Arts, they began their shared career with the creation of their design studio, « Die Wunschforscher » (the wish seekers), creating objects which sit at the point where design, art and new ideas meet. At the same time, they developed concepts for events (fashion, art). In 2005, they renamed their design studio, « osko+deichmann ».

The creations of osko+deichmann have already been shown in renowned institutions such as the musée du Louvre (Paris), Vitra Design Museum (Weil am Rhein and Berlin), Cube Gallery (Manchester), MoMA (Berlin), Guggenheim-Museum (Berlin), Galerie VIA (Paris), Holon Museum and the Biennale internationale du design de Saint-Etienne.

CONCEPT & DESCRIPTION

Low table comprising an upper top in lightly oiled, clear varnished solid walnut, resting on a steel base. On the lower section of the base there is a second top in 10mm thick clear toughened glass, which is delivered in a separate package.



NEW FOR 2021 : black lacquered steel base ; dimensions 120x70 and 120x120.

DIMENSIONS

	Width	Depth	Height
Low table	120	70	
Low table	120	120	

prisme

Benjamin Graindorge



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PRISME

Benjamin GRAINDORGE – 2021

THE DESIGNER

Born in 1980, Benjamin Graindorge is one of the young talents of French design.

After graduating from ENSCI – les Ateliers in 2006, his project, 'Paysage domestique', won him a bursary from the VIA. Benjamin was singled out at the Design Parade festival two years in a row and has won both the concours Cinna and the Audi Talents Awards in the 'Design' category.

Following a stint as artist-in-residence at the Villa Kujoyama, he returned to France to collaborate with François Bauchet on the scenography for the Biennale Internationale du Design de Saint-Etienne 2010. In 2011 he had his first solo show at the Galerie YMER&MALTA, at which he presented five objects based around the theme of reverie.

These days, Benjamin Graindorge is fortunate enough to work in all fields of design: industrial design, publishing design and research design. A exploration of design at all levels to continue to discover new lands and avoid boredom.

CONCEPT & DESCRIPTION

Artist & designer Benjamin Graindorge has always loved working with glass. Having won the 2nd Concours Cinna with his Courtoisie mirror, he also designed the Blooming Bless vases for Cinna. He has also collaborated with the foremost crystal brands.

His Prismes vases, with their perfect grooves, are particularly complex to produce : each vase is hand finished and passed through a mill which cuts the grooves under a jet of water. In the case of the oval version, since it is impossible to create a perfectly straight line by hand without a guide, the grooves are pre-created in a steel mould then milled and then finally polished.

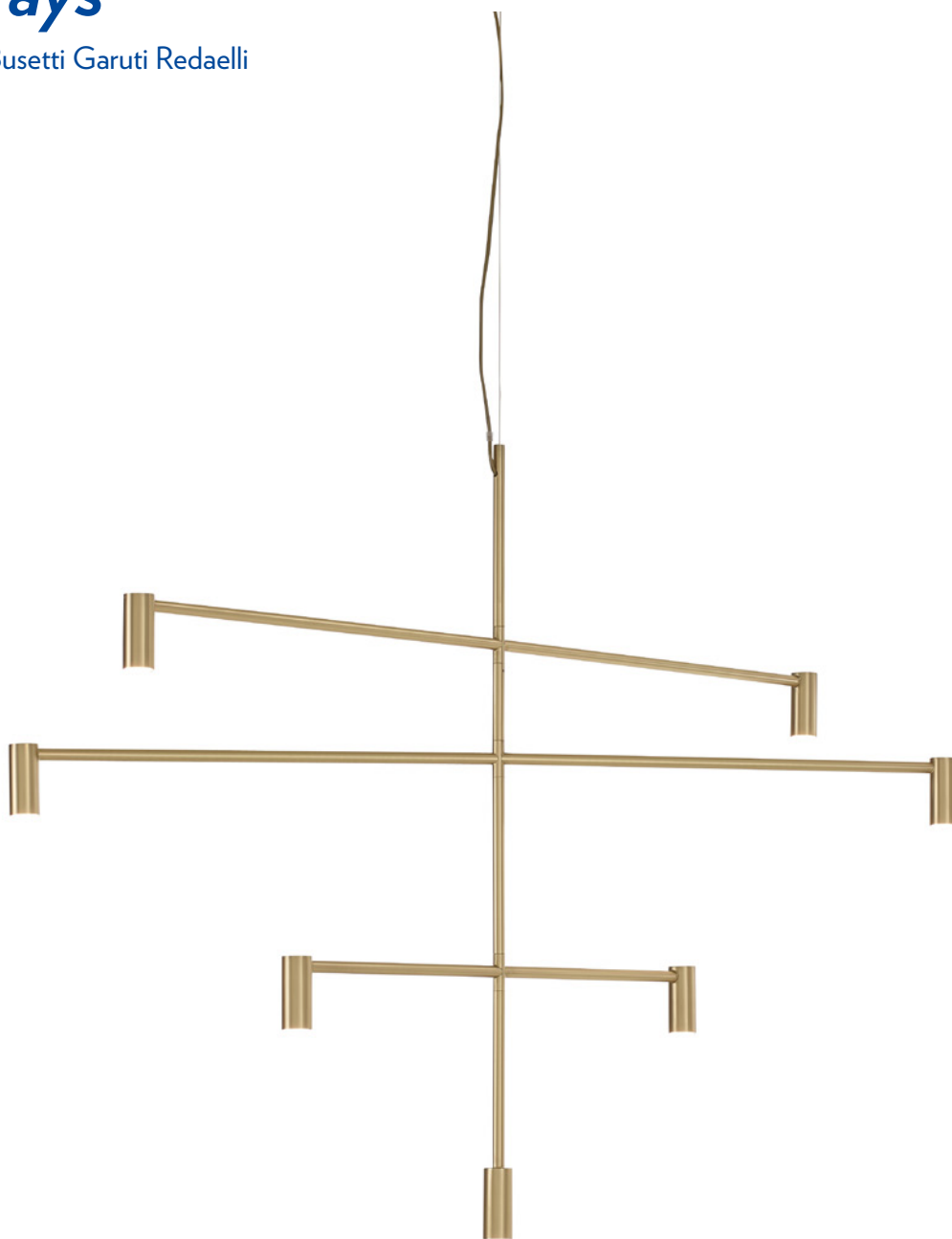
Vase in mouth-blown glass : transparent and Smoke coloured

DIMENSIONS

	Diameter	Width	Depth	Height
Vase		25	16	16
Vase	18			30

rays

Busetti Garuti Redaelli



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RAYS

Design Busetti Garuti Redaelli 2021

1 - CONCEPT & AESTHETICS

Manuela Busetti and Andrea Garuti met while studying Industrial Design at the Istituto Europeo di Design in Milan, where they were already teaming up to work on design issues. In 2004, the year of the XX Compasso d'Oro ADI, they were accorded the 'Progetto Giovane' selection for their degree thesis project 'Double', an innovative cooler bag made of neoprene.

Since 2004 they have collaborated with various Milan-based studios specializing in product and advanced design; they also work together on a freelance basis, designing for both international competitions and manufacturers in a range of sectors including tableware, bathroom fittings, sanitary ware and furniture.

In 2007 their project « Culla Belly » won them 1st prize in « Playing Design », the international competition run by the city of Lissone in partnership with the Milan Triennale. In 2008, they were both selected for the experimental project « Prime Cup 01 » promoted by the Lombardy region and the Milan Triennale with a view to improving the level of innovation amongst selected SME's in the Lombardy region. These projects are exhibited to the public in the Agora Theatre at the Milan Triennale.

Matteo Redaelli graduated in industrial design from the Istituto Europeo di Design, Milan in 2007. In the same year, the working lives of the three young designers - Busetti, Garuti, Redaelli - converged during a collaboration with a design studio in Milan.

In 2008, they began working together on new projects, making full use of their different skills and sensibilities. New collaborations followed with manufacturing companies in various sectors: kitchen and bathroom taps, tableware, kitchenware, ovens and hobs, indoor and outdoor furniture, etc.

In 2010, they won 1st prize in the Cristalplant design competition, then won it again in 2012 with their «Verve» multifunctional table. In 2014, at the « Young & Design 2014 » competition, their « Log » upholstered chair was selected by the jury.

2 - QUALITY OF MANUFACTURE

The Rays suspended light is graphic, essential and modern, drawing inspiration from the classic chandelier. With current lighting technology, it has been possible to reinterpret this archetypal shape with a minimalist aesthetic.

Rays will illuminate and enrich its surroundings with its sophisticated, stylized graphic compositions which delineate the scope of light within a space.

Its elegance renders it suitable for environments which are classic, glamorous, modern and/or minimalist.

3 - RANGE

Suspended light in brushed brass finish H 65 cm + cable Ø 74 cm

Suspended light in brushed brass tubing \varnothing 12 mm, comprising 3 movable horizontal arms fixed to a central vertical axis. Each of the 3 arms is equipped with 2 LED bulbs (one at each end): the first arm is fixed whilst the second and third may be turned around the central axis, which is also equipped with an LED bulb at its end.

Max. volume of structure : 90.5 x 53.5 cm H = 74.5 cm

3 m steel cable, height-adjustable via a coulistop.

Brass-coloured PVC cable.

Brushed brass ceiling fitting \varnothing 20 cm H = 2.5 cm.

In total : 7 x 3.5 W G9 LED bulbs, colour temperature 3,000 K (warm white), 350 lumens, ECL.

Non-dimmable LED bulb.

(Original) energy class : A+

New energy class (from 01/09/2021) : TBC

Total consumption : 24.5 W for 2,450 Lumens

Overall dimensions : \varnothing = 90.5 cm H = 377 cm

roseau

Noé Duchaufour-Lawrance



ligne roset®

depuis 1860

ROSEAU

Création Noé Duchaufour Lawrance 2009 -2019 - 2021

1 - CONCEPT & AESTHETICS

A creator of both environments and objects, Noé Duchaufour-Lawrance was born in Mende, France in 1975. Raised in a creative environment, he formulated his own language with the aid of natural forms which are at once supple, organic, fluid and structured. Having studied metal sculpture at the ENSAAMA, he then joined furniture department at the Arts Décoratifs de Paris.

Noé is interested in unusual projects : this was the case with the restaurant Sketch in London, which launched his career in 2002. On the strength of this key project, he founded the agency Néonata ('new birth') in 2003. In 2005, he gave the Senderens restaurant a first class face lift. In 2007, he was voted « Créateur de l'Année » at Maison & Objet ; that same year, he was also responsible for the interior decoration of the Maya Bar, Monaco and le Sénéquier, St Tropez; and the new brand identity of the Air France lounges, in collaboration with Brand Image.

Noé Duchaufour-Lawrance works on projects which vary from the very smallest to the largest possible scale. He designed a range of furniture for Ceccotti, a light for Baccarat, a perfume bottle for Paco Rabanne, the « Dessous Chics » collection for Zanotta, and a hotel concept in Marrakech.

Quotation : « I sincerely believe in emotional ties which are woven between men, space and objects ».

2 - QUALITY OF MANUFACTURE and RANGE

Vases in enamelled ceramic - blanc – small and large versions
Vases in enamelled ceramic - vert forêt – small and large versions
Vases in enamelled ceramic - taupe – small and large versions

New for 2021

Vases in raw black ceramic (matt black, textured) – small and large versions

Large : height 60 – diameter 29

Small : height 45 – diameter 22

ruflette

Marie Christine Dorner



ligne roset®

depuis 1860

RUFLETTE

Marie Christine DORNER - 2021

THE DESIGNER

Expectation, elegance, longevity are the key words which describe the career of Marie Christine Dorner.

Each project on which she has worked during a career which has spanned Tokyo, London and Paris is the occasion to tell a story which she relates with rare elegance and a keen sense of her environment. The singularity of Marie Christine Dorner's work rests in the rigour of her research into materials, the clarity of her discourse and her sophisticated implementation. The object becomes a jewel, whether in gold or bamboo.

She has worked on a number of ambassadorial residences in both France and abroad, on the hôtel La Villa in St Germain des Prés, on exclusive private residences in France, Belgium and England, and she designed the presidential podium for the 14th July celebrations at the head of the Champs Elysées (a lasting project if ever there was one, since the podium was designed in 1990 and has been reused 29 times since then). With orders from institutions and private individuals alike, and with her personal research such as her emblematic series, 'Une Forme One Shape', from tradition to new technologies, Marie Christine Dorner expresses herself in a unique language in which expertise and formal synthesis become remarkable luxury. She was awarded the Grand prix du design de la Ville de Paris in 1995; and was decorated with the title of Chevalier de l'ordre des Arts et Lettres in 2012.

CONCEPT & DESCRIPTION

A rufflette is a thick strip of tape which is sewn to the top of curtains so they can be gathered, to which curtain hooks can be attached.

With this suspended light by Marie-Christine Dorner, a tall rufflette is wrapped around the outer edges of the widest part of the shade and it is this which, by pleating the cotton chintz, enables regular pleats to be formed on its two slopes. A classic technique for a contemporary and very charming design.

Shade in 100% cotton fabric, mounted on a rufflette like a curtain. May be taken apart for cleaning.

DIMENSIONS

	Diameter	Height
Suspended light	75	15

selvans

Christian Werner



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SELVANS

Christian Werner - 2021

THE DESIGNER

Christian Werner studied industrial design in Berlin and Hamburg. In 1992 he founded his own product design and interior architecture studio and has designed pieces for prominent international manufacturers and has worked on projects ranging from exhibition stands, restaurants, advertising agencies, stores, franchises, etc... A major designer for the Cinna collection, we owe him most notably the Prado settee, Anna bed and Everywhere storage.

Christian Werner's language of forms is simplistic, exploring the tension within the simple and not basing itself on short-term trends. For him, design is an expression of emotion and sensuality through materials and forms.

Regularly described as one of the greatest German designers, he has been the recipient of numerous awards including the Red Dot, the IF Product Design Award, and Best of the Best at the Cologne international furniture fair. He is acclaimed by the international press as one of the most influential designers of his time.

CONCEPT & DESCRIPTION

Christian Werner based Selvans on Cinna's Everywhere range, adding a major characteristic in the shape of grooved dark walnut veneer for the fronts and sides. The top is in gloss black ceramic stoneware. The marriage of ridged dark walnut and ceramic stoneware confers on this collection great elegance and classic luxury.

- Interiors, handles and base : chocolat lacquer.
- Fronts and sides : grooved dark walnut veneer.
- Top: gloss black ceramic stoneware.

Grooved dark walnut veneer.

- Slim panels are clad in several layers of thick, stained veneer then covered in American walnut veneer.
- This thickness of « wood » can then be grooved to reveal the « dark » layer beneath.
- The final surface treatment is then hand-applied (with a gun) : stain + base + varnish (of the entire piece).
- Width of channels = 4mm top and bottom
Depth of grooves approx. 3.5mm

4 items in the range :

- Chest with doors H152.8 - C65
- 3 door sideboard H73 L207.7 - C5
- 4 door sideboard H73 L276.8 - C7
- Sideboard with 2 coplanar doors H84.8 L196.3 - C2X

DIMENSIONS

	Width	Depth	Height
2 DOOR CHEST – C65	90	45	153
3 DOOR CHEST – C5	208	45	73
4 DOOR CHEST – C7	277	45	73
SIDEBOARD WITH COPLANAR DOORS - C2X	196.3	45	85

silvia / silvio

Claudio Dondoli & Marco Poggi



ligne roset®

depuis 1860

SILVIA - SILVIO
Design Claudio Dondoli & Marco Pucci 2021



1 – CONCEPT & AESTHETICS

Claudio Dondoli and Marco Pucci got to know each other at the Faculty of Architecture in Florence. In 1983, having not only studied together but also shared an intense theatrical experience, they founded their studio, named Archirivolto, in Colle Val D'Elsa, against the backdrop of the romantic Tuscan landscape around Siena. Since 1989 they have concentrated exclusively on industrial design.

They maintain that today, real innovation is based on the use of technology and materials. Technology serves not to create an image, but to perform a service for the customer : a good designer product, to be of real quality, much be beautiful, effective and comfortable.

2 – QUALITY OF MANUFACTURE

A perfectly-balanced and very comfortable chair with a black-stained ash base whose comfort springs from the combination of its plywood shell and HR foam. Flexible thanks to the flexibility of the wood, the backrest is attractively curved.

Black-stained beech base.

Silvia : fabric, colours as per Circa (anthracite, bleu canard, bleu nuit, gris clair, rouille)

Silvio: fabric, to order

3 – RANGE

Chair

Width 49 cm – depth 60 cm – height 86 cm – seat height 50 cm

soufflot

Jean-Philippe Nuel



ligne roset®

depuis 1860

SOUFFLOT

Design Jean-Philippe Nuel 2021



1 - CONCEPT

Coming as he does from a family of architects impassioned by design and contemporary creations, Jean-Philippe Nuel picked up his architectural diploma at the Beaux-Arts de Paris and rapidly gained recognition by winning a number of competitions, including an international competition presided over by Kenzo Tange.

Very quickly, at less than 30 years of age, he worked on a Paris hotel as overall project manager (architecture and interior design), which served to direct his career path towards the hotels sector.

After his first hotel project, projects for boutique hotels followed in both Paris and the provinces.

His principal mission is: « To design a setting which will not only be decorative but will create an atmosphere which becomes the establishment's true identity, its true personality. »

In the hotel sector today, the name Jean-Philippe Nuel is internationally renowned for being synonymous with luxury interior architecture. The Jean-Philippe Nuel studio, with a team of around thirty, also lends its expertise to projects for private residences, concept stores, head offices and cruise ships (Compagnie du Ponant).

Alongside his interior decoration activities, he works on architectural projects and collaborates with the foremost design houses, most notably Ligne Roset.

Passionate about design, and with a real desire to involve himself with all stages of a project, from architecture to design, Jean-Philippe Nuel also considers each project to be a human adventure, rich in encounters and opportunities for sharing.

One of his latest interior decorative feats is his masterly 5* hotel project, the Hotel Intercontinental, Lyon. The jewel in its crown is the le Dôme bar, which has just been named "the most breath-taking bar in which you will ever have the pleasure of sipping a cocktail" at the World Wide Hospitality Awards. Paintings in black pigments and gold leaf by Manuel Paul-Cavallier, broad wall-mounted screens which act as an acoustic bulwark to avoid echoes in this incredible 32m high space, banquette seating in black, grey, bronze and gold fabric or anthracite leather and brass-finished bases, lights in black anodised aluminium. And the great bar in alabaster and black polished stainless steel. Olympian and majestic.

2 - AESTHETICS

Soufflot was designed to decorate the superb and unique 32m high Soufflot dome in the old Hôtel-Dieu de Lyon, transformed in 2019 into the Hotel Intercontinental. Interior architect Jean-Philippe Nuel will have needed all his talent to design an armchair and footstool for Ligne Roset which could marry with and be evocative of such specific volumes and forms.

The shape of the seat is subtly suggestive of an inverted dome, against which the back remains imposing even when set against a « base » which is equalled in comfort only by its more than generous thickness. This is rendered possible by an upright base which could, given its proportions, seem a little undersized in relation to the imposing, comforting seat shell which is Soufflot.

For, as Jean-Philippe Nuel reminds us, his purpose is not simply to create an attractive object with a clear functionality, rather, it is to create « an atmosphere which will become the true identity, the true personality » of the room which is to have the honour and pleasure of welcoming it.

Soufflot is in itself a contemporary evocation of the unique space into which it was born, respectfully joining a dialogue between the monastic and the precious, its plain covering offering a contrast with the Lyonnais silk trading houses. Without any doubt the regional origins of Ligne Roset and its craftsmen also played a part in their selection for this partnership, the first ambition of which was to revive the historic patrimony of this luxurious « Hôtel-(des)Dieu(x) », in which the disadvantaged were welcomed, like Soufflot, in « humble luxury »; or in other words, this duality of identity subtly brings to the fore the « being » rather than the « having ».

3 – QUALITY OF MANUFACTURE and COMFORT

New for 2021 : medium settee

Items :

Armchair, footstool, medium settee

Dimensions of armchair	Dimensions of footstool
Height : 78 cm Depth : 76 cm Width : 75 cm Seat height : 46 cm	Height: 44 cm Depth: 58 cm Width : 56 cm Seat height : 44 cm
Dimensions of medium settee	
Height: 78 cm Depth : 76 cm Width : 167 cm Seat height : 46 cm	

Construction :

Structure of armrests and back in mechanically-soldered tubular steel clad in foam and 110gr/m² polyester quilting.
 Structure of seat in 3-layer particleboard.
 Structure raised on a solid oak base finished in either a black stain or in a natural varnish.

Comfort :

Suspension of armchair seat via blocks of linked biconical steel wire springs.
 Seat composed of high resilience polyurethane foams (40 kg/m³ - 4.6 kPa and 37 kg/m³ - 2 kPa) clad 110g/m² polyester quilting.
 Back composed of injected polyurethane foam (35kg/m³ – 3.2 kPa) clad in high resilience polyurethane foam (37 kg/m³ - 2 kPa) and then 110g/m² polyester quilting.

Making-up :

5 mm baguette stitching on the periphery of the back and seat.
 Covers may be removed by a professional.

taru

Sebastian Herkner



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TARU

Design Sebastian Herkner 2021

1 - CONCEPT

« I would like people to find in my creations the same quality and the same execution that one would expect in gastronomy or fine wine... ».

Sebastian Herkner was born in Bad Mergentheim, Germany in 1981. He studied design at the Offenbach University of Art and Design, where he specialised in the design of objects and furniture. In his creations he allies cultural influence, new technologies and traditional craftsmanship. His objective is to showcase the beauty of materials and to draw attention to subtle details. In 2006, he opened his own studio in Offenbach-sur-le-Main.

He cut his teeth with London fashion designer Stella McCartney in 2003-2004. There, he developed his taste for marrying together materials, colours and textures : « To me, design is like cooking, which I like to do whenever I have the time : in order to create a good meal one needs good ingredients, but also spices, colours, a composition... » . He was voted « Designer de l'année » at Maison et Objet 2019.

Sebastian Herkner has had an emotional bond with Ligne Roset since his childhood. In his eyes, the brand is the incarnation of « design à la française », craftsmanship and quality of manufacture. He particularly appreciates the fact that the business has remained family-owned and because of this the close collaboration with Michel Roset and his team. His approach is not therefore opportunistic, but can be viewed through the prism of long-term collaboration. In particular they share a vision of design which can only be expressed in harmony with the fundamental aspirations of the company.

« Traditional craftsmanship is our cultural heritage and is full of untapped potential ». As with the « grands crus », where the roots of the vine must be deeply anchored in the ground so its grapes can fully find their voice, the designer needs to be deeply rooted in craftsmanship in order to reveal all its subtlety. Sebastian Herkner has found in Ligne Roset, and in Taru, a true breeding ground for expression...

2 - AESTHETICS

In 2021, the Taru range is augmented by two exciting additions: a cosy armchair of compact dimensions and a lounge settee with a strong character, both of which remain faithful to the singular spirit of this first collaboration between Ligne Roset and the talented Sebastian Herkner.

Specifically, the expression of traditional craftsmanship in the form of the fully-upholstered base to create a comfortable, compact and subtly-refined seat (possibility of mixing materials (fabrics and leathers) and colours ; rear section may be customised).

It was not by chance that the designer, so committed to promoting craftsmanship, chose the name Taru, an elephant, the symbol of a precious, elegant and sociable species which needs preservation now more than ever. Each element, from the footstool to the cushions of the settee, is designed to be an invitation to relax, whether that means snuggling up comfortably on your own or with family, or with friends.

3 - QUALITY OF MANUFACTURE AND COMFORT

Construction :

Structure of armrests and back in mechanically-soldered tubular steel, clad in foam and 110gr/m² polyester quilting.
Structure of seat composed of 3-layer particleboard and plywood for excellent rigidity.

Comfort :

Suspension of seat via elastic webbing.

Seat cushion in high resilience Bultex foam (38kg/m³ – 3.6 kPa, 36kg/m³ - 2.8 kPa, 38kg/m³ – 2.8 kPa) clad in 110g/m² polyester quilting.

Back composed of high resilience Bultex foam (36kg/m³ – 2.8 kPa, 38kg/m³ – 2.8 kPa) clad in ultra-flexible polyurethane foam (30 kg/m³ – 1.8 kPa) and 110g/m² polyester quilting.

Cushion (60x60 cm) filled with new duck feathers (15% down).

Making-up :

3 mm bourrelet stitch on back and armrests. Twin-needle stitching on seat.

Covers may be removed by a professional.

4 – RANGE

New for 2021 : armchair, lounge settee R/L.

Large settee, medium settee, 1-arm settee/L, 1-arm settee/R, footstool.

Dimensions of large settee	Dimensions of medium settee
Height : 73 cm Depth : 92 cm Width : 222 cm Seat height : 43 cm	Height: 73 cm Depth: 92 cm Width: 172 cm Seat height: 43 cm
Dimensions of 1-arm settee/L	Dimensions of 1-arm settee/R
Height: 73 cm Depth: 92 cm Width: 172 cm Seat height: 43 cm	Height: 73 cm Depth: 92 cm Width: 172 cm Seat height: 43 cm
Dimensions of footstool	Dimensions of armchair
Height : 41 cm Depth : 56 cm Width : 68 cm Seat height: 41 cm	Height : 75 cm Depth : 83 cm Width : 82 cm Seat height : 43 cm
Dimension of lounge settee	
Height : 75 cm Depth : 129 cm Width : 240 cm Seat height : 43 cm	

telen

Christian Werner



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TELEN

Christian WERNER - 2021

THE DESIGNER

Christian Werner studied industrial design in Berlin and Hamburg. In 1992 he founded his own product design and interior architecture studio and has designed pieces for prominent international manufacturers and has worked on projects ranging from exhibition stands, restaurants, advertising agencies, stores, franchises, etc... Amongst other models, Cinna owes him Prado, Everywhere, Selvans and the Anna bed.

Christian Werner's formal language is simplistic, he seems tension in the simple and does not count on short-term trends. For him, design is an expression of emotion and sensuality through form and material.
à travers la forme et la matière.

Regularly referred to as one of the greatest German designers, he has been the recipient of numerous awards, amongst which the Red Dot, the IF Product Design Award, and Best of the Best at the IMM Cologne. He is acclaimed by the international press as one of the most influential designers of his time.

CONCEPT

The zen garden (日本庭園, Nihon teien = Japanese garden) comes from ancient Japanese tradition. It is found just as often in private homes as it is in city parks and historic sites such as Buddhist temples, Shinto shrines and castles.

In Japan, garden landscaping is an important, respected art, sharing aesthetic codes with calligraphy and lavis (ink wash painting). The garden seeks to interpret and idealise nature by limiting contrivance. As in Japan, some of the best-known gardens in the West are dry or « zen » gardens, composed of rocks, mosses and gravel.

This year Christian Werner has designed one of the most poetic settees ever created for Cinna. His very name is evocative of Japanese zen gardens, his design of stones piled up on a beach. All roundness, delicacy, femininity, this settee - which one could almost class as organic - has a sublimely decorative appearance. The 3 constituent parts of its design either come together or remain independent, enabling each individual to personalise and thus enhance their internal space.

This settee, the structure of which is made from a slim panel and which rests on little invisible gliders, is almost entirely made from foams of various densities.

The seat cushions, themselves rounded in shape, are made from two asymmetrical angles, giving a straight slope for a more formal sitting position, and a more rounded one for a more relaxed, lounge-style position.

They are weighted by a 15 mm thick plywood sheet, which provides a smooth surface for the non-slip material.

2 back cushions sit on top of the seat cushion – these can be made up in a different covering material or colour for a bicolour and/or bi-material treatment.

DESCRIPTION

Construction :

Structure of seat : 3-layer plywood.

Structure of back cushion: panel of particleboard.

Comfort :

The seat is composed of high resilience polyurethane Bultex foam (36 kg/m³ – 2.8 kPa and 38 kg/m³ – 2.8 kPa) clad in 110 g/m² polyester quilting.

The back cushion is composed of high resilience polyurethane Bultex foam (42 kg/m³ – 4.8 kPa and 26 kg/m³ – 1.4 kPa) clad in ultra-flexible polyurethane foam (45 kg/m³ – 1.8 kPa). Anti-slip system on lower face. Clad in 110 g/m² polyester quilting.





Making-up :

Twin-needle stitching on seat ; baguette and twin-needle stitching on the back cushion.

Covers may be removed by a professional.

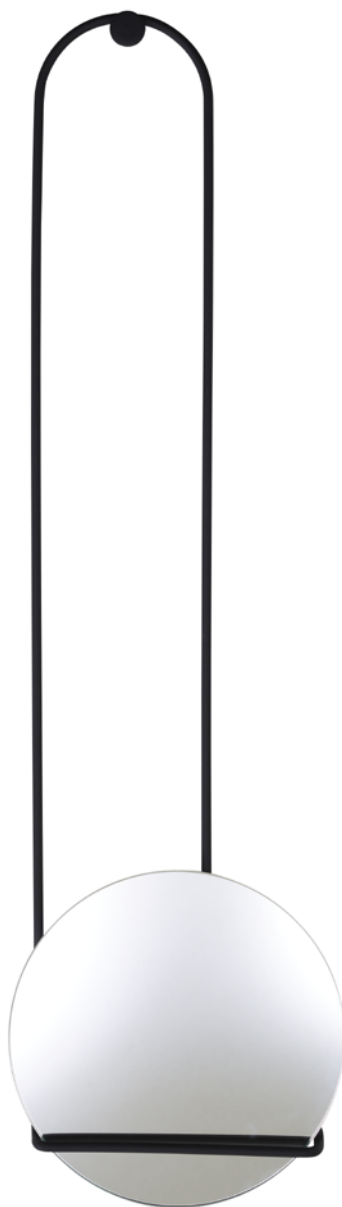
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DIMENSIONS

		Width	Depth	Height	Seat height
Module A		201	120	83	43
Module B1		171	130	83	43
Module B2		171	130	83	43
Cushion		60	45	40	

tondo

Camille Viallet et Théo Leclercq



ligne roset®

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TONDO

Camille VIALLET & Théo LECLERCQ - 2021

THE DESIGNERS

Camille Viallet and Théo Leclercq graduated in DNSEP 'design et espace' from the ESAD Reims. On finishing their studies in 2016, they continued designing objects together, at the same time becoming assistants to designers Inga Sempé (Camille Viallet) and Robert Stadler (Théo Leclercq).

In 2018, they were awarded prix du public et de la ville de Hyères at the Design Parade 13 festival for their project, La Cité. Since then they have regularly collaborated with the Villa Noailles, for which they recently designed scenography for the Mobilier National and Art-O-Rama Marseille. In 2019, their public bench L'exèdre was installed at Puteaux. Certain of their designs have formed part of collective exhibitions, most notably for MAD Paris, the Biennale du design de Saint-Etienne, the cité de la mode et du design and the VIA. They were the winners of the 13th Concours Cinna.

CONCEPT & DESCRIPTION

Tondo is a wall-mounted mirror, the design of which was guided by the technique of bent steel wire. A simple continuous line, on which rests a mirror.

To simplify the production process, the mirror is of standard size (Ø 20cm). It is the structure around it which shapes the wall mirror as a whole.

The piece of steel wire holds the mirror, which is simply slid into place with no further fixing required. The mirror is independent of the structure in which it sits, being held in place by the steel wire as it returns upwards. The overall effect is a play on balance and asymmetry.

DIMENSIONS

	Width	Depth	Height
Wall mirror	20	2.8	72.7

valmy
Ramy Fischler



ligne roset®
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VALMY

Design Ramy Fischler 2021

1 - CONCEPT

Ramy Fischler is a Belgian contemporary designer living and working in Paris.

He graduated from the École nationale supérieure de création industrielle in 2004. Between 2001 and 2010, he collaborated with Patrick Jouin. « Lauréat de l'Académie de France à Rome » in 2010-2011, he is a « pensionnaire de la Villa Médicis », where he considered, *in situ*, the welcome accorded to visitors and artists within the site, and developed a particular interest in **the history of furniture and its association with power**.

Ramy Fischler then founded RF Studio in Paris, where he designs furniture and objects and creates spaces for work, culture, commerce or living. He has been joined by around ten colleagues over the years. From 2013, his agency has collaborated with personalities as varied as the chef Thierry Marx, the restaurateur Oliver Peyton, the director Cyril Teste or even the composer Jesper Nordin. Since February 2017, he has also had responsibility for the architectural design of the Chanel fashion house's fragrance & beauty, watches & fine jewellery strands. He was named « créateur 2018 » by the Maison & Objet fair.

2 - AESTHETICS

In a conversation which took place at the D'Days in 2016, Ramy Fischler confided : « my approach essentially rests on a twin view of my surroundings : both internal - as a consumer, a user, an actor - and external - as a critical observer of what seems to be, or could become, problematic ».

The Valmy armchair/bridge was initially designed for a pared-down, relaxing, comfortable hotel bedroom. We would imagine it as the hyphen between the sobriety required by our time and the elegance which has no use for passing fashion.

Very quickly its shape and purpose emerged as if they were sheer simplicity, rendering this bridge perfectly suited to all types of contexts, colours and materials.

As to its name, Valmy has no direct link with the historic battle of 1792 which led to the proclamation of the République : Ramy Fischler explains : « We suggested calling it Valmy. It's something of a tradition with us to give the names of our furniture a geographical context and Valmy was the perfect choice since its is our new Parisien address ».

Ramy Fischler is «passionate about the relationship between physical and digital space » is practised by « designing in an eclectic manner, from the research project to a design which is industrial, artisanal and forward-looking ».

3 - QUALITY OF MANUFACTURE and COMFORT

Construction :

Structure in steel wire clad in injected foam.

Base in bent solid beech, either anthracite-stained or finished with a natural varnish; or in black lacquered metal.

Structure of seat in panels of plywood.

Comfort:

The back and armrests are composed of injected polyurethane foam ($35 \text{ kg/m}^3 - 3.2 \text{ kPa}$), with the exterior clad in 110 g/m^2 polyester quilting.

The seat is composed of high resilience polyurethane Bultex foam ($42 \text{ kg/m}^3 - 4.8 \text{ kPa}$ and $38 \text{ kg/m}^3 - 2.8 \text{ kPa}$) clad in 110 g/m^2 polyester quilting.

Making-up:

Interior of back cover quilted with polyether foam ($21 \text{ kg/m}^3 - 3.1 \text{ kPa}$), with the motif created by an automated sewing robot.

5 mm baguette stitch detailing on seat.

Covers may be removed by a professional.

3 - RANGE

New for 2021: bridge with black lacquered steel base, natural oak or anthracite stained oak legs.

Dimensions
Height : 76 cm
Depth : 71 cm
Width : 70 cm
Seat height : 42 cm

verone



ligne roset®
depuis 1860

VERONE

2021

CONCEPT & DESCRIPTION

Vérone is a very attractive vase in very fine mouth-blown glass which, with its frosted finish, gives the impression that it was hewn from marble. The glass is made from recycled glassware.

The reference to Verona, a Unesco World Heritage Site, reminds us that it is in this city that are found the richest collection of Roman remains in the whole of Northern Italy.

2020 version : gris

⇒ New for 2021 : a fushion of 4 colours : gris bleu / fumé / brun / indigo.
Matt finished on both interior and exterior.

DIMENSIONS

	Diameter	Height
Vase	15	37

vibrato

Christian Ghion



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VIBRATO

Christian Ghion- 2020

THE DESIGNER

Christian Ghion was born in Montmorency, France in 1958. After spending five years studying law, he decided to register in the Etude Création Mobilier (Furniture Design Studies) faculty of the 'Ecole d'Architecture de Paris-Conflans. At the age of 28, he teamed up with Patrick Nadeau, with whom he worked on numerous projects. Together, they were awarded the grand prix de la création de la ville de Paris in 1991. In 1998, he opened his own studio, producing creations for renowned manufacturers such as Cappellini, Triade, Daum, Salviati, Sawaya & Moroni and XO. He has been awarded many prizes and distinctions, becoming the Chevalier des Arts et des Lettres, in 2006. He has been entrusted with a number of interior arrangement projects, including boutiques for Chantal Thomass and Jean-Charles de Castelbajac, and the restaurants of the chef Pierre Gagnaire. In 2009, the Mobilier National commissioned from him a ministerial desk in carbon fibre. He also became artistic director at the Coutellerie Nontronnaise. In 2012, he unveiled a collaborations with Nespresso, Christofle and Alessi. In 2014, the city of Aix-en-Provence commissioned him to design the largest water wall in Europe.

CONCEPT & DESCRIPTION

A vibrato is a regular, pulsating change in pitch of a musical note. The amount of pitch variation depends on the nature of the instrument and the technique used by the musician.

Here, Christian Ghion pays musical homage to the Djembé, an African percussion instrument consisting of a wooden chalice-shaped stem onto which is stretched the skin of a goat or antelope, tautened with the aid of a tensioning system.

Ghion's Vibrato, an occasional table in ceramic, is available in a choice of two colours: saumon or marron.

DIMENSIONS

	Diameter	Height
Occasional table	4805	70