



MOBILIER NATIONAL

# Hémicycle



Hémicycle confident

**ligne roset®**

A partnership between two prestigious Houses, the Mobilier national and Ligne Roset

« MODERN FOR AGES », THE MOBILIER NATIONAL HAS ALWAYS BEEN AT THE HEART OF CONTEMPORARY DESIGN. THE HÉMICYCLE RANGE BY RENOWNED DESIGNER PHILIPPE NIGRO IS EMBLEMATIC ON TWO COUNTS. ON THE ONE HAND, IT EMBODIES THE DESIRE OF THE MOBILIER NATIONAL TO BE CURRENT, IN THE UPPER ECHELONS OF THE REPUBLIC CERTAINLY, BUT ALSO ANYWHERE ITS MASTERLY CREATIONS ARE CALLED UPON TO SHINE. ON THE OTHER, IT BEARS THE HALLMARK OF AN EXCEPTIONAL PARTNERSHIP WITH LIGNE ROSET, ROOTED IN FRENCH PATRIMONY FOR 160 YEARS AND THE SYMBOL OF ELEGANCE À LA FRANÇAISE. »

Hervé Lemoine and Michel Roset

## The Mobilier national at the service of the excellence of French design

The role of the Mobilier national, the successor to the Garde-Meuble de la Couronne founded by Louis XIV and Colbert, is well known : supplying furnishings to the highest echelons of the Republic, including embassies and ministries.

If the mission of this institution, now attached to the ministère de la Culture, is to conserve and restore its incomparable collections of furniture and textiles accumulated since the XVII Century, its objective is also to promote design, and contemporary design in particular. A little historical referencing. At a time when the notion of « design » was finally taking hold in France in the 1960s, the Mobilier national lent it enthusiastic support, boosting furniture design by founding a research and design department, the Atelier de Recherche et de Création (ARC). Founded in 1964 at the instigation of André Malraux, this « laboratory » has never ceased creating the very best prototypes at the behest of the State in close collaboration with the very best French designers and plastic artists: known and renowned names such as d'Alain Richard, Olivier Mourgue, Pierre Paulin, Roger Tallon, César, Isabelle Hebey, Marc Held, Philippe Starck, Sylvain Dubuisson, Olivier Gagnère, Andrée Putman, etc. The ARC has demonstrated its ability to adapt itself to the newest ideas whilst conceding nothing in its search for perfection. With a strong team of highly-qualified woodworkers and metalworkers, it has never feared to embark on original, even experimental projects...Olivier Mourgue's seating (1967) for the reception room of the Pavillion français at the Exposition universelle de Montréal spring to mind, or Pierre Paulin's famous interior arrangement of the private apartments of the Elysée Palace (1970), commissioned by President Pompidou. In total, after more than 50 years' activity, the ARC's collection boasts 600 pieces which tell the story of the incomparable activities of this public body, which is unique in its genre. Above all, the ARC gives us an unparalleled window on French design.

## Implementation of a new editorial strategy

« THE MOBILIER NATIONAL HAS THE DESIRE TO BE CURRENT, IN THE UPPER ECHELONS OF THE REPUBLIC CERTAINLY, BUT ALSO ANYWHERE ITS MASTERLY CREATIONS ARE CALLED UPON TO SHINE. »

Hervé Lemoine

Resolutely forward-looking, the Mobilier national, through its new Director, Hervé Lemoine, seeks to promote the creations of the ARC by shining a light on its original mission, that of being both a pool of young designers and an interface between emerging or established talents and design professionals.

Today, the Atelier de Recherche et Création is at the service of design, listening attentively to designers and manufacturers with a view to engaging with them in technical and aesthetic reflection. Essentially, the ARC has become a springboard for the young generation of designers who find in it the means to investigate and develop their subtlest ideas, with input from craftsmen blessed with great skill and expertise.

These prototypes can then expand into the commercial sphere thanks to manufacturers who will put them into production and distribute them whilst benefiting from the « Mobilier national » name tag so synonymous with the highest quality.

In design, there is a state of permanent research which finds a beautiful dynamic in this linking of craftsmanship with industry. It is the designer who makes the link between these two worlds and provokes dialogue between them.



Hémicycle sofa



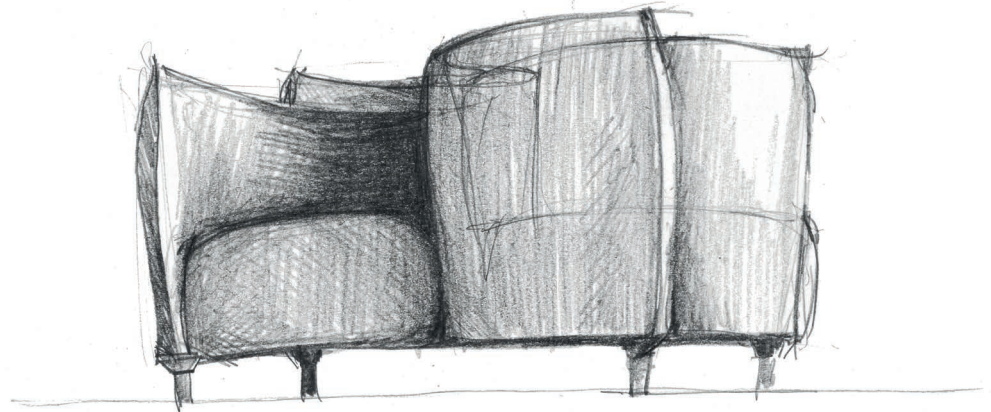
Hémicycle armchair





Hémicycle confident

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Designer  
Philippe Nigro  
joins this sharing  
of expertise

« THE MOBILIER NATIONAL, THIS STATE ORGANISATION WHICH FURNISHES THE PALACES OF THE REPUBLIC WITH PARTICULAR INTEREST IN DESIGN IS UNIQUE IN ITS GENRE ».

Philippe Nigro

Frenchman Philippe Nigro is one of the most prominent designers ! This native of Nice, after training at the école Boulle, spent twelve years assisting Milanese architect Michele De Lucchi. Under the tutelage of this former travelling companion of the Memphis Group, he learnt to envisage design as an open cultural discipline. This crucial experience only reinforced his taste for experimentation. With a love for interweaving and colour, in time Philippe Nigro developed a personal style characterised by subtle, sophisticated forms.

Called upon by the Mobilier national in 2016, Philippe Nigro had the audacity to swim against the tide, conscious that his submission was very different from the large, decorative pieces that the Mobilier national was used to commissioning pieces to furnish ministers' offices. Indeed, the designer directed his efforts towards a more functional type of object: storage and reception seating, whilst using his design to explore the idea of the envelope, the « skin » of the piece. Working with the Mobilier national led him to draw inspiration from the famed « meubles à secrets », veritable jewels of cabinet-making. Similarly, he dived into the historic register of French seating to resurrect a « forgotten » piece, the S-shaped confident, or conversation seat, with two opposing seats, which was so symbolic of the Second Empire and enabled one to hold a conversation without turning one's head. The strength of the ARC lies in the versatility of its expertise, with around ten passionate master-craftsmen who take time to bring to fruition the most innovative of ideas. These technicians, with their precise gestures, have managed to achieve an astonishing articulated wood shell to cover the storage column and sideboard dreamt up by Philippe Nigro. They have also reworked – in metal - the structure of the famous confident.

If the complexity of this singular shell makes it a truly unique piece, the prototyping of the Hémicycle range of seating was devised and developed with a view to it going into production. There are 4 seats in the range : an armchair, a 2-seat settee, a confident and a « vis-à-vis » (face-to-face). The chosen name - Hémicycle – explicitly evokes the elegant semi-circular form adopted by Philippe Nigro, inducing one to both see and feel its all-enveloping and particularly welcoming form of comfort. The lines are soft and organic. The common trait of these seats is their extreme compactness, which will just as easily find its place in reception lobbies as it will respond to the constraints of small spaces.

A partnership between two prestigious Houses, the Mobilier national and Ligne Roset

## An exceptional partnership with Ligne Roset

It was clear that Ligne Roset would be called on, having maintained a loyal, long-term relationship with Philippe Nigro since the success of his asymmetrical settee Confluences (2008).

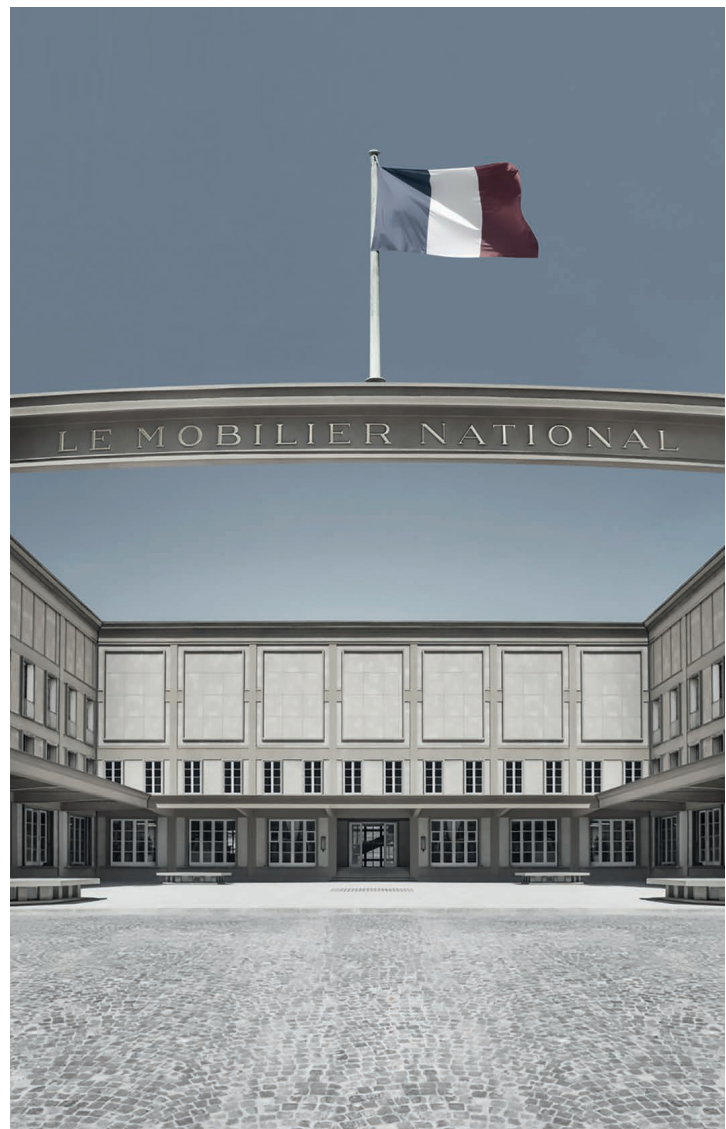
Michel Roset welcomed the idea of working with the Mobilier national with great enthusiasm. If the Hémicycle range arose from a selection by the Mobilier national's Atelier de Recherche et de Création, it met the expectations of Ligne Roset in every way.

« WE HAVE BOTH INDUSTRIAL AND ARTISANAL EXPERTISE, MOST NOTABLY WE ARE THE PIONEERS OF ALL-FOAM SEATING SUCH AS THE FAMOUS TOGO AND THE REISSUE OF THE MODEL ASAMARA FROM 1966. WE WILL NOT TURN AWAY FROM IT, IT IS IN OUR DNA. HOWEVER, WE ARE MOVING THE BRAND MORE UP-MARKET, ENCOURAGED BY DEMAND FROM OUR INTERNATIONAL NETWORK (CHINA, THE UNITED STATES, ETC.), WHICH HAS ACCOUNTED FOR NEARLY 70% OF OUR TURNOVER FOR THE PAST FIFTEEN YEARS. »

Michel Roset

The Ligne Roset R&D department, with around fifteen highly-qualified professionals, is a key part of the new model creation process. The collaboration with the Mobilier national has resulted in real complementarity between teams and respect for each other's skills. The ARC developed the metal seat structures with great care, whilst Ligne Roset brought its expertise to bear on the upholstery side, through the considered choice of foams of specific densities. Incessant to-ing and fro-ing between the artisans of the Mobilier national and those of the Roset R&D department punctuated the four years which were necessary to bring these perfectly-executed pieces to completion.

If the process ultimately took on an industrial character, this experience was no less enhanced by its human dimension. Artisanal expertise is the guarantor of irreproachable quality. Thanks to the contribution of the Mobilier national, these products encapsulate a rich, intangible cultural heritage. The Hémicycle range will charm a more demanding clientèle, as well as professional decorators and interior architects. This is an extra step on a path on which the Roset Group embarked with the inauguration of l'Appartement by Roset in Lyon in September 2019. This new commercial space concept enables customers to access, in a luxurious, confidential setting, a more exclusive and more personalised offer.





## Philippe Nigro, Designer

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 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.



## Ligne Roset Michel Roset, Directeur général of Ligne Roset

In the middle of the 1960s, Jean Roset understood that the baby-boomers who were reshaping the world, seated on mattresses, needed a seat. In his factories, he invented some very comfortable seating for reading, listening to music, chatting, dreaming, imagining. His instincts led him to foam seating. For this man who was at the head of Sièges Roset, which had specialized in woodworking for three generations, this was revolutionary. In 1973 Togo was born, created with designer Michel Ducaroy, a very comfortable foam sculpture with a cover. This was the seat of a generation and more, of which more than 1.3 million have been sold. 1973 also saw the birth of Ligne Roset, after Jean Roset called his sons Pierre and Michel to join him.

This family business has retained the ways of Jean Roset : anticipate the great social changes and use them to guide your creation. One of the brand's trump cards is its distribution network. Feedback from its 700 sales outlets spread across more than 70 countries constitutes a database full of passion.

Ligne Roset has benefited from another form of anticipation : understanding more than anyone that consumers are susceptible to new forms and the creations of designers such Jean Nouvel, Inga Sempé, Philippe Nigro or the Bouroullec brothers.

A desire for customization has developed over the past 10 years. In 2011, Ligne Roset allowed its customers to become their own interior architects with Philippe Nigro's Cuts storage. Composed of asymmetrical elements, it can be personalised at will by the arrangement of the modules and the various wood stains.



## Le Mobilier national, Hervé Lemoine, Directeur of the Mobilier national

The Mobilier national has supported arts, crafts and design since the XVII Century. The institution, attached to the ministère de la Culture, creates, maintains and owns a collection which is unique in the world of more than 130,000 pieces of furniture and textiles.

The successor of the Garde-Meuble de la Couronne founded by Louis XIV and Colbert, this institution supplies furnishings to the highest echelons of the Republic, including embassies and ministries. The Gobelins Manufactory, the Beauvais Manufactory and Savonnerie Manufactory, based in Paris and the regions, never stopped creating contemporary works by Charles Le Brun to Matisse or even Louise Bourgeois and Pierre Alechinsky. In 1976, they were joined by the Atelier conservatoires de dentelle d'Alençon and the Atelier conservatoire de Puy-en-Velay. The institution also owns seven restoration shops (rugs, tapestries, bronze chandeliers, decorative upholstery, furniture upholstery, cabinet-making and carpentry for seating) and an Atelier de Recherche et de Création for designing.

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