

# TABISSO

Press kit

*Ciel!*

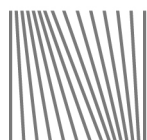
By  
Noé  
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# TABISSO

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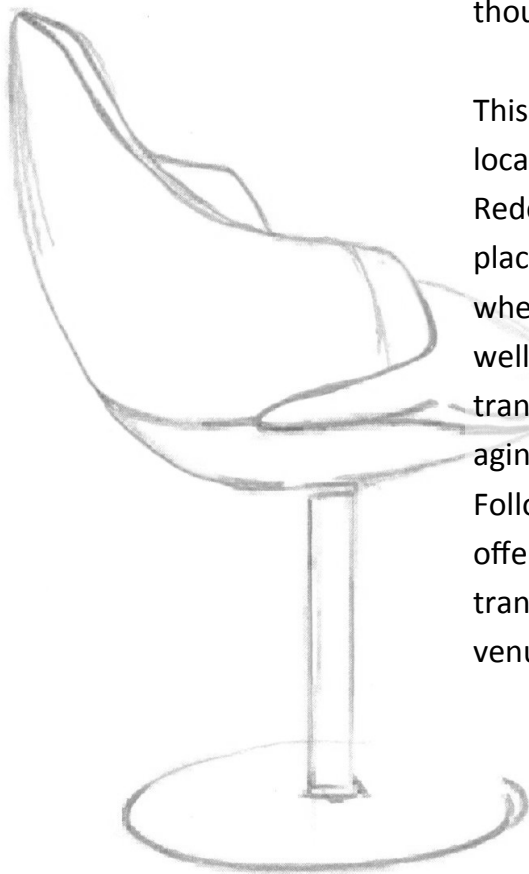


# Inspiration



The new collection *Ciel!* presents a range of high-end armchairs for the Contract and the hospitality market. The designer Noé Duchaufour Lawrance is known for his unique style, featuring fine smooth shapes with taut lines for very generous and welcoming products.

"My point is that design is not just a response to a functional need, it also brings a poetic dimension", explains the designer in his approach. "I wanted this chair range to be narrative, in the sense that its elaborate lines would speak out, and its elegance would evoke reassuring thoughts."



This collection was inspired by the restaurant *Ciel de Paris* located on the top floor of the Tour Montparnasse. Redesigned by Noé Duchaufour Lawrance in 2012, the place was transformed into a comfortable, timeless venue where every detail was thought for the wellbeing of the guests. These emotions were directly transcribed into the design of the furniture which was imagined especially for the occasion.

Following up on this high-flying project, the collection *Ciel!* offers variations of the armchair, the idea being to transpose the soothing and cozy atmosphere of the initial venue into other spheres both private and professional.



*Ciel!*  
How pretty



# Specifications

## Modular

Made to order with a broad array of finish options, the collection *Ciel!* allows to come up with the perfect style with a unique signature effect when designing interiors as diverse as offices, hotels, restaurants, institutionals, or home.

### Fine upholstery

Fabrics of genuinely fresh and bright colors have been selected among Kvadrat® and Gabriel® ranges for their durability and refinement.

### Chic shell

Provides a warm touch using different wood types (walnut or oak), rather cozy when upholstered, or a glossy render with smooth surfaces in black or white ABS material.

## Sustainable

Sustainability is a core element of this range. The armchair *Ciel!* has been eco-designed from the start, observing a holistic approach taking into account the full life cycle of the product - choice of materials, ease of components (dis-)assembly, short logistic cycles with suppliers. Notably the use of 3D wood molding, allowing to give its complex shape to the shell structure, helps reach the environmental goal. It also makes it the first furniture reference project in France to use this technology.

### Various bases

Five different bases, in either metallic and wood materials, generously help this collection meet the aesthetic and functional needs of the different intended uses.





# Noé Duchaufour Lawrance

Not simply a matter of the production or rationality of the product... Noé Duchaufour Lawrance would rather that each project has its own unique scenario, sustained without being distinguished in any way by a use, a form, a material or an aesthetic...A place where the curve and the straight line, sensuality and rigor interact in a confrontation conducive to creating meaning and able to awaken all our senses. Anxious to revive the notion of alive or living in his objects as well as the designing of space, Noé Duchaufour Lawrance considers each project like an organic form which grows with its user. In the style of a natural element which can also defy human order and disorder.

At the beginning, the designer was involved with sculpture, marked by a history and very close link with nature that he wanted to transcribe again with his own hands. Stirring up emotion through the utility of forms was a matter of course for someone who loves beauty as much as necessities and harmony as much as responsibility. Hence design...

Noé Duchaufour Lawrance often compares his approach to niwa, the little garden found at the heart of a traditional Japanese house. Like an organic pulse within a discipline dedicated above all to respond to the demands of the industry, market or client. Thus, he does not limit himself in the projects that he develops, as ready to design objects for inspired lines for design manufacturers (Ceccotti Collezionni, Cinna, Zanotta...) as to compose harmonious living areas (Air France lounges, Ciel de Paris, La table Yquem at Le Meurice, La Transhumance chalet...) as well as to define the image of a product or a showcase for a famous brand (Paco Rabanne, YSL Beauté, Perrier Jouët).

Inhabited by a legacy for art nouveau, Noé Duchaufour Lawrance refers not only to the universal character of nature to impose forms which make sense but in addition states that the concept of total art is henceforth fundamental to contemporary creation.

# TABISSO

## Who we are

TABISSO is a French company founded in 2010 focusing on high-end innovative furniture solutions for the Contract market. Our approach is geared towards architects and professional clients with high expectancies for their projects in the Hospitality and Office sectors.

We aim at putting forward collections with character, the type of furniture that stands out and have true signature effects in an interior. We strive for a strong visual impact - our ambition is to spark curiosity, stir emotions, drive creativity.

Modularity and customization is key for these new generation products, in order to best match the specific project's aesthetics and make each realization unique.

## Environment & Quality

Environmental aspects are central in the development and manufacturing of the collections, taking into account the full life-cycle of the objects produced – wood is certified, recyclable materials are always preferred, products are kept simple in order to help maintenance and to facilitate final disassembly and sorting.

The production of our furniture is on-order along each project's specifications. All products are manufactured in France for top quality control, best reactivity and minimum environmental footprint.





# Discussion

## with Noé Duchaufour Lawrance

...about Design in the Contract market, and his inspiration for the *Ciel!* collection



*What do you think of the advent of Design in the Contract market, its usefulness?*

I believe that Design has a rightful place in the Contract sector, to humanize offices and transform them into proper living environments. Design doesn't only fulfil a functional need, it also provides a poetic, more narrative dimension that enhances spaces to contribute to well-being and, ultimately, productivity. Basically, besides aesthetic appeal and ergonomics, the main purpose of Design is to contribute to well-being.

*We are currently witnessing a shift in the way we work, leading to a radical transformation and a high level of sophistication in the work environment. You often talk about the importance of the connection between individuals and their environment. What is your view on this when it comes to the workplace?*

These days, we take a cross-functional approach to work that is highly interactive and collaborative and, as such, hugely creative. Within this new context, we must support this trend by offering solutions that make people feel comfortable in their daily activities. And yet we are out of sync with these new needs - on the one hand we note an increasing distaste for hyper-rationalized open-space workplaces, and on the other hand the advent of new communication technologies gives a false impression that we can do away with

the physical workplace. Whereas in fact, I think we need to come together in an environment we can identify with, especially when we are expected to spend entire days there. A comfortable and friendly environment providing the optimal conditions to get the most out of the time spent working on collaborative projects. Design can bring this warmth, this reconnection with the physical location.

*We are seeing more and more residential-style design in the Contract sector. How do you feel about that?*

You're right, residential design is inviting itself to the Office market. Besides bringing a warm and welcoming aspect, it also adds a domestic dimension enabling everyone to find familiar bearings and make the space their own. We understand that it is difficult to relate to a stainless steel reception desk... it is indeed difficult to find elements within it that connect with your own personal story. Yet for all that, obviously residential design cannot solve all of the issues that need to be taken into account. We can take some inspiration from the private domain and apply it to the Contract sector, but we must also design dedicated solutions that are perfectly adapted.

*Companies must focus more on interior design "solutions" rather than "product design", to provide their staff with an environment that is both convivial and functional. What do you think about this change in approach?*

It is clear that in addition to the object you also have to think about the environment you wish to create, the harmony in a coherent working atmosphere. The products are just one part of the solution. What is important is that they all tie in with one another, that is why we must make sure the solutions we propose are compatible and modular.

Thinking more in terms of "solutions" than "products" also requires expertise - in other words, the ability to detach oneself from given issues. For example, when working on the interior design for Air France's business lounge, I focused on the natural analogy of jet streams by visualizing a sort of weather map of the location. This way I was able to distinguish people traffic flows, with more temperate streams which I saw as intermediate spaces, and hot streams as comfort and waiting areas. This enabled us to create different zones with different types of furniture, textures, colours and materials. Furthermore, I tried to identify ergonomic requirements based on the bearings and postures people can have when working. Some like to snack on a sandwich while working, others are more comfortable behind a desk or with a laptop on their knees. All of these possibilities require specific solutions of interior planning and furniture.

*Can you tell us about the interior design in your own studio?*

I was also faced with these workspace organization issues, but it was a long time ago and today I would do things differently. At the time, I wanted to work on the idea of a central core containing all the technical materials of the agency and around which the different activities would take place, with the possibility of variations thanks to mobile partitions. It's a semi-open space. The downside is that we impose a structure through this central shape, and we end up going around it in circles a bit. Today I would choose a different work environment that would be more open to the outside and connected to a workshop. A more flexible space that could be adapted according to our projects, moving away from the office atmosphere to create more of a "workshop" feel. The key guiding words would be modularity, decompartmentalization, and light.

*You worked with the young furniture design company TABISSO during an interior design project for the "Ciel de Paris" restaurant located on the top floor of Tour Montparnasse. TABISSO offered you the opportunity to follow up on this project by adapting the armchairs for other environments. Originally, what inspired the design and shape of the Ciel! armchair?*

The central idea for the Ciel de Paris project was to create a venue that would be totally in sync with the view, welcoming and bright. The inspiration was rather global, the furnishings had to be smooth and unobtrusive allowing the eye to take in the view fully. The general shapes were therefore created around this idea of fluidity and the design of the armchair comes from this starting point. It also had to be inviting, by being both comfortable and warm. Visually, the gaze could not be interrupted by sharp edges or vertical lines, the focus here was around curves and soft lines.

*What appealed to you in effecting this transposition for the "Ciel!" collection?*

What I found interesting was the idea of offering an aesthetic and welcoming alternative to office furniture, which, in spite of being technically comfortable, is found most often drab and devoid of warmth. I didn't want to make it a purely functional "classic" office armchair designed for ergonomics alone. I wanted the *Ciel!* armchair to provide a narrative dimension, namely through its strikingly soft lines, the craftsmanship and reassuring aspects. It exudes a clear elegance, also evoking something pleasant and friendly. So besides the functional aspect, with this armchair I wanted to introduce the idea of well-being in a Contract environment that is traditionally rather cold.

*How did you approach developing the "Ciel!" armchair range in light of the different uses required? (Business, hotel/restaurant)? Was there a common thread throughout your approach?*

The overall goal was to decompartmentalize the different environments, that was our common thread. First of all, we had to give the bases a new look by creating versions that met the aesthetic and functional requirements of the various end-uses. For this, we designed both metallic and wooden bases, with the possibility of making them swivel, or putting them on casters, etc. The purely material-based approach then enabled us to create interesting variations - the initial idea was to go with a wooden shell which would provide the warm aspect we were looking for, and play on different species of wood and their colour nuances. Next, to contrast with the generous fabric upholstery, we also wanted to offer smooth, thermoformed external shells with a more frosted look. Regarding fabric choices, we opted for high-end textiles that add a certain elegance, but also different textural effects with fresh and vibrant colour tones so that the end result is neither too plain nor too neutral.

TABISSO shares our high standards – namely, bespoke work focused on the end-customer and for which we put ourselves in the client's shoes. Each detail is carefully designed and the finishes are meticulous.

*In your opinion, how does this range fit in with current trends?*

We wanted a project that was as honest as possible and representative of our times. Our goal was to create useful and functional design that could also bring positive energy and well-being. We also focused very much on the Green aspects.

*Indeed, both you and TABISSO wanted the “Ciel!” armchair to be developed according to a genuine eco-design approach, using a comprehensive approach that would take into account the product’s entire lifecycle. As a designer, is this an approach you try to build in to your projects? Is this always possible?*

Unfortunately, it isn’t always possible but we force ourselves to integrate it, out of sincerity and also because it is obviously the right thing to do. When I design an object, I imagine it in the future. We are not here to create without any thought for what will happen tomorrow. On the contrary. Environmental responsibility is very important and some furniture editors and manufacturers dismiss it completely, talking to them about it is almost a waste of time because they make the economic aspect a priority, pushing aside any possibility of exploration. In this respect, TABISSO really strived to create as intelligent an object as possible. The high-end approach also makes it possible to take the eco-design dimension to another level, making the products intrinsically durable through quality and pedigree. In sync with my eco-design approach which is mostly reflected in durability.

*Is the environmentally-friendly aspect the reason you were drawn to using 3D wood technology (a technology which makes it possible to shape wood into complex curves) for the armchair’s shell?*

I was drawn to this technology by the environmentally-friendly aspect, yes, but also by the technical aspect. Before designing this new version of the armchair, I had already shown interest in this technology but had not yet had the opportunity to experiment with it. The results are really positive and high quality.

*What appealed to you about the collaborative project proposed by TABISSO?*

The human aspect and the generosity given to the project. Sébastien and Caroline are really driven, they are extremely committed and passionate about what they undertake. At the start, I was fortunate to cross their paths and work with them on the project for the *Ciel de Paris* restaurant. Going forward, I wanted to take part in the adventure of a young company with great potential - they pour all of their attention and energy into their projects and that is truly wonderful. It shines through their work.

