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NOÉ DUCHAUFOR-LAWRANCE IN THE ROYAL TAPESTRY FACTORY

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REVIEW OF HIS EXHIBITION AT THE MOBILIER NATIONAL, MANUFACTURE DES GOBELINS, PARIS.

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Given a carte blanche by the **Mobilier National**, **Manufacture des Gobelins**, where prestigious tapestries for the French state are woven, **Noé Duchaufour-Lawrance** delivered an enigmatic proposal.

The **French designer/interior architect** had dressed pieces of furniture in soft, flowing, white cloth, their silhouettes taking on a ghostly appearance. Meandering around these phantom apparitions brought to mind the dining room of Miss Havisham in Charles Dickens' *Great Expectations*.

At the end of the darkened gallery was a furniture trio in pure, elegant forms: a table, a cabinet and an office chair all made from oak, each of which partly encased in a smooth, white shell. The shell, made of linen sheathed in leather, envelopes the seat of the chair and drapes over one side of the cabinet and part of the table, descending over one of its legs. The shell seems to float slightly above each piece of furniture, dissociated from it.

Duchaufour-Lawrance, known for his collaborations with the likes of Petite Friture, Ligne Roset, Zanotta and Baccarat, has titled his capsule collection of furniture '**Transmissions**'. It was produced with the Atelier de Recherche et de Création of the Mobilier National, a research and creation studio of the Mobilier National, which conserves, repairs and maintains furniture and textiles and is supervised by France's culture ministry.

Duchaufour-Lawrance's research was twofold: the craftsmanship of cabinet-making and the technological approach of combining two materials in the shell using resin transfer moulding. The result is a work of striking subtlety, the superposed, diagonal forms of the shell recalling the interior architecture in *Galerie BSL*, designed by 42-year-old Duchaufour-Lawrance in the Marais district in Paris.

