

PIERRE PAULIN

Organic, audacious forms



ligne roset®

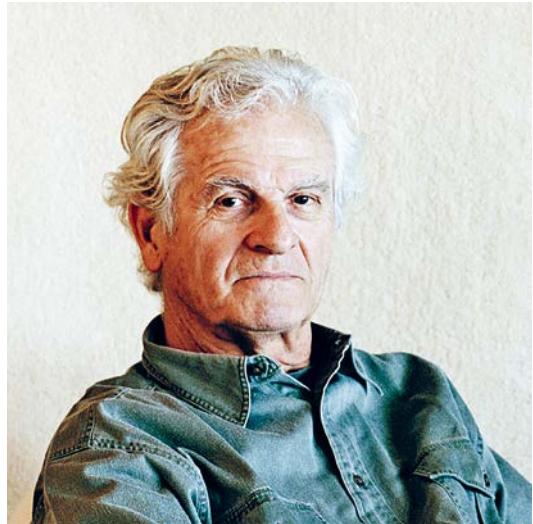
depuis 1860

**«I am at the service of the public.
I have never done anything to shock.
I like things which are well done,
and they must be pleasing to me»**

Pierre Paulin

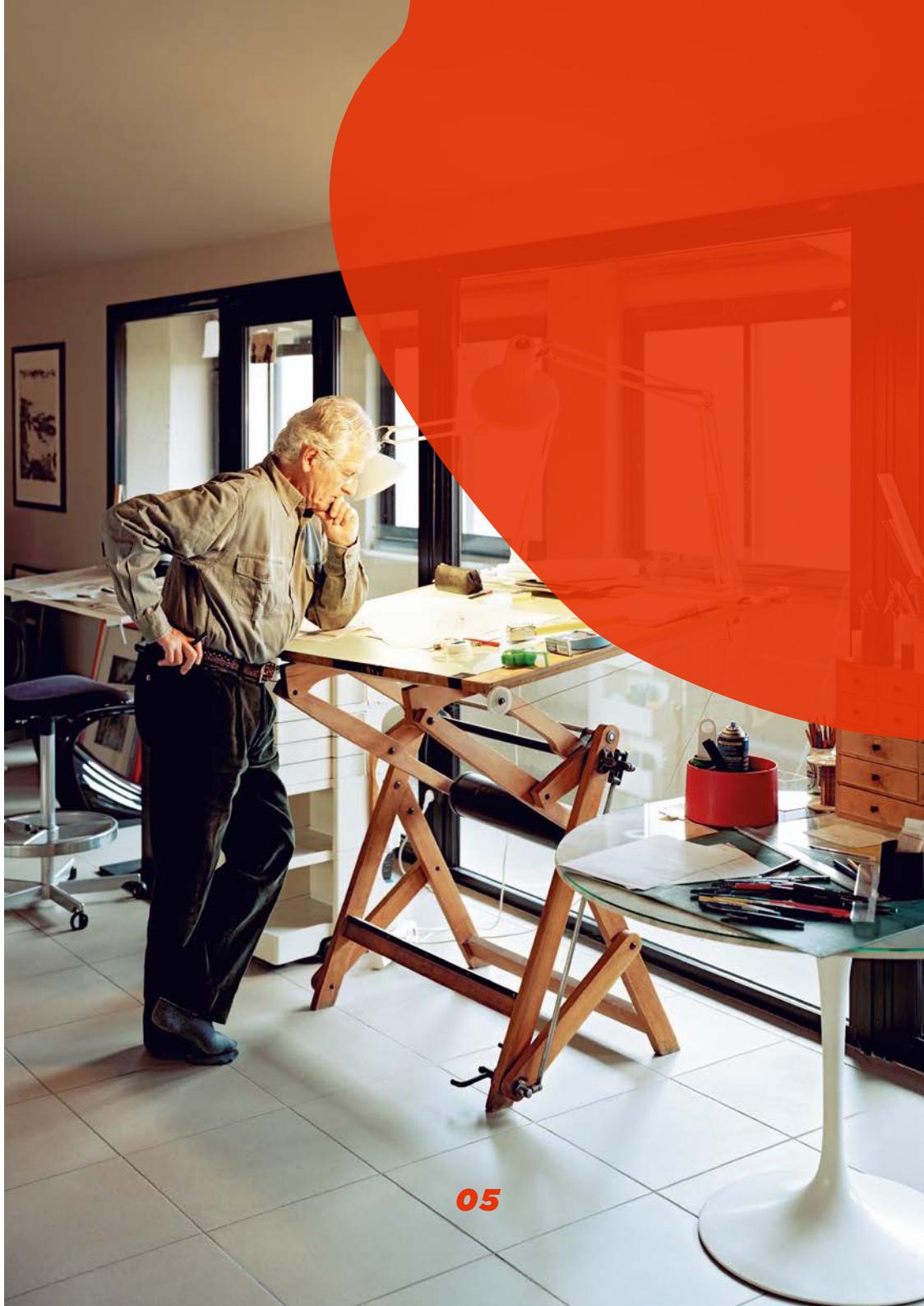
Born in Paris in 1927, *Pierre Paulin* spent his childhood in Laon. His taste for creativity and design came to him at a very young age when he was excited and inspired by the work of his uncle, *Georges Paulin*, an automotive designer. Most notably, the latter was the creator of the Éclipse retractable automobile roof. His uncle showed him that design has huge potential for development through creativity. *Pierre* was just as inspired by the work of his great-uncle, the sculptor *Fredy Balthazar Stoll*, a pupil of *Rodin* who was to awaken his appreciation of art.

His desire to create his own furniture arose during the 1950s. Finding himself without a manufacturer, he decided to self-publish with financial input from his father. He displayed his creations at the *Salon des Arts Ménagers* would catch the eye of *Thonet-France*, with whom he later collaborated.



A major actor in the story of Design, *Pierre Paulin* always displayed remarkable personality, ceaselessly questioning both himself and his craft, standing up for the principles of work and honesty, the requirements of the material, ergonomics and a commitment to usage and function. His determination enabled him to compile an unprecedented body of work from the 1950s until the present.

Pierre Paulin



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2008.

By January 2008, the fortuitous meeting of *Pierre Paulin* and *Michel Roset* in 2006 had translated into the simultaneous launch of the *Pumpkin* settees and armchairs – a reinterpretation of seating originally designed by *Paulin* in 1971 for the private apartments of *Claude and Georges Pompidou* in the *Élysée* Palace – and that of *Tanis*, the reissue of the hugely popular *CM 141* desk, originally produced by *Thonet France* in 1954. *Pierre Paulin*, faithful as ever to his original convictions, was delighted to (again) put his creations into the service of the greatest possible number of people.

From 1953, *Pierre Paulin* has brought us objects designed to be close to the human body. Very quickly, he invented rounded, melodious forms on a metal structure, clad in foam and covered in stretchy fabric. With *Pumpkin*, he revolutionized the appearance of seating.



Anda armchair



2009.

Delighted with this initial collaboration, *Pierre Paulin* and *Michel Roset* decided to deepen it, bringing out a further six pieces in 2009 : the reissues of the *TV* chair (1953) (2), the *Archi* armchair (1955) (1), the *Ursuline* desk (an adaptation of a « ladies' writing desk » from 1958) (5) and the *Curule*

folding chair (1982) (3), along with the first edition of one of his designs from 1953 – the *Lupo* low table (4) – and the *Anda* small armchair (6), which he designed in 2007 for a Marriott Hotel project in Paris which was never built.

Archi (1) is a reissue of the *CM 194 HD* fireside chair and the *CM 195 HD* armchair (designed by *Pierre Paulin* in 1955), which pay homage to their timeless design and the perfection of their comforting curves which hug the user's body perfectly.

The seat section seems to be suspended on an airy base. Between seat and base, one finds the inverted symmetry so beloved of *Pierre Paulin*. The overall effect is one of nervy, aerodynamic modernity.



1



2



2



3



1



4



5



5



6



3

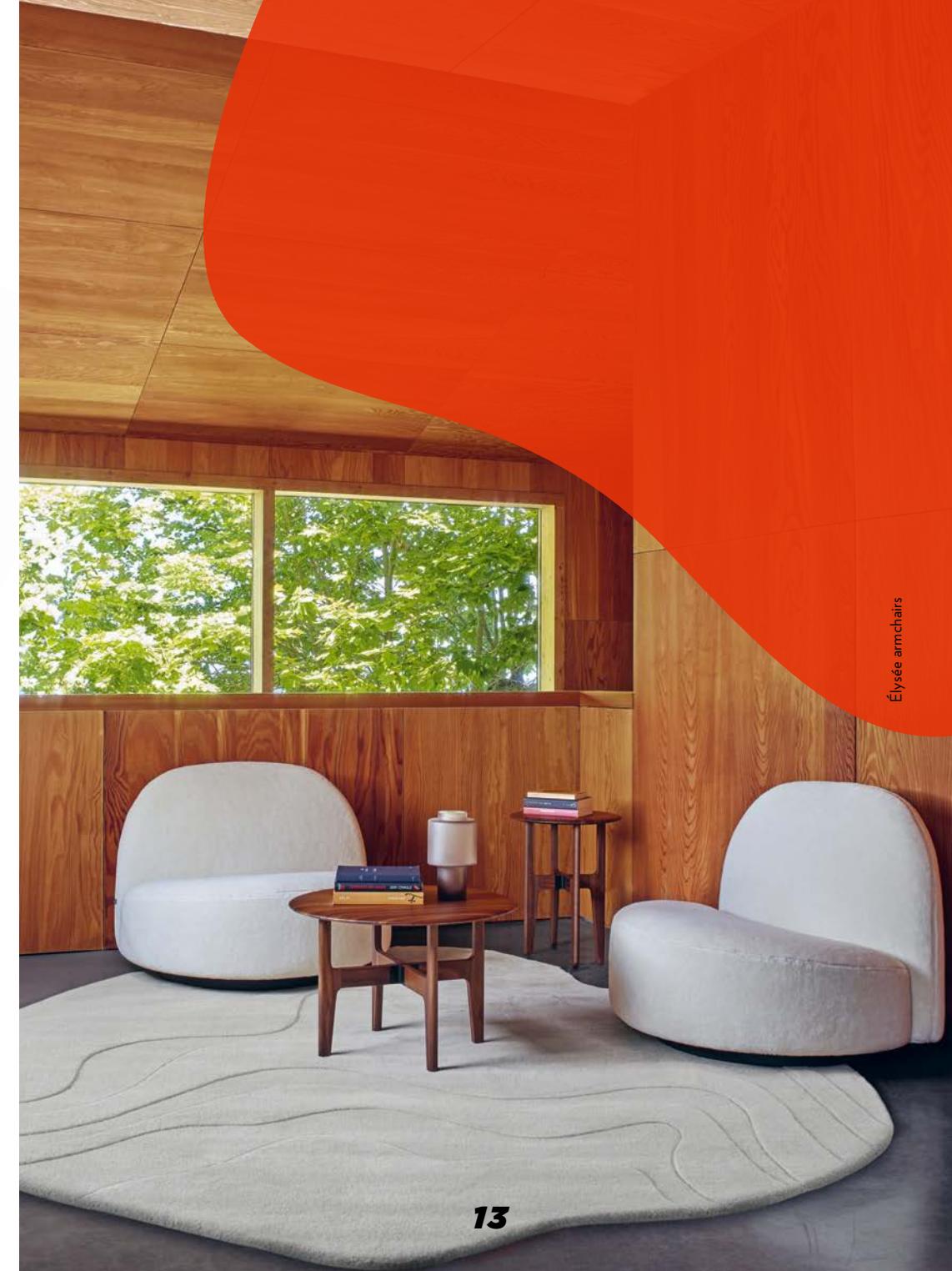
Gavrinis rug



2011.

Following the death of *Pierre Paulin* on 13th June 2009, the friendly relations established between *Michel, Pierre Roset* and *Maia Paulin* led to the latter working on projects with *Ligne Roset* in 2011 and 2012: the launch of fresh reissues such as the seating from the smoking room-library and the trolley from the dining room of the *Élysée* Palace, which were designed especially for

the *Élysée* in 1971, along with two new creations: the graceful *Thot* pedestal table (a design from the *Paulin* archives which never went into production) and the *Gavrinis 2* rug, based on sketches *Paulin* made of the *Gavrinis* dolmen in the 1990s, which he reckoned looked just like the rocks on his property in the *Cévennes* mountains.





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A revolutionary piece on the French market since the beginning of the 1950s, the minimalist elegance of the *Daybed* banquette has every chance of being even more successful today when our gaze has been trained in this economy of forms over decades.



2015.

In 2015, *Ligne Roset* became the leading manufacturer of *Pierre Paulin*'s 1950s-designed furniture. In 2015, *Maïa Paulin* and their son *Benjamin Paulin* worked with *Michel Roset* on the reissue of the principal pieces of the very first *Pierre Paulin* collection which was first shown in the

Foyer d'Aujourd'hui section of the *Salon des Arts Ménagers*. There, he presented his 'ideal apartment' aimed at young post-war households: furnished with wooden pieces, it was clever, economical, with an elegantly Nordic inspiration.

Andy needed no more than the imprint of *Pierre Paulin* to become a great classic. In 1962, *Paulin* reinterpreted the *Florence Knoll* settee (1954), softening its contours, scaling back the buttoning and doing away with the metal structure which ran right around the base, retaining only the four legs. He thus created a domestic settee which was both sensual and distinguished. As a precious refinement, *Pierre Paulin* made the chromed steel legs run upwards within the armrests at the front and rear. This elegant touch, visible from both front and back, necessitated the highest possible standard of sewing and upholstery to create a perfect finish.



Andy settee / CM 191 low table

Speaking of his CM 131 chair, *Pierre Paulin* whispered proudly into the ear of *Michel Roset*: « At that time, this was the chair with the best butt on the market »...



Ligne Roset was able to develop the reissued version of the *Bonnie* seating (models 500 and 500/2 – design 1975) using one of the very rare examples available found on the collectors' market. From the outset, the *Bonnie* seating offered striking visual and actual comfort: the way in which they hugged the contours of the human body which rested upon them was radical. The *Bonnie* seating is at once extremely comfortable and clever, without being excessive.



2018.

In 2018, *Michel Roset* decided to reissue the mythical CM 131 chair and bridge, designed by *Pierre Paulin* in 1953. The seat shells of the chair and bridge have been reproduced by Pagholtz using the original moulds. *Michel Roset* and *Paulin, Paulin®* are

continuing their commemorative efforts on the works of *Pierre Paulin* by reissuing seating first produced by *Artifort* in 1975, seating as voluptuous as it is rare: the models 500 (armchair) and 500/2 (settee), a variant of which in jersey has been named *Bonnie*.



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2023.

In 2023, *Ligne Roset* reissued four new *Pierre Paulin* pieces. First, the *Oyster CM 137 armchair* first designed in 1952, a model with enveloping comfort which translates visually. The *CM 145 bridge*, designed in 1954, has been able to be enhanced with the use

of new technologies and materials. Finally, *Ligne Roset* is reissuing two *Pierre Paulin* models from 1954 to complement the *Tanis* desk: the *F061* desk and *F181* sofa end/bedside table, which are available in the same choice of finishes as the *Tanis* desk.



CM 145 bridge, a reissue
of a model designed by
Pierre Paulin in 1954.

CM 202 stool, a reissue
of a model designed by
Pierre Paulin in 1950.

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3080 suspended light, designed
in 1950 and reissued in 2023
by *Ligne Roset*. A signed and
numbered piece.

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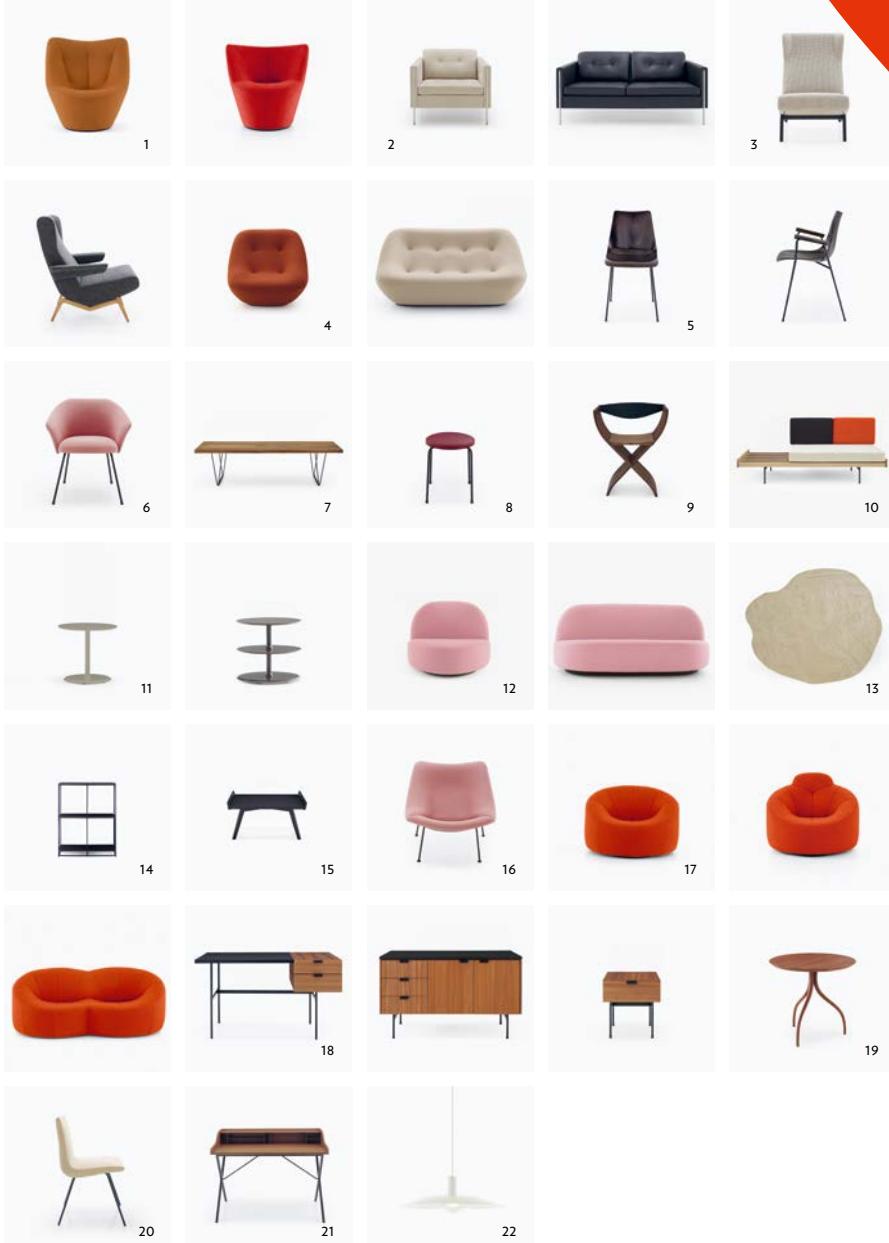
Tanis desk, sideboard and bedside table



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In 2023, following the reissue of the *Tanis* desk in 2008, *Ligne Roset* reissued two *Pierre Paulin* models designed in 1954 to complement the desk. The first was the *F061* sideboard and the second, the *F181* bedside table.





If designing pieces capable of standing the test of time is the true measure of a great designer, *Pierre Paulin* surely meets that definition. And if his pieces have been democratised today, arousing unfeigned passion in a wide audience, this would certainly have given him great pleasure.

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