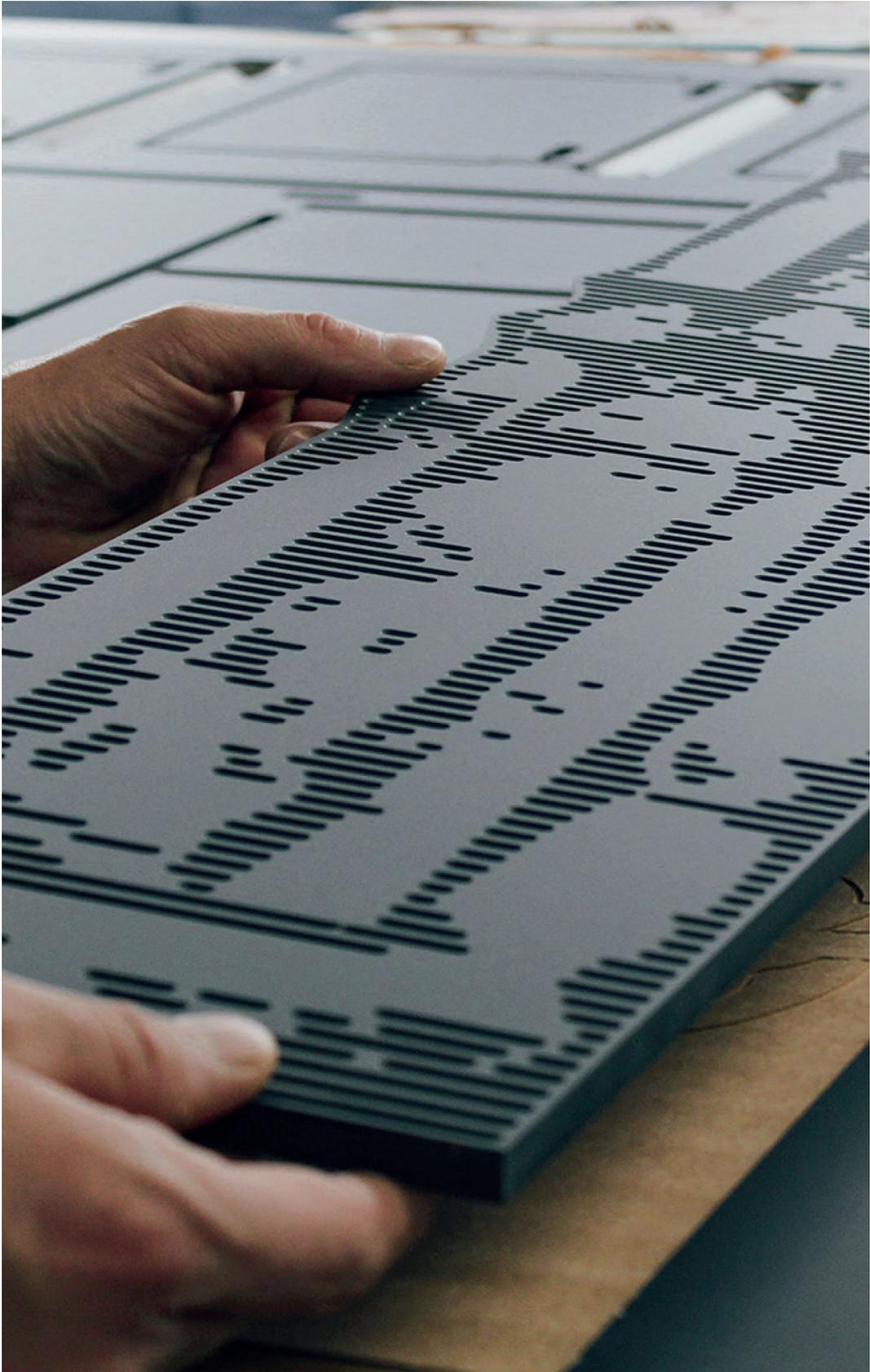




ibride
1996 **30 ANS** 2026



« The longevity of objects,
like that of relationships,
remains at the heart of
what we do. »

AN INDEPENDENT DESIGN HOUSE

Founded in 1996 in Fontain, in the Franche-Comté region of France, by Carine Jannin, Rachel Convers and Benoît Convers, Ibride was built around a clear ambition: to create objects that extend beyond their function. From the beginning, the house established a distinctive position. Neither an industrial publisher nor a decorative brand in the conventional sense, but a creative space where design engages in dialogue with image, narrative and imagination.

Based on the edge of a forest, far from the major production centers of the design industry, Ibride has developed an independent structure that allows it to oversee the entire creative process, from initial idea to finished object. From its production workshop, the house now distributes its creations across all continents. Thirty years on, Ibride holds an established place within the design landscape, attentive to the way objects integrate durably into living spaces.

DESIGNING TO LAST

From the beginning, Ibride has cultivated a particular relationship with time. Its collections do not follow a logic of constant renewal, but rather a reflection on longevity of use and on the capacity of objects to endure across years. This attention to time informs choices in design, production and publishing. In contrast to fast design, Ibride embraces considered production. This commitment is also reflected in precise technical decisions made from the development phase onward. Pieces are conceived to be repairable, with careful attention to mechanical assemblies and to the possibility of replacing each individual component.

At a time when design increasingly questions its own responsibility, Ibride approaches these issues through the lens of our relationship with objects. Pieces designed to last are also pieces one chooses to keep, maintain and pass on.

DESIGN AS NARRATIVE LANGUAGE

The objects published by Ibride belong to a vision of design in which function coexists with a strong narrative dimension. Each piece is conceived as a presence within space, capable of creating attachment and establishing dialogue with its surroundings.

References to the animal, vegetal and architectural worlds run throughout the collections, expressed through zoomorphic forms, motifs and graphic figures. The narrative also unfolds in daily use, in the relationship formed between object and owner. A piece of furniture, a mirror or a tray that becomes a tableau thus stands at the intersection of function and fiction, inviting personal and evolving interpretation. It is within this interplay between utility and imagination that the house situates its approach.



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THIRTY YEARS OF CREATION

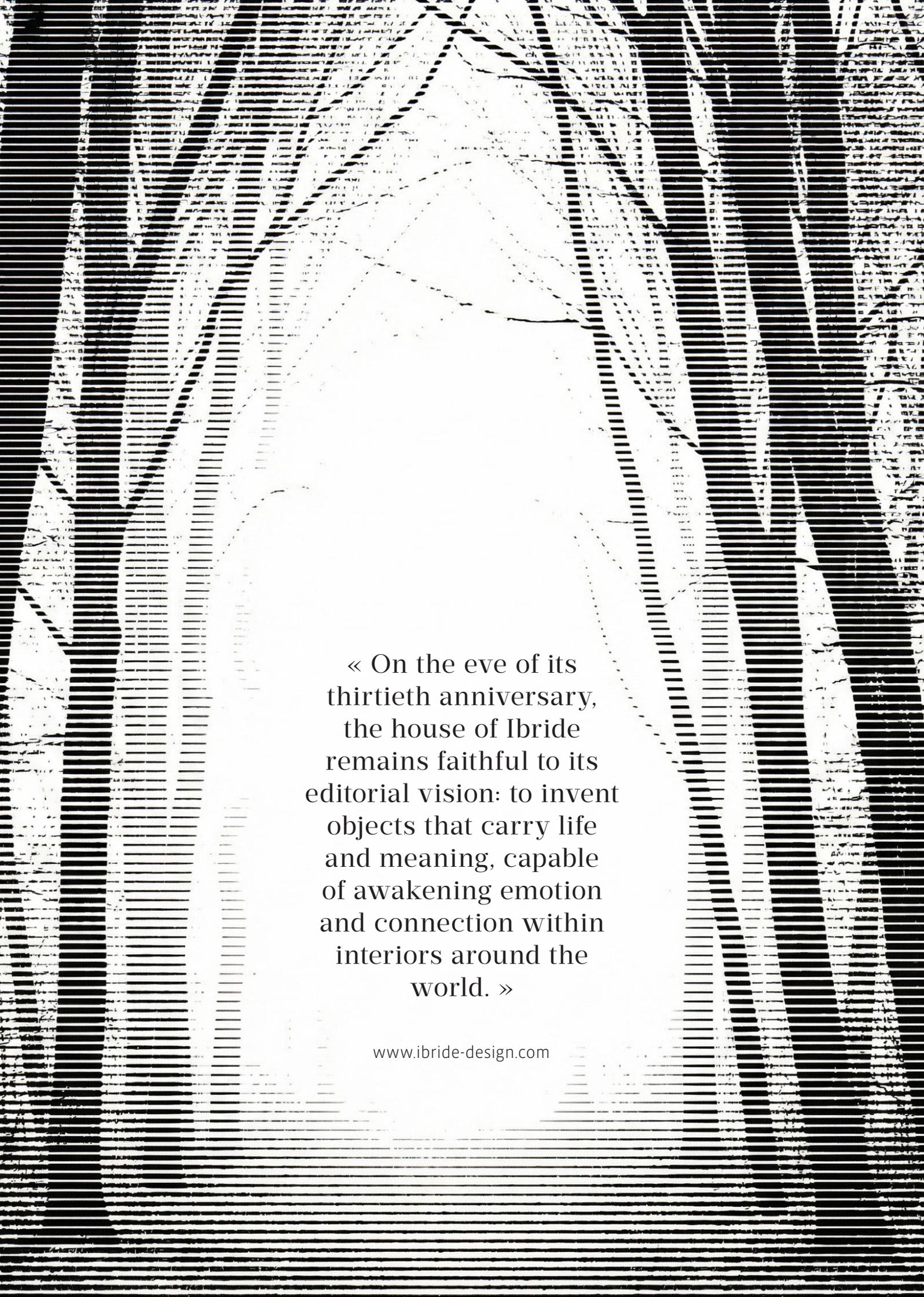
Ibride's journey is marked by signature pieces that have become icons of narrative design. Some designs created more than twenty years ago continue to inhabit interiors today. Diva, imagined in the early 2000^s, remains one of the most emblematic examples. This ostrich shaped console, still in production, illustrates the desire to create objects that are both poetic and functional, capable of moving through time without losing relevance.

Over the years, other creations have shaped Ibride's identity. In 2008, the Galerie de Portraits tray collection by Rachel and Benoît Convers was introduced alongside the Faux Semblants collection, true theatrical scenes set upon the table. The following years saw the emergence of remarkable pieces such as the Hidden Chairs in 2013 and the Extra Muros outdoor furniture in 2015, demonstrating the brand's capacity for innovation. Later, the Alpaga fringed furniture collection in 2017, the Morphose bell series in 2021 created in collaboration with Constance Guisset, and the Nocturne lighting collection in 2023 designed by Jeanne Riot confirmed this sustained creativity.

Today, Ibride continues its momentum with new collections that extend its vision. In 2023, the Gardenia range of tables and seating inspired by the vegetal world was launched, designed by Florence Bourel. More recently, Triomphe in 2024 by Julien Gorrias, followed by the Roma collection in 2025 by Frederik Delbart, reinterpret monumental architecture as furniture. At every stage, continuity remains central. As Carine Jannin notes, Ibride creates objects that do not limit themselves to function, pieces that carry story and emotion. Even after thirty years, Ibride demonstrates that it remains a creative house ready to offer interiors new pieces that are as enduring as they are compelling.

2026: A YEAR OF PROJECTS

In 2026, Ibride has chosen to celebrate its thirtieth anniversary throughout the year. Selected pieces will be revisited or reissued, while new creations will extend the house's editorial line. Events and encounters will offer insight into the creative process, from drawings and prototypes to fabrication gestures and exchanges with designers and partners. Three decades after its founding, Ibride continues more than ever to explore design as a space for narrative and creativity.



« On the eve of its
thirtieth anniversary,
the house of Ibride
remains faithful to its
editorial vision: to invent
objects that carry life
and meaning, capable
of awakening emotion
and connection within
interiors around the
world. »

www.ibride-design.com