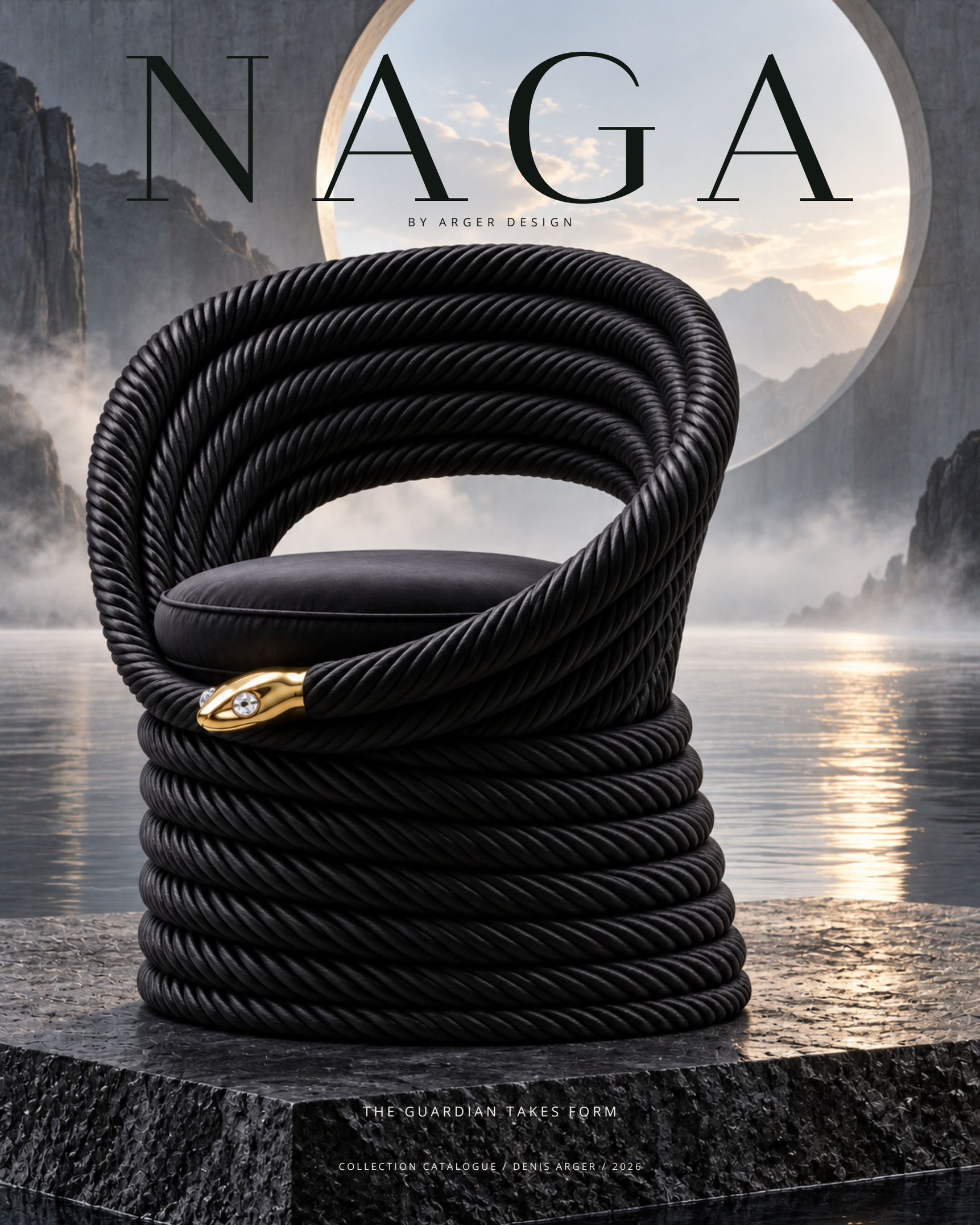
NAGA

BY ARGER DESIGN



THE GUARDIAN TAKES FORM

COLLECTION CATALOGUE / DENIS ARGER / 2026

SCULPTURAL FURNITURE BY DENIS ARGER

A guardian for the interior

NAGA is a furniture collection built around the power of a single coiling gesture. A sculptural armchair and two expressions of a circular dining table share a tactile black body and a presence that holds the room. Gold-tone accents and the collection's serpent terminal sharpen the contrast.



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An original design concept by ARGER DESIGN.

A shared language of curve and contrast



MYTH AS A POINT OF DEPARTURE

The coil as architecture

The name NAGA draws on the serpent beings of South and Southeast Asian traditions. One well-known Buddhist narrative describes a naga coiling around the meditating Buddha and sheltering him from a storm.

Denis Arger translates the image of a protective coil into a contemporary furniture language. The curve becomes an enclosing back, a circular seat and a sculptural pedestal. Gold catches at its end like a small, alert presence.



This is a new design interpretation, not a replica of a sacred object. Its mythology lives in the feeling of shelter and the way a continuous line gathers space around itself.

Cultural reference: Asian Art Museum, Naga-enthroned Buddha, object 2010.517. The museum notes that naga imagery carries varied meanings and associations. See the linked reference on page 29.

One continuous gesture



01

The enclosing oval

An inclined, open upper loop gives the armchair its embrace.

02

The open back

A deliberate aperture behind the seat keeps the silhouette light.

03

The repeated coil

The same rope-like rhythm connects the upper body and pedestal.

04

The serpent terminal

A gold-tone head turns the end of the line into a signature.

Form, surface and symbol are developed as one composition.

NAGA armchair

A sculptural embrace

A tilted oval of black satin rope rises from a coiled circular base. The seat sits within the curve, while a generous opening beneath the back lets light pass through.

At the front, a polished gold-tone snake head finishes the line. Two clear faceted crystal eyes introduce a precise point of light.



BLACK SATIN / GOLD TONE

The signature material direction of the NAGA collection.

Open by design

The aperture is a defining part of the armchair. It separates the enclosing upper loop from the seat and allows the form to read from behind as clearly as it does from the front.



BLACK SATIN



CRIMSON COLOUR STUDY

The negative space remains open in both material expressions.



THE SIGNATURE DETAIL

A glint at the end of the coil

A smooth gold-tone head meets the fine, twisting filaments of the black satin rope. Two clear faceted crystal eyes sharpen the contrast: soft against polished, dark against light.

A world in five sensations



COIL / REFLECTION / STONE / MIST / LIGHT

Black filament texture, polished gold tones, pale veined stone and deep reflective surfaces. The campaign adds water, mineral architecture and a low, cinematic glow.

Tactile contrasts



01 / BLACK SATIN ROPE

Fine filaments twist into a dense, lustrous surface. Repeated coils make the texture structural to the visual language.



02 / GOLD TONE AND CRYSTAL

The polished serpent terminal, faceted eyes and narrow base accent introduce concentrated highlights.



03 / POLISHED WHITE MARBLE

A pale, veined surface brings light to the table.



04 / MIRROR BLACK

A dark reflective disc deepens the silhouette.

Proposed material and finish palette. Final composition, fabrication and sourcing are to be confirmed.

The dark reflection

MIRROR BLACK / 120 CM DIAMETER DESIGN TARGET



The floating disc



A thin edge. A sculpted underside.

The mirror-polished black top is conceived as a flat circular disc with a very fine outer rim. Beneath, the volume thickens conically toward the centre, meeting an offset coiled pedestal.

DIAMETER DESIGN TARGET 120 CM

Profile and support geometry remain subject to engineering development.



THE SUPPORT

Off-centre. In dialogue.

The pedestal shifts away from the centre of the disc. Its rope-like body twists upward into the underside, while a gold-tone snake head emerges from the coil.

The asymmetry gives the table a sense of movement without breaking its relationship to the armchair.

The light counterpart

POLISHED WHITE MARBLE / BLACK COIL / GOLD TONE



Two expressions One language



WHITE MARBLE

Pale veining and a bright reflective surface place the black coiled pedestal in relief. A lighter expression for the dining room.



MIRROR BLACK

The dark disc extends the black body into a continuous composition. Its fine rim and eccentric pedestal introduce a more dramatic profile.

Both table studies share a 120 cm diameter design target and the NAGA armchair as their companion.

The coil changes its mood



COBALT



EMERALD

COBALT

EMERALD

VIOLET

TURQUOISE

Chromatic studies of the coiled form explore a more expressive palette. These images present alternative creative directions, not a confirmed finish range.

The first pulse

Crimson velvet gives the coiled silhouette a different intensity.



The NAGA world

A sanctuary imagined in stone, water and light.



The furniture enters a landscape outside ordinary time. Monumental curves echo the coil; still water doubles its reflection. The serpent is suggested through architecture and light rather than illustrated as a literal creature.

An original, AI-assisted campaign environment created for NAGA.



I / MOON GUARDIAN

A circle of quiet power

Between shadow and light

The black coil holds the shadows. A polished detail answers the light.





III / THE MYTHIC CAMPAIGN

A presence beyond the everyday



The curve holds the scene

The guardian takes form



The evening salon





The room gathers around it

Placed in pairs, the armchairs create a conversation. Their rounded bodies hold a clear visual rhythm among stone, glass and art, while the open backs preserve a sense of space. The gold-tone terminals catch the evening light without overwhelming the composition.

A quieter kind of theatre

Circular forms bring the composition together.



A room to remember



Give the curve room

NAGA is conceived as a focal point rather than a background object. Restrained architecture lets the coil read clearly; veined stone and a single large artwork can frame it without competing.

Use warm, directional light to reveal the filament texture and gold-tone details. In the dining composition, keep the surface simple so the circular disc remains the main gesture.

The campaign proposes a private salon and art-residence setting. Actual layouts, clearances and suitability must be assessed for each project.

Three expressions of NAGA



ARMCHAIR

Black satin rope direction.
Gold-tone serpent terminal.
Two clear faceted crystal eyes.
Open-back sculptural body.



MIRROR BLACK TABLE

Flat circular black reflective top.
Fine rim, conical underside.
Eccentric coiled pedestal.
Diameter design target: 120 cm.



WHITE MARBLE TABLE

Polished white marble direction.
Circular top and coiled pedestal.
Gold-tone base accent.
Diameter design target: 120 cm.

Collection status

Design concepts shown through AI-assisted visualisations. Final specifications, materials, proportions and engineering are to be confirmed through development.

Denis Arger



ARGER DESIGN

An independent studio founded by designer and art director Denis Arger.

For NAGA, a coiling line becomes the starting point for furniture, material contrast and a complete visual world. The collection connects the intimacy of a seat with the presence of a sculptural object.

PROJECT ENQUIRIES AND COLLECTION DEVELOPMENT

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Design notes

Collection and creative direction

NAGA by ARGER DESIGN
Design by Denis Arger
Collection catalogue / October 2026 / English edition

About these images

The product and campaign images in this catalogue are AI-assisted design visualisations. They communicate intended form, atmosphere and material direction, rather than documenting manufactured pieces. Mythic locations and campaign scenes are imagined. The designer portrait is supplied by the studio website.

Development and specification

The table diameter of 120 cm is a design target. Final dimensions, construction, materials, finish composition, crystal sourcing, stability, ergonomics and suitability require confirmation during prototyping and engineering. Colours and surface appearance may differ from the visualisations. Availability and commercial terms are not established by this catalogue.

Cultural reference

Asian Art Museum, San Francisco: Naga-enthroned Buddha, Central Thailand, approximately 1875-1900, object 2010.517. Consulted for the protective-coil narrative and its varied cultural associations.

View the museum collection record

NAGA / ARGER DESIGN / DENIS ARGER



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The guardian takes form

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