CONSTANT CLESSE

SELECTED WORKS 1926

Constant Clesse is a designer working across disciplines, from object to interior, architecture, scenography and set design.
His practice is informed by a continuous shift in scale, where the same methodological principles are applied regardless of format. From object to space, each project addresses the relationship between form, technique, use and history.
He spent five years at the Paris-based studio AVOIR, where he became associate and co-directed the practice for three years.
During this time, he contributed to the development of international projects across a wide range of formats, from retail environments and exhibitions to furniture and spatial installations.
Free from rigid stylistic positions, his approach develops through a close dialogue with materials, production processes and contextual conditions, where technical constraints are considered as active drivers in the design process.
He is currently developing an independent practice.

FURNITURE DESIGN

This project introduces a set of flexible elements within Barcelona’s latest store, Marché d’Intérêt Général, responding to the scalable and multi-purpose nature of the space.
Multiple single-legged rotating platforms, topped with salt-cast aluminium, are positioned at varying heights for product presentation. A pair of these elements operates as a modular system, shifting from independent desks to a single meeting table through a simple quarter rotation that connects them into one continuous surface.
A comfort system is introduced through the Domino sofa, a single-seat unit enabling spontaneous configurations via a magnetic assembly system.
A foldable changing room, made of a latex curtain, can fully retract and disappear when not in use.
Finally, a domestic rug made from metallic mesh typically used to protect building façades is repurposed into an ascetic, tactile surface, engaging the body through subtle foot stimulation.

SEPT 26

M.I.G



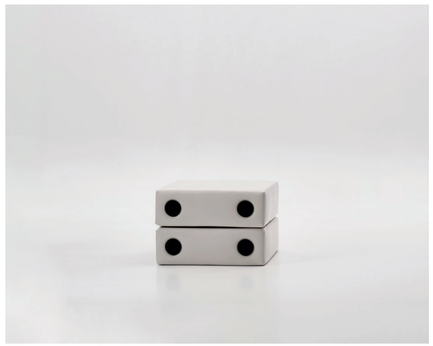
AVOIR ©

MARCHE D INTERETS GENERAUX - FURNITURE DESIGN - 2026



MARCHE D INTERETS GENERAUX - FURNITURE DESIGN - 2026





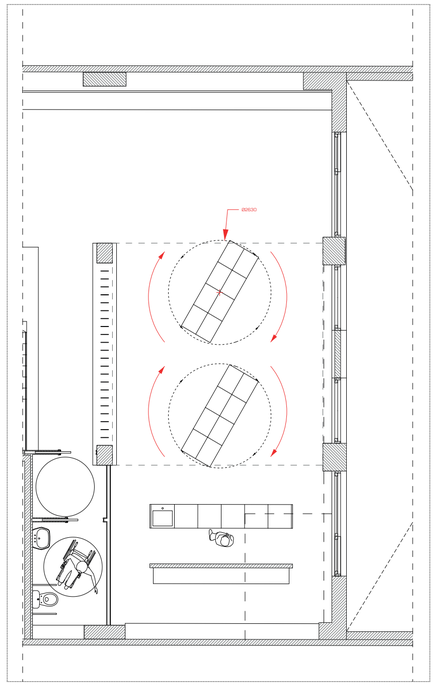


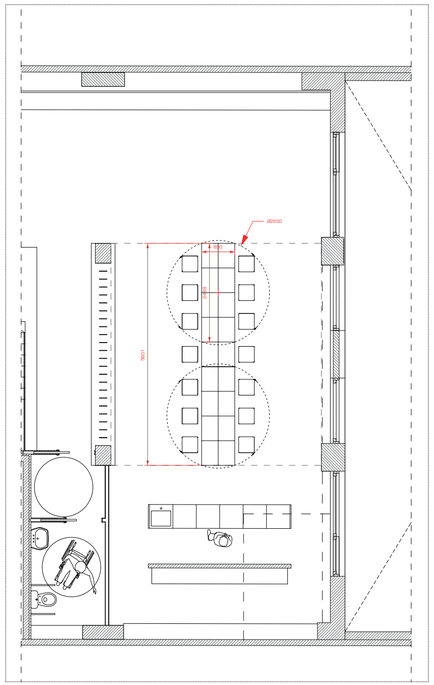














MARCHE D INTERETS GENERAUX - FURNITURE DESIGN - 2026





SHOWROOM

“Pure Ornament” is a scenographic installation developed for the presentation of the first high jewelry collection by Charlotte Chesnais.
The spatial arrangement is conceived to focus attention on the pieces themselves. The scenography adopts a direct, linear layout, allowing each creation to be presented on its own pedestal, giving every piece the space and clarity to be fully appreciated. This linear rhythm is subtly disrupted by the presence of bespoke plexiglass displays, designed to precisely accommodate each type of piece in the collection.
It also marks the introduction of a new material vocabulary for the brand, combining stained solid wood in contrast with brushed aluminium and plexiglass.

SS 26

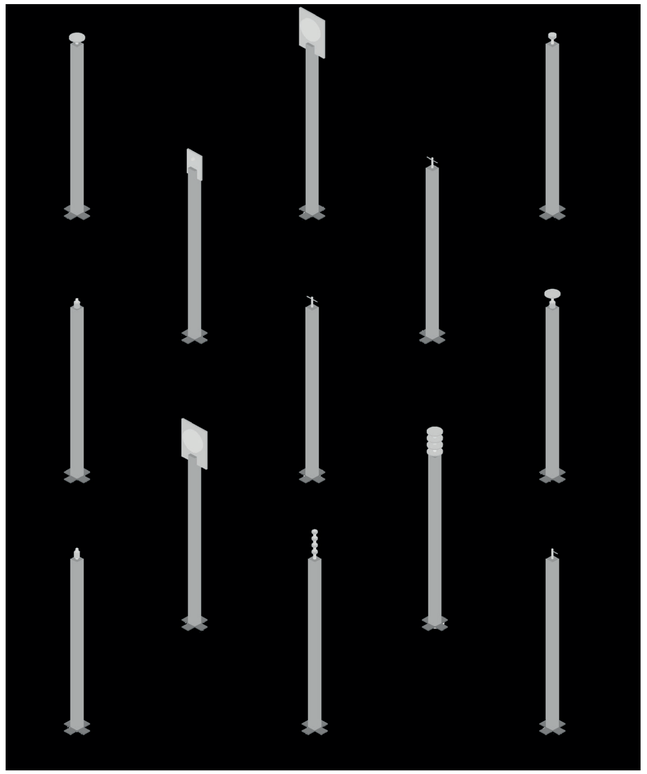
CHARLOTTE CHESNAIS



PURE ORNAMENT

CONSTANT CLESSE © - Selected works - 2019-2026











CONSTANT CLESSE © - Selected works - 2019-2026

RETAIL

This project redirects attention from the periphery of the room to its center, responding to the architectural complexity and layered stylistic artifices of multi-brand retail environments. The structure originates from a single point, unfolding into a skeletal frame of curved surfaces that guide circulation and function.

C.P. Company is renowned for its garment dyeing process, in which pieces are dyed after construction. A parallel is drawn with industrial anodization, where a chemical bath transforms the surface without altering the structure. In both cases, each element develops unique tonal variations shaped by material and geometry, turning irregularity into an aesthetic signature.

This process directly impacts garment construction: differential dye absorption across seams and fabric densities creates strong visual contrasts, mapping assembly and transforming construction logic into surface ornamentation.

This logic extends to the structure, where anodized aluminum panels with subtle tonal shifts interlock through a combination of laser welds and mechanical joints where logic becomes aesthetic.



CP COMPANY - CORNER - FW26



CP COMPANY - CORNER - FW26



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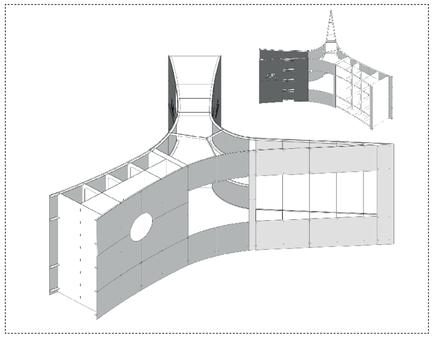
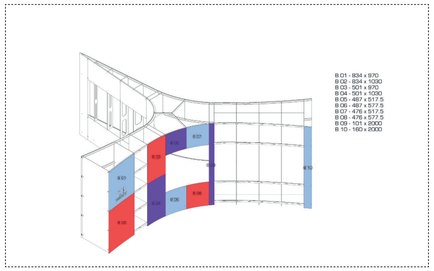
2-





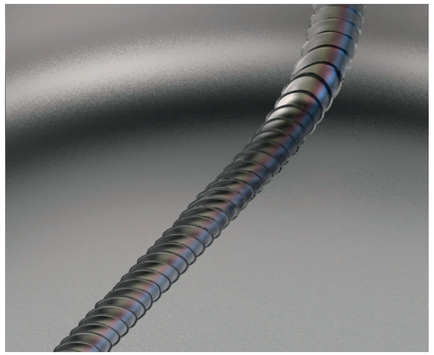
3-



1 - Anodized cut out logo [dark shade].

2 - Anodized panels dispatch.

3 - Anodized shades study.



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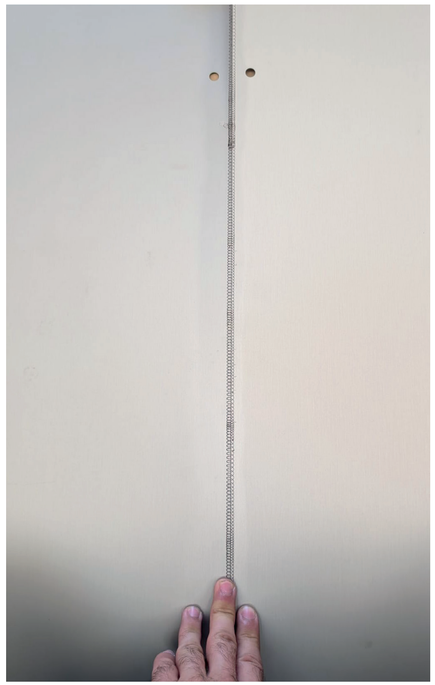

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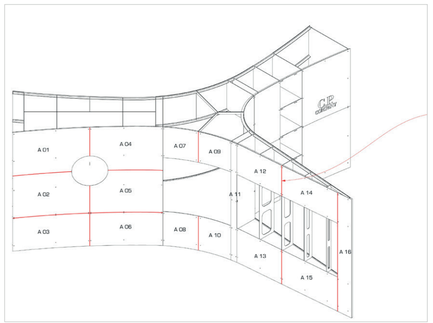

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1 - Welding test [3d rendering].

2 - Welding pattern mock up [anodized aluminium].

3 - Welding pattern layout [n/a].



CP COMPANY - CORNER - FW26



Iconic Blow collection from Charlotte Chesnais proposes an interpretation of the glassblowing gesture through a display system directly inspired by breath, a foundational element in glassmaking. The collection acts as a tribute to this craft, expressed through jewelry that feels both ethereal and tactile.
For this project, helium-inflated volumes in frosted PU were developed as presentation supports. Suspended and unstable, these forms embody a sense of lightness. Each display echoes the breath behind each piece, introducing a quiet, poetic presence that resonates with the spirit of the collection.
Their apparent lightness and subtle movement create a direct, sensitive relationship with the objects on display, drawing the eye without ever dominating.
The installation thus operates as a transposition of the glassblowing process, matter shaped by air and held in an intermediatestate. A visual tribute to the art of the craft.

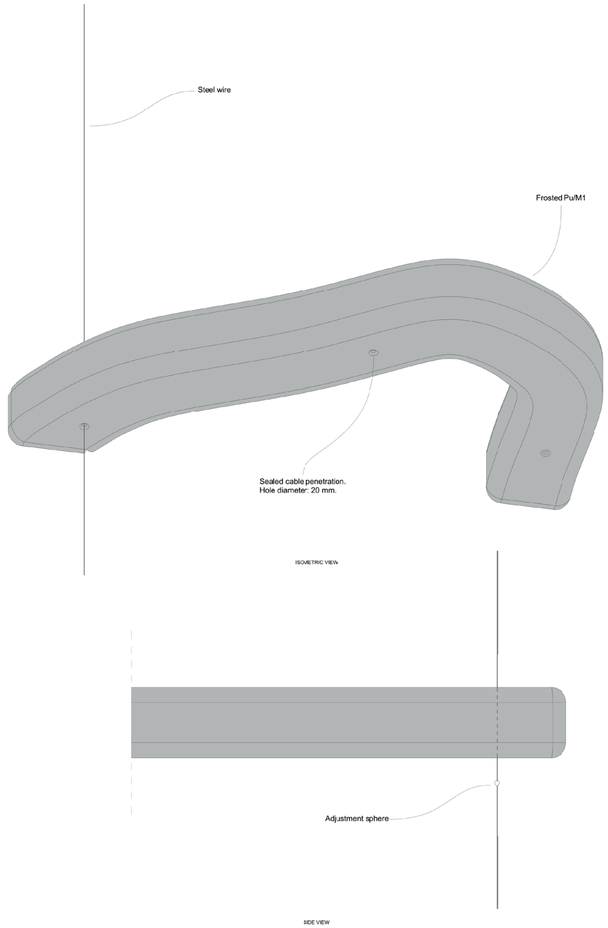










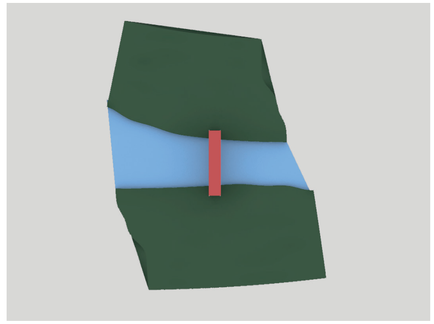

Steel wire
Frosted Pu/M1
Sealed cable penetration.
Hole diameter: 20 mm.
ISOMETRIC VIEW
Adjustment sphere
SIDE VIEW

INSTALLATION

“We need visibility”, a classical request that is here explored in the most immediate and almost brutal way.
The project sets a constructed, monolithic, and monochrome form in tension with the instability of the surrounding landscape. The covered bridge appears as an abstract, almost autonomous volume, asserting itself within the site. Through its geometry and clarity, it introduces a sense of order within a complex environment, acting as a framing device.
This presence creates an immediate contrast: the organic continuity of the landscape is met by a form reduced to its essentials. The volume does not seek to integrate, but rather to revealthrough opposition the variationsand instabilities of its context.
Architecture thus becomes a tool for perception: it does not fix the landscape, but intensifies its reading.

NEW BALANCE RUNNING - EVENT - NOV25





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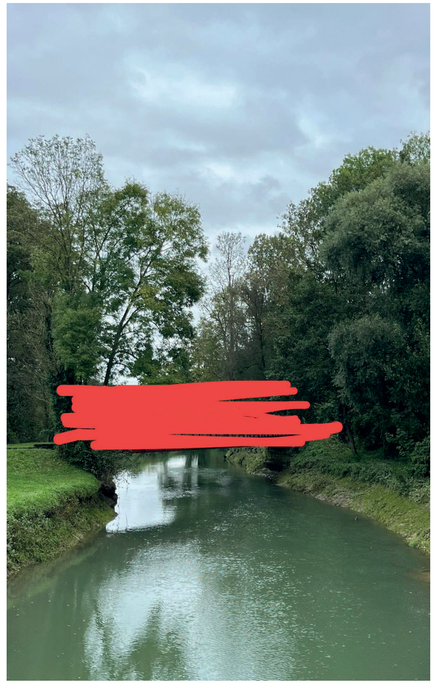

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1 - Bridge layout [2D drawing].

2 - Survey picture [Iphone drawing].

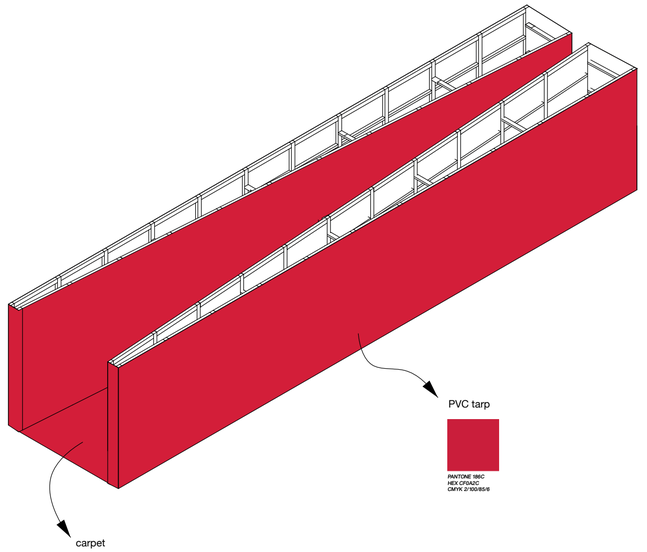
3 -Run path + bridge layout.



CONSTANT CLESSE © - Selected works - 2019-2026

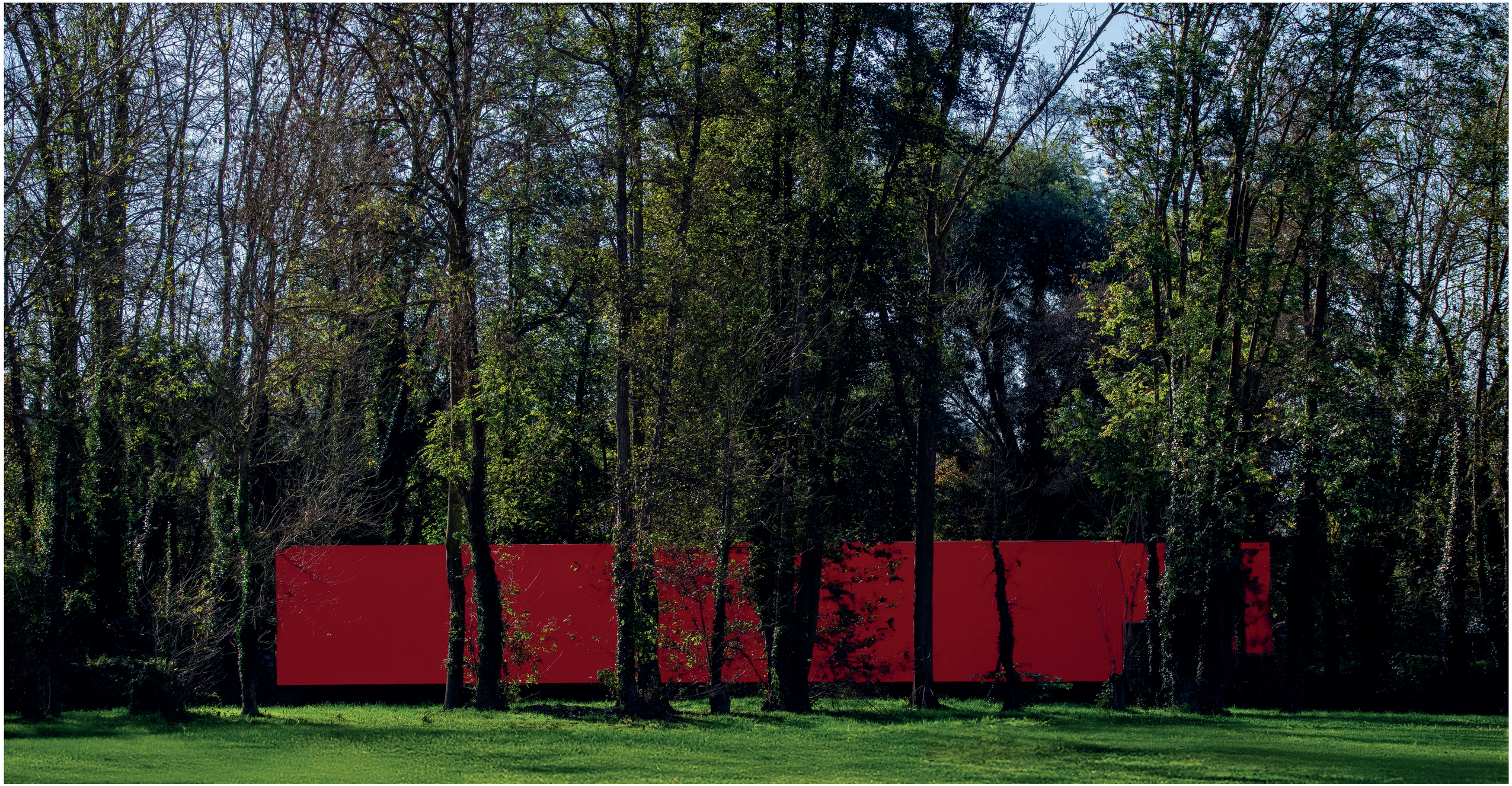
NEW BALANCE RUNNING - EVENT - NOV25





CONSTANT CLESSE © - Selected works - 2019-2026

NEW BALANCE RUNNING - EVENT - NOV25

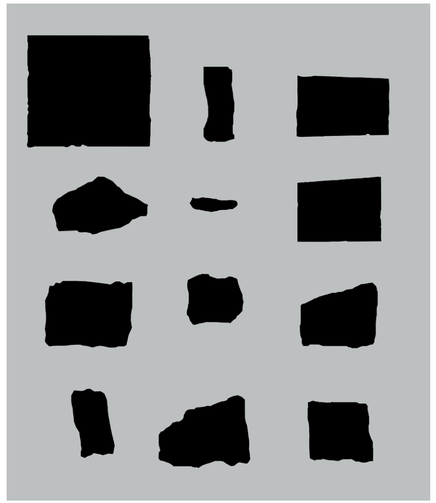


Building space through time and flexibility, Roa Hiking asked for a set of fixtures that could be reused across multiple spatial and temporal configurations.
In response, the project explores the possibility of an architecture without authorship, without predefined concept or imposed narrative an architecture operating on reality as found.
Composed of residual elements and vernacular processes, simply displaced and occasionally repurposed from their original context. Elements sourced within a 50 km radius around Paris are directly relocated: from quarry to showroom, from sawmill to pop-up store. After use, they are stored and reactivated the following season, extending their lifecycle through successive configurations.
From this emerges the possibility of a space both open and personal, monumental and fragile, rational and questioning.



ROA HIKING - SHOWROOM- SS25-FW26





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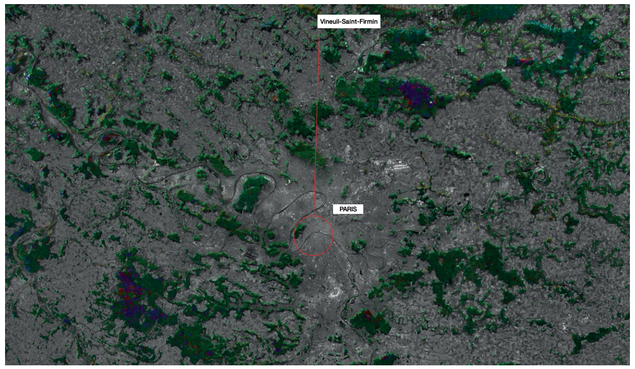

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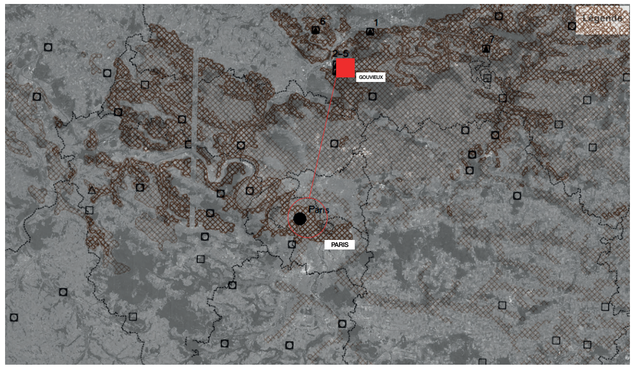

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1 - Stone inventory. [2D drawing].

2 - Distance from quarry to showroom.

3 - Distance from sawmill to showroom.







CONSTANT CLESSE © - Selected works - 2019-2026

RETAIL

A little big box, a single room store conceived as an oversized jewel box, too large to be an object, yet almost too small to be a space. A monumental miniature.
The space is structured by three peripheral elements: a neutral floor, a service wall integrating storage and display, and a luminous ceiling acting as the primary light source. Rather than conventional furniture, a set of distinct volumes inhabits the room, merging function and circulation: a vertical cylinder housing the staircase, and two stacked, pivoting blocks operating as modular seating and display and a monolitic fixture as a chasdesk.
This vocabulary extends into a palette of warm, tonal materials: rammed concrete, onyx, felt, and glass. Along the walls, frameless showcases are developed with varied opening.
A box you would simply open from the outside through an almost absent facade.

2023-24

PASCALE MONVOISIN



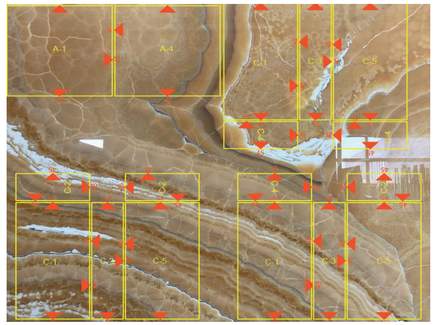
AVOIR ©

PASCALE MONVOISIN - RETAIL - 2023









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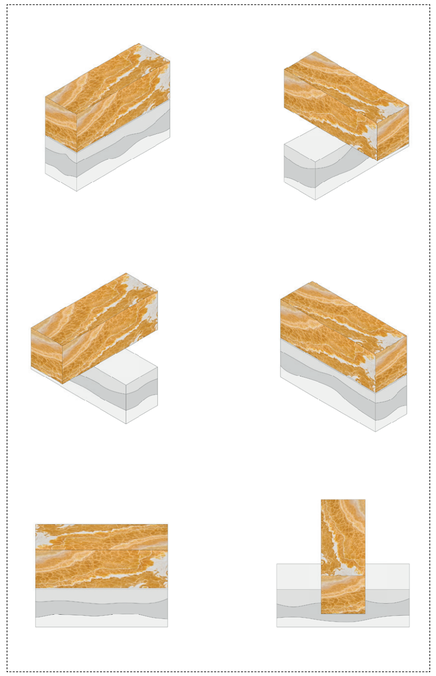

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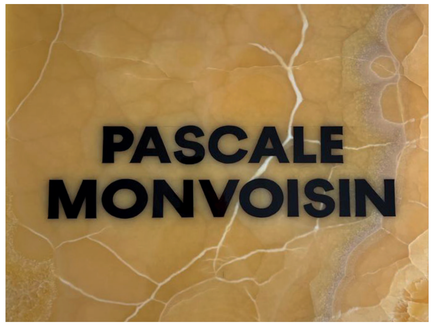

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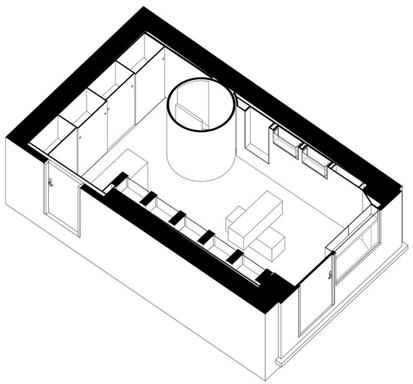
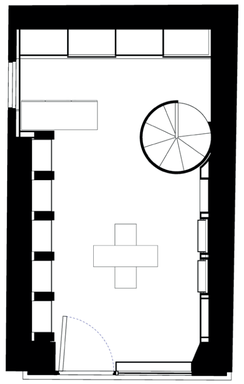
1 - Central display positions.

2 - Onyx panel layout.

3 - Handpainted PM logo.









ARCHITECTURE

A micro-architecture, this experiment explores the transposition of elements drawn from the Rimowa Original Cabin into the vocabulary of a shelter, or a room.
Developed in collaboration with Rimowa, the project tests the limits of an object, questioning the moment at which it shifts into something else—when travel transforms into its apparent opposite: architecture.
In return, architecture is reduced to its most minimal expression, almost to a degree zero: that of a building brought down to the scale of a room.
Four walls and a roof a definition both elementary and, paradoxically, enduring within the discipline.

SEPT23







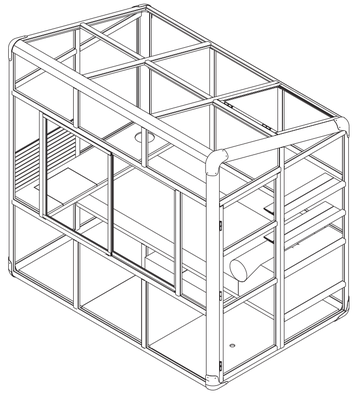


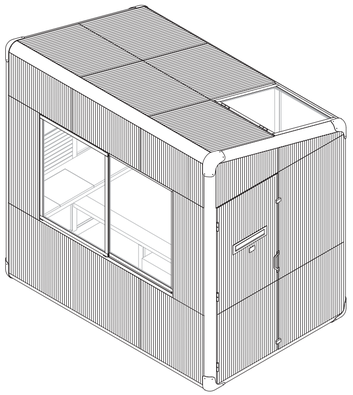


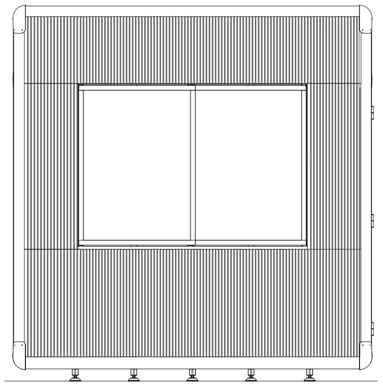


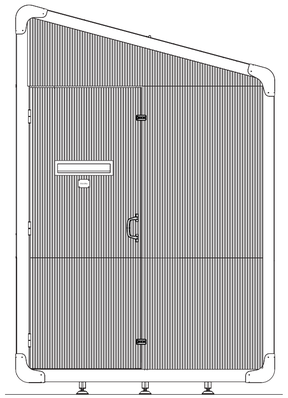












SPATIAL DESIGN

This project, developed for an industrial trade fair, is structured around a single circular ring table that operates simultaneously as a restaurant bar, meeting table, and kitchen counter. The layout is deliberately simple, a single XXL circle organizes the entire space allowing multiple functions to coexist within one continuous gesture.
This radial configuration enables fluid circulation while creating pockets of intimacy a quality needed in a context where visitors and clients are received continuously throughout the day.At its core, a central display presents exploded components, while an adjacent wall acts as a showcase for hardware tooling, reinforcing the technical identity of the brand.
The initial intention was to create a hybrid environment being simultaneously a fair stand, a restaurant, and a place for exchange. This ambition is supported by a restrained material palette, where neutral tones are punctuated by the brand's almost electric blue, introducing contrast and a clear visual identity.

MAY25

JARVIS



AVOIR ©



CONSTANT CLESSE © - Selected works - 2019-2026


JARVIS


JARVIS



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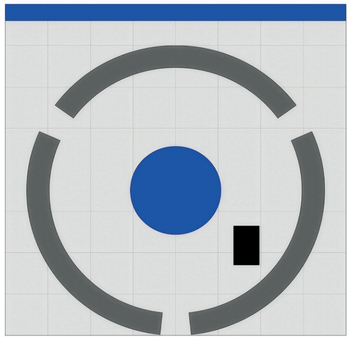

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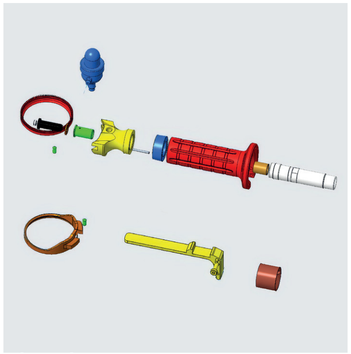

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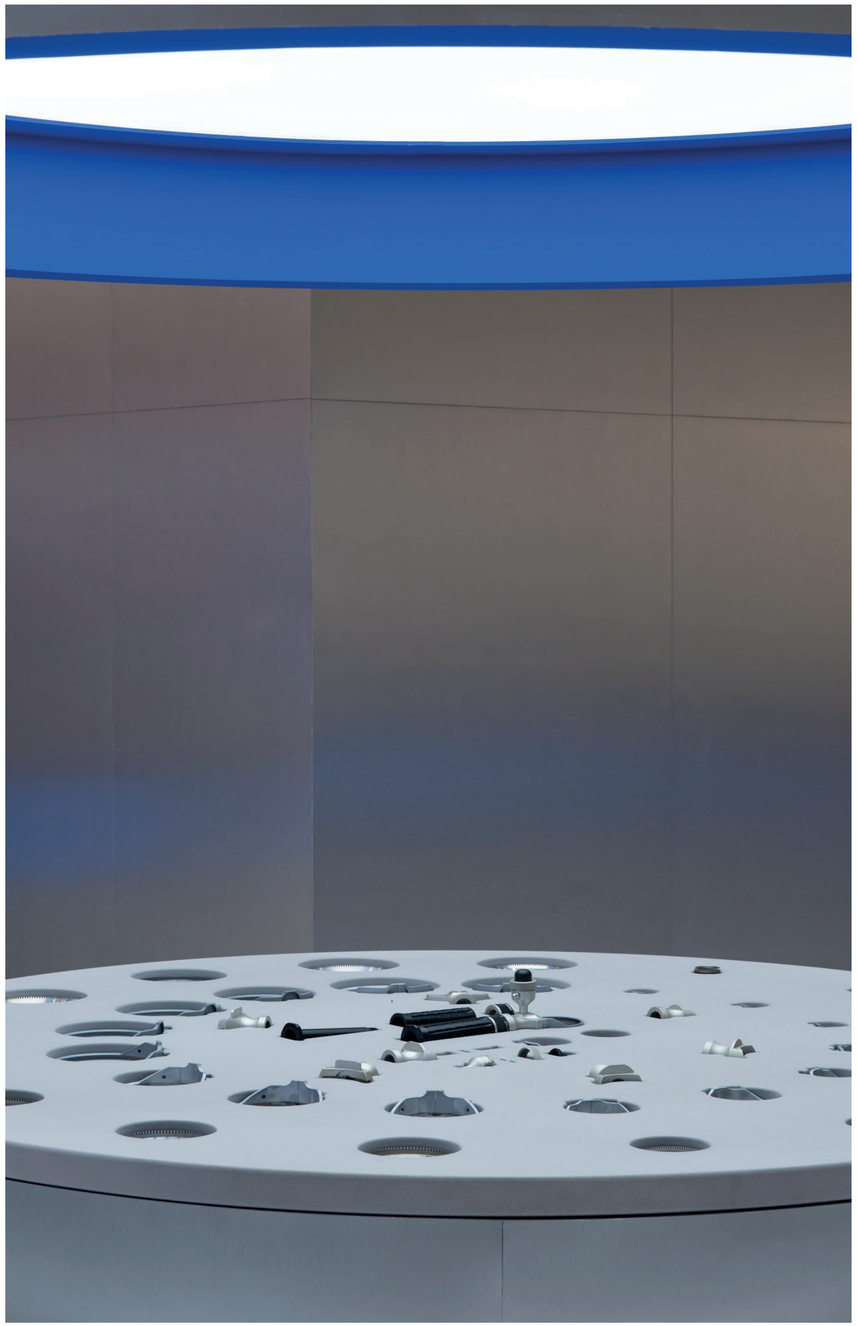
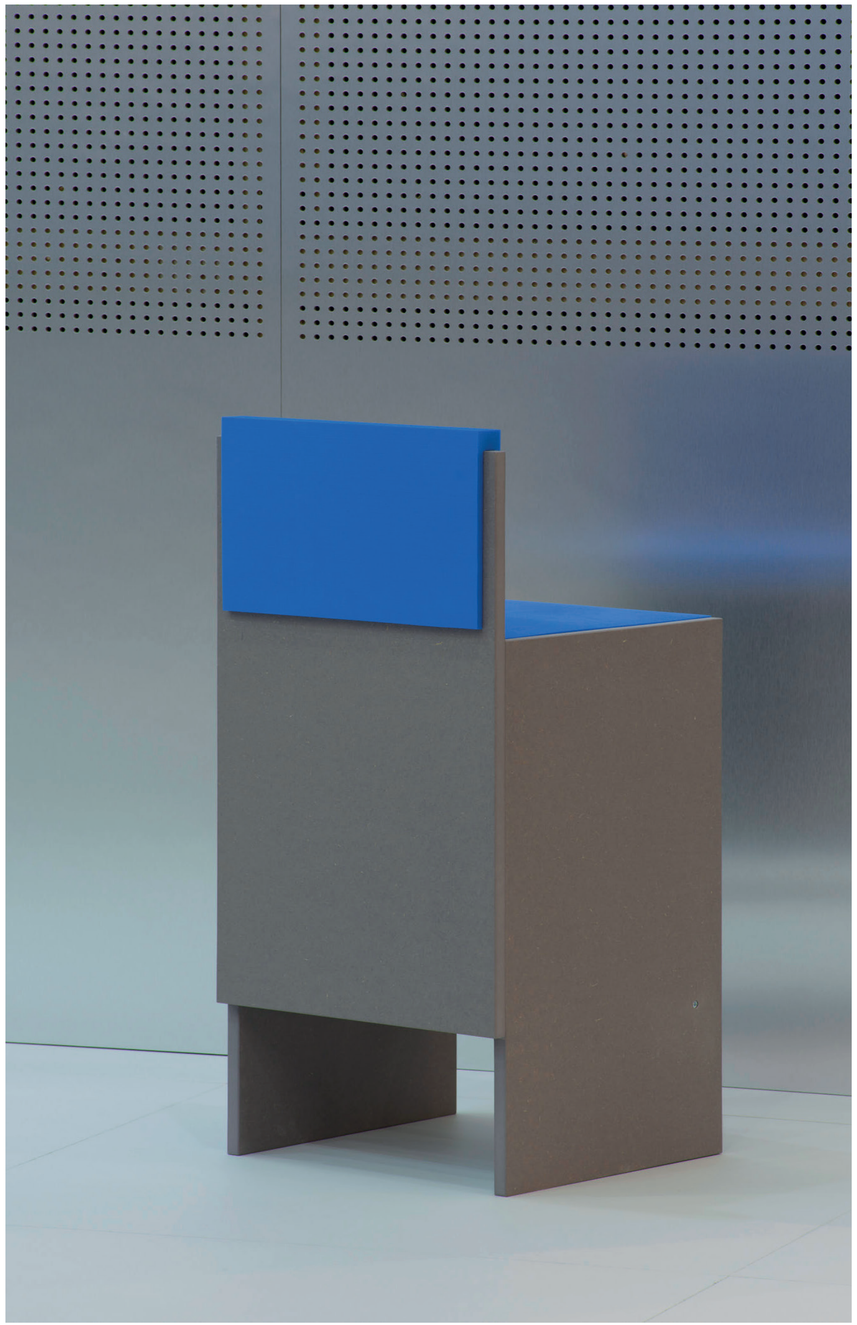


1 - Materials palette.

2 - Global layout. [2d drawing].

3 - Trimmer exploded view.




JARVIS
BUSTER IX

FURNITURE DESIGN

This collaboration developed over time through multiple projects, with the intention of constructing a coherent spatial identity for Marine Serre. An identity that reflects its commitment to transformation, reuse, and material intelligence.
The resulting furniture series is composed of hybrid pieces assembled from second hand industrial and mechanical elements, combined with more domestic or crafted components. Rather than designing from scratch, the project operates through selection and displacement: existing objects are sourced, recontextualized, and brought into new spatial conditions.
The process is deliberately direct, almost instinctive closer to collage than traditional design. Elements are cut, associated, and fixed, allowing contrasts of scale, texture, and origin. Each piece carries the memory of its previous use, while contributing to a new, unified environment.

SS20

MARINE SERRE



AVOIR ©



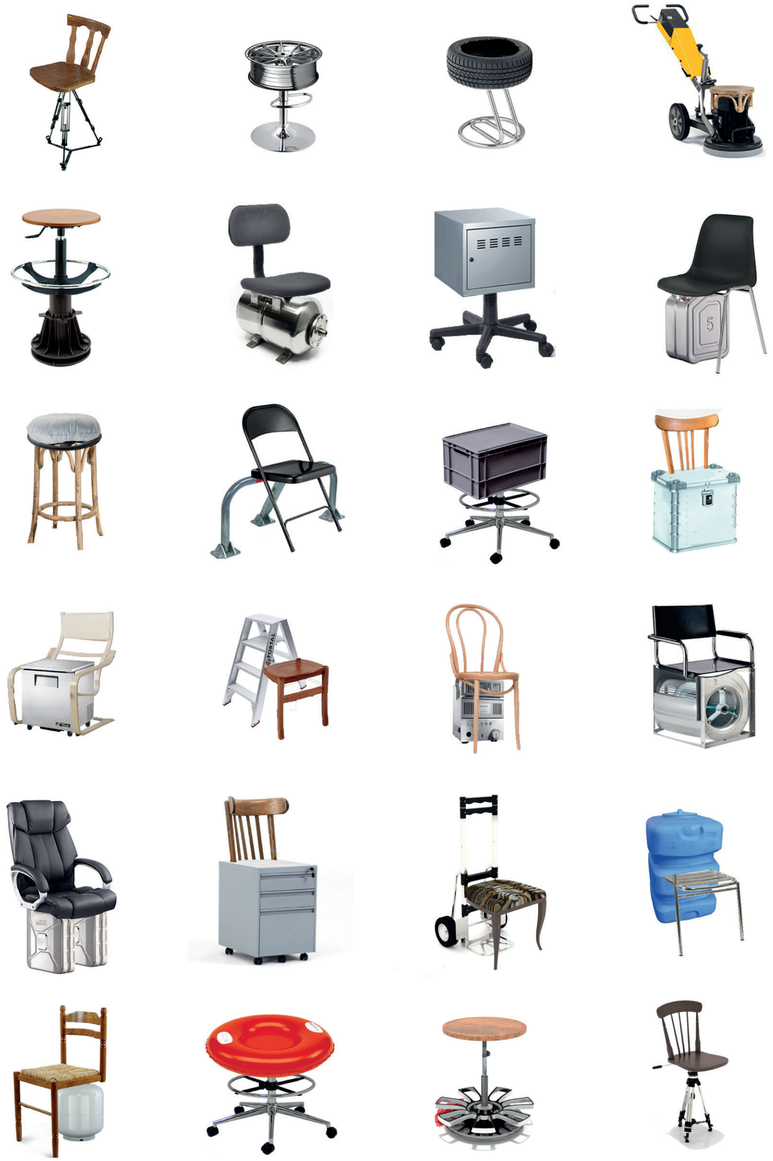





Four
Stroke







RETAIL

A serie of explorations on solid sand elements developed for Courrèges, spanning from the scale of an object to full circular environments. This vocabulary resonates with the SS23 collection, extending its formal language into space and deployed across multiple stores worldwide.
Through a limited set of gestures, solid sand is shaped into monolithic yet fragile forms, where precision coexists with a sense of erosion. From object to architecture, the project explores how a single material can generate a coherent spatial identity.

SS23

COURRÈGES



AVOIR ©




courrèges






Courrèges



AD & SET DESIGN

Art direction and set design developed for the launch of new products by Devialet.

JUL22

DEVIALET



MANIAA




DEVIALET

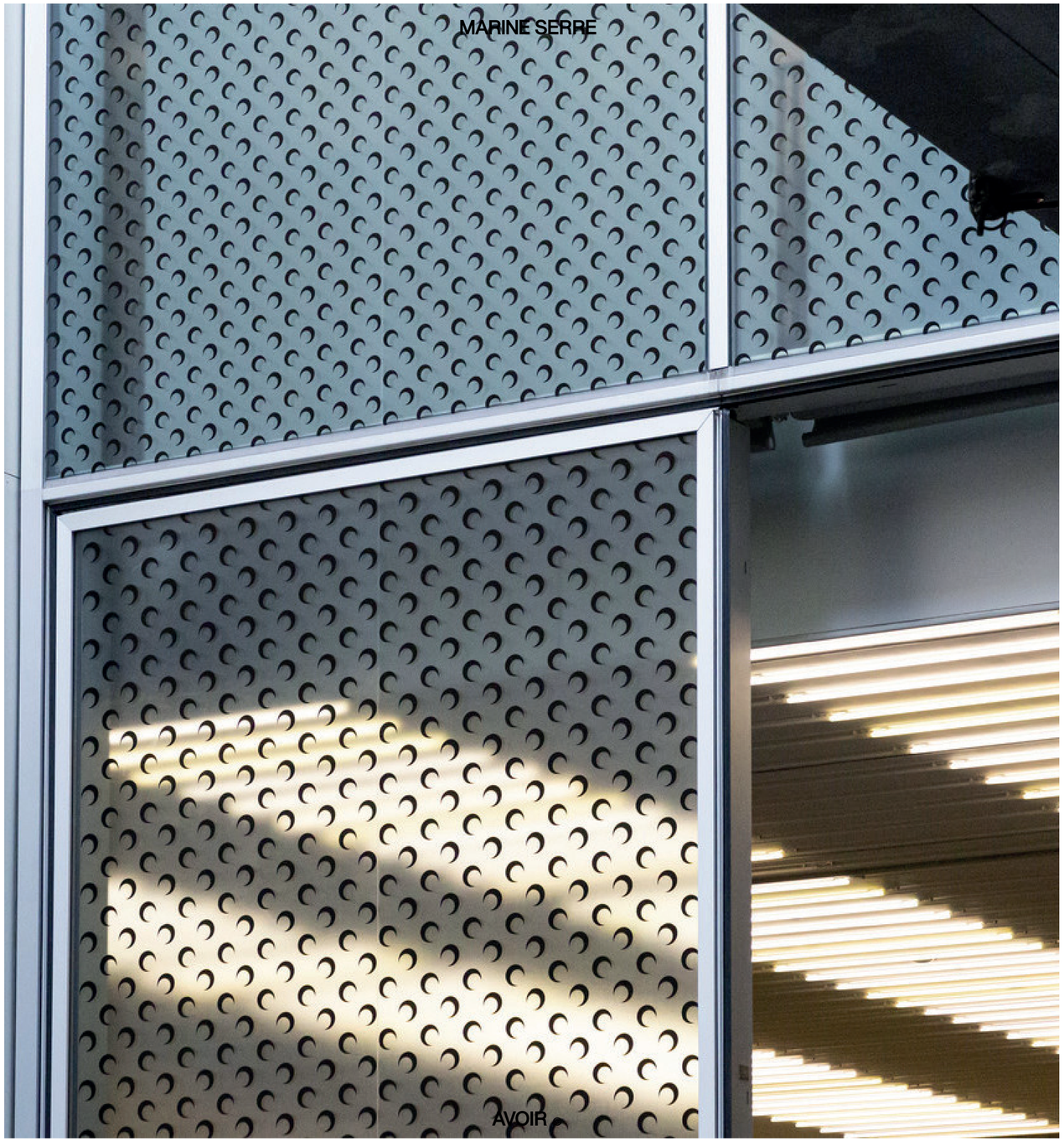

DEVIALET


DEVIALET

FASHION SHOW

For the FW22 collection of Marine Serre, the project takes the form of a hybrid object simultaneously fashion show, exhibition, pop-up store, and a platform for talks and workshops.
It is set within a specific context: Lafayette Anticipations, a private foundation for contemporary art where the boundary between product and artwork remains intentionally blurred.
The program unfolds across the four levels of the building. At ground level, a pop-up store reactivates the spatial codes developed over several years for the brand. The first floor is dedicated to production: tailors and sewing machines are present on site, producing garments live. The second floor focuses on material experimentation, showcasing the processes that have shaped Marine Serre's approach over time.
On the top level, the exhibition space reasserts itself through a series of hybrid paintings appropriations and détournements of canonical works. Figures from Johannes Vermeer or Sandro Botticelli are reinterpreted, their identities altered and infused with the brand's visual language. Through these subtle shifts, historical imagery is displaced, entering into dialogue with the contemporary universe of the collection.

FW22



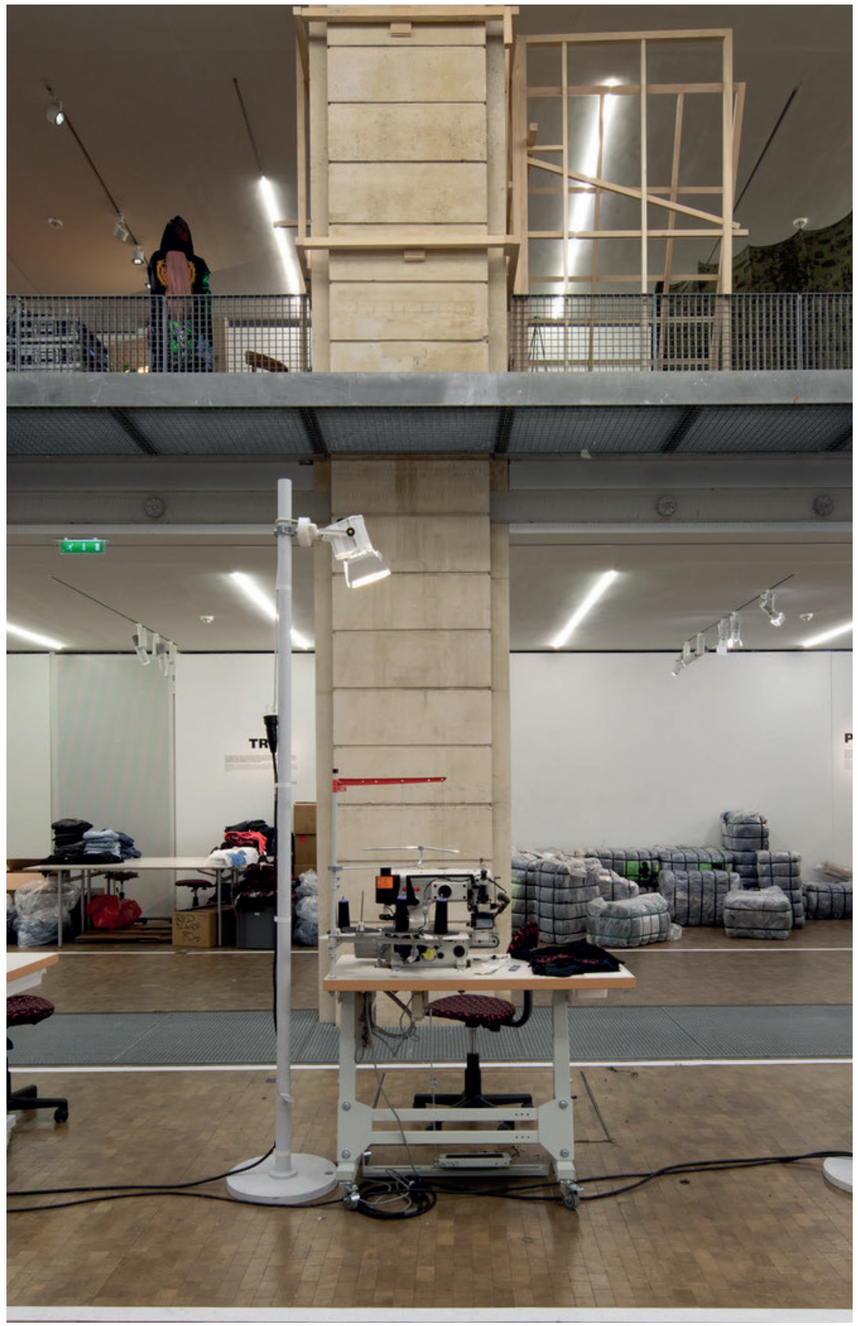
MARINE SERRE - FASHIONSHOW - FW22

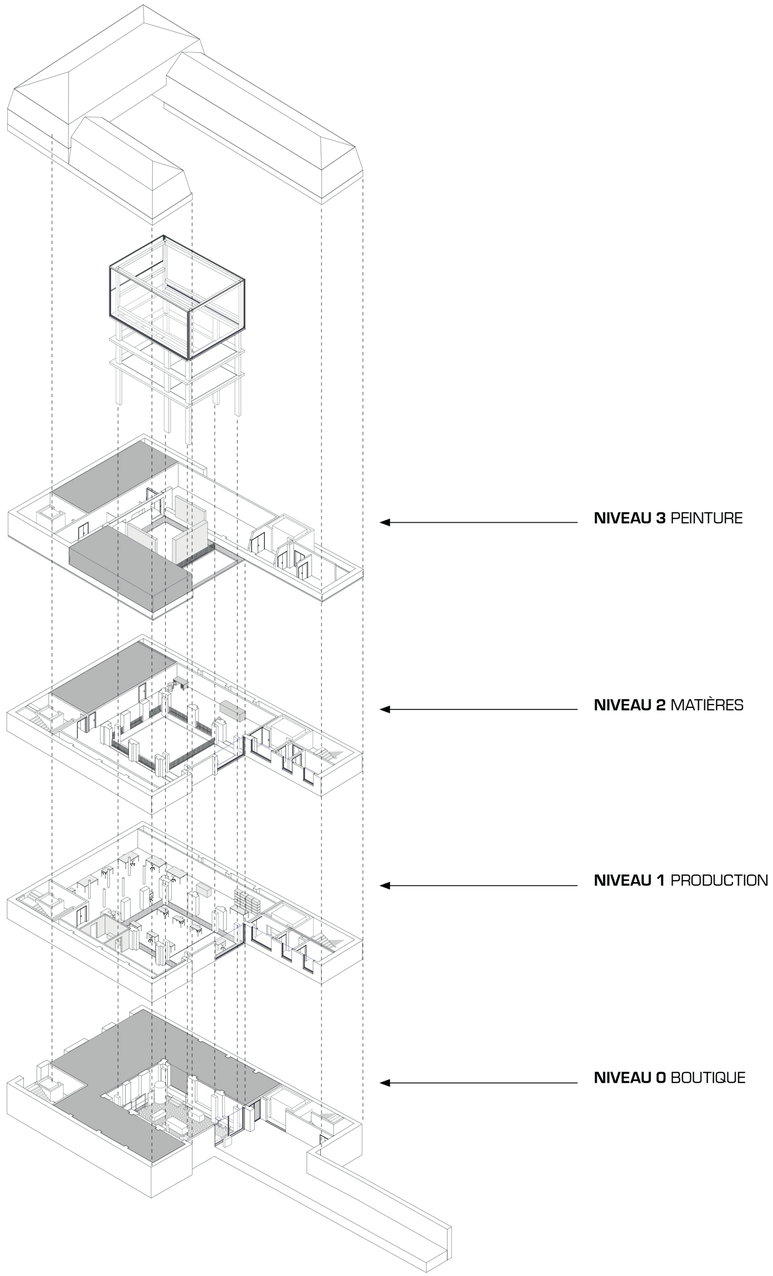





BRUCE
布鲁斯

MARINE SERRE - FASHIONSHOW - FW22





MARINE SERRE - FASHIONSHOW - FW22





INSTALLATION

Our planet is not an abstract sphere, but a thin, living layer a fragile biosphere in which we evolve. This band of life, composed of diverse landscapes, climates, and environments, becomes the material of the project.
Based on the video campaign developed by Loewe and On, a series of environments is selected and translated into space.
These landscape fragments take the form of a continuous path, unfolding across the floor like a flattened cartography of the biosphere. The visitor moves through a sequence of spaces corresponding to different environments, connected by a continuous ground plane.
Territory becomes interior; landscape becomes space.
This device is extended through a multichannel sound installation. Layers of sound evoking heat, wind, or water guide the journey, reinforcing the sensory continuity of the experience.

MAY24

ON RUNNING x LOEWE



ONRUNNING - INSTALLATION - MAY24

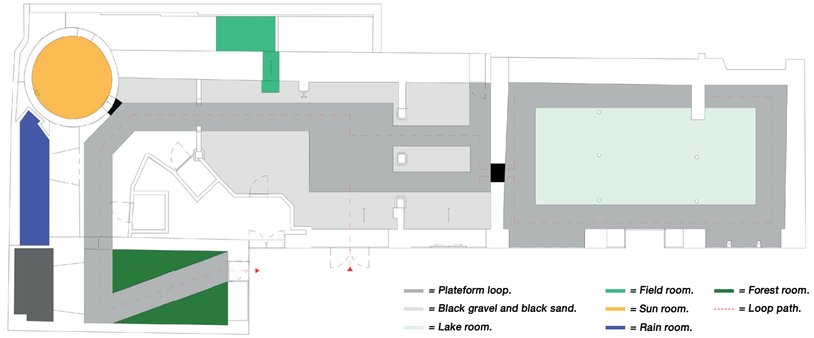






ONRUNNING - INSTALLATION - MAY24




= Plateform loop.
= Black gravel and black sand.
= Lake room.
= Field room.
= Sun room.
= Rain room.
= Forest room.
= Loop path.



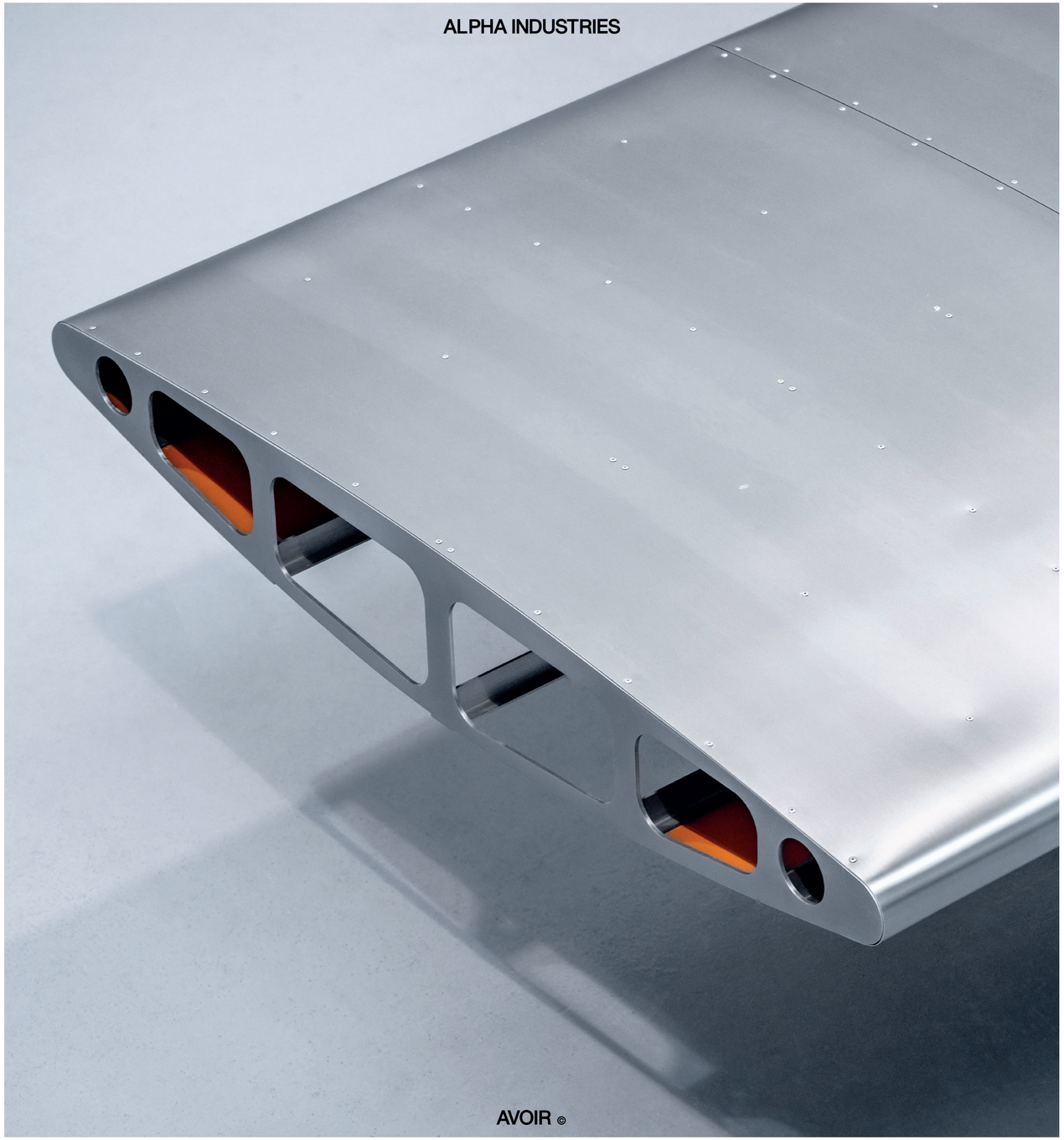
ONRUNNING - INSTALLATION - MAY24



FURNITURE DESIGN

For Alpha Industrie FW24 collection we have resurrected a series of fragmented artifacts, dismembered aircraft components, standing as organs without a single body, sharing a common origin yet anchored in an uncertain ground. Extracted from aeronautical blueprints, these elements isolate and reinterpret primary functions: to display, to suspend, to frame, to store. What once served aerodynamic performance is here diverted into spatial utility. They are composed of hand-formed aluminum membranes, stretched and folded around reticulated structural cores. A language of skins and skeletons, where surface never detaches from structure, and where tension becomes form. Together, they attempt to recompose a space as one would assemble archaeological fragments from an uncompromised primitive future an incomplete system searching for coherence, or purpose. Each piece operates autonomously, yet remains visibly tied to a larger absent body. A showroom conceived as an unfinished environment where display emerges from disassembly.

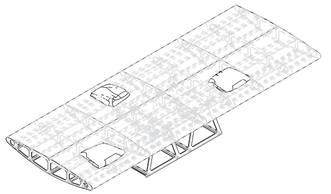
ALPHA INDUSTRIES

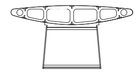


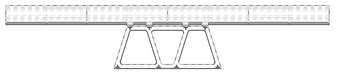


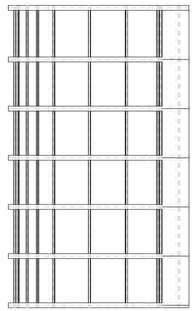


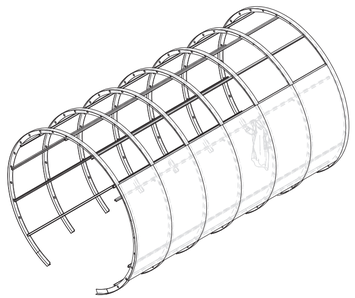


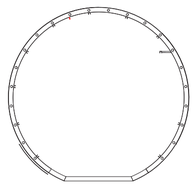


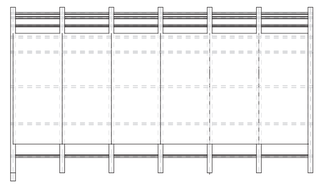






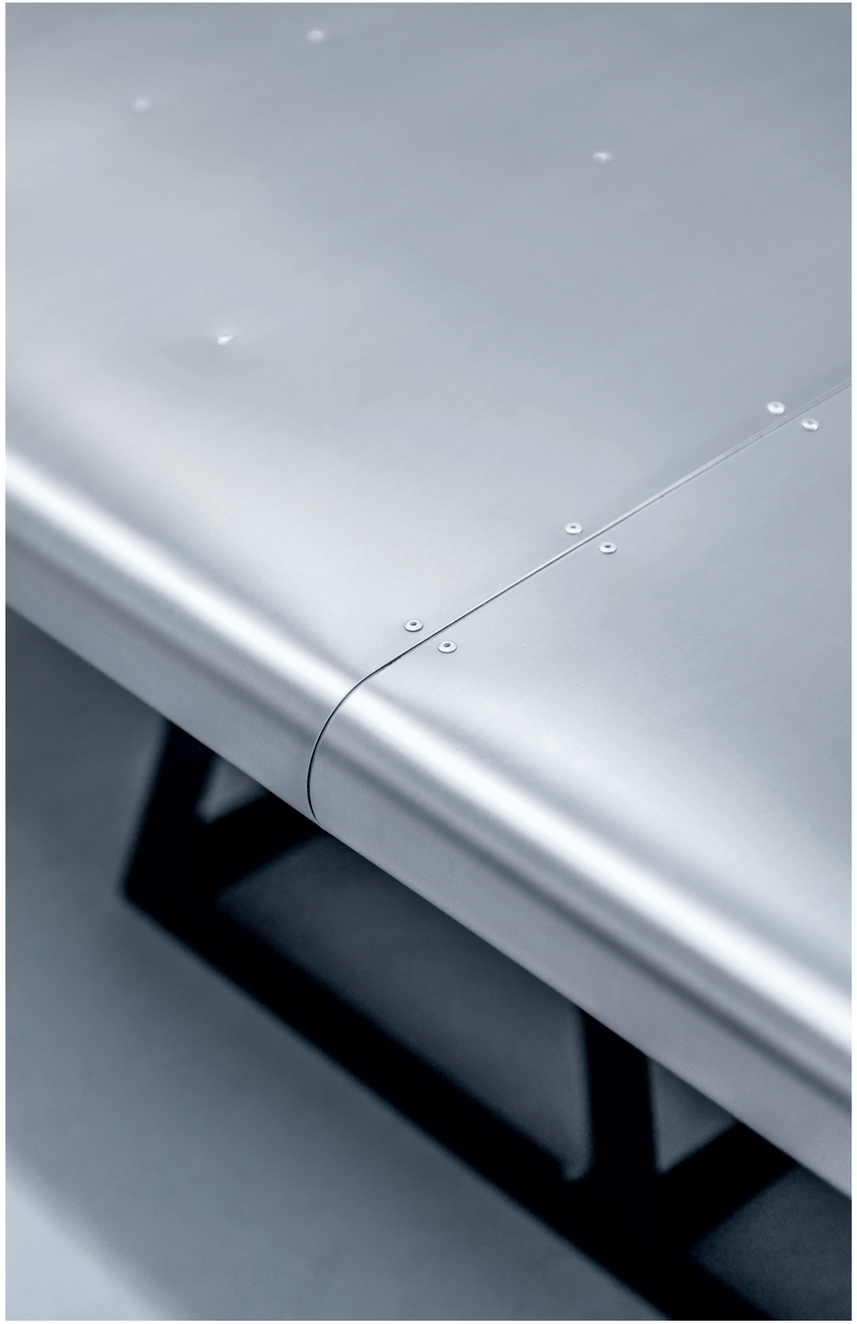














EXHIBITION

A monorail as a lightweight, frameless and adaptive hanging principle developed for Loose Joints 2014–2024, an exhibition celebrating ten years of publishing contemporary photographic discourse, curated and directed by Nicolas Poillot.
Monorail is a two-dimensional linear system based on the eye-level perimeter or horizon line.
Like its railway inspired counterpart, monorail is a versatile and flexible solution that fluidly adapts to rooms of any shape and size. This single track design consists of a line-based component made of repetitive plug-and-play panels, easily flat-packed, split, and reassembled in other locations, allowing the exhibition to travel seamlessly.

NOV24




Loose Joints 2014–2024
Publishing contemporary photographic discourse
curated by Nicolas Poillot
LJ001
LJ002
LJ003
LJ007
LJ008
LJ011
LJ028
LJ030
LJ038
LJ039
LJ054
LJ080
LJ081
LJ086
LJ087
LJ093
LJ097
LJ105
LJ106
LJ113
LJ126
LJ129
LJ130
LJ131
LJ135
LJ137
LJ144
LJ145
LJ146
LJ148
LJ150
LJ151
LJ152
LJ153
LJ154
LJ156
LJ157
LJ158
LJ164
LJ166
LJ167
LJ200
LJ202
One Minute
Card Stand
Loose Joints Community Information Center #1
Here 1989
Space Station – 1974
Evaluation of Space Part 5D: Fence Panels
Snow Cab
Humanise Something Free
F.S. 5D: Fence Panels II
Towers of
White Ashes Fe
Congregation
Ice Fishers
Seabird
Bastard Countryside
Grey Cobalt
Trinity
Photographs
Busy Living
Heaven is a Prison
Campaign Child
Restricted Residence
Living Trust
People of the Mud
Recorder
Of Pejeta
Photographs Annotated Artists Edition
Falling
Seascapes
Périphérique
Material
The Model Family
Ensemble
Apiary
The Well
The Four Pillars
Companions
Broken Spectre
Prabérians
Tamasha
O
Dialect
A Perfect Sentence
Love Me Again
Notwithstanding
Somewhere 2017–2023
Dream About Nothing
A House of Clay
Hardtack
Wata Na Life
Rotting from Within
Días
Isabel Markus
Lewis Chaplin
Loose Joints
Richard McGuire
Trevor Parsons
Oliver Griffin
Marton Perlaki
Stuart Whipps
Sophie Green
Aleksey Kondratyev
Felicia Honkasalo
Oliver Raymond Barker
Jack Davison
Coco Capitan
Mark McKnight
Xiaopeng Yuan
Giles Price
Buck Ellison
Luis Alberto Rodriguez
Miranda Lichtenstein
Jack Davison
Jack Davison
Gabby Laurent
Nigel Shafran
Tim Richmond
Daniel Jack Lyons
Kingsley Ifill / Danny Fox
Eli Durst
Yana Wernicke
Richard Mosse
Thomas Rousset
Abhishek Khedekar
Luis Alberto Rodriguez
Felipe Romero Beltran
Oliver Frank Chanarin
Michella Bredahl
Hudson Hayden
Sam Youkilis
Bobby Doherty
Khashayar Javanmardi
Nigel Shafran
Taysir Batniji
Erik Gustafsson
Rahim Fortune
Ngadi Smart
Abdulhamid Kircher
Pia Riverola
08–30 novembre 2024
mercredi–samedi,
14.00–19.00




ALEKSEY KONDRATYEV





-1

1 - Total sequence layout.

CONSTANT CLESSE © - Selected works - 2019-2026

EXHIBITION

We approach spatial design through three complementary and interdependent notions: context, concept, and content.
For the presentation of Barrie's SS25 collection, we engaged these three dimensions over several months, shaping a hybrid environment, simultaneously an exhibition, a narrative space, and a place for display and retail.
The project unfolded in two phases. A first phase of light renovation, aimed at clarifying the existing condition of the space. A second phase focused on the development of an exhibition showroom centered on the brand's iconic product, the "faux denim jacket."
The spatial experience is structured as a chronological progression. The visitor moves through successive states of transformation, tracing the journey from raw material to finished garment, starting with the fiber, then yarn, construction, and finally the collection.
A sequence that reveals both the material processes and the century-old savoir-faire embedded within the brand.
To accompany this exceptional work with cashmere, we developed a series of display devices in high-density felt.
Dense, soft, and compacted, these elements echo the raw state of cashmere while providing a neutral yet tactile support for the narration of craft.
A showroom conceived not as a static environment, but as a constructed sequence, where the product emerges progressively through the reading of its own making.




• A jacket requires
which six are done by
placing of buttonhole and label.
• A computer software program turns the design
pixel representing a stitch. This is then executed by cut
knitting machines.
• The pieces are washed using water from the nearby River Teviot – the washing
time is judged individually by BARRIE's expert craftspeople.
• The colour scheme for the BARRIE denim capsule reflects the most
emblematic shades of the denim wardrobe, from raw indigo to stone-washed,
and bleached.
• Each colour is bespoke, using highest quality cashmere threads woven and
dyed by the Todd & Duncan manufacture in Kinross, Scotland.
• The collection includes four iconic jacket shapes - regular, fitted, oversized,
and cropped - along with an overshirt, flared pants, skirts and matching shorts.
• The BARRIE denim pieces are designed to last a lifetime, as versatile as "true"
denim, but with the added comfort and tactility of highest quality cashmere,
going beyond the boundaries of the classic knitwear silhouette.



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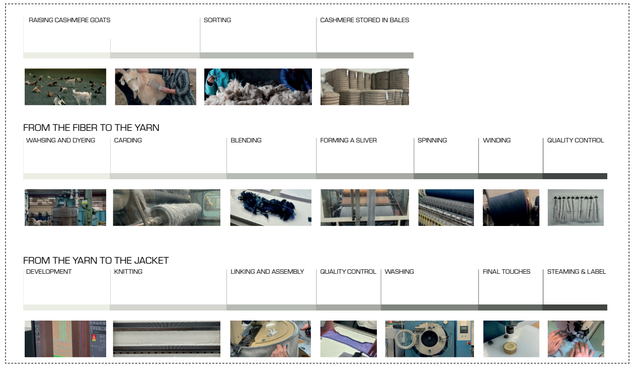

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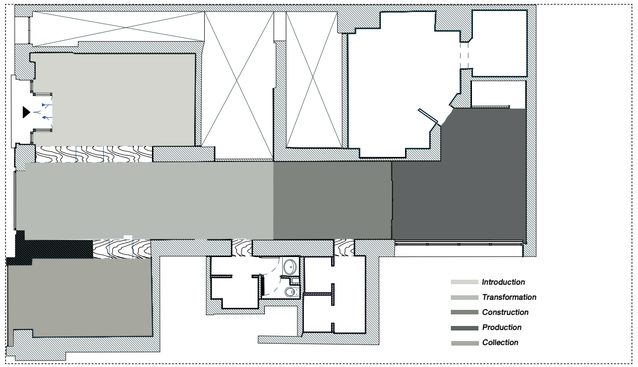


-3

1 - Cashmere bales [Barrie's Factory].

2 - Barrie faux denim jacket making of.

3 - Exhibition zoning.







TEXTE













On the occasion of the 40th anniversary of the iconic shoe, we teamed up with Slam Jam to take over Spazio Maiocchi, celebrating the Nike Air Force 1 through the lens of the Italian powerhouse.
The project draws inspiration from Luca Benini's trip to New York in the 1980s, and from the evolving similarities and contrasts that today mirror the urban cultures of New York and Milan.
The space is conceived as an abstract spatial interpretation of the dual notion of diversity and unity, infused with the formal vocabulary of everyday court life. In a radical gesture, existing architectural elements are altered, reversed, deconstructed, multiplied, and divided, allowing each visitor to experience the space differently, yet within a shared framework.
Split in a stark contrast of black and white, the courtyard of Spazio Maiocchi becomes a new ground for encounters, organized around a symbolic spherical centerpiece.



SLAMJAM X NIKE - INSTALLATION - NOV22

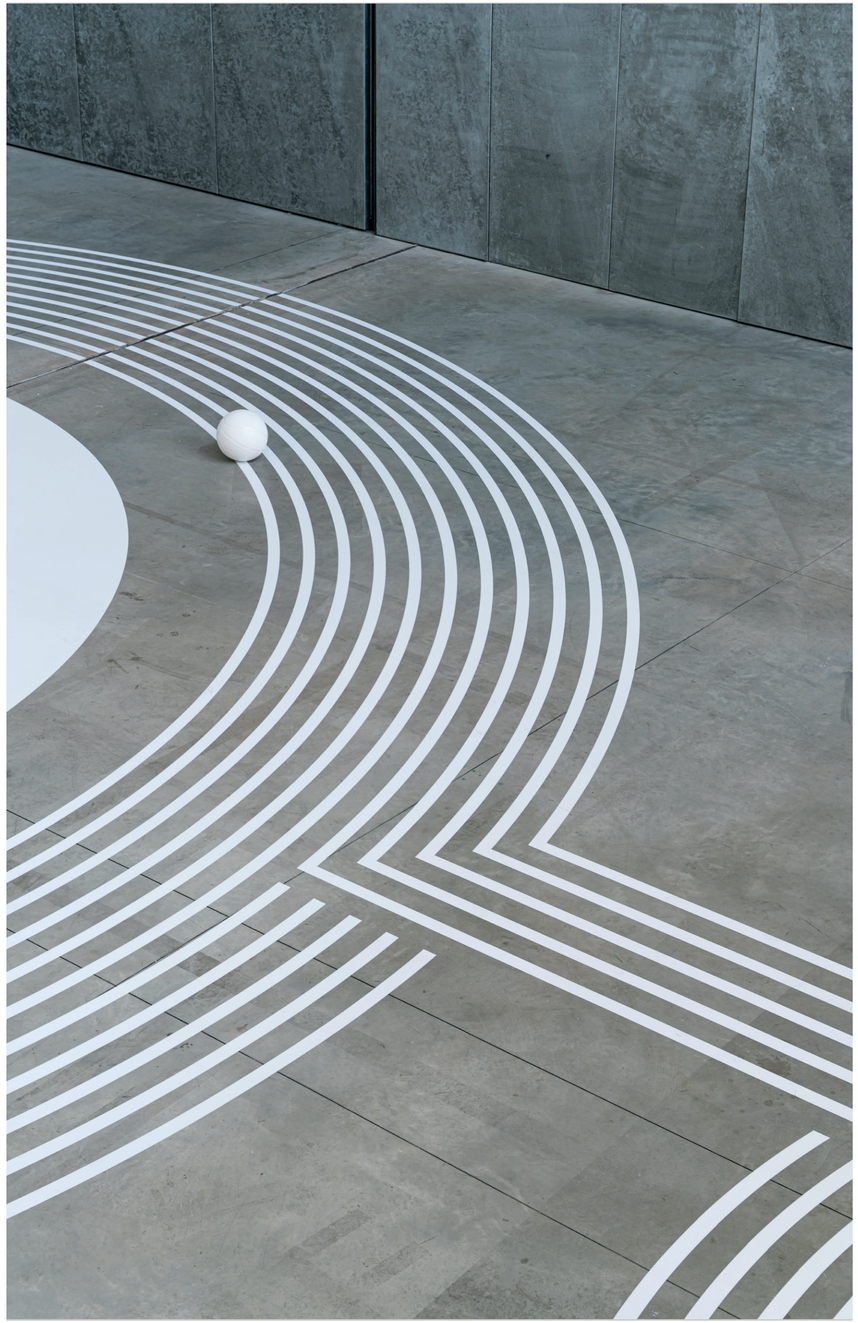


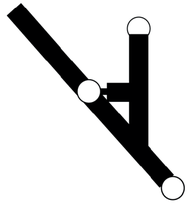
SLAMJAM X NIKE - INSTALLATION - NOV22

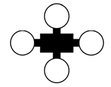


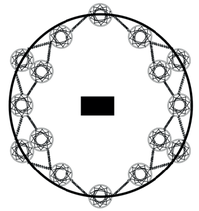


SLAMJAM X NIKE - INSTALLATION - NOV22









PRODUCT DESIGN

My first contact with glass occurred during a one-week workshop at CIAV Meisenthal in 2015.This initial experience laid the foundations for an ongoing exploration of form through process and constraint.
The project investigates the fabrication of ephemeral molds, developed in close collaboration with glassblowers.Using assembled brick structures as temporary formwork, the process embraces instability, compression, and heat as active parameters in shaping the object.
Rather than controlling the material, the approach allows the glass to negotiate its form within a predefined but fragile boundary.
The resulting pieces retain the memory of this interaction, capturing both the precision of the mold and the unpredictability of the gesture, while also reflecting a continuous dialogue between designer and artisan.
Each vases emerge at the intersection of construction and deformation, where constraint gives way to expansion.More than a finished object, the project reads as a translation of process, where making, material, and form remain inseparable.

DEC 19

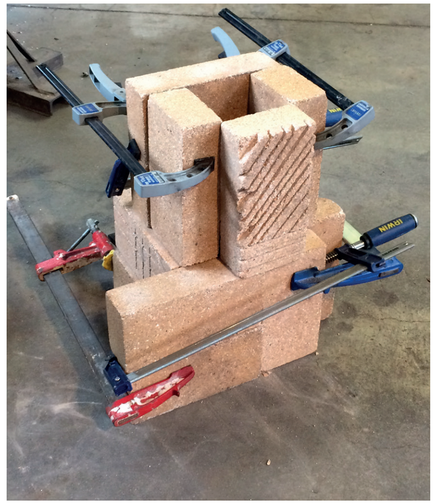
CIAV MEISENTHAL



BRICK VASES







-1



-2



1 - Temporary mold construction.

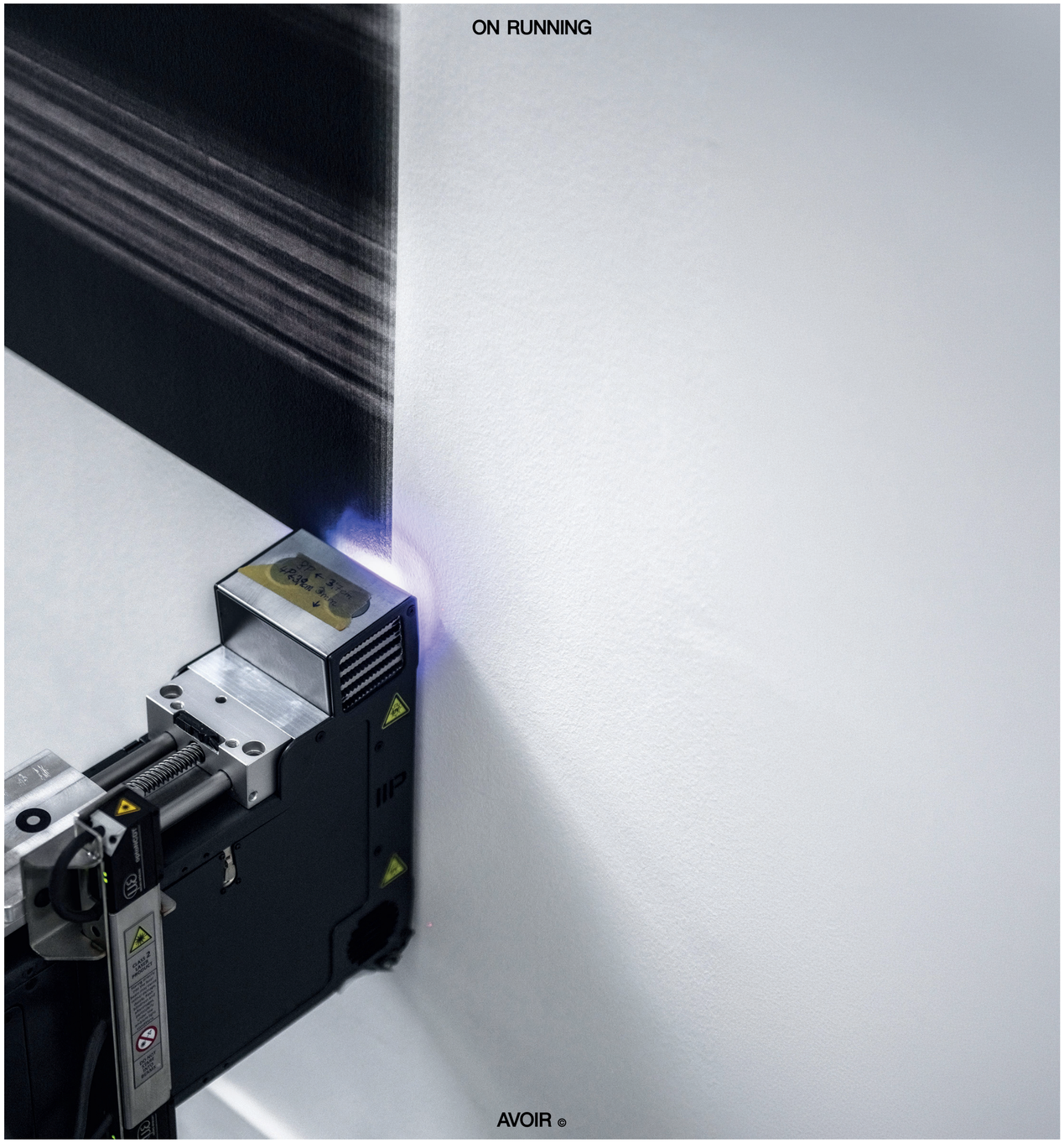
2 - Glassblowing choregraphy [video extract].





EXHIBITION

The Distance Gallery is an exhibition space designed to introduce the collaboration between On Running and Distance Athletics, presented through a series of images by Thibaut Grevet. Expressing movement through spatial design can appear paradoxical, given the inherently static nature of space. This contradiction is addressed by rethinking one of the fundamental elements of any photography exhibition: the frame.
On the ground floor, the frame dissolves into the wall, as images are directly printed in situ by a two-axis vertical UV printing robot. Beyond its performative aspect, this process redefines the wall as an active surface, turning any three-dimensional plane into a potential canvas.
In the basement, the frame is liberated from the wall. Detached from its boundaries, it shifts from flatness to a thin, three-dimensional condition. Large-scale, lightweight curved panels float within the space, carrying the images as autonomous objects in a delicate balance.
The two levels are connected by a series of grooved furniture elements in a custom “cloud aluminium” material, developed into a family of typologies including tiers, stools, benches, and tables



ON RUNNING - EXHIBITION - FW24








wallPen
wallPen



AD & SET DESIGN

Art direction and set design developed for the launch of the new Viron collection.

JANV22




UPPER
100% APPLESKIN TM
LINING
20% CORN POLYMER
40% RECYCLED PES
10% PIGMENTED PU
30% ADHESIVE FIBRES
OUTSOLE
70% RECYCLED RUBBER
30% RUBBER


UPPER
100% APPLESKIN TM
LINING
20% CORN POLYMER
40% RECYCLED PES
10% PIGMENTED PU
30% ADHESIVE FIBRES
OUTSOLE
70% RECYCLED RUBBER
30% RUBBER

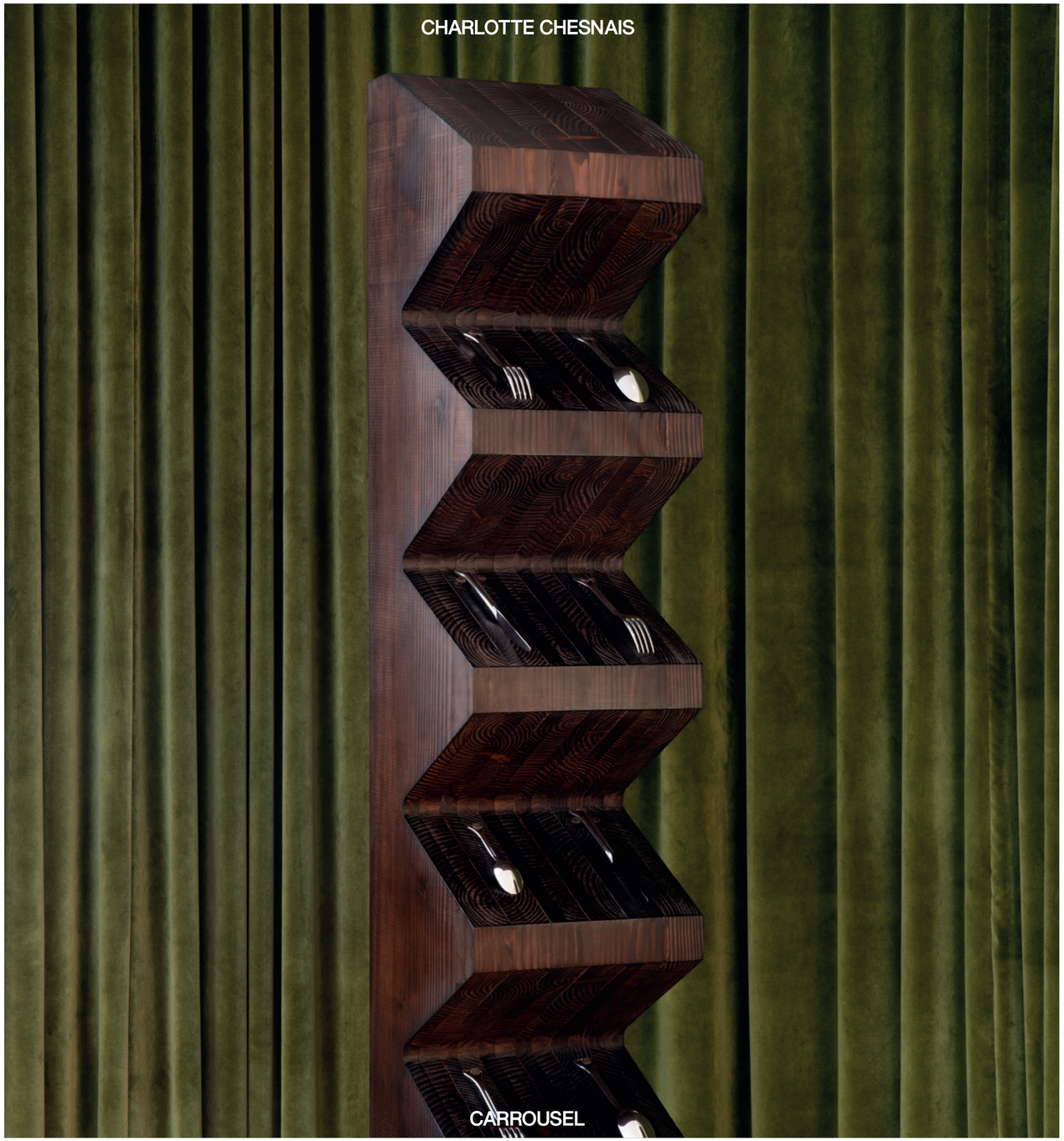

VIRON
VIRON


04.02.01
UPPER
LINING
OUTSOLE
100% APPLESKIN™
20% CORN POLYMER
10% PIGMENTED PU
70% RECYCLED RUBBER
40% RECYCLED PES
30% ADHESIVE FIBER
30% RUBBER

WINDOW DISPLAY

For the window displays of the Christofle x Charlotte Chesnais collaboration, we developed a repertoire of display elements designed to be deployed across multiple locations, from New York to Dubai.
Solid wood totems, hand-crafted to reveal the material’s natural variations and the traces of making, act as both display and sculptural supports.
In contrast, the Carrousel collection pieces, cutlery and silver objects are placed directly onto these surfaces, establishing a relationship between raw mass and refined detail.
The system is conceived as a library of elements, adaptable to different spatial configurations, window formats, and narratives.

SEPT 25




Christofle
CARROUSEL
BY CHARLOTTE CHESNAIS







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