

SLICE

Pierre Charpin



ligne roset®



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The designer

Son of sculptor Marc Charpin, Pierre Charpin studied at the École nationale supérieure d'art de Bourges, obtaining his degree in plastic expression in 1984.

From 1990, Pierre Charpin dedicated himself principally to designing furniture and objects. In 1993 and 1994, he spent time in Milan in the studio of George Sowden (ex-member of the Memphis group). On his return to France he obtained a VIA (Valorisation de l'innovation dans l'ameublement) carte blanche. In 1998, Charpin was invited to create a range of glass objects by the CIRVA (Centre international de recherche sur le verre et les arts plastiques) in Marseille. In 2000, he created a series of ceramics at Vallauris, which were presented to the musée de Vallauris and the galerie Kreo.

He continues his research with the Design Gallery Milano (Stands and Oggetti Lenti) and the galerie Kreo (Playtime and Platform). Parallel

to his research work, Pierre Charpin works for designer manufacturers : Post Design, Zanotta, Montana, Venini and Alessi. In 2005 he was voted Créateur de l'Année at the Salon du Meuble de Paris.

Between 1998 and 2008 he lectured at the École supérieure d'art et de design de Reims, and since 2008 he has occasionally lectured at the Ecal de Lausanne in Switzerland.

One of the products which characterise Pierre Charpin is 'Slice', designed in 1998. This comprises a structure in wood and foam, with a removable cover in a woollen fabric (100 % virgin wool). In its most basic version it resembles an ordinary armchair. What makes it original, though, is the possibility of adding different coloured seats to create your desired length.

The concept

First and foremost there is something obvious which should be noted by everyone looking at the objects and products designed by Pierre Charpin. Clear, concise and elemental, his plastic language is striking in its concern for precision, its rigour in terms of the form adopted and an absence of any artifice, any embellishment of seduction strategy. And yet we are a long way from demonstrative rationalism or dogmatic austerity. On the contrary, the unabashed use of colour, the unexpected nature of certain shapes and proportions, the freedom of assembly all combine to create a recurring play of fullness and emptiness, a changing pleasant landscape, more welcoming than intimidating.

Slice is almost 20 years old.

So, it's just the right time for a little history.

Sketched out in 1996 and produced by Cinova in 1998, its production and distribution remained, at this time, at a level which could well qualify as confidential.

The galerie Kreo took charge of distribution in 1999, thus helping it become known, inserting its colourful image into the vast 'landscape' of contemporary design in the early years of the new millennium.

Cinna's happy decision to reissue Slice today, in a version with re-evaluated comfort, gives this model a whole new lease of life whilst

remaining in tune with the project's original intentions: to offer an accessible form of seating which is at once classic in shape, its lines clearly evoking the Club armchair, and contemporary in use, with the possibility of adding footstools to vary the dimensions of its seat – perhaps infinitely, if one were to let one's imagination break through the boundaries imposed by the domestic spaces in which we live.

This deconstruction by slicing assumes a link between Slice and a whole line of padded seating which runs from Pierre Paulin's ABCD to Joe Colombo's Additional Living Système, via Achille Castiglioni's Cubo or Sancarlo armchairs, in which the juxtaposition of foams of different densities brings forth an entirely new type of comfort, one which is more 'responsive' than soft.

But in the case of Slice, this structural deconstruction also offers, perhaps most importantly, the possibility of confronting oneself with another type of infinity, one which is just as dizzying, that of colour combination, a way in which every one of us can express themselves. If there is no doubt at all that Slice is a seat, it is also an object the intention of which is to invite us to live with colour. An invitation to bask in it, perhaps even to lose oneself in it.



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Construction & comfort

Construction – carcass in 3-layer particleboard.

Colour range – recommended by P. Charpin.

Comfort – seat, back and armrest in high resilience polyurethane foam
38kg/m³ - 3.6kPa and 42kg/m³ - 4.8kPa.
Black polypropylene feet.

Covering materials – Divina, Divina MD, Harald 2, Coda.

Making-up

Overstitched cover (baguette stitch). Fully removable covers.

Dimensions

Armchair – Width 92 Depth 88 Height 80 Seat height 42.5

Footstool – Width 92 Depth 35 Height 42.5