

FUTURE ARTEFACTS

NOV GALLERY

Founded in 2013, NOV is a Geneva based contemporary design gallery that aims to bring forth the work of emerging designers limited edition pieces. NOV Gallery provides a showcase for Swiss design with a balance of contemporary aesthetics and superior craftsmanship.

FUTURE ARTEFACTS

If the term artifact or artefact refers to an object that has undergone a transformation by Man, for historians the term provides clues to a given civilization, a culture and a moment in history.

For cultural artifacts such as tools, receptacles or figurines that have served as evidence of a period or a civilization, customs or rituals, today's artifacts provide clues as to the evolution of our lifestyles, craftsmanship and our usage of new tools.

Historically, for most objets trouvés, it was the function that often dictated its form. A notion that was sure to disappear in the 50s when designers took an active role in product design. The thorough examination of end-use and current technological advances gave designers much freedom in deciding on new shapes, materials and usage of new product designs. Even going as far as diverting objects and materials from their primary functions and inserting them into different contexts and thereby reinventing usage. Designers became the creators of artefacts.

It seems that there is a direct link between our values and the objects we create and if much of our knowledge about civilizations is based on interpretations of an objet trouvé, what is today's symbolic object that will be considered a future artifact?

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The surveillance mirror commonly used in the mini markets or in the warehouses is dedicated to disappear, slowly replaced by new technologies such as cameras.

Their convex shape allowing to watch a space beyond obstacles is reinterpreted for the 24/7 mirror. Thanks to its clamping system, it is possible to place it on a shelf board, a wall or simply laid on a table to appreciate its deforming effects.

Egli Studio

We are Egli Studio, a swiss based product and industrial design studio. Our work speaks of our vision and our values. Production rationality, sustainable development and environmental responsibility are the basis of our ideas. Clear lines and simple design are our tools to make our projects understandable. Showing the value of materials and manufacturing processes through our products is the core of our reflexion.

Thibault Dussex & Yann Mathys
www.eglistudio.com

Matthieu Girel

Matthieu Girel was born in Orléans, France. He launches his independent activity straight after graduating from ECAL in the industrial and product design section in 2012. He signs creations for brands such as Alessi or pieces for NOV Gallery along with many large scale exhibit designs like Vevey Images or Habitat Jardin in Lausanne.

www.matthieugirel.com





FRAGILE COLLECTION

2018
Damian Fopp

In today's age physical objects can be eclipsed by the power of digital technology, yet we still long for beautifully crafted objects. They have a persisting quality that escapes the evanescence of the digital. Ceramics in particular have a lasting quality and serve as remains from the past, as historical findings today tell about bygone times.

The four vases that make up the fragile collection will hopefully themselves one day become artefacts of our times. They revolve around graphic symbols found on cardboard packaging prevalent in today's ubiquity of global shipping and next day deliveries, right in the intersection between the 24h available online market and the real world. The four objects derive their shape from printed icons found on boxes and crates around the world. These symbols, epitomes of fragility, are archetypical representations of three dimensional objects, depicting a simplified wine or martini glass. In a new, surprisingly large scale, the fragile collection adds a layer of abstraction: from former drinking object to graphic symbol to a new physical object containing the former two.

A ceramic object that communicates its fragility in shape and print. Because to become a future artefact in a world of rapid change it will need to contain all the possible signs and warnings to survive worlds to come.

Damian Fopp

Damian Fopp works since 2012 in his own studio between Zurich and London in the fields of product design, furniture, lighting, installation and exhibition design. His latest exhibition design for the Swiss Pavilion at the London Design Biennale 2016 won the Jaguar Innovation Award and this year he was awarded the Swiss Federal Design Award for the excellence of his practice. His work can be found in the permanent collections of the Museum für Gestaltung Zurich, the MAK Vienna, the Federal Office of Culture Switzerland and the MUDAC Lausanne. He very recently finished his MA studies at the renowned Royal College of Art in London.





The Holy project is the reflection of the designers' fascination towards the world of technology and its value in our lives. The research has been triggered by the intersection between the new post-internet society's value and the ones rooted in pre-digital world. Panter & Tourron have designed a series of objects that carry the intrinsic visual characteristics of contemporary consumer electronics yet reimagined as a series of symbolic religious objects. Like a tech object stripped from its original purpose, they are empty vessels open to interpretations.

Each object in the series represents one's passage of various spiritual phases: the act of joining in (becoming a believer), the purification ritual, the offerings to the gods and finally the communication with them until the farewell of the afterlife.

In this project technology is used and understood as a shared and universally adopted set of rules, to unify recurrent rites and religious symbolism that commonly illustrates the journey of an individual towards a spiritual path.

Panter & Tourron

Panter&Tourron is a multidisciplinary design studio founded in 2015 by Alexis Tourron and Stefano Panterotto. The studio collaborates with brands and galleries among the fields of creative direction, product and space design. Their design style uses simplicity as a luxury tool, driven by practicality, innovative materials and high-performing solutions. From research to concept, Panter&Tourron work to deliver powerful experiences based on technical knowledge, cultural contaminations and collective memory. Their clients include Airbnb, Hermes, Hublot and NOV Gallery. The studio is currently based in Lausanne, Switzerland.

www.panertourron.com





Today, each of us is seeking bodily perfection. The cult of the body and the will to make it attractive to everyone is therefore one of the challenges of our time. In the near future, our progress in genetics will make these physical efforts superfluous. To highlight this idea, we offer a trio of dumbbells, a pair of push-up bars and a two-hand dumbbell. Their formal language close to the architectural challenge is made of lacquered steel. Left to rest, these dumbbells become genuine sculptures.

Candice Blanc

Candice Blanc is a young architect graduated from the High School of Landscape, Engineering and Architecture of Geneva (HEPIA). She has worked in Geneva and Lausanne, at Raphaël Nussbaumer and at Bakker & Blanc. Coming from a rural background, her architectural perspective is nourished by her experience. History, political context, existing urban tissue are themes that inspire her in her work, as well as the architectural typology or the constructive technical approach. Scale, contrast, harmony are the main components that define her research in practice.

Ulysse Martel

Ulysse Martel is a product designer established since 2014 after graduating with a Master Degree in Product Design from ÉCAL in Switzerland. Following a residency in Hong Kong Ulysse started teaching at the ÉCAL as junior lecturer at the Master of Advanced Studies in Design for Luxury & Craftsmanship. Staying curious to everything, meeting manufacturers and discovering new materials from protective foams to 3D knitted textile, Ulysse always intends to challenge himself to find the appropriate approach for a project. Through self-initiated sport design researches, collaborations or gallery commissions projects he completes creative solutions with a strong emphasis on aesthetics and emotional impact for a honest, efficient and timeless design.

Candice Blanc & Ulysse Martel

Candice Blanc and Ulysse Martel, respectively architect and product designer, want to merge their knowledge in their practice to propose a project for NOV Gallery. They aim to initiate a new dialogue through their collaboration, challenge their achievements and create new learning paths in their creative field. The Future Artefacts project represents in their eyes the perfect opportunity to express themselves as a duo on themes that they particularly like; space, innovation, sport and antiquity.







With physical and virtual keyboards, handwriting is disappearing from our environment and seems very singular now in virtual world. Our contemporary communication tools (emails, tweets, sms...) do not allow us to write by hand and do not bring the unique and personal touch, which is a part of the message.

How do we convey the diversity of our identities through new media?

This stylus preserves the gesture of writing, considering it as a skill and a savoir-faire we need to learn, keep and teach. We are not technophobe and we believe handwriting is not an anachronism in the 21st century. We designed the stylus as a witness of the cultural and technical transition we are living in to bring handwriting back into modern life.

Salim Douma & Victor Guittet

Salim Douma and Victor Guittet are two French designers who have been working together since they met at ECAL in 2013. They develop products in various fields like furniture, accessories, lighting and electronics, always looking for relevant scenarios and innovative solutions. Salim and Victor are currently working in Paris and Copenhagen.

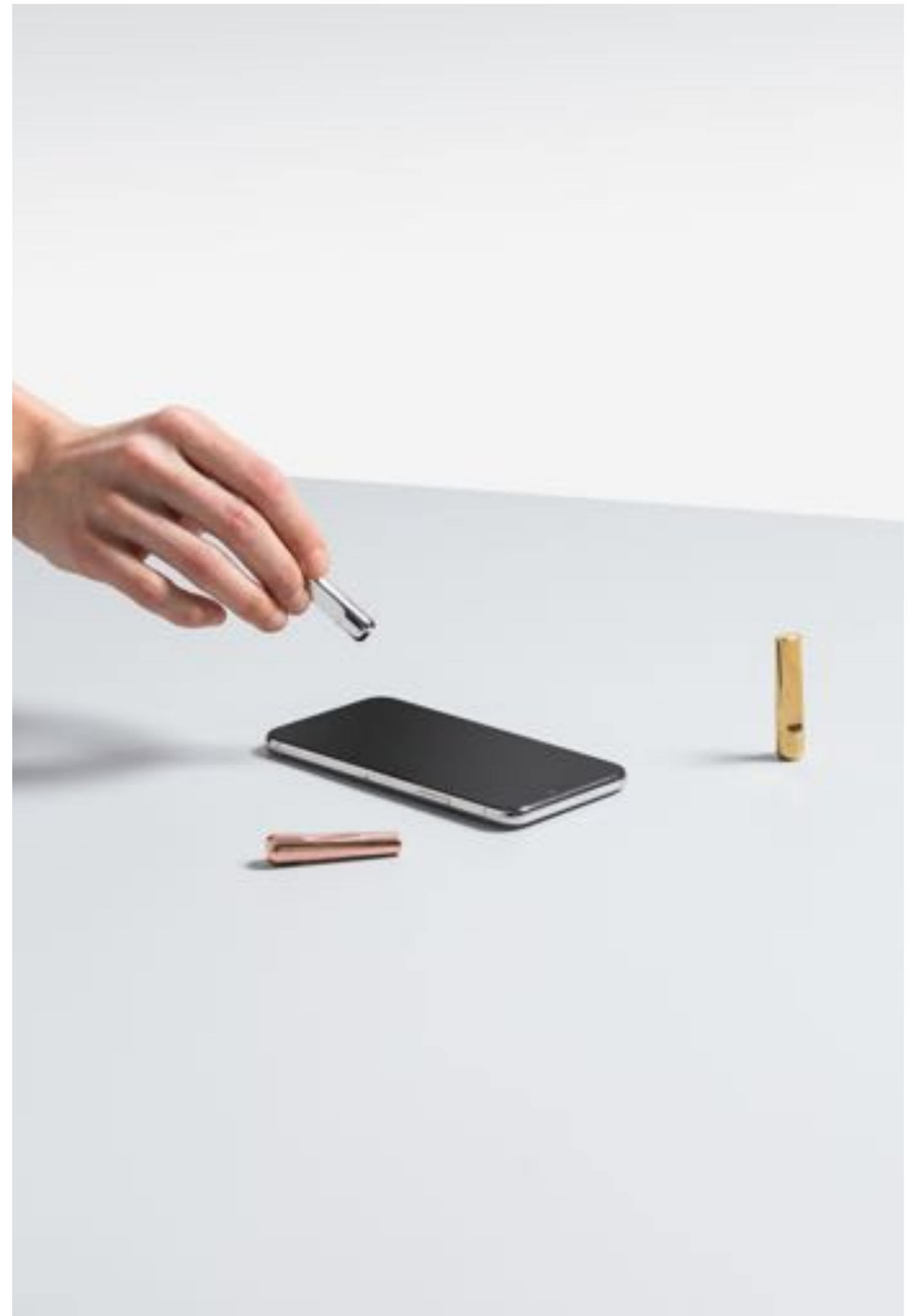




TABLE SIGNS

2018
Renaud Defrancesco

Known to all contemporary societies, signage has become a key element of today's communication. Thanks to their simple and clear graphics, these tools allow you to understand what to do or not to do. However, signs will gradually disappear with the arrival of autonomous cars and will become Artefacts. Thus, I redesigned the graphics of these signs often bi-color, by attenuating their precise lines. To find these panels, soon relegated to the memories, you will need simply squint at them.

By using the manufacturing process of these signs, their standard shapes, the primary material "enamel" as well as clear and colorful graphics, the Sign table becomes an Artefact for the future, because it crystallizes a key moment of our civilization. The technique of enameling on metals, known and used since time immemorial is here brought up to date and applied to a new concept of furniture. Benefiting from the fantastic properties of this coating technique, the Sign coffee table resists many assaults of everyday life. Very resistant to scratches, easy to clean and offering colors of unequalled vivacity, insensitive to UV, this new coffee table wants to be original, unique, refined and durable. It is an object of gathering and sharing, an object full of history that will travel in time. Enamel, thanks to its extraordinary properties, is useful for both a sign and a coffee table. It will last ages.

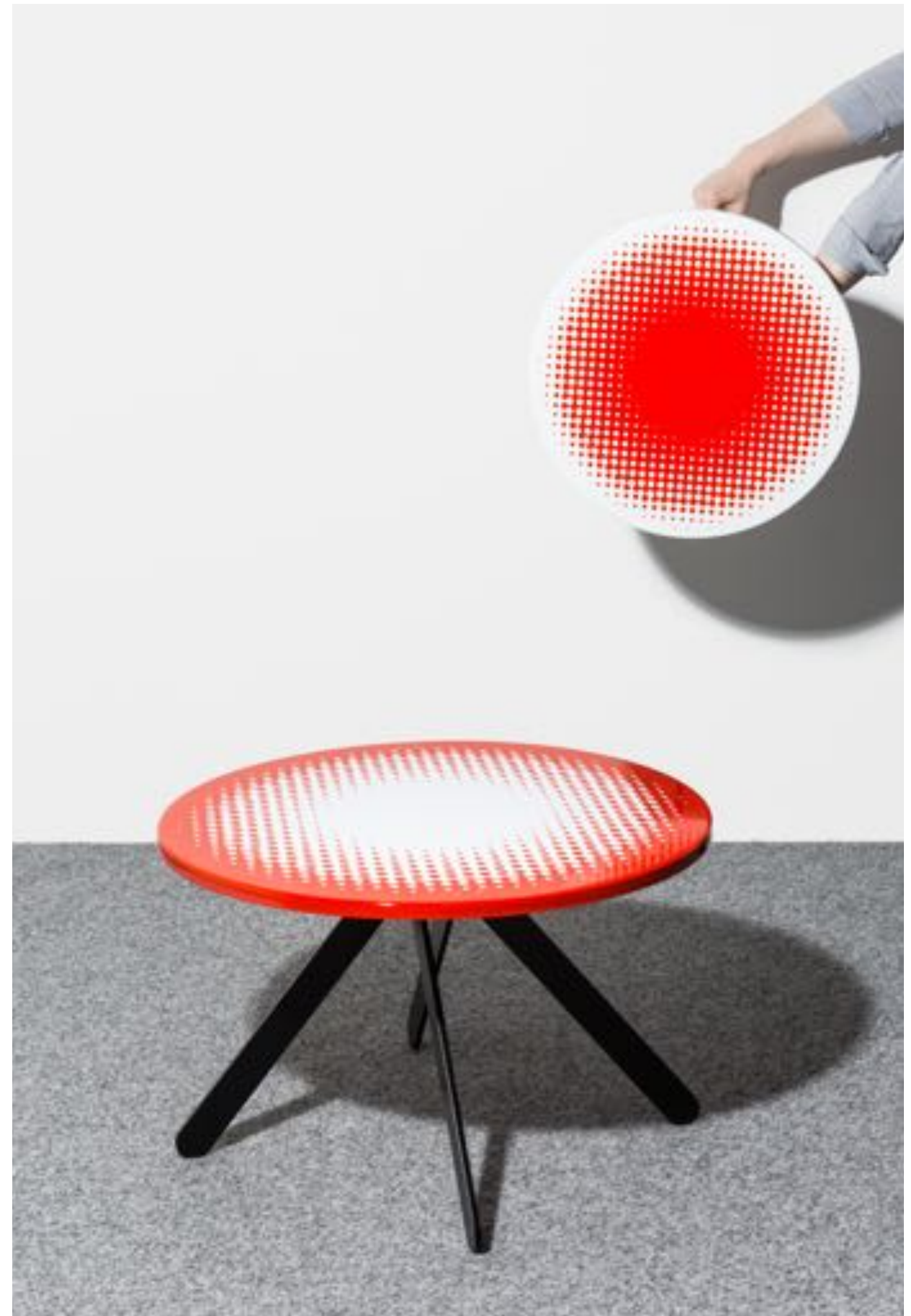
Renaud Defrancesco

Renaud Defrancesco is a Lausanne based industrial designer, graduated from ECAL.

After his bachelor's degree, an internship at Industrial Facility in London and a master in product development, he participated in several exhibitions including the Salone del Mobile in Milan, the design week of Vienna, the "Biennale of Architecture and Design » of Venice as well as the Holon design museum in Israel. Thanks to his projects, Renaud received the BG Sustainable Development Award, Design Schweiz Preis, Design Plus Light + Building and the Unique YoungStar Award.

Renaud is currently working on various design projects as well as product development and is involved in the revival of a family leather goods company.

His artistic approach combines the synergies between materials and functionalities..





TELE

2018
Sébastien El Idrissi

Tele is a nomadic LED standing light. It is built of an aluminum pole normally used as selfie stick and therefore light, easy to transport and cheap in production.

Designed for the exhibition "The Future Artefacts" and after the philosophy of Achille Castiglioni the project aims to use an existing industrial object of today, to transform it and to create something useful.

Sébastien El Idrissi

Sébastien El Idrissi is a Swiss industrial designer. After graduating from ECAL/University of Art and Design Lausanne he has worked at design studios in Copenhagen and taught product design at the Hong Kong Design Institute in Hong Kong. Currently he is working as a designer and project leader at the studio of Alfredo Häberli while preparing to found his own studio in the near future. Sébastien aims at designing products for mass production that enhance practical usefulness and well being in our living spaces.





24/7

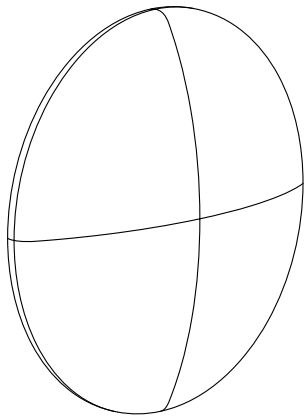
2018

Egli Studio & Matthieu Grel

Mirror

Dimensions
Materials

Ø 200mm × 100mm
Mouth blown glass, silvering
and plastic.



Fragile Collection

2017

Damian Fopp

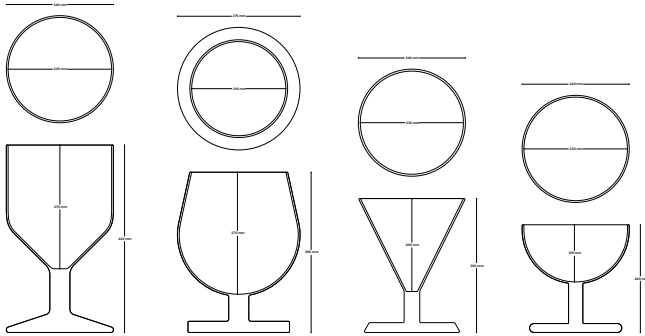
Cups

Vino
Cognac
Martini
Merlin

Materials

240 × 420mm
275 × 360mm
240 × 240mm
240 × 240mm

Emailed porcelain



Holy

2018

Amulet (1)

Ritual Carafe (2)

Votive Altar (3)

Incense Burner (4)

Urne (5)

Panter & Tourron

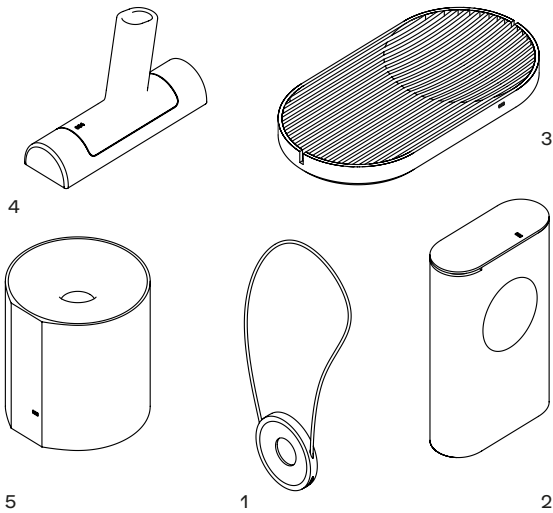
Aluminum Anodized (Black),
Rubber Cord

Polymer, Shiny Coating (Black)

Aluminum Anodized
(Black,Dark Grey)

Aluminum Anodized (Black)

Aluminum Anodized
(Black,Dark Grey)



Olympia

2018

Dumbbells

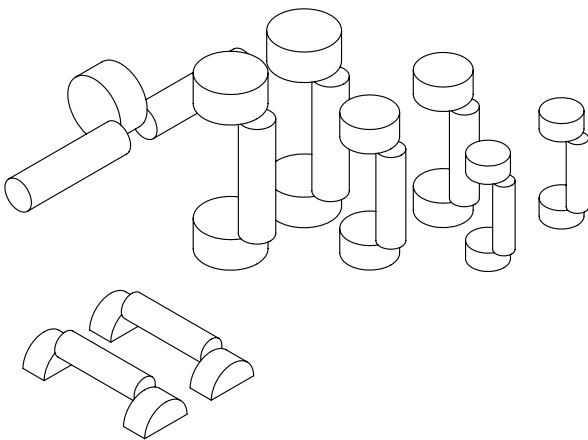
Materials

Little Dumbbells (2 ×)
Medium Dumbbells (2 ×)
Large Dumbbells (2 ×)
Push-up Bars (2 ×)
Two-hand Dumbbell (1 ×)

Candice Blanc
& Ulysse Martel

Steel, lacquer

172 × 75 × 60mm
230 × 100 × 80mm
287 × 125 × 100mm
230 × 60 × 80mm
425 × 125 × 100mm



Stylet

2018

Salim Douma & Victor Guittet

Table

Dimensions

Materials

51 × 12mm

Aluminium

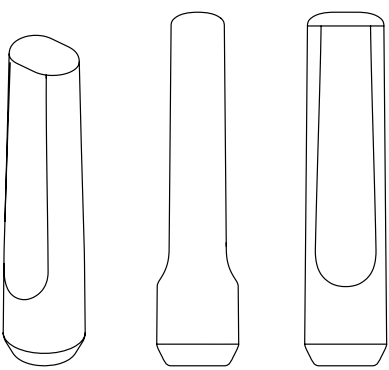


Table Signs

2018

Renaud Defrancesco

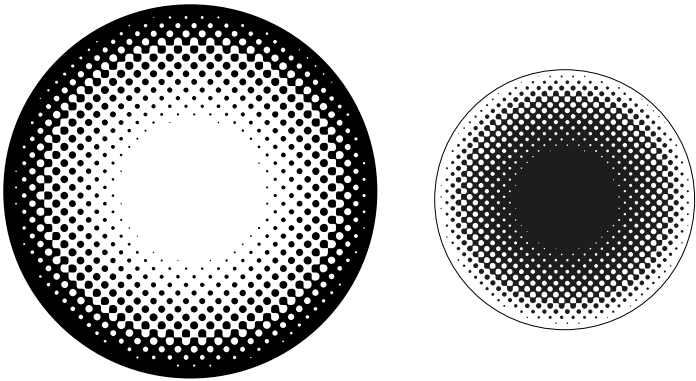
Table

Dimensions

Materials

Ø 664 × 420mm
Ø 464 × 450mm

Enamel, steel, wood
and aluminium



Tele

2018

Lamp

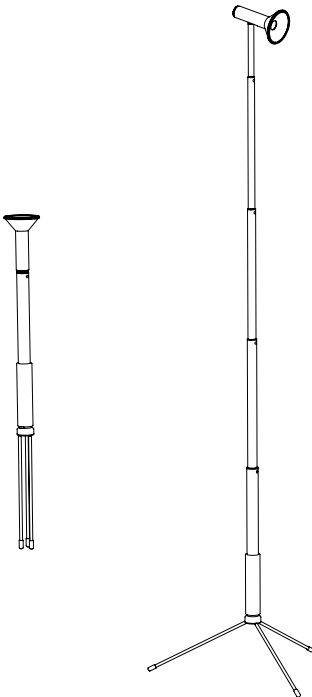
Dimensions

Materials

Sébastien El Idrissi

1670 × 400 × 400mm

Aluminium, plastic, LED



For more information and previous projects
visit our website at www.novgallery.com