



DESIGN SOCIAL CLUB

Toys book

2014-17



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www.designsocialclub.com

INDEX

ABOUT	4
OBJETS RITUELS	8
6H30	11
99H99	12
20H50	15
IN FRONT	18
STOOP	21
CHARPAYA	22
HAMACA	25
JAPA	28
ANATMAN	31
ANITYA DUKKHA	32
KARMAN	35
CREDITS+EXPOSITIONS	39
INDEX	41

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MANIFESTO
DESIGN SOCIAL CLUB

IS A TECHNICAL SET FOR THE INTENTION,

DOES NOT PRODUCE DESIGN OBJECTS
BUT SIGNS TO CREATE CONNECTIONS,

DOES NOT SEARCH PRACTICAL EFFICIENCY AND FORMAL BEAUTY BUT DIRECTS
ITS EXERCISE TO THE SOUL OF THE PROJECT,

DO NOT GIVE MAN TO THE CENTER OF THE WORLD
BUT IS INTEGRATED WITH AN IMPERMANENT MECHANICS BETWEEN NATURE,
OBJECTS AND HIMSELF,

NOT LIMITED TO THE RULES DEFINED BY THE MEDIUM BUT CONSIDERED ALL
INTERESTING DISCIPLINES,

IS AN AUTONOMOUS AND SELF-SUPPORTING UNIT,

CONSIDER THAT ALL THAT COMES IS ALREADY COMING
UNDER A ORIGIN, A FRAME OR IN A DIFFERENT DIRECTION.



The Design Social Club is a multidisciplinary production unit dedicated to experimenting a solutions to improve the quality of life. Under a radical design, his productions explore the use of objects to translate all the influence that our environment can have on our ways of thinking.



Ritual objects are household objects that have not been sanctified and do not belong to a sanctuary but are used in religious rites. In a broader sense, a ritual is a practice performed with precision and care in a given context. Usually more experienced than thought, these traditions are part of the richness of human existence. Whatever one may think of religions, domestic objects do influence the way our rites and habits work. This impalpable link is used here to draw the contour of new rituals adapted to current beliefs. By relying on common notions of happiness such as gazing at the stars, taking time for oneself or looking at each other smiling, these rites take shape through objects in order to enter more easily into our daily life. These diverse devices all have a form and a function that guide the gesture to produce a specific act in a given situation. The textures and effects of materials have been thought around the symbolism of colors. A golden tone touches on each ritual to recall its sacredness. Whether casual or daily, they provide the user with a change of state before and after the ceremony.

OBJETS RITUELS



6H30



This ritual is to be realized in the morning, before any other action. The central part is filled with a reading from which the subject must be chosen with the greatest care because it gathers the first thoughts of the day. At this moment, the brain is cleared of any thoughts from the day before, it is open to the projection of new ideas and to awaken dreams. The second rectangular compartment hosts a notebook to write down the brightest topics. For the other rounded portions, any balanced meal suggestions. This rite is an invitation to experience for oneself this first moment of the day before devoting the rest of the time to others. It will be realized alone; in the presence of guests it is better to apply the “good morning” ceremonial.

6H30

Tray

Painted metal, wood, marbling. 2017

99H99

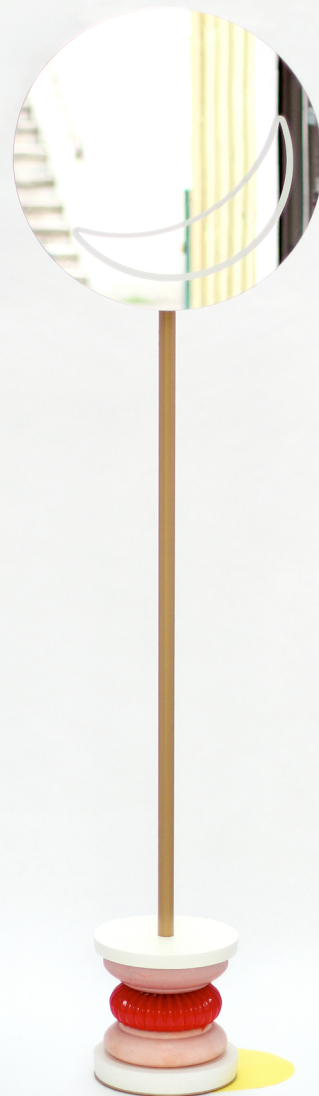
This ritual is to be realized in a state of bad mood. By looking at the mirror, the reflection makes it possible to appreciate the present state of mind. It also has the advantage of emphasizing the fact that the mind influences the body and thus, that the body influences the mind. Symbolized by the featured drawing, this rite consists in mechanically smiling in order to act on the body by enabling the influence of an emotional state. The length of action is relative to the initial state of mind, this posture may be maintained until the appearance of amelioration symptoms. No limit of participants.

99H99

Looking glass

Painted metal, wood, cement, sandblasted mirror. 2017

12





20H50

This ritual is to be realized in the evening. Underlined by the reflect of the stones, it is the contemplative look of a child to the stars, it is the moment between the action and the rest. This ritual can be done alone or with others. The flame of the candle offers a contemplative atmosphere, it is at the same time favorable to introspection but also to conversation. The fragrance of incense calls the senses to come back mindfully to the moment. This harmonious whole offers a calm ritual between the hustle and bustle of the day and the rest of the night. The ritual is limited to the lifetime of the incandescent elements.

20H50

Candelstick

Terrazzo, painted metal. 2017



This series was designed with the goal to invite people to reconsider their doorsteps. By creating a framework for new experiments, it attempts to make them more sociable.

Too private to be more than a place of passage and too public to be considered by its inhabitants, the area surrounding our entrance doors can nevertheless be stage where individual and collective spaces meet. In many cultures this frontier brings together these two worlds. Whether it is to work, to relax or to meet new people, doorsteps are living spaces open to the outside. Each piece evokes uses and habits encountered on the doorsteps of a different cultures.





STOOP

Its name refers to the external staircase, which gives access to the entrance of a building. Traditionally found in Northern countries, they would attach a mark of nobility and a sign of power to the dwelling they adorned.

Conversely, Stoop is a popular seat, inspired by the life in some of New York's districts. It offers an identical point of view to all its users, a gaze turned towards the street and its encounters.

STOOP

Seat

Vinyl, lacquered metal, wood. 2016

CHARPAYA

Its name means « four (char) feet (paya) ». This rectangular structure acts as a frame for woven straps. Originally, this was the poor man's bed in the rural areas of India.

Charpaya is a hybrid object, intended as a cross between a work table and a day bed. The right weave makes it possible to obtain a rigid surface and the flexibility of the ties provides the necessary comfort.

CHARPAYA

Seat
Cotton, lacquered metal. 2016





HAMACA

Dans sa forme la plus primaire, c'est un filet de pêche qui relie ses deux points d'ancrages. Utilisé au départ dans les pays du Sud, il constituait un support destiné à s'asseoir au-dessus du sol afin d'éviter d'être envahi par les insectes. Il peut également s'installer au dessus d'une table donnant ainsi la possibilité d'y travailler. Inspiré par la vie des côtes de Sihanoukville, Hamaca décline un rythme singulier qui accompagne aussi bien le labeur que la détente.

HAMACA

Seat

Lacquered metal, polyester, wood. 2016



This furniture series has been designed in such a way that the use illustrates a truth. Repeated daily, it invites us to reflect on the meaning it conveys. Japa is a hindu technique based on the mechanical repetition of a divine name or a mantra so as to enter into meditation. Japa can be done aloud, in a low voice, silently mouthing the words or mentally. Specialists consider purely mental japa to be the most effective. If we can concentrate all our attention and imagine the ideal to which the repeated element corresponds, then we can find some answers to the questions we are asking ourselves. To put away a book, to adjust the lighting in a room or to sit down on a chair are examples of uses that we repeat and which could serve as a starting point for reflection.





ANATMAN

« Anatman » refers to the principle of interdependence or to the fact that all things in our world interact and depend on others to exist. In the same way as these wooden links, our actions produce consequences on elements that we do not see directly. This storage unit is made up of independent wooden elements that can move from one side to the other. Its use consists in inserting an object in one of its sides, or configuring the piece as desired. Any action taken on one side will have a consequence on the opposite one, so that we can, by placing a book horizontally, create a shelf on the opposite side, or make the vase that stood there fall.

ANATMAN

Storage furniture

Beech wood, enamelled steel. 2014

ANITYA DUKKHA

« Anitya » refers to impermanence or to the fact that everything is constantly changing, that there is nothing permanent. Our desires are also subject to this phenomenon, so we cannot be satisfied ultimately and definitively. « Dukkha » refers to the suffering associated with this. In the same way as this mechanism, we are moved by the imbalance between what we have and what we want. This floor lamp, consisting of perforated discs mounted on an axle, is assembled with a series of gears in order for each disc to rotate to rotate in the opposite direction to its neighbour. Its use consists in creating an imbalance on the pendulum which composes it in order to start the system rotation. The greatest weight causes the rotation. The light, passing only through the holes of the rotating disks, begins to scintillate.

ANITYA DUKKHA

Floor light

Lacquered steel, beech wood, cement. 2015



KARMAN

« Karman » illustrates all of our actions, grouped in the sum of what an individual has done, is doing or will do. Our interdependence forces all of our actions to act on the form of the world we live in. Similarly to this structure, our environment changes when we change our habits. The seat of this chair is mounted on a spring allowing it to be lowered with the weight of its user. Thanks to this pressure, the armrests and the backrest are formed. Its use consists in taking advantage of its shapes to sit and witnessing its change when standing up. Staying in a comfortable posture is instinctive, change takes on its full meaning here when we decide to stand up and act.



KARMAN

Armchair

Recycled fabric, lacquered steel, wood. 2015



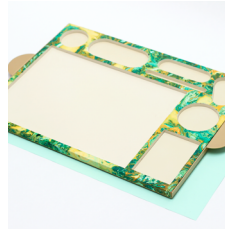
Crédits photo

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Thanks / Exhibitions

MPAA Broussais - Paris
Taverne Gutenberg - Lyon
95m2 - Clermont Ferrand

For any questions you can send
a email to *contact@designsocialclub.com* or visit
website *www.designsocialclub.com*



6H30, 2017

Objets Rituels Serie

Tray

Painted metal, wood, marbling.

H : 42 X 65 cm



99H99, 2017

Objets Rituels Serie

Looking glass

Painted metal, wood, cement, sandblasted mirror.

H : 190 X 50 cm



20H50, 2017

Objets Rituels Serie

Candelstick

Terrazzo, painted metal.

H : 14 X 19 cm



STOOP, 2016

In front Serie

Seat

Vinyl, lacquered metal, wood.

H : 115 X 100 X 110 cm



CHARPAYA, 2016

In front Serie

Seat

Cotton, lacquered metal.

H : 50 X 180 X 60 cm



HAMACA, 2016

In front Serie

Seat

Lacquered metal, polyester, wood. 2016

H : 100 X 180 X 120 cm



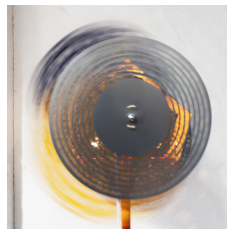
ANATMAN, 2014

Japa Serie

Storage furniture

Beech wood, enamelled steel.

H : 180 X 30 X 58 cm



ANITYA DUKKHA, 2015

Japa Serie

Floor lamp

Lacquered steel, beech wood, cement.

H : 180 X 30 X 58 cm



KARMAN, 2015

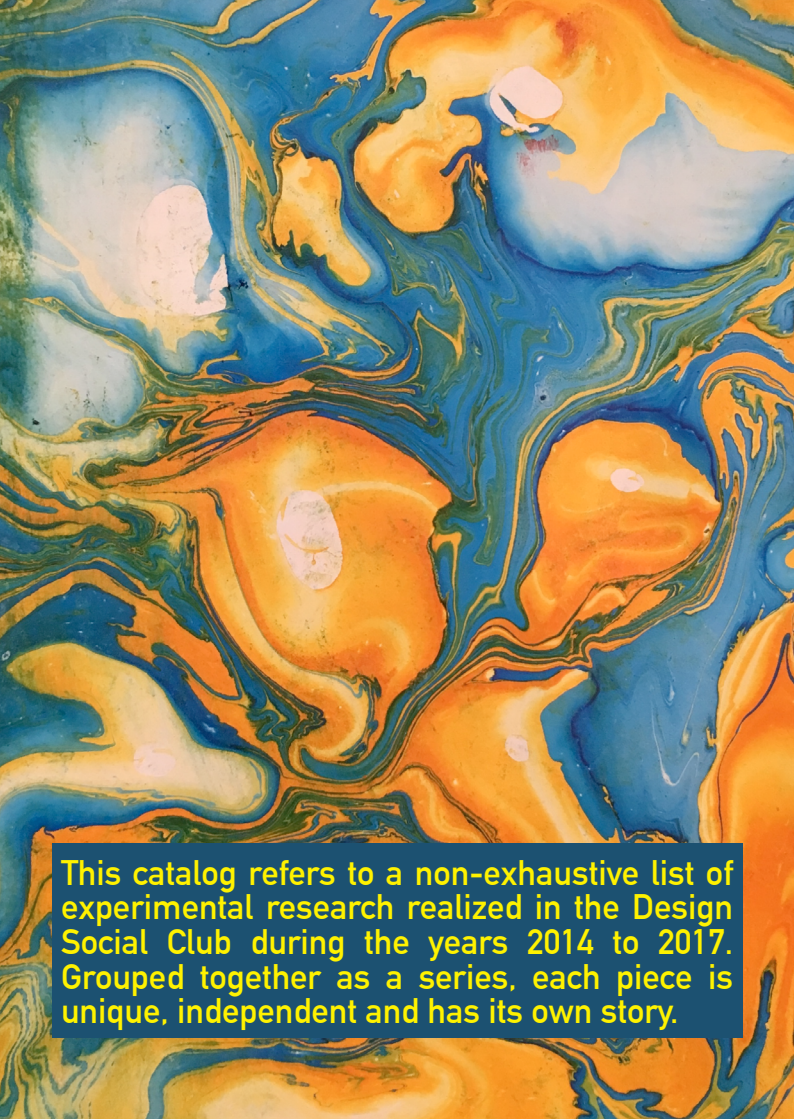
Japa Serie

Armchair

Recycled fabric, lacquered steel, wood.

H : 73 X 55 cm





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