

re-collection.

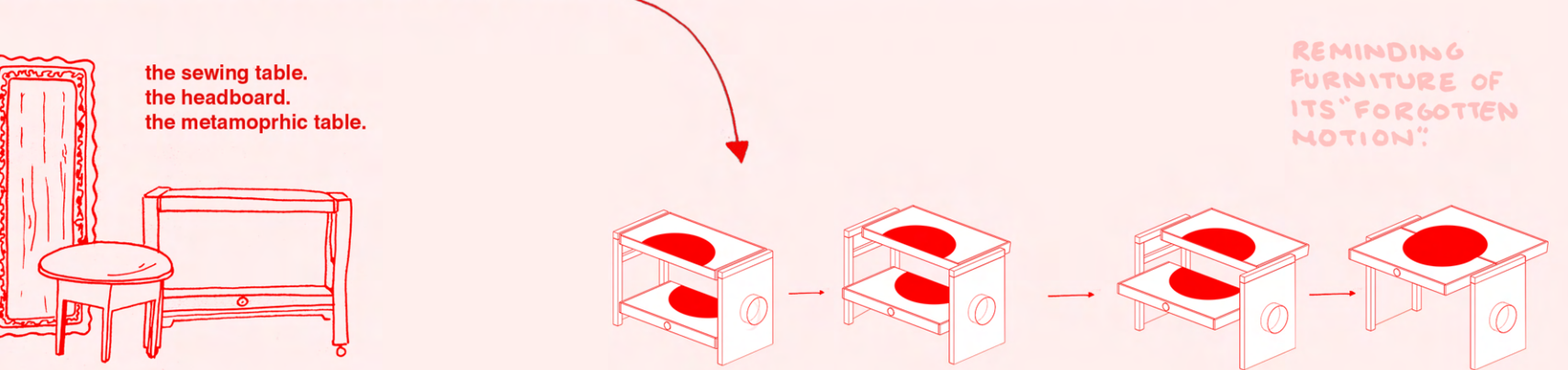
a collection of furniture inspired by the idiosyncrasies of inherited objects.

'Re-collection' is a project inspired by the idiosyncrasies of inherited objects. The outcome is a table and set of chairs, showcasing themes of materiality, re-use and memory. The project takes inspiration from my dissertation which allowed me to explore the subject of object longevity, with a focus on furniture. Drawing upon ideas of inherited objects outliving disposable cultures, I set out to explore the physical qualities and hidden stories within our unique possessions. Through a series of 'Object Biographies,' individuals were interviewed about their most cherished objects and narratives, quirks and memories were revealed.

The unique qualities discovered in these objects, inspired a series of sculptural and structural studies. These studies were a personal exploration into a range of tangible and intangible elements. With a central theme of sustainable practice, I incorporated found materials and objects into each investigational outcome and repurposed materials from existing furniture into the final design.

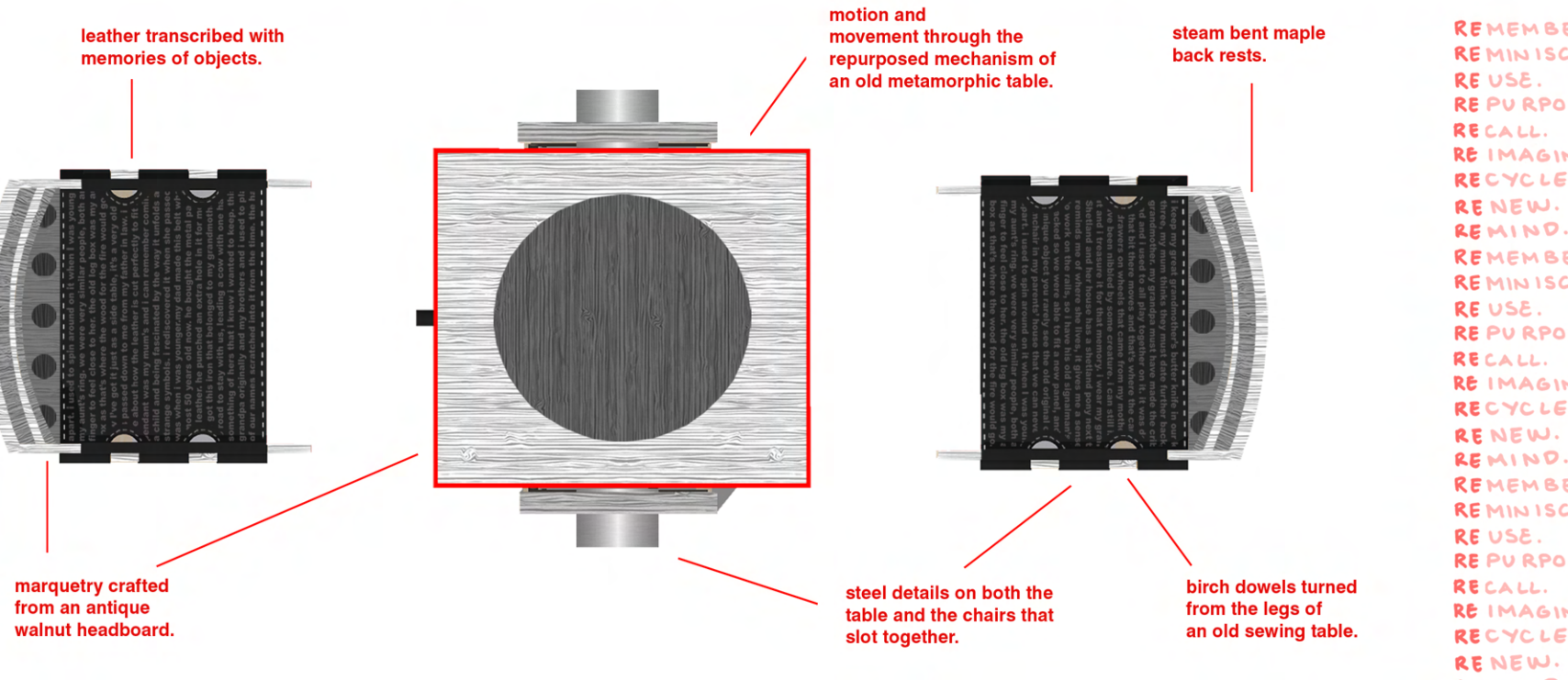
incorporating the old into the new.

I incorporated parts of old furniture into my final design to tell a story of history and memory through reuse. Utilising the mechanism from an existing table, the design has an element of motion, hinted at through marquetry and repeated forms. The theme of movement allows for human to object interactions, encouraging the user to understand the objects inner workings and intrinsic qualities.



the making.

To craft the final outcome, various woodworking techniques were used such as wood turning, steam bending, marquetry and planing. To create the seats, the leather was laser engraved and hand sewn. The metal elements were crafted from steel sheets, rolled and welded. Each element was crafted with care to reflect the qualities analysed in the 'object biographies' and explored in the 'idiosyncra-studies'. The restoration and reuse of existing furniture was carefully executed to extend material life-cycles.



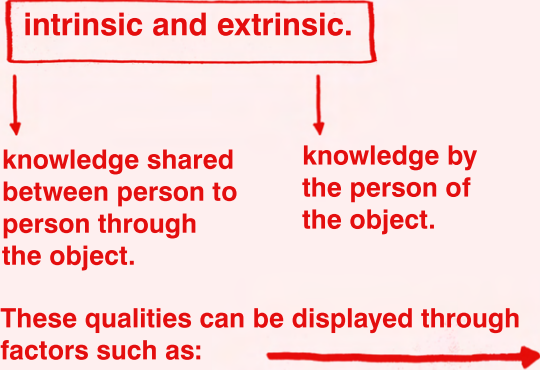
Each material and form in the final design is inspired by the 'Object Biographies,' creating a visual language through tactility and composition. Hidden transcriptions from the interviews with individuals about their cherished objects that inspired the furniture, are engraved onto the underside of each vegan leather seat. The marquetry on the table and chairs tells a story of personalisation and reuse, made with the reclaimed walnut from an antique headboard. The dowels supporting the seats of the chairs were reused from the legs of an old sewing table and the mechanism within the table is repurposed from an existing metamorphic table, still bearing the rust from its previous life. These idiosyncrasies within 'Re-collection,' are an abstraction and celebration of the intricate relationships between humans and our cherished objects.



context and research.

22 million pieces of furniture are discarded each year in the UK and findings show that 80-90% of furniture is discarded of after the first six months of purchase. 'Re-collection' aims to explore how furntiure can be made to last through specific qualities to tackle this premature furntiure disposal.

The paper "Making custodians; Furniture as intergenerational objects" is by Penelope Forlano and inspired my project. Forlano considers how designers can promote consumer needs towards attachment through specific object qualities, breaking down the qualities required to craft an object predicted to have a long lifecycle into two catagories:



TACTILITY.
MEMORY.
MEANING.
IDENTITY.
DETAIL.
MATERIALITY.
HISTORY.
TANGIBILITY.

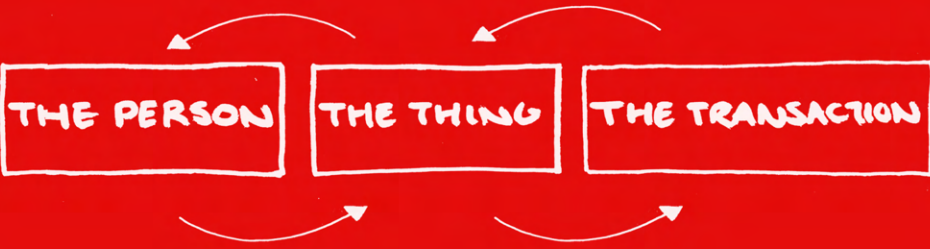


THE PERSON.



THE OBJECT.

The Meaning of Things: Domestic Symbols and the Self, is a book by Mihaly Csiksentmihaly and Eugene Rochberg-Halton which provided a framework for my honours project. They recognise that to improve an understanding of the relationships between humans and objects, one must first make sense of why we cherish certain objects. They define these relationships as having three components - the person, the thing and the transaction. These transactions take place through 'aesthetic quality, channeling of energy and the outcome or goal.' This inspired my exploration into desinging an 'emotionally sustainable' series of furniture.



project video.

scan for a more in-depth account of my making process.

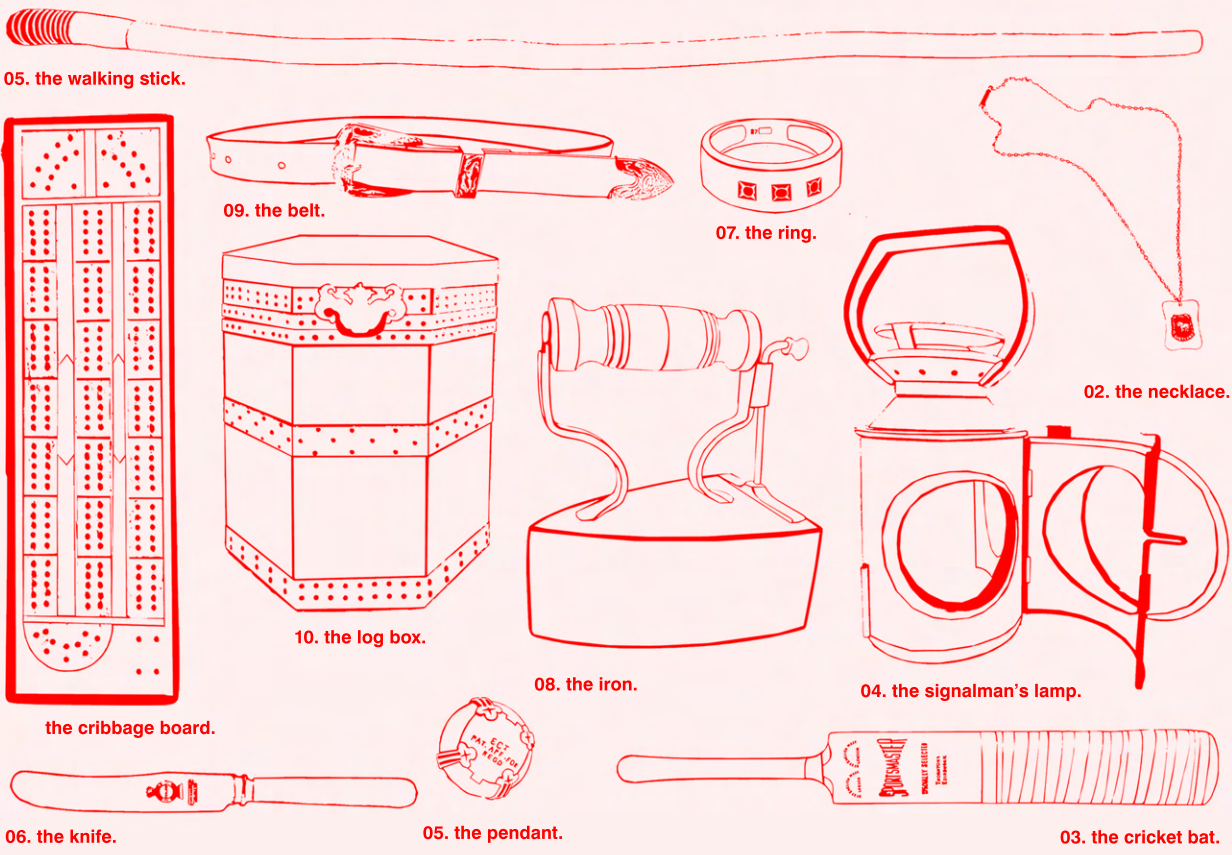
object biographies.



Inherited objects often transcend their primary function or purpose, becoming anchors for development of intergenerational relationships and identities. The unique details and qualities that develop and adapt throughtout an objects life, reveal the importance and significance of idiosyncrasies to the relationships between humans and objects.

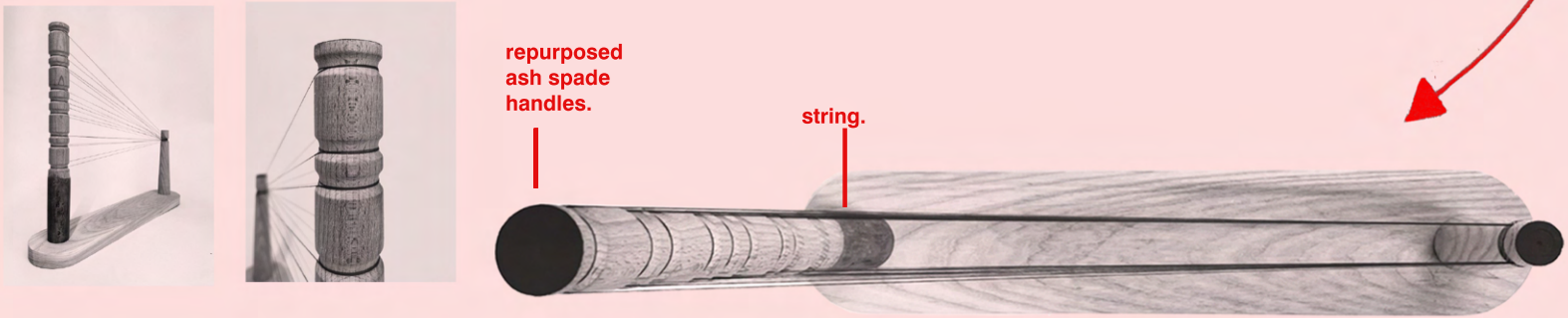
Inspired by Rochberg-Halton and Csikszentmihaly's book 'The Meaning of things,' I interviewed a series of individuals about an inherited object they own and cherish to develop my project. These 'Object Biographies' revealed narratives of memory and materiality surrounding a range of unique heirlooms. I analysed the interviewees objects, exploring their stories surrounding the objects' tactility, form and idiosyncrasises.

The next stage of development consisted of exploring and merging the unique qualities and idiosyncrasies from the object biographies to experiment with form, function, material and movement creating a series of sculptural and interactive scultures called idiosyncra-studies.

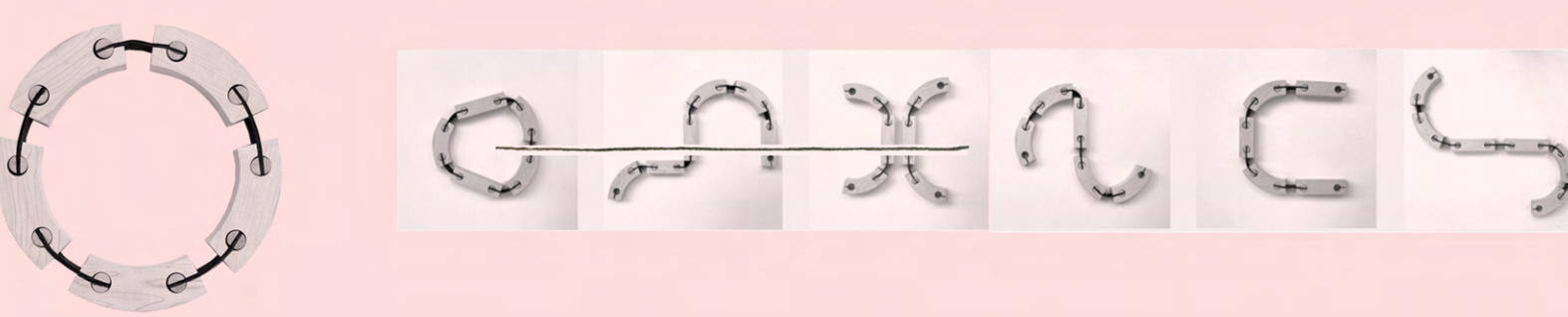


idiosyncra-studies.

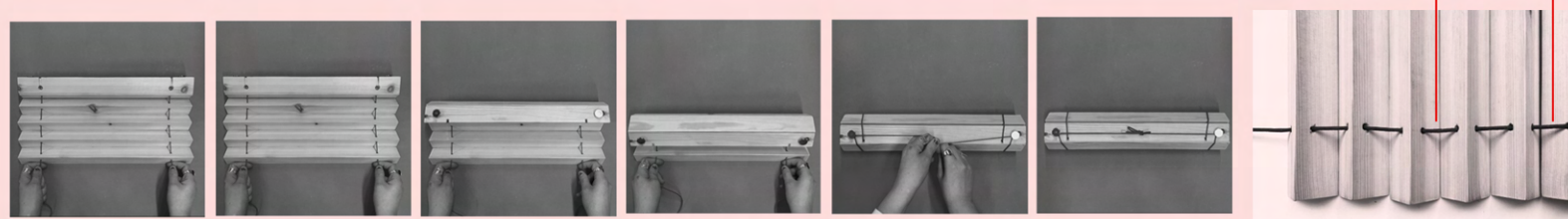
inspired by 05 + 06:



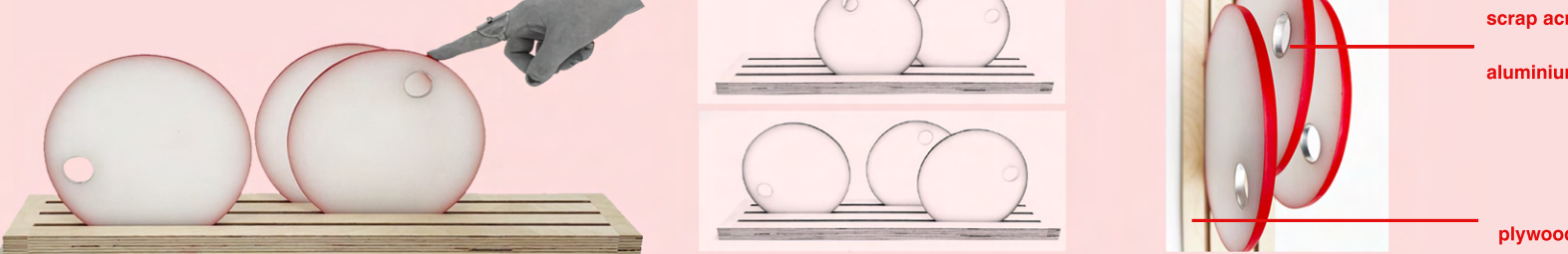
inspired by 01 + 09:



inspired by 05 + 10:



inspired by 04 + 07:

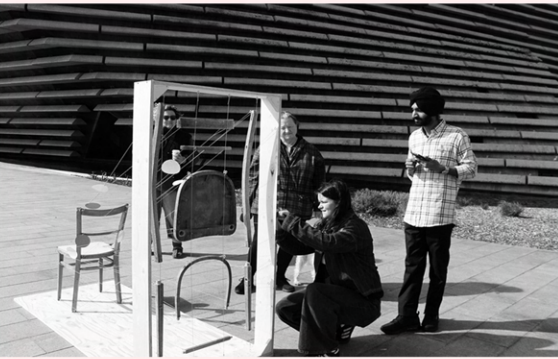


take an idiosyncra-seat.

Inspired by Corneila Parker's work, I wanted to create a visual representation of stripping objects back to their idiosyncratic qualities. Maintaining an environmental consciousness and incorporating re-use where possible during my project was an important and central factor. I was able to incorporate a pair of exisiting chairs into my project and I built my co design tool around these chairs, utilising their duality to create a public installation called 'Take an Idiosyncra-seat.' This was an intercatve sculpture of a decontructed chair to gather information from the public.



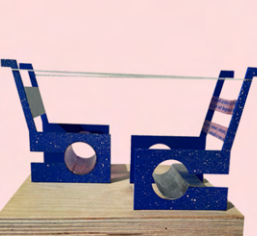
The sculpture attracted a range of individuals of different ages and backgrounds. I encouraged them to 'take an idiosyncra-seat' and reminisce on their memories surrounding furniture, family and materiality.



combining forms and materias from each idiosyncrastudy in 3D sketch models:

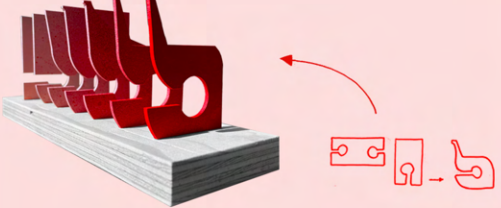


themes of old and new through tactility and materiality from idiosyncrastudy 2 - the contrast of engraving leather and repurposed timber.



incorporating the transcriptions of the object biographies within the design - creating extrinsic and instrinsic qualities.

visualising the development of the shape of the chair, inspired by the forms and slotting motions within idiosyncrastudy 1.



My next stages in development were to merge the physcial elements discovered through the series of idiosyncra-studies and the intangible insights from the 'take an idiosyncra-seat' event to design a series of furniture as a spatial response to my findings and explorations. I considered aspects such as sustainability, marks of memory, motion, tactility, personalisation, uniqueness and rarity.

