

THE HOUSE OF HOLD

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Have you ever wondered how our feelings and fears might look in the form of a living home?

The House of Hold unfolds within Safehouse 1, a weathered Victorian home in Peckham, London. This project continues the research on Uncanny in Design, with an emphasis on first accepting the uncanniness that resides within ourselves. The Fears to Furniture collection transforms the intangible—fears, guilt, memories, and the uncanny feelings we carry—into physical forms, daily used furnitures we must live with and confront in our everyday lives. The house itself becomes a landscape of the mind.

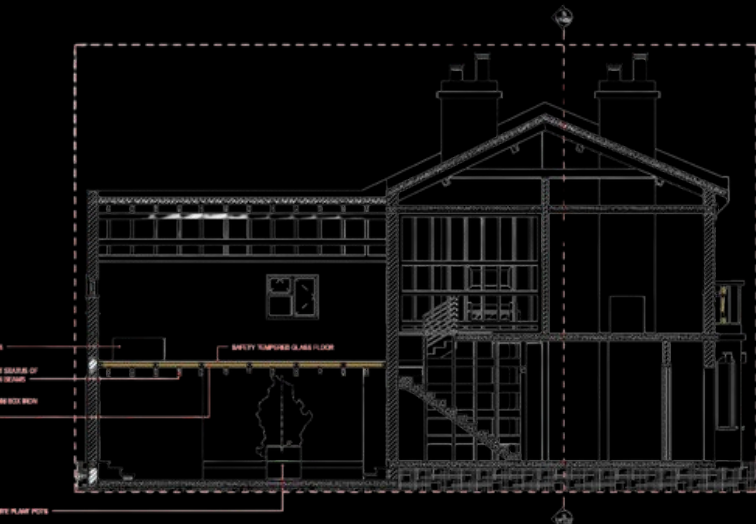
Objects and spaces within may feel unsettling to use—and this discomfort is entirely intentional. It serves as a quiet signal that something within us is being brought to the surface.

The space does not dictate what one should feel. It may offer comfort, evoke avoidance, or provoke reflection over time. Its meaning shifts as each person's story and emotions interact with the environment.

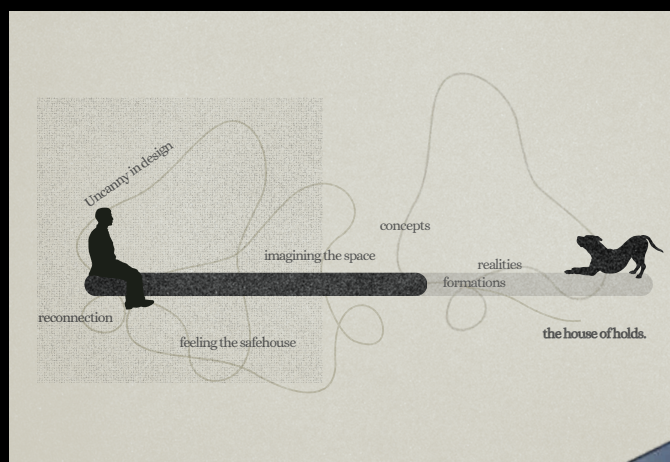
The House of Hold represents a surreal, uncanny space—an externalisation of the unconscious mind; a home where hidden parts of the self are brought into the open, compelling a process of confrontation and, ultimately, acceptance.

It begins with the designer's own fears, stories, and experiences, then opens outward toward a more universal acknowledgment of our shared, often unspoken, inner worlds.

a story telling
a hidden uncanniness of
the mind



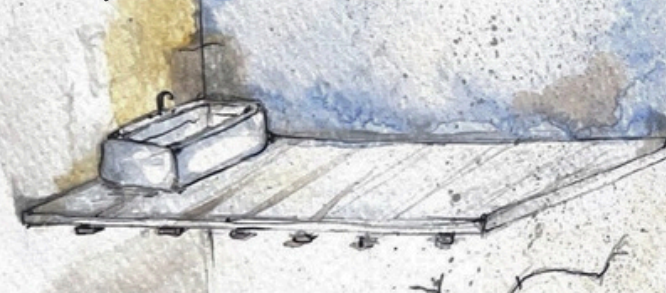
From fears to
furnitures
from furnitures to
space



The process

A space for repressed and avoided negative emotions – those not yet ready to be faced. The floor is constructed from glass, allowing visibility from below, symbolising the ever-present awareness of the buried feelings. The Tub serves as a motivation to begin anew – one must pass through all the objects to reach it, to cleanse and refresh once more for better perspective.

5. The Drawing Room,
storage

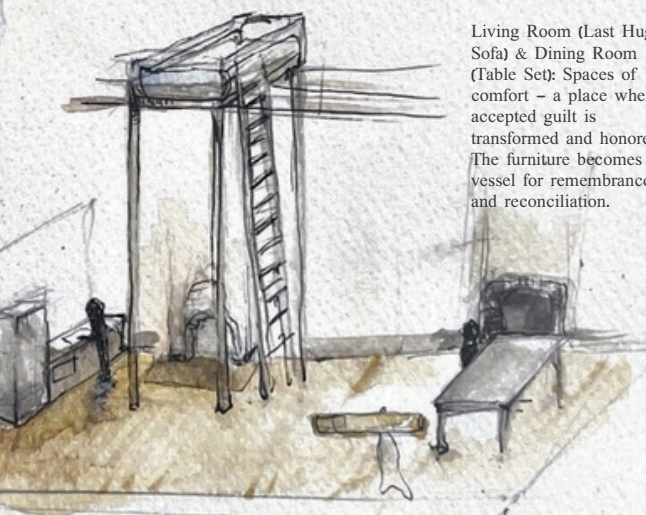


4. The Living Room



EACH SPACE REPRESENTS A SPACE
THAT HOLD THESE KEY EMOTIONS TO
DECIDE WHERE TO PUT THE FURNITURE

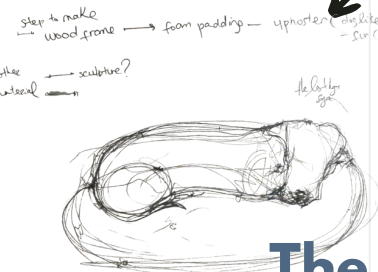
3. The Bedroom 2. The dining room



1. The Hallway

Hallway (Bamboo Resonance Hanger) & Bedroom Restless Bed: Spaces of the present anxious state – pathways that must be crossed and spaces where confrontation is inevitable. The act of passing through becomes an encounter with one's current unrest.

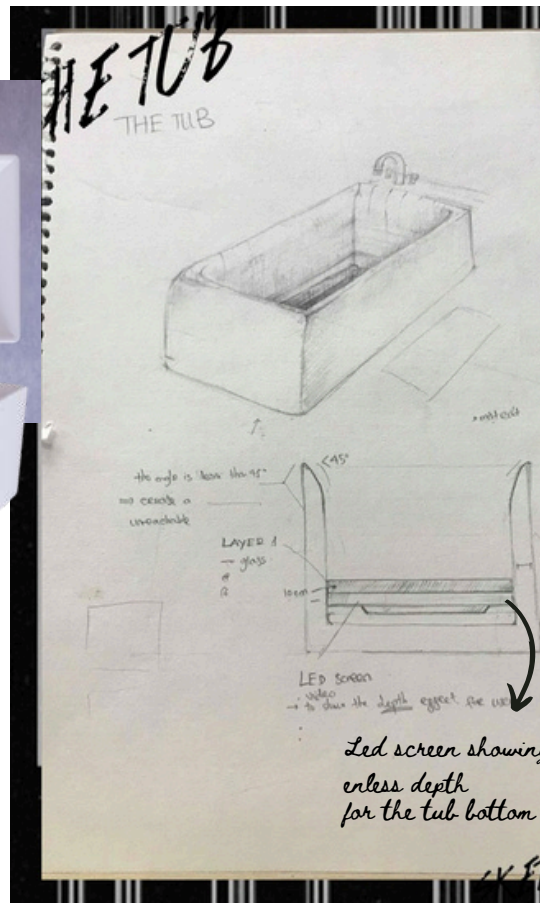
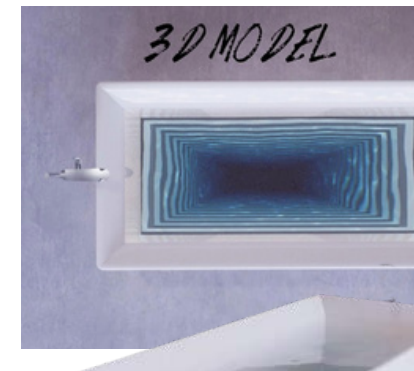
Living Room (Last Hug Sofa) & Dining Room (Table Set): Spaces of comfort – a place where accepted guilt is transformed and honored. The furniture becomes a vessel for remembrance and reconciliation.



The Last
Hug Sofa

A soft place for guilt and goodbye. Inspired by Come, the artist's Great Dane. The last hug happened in 2019, but she didn't know it was the last. Come passed away days after, and she only found out a week later. Her parents kept it from her, maybe thinking it would help. But the guilt came anyway – the guilt of not saying goodbye, of not knowing how to love him better. This sofa is that last hug. It's comforting, but it's also an apology. It's the place to return to, when the day outside is too much.

Material: Faux black dog hair upholstery, memory foam core.

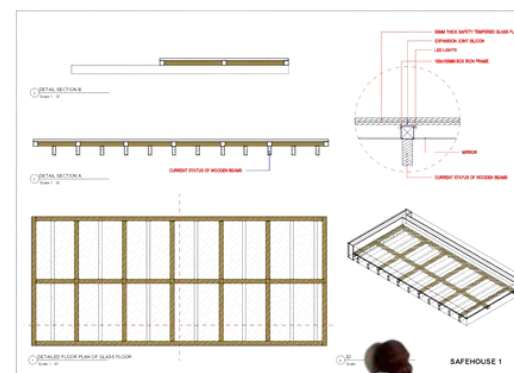


The Tub

A tub made for comfort – the artist has always loved baths, loved how the water holds the body in stillness. But also, there has always been the fear of drowning. Of not being able to come back up, especially in deep pools. The tub is made with LED light underneath, and tempered glass strong enough to carry weight. But the fear doesn't come from the material – it comes from inside. The fear of forgetting how to breathe. Of staying under for too long.

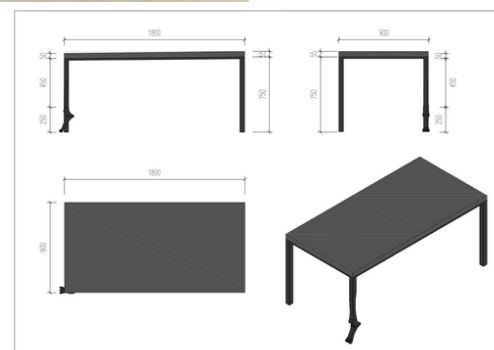
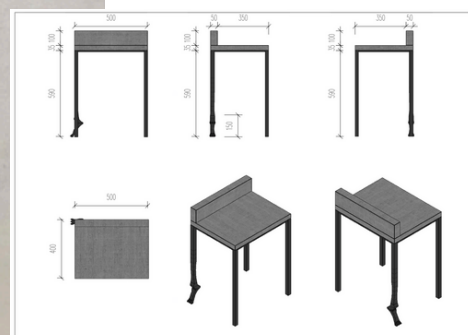
LED-lit base, translucent load-bearing plastic, tempered glass, mirror, ceramic

Glass Floor construction for the Drawing Room



The Table Set

Crafted from solid wood with a black lacquer finish, The Table Set appears minimal at first glance—until its imbalance is felt. One leg is deliberately tilted, referencing the leg of Come, the dog who inspired this tribute. The table cannot be used without acknowledging its imperfection; every meal becomes a quiet confrontation. This piece turns daily routine into an act of remembrance. The discomfort is not punishment, but presence—a way of staying close, of understanding, of honouring his unique way of moving through the world. A table that holds memory not in objects, but in the way it makes you feel, again and again.

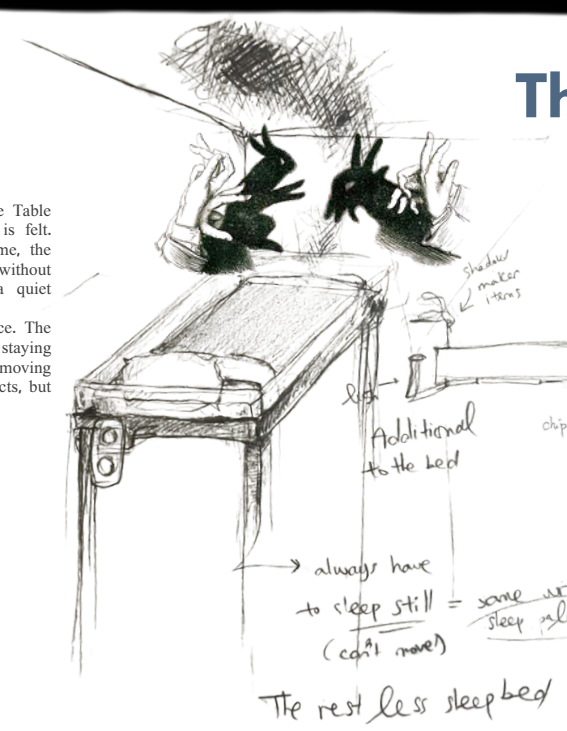


The Restless Bed

The Restless bed | The Fear of Falling and restless sleep
The fear comes from the feeling of being unstable – not from how tall things are, but the thought of falling down from something as simple as a table. This bed stands at three point six metres, surrounded by glass to make sure the fall will never happen. But under anxious thoughts, and when the room is dim, the glass starts to disappear. It's still there, but the body doesn't believe it. The fear still lingers – that feeling of losing control even when being told it's safe.

Shaded technology creates a sleep paralysis effect. A sensory chip activates when movement is detected, triggering two optional responses: sculptural forms at the foot of the bed cast shifting shadows onto the ceiling, while a hidden speaker at the head plays whispering voices that grow louder with each motion.

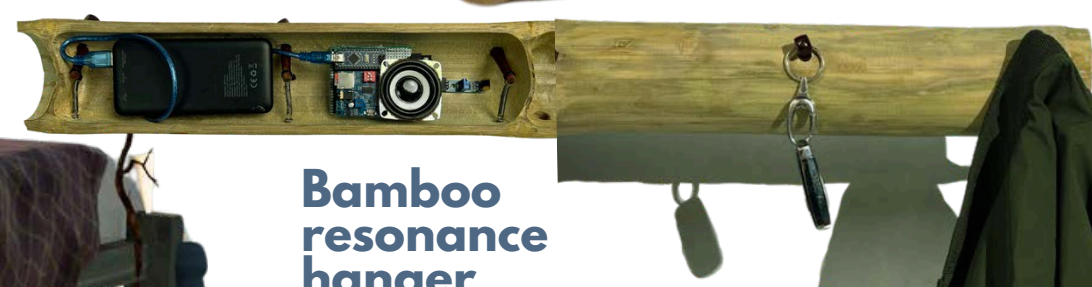
Material: Wooden ladder and surface, metal structure inside, tempered glass as the surrounding.



Bamboo
resonance
hanger

Your personal assistant of anxiety.

When items are hung, an Arduino-enabled chip is triggered, playing preset reminders through a voice interface reminiscent of Alexa. But rather than offering friendly assistance, the voice echoes anxiety: "Have you the cat, you lost your keys?" This design explores the blurred line between comfort and discomfort, prompting reflection on the presence of technology in intimate spaces. It's a poetic collision of tradition and tech, questioning how we define connection and control in the modern home. What once felt uncanny only a few years ago has quietly embodied itself into our daily routines, revealing how easily the strange becomes ordinary.





The House of Hold

The moments when we start to accept and confront the uncanny, the abandoned parts and experiences in within, that is when The House can no longer *hold* us down, but becoming one with us, with love and understanding. The House will never go away, so we don't need to stay here to grief with guilt. It is okay to move on and revisit once in a while.

The visual journal of living inside the House of Hold - this story concept can be a shortfilm, or developed into a game. Scenes are made in Rhino and twinmotion with the groupwork of the safehouse scan.

The Making process of the Bamboo Resonance Hanger

