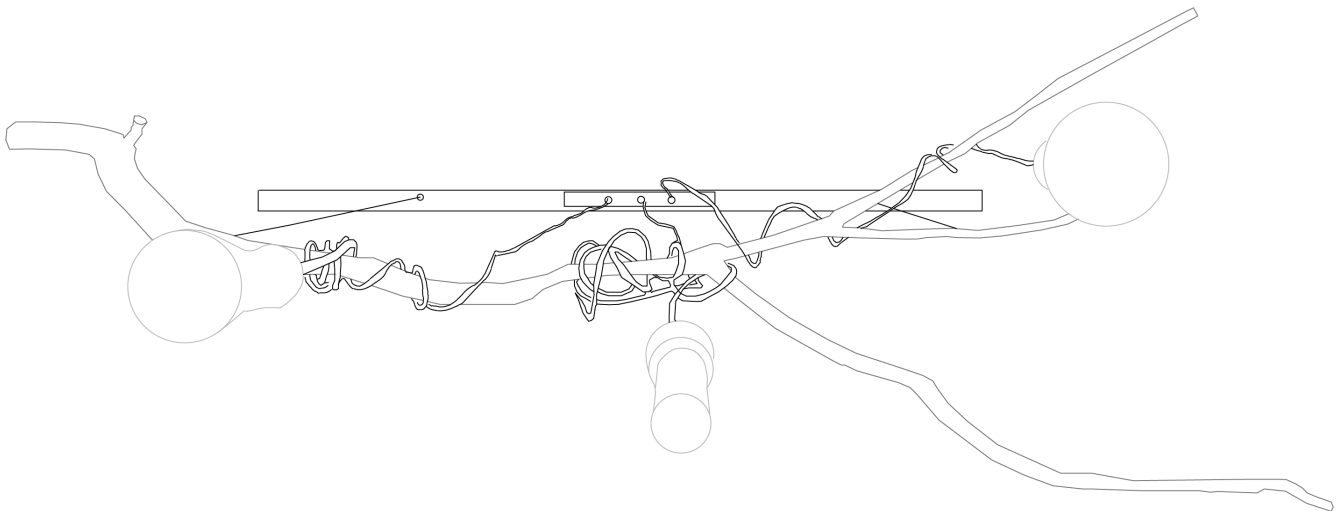


THE RELATIONSHIP BETWEEN NATURE & FURNITURE

Branch Lamp



MASTER THESIS PROJECT
INTERIOR ARCHITECTURE
DESIGNER: NOURA NASSER
SUPERVISOR: MARIA MILANO
TUTOR: PAULA SOUSA
PORTO 2020-2021



All drawings in this document were prepared by Noura Nasser the author on the basis of coming gives investigation interpretations cartography history, current cartography, and surveys.

I dedicate this work to my family.
*A special thanks to professor Maria Milano for her support and
motivation.*
*Special thanks to the owner of Ginger & Jagger Paula Sousa
To give me an internship opportunity in her company.*
*Special thanks to Global Platform for Syrian students for
awarding me a scholarship*
Noura Nasser.

RESUMO

Nossa interação sensorial é moldada por nosso relacionamento com a natureza e a interpretação do que nossos sentidos registram. Isso faz com que os componentes se sobreponham. Aprenda sobre diferentes estímulos sensoriais. Isso é especialmente verdadeiro para os materiais e formas visuais e sensoriais, onde é por meio de nossa experiência de vida que criamos uma intuição. As ligações entre as propriedades da luz e sua aparência. Fonte. Este projeto visa conectar as linhas naturais com o nosso entorno. E permitem a análise dos materiais da natureza, inclusive da luz. Forma natural usando design e linguagem sensorial para criar uma sensação visual física. Aplicado pelo projeto de iluminação do elemento.

Palavras-Chave:

Luz, Global Local, Sensorial, Elemento, Natureza.

ABSTRACT

Our sensory interaction is shaped by our relationship with nature and the interpretation of what our senses record. This causes the elements to overlap.

Learn about different sensory motivation This is especially true for the visual and sensory materials, shapes, where it is through our life experience that we create an intuition. The links between the properties of light and its appearance source. This project aims to connect natural lines with our surroundings. And allow the analysis of nature's materials, including light. Natural form using design and sensory language to create a physical visual feel. Applied by element lighting design.

Keywords:

Light, Global Local, Sensory, Element, Nature.

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GLOSSARY

LIGHT

Light is a form of electromagnetic radiation. It has a wavelength that can be seen by the human eye. It is a small portion of the electromagnetic spectrum and radiation emitted by stars such as the Sun. Animals can also see light.

SENSORY

The senses are transducers of energy from the physical world to the realm of the mind where we interpret information, creating our perception of the world around us.

PERFORMATIVE

Relating to or being an utterance that performs an act or creates a state of affairs by the fact of its being uttered under appropriate or conventional circumstances.

HANDCRAFT

a skilled activity in which something is made in a traditional way with the hands rather than being produced by machines in a factory,

EMOTION

Emotion is a conscious experience characterized by intense mental activity and a certain degree of pleasure or suffering.

NATURE

All its phenomena, the sum total of the forces at work throughout the universe.

1

Introduction

*“Let us first be as simple and well as
which hang over our brows, and take
not stay to be an overseer of the poor,
worthies of the world.”*

*Nature ourselves, dispel the clouds
up a little life into our pores. Do
but endeavor to become one of the*

Henry David Thoreau

Thoreau, H, D, (1854). *Walden*. Robert f sayre. U.S.

Since nature has many ramifications, it enters our life daily. As a natural phenomenon, it can surround - like a phenomenon (Rainbow. Rain, fog, sunlight, plants, light, trees ...).

As designers, we can use nature as part of our process. As an inspiration. These phenomena live with us in our daily life.

How if it turned into furniture? How will the relationship be?

Nature and furniture can have a deductive relationship, such as culture, art, architecture, and poetry.

Man derives his thoughts since then from his surroundings, so how about if his surroundings were full of the elements of nature, which is the mother of all human beings since its inception on this earth and the elements of nature in it. The relationship between man and nature is ancient. Using wood and stone, he began building a house that separated the outside and the inside and began making furniture with several tools. And materials from nature the connection was instant.

Then get into design and architecture by making furniture and homes more comfortable and functional.

Ultimately, local and global inspiration in product and design will enable the transition from designs inspired by nature to designs made from nature.

How if we imagined the future by relying only on geometric and digital shapes? Human nature will change to become more solid and upright, and it will lose its vitality.

It is necessary to create a balance in our reality between the external and internal surroundings. It makes our lives vital to be a part of our work and our world.

So, through my project, I took an experimental hypothesis approach, connecting me with a desire to inspire and a sense of nature.

For this reason, I searched for a company with the same method and chose a company Ginger & Jagger.

2

GINGER  JAGGER





2.1.Cratera, Bowl in cast Brass,Ginger & Jagger Designed and handcrafted in Porto.

2.1. The history and identity of the company.

As studied the first year of my Master's in interior design. How to study the interior space.

I want to expand my studies to study the relationship the space with an element As a proposal.

to understand how important it is the relationship between the space and the element in the internal area.

How to Create between space and personal relationship and functionality. And find a link arrived. For this reason, I choose to study this proposal.

I am an architect, I wanted to make an element. like that. Emotional. Functional Performative.

That's why I chose to train with designer Paula Sousa.

Founded by Paula Sousa, launched in Europe in 2012, Ginger & Jagger is a product design brand that prides itself on creating handcrafted high-end contemporary products inspired by Nature.

Designed and produced in Porto, land of craftsmen and age-old tradition, Ginger & Jagger's Earth to Earth collection is an evocative poetic realm, where Nature's sculptural shapes are eternalized through handcraft, with unique artisanal techniques and an outstanding blend of superb materials

such as brass, copper, exotic woods and marble.

The designer's compass is kept by an uncompromising desire for creative innovation balanced with the integrity of the materials, the artisanal techniques employed, and the brand's very own narrative element.

The artisanal techniques availed range from brass casting, wood, and marble marquetry, hand-hammered metals, and hand-sculpted marble.

The design is the template, but each piece is imprinted with its own story. From inception to completion, each Ginger & Jagger creation is unmatched in craftsmanship.



2.2.MERIDIANO | SIDEBBOARD,PAULA SOUSA,Ginger & Jagger Designed.

2.2. Internship report

I have prepared this report to explain the practical experience gained through training at Ginger & Jagger. Located in Maia city,

As a trainee, Noura Nasser with the supervisor Paula Sousa.

First, on the first day of my training at Ginger & Jagger, I got to know the departments and employees of the company, then I began to study the identity and lines of the brochure attached to the company and the site that contains products and designs inspired by my nature that helped me create my design as an interior design trainer.

On the next day, I went, accompanied by a person from the company's employees, to visit one of the factories of the producing company and to get acquainted with the factory's departments and the manufacturing stages. I saw how the products and materials used were made.

The next day, the person in charge of Nuno's marketing department told me, explaining to me the target group for the brand and the materials the company adopts through its furniture design and manufacture. They use stones, including marble, metals, copper ...After that, I decided to have dialogues with the employees of the company, and it was very nice for them to tell me about the countries that export the brand to them, including the Middle East, Europe, and America. Then I attended the designers'

meeting to discuss one of the designers who wanted to choose one of the offers that matched the company's lines and tastes. According to the terms of its design in proportion to the general character of the company.

Due to the pandemic, I continued training from home online after my first week of training at the company. Following my supervisor Paula Sousa instructions. Which was providing me with steps of work throughout the training period.

This added to my knowledge of product design. After that, I started making some sketches to help me deduce a design identity that matches the brand identity. Their designs follow the inspiration of nature's lines, including alignment with the MA's research proposal (the furnishings relationship with nature). I was able to identify and study the product in line with the identity and mentality of a company whose designs were inspired by the lines and shapes of nature. With the help of my supervisors. I choose the project format and the materials I want to use. Made it. Inspired by a tree branch. Turn it into a light item. We can use it in interior design as a space profession that includes this element. Indoor and outdoor. Thus, came the recommendations of the supervisors: By defining the dimensions of the lamps and technical information and displaying them in a 3D model.

The company is organized :

CEO Chief Executive Officer and Owner of the company				
Marketing & Communications Department	Sales/Commercial Department	Design Department	Production Department	Financial Department
Marketing & Communications Director + Press Officer	CEO acts as Sales Director + Client Relations (Sales executives)	Design Director + Product Designers + Interior Designer	Production Manager + Warehouse Manager + Warehouse staff	CFO (Chief Financial Officer) + Director of Accounting + Logistics and Financial Assistant

The company then has External Services provided by Partners:

Manufacture	Legal	IT	Operating System	Design	Accounting
We hire artisans and small factories to manufacture the products we design.	We hire external legal services.	We hire a Technological partner that oversees our software and hardware computer solutions.	We hire a Software for Management that is operated and serviced by an external partner.	We hire external designers to design products.	We are required by Law to have external accounting as well.

The company Ginger & Jagger deals with international brands such as:

Cartier

Dior

Van Cleef & Arpels



FENDI
ROMA

Chloé

LADURÉE
Paris

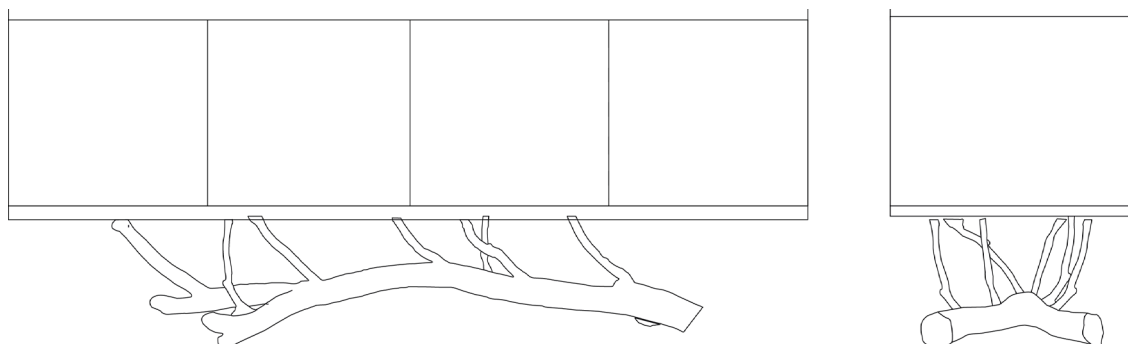


THE
LUXURY
COLLECTION



2.3. Company trademarks are designed

I studied a furniture item with the company the project Magnolia



Magnolia I Sideboard

TECHNICAL DRAW

SPEC SHEET

VOLUME

1,84 m³ / 65 ft³ (packed)

DIMENSIONS

W: 200 cm | 78,7"

D: 60 cm | 23,6"

H: 91 cm | 35,8"

CUSTOM

Suitable for custom size. Range between:

W 165cm/64,9" - 220cm/ 86,6"

D 52cm/20,5" - 68cm/ 26,8"

H 30cm/11,8" - 91cm/ 35,8". The base is not customizable.

WEIGHT

150 Kg / 330,7 lbs

310 Kg / 683,4 lbs

(packed in wooden case)



AS PICTURED

Doors in Miosotis wood veneer in gloss; body in lacquer in gloss; base in cast Brass in Brass finishing.

MATERIALS & FINISHES

Version 1: Body and doors in wood veneer; interiors, drawers and shelves in lacquer;

Version 2: Doors in wood veneer; body, interiors, drawers and shelves in lacquer;

Version 3: All in lacquer;

Wood veneer: Bird Eye, Artic Bird Eye, Walnut, Miosotis, Night Jungle, Ebony, Amara Ebony or Olive Ash with matt or gloss finishing.

Lacquer: All RAL colors, with matt or gloss finishing.

Base in cast brass: Brass, Antique Brass, Silver, Antique Silver, Copper or Antique Copper



2.4.Magnolia, Standing 2014 on top of a magnolia tree branch molded in brass casting

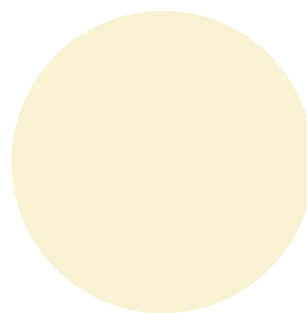
2.3.Materials

Designer Paula Sousa chose the appropriate materials and colors for the furniture pieces.
All RAL colors, with matt or gloss finishing.

Lacquer

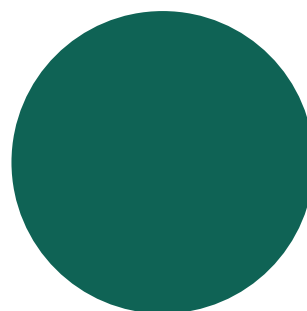
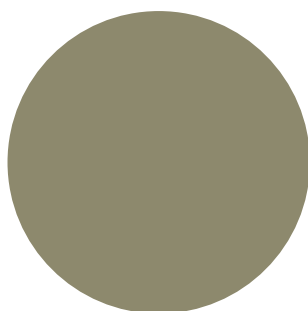
Stone

Cream



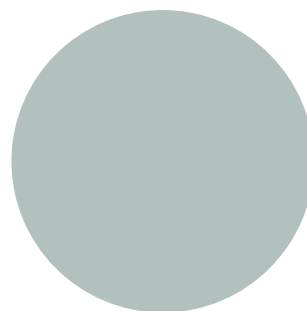
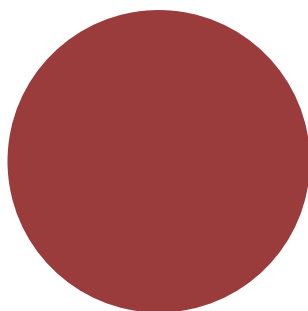
Green moss

Green

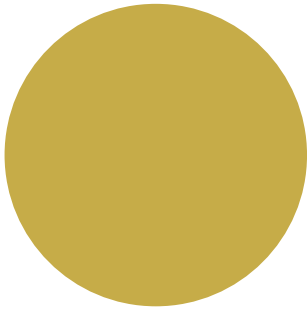


Coral

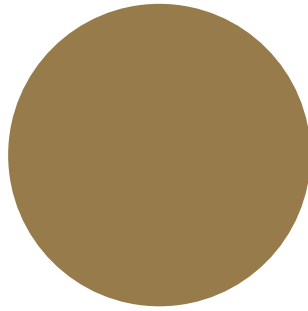
Miosotis



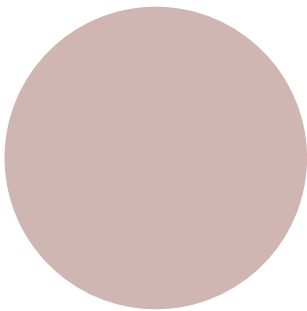
Autumnmeadow



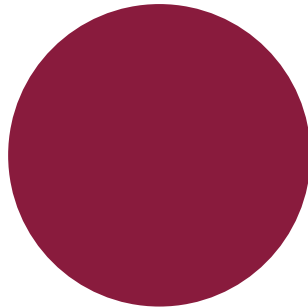
Olive green



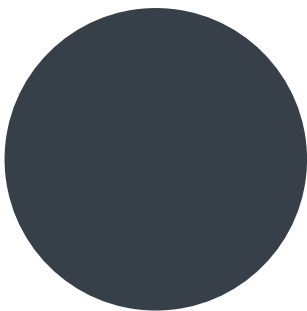
Lavender



Cherry



Night jungle



2.5. The materials used by the company

Glass § Mirror

Clear



Bronze



Smokey



Marble

Carrara



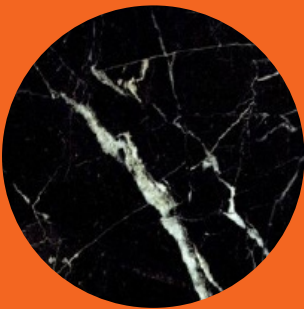
Estremoz



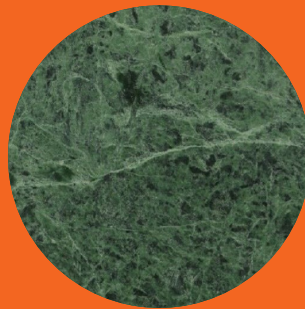
Estremoz rose



Negro marquina



Cuatemala green



The factory

Manufacturing,
professional,
Manually
manufactured.
Designed for
high and special
manufacturing,
And selected
by care and not
commercial.
The pieces are very
special.

There is one piece
of furnishings.

There are
technicians,
industrial for
designing
furnishings
Design Widget.
Unique piece.

A piece of art.
Use of expensive
materials.
Ex: copper. marble
...

It is made for a
furniture series.



2.7. Shape template for factory part



2.8. Pour the copper liquid into the template



2.9. template shape after hand casting



2.10. Final piece shape after hand casting



2.11. Magnolia carfted by artisans, manually and carefully



2.12. Paste the copper pieces together by using custom machines



2.13. Carefully finish the copper pieces



2.14. The final product is made of wood and copper

2.4. Result of internship

During the training period mentioned in the reporting period, I worked on a related project. On the subject of the master's thesis research (which is the relationship of nature to furnishings). And it is a design of a light element that is in harmony with the lines and identity of the company Ginger & Jagger.

I was able to combine my theoretical knowledge with practical application and develop my skills in the practical field, by linking the design idea with the labor market that is suitable for the target group of society. By creating a light element product that matches interior design lines, it can be introduced to the sales market.

Despite the challenges that we faced, such as the epidemic that we are living in now, it was a challenging experience, and thanks to the support of the supervisor and strong guidance, we were able to overcome this challenge and get the work done.

In order to expand my research, I looked at the history of how curved lines were handled. I found Art Nouveau, it was a reaction against the academic, eclectic and historical art of architecture and decoration of the nineteenth century. They were often inspired by natural forms such as the sinuous curves of plants and flowers.

2.5.PaulaSousa_Interview

1.Tell me, When did you start designing your company's products?

2. When did you start designing furniture? (Where did the idea start?)

3.What is your real inspiration when you start designing?

After working as an interior designer and creating seating designs with Munna since 2008, I wanted to explore a different creative vision and approach, an experimental one. My longing was to create a brand that could design objects that can make people perceive the beauty in Nature. When we look at the organic forms in the world, the delicacy of Nature as well as the rawness, it's pure poetry, I find it so moving and I wanted to bring that emotion to the creative direction of Ginger & Jagger and to new designs that could express this vision.

4.Can you describe some of the process that goes into making a Ginger & Jagger design?

The designs are always inspired by natural elements so we have to go out looking for them. We collect motifs, textures and shapes such as branches and leaves. For instance, we've gone out to source a magnolia branch that could sustain a sideboard. We found a cut branch from a magnolia tree with the right proportions and then designed the functional part of it. The craftsmanship element of the brand, creates a very interesting synergy between the designers and the artisans. Each piece has different components created by different artisans, and some designs I create myself and sometimes I also invite a designer that I admire to design for the brand accordingly to this creative direction. Then and later assembled into the finished products, some of the metal parts are made by former jewellery makers. The designs are made to order, especially for the user who appreciates all the work and attention to detail behind each product.

5.Which materials are used most often in the Ginger & Jagger designs?

we use materials such as brass, copper, wood marquetry, and marble with very simple and clear lines, blended with that rugged element of Nature's shapes eternalized through handcraft. We are always seeking new materials, we have now started using glass and are experimenting new techniques with it.

6.What design services do you provide?

We work B2b Business to business selling our designs to retailers, showrooms and interior design practices who design an interior project both for commercial or private interiors and apply our designs. We can customize some of our designs specifically for those projects and also advise the interior designer of the features of the product.

7.What is your favorite project or product? why?

It's very difficult for me to choose a favorite project or product. Depending on the context

8.What is your vision for the future with your design?!

Nature is such a huge influence in our designs— It's the thrill of wanderlust! Nature has the power to transform us and infuse our senses. I wanted to bring that personal connection to that future. The design process inspired by Nature is beautiful to me, as we don't have to change what Nature has to give. In Ginger & Jagger you experience Nature's forms through design and beautiful artisanal techniques. Beauty is necessary in life and I want to make ordinary objects have extraordinary looks and feel, and Nature is the most beautiful of all. We want to continue design for the future taking in consideration this process and Handcrafting. Handcrafting is all about devoting time to produce an object by the hands of artisans who have themselves spent many years learning arts & crafts. Nowadays the ultimate luxury is time. Having time. Besides, the handcraft element turns each piece into a unique creation. We need this connection with authentic things made by passionate people.

3

**The relationship
between
furnishings and
nature.**

3.1. Where did the history of furniture design originate?

Through my research in art history, I found Art Nouveau, the Radical Design Mouvement, and modern designers who used nature to shape their designs.

Art Nouveau



3.1.1. Hôtel Bing en 1895 Paris.

It was a reaction against the academic art, eclecticism, and historicism of 19th-century architecture and decoration. It was often inspired by natural forms such as the sinuous curves of plants and flowers other characteristics of Art Nouveau were a sense of dynamism and movement, often given by asymmetry or whiplash lines, and the use of modern materials, particularly iron, glass, ceramics, and later concrete, to create unusual forms and larger open spaces.

One major objective of Art Nouveau was to break down the traditional distinction between fine arts (especially painting and sculpture) and applied arts.

It was most widely used in interior design, graphic arts, furniture, glass art, textiles,

“We are not only at the beginning of a new stylistic phase,” wrote the German architect-designer August Endell in 1897, “but at the same time on the threshold of the development of a completely new art.”¹¹ From the 1890s until the beginning of World War I, a “New Art” emerged in the major cities throughout the world.

Though the style was similar throughout the world, the names for the emerging styles were regional; among them—Art Nouveau, Arte Modernista, Nieuwe Kunst, Secessionist, Glasgow Style, Stile Liberty.

Art Nouveau (1880–1910) emerged as a style from the opening of Maison Art Nouveau, a furnishing and novelty

ceramics, jewelry, and metalwork.

The first Art Nouveau houses and interior decoration appeared in Brussels in the 1890s, in architecture and interior design.

By 1914, and with the beginning of the First World War, Art Nouveau was largely exhausted. In the 1920s, it was replaced as the dominant architectural and decorative art style by Art Deco and then Modernism

shop in Paris established by the dealer Siegfried Bing in 1895.

The Art Nouveau movement was the first of its kind to occur throughout Europe at the same time. It transcended national boundaries and adopted regional and cultural references.

Café Majestic is a historic café, located on Rua de Santa Catarina, in the city of Porto, Portugal.

Its relevance stems so much from the cultural ambiance that surrounds it, namely the tradition of tertulian coffee, where there were several personalities of the cultural and artistic life of the city, as well as its architecture of identity Arte Nova. In 2011, it was considered the sixth most beautiful coffee in the world

Inaugurated on December 17, 1921, under the name of “Elite”, the café, located at number 112 of Rua de Santa Catarina One of those present at the inauguration was the aviator Gago Coutinho.

The sculptor José Rodriguez and the painters Armando Alves, Angelo de Sousa, and Jorge Pinheiro were other famous groups that moved it.

In recent years, among many other personalities, presidents Mario Soares, Jorge Sampaio, Jacques Chirac, and Cavaco Silva have not failed to visit and sign the Book of Honor. Nowadays, it is still stirred up by poetry recitals, piano recitals, painting fairs, and book launches

In the biography of J.K. Rowling by Sean Smith, it is mentioned that the writer spent a lot of time at the Majestic Café working on the first book, “Harry Potter and the Philosopher’s Stone”.

As if you notice the vegetal forms carved on the sides of the café, distinguishing itself from other buildings.

And inside the cafe, if you look at the furniture
You can see curved motifs on mirrors, walls, and chairs.

For example, as in the picture.



3.1.2. Café Majestic, 1921,Rua de Santa Catarina,Porto. interface.



3.1.3. Café Majestic, 1921,Rua de Santa Catarina,Porto.inside.



3.1.4. Barcelona in Catalonia, Spain. Stained glass skylight in Palace of Catalan Music

Art Nouveau jewelry

An artistic style in European and American art of the late 19th and early 20th century, Art Nouveau (Modern) was the rejection of straight lines and angles in favor of a more natural smooth movement of curved lines. Stylistic originality based on Art Nouveau ornamental wavy lines of natural forms of flora and fauna. Also, Art Nouveau lines often resemble dancing, undulating arabesques, imbued with the organic energy and the vitality of plants. And the source of ideas for Art Nouveau artists was nature. The most common topic was the bud (the symbol of the emergence of new life) and exotic plants with long stems and pale flowers. In preference were lilies, irises, and orchids.

The Art Nouveau building

The Palau de la Música Catalana was built between 1905 and 1908 by the modernist architect Lluís Domènech i Montaner as a home for the Orfeó Català,

The Palau de la Música Catalana is an architectural jewel of Catalan Art Nouveau, the only concert venue in this style to be listed as a World Heritage Site by UNESCO (4th December 1997), which today represents an essential landmark in the cultural and social life of Catalonia.

The modernist building is designed around a central metal structure covered in glass, which exploits natural light to make Domènech I Montaner's masterpiece into a magical music box that brings together all the decorative arts: sculpture, mosaic, stained glass, and ironwork.



3.1.5. Art Nouveau Jewelry



3.1.6. Art Nouveau Jewelry

The Italian Radical Design Mouvement

Radical Design was an Italian architectural and design movement that began in 1966 with the Manifesto and Exhibition of the Superarchitettura in Pistoia. It culminated, roughly, in 1972 with the premiere of Italy: The New Domestic Scene at the New York Museum of Modern Art.

the austerity that characterized the immediate post-war years in Italy. As a result of this work, the Radical Design movement grew to give voice to a new generation of architects who wanted to critique the traditional methods of planning and question the very nature of what cities might become in the future.

The visions represented an overt break from



3.1.8.
Andrea Branzi

Tree 5b, 2015

Carpenters Workshop
Gallery



3.1.7.
Andrea Branzi
Lampadaire Animali
Domestici
1985

Animali Domestici bench - Andrea Branzi

“Andrea Branzi is a person who deals with theoretical physics, and sees architecture not as the art of building but as a much more articulated form of thought.” As an architect, designer, educator, and urban planner, Branzi has been on Italy’s cutting edge for half a century. In the 1960s he was a promoter of the Italian Radical movement and one of the founders of the Archizoom Associati.

Developed a project “Animali Domestici bench” that create interesting relation between natural and artificial.

where lacquered wood and birch chair was made in collaboration with Galleria Clio Calvi Rudy Volpi.

This chair is part of the Domestic Animals collection where Andrea Branzi, and his wife Nicoletta, originally created, in 1985, a new series of design objects that used a completely different language. In Branzi's own words “We had been investigating a new expressiveness of objects that, like animals in the Amazon, we’re able to attract their partner through color, perfume, and decor.... They didn’t try to interest everyone. They were experimental, artisanal prototypes that were destined for collectors and museums.



3.1.9. Animali Domestici bench,
2008
Lacquered wood, birch.



3.1.10. Andrea Branzi, Domestic Animals chair
Maker: Galleria Clio Calvi Rudy Volpi
Italy, 2008, Lacquered wood, and birch





3.1.11. Andrea Branzi
Domestic Animals chair
Maker: Galleria Clio Calvi Rudy Volpi
Italy
2008
Lacquered wood, and birch

3.2.What was the furniture design based on?

The following traditional standards apply to worktops and tables in many Western societies.

Furniture design is based on several activities including eating, reading, printing, and writing. People depend on furniture to perform a variety of activities. Furniture affects how you experiment, read a book, write a report, work at a computer or write on a desk, although the relationships between form, matter, and activity need further study.

The ability to identify the physical and measurable aspects of furniture that contribute to structural integrity, use, and pleasure is key to understanding the fundamental relationships in design and performance. Observing and analyzing the associations between furniture, the human body and activities can help designers better understand how and why furniture is performing good or bad. Active and sensitive design can aid behaviors and contribute to psychological and physiological experiences.

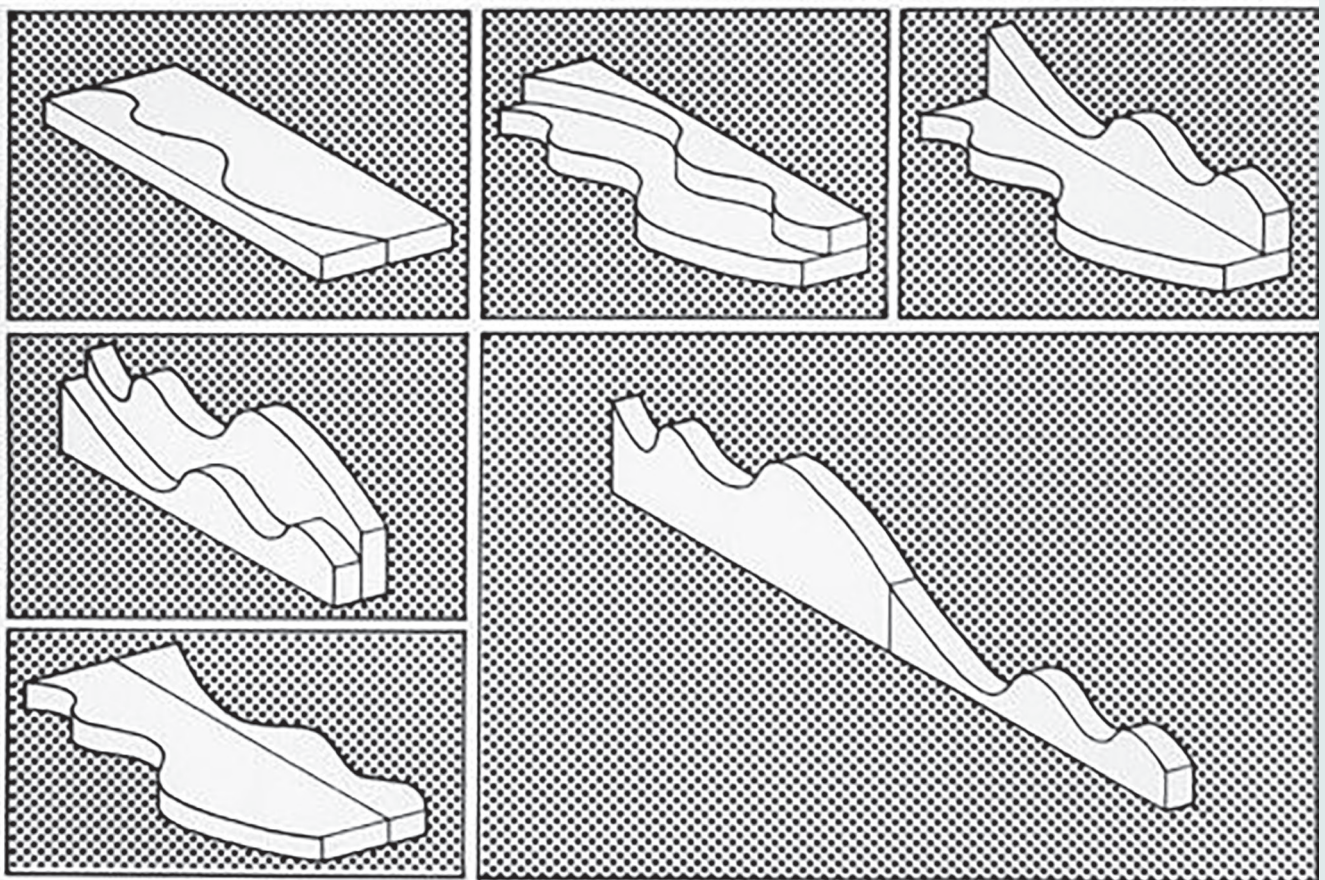
One needs to consider the furniture about standing, inclination, and sitting as well as the different ways of working, resting, speaking, reading, writing and reaching. Most contemporary societies have developed dimensional standards for specific activities.

Functional



Emotional

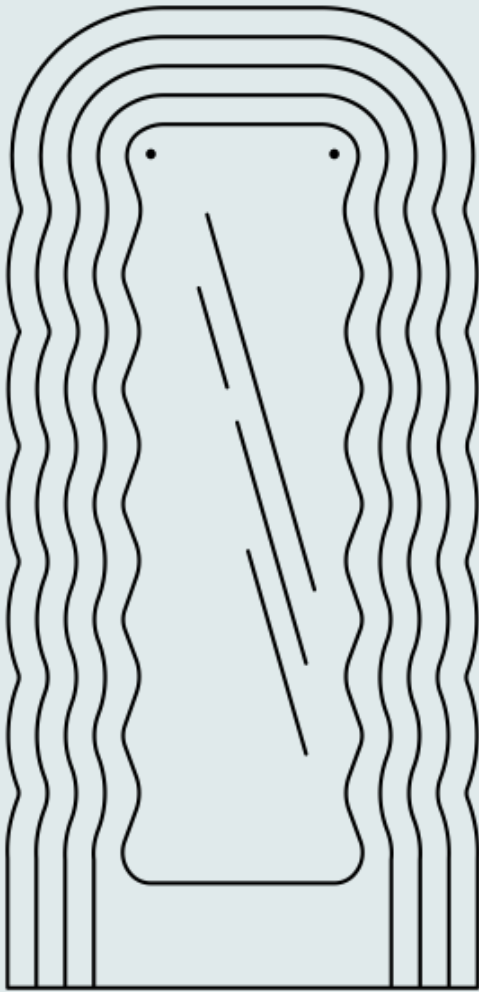
Furnishings can be dependent on the case of feeling and passion. Without constant shape, furnishings can take the body shape more flexible, as examples in the picture.



SUPERONDA

Dynamic sofa designed by Archizoom Associati

Designed in 1967 by the Florentine radical group Archizoom, it is the first sofa without a body. It consists of two waves, obtained from a block of polyurethane sawn into two parts by an “S” cut, which fit together and overlap, modeling different configurations. Lightness and modularity allow you to vary its use: Superonda can be a sofa, bed, and chaise longue. Like many of the pieces designed by the Archizoom group, it proves to be a challenge to bourgeois conventions, stimulating the user's creativity and imagination. The glossy sky upholstery, in the primary colors white, black and red.



ULTRAFRAGOLA

Mirror/lamp designed by Ettore Sottsass jr.

Ultrafragola mirror/lamp, with its sinuous profile that suggests long wavy hair, belongs to the Mobili Grigi series of the complete bedroom and living room furnishings designed by Ettore Sottsass for Poltronova and presented at the third edition of Eurodomus in 1970. With the exception of Ultrafragola, the models never got beyond the prototype phase.

The "Sacco" Bean Bag chair was designed in Turin, Italy in 1968 by Franco Teodoro and Cesare Paolini and Piero Gatti. In an interview decades later, Gatti described the process of creating the iconic chair, "Many of us were interested in designing objects which were as flexible as possible which could adapt to different situations...different physical structures. So we said to think of a chair that will allow for these functions. We began to think about a material that would allow for this adaptability, both for the body and its positions: like snow, you throw yourself into it and make an imprint in the fresh snow, or fluid like water". There is an underrated personal nature of the beanbag, or "anatomic chair", in that its shape is set by the user and the material adapts to their seated positioning. Remarkably more complex than it appears, the design was highly informed by modern-day technology and fabric innovations.



3.3. When do material properties affect our environment?

Do furniture designers need to look? What environmental conditions or structural characteristics influence the decision to use: wood or plastic in the design? How the skin absorbs odor, moisture, and oils.

Affect the decision to use it or not? Consideration of material properties is integral to the design process. Some important technical issues arise when asking the following questions: To what extent do materials expand or contract when exposed to the environment Changes in humidity

or temperature?

When choosing furniture materials.

The beauty of the materials must be supplemented with performance, purpose, and use. Materials respond to changes in the environment in different ways. Wood expands and contracts with changes in relative humidity and tends to darken over time when exposed to it. UV radiation (daylight).

Metals expand and contract when the temperature changes and most metals such as aluminum. and copper will develop a protective patina when exposed to air and moisture.



3.3.1. Examples of materials: Wood, plastic, iron

while other metals such as unprotected steel will rust. Leather is affected by temperature, daylight, and moisture changes. Plastic can be affected by ultraviolet (UV) radiation (full-spectrum light) as well as temperature. Sensitive to fading and becomes brittle when exposed to daylight, while polypropylene plastic is less reactive to daylight, making it more suitable for exterior applications.

Concrete never completely cures, glass is always slumping, and organic materials decompose.



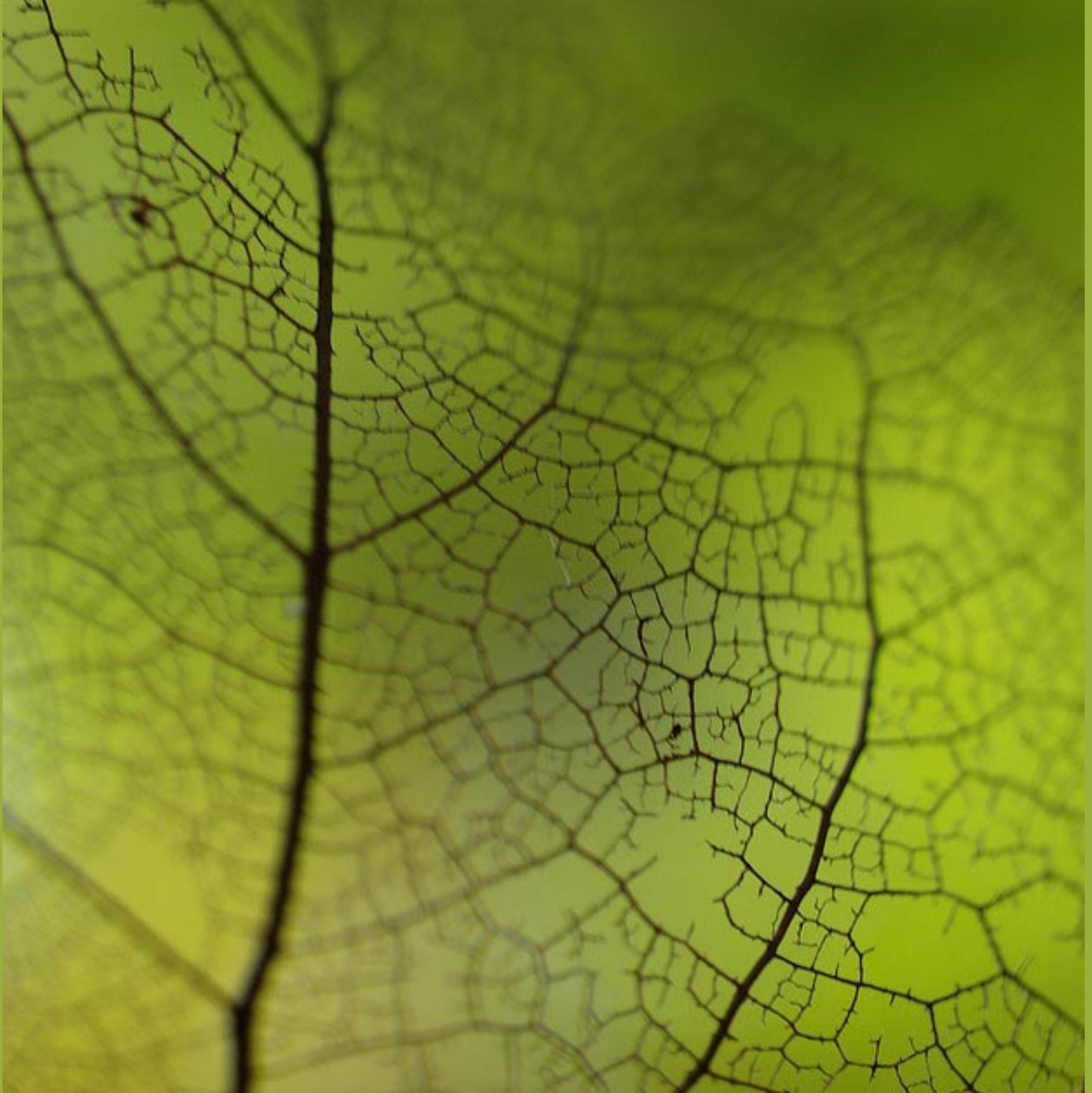
3.3.2. Examples of materials: Glass, leather, marble

3.4. How did designers deal with nature?

The designer makes it easy to customize the physical and chemical properties of an organism as a function of genes and environmental limitations. In contrast, the built environment consists of inanimate artificial structures designed to perform a limited set of pre-defined functions. When its function or life is presented, it becomes a permanent waste in landfills and oceans.

When malfunctioning or decomposing, the majority of plastics, wood, glass, and metals are not recycled. Specifically, more than 300 million tons of plastic are produced globally each year, which has negative impacts on the environment: our seas, trees, and our bodies less than 10 percent of these materials are recycled, and the rest becomes waste, dumped in landfills and oceans.

The raw ingredients used in these materials are extracted from the earth faster than they can be regenerated, and they are treated with toxic chemicals that seep out of these commodities as they decompose back into the earth over thousands of years.



3.4.1. Details, leaf plant

Algue - Ronan & Erwan Bouroullec



3.4.2. Algues ,Ronan & Erwan Bouroullec, 2004



Algue Ronan and Erwan Bouroullec 2004, Plastic elements resembling plants.

Algues are at one and the same time interior design components and decorative elements. Reminiscent of plants, the plastic elements can be linked together to form web-like textures – from light curtains to opaque, thick room dividers.



3.4.3. Algues,
Ronan & Erwan
Bouroullec
Country: United
States
Launched:
2004



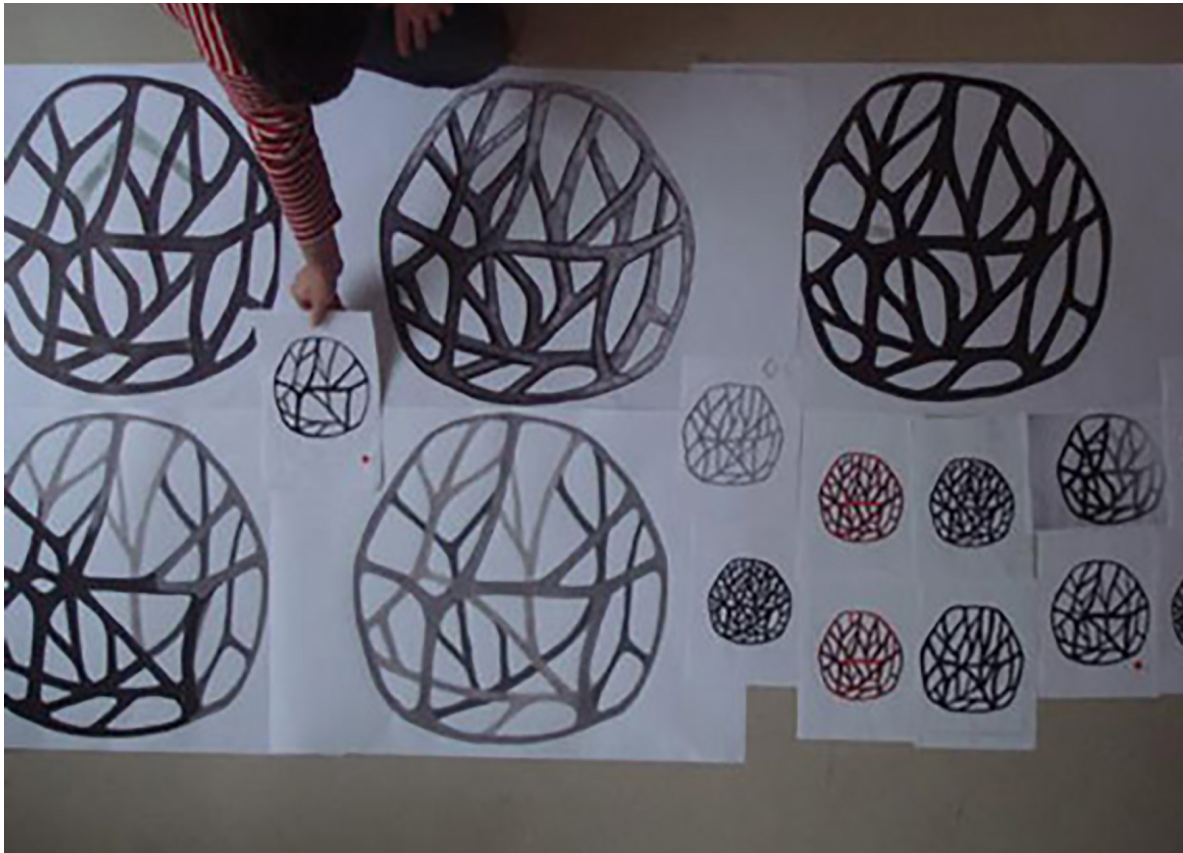
These seaweed-like plastic modular components snap together to form a screen, a room divider, a tentlike canopy, or any form to suit any space. The Algues Screen is available in several colors and the components attach at multiple points, allowing for endless combinations of organically branching structures: [add more](#)



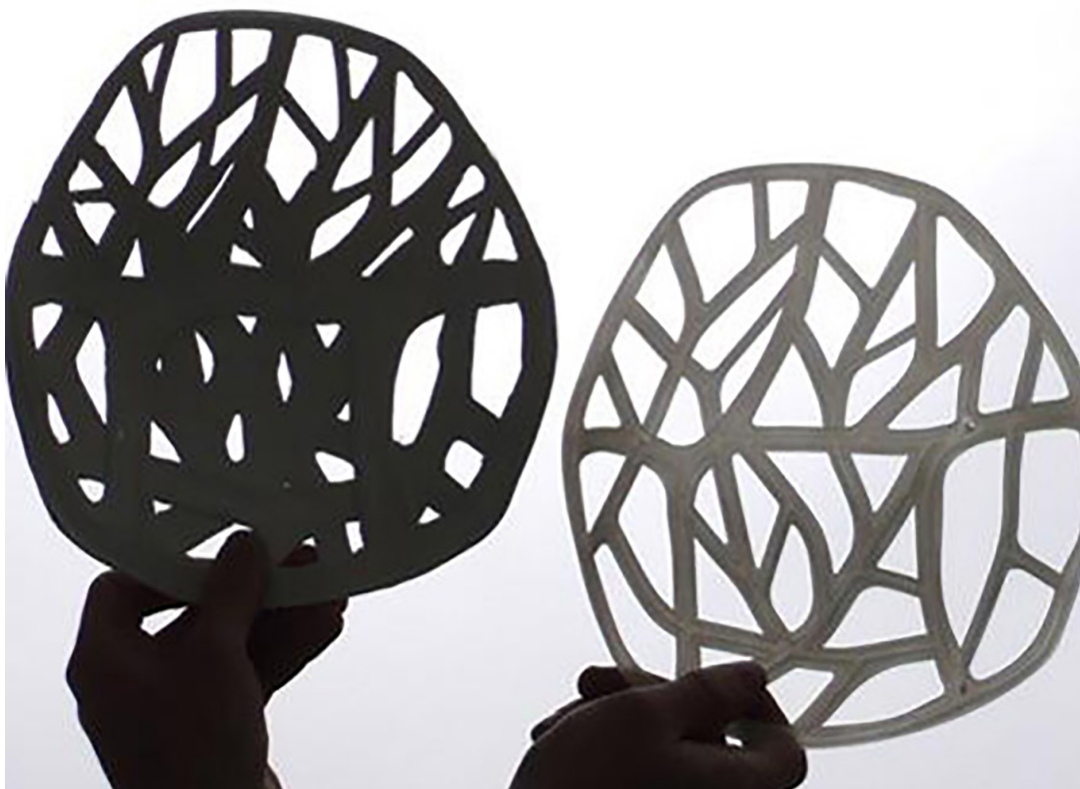
3.4.4. Algues,
Ronan & Erwan
Bouroullec
Country: United
StatesLaunched:
2004

components for dense opacity or fewer for lacy transparency. The individual modules are easy to assemble and disassemble, pack up, and carry. These characteristics make the Bouroullec brothers' work well suited to mobility and flexibility, two conditions that characterize contemporary life.

Vegetal chair - Ronan & Erwan Bouroullec



3.4.5. Sketches for Vegetal chair



3.4.6. Model for Vegetal chair

Taking inspiration from plants and nature, the Vegetal chair features branch-like structures that form a slightly irregular seating shell, supported by four legs.

The chair, designed for use indoors and outdoors, is made from die-cast, fiber-reinforced polyamide and comes in six different colors.

Ronan and Erwan Bouroullec collaborated with Vitra over four years to develop the design.

In a development process that took four years, Ronan & Erwan Bouroullec worked with Vitra to create a universal chair for indoors and outdoors whose contours seem borrowed from nature

Vegetal features flat branch structures woven in three levels to form around, slightly irregular seating shell. On the underside, the chair is stabilized by ribs that grow out of the supportive legs.

Vegetal should not only be seen in the context of the design and furnishing of historic gardens. It also corresponds to current trends towards the flexible use of weatherproof furniture in interiors, in the garden, or on the terrace

Complex forms like these can only be achieved when the designer and manufacturer are dedicated to producing an exceptional solution without the pressure of time.

The result is a pioneering chair that is comfortable, stable, and made from durable die-cast fiber-enforced polyamide.



3.4.7..StructureVegetal chair



3.4.8.Drawing Vegetal chair



3.4.9.Plastic modelVegetal chair



3.4.10.
Vegetal Chair
2009,
France
Ronan & Erwan Bouroullec Design



3.4.11.
Vegetal Chair
2009,
France
Ronan & Erwan Bouroullec Design

Magma - Paula Sousa



3.4.12.
Magma Table Lamp
2021
Portugal
Ginger and Jagger

Rock molded in brass casting. The light is framed by stylized fabric abat-jour. composition. The geometrical foundation, in stone, serves as a base for a magma provides a poetical meditation on these

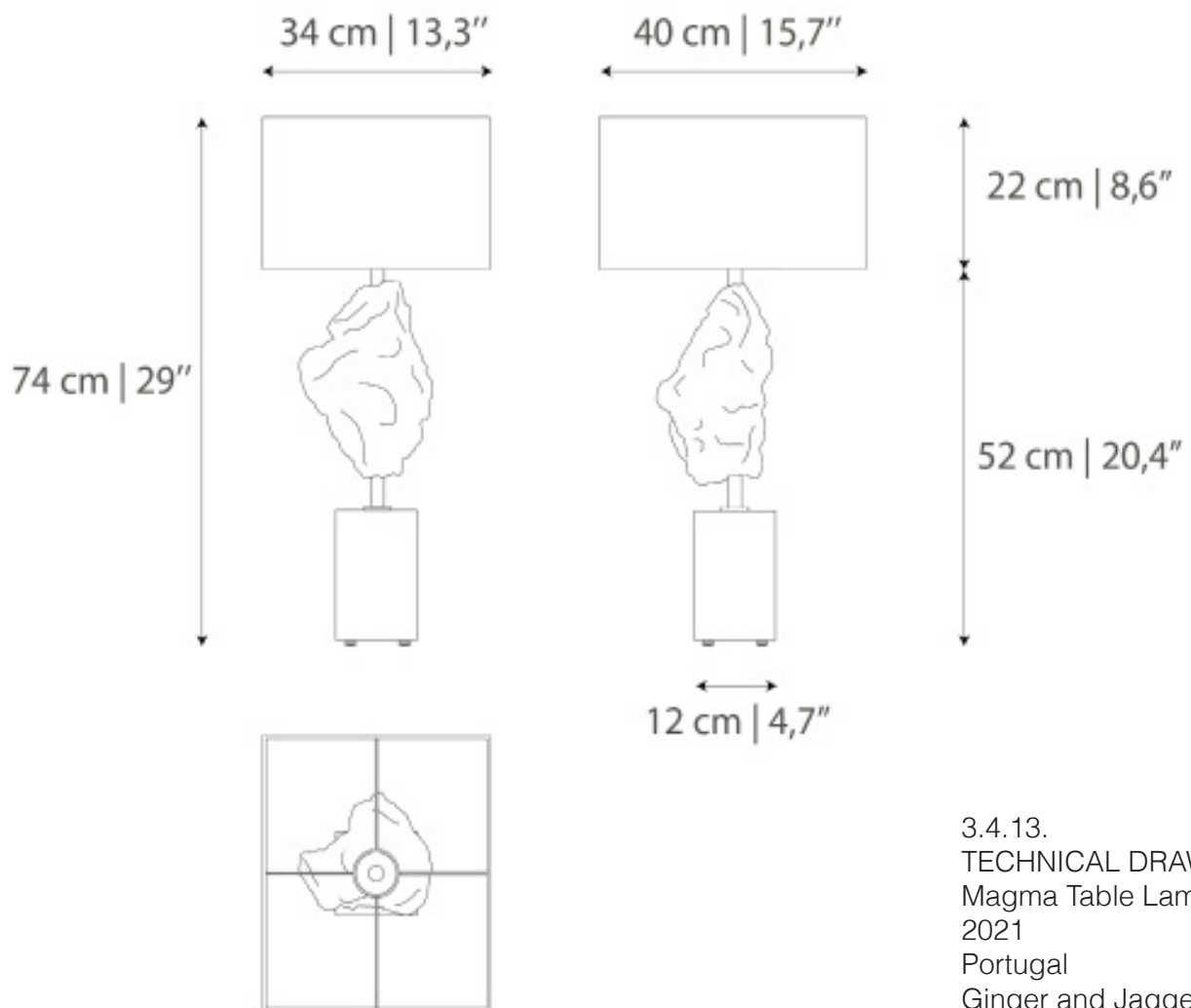
elements, with its carefully layered forms rocks that are testaments to its living core. The Magma Table Lamp Ascending through the mantle of the Earth, molten magma becomes colder,

DIMENSIONS

W: 34 cm | 13,3"

D: 40 cm | 15,7"

H: 74 cm | 29"



3.4.13.
TECHNICAL DRAW
Magma Table Lamp
2021
Portugal
Ginger and Jagger

VOLUME

0,04 m³ | 1,41 ft³

Packed (in wooden case)

0,3 m³ | 10,59 ft³

WEIGHT

12,3 kg | 27,1 lbs

52,3 kg | 115,3 lbs

Aguahoja - Neri Oxman

Aguahoja is an exploration of nature's design space. A collection of natural artifacts was digitally designed and robotically fabricated from the molecular components found in tree branches, insect exoskeletons, and our own bones. Here, we propose a novel water-based design approach and fabrication platform that enable tight integration between material synthesis, digital fabrication, and physical behavior, at scales that approach—and often match—those of natural ecologies.

Works included in this project are digitally designed and robotically manufactured out of the most abundant materials on our planet—the very materials found in trees, insect exoskeletons, apples, and bones. Cellulose, chitosan, pectin, and calcium carbonate are combined and compounded with high spatial resolution over material tunability producing biodegradable

composites with mechanical, chemical, and optical functional properties across length scales ranging from millimeters to meters. These water-shaped skin-like structures (“hojas”) are designed and manufactured as if they were grown.

The wide array of forms and behaviors embodied in both pavilion and artifacts reflects how they are expressed in

nature, where a material such as chitin can compose both the exoskeletons of crustaceans and the cell walls of fungi. In contrast to steel and concrete, the composites formed by these materials are in constant dialogue with their environment. Some artifacts exhibit dramatic changes in conformation in response to humidity and heat, while others darken or lighten as the season change. Some are brittle and transparent with a glossy texture while others remain flexible and tough like leather.



3.4.14. AGUAHOJA.Neri Oxman ,Biocompatible pavilion. 2019. MIT Media Lab



3.4.15. AGUAHOJA.Material.

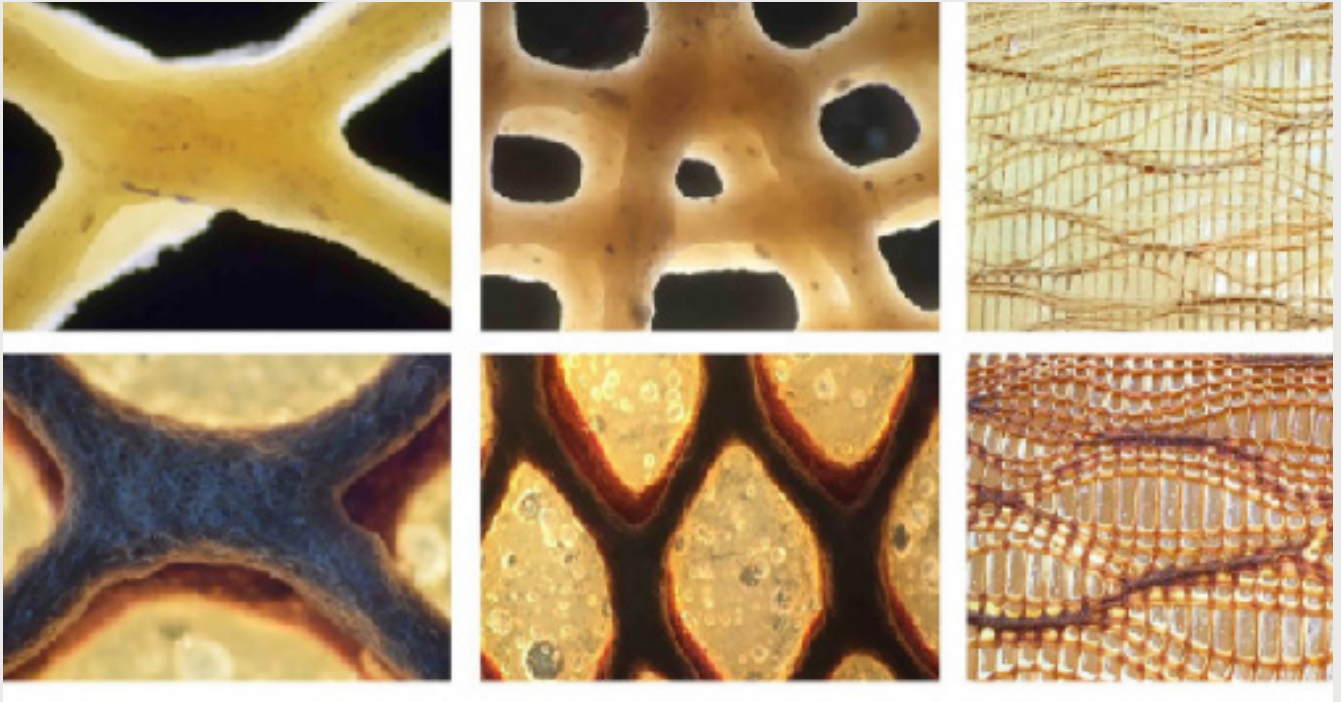
Aguahoja epitomizes nature's physical intelligence in the ways we design and create our cultivated environment. The artifacts of environmentally responsive bio composites consist of the most abundant materials on our planet - cellulose, chitosan, and pectin. These components are parametrically synthesized, functionally graded, and digitally fabricated to create biodegradable compounds with functional, mechanical, and optical gradations across length scales ranging from millimeters to meters. In life, these materials modify their properties in response to heat and moisture; In death, they separate into the water to fuel new life.

At the local level, these relationships act as parametric design inputs to algorithms that generate gradient geometric patterns based on material properties. These patterns either enhance or compensate for mechanical and optical behaviors within ecologically defined regions of the structure. Regionally, these patterns are mapped to structural gradients that take advantage of variability in mechanical and optical properties enabled by minor modifications to chemical formulas, multi-material interactions, and fabrication parameters.

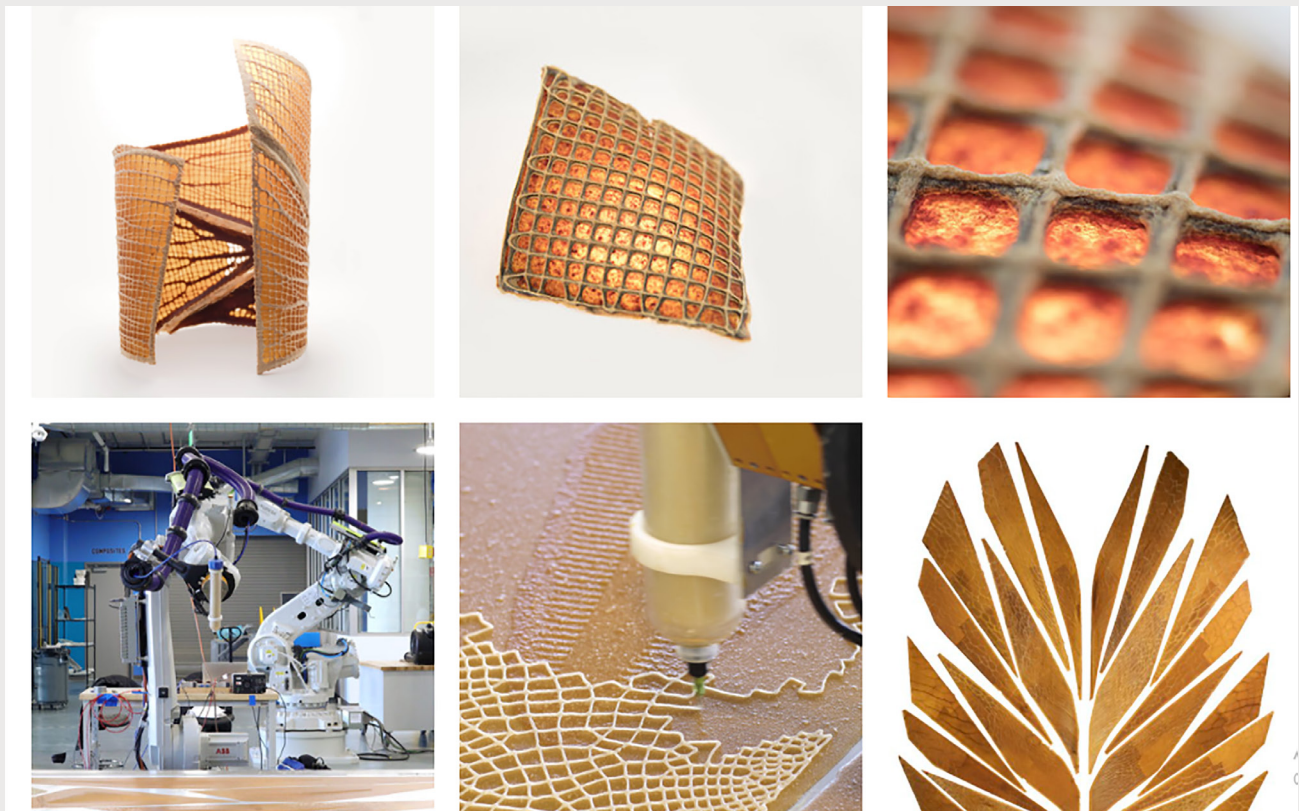
Derived from organic matter, imprinted by a robot, and shaped by water, this work points to a future where the developing and the making unite. Aguahoja embodies the physical environment design approach to material formation and atomization by design; It is a realization of the ancient verse in the

Bible "from dust to dust" - from water to water.

The array of forms and behaviors exhibited by these pieces reflects the manner in which they are expressed in nature, where a material such as chitin can compose both the exoskeletons of crustaceans and the cell walls of fungi. In contrast to steel and concrete, the composites formed by these materials are in constant dialogue with their environment. Some artifacts exhibit dramatic changes in conformation in response to humidity and heat, while others darken or lighten as the season change. Some are brittle and transparent with a glossy texture while others remain flexible and tough like leather. Despite their emergent diversity, these artifacts share a common quality - in life, their properties are mediated by humidity; in death, they dissociate in water and return to the ecosystem.



3.4.16. Environmentally responsive bio composites line



3.4.17. The manufacturing method in the lab.

3.5. How designers and artists interact with light and water, the element of nature?

Beauty 1993 - Olafur Eliasson

Olafur Eliasson, A Danish artist, uses raw materials such as water, light, and air temperature to enhance the viewing experience.

Beauty includes the use of a spotlight, water, nozzles, wood, a hose, and a pump. This piece is one of several in an installation entitled Your Rainbow Panorama. Like Notion Motion, the art changes in response to viewers walking in space.

Just by looking at these microblogging pics, I feel like I am standing in space, within light and color in endless other places. I can't help but imagine what it would be like when I'm there in person. Then to move. . . And change the live art of your movement. . . It will be a completely immersive and comprehensive artistic experience. A mysterious combination of fog and crackling light mixed with water "Beautiful drops of the waterfall from the roof of the indoor viewing area and a spotlight illuminate the fog here, creating a rainbow."

The essence of the work requires
The viewer has to be physically
present because he needs to move to
get the full effect because the piece

has an immersive quality at its core. Hence, the participant's physical presence shapes their interaction with art, testing the idea of perception and how the audience actively interacts with the art of fixation.

Art represents how water diffuses light that includes a specific group of colors that make up white light, signifying the beauty of nature.

It is also a visual illustration of the intangible things of nature as the piece has an ephemeral quality to examine the relationship between light and the atmosphere.

To extend this even further, this is closely related to the interactive side of the element in the work where the rainbow is only seen when the viewer is in a certain position/angle and when the movement stops, the sensation stops.



3.5.1. Beauty 1993 Olafur Eliasson.



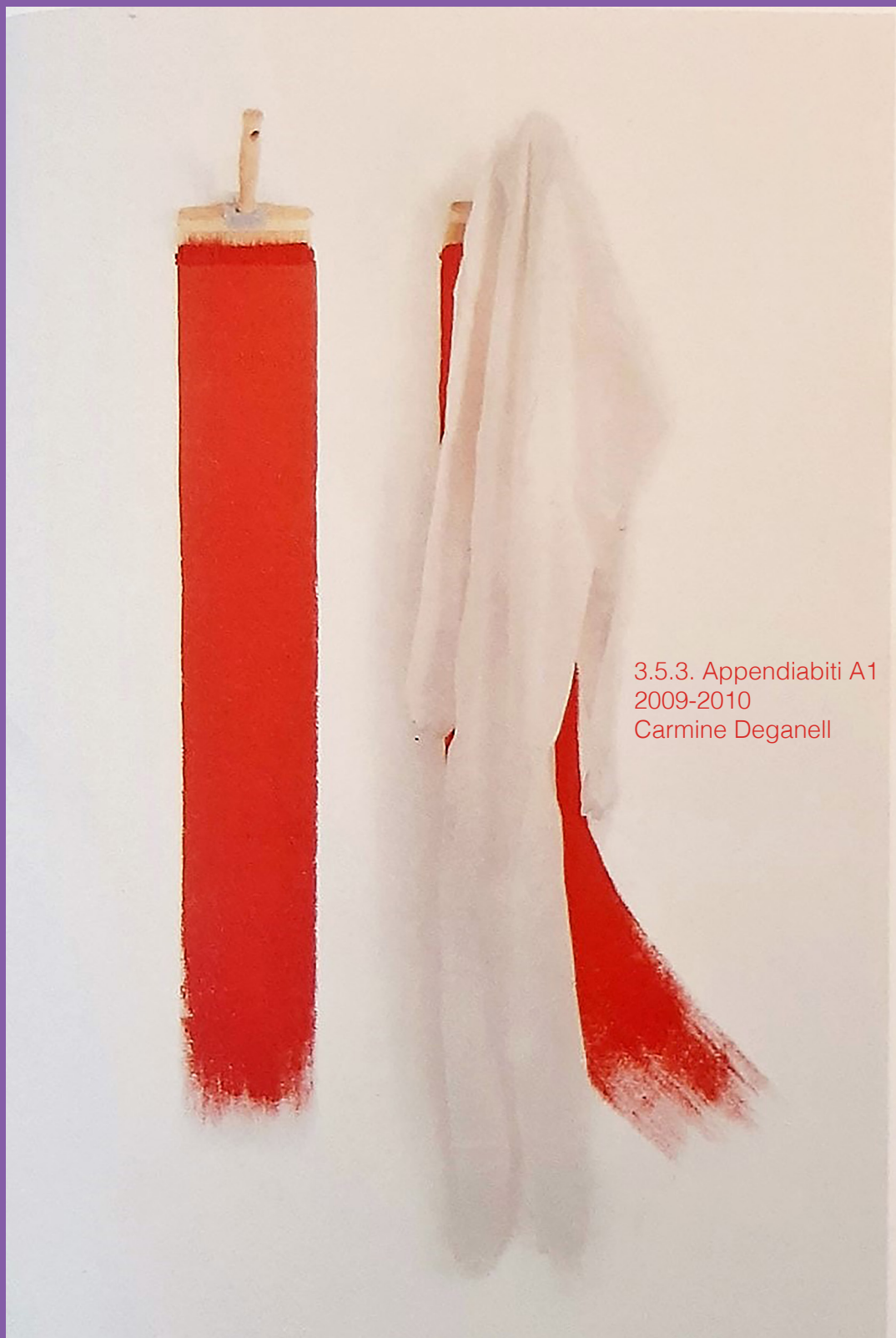
3.5.2. Beauty 1993 Olafur Eliasson.

Appendiabiti A1 - CARMINE DEGANELLO

Appendiabiti A1 and porta Fiori are born of the idea of using pre-finished components

Available in DIY stores to invite the end-user to build a new object with an unexpected function. A paintbrush is attached to the wall by a single metal bracket. A brushstroke on the wall outlines the space supposed to be for the hanger and reminds us of the original function of the object.

*Appendiabiti A1
2009-2010
Carmine Deganell*



3.5.3. Appendiabiti A1
2009-2010
Carmine Deganell

HANGER - SOVRAPPENSIERO

Hanger, from the furniture series, aims to rebalance the relationship between the global and local inspiration of the product. The objects that surround us are the result of a process that involves intercontinental actors and displacement if we consider: the design phase, the process of extraction and transport of materials, production, and finally, distribution .sovrappensiero made "incomplete" objects aesthetically anonymous and stateless, but that keep a functional intelligence, which can be completed and activated through the addition of natural elements found by the user in a specific location and chosen according to the needs and links with the territory.

The dishes collaborate with someone's art and reinterpret the classic themes of Vietri ceramics. the citrus fruits are accompanied by other typical products of the Mediterranean, and the marine themes transform into intricate labyrinths of corals and crustaceans, becoming uniform textures.

Hanger, 2016
COLLECTION FURNATURE
DESIGN SOVRAPPENSIERO



3.5.4. Hanger
2016
Furniture, Sovrappensiero.

PERIMETRI BOTANICI - SaraRicciardi

Marble modules for signing pathways and compo-sing spaces with nature, inspired by the Japanese flower arranging the art of ikebana. **kenzan**, a base made of needles, is reinterpreted to create supports that, from the ground, draw perimeters that are spatially defined by plants. Natural paths, entrances, exits, closed or open borders. In a site-specific installation that brings joins the marble base and brass ring together with the plant elements found on the outskirts of the city of Porto.

*Now that was the context of the topic
Attachment, I will put my project and
Explanation of the steps in my choices of
approach and
Create the product.*

PERIMETRI BOTANICI, 2017
DESIGN: SARA RICCIARDI

*As it is, it follows an experimental approach
based on the following examples:*



4

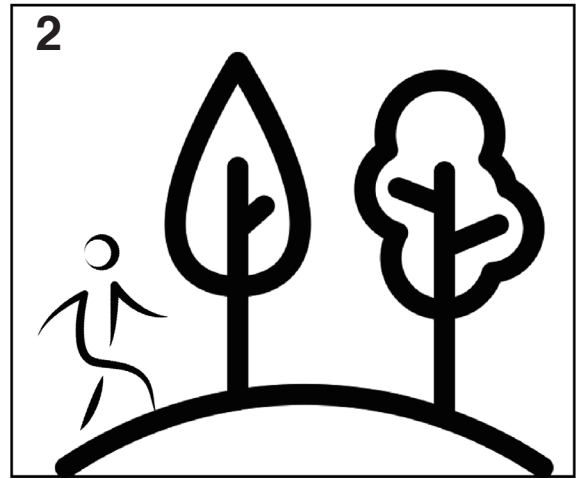
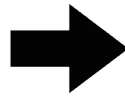
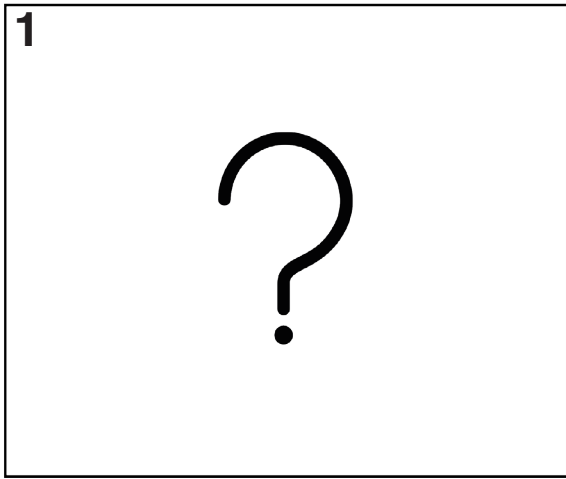
Project



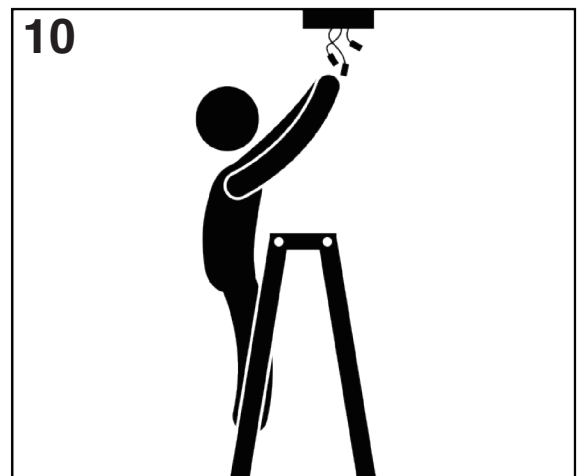
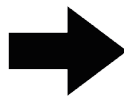
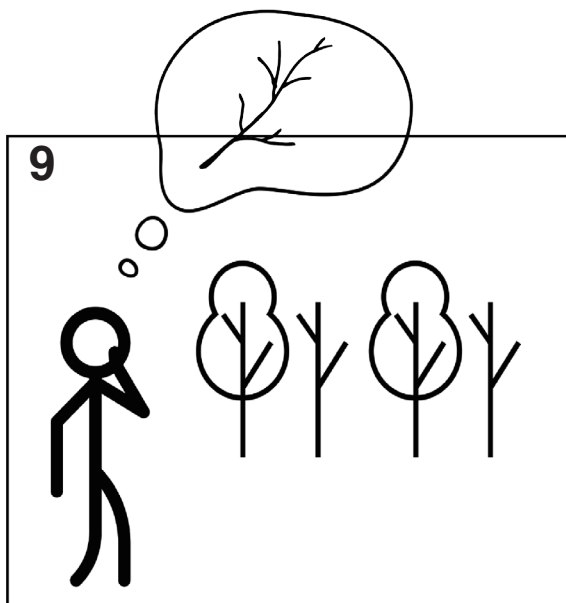
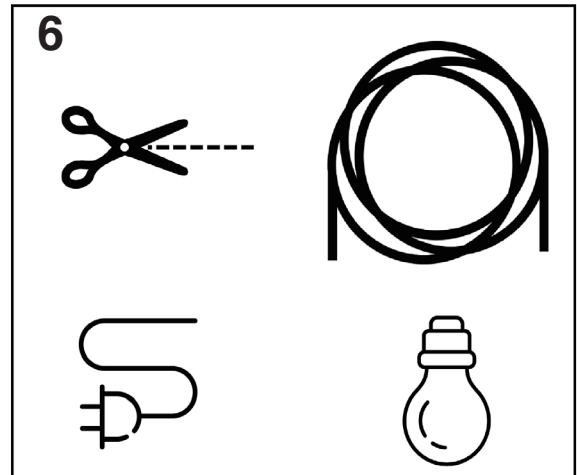
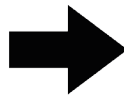
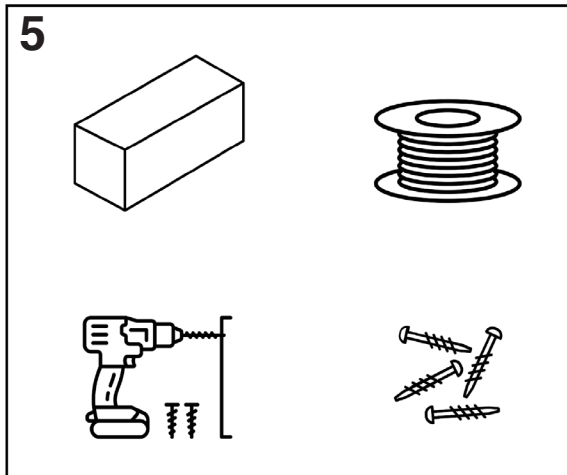
Pro

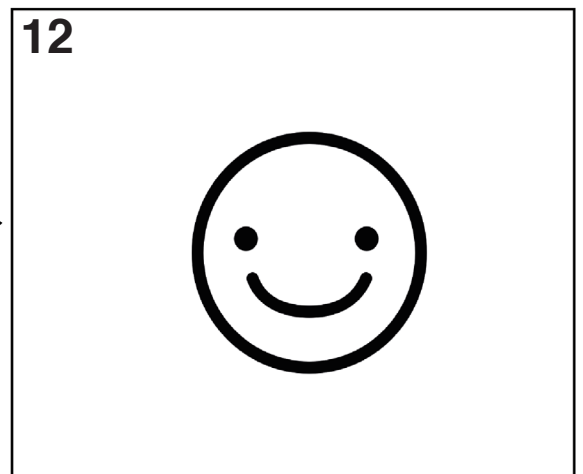
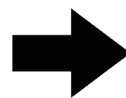
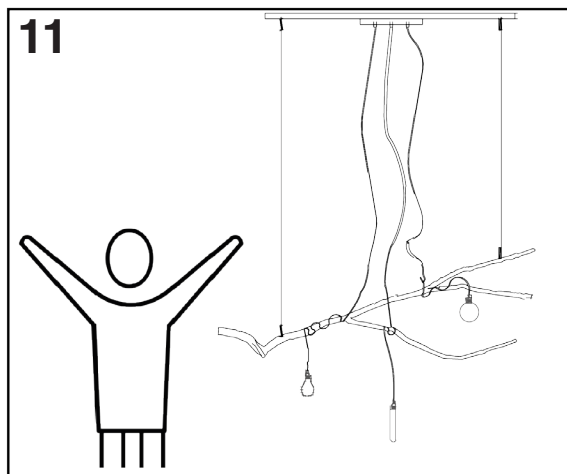
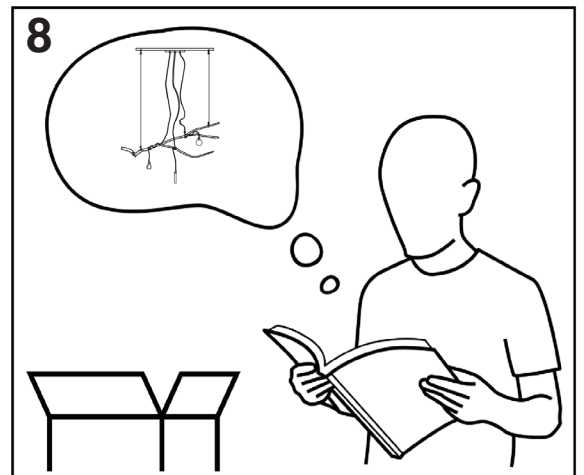
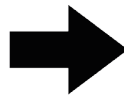
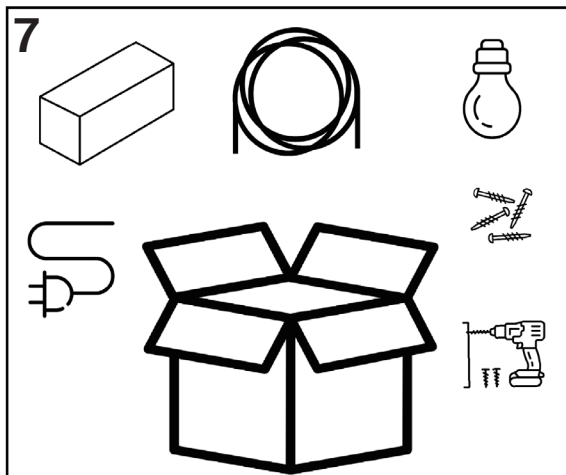
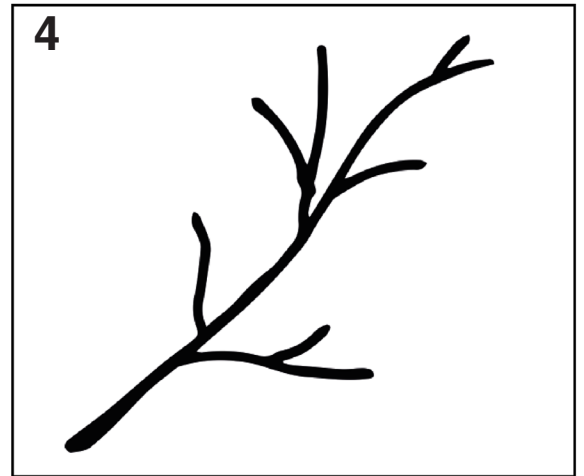
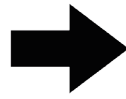
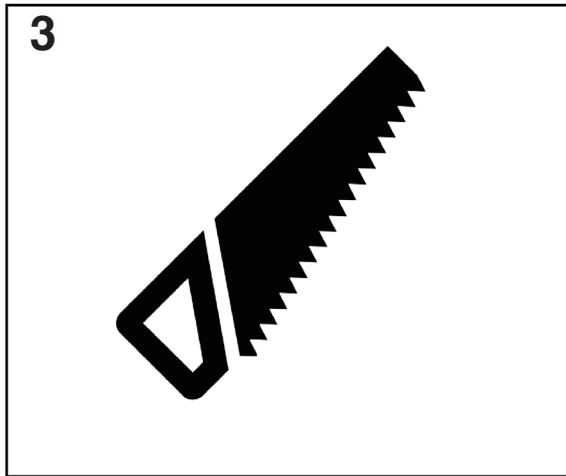


ject



Methodology





Concept

Started by choosing the experimental method

Suppose how can I make a piece of brushes related to nature

I went to the forest and was drawn to the tree branches

How does the sunset view overlap with tree branches?

It occurred to me how I could combine this scene with a piece of furniture

Decided to design a light because it represents sunlight

The shape is made of tree branches

And make a practical experience related to my experimental research method

Then I began to develop ideas and visualizations of what the structure

Drew several sketches and chose the final shape, which gave me a balance of shape with light

It can be made by hand and is light in weight

It is a unique piece. Everyone can create their unique piece. Emotional and performance element.

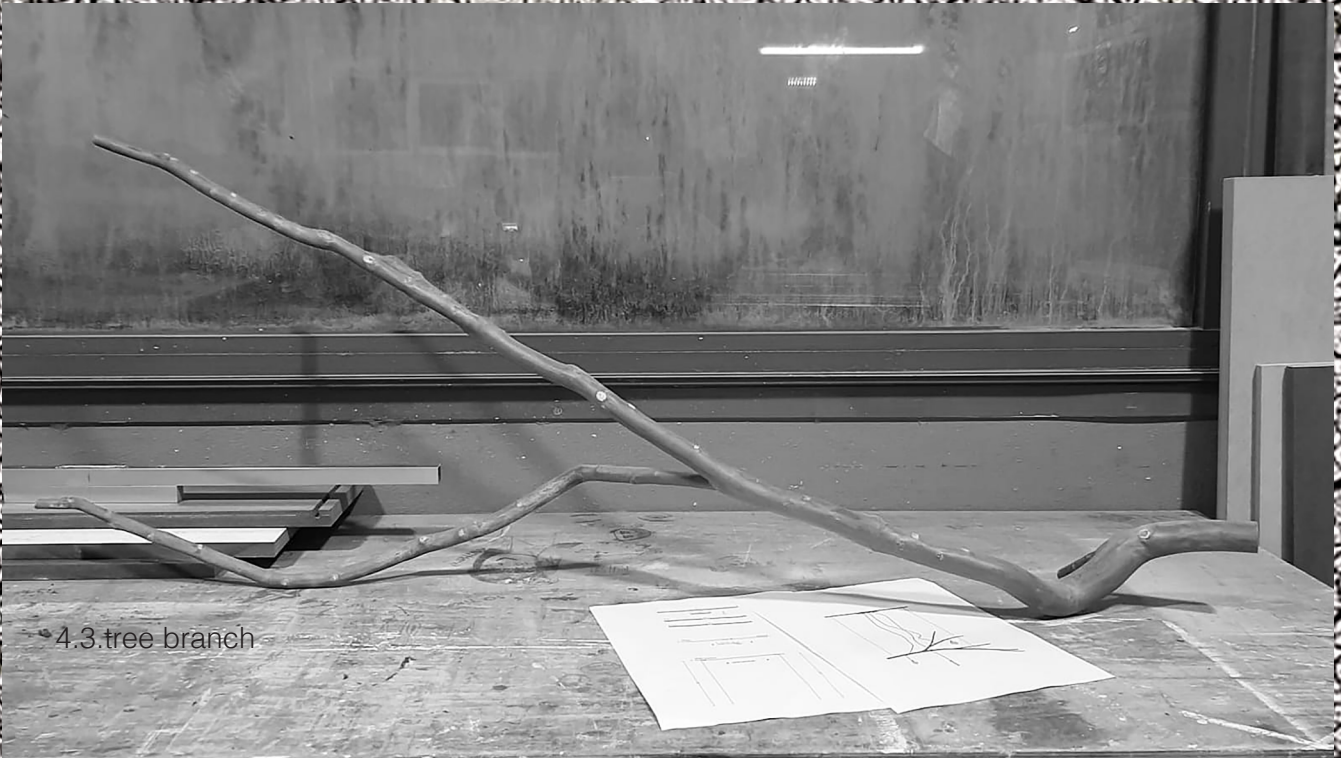


4.1.Sketch

Process



4.2.Cutting tools, saw



4.3.tree branch



4.4.installation tools

laboratory



4.5.materials used

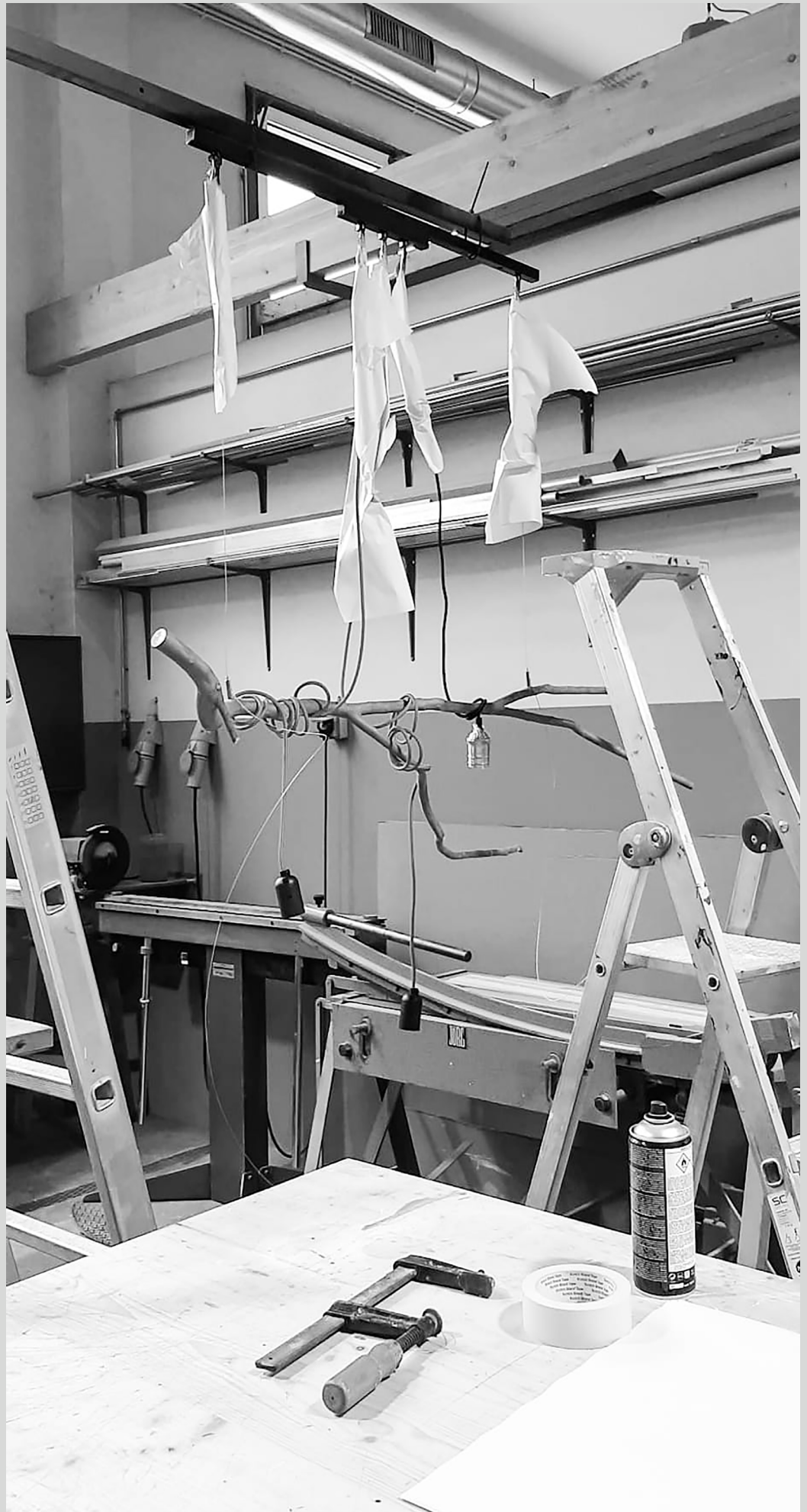


4.6.Explanation of how to install



4.7. Fitting the figure with the help of a carpenter

4.8.Spray the upper shape with the sprayer





Quercus | Suspension Lamp

The project Quercus, Furniture Series, aims to create a balance between global and local inspirations for the product.

The idea of the project is to create a sense of nature. It is the feeling of a person sitting under his tree in the forest. Sense of light and shadow.

Taking into account the design stage, the process of searching for materials, transportation, production, and finally manufacturing.

The idea of creating a lighting element inspired by the lines of nature, the luminous branch, associated with the feeling of place,

Through the sense of light and shadow. The goal is to consider how rich nature is in all its contents and appearances, and we must preserve it as a kind of sustainability.

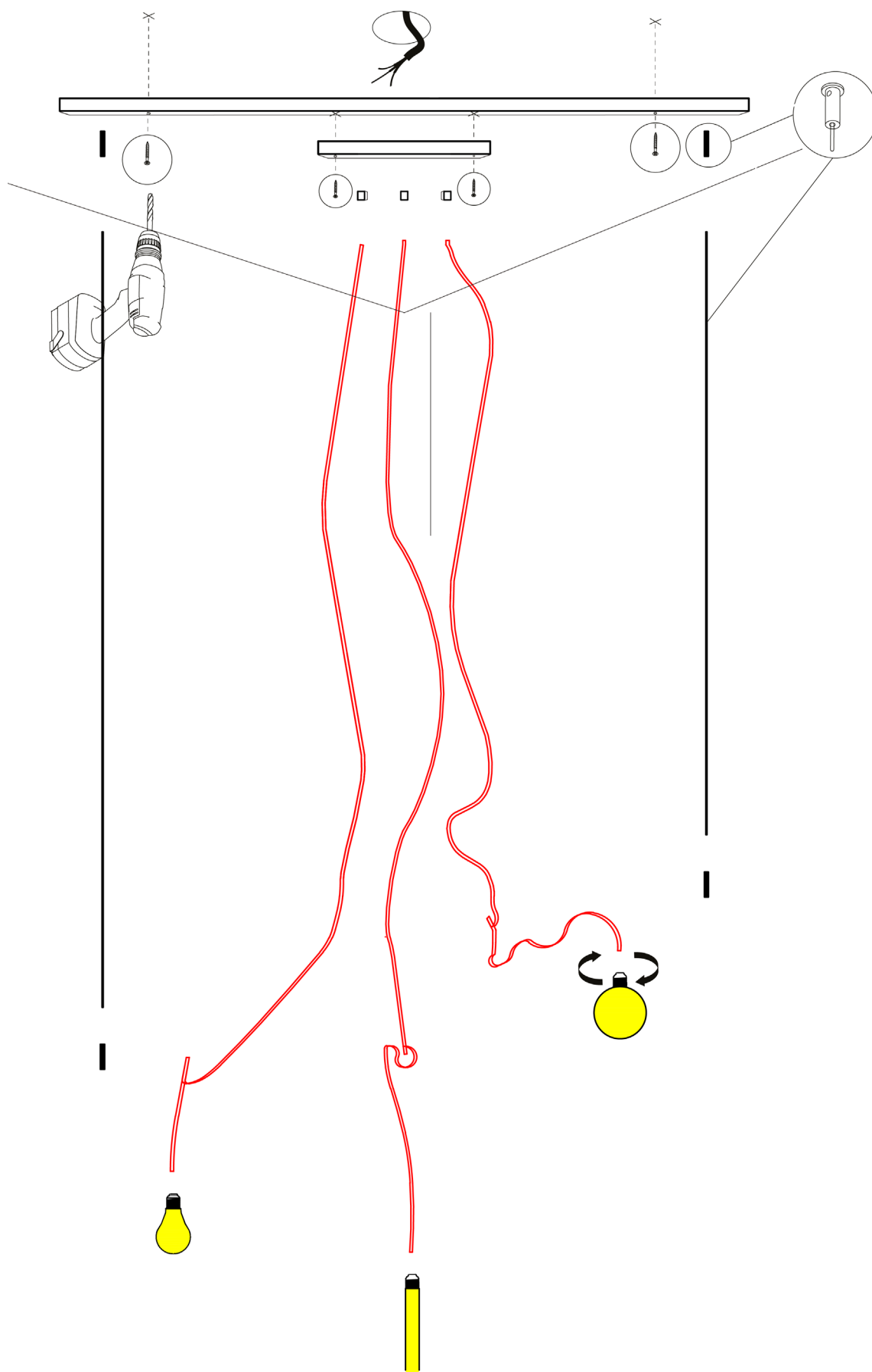
Quercus maintains functional intelligence, which can use the nature that the user finds in a particular location and choose it according to his needs and his links to the area.

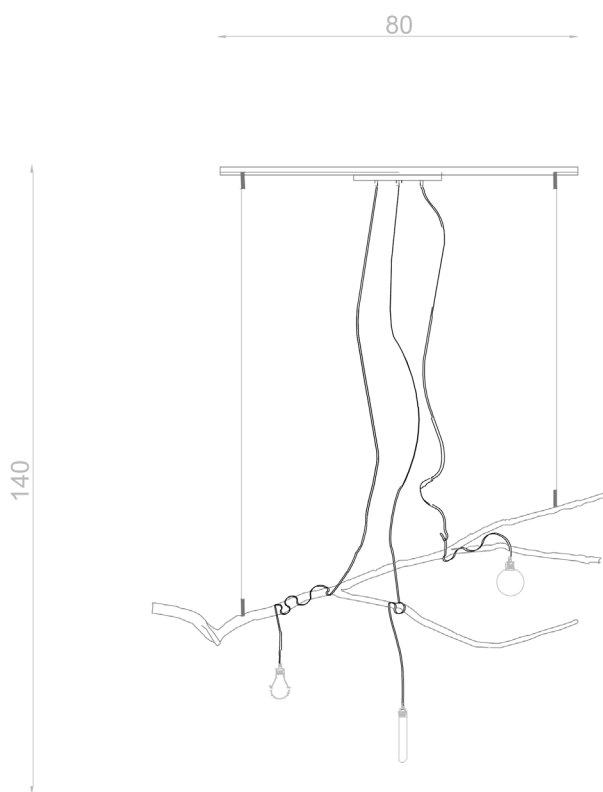
Performative object the user completes the final shape, the final product.

“Another exhibition group, “Between Art and Design”, puts the focus on the emerging phenomenon of design galleries, which in many cases are the principal and only customers of a growing number of designers. This growing relationship between art and design is driven by self-production which inevitably leads to unique pieces and an increasingly demanding market that can appreciate objects of high conceptual and narrative value. Designers such as Duccio Maria Gambi, Francesco Faccin, Roberto Sironi and Giacomo Moor.”

*Maria Milano
Milano, M, (2019). Frontiere.*

TECHNICAL DRAW

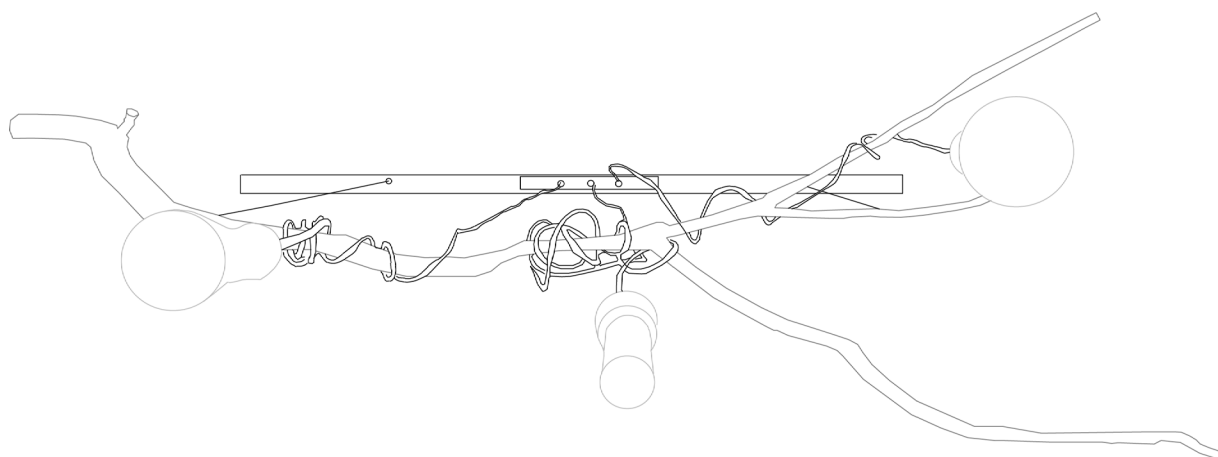




Front view

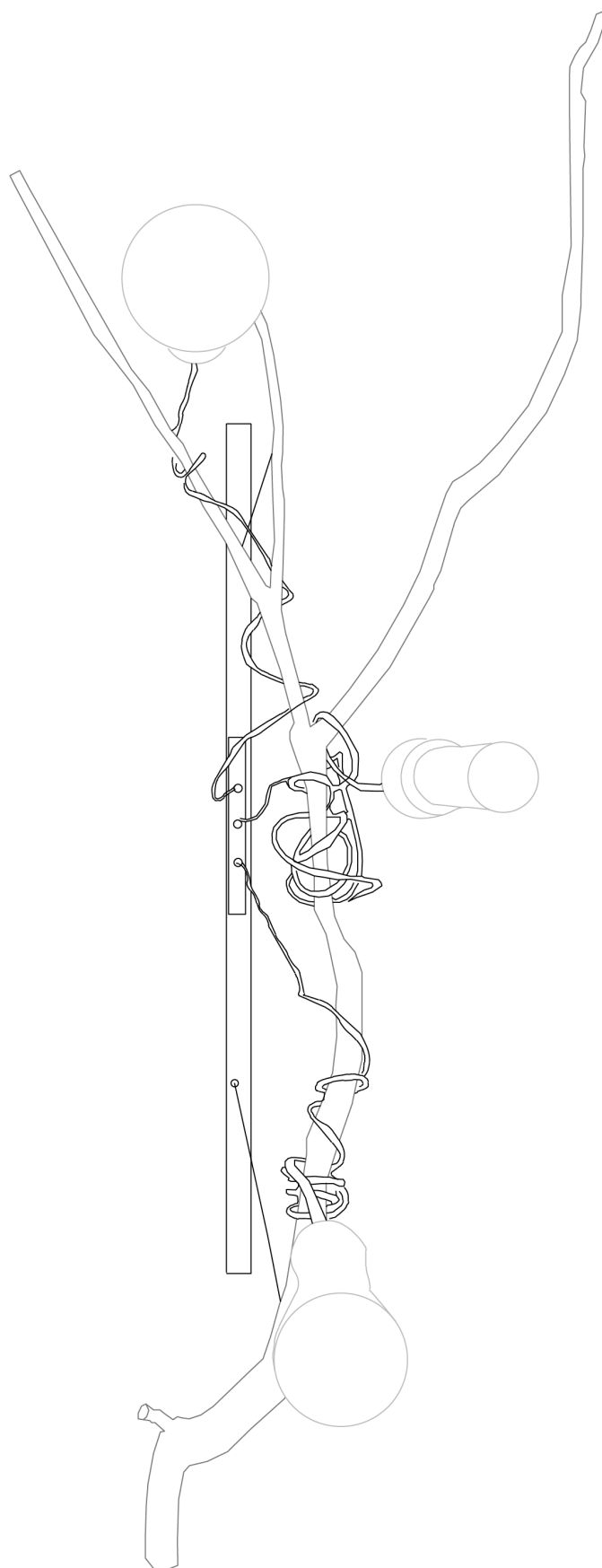


Side view

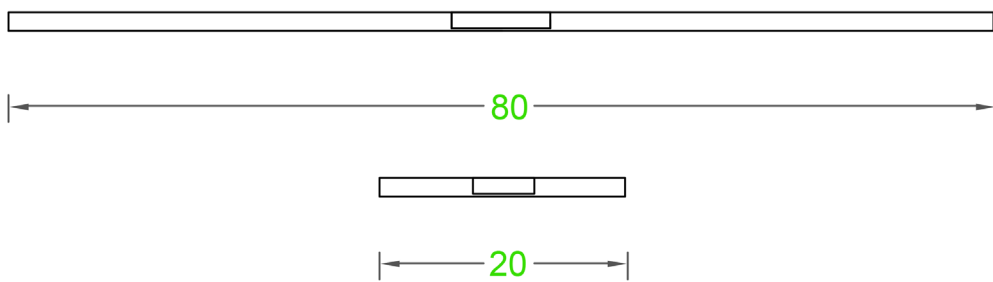


4.10.TECHNICAL DRAW

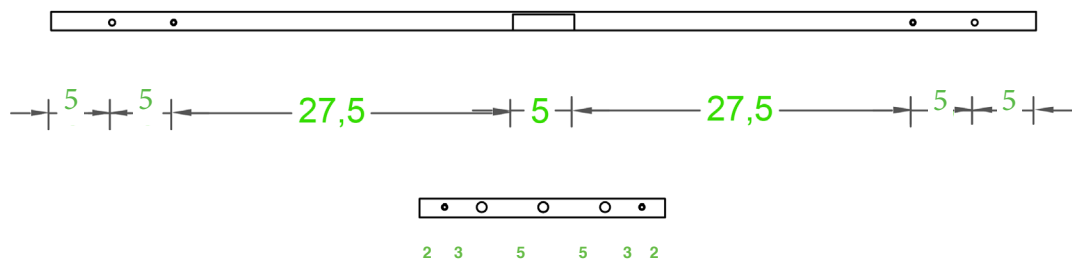
DRAWING



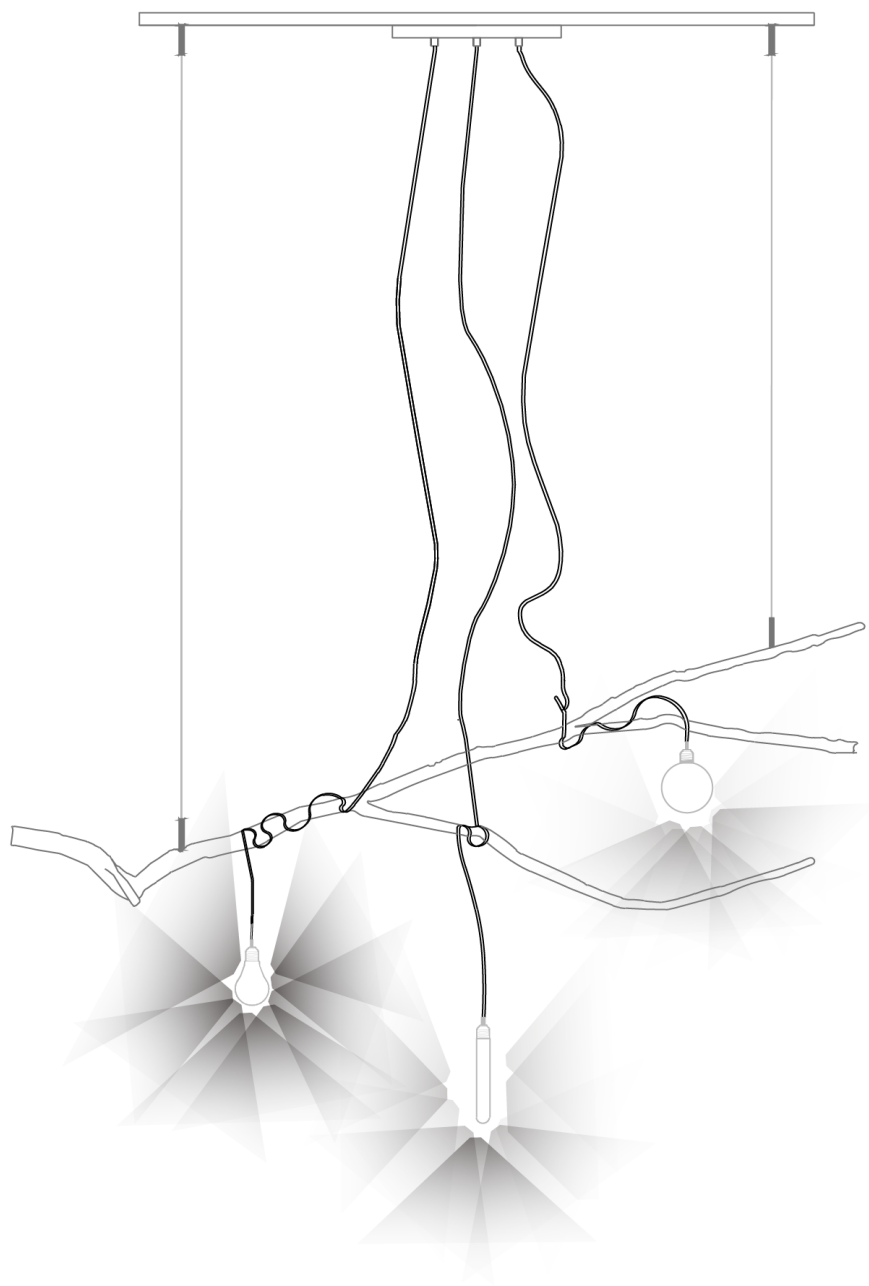
Top



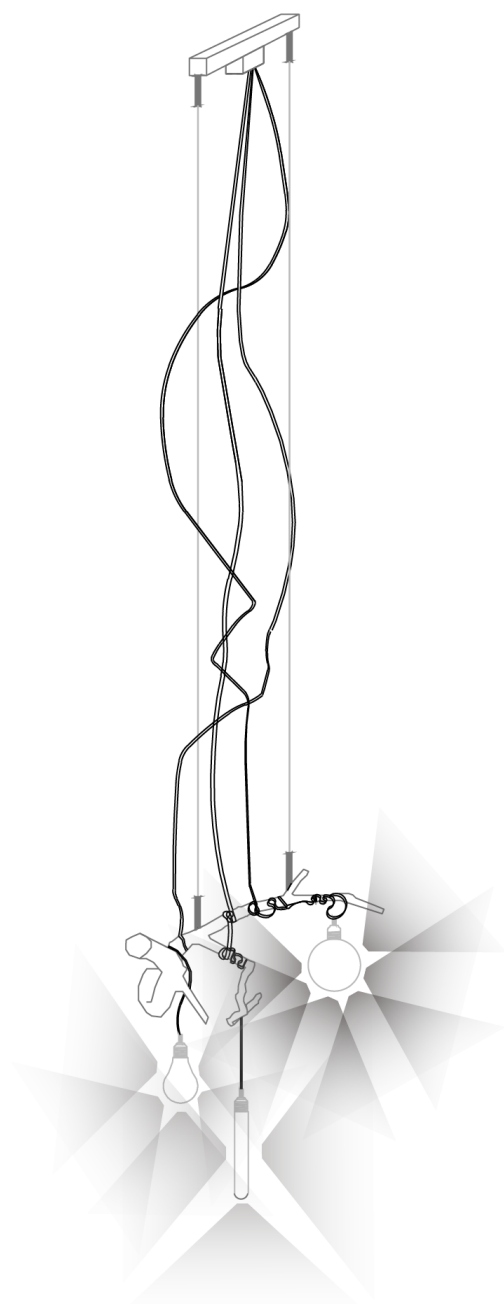
Down



LIGHT DIRECTION



Front view



4.11.LIGHT
DIRECTION

Side view

Used material / lighting type.

Aluminum rectangular tube x 2
80 x 2 cm
20 x 2 cm

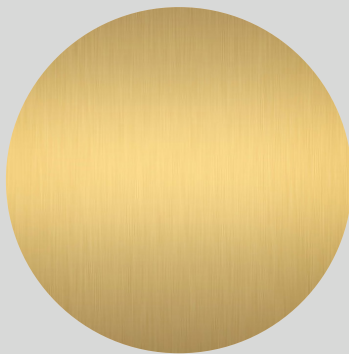
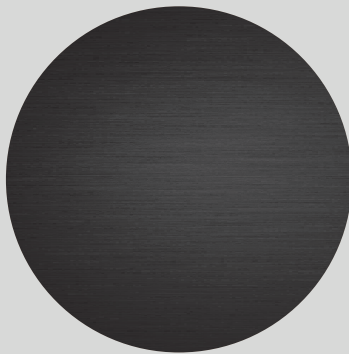
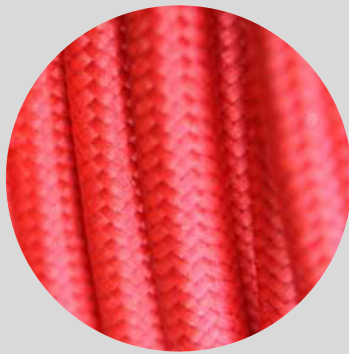
2 steel ropes 3 mm wide

4 screws

Cotton electrical ropes, red color, number 3
150 cm
200 cm
170 cm

3 bulbs E27 LED; Different shapes, including a circular oval tube.

Medium-sized natural tree branch.



4.12. Project materials.



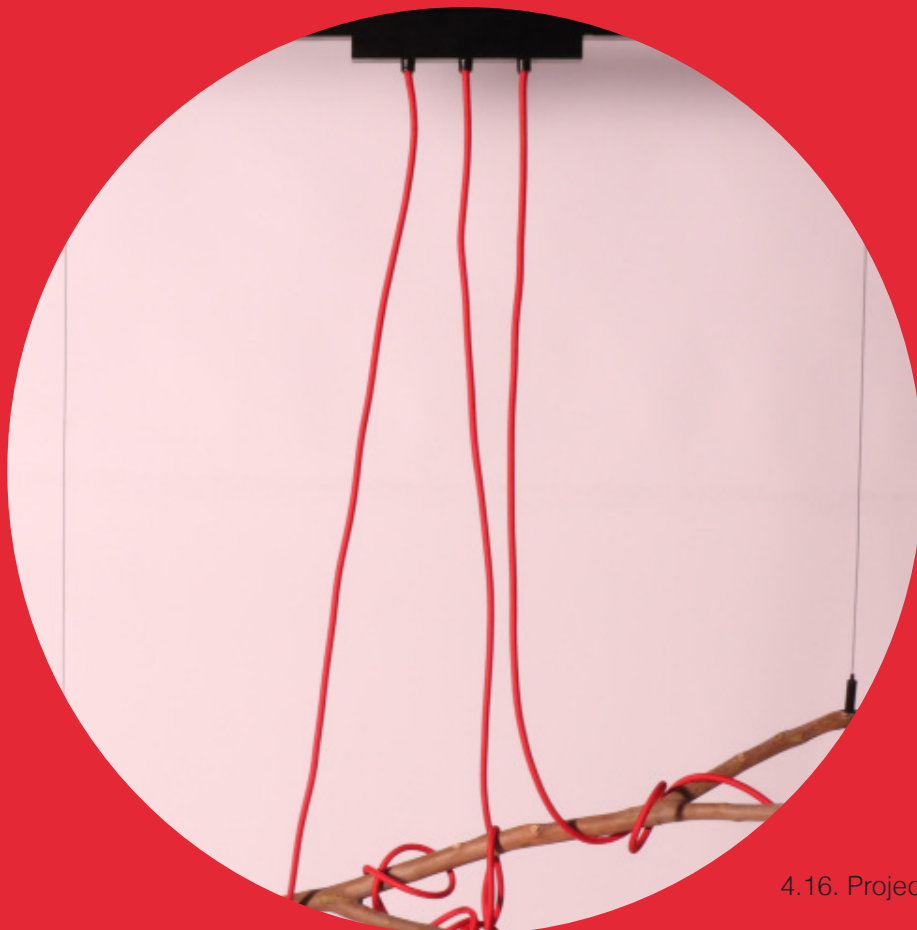
4.13. Project details



4.14. wood & Cotton electrical



4.15. lamp



4.16. Project details



4.17.Quercus project outside





4.18. The project with Nature







4.19.A shot of the project from below





4.20.A shot close to the project





4.21.The project is complete. With nature outside

5

Conclusion

The Ginger & Jagger company added to my design experience, and how to integrate nature lines in manufacturing furniture, interior, and household accessories.

Get to know some of the hypotheses of designers who have real experience with design.

Which encouraged the use of environmentally friendly materials?

Which prompted me to make my own design experience, inspired by nature lines.

A lighting project is designed to restore the balance between the world and the materials used by nature. The user element is a tree branch taken from an original tree in Portugal. Artificial light is linked.

We use them with internal and external lighting.

This experimental scientific research was a challenge to deepen nature and discover its properties.

I was happy with this experience and the result you got.

Producing a long-use product, because it took a long time created with the creation of the product

When making a piece by hand, it is not easy to throw it away

Because the user when making it, appreciate the importance of the relationship with the piece To get a unique piece.

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- 2.2. MERIDIANO | SIDEBORD
- 2.3. 2.3. Company trademarks are designed
- 2.4. Magnolia, Standing on top of a magnolia tree branch molded in brass casting
- 2.5. The materials used by the company
- 2.6. The materials used by the company
- 2.7. Shape template for factory part
- 2.8. Pour the copper liquid into the template
- 2.9. template shape after hand casting
- 2.10. Final piece shape after hand casting
- 2.11. Magnolia carfted by artisans, manually and carefully
- 2.12. Paste the copper pieces together by using custom machines
- 2.13. Carefully finish the copper pieces
- 2.14. The final product is made of wood and copper

- 3.1.1. Hôtel Bing en 1895 Paris.
- 3.1.2. Café Majestic, 1921, Rua de Santa Catarina, Porto. interface.
- 3.1.3. Café Majestic, 1921, Rua de Santa Catarina, Porto. iinside.
- 3.1.4. Barcelona in Catalonia, Spain. Stained glass skylight in Palace of Catalan Music
- 3.1.5. Art Nouveau Jewelry
- 3.1.6. Art Nouveau Jewelry
- 3.1.7. Andrea Branzi, Lampadaire Animali Domestici, 1985.

- 3.1.8. Andrea Branzi, Tree 5b, 2015, Carpenters Workshop Gallery.
- 3.1.9. Animali Domestici bench, 2008, Lacquered wood, birch..

3.1.10.Andrea Branzi,Domestic
Animals chair,Maker:
Galleria Clio Calvi Rudy
Volpi,Italy,2008,Lacquered wood,
and birch .

3.1.11.Andrea Branzi,Domestic
Animals chair,Maker:
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Volpi,Italy,2008,Lacquered wood,
and birch

3.3.1. Examples of materials:.
Wood, plastic, iron .

3.3.2. Examples of materials:
Glass, leather, marble

3.4.1. Details, leaf plant

3.4.2.Algues ,Ronan & Erwan
Bouroullec, 2004

3.4.3. Algues,Ronan & Erwan
Bouroullec

Country: United StatesLaunched:
2004

3.4.4. Algues,Ronan & Erwan
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Country: United StatesLaunched:
2004

3.4.5.Sketches for Vegetal chair

3.4.6.Model for Vegetal chair

3.4.7..StructureVegetal chair

3.4.8.Drawing Vegetal chair

3.4.9.Plastic modelVegetal chair

3.4.10.Vegetal Chair,2009,France
Ronan & Erwan Bouroullec

Design

3.4.11.Vegetal Chair,2009,France
Ronan & Erwan Bouroullec

Design

3.4.11.Magma Table
Lamp,2021,Portugal

Ginger and Jagger

3.4.13.TECHNICAL
DRAW,Magma Table

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3.4.14. AGUAHOJA.Neri Oxman
,Biocompatible pavilion. 2019.
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3.4.15. AGUAHOJA.Material.

3.4.16. Environmentally
responsive bio composites line

3.4.17. Manufacturing method in
the lab.

3.5.1. Beauty involves the use of

a spotlight, water, nozzles, wood,
a hose, and a pump

3.5.2 Rainbow Panorama,water
and light.

3.5.3. Appendiabiti A1,2009-2010
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3.5.4. Hanger 2016,Furniture,

3.5.5. PERIMETRI

BOTANICI,2017,

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3.5.6. PERIMETRI

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4.1.Sketch

4.2.Cutting tools, saw

4.3.tree branch

4.4.installation tools

4.5.materials used

4.6.Explanation of how to install

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4.8.Spray the upper shape with
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4.9.The final form of the project,
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4.10.TECHNICAL DRAW

4.11.LIGHT DIRECTION

4.12. Project materials.

4.13. Project details

4.14. wood & Cotton electrical

4.15. lamp

4.16. Project details

4.17.Quercus project outside

4.18. The project with Nature

4.19.A shot of the project from
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4.20.A shot close to the project

4.21.The project is complete.

With nature outside

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