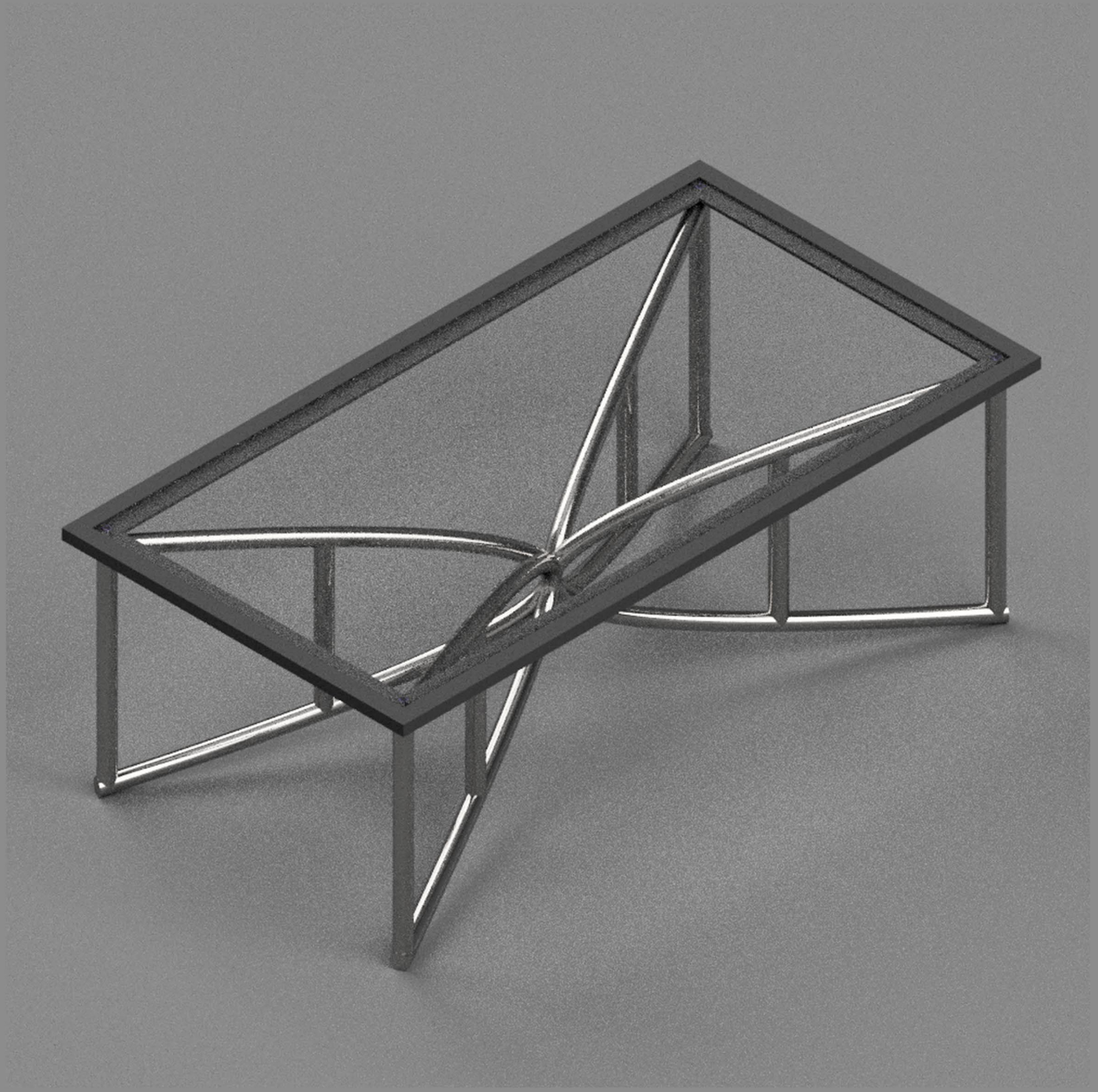
Consejo Table

Luca Belaunzaran-Consejo



Utilitarian

The utilitarian approach to furniture is absolute, cold and smooth. It considers furniture as nothing more than an aid for human tasks and necessities. It's designed with efficiency in mind and its aesthetic appeal lies within this efficient problem solving. As a result, the value of the object is placed nei ther in the object nor the user, but in the efficiency of the task. We can then conclude that this utilitarian approach focuses on the tasks. As the desire for efficiency drives the design process, other design considerations may be overlooked, which can lead to the object looking cold, dead, clinical, sharp and otherwise visually heavy. For a coherent space, the space itself has to be defined by the objects (and by extension in this case, its task) as social and aesthetic aspects are secondary during the design process.

Materialistic

The materialistic approach to furniture is delicate, intricate and soft. It places value on furniture itself, giving importance to its qualities and its mere existence. It’s design process will then focus on the ethos of the object rather than its context or to some extent, purpose. The aesthetic and appeal of the object will then lie within the object itself rather than the social context or the object’s task. This will be the case for other qualities of the object as well, meaning that the design process will be aimed more towards developing each quality than solving a particular problem. Typically, an object with a high value will be constructed from carefully chosen materials, with good craftsmanship and defined aesthetics. This makes furniture seem fragile, delicate, valuable and comforting. A coherent space is implied if the object is valuable enough due to its balanced and researched development.

Humanist

The humanist approach is warm, reliable and tangible. It considers furniture to be driven by the social space and not the other way around. As the name indicates, it considers furniture relative to humans and their interactions. It's designed with versatility in mind, to adapt to the quickly changing social space that defines them. The value of the furniture is then placed on the social processes it supports. This means that another factor affecting the object’s value will be the versatility, as the ability to adapt to the evolving social space will directly mean a higher frequency of use. Because as the social context defines the space through furniture, the space will be inherently coherent (or at least coherent enough) if the furniture serves a humanistic purpose.

Individualism and furniture

A pianist may need to accomodate a piano in their house in order to practice their craft.The piano will become a central piece to the space.

A family with children will most likely require rugs and lowlevel furniture in their living room, as this room is central to their pedagogic development

Someone who has a brewing hobby will probably have to dedicate a space to it, as it implies storage and special furniture needs.

A person that works from home will need to accomodate his home office, with furniture such a a desk, a cabinet, a chair, etc.

A huge part of choosing furniture boils down to socioeconomic factors. An average person have its options limited by these factors, effectively reducing the range of available furniture.

Although the range of acquirable furniture is determined by socioeconomic factors, furniture is a necessity and not a commodity. The contemporary human lifestyle is reliant upon furniture. Furniture supports each individual's life. Every person depends on furniture to be able to support his particular needs. These needs will be completely unique and depend on the individual's ethos. However, it is difficult to consider furniture as relative to a particular owner due to the social aspect of furniture. It is then better to consider furniture with respect to the space it occupies and the roles it fulfills. A house with many children may require a separate room to serve as a studio or a work room and many tall shelves around the residence to clearly separate the adult world from the child's world. A house with only a couple inhabiting it may have a dining table to eat together and invite people, while the house of a single inhabitant may not have a table at all. A designer may need a studio in his house while a hobbyist may need a furnished garage. An academic may need to cover up his walls in bookshelves while a brewer might need space to store his beer while it ferments. A disabled person might need ramps in his house while a religious person might need a dedicated space to pray. The necessary furniture for any given space, whether it is a house, an office, a library, a restaurant or a mall, will vary depending on the people occupying the space and the tasks that are performed in the space.

We can conclude that even though the furniture that a person may pick will be influenced by their socioeconomic status, it will also be a part of a spacial need unique to that person. This spacial need may not only be determined by that individual, but by the other inhabitants of his house. We can then make the conclusion that the social nature of the space will determine its spacial needs.

Bourbon dynasty

19th century Spain

Weimar republic

Soviet Union

Sociopolitics of furniture

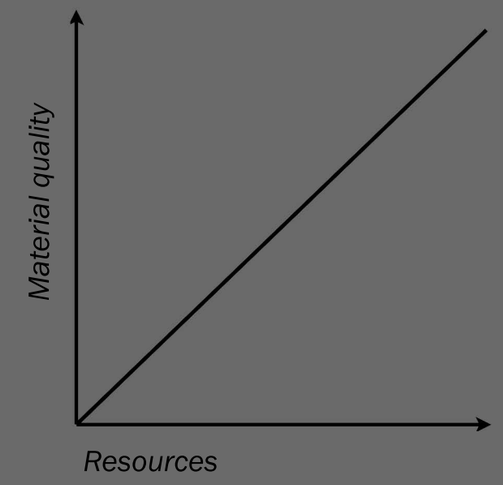
We have already considered the individualistic nature of a space and its furniture. However, it is important to discuss furniture against it's historical context. In general, we can say that the sociopolitical factors will skew the furniture approach towards one of the three aforementioned proaches.

One example of this is the Soviet Union, wheree the approach to furniture would have been heavily skewed towards the utilitarian view. In a context where equality was at the core of the social ethos, there was no place for any luxuries. Furniture as anything other than a mere tool would have implied luxury. In this way, the core values of the social space drive the designof the furniture, as evidenced by the sober interior design of the era. Still however, this context will evolve, and with it, so will the social ethos. This means that, there will be a in approach that will be parallel to this social evolution. Prior to the stalinist era, when art and design were not only still part of the social ethos but also an inherent product of the revolution, there was a lot more space for a materialist approach.

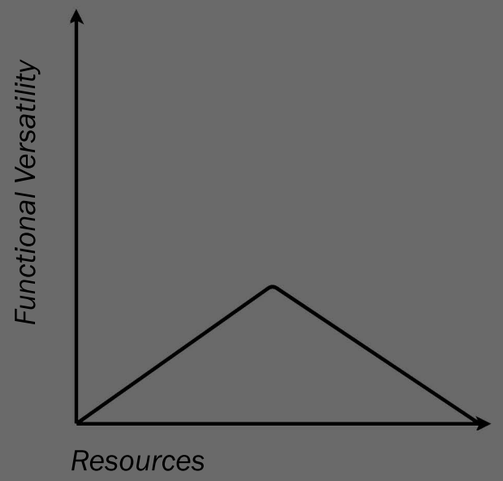
Common attributes

As discussed previously, the nature of a space will be defined by its social context. Due to this, a virtually infinite range of spaces will exist within any defined range, as these social contexts will be unique and constantly changing for each space. A designer needs to identify the common attributes or aspects of the needs across the defined range of potential users. In the specific case of furniture, this would mean analysing the furniture needs across the defined range of spaces and identifying the common attributes present.

In the context of our current context, the biggest factor that changes across different spaces is the socioeconomic context of the space. This has to do with the social status and resources that the space will imply.. We then need to look at the common attributes of furniture needs across spaces with varying resources. We can split these attributes across different object quality. In this case, I will use materials, functional versatility and aesthetics.



In terms of material, the cost and quality of materials used by the furniture of a specific space will be positively proportional to its resources. More expensive materials, such as ceramics and rare wood will be found mostly in spaces with wealtier contexts, while cheaper materials like plastic, MDF or plywood will be likely found in spaces with less economic resources. However, there are some specific materials that will be common across a significant part of the socioeconomic spectrum. These materials are solid metal (not sheeting), wood (with a finish) and to a reduced extent, MDF(with a hardshell).



Functional versatility will generally also be proportional to the cost of the object. This should mean that spaces with larger economic resources will tend to have more functionally versatile furniture. However, spaces at the higher end of the spectrum will likely have dedicated furniture for each task, as they have fewer economic restraints and will be able to afford the different objects. This leaves us with a symmetrical distribution across the spectrum. We can then assume that a designer that wants to make a functionaly versatile product suitable for the widest possible range of households will implement functional versatility until it has a significant impact on the cost or the other qualities of the object.

In the current times, aesthetics is not as dependent of socioeconomic status due to the introduction of mass produced furniture. However, it is true that spaces in the lower end of the socioeconomic spectrum will tend to have a more inconsistent and incoherent aesthetic. This is because their economic resources limit which furnishings are available, so aesthetic is not a priority. On the other side of the spectrum, spaces with larger economic resources will probably tend to specific aesthetics, whether it the form of colour, shape, materials, silhouette, etc. A good compromise then, is to design a neutral looking object, but with a very defined shape and silhouette. This will allow it to fit more coherently into any space, while still drawing attention to it.

Functional versatility

As the name implies, functional versatility refers to the function (or task) of an object. A functionally versatile object will be able to fulfill a range of functions or tasks. A sofa-bed for example, is a functionally versatile as it can shift its purpose according to need. In this way, versatility relates to the range of functions that the specific object can fulfill. However, this range of functions is not the only factor that affects an object's versatility. The fluidity between these functions will also have a big role. A sofa-bed that is a hassle to switch from bed to sofa will not be a very versatile object. This is because the value that versatility adds to an object is the ability to fulfill an existing need without having to acquire an additional object for that specific task. In this way, the ease with which the object shifts its purpose will have a direct impact on its versatility. This is especially the case with functional versatility as the utilitarian approach is driven by efficiency. If efficiency could be quantified, then we would find that an object that can't easily switch between functions will be significantly inefficient. This is because switching between functions is an inherent function of a versatile object, and therefore an inefficiency in switching between tasks will render the object inefficient. This all means that the utilitarian value placed on the object will also be poor.

Social versatility

Social versatility refers to the role of furniture within a social space. The social context of a space is continuously changing. It's inhabitants will get older over time, growing and reducing in number while occupying the space. During this slow evolution of the social space, the momentary social space of the house will also be under constant change. The space may be used for a party, or a guest will have to stay the night, or maybe even the inhabitants will have dinner night every saturday. These changes could be occasional changes or routine changes,but in either case, the specific momentaneous social nature of a space is always changing. This is supported by furniture. It is in this context that we can define the social versatility of an object as the ability to support its social context as it changes by altering the physical space to aid the social processes present. This means that a versatile object will be able to adapt to a wide range of possible social contexts while a non-versatile object will be specific to a narrow selection of social spaces. Social versatility is a vague concept and it is difficult to describe tangentially. However, It is possible to give examples of socially versatile furniture. Furniture that is small and easily movable can be quickly reorganized, therefore making it socially versatile. Functionally versatile objects will typically also be socially versatile as their function can shift according to the social need.

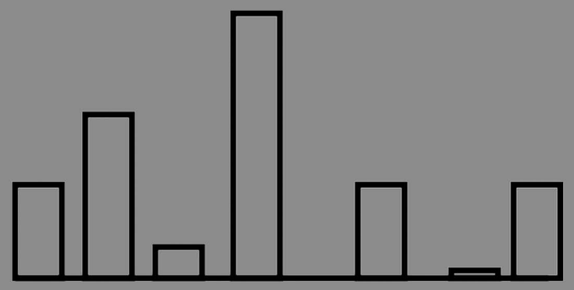
Versatility and limits

Counterproductive versatility has to do with a reduction in the value of an object caused by an excessive focus on versatility during the design process.

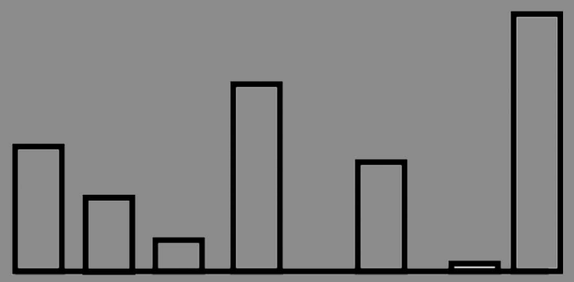
With the utilitarian approach, we put value in the efficiency of the object's task. In the context of counterproductive versatility, this means that the implementation of versatility in the object comprises the efficiency of the object's tasks. Counterproductive versatility will then mean that forcing a wider range of uses for a designed product will reduce the efficiency of these tasks. This is because each task requires a specific set of qualities from an object, and , when overlapped, these sets will reduce the objects qualities to the lowest common denominator. This effect is then amplified when the sets differ significantly from each other. Therefore, designing a versatile object for a range of similar tasks will decrease the object's value much less than a versatile object designed for a range of dissimilar tasks. This is because an object made for a range of similar tasks will be more efficient at each task than an object made for a range of dissimilar tasks. Sometimes, however, these sets will not overlap at all and therefore, versatility can be implemented in an object without any loss of value.

The materialistic approach considers a range of physical and social properties of the object, and therefore, both functional and social versatility can be considered. However, since this approach considers these attributes alongside all the other qualities of the object, a balance between them must be reached. In this context, counter-productive versatility will mean that the implementation of either functional or social versatility in a design will compromise other qualities to a degree where the overall value of the object is decreased.

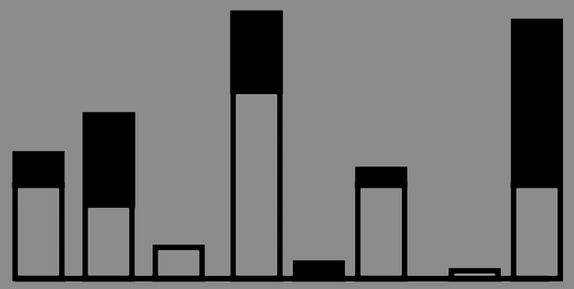
The humanitarian approach places value on the social space that the furniture of a room supports. This social space is composed of smaller social processes, each supported by a range of different objects. If a particular object was made versatile enough so that it interferes, slows, or otherwise prevents a social process, then the object will lose value. This relates to the utilitarian approach, as the efficiency of the social processes relies, to some degree, on the object.



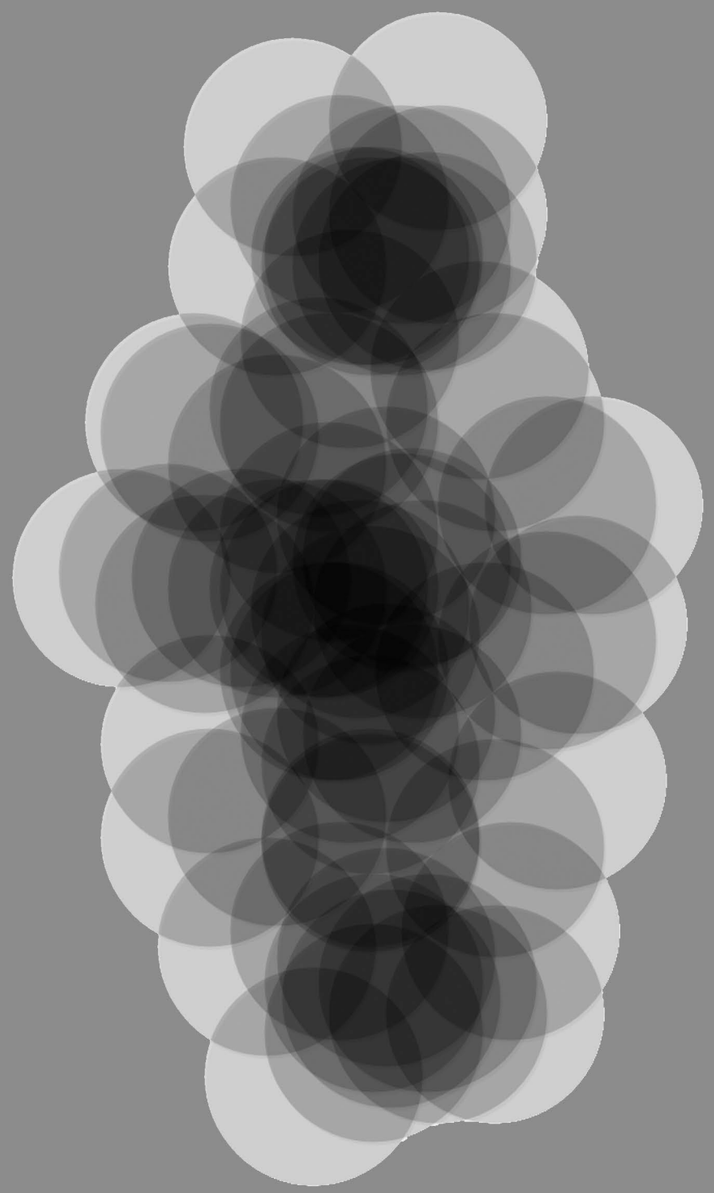
Qualities of an object that can catty out function 1



Qualities of an object that can carry out function 2



Qualities of an object that can carry out functions 1 and 2



Relative necessity

We have previously discussed the role of individuality in furniture, and how every space will have specific furniture requirement that accommodate its occupants. However, even though these should unique, most spaces will have similar base requirements. These are basic furniture items that are common to every space, and they correspond to a particular need. Generally, a space will have a place to sit, a place to eat/work and a place to store other objects. This means that even though each space has its own specific needs, some of those pieces (and needs) will be constant.

This relates to versatility, as these common needs are often covered by dedicated non-versatile objects. Since the need for these objects is constant, then these furnishings will be mostly permanent within the space. Having a versatile object that can fit some of these common needs is then pointless, because shifting the purpose of the object away from the permanent need will create a significant hole. An extreme example of this would be a table that could shift into a chair. If you shift it into a table, then you are no longer able to sit down, while if you turn it into a chair, you won't be able to have a work surface. It is also likely that it would be cheaper to buy a table and a chair than the shapeshifting object. Using this example, we can identify four practical problems with versatility. The first problem is that one function of the object is the fulfillment of such a common necessity, that it is unlikely that someone would choose the versatile solution over the basic object. The second problem is that because of this common necessity of one of the object's functions, it is likely not viable to shift the object into something else, as the absence of that function is considerably more important than any other. The third problem is that two functions of the object are often used together (chair and table), and shifting to either of the functions would deny this common use of the function. The fourth problem is that it is economically absurd to justify this versatile object over basic versions of each function, especially considering how necessary these are. In this way, a designer must carefully rationalize the versatility of an object to make sure that its a viable option for the target audience.

Furniture life cycle

Furniture, like any other product, has a life cycle, with a distinct birth and death to a specific piece. Because the material itself can be reused, we cannot say that the piece's death will happen upon final disposal. A piece is born once the object's physical properties can support that task for which it is designed, and its death will then be when the objects physical nature is no longer able to support the tasks for which it was designed. This means that there are many different possible birth and death scenarios for any specific object. An object can be made by an individual in his garage, by a worker in a factory line, or by a CNC machine, for example.

Life cycle is an important concept to keep in mind when designing furniture, specially when sustainability is an important focus point of the design. A designer should consider the path that the specific piece will take before functional death, this may include changing hands a number of times, long term storage, refurbishment, and disposal. A design process that considers this life cycle will then be able to adapt its product to flow through this cycle in a smoother way. It implies optimising the object for a second-hand user, a repair, storage, disposal, and other important possible events. As a designer, it might be tempting to ignore this aspect of an object, as it won't significantly help the sales of your product, especially in the short term. However, the life of an object beyond its first user will likely be the majority of the furniture's life cycle, so attention paid to this concept will make the product, which should be incentive enough, without considering the ethical sustainability issues.

Sustainability of product vs need

Sustainability is the quality of a process that allows it to be carried out without having an impact on the future ability to perform this same process. Typically, this is used in the context of environmental damage, where certain unsustainable processes damage the natural balance of the earth, which will eventually cause disaster. It is in this context that the sustainability of a particular furnishing relates to the impact that its life cycle has on the environment, from its manufacture to its ultimate disposal. In this way, an object can be designed to be more or less sustainable according to things like its physical properties and manufacturing process. However, there is a distinction between a sustainable product and a sustainable need.

Product sustainability

A sustainable product is one that has little to no impact on the environment throughout its life cycle. This is an aspect that is developed through the tangible qualities of the object and through the manufacturing of said object. An object that is sustainable will likely be made from an ethically sourced, biodegradable material that can be obtained and disposed of without any significant impact on the environment. This same material should be durable and reliable enough for the object to last through its life cycle, elongating it. Similarly, the object's shape and function should be rationalised to maximise the object's durability. In some cases, developing for sustainability will conflict with developing the durability of the product. However both of these aspects contribute to the overall sustainability of the product, so they must be balanced together to achieve an optimum balance. It must be said, however, that durability, as it relates to sustainability, is a matter of sustainability of need, as opposed to sustainability of product. This is because increasing the lifespan of an object will mean that a particular need will be covered within the space.

Need sustainability

Sustainability of need has to do with the specific requirements of a space. These requirements depend on the social context and will mean that a set of furniture-related needs will exist. Each of these needs will imply that select functions and processes will require one or more objects to carry them out. Each of these objects will have an environmental impact, no matter how small. In this way, the needs of a space will have a sustainability impact themselves. This impact can be reduced in two ways; by reducing the needs of a space, or by designing objects that can fulfill more than a single need. Either of these measures will reduce the environmental impact of furnishing a space. In this way, we can say that Sustainability of need is an aspect of a design that is heavily dependant on durability and versatility. Keeping as many needs covered for as long as possible with as little objects as reasonable. This however, will also most likely conflict with other functional aspects of the individual object and its social and physical space, so they have to be considered too.

Luca E. Belaunzaran Consejo

2019 03DVC Course Project
Auckland, New Zealand
Green Bay High School
Multifunctional Furniture

Multifunctional Furniture

Objective: Develop a space efficient furniture solution for the modern household that can easily and intuitively shift its purpose as to needed.

Method: Preliminary research should focus on:

a. Furniture types, their structural composition. aesthetic signature, price and quality range.
b. Social purposes of furniture.
c. Furniture in the liberal era and the role of furniture in its range of households.
d. Individualism in furniture
e. Relative necessity of furniture types
f. Life cycle of furniture
g. Final destination of furniture
h. Raw materials
i. Sustainability of product vs sustainability of need.
j. Limits of versatility and counter-productive versatility
k. Functional versatility vs social versatility

Design:

Focus:

a. Versatility
b. Size
c. Cost
d. Material
e. Ultimate Disposal
f. Manufacture
g. Social Implications
h. Aesthetic Signature
i. Repurposing of raw material.

Requirements:

a. The purpose-shifting quality of the product should be developed as far as functionality and usability allow. It should not compromise the ease and convenience of the product.

Schedule: 7 Months (November 2019), Monthly reporting required.

Client Interview

Who is the target audience for this product?

There is no target audience, this product should accommodate as many different spaces as possible.

What role will the product have within it's space?

The product should draw enough attention so that it is noticed and felt within its space. However, it should not draw so much attention that the product becomes a constant presence within the space. The product should silently support the social context of the space without interfering in it. That being said, this product should be a central product within the space, in the functional, social and aesthetic ambits.

How much of a visual impact do you want the product to have?

As I just stated, the object should be important enough so that it is felt, but not overbearing so that it interferes with the space. I would like the object to then have a visually unique identity, but I also want it to blend into the space.

Do you want your product to have more than one function?

Not necessarily. It depends on the actual designs, for example, a basic piece of furniture such as a table or a chair should only have one function. As long as the product itself is versatile, the amount of functions does not matter.

What are the size requirements for this object?

The object should be designed with an average human in mind (170cm tall), but also considering use by children. The object should be a common size so that it can easily swap out other similar products.

What are the cost parameters for this object?

Cost considerations will be discussed after the initial concepts are presented to me

What materials do you envision for this object?

I would like the object to be made out of metal, finished wood or hard-shell MDF.

How will this object be disposed of?

That is up to you to design, however, the object should be able to be taken apart into it's raw materials easily for recycling purposes. This means that a reduced number of materials should be used, and the construction of the object should be such so that these materials can be easily separated.

Client Interview

How will this object be transported?

That is up to you to design, however, the object should be able to be moved by a single person and should be able to be carried through stairs or elevators into apartments.

How will this object be stored?

That is up to you to design, however, the object should be optimised to wither minimise its volume, or maximise the volume of other objects that can be stored within or around it.

How important is the sustainability of the product?

It should be a secondary focus of the design process. Not a priority, but still, you should make sure that the object can easily turn back into raw materials, that its manufacture is ethical, and that the product itself does not have an impact on the environment.

How will this object be manufactured?

This object should be optimised to be mass produced..

What role will the product have within it’s social space?

I want this product to silently support the social nature of a space, while being able to be moved around, and shift its function to continue to support it as this nature changes.
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How important is the aesthetic aspect of this product to you?

Aesthetics should be a primary focus. The object should be defined enough so that it is unique and memorable, but without being obnoxious. This is the case so that it is able to fit into the widest possible range of spaces.

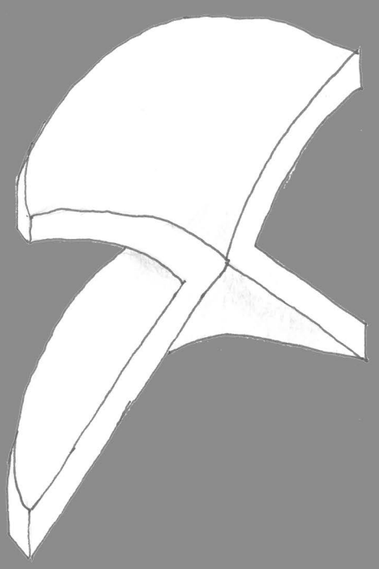
How important is durability for this product?

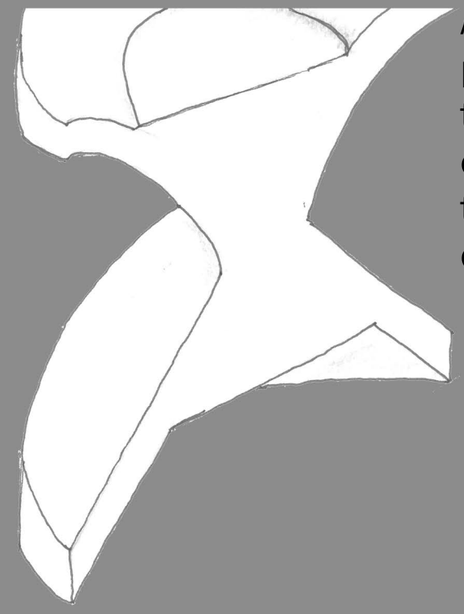
Durability is a primary concern, second only to aesthetics. This product should be able to have a long life cycle, changing times a number of occasions. It should be optimised not only to last long, but to last through changing environments.

How important is reliability for this product?

Reliability, like durability, is a primary concern. This product should be able to fulfill its intended functions under any circumstances, and it should be able to withstand the mistreatment of the environment.

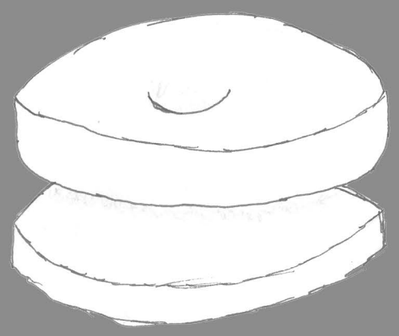
Quality	Attribute	Specifications	Limits
Versatility	The object can fulfill multiple needs, can easily be moved around and replaced, or it can adapt itself to suit the user.	N/A	The versatility should be developed until it affects the manufacture, cost or any of the other object's quality.
Size	The object should be a common size and should suit an average person as well as child use.	Suitable for average person (170cm tall) and children. Feasable to be carried by a single person. Fit through elevator/stairs.	N/A
Cost	The object should be affordable.	N/A	N/A
Material	The object should be made with high quality, cheap material.	Material should be either stainless steel (or equivalent), finished wood (pine) or hard-shelled MDF.	N/A
Construction	The product should mass produced. It should be assembled in such a way that allows for the quick separation of materials.	The product should be able to be mass produced, and it should be able to separate it's materials easily	N/A
Durability	This product needs to have a long life cycle.	The object should easily withstand decades of use in a variety of changing environments.	N/A
Reliability	The product should be able to work under any circumstances.	N/A	N/A
Aesthetics	The product should have an unique signature, its presence should be central to a space. It should not become obnoxious.	N/A	Aesthetics has the priority over the rest of the qualities, however, a balance is still a goal.
Shape	The object should have a clean, defined, unique and memorable silhouette. it should also convey the purpose of the product.	The silhouette of the product should be clean, defined, unique and memorable.	As far as aesthetics and function allow.
Sustainability	The object should be ethically manufactured. It should be able to tear down into its materials easily for recycling.	Ethically manufactured, can be separated into materials easily.	This is secondary, so it should not interfere with any other quality.



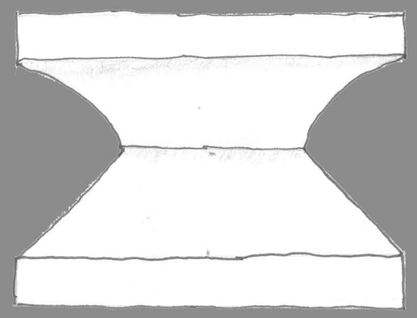


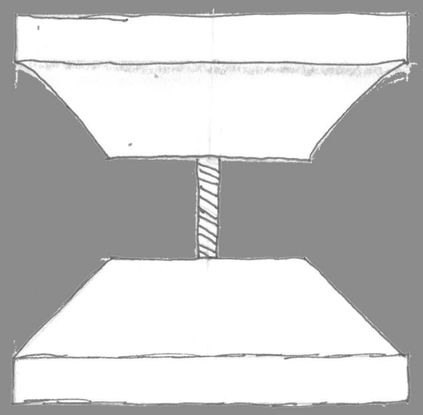
An object revolved tangentialy from a circular profile could be used as a stool. Exaggerating this profile would yield two distinct seat surfaces that could be flipped over to use. One of these seats would have a backrest, while the other would be a stool.

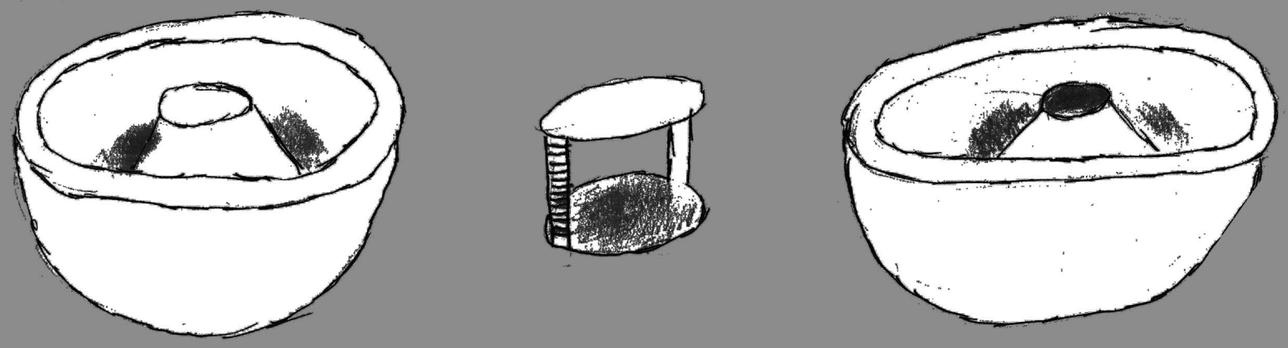
The object could be slipt into a lower and an upper half which could be raised using a screw mechanism. This could be used to adjust the height of the stool and each of the halves could be used as boxes.



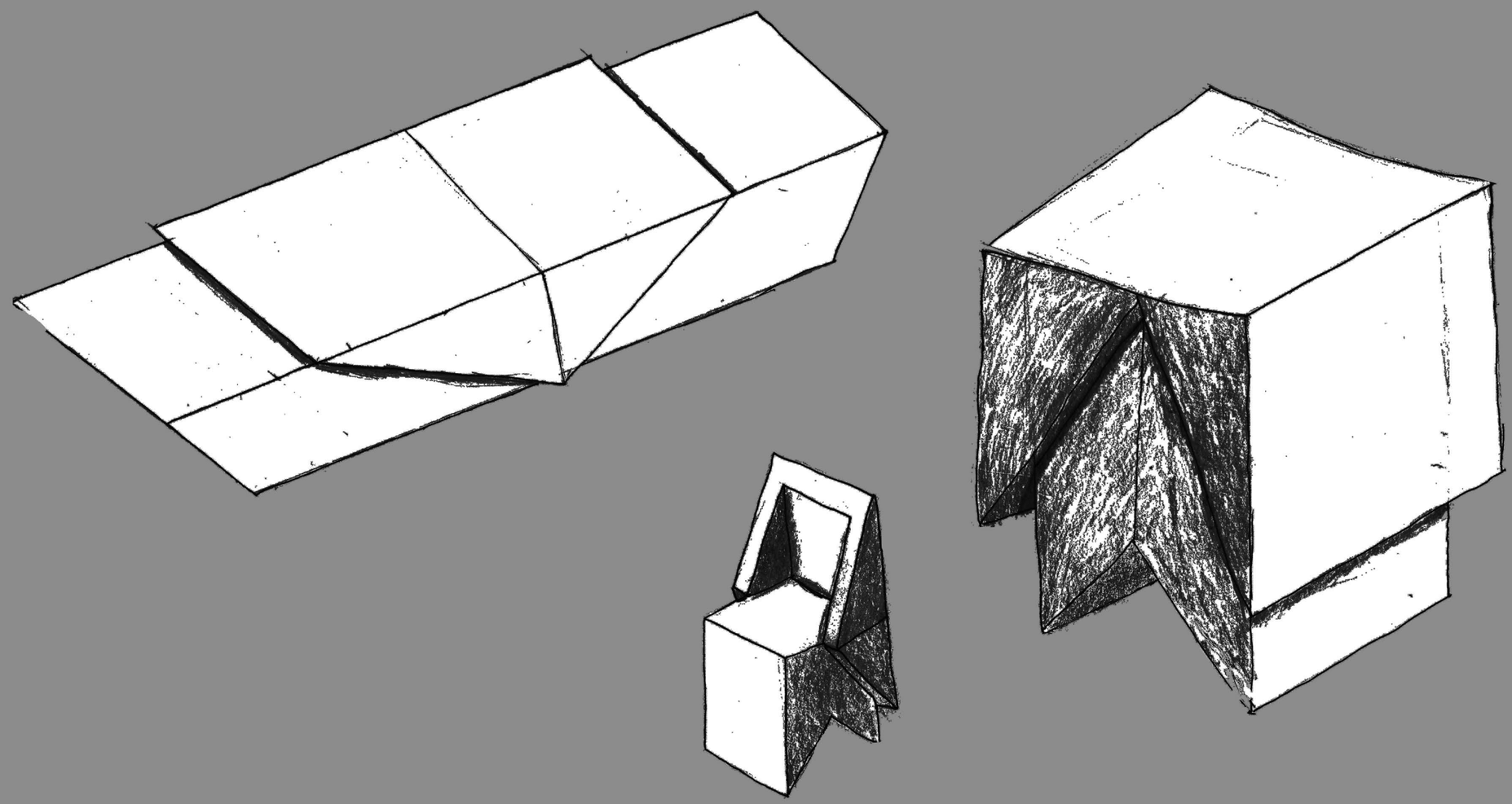
Revolving the same profile profile around a different axis can yield another stool-like object.





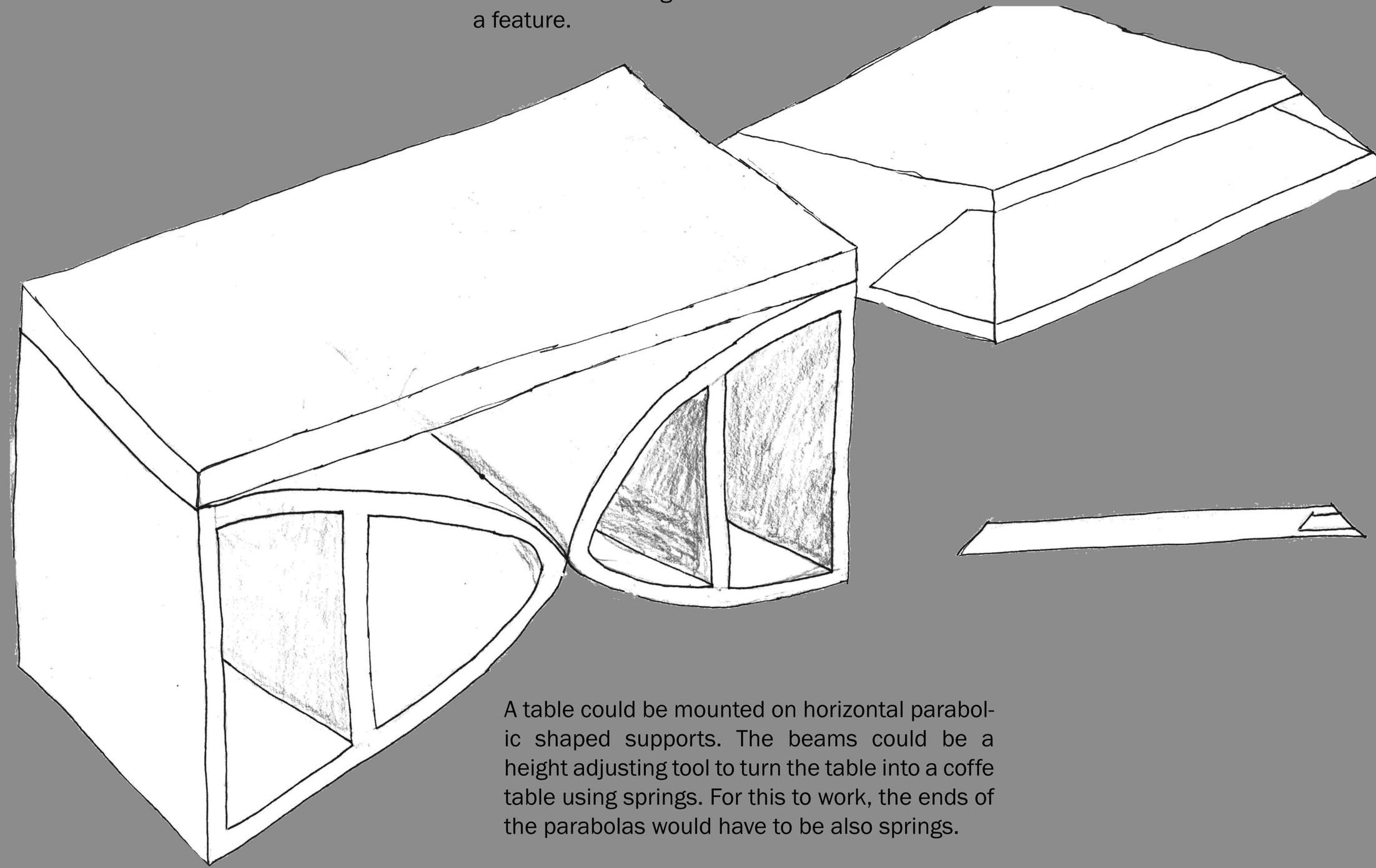


A hollow bowl-shaped object with a pyramidal shape in the middle could be used as a table if a glass surface was rested agaist it. This surface could be removed and things could be stored inside, while the pyramidal shape could also be a box of it's own. using a screw mechanism to open it even when the glass surface is on. This would provide to separate containers, and if developed, could have some thermal applications to keep the contents warm (or cold).

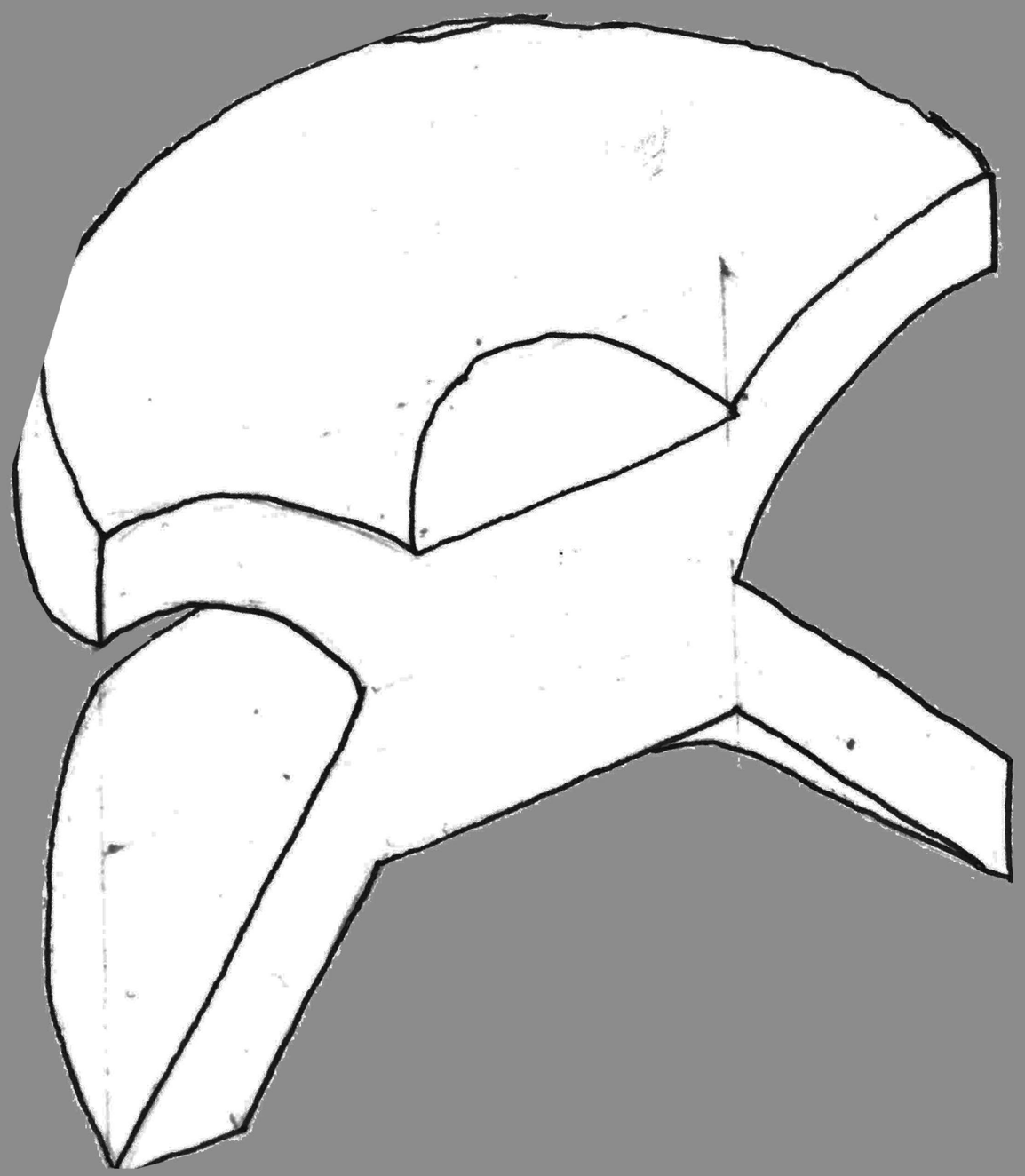


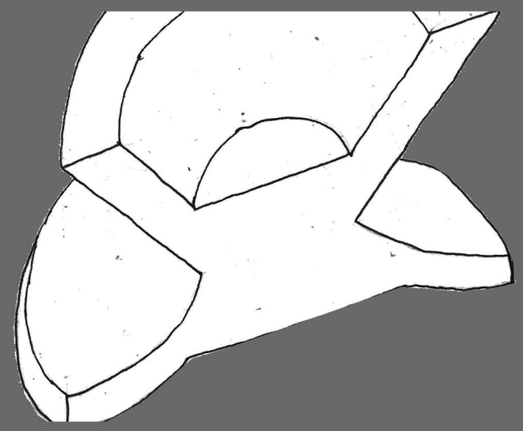
This object is composed of two boxes and a flap over each box. Both the boxes and the flaps are mounted on hinges and can be folded. This allows for three main configurations. A step/box, a chair/box or a stool/box.

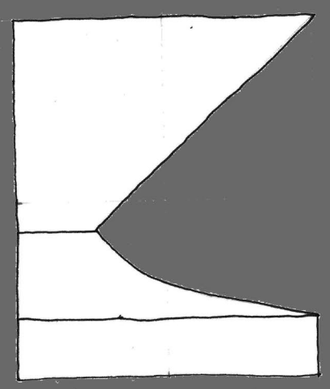
A short, pyramidal shaped structure could be used as a coffee table. A holoe could be extruded and covered with glass to make a feature.



A table could be mounted on horizontal parabolic shaped supports. The beams could be a height adjusting tool to turn the table into a coffe table using springs. For this to work, the ends of the parabolas would have to be also springs.

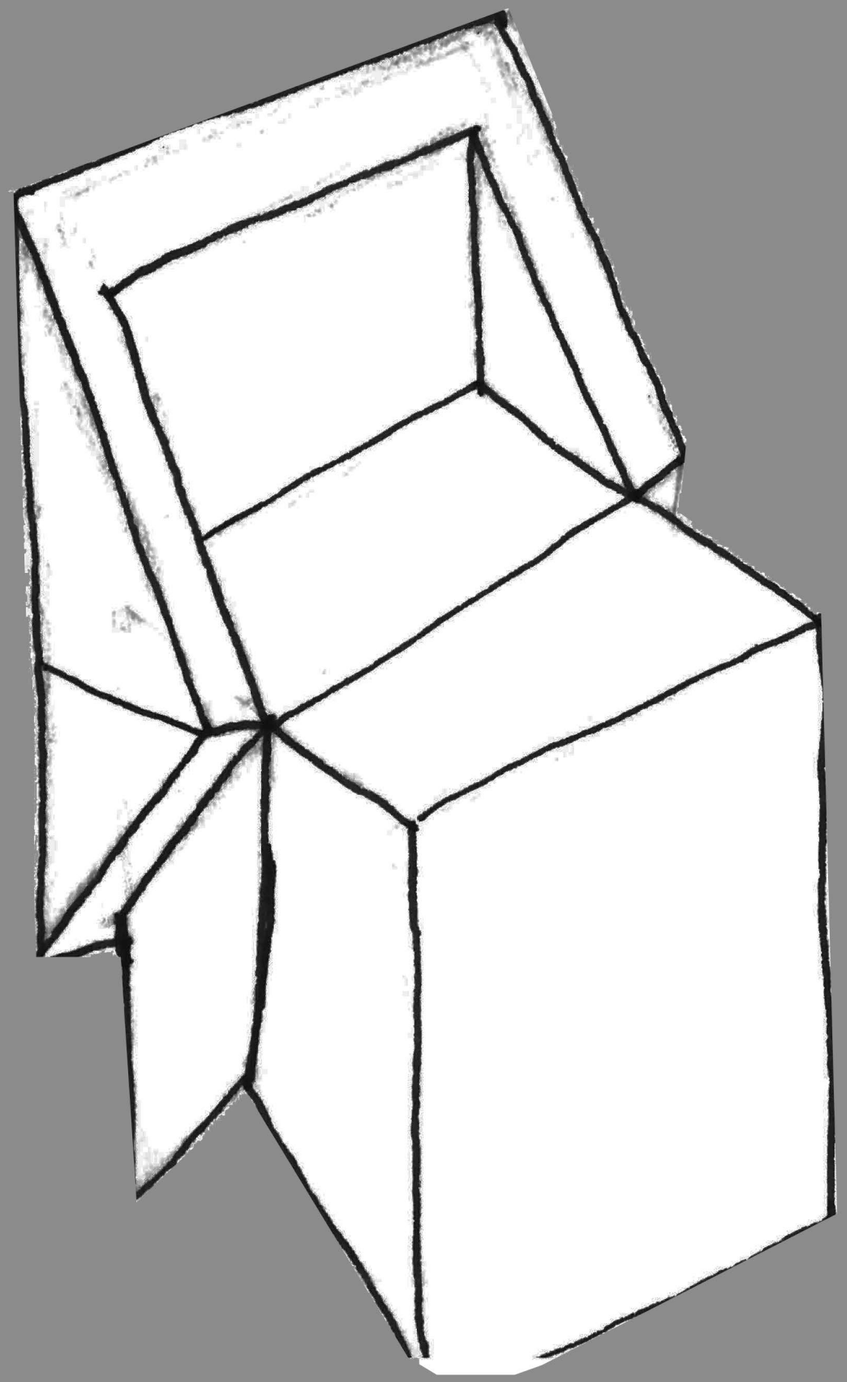


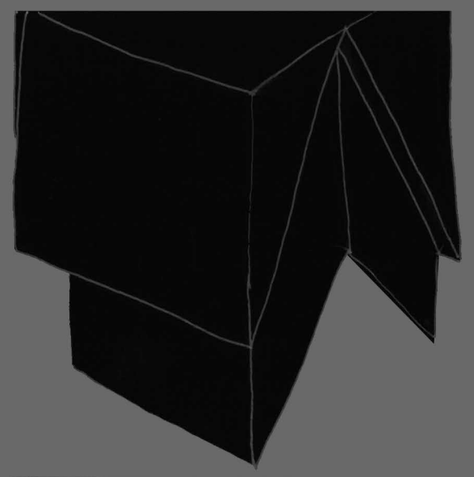


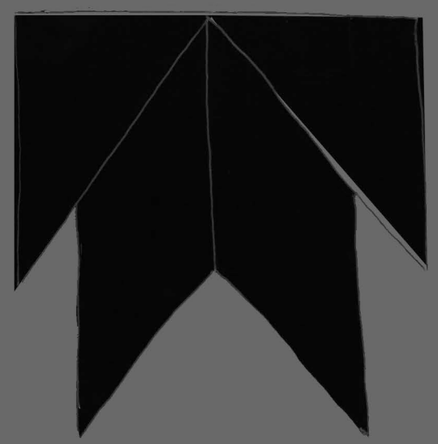


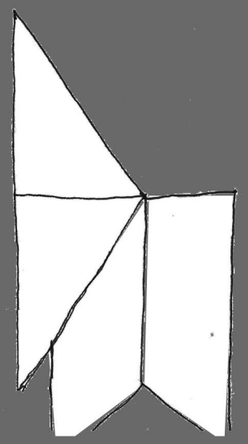
Concept 1

This concept consists of an object that can be flipped on its back to shift from a stool to a chair. IT is a relatively simple, shape, however, It will probably be difficult to make, as it involves a mixture of rotational and linear features. This means that a material that can be casted would be a lot more sutiable. This leaves the material options at metal, MDF or plastic. If this concept is to be de veloped further, the focus should be harmonising the different geometric work features, and adjusting their “impactfullness”. This would mean a proper consideration of heights, followed by a de velopment in the revolved profile, followed then by a consideration of the extent of this revolution.



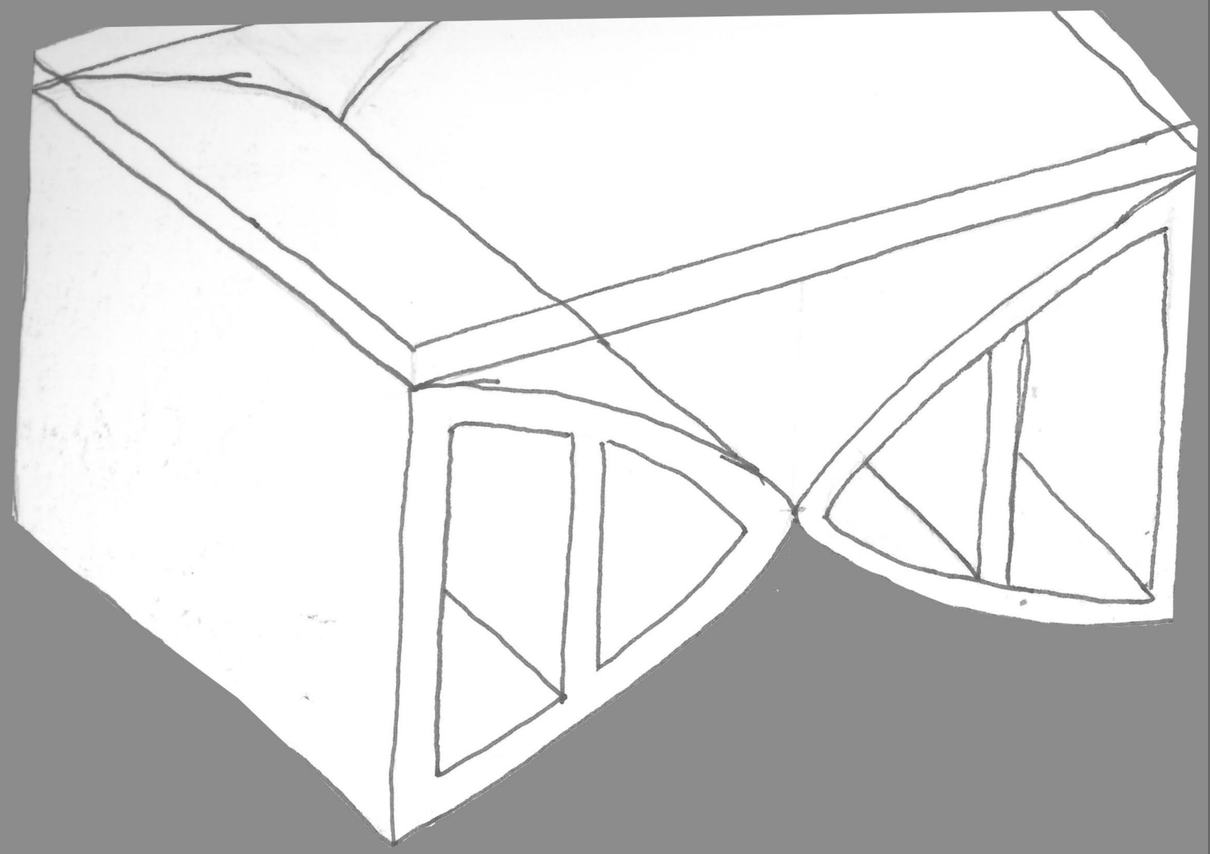


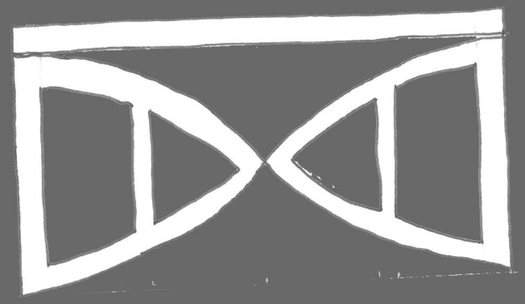




Concept 2

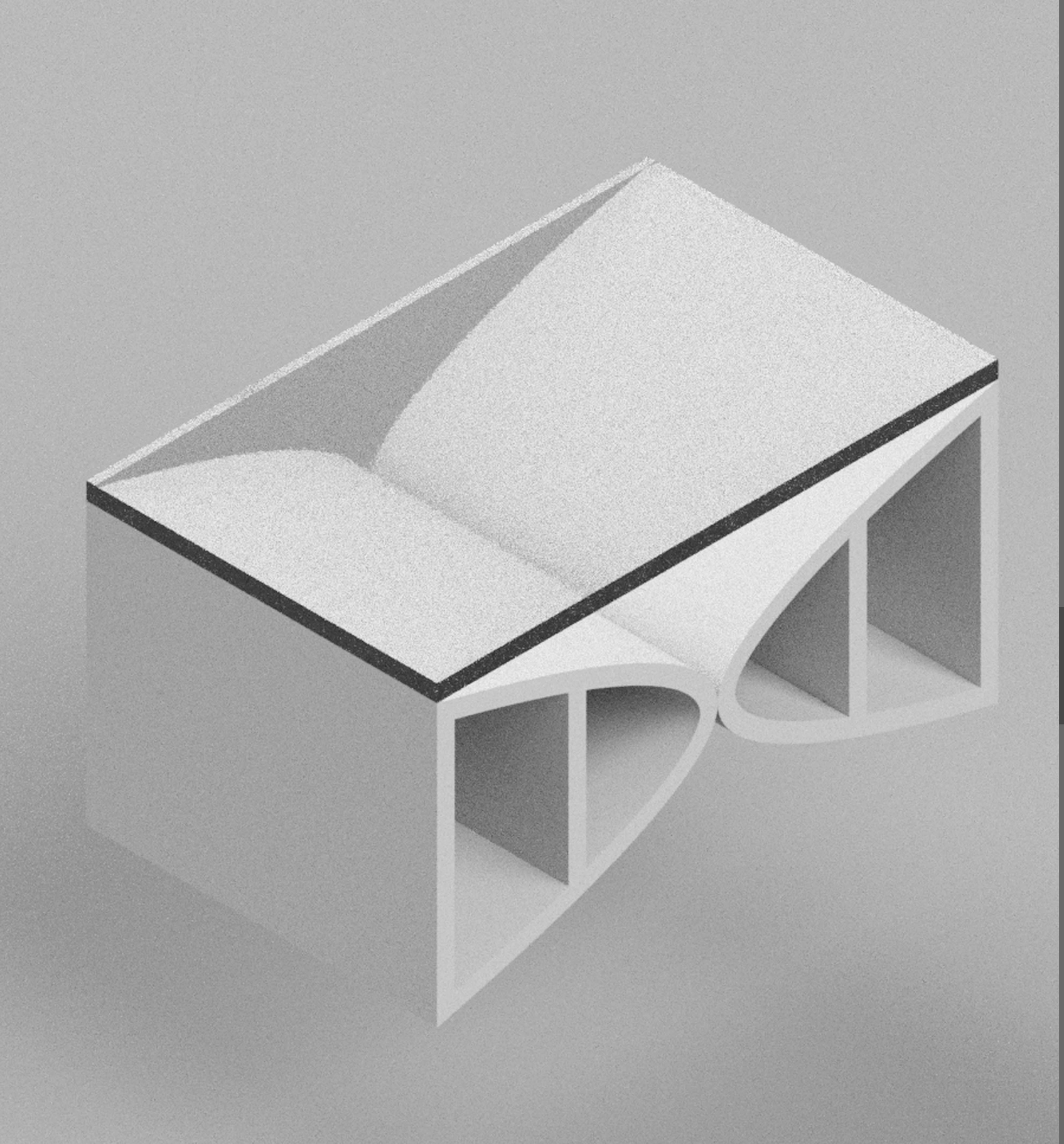
This concept consist on two main components and two flaps which can be rotated around hinges. This design would have the two boxes hinged together and each flap can rotate around this same hinge axis. A concern with this concept is that the position of the components has to be secured before it can be used. This would involve either some stops which would have a big impact on the object's aesthetics or some sort of inner pin mechanism wich would be severly hinder reliability and durability. The biggest issue however, is that shifting it's functions away from a chair would very likely mean that the space would be left without any chairs, which is a very common furniture need. I do not advise to further develop.





Concept 3

This concept consists on a table surface resting on a parabolic shaped support. The product is not functionally versatile, and it has only one function, however, because this function is being a table, then the product will be socially versatile if the product is the right size and weight. That being said, there could be developed a system where the beams of the parabolic supports are spring mounted pistons and the table can be raised and lowered, using pins to hold it in place. This woul imply separating the supports inot a lower, and an upper half, and the turning points of the parabolas would have to be replaced for a felxible material, preferably also a spring. If this product is further developed. The dimensions of the product have to be carefully considered, alongside with the materials and colours.



Chosen concept

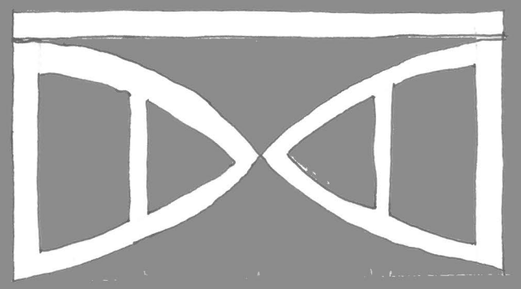
Concept 3 was the design that my client chose. It consists of a table with parabolic shaped supports. This concept will be further developed before being submitted for additional feedback. After this feedback is collected, a final, technical prototype will be presented for evealuation.

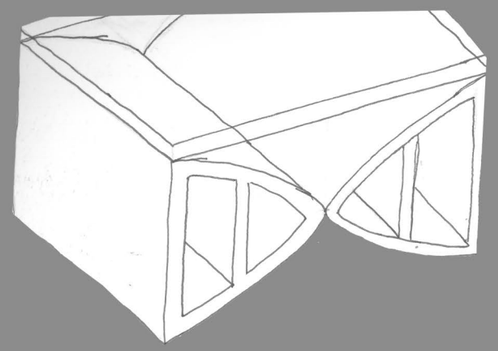
My client liked the parabolic profile of this concept, as he thinks it is unique and defined. However, he thinks that the support should be split into two thin parabolic supports on either end.

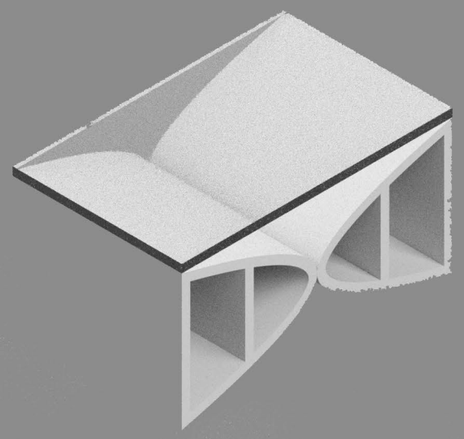
“I like this Idea. I think that the concept is severely underdeveloped. However, I think that it has potential to become a versatile piece of furniture.”

This object will be developed in three different ways. First, the structural nature of the supports will be explored, after which the dimensions of the table will be considered. Lastly, the materials and colours of the product will be developed.

Client Interview







What made you choose this concept?

It has a very unique silhouette to it, it feels like a bold design. However, it does not particularly harm the functional or social feasibility of the product. This is not the case with the other concepts. The first one was functionally versatile, however, it was pointless versatility, as both functions fulfill the same task and it;s implementation causes this one task to be carried out poorly. The second concept look very unappealing, and it's heavy visual presence does not help.

What do you like about this design?

I like it’s profile a lot, I think it is simple yet unique

What do you dislike about this design?

Although I like the profile of the product, I have to say I find the supports to be too big, not only do I find it ugly, but it should also be impractical when seating on the sides of the table or when transporting it. I also do not like the height adjusting proposal. It seems like it would drive up the cost and manufacturing difficulty significantly, while reducing it’s durability and reliability.

Without the height feature, how will this object be versatile?

This product is a table. A table is one of the most socially versatile objects in the world as it can fulfill a gigantic range of social needs across a virtually unlimited range of sociopolitical and socioeconomic contexts. Additionally, it does not need to be functionally versatile because shifting it’s function away from a table would leave a space without a table.

What would you like to see developed?

I would like to see the shape of the supports explored. I would also like to see different dimensions for the table and a range of materials prototyped.

What should be the design focus at this point?

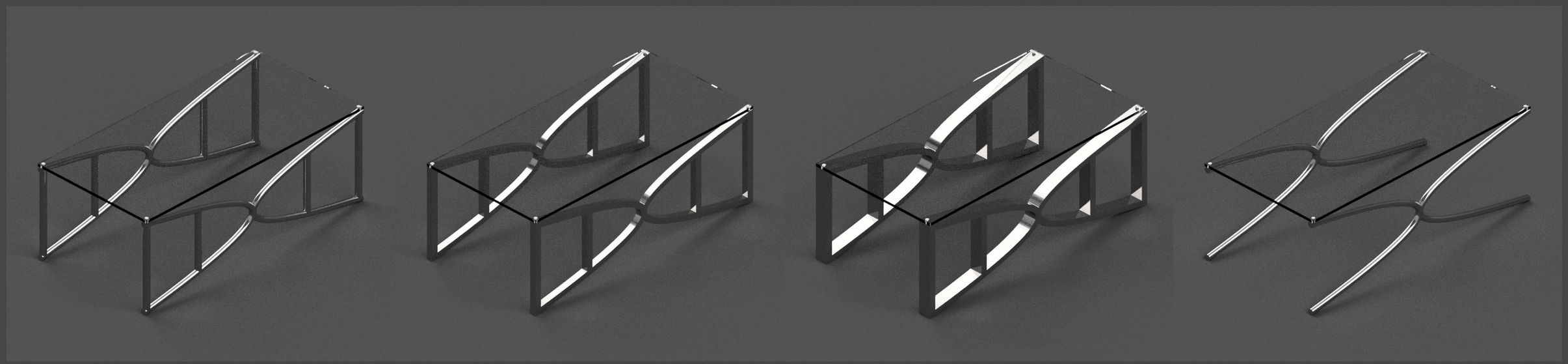
Manufacturing, primarily, making sure that the product can be reasonably produced. A secondary focus should be material cost.

This is the base design, all the other variants across the development are based on this particular prototype. It features a 81 cm raised glass surface, a circular tube profile and 1m x 2m dimentions

The tube profile could be made into a square to streamline the joints between the beams and the parabola.

This same profile could be made into a rectangle, allowinf for a more heavy prescence.

The beams could be removed for a simpler shape

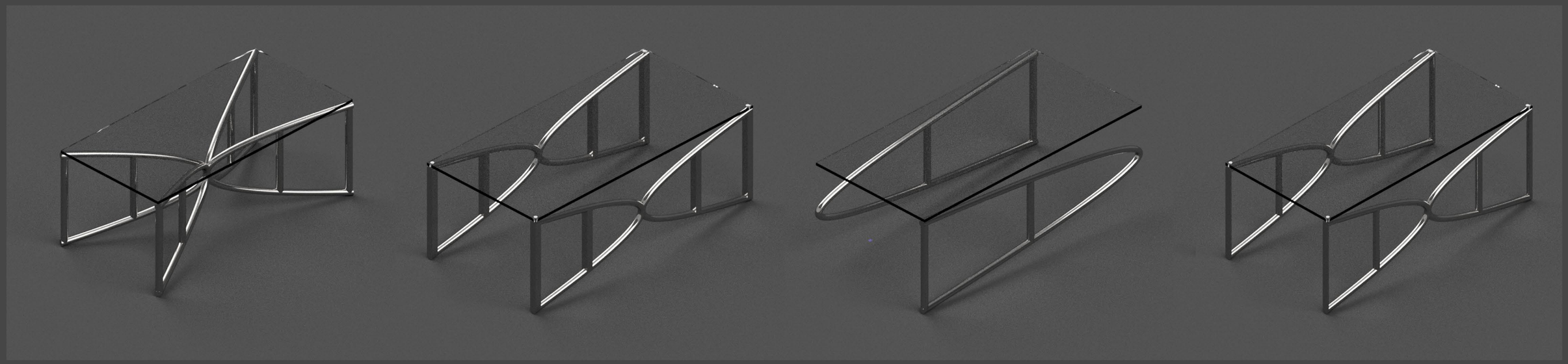


In order to allow for leg movement around the sides, the supports could be diagonally crossed. This however, would severly hinder it’s transportation and storage, as effective volume is reduced greatly.

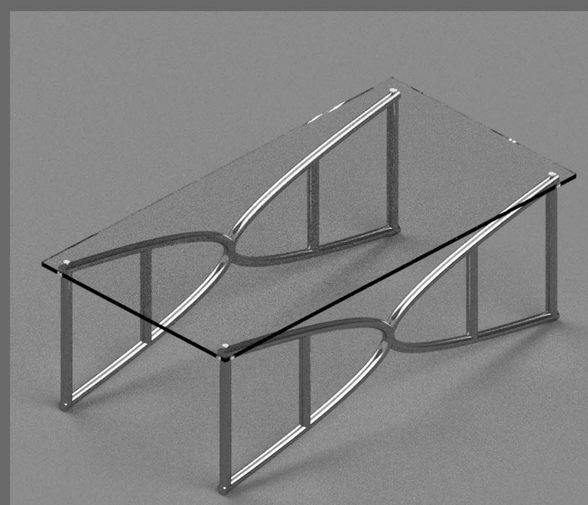
A circular tube profile could be used for the parabolic support while, a cube profile could be used for the beams. This would streamline the interfaces, however, it would retain the tubular signature.

the supports could be made into two bigger supports. This is a bad idea.

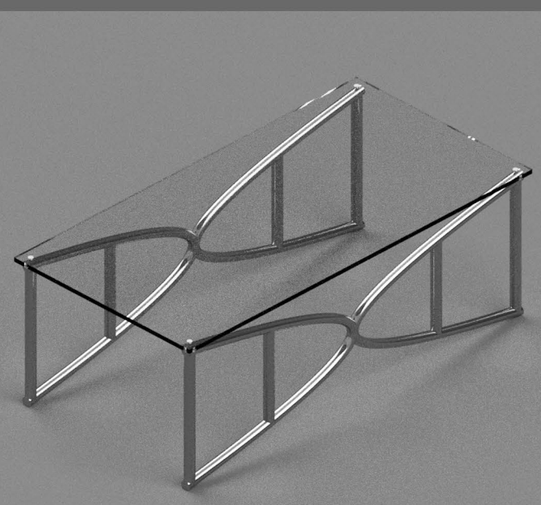
A semicircle profile could be used for the end-beam to streamline the interface.



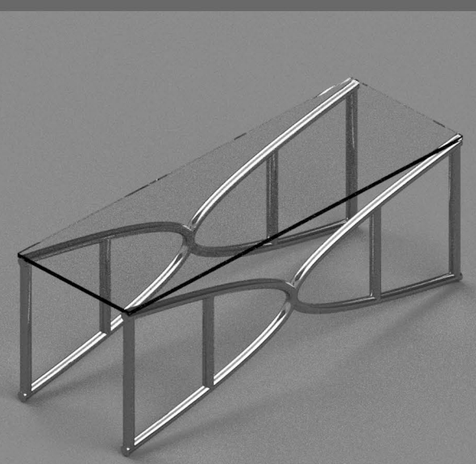
A medium overhang could be used.



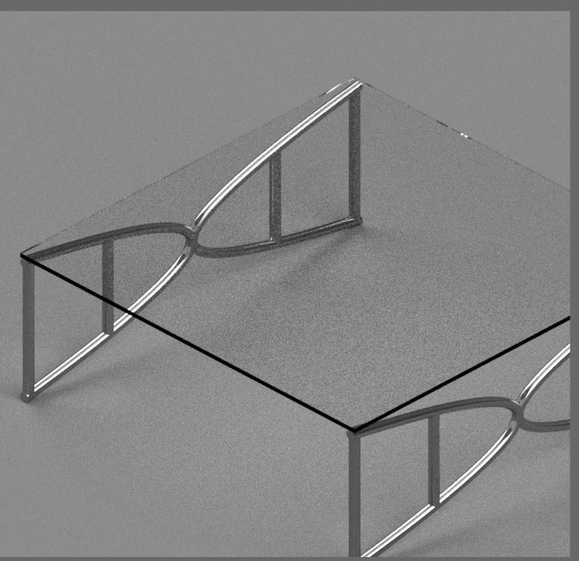
A small overhang could be used.



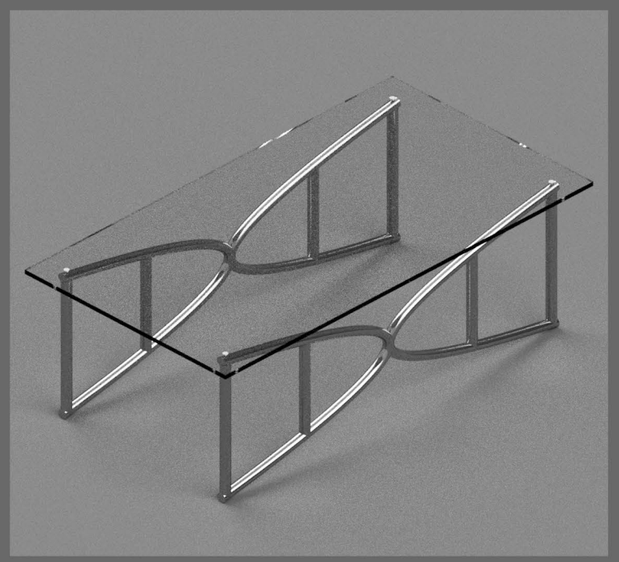
A thinner rectangle could be used as a surface instead of a 2:1 rectangle.



A square table could be implemented.



A large overhang could be used.

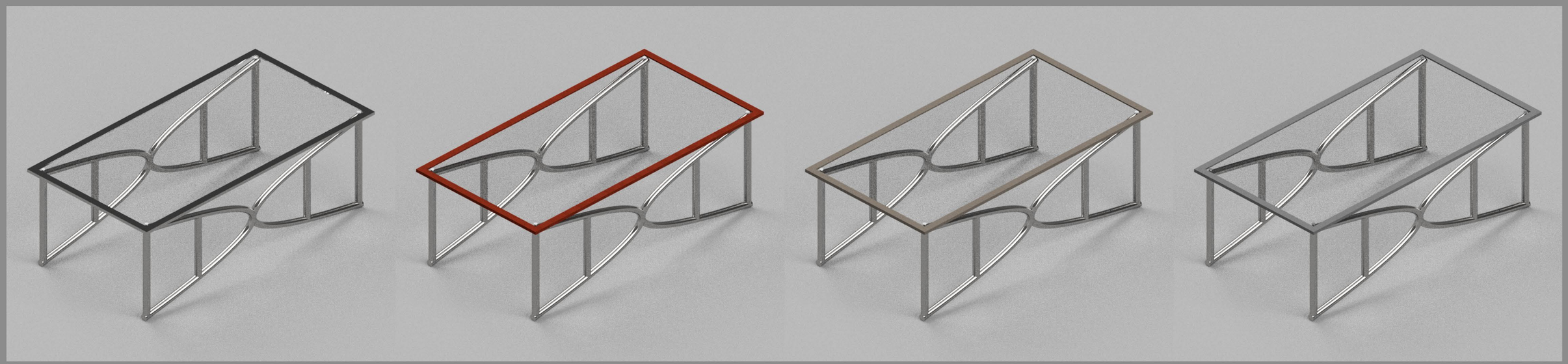


This is the base prototype for the materials and colours development. It features a medium overhang where the overhang is a frame for the surface. This surface is glass in this case.

This frame could be made out of a bright wood, like mahogany.

This frame could be made out of a more neutral wood, like walnut.

This frame could bemade out of the same metal as the supports.

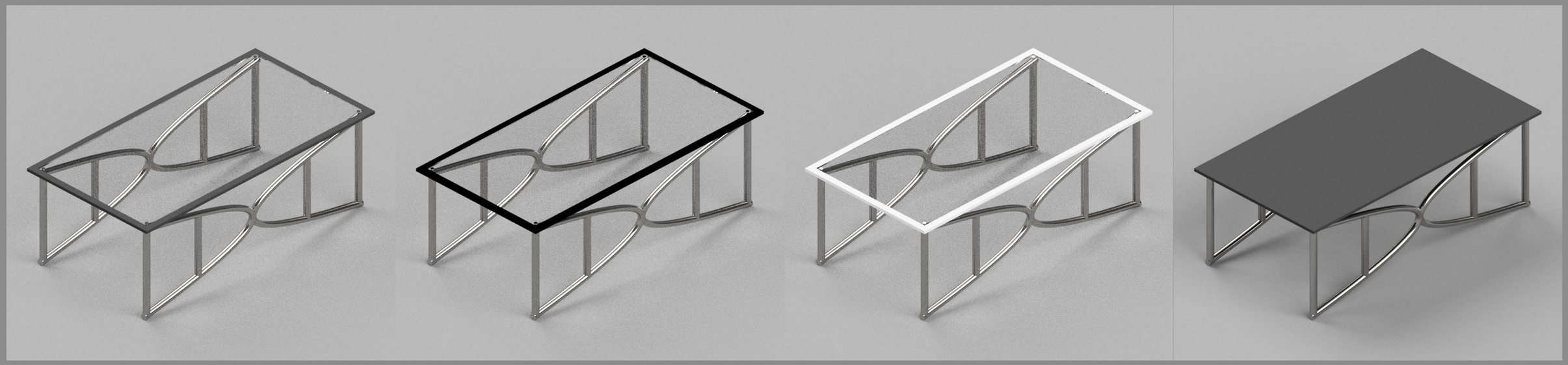


This frame could be made out of MDF with a hardshell around it.

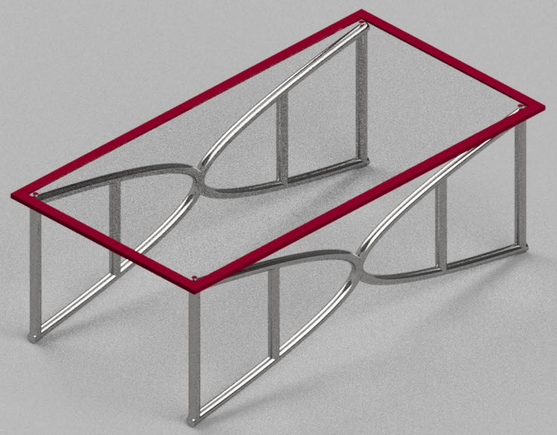
This hardshell could be black.

This hardshell could be white.

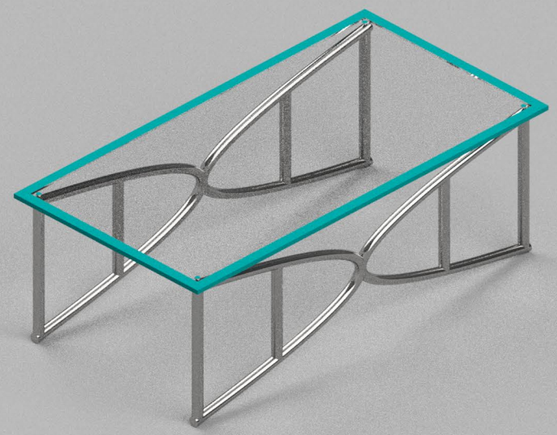
There could be no frame, and instead, the whole surface could be hard-shelled MDF.



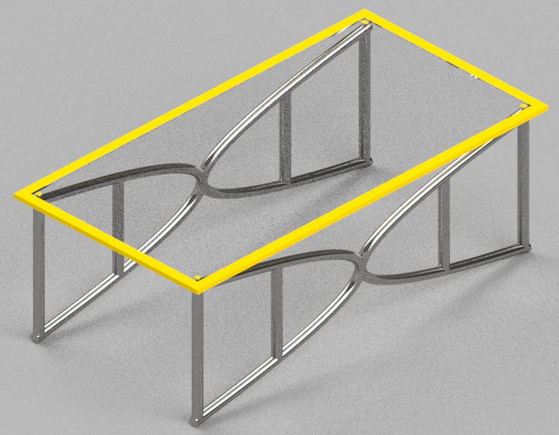
The hard shell could be a bright colour (example 1)



The hard shell could be a bright colour (example 2)

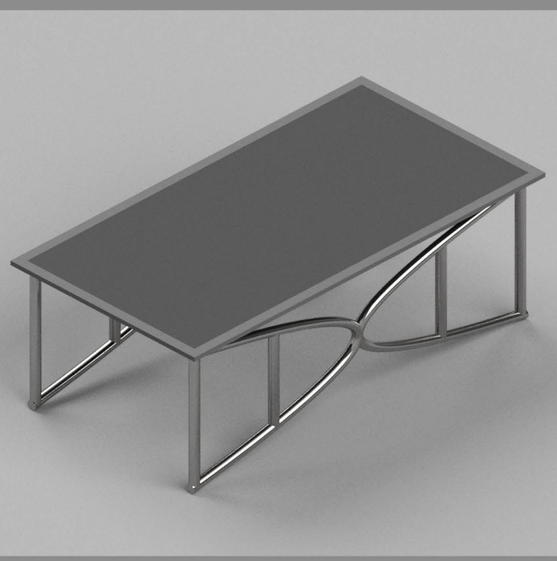


The hard shell could be a bright colour (example 3).

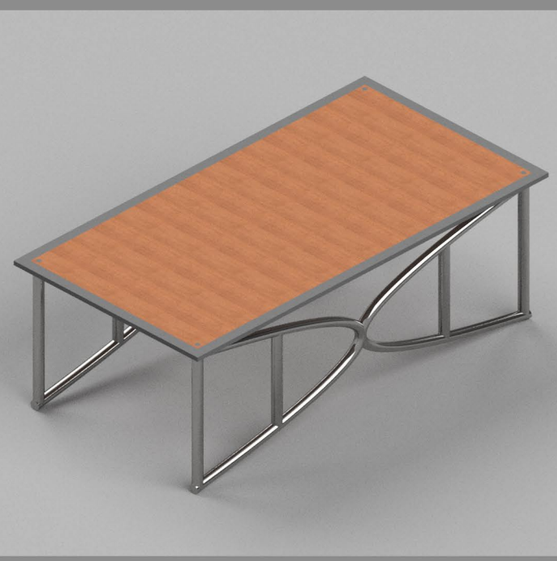


The glass could be tinted.

The surface and the frame could be different coloured hard-shelled MDF.

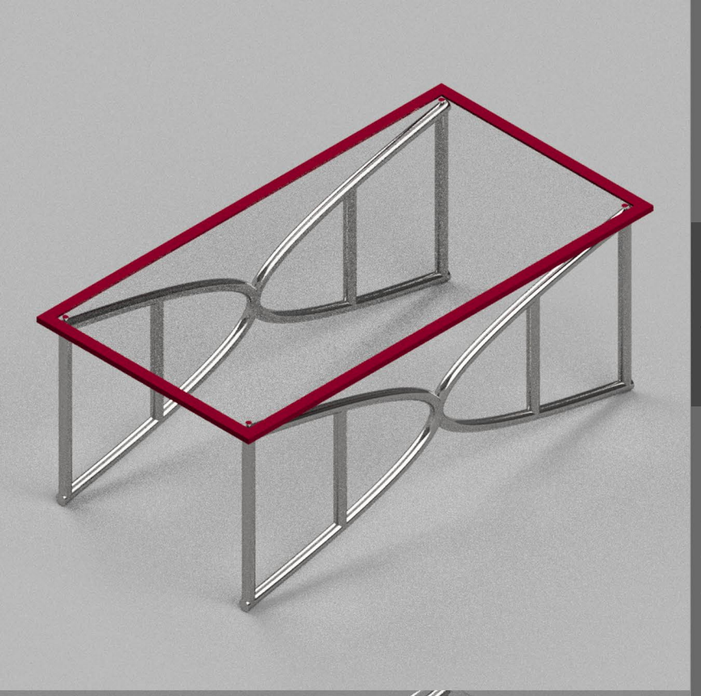


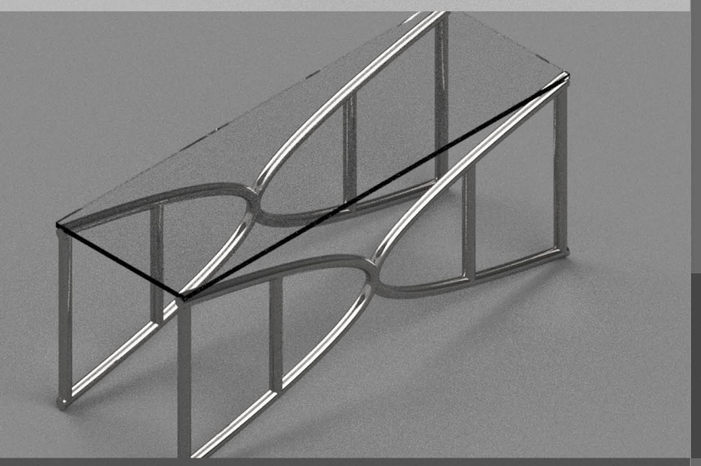
Wood could be used as a surface.

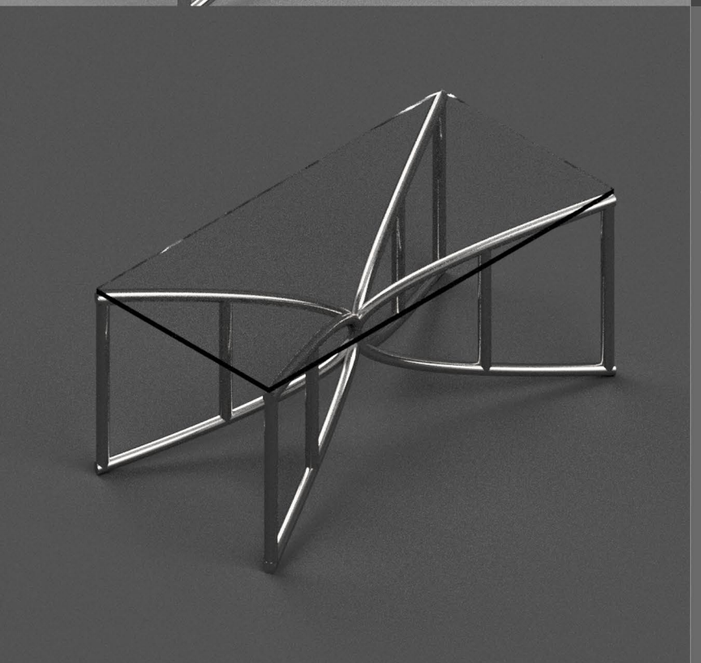


This hardshell could be white.

There could be no frame, and instead, the whole surface could be hard-shelled MDF.







Client Interview

What is your overall opinion on this development stage?

Il like the development that the concept went through. I am a big fan of the thin tubular supports, and I actually really like the different coloured frames.

What is your opinion on the structural development?

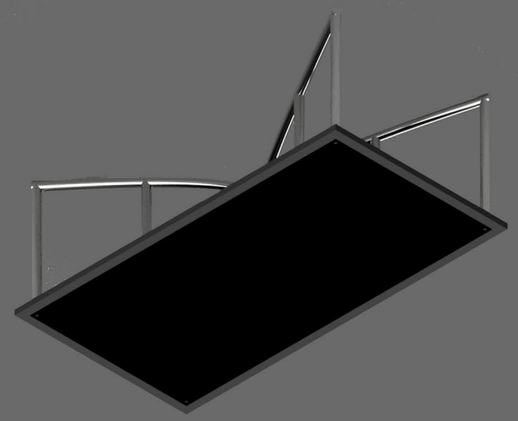
I really like the crossed supports. I think they allow for a more socially valuable product as they allow more people to move their feet. I think the interface between all 4 supports is very appealing. Even though this design goes a litte bit against the brief, I think that it's aesthetics are worth the compromise. I do not like, however, the 81cm raised table. It should be a maximum of 76cm. I do not mind the interfaces between the tubular features. I also think that the supports should be hollowed to decrease cost

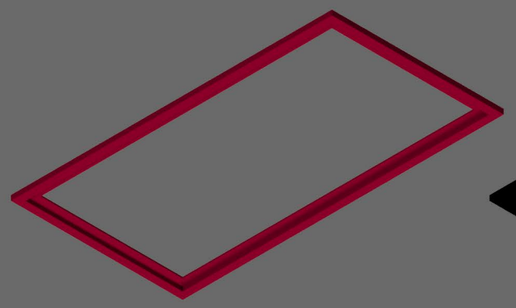
What is your opinion on the dimensions development?

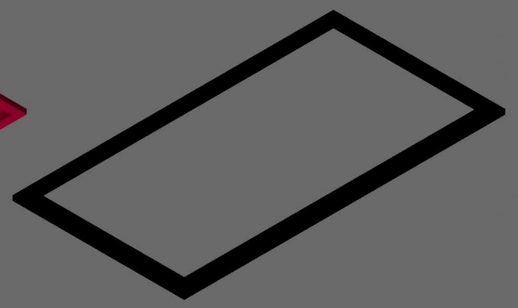
I think that 2m x 1 m is a good measurment for the surface, as it allows for 1,2,3,4,5 and 6 users at the same time without bunching them up. As for the overhang, I would I think you should just have a medium overhang, but in a way that the frame is the overhang.

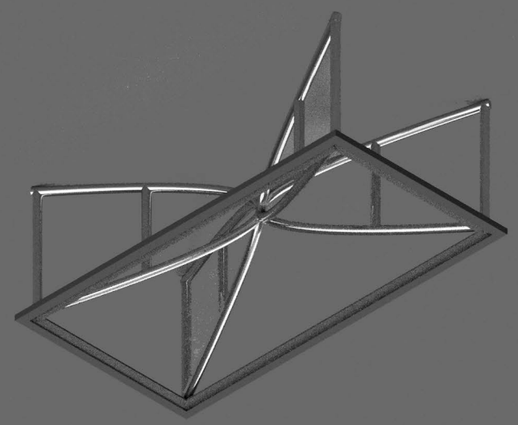
What is your opinion on the material development?.

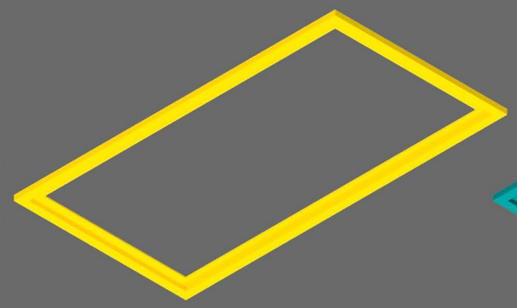
I liked the coloured frams. I actually think you should implement a modular feature that allows to switch, replace and repair frames and surfaces easily. I think that MDF is a good material for this as it is cheap. The base setup should be a glass surface with a dark grey frame.

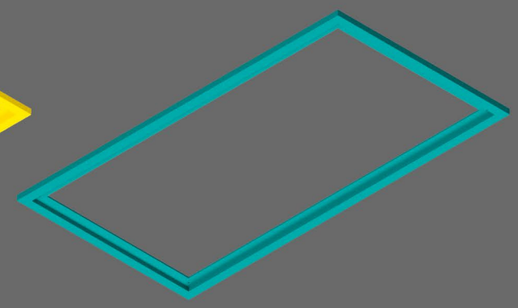


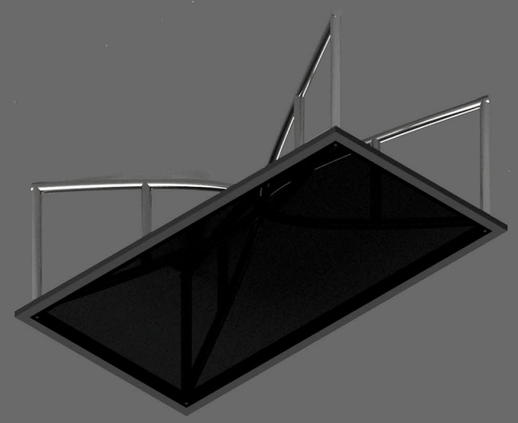


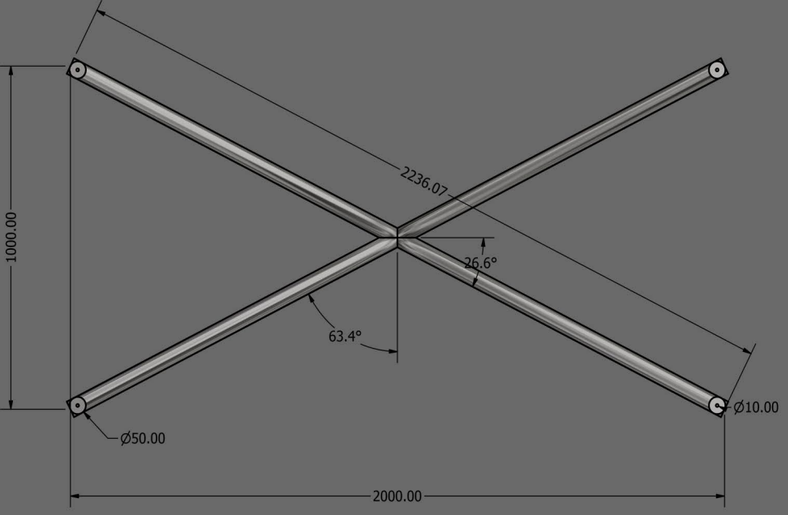








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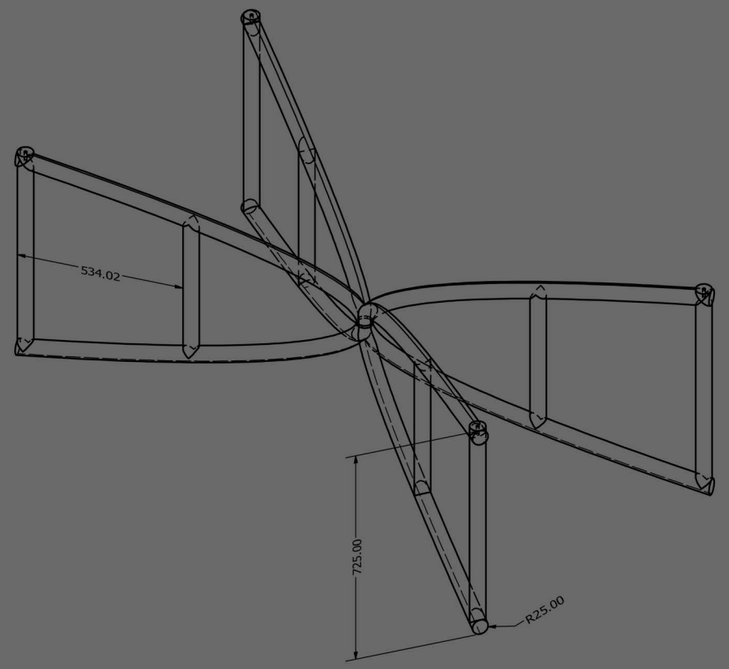
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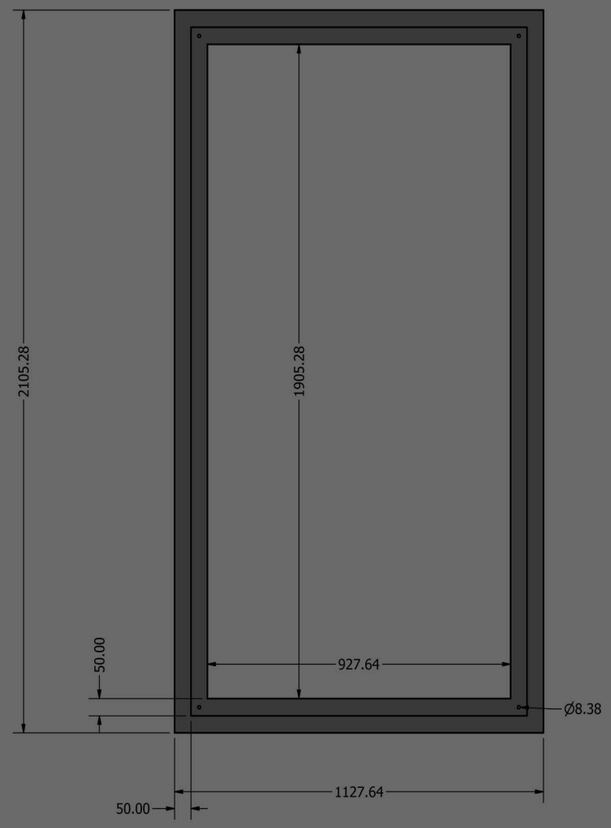
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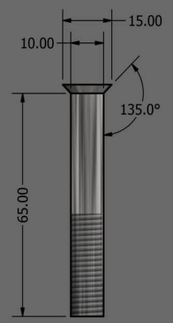
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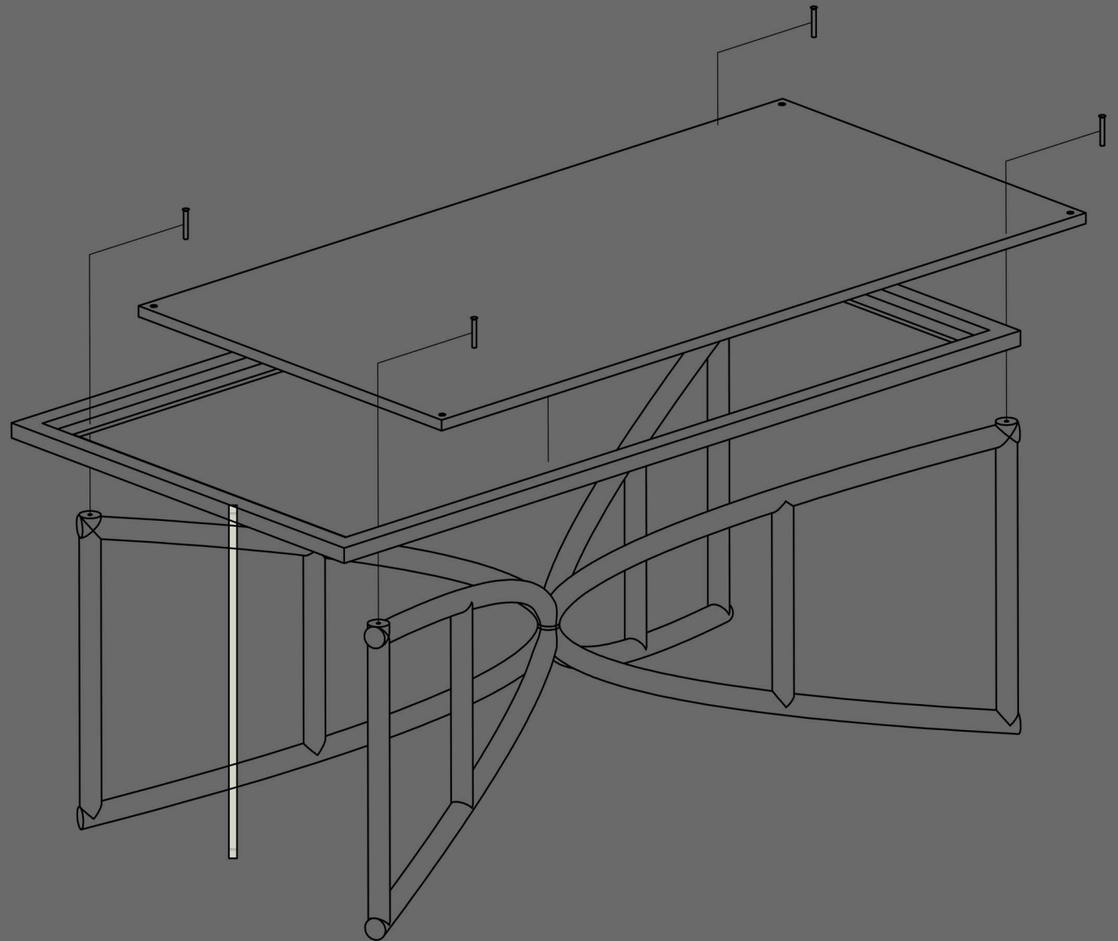

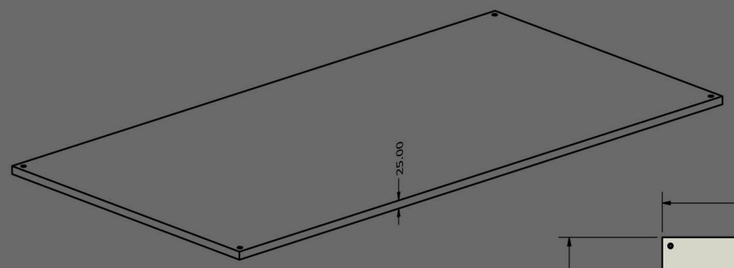
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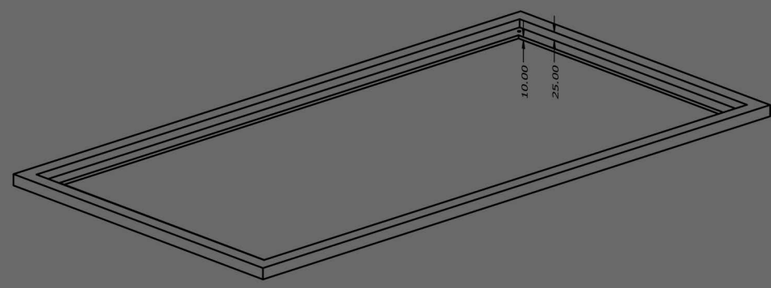
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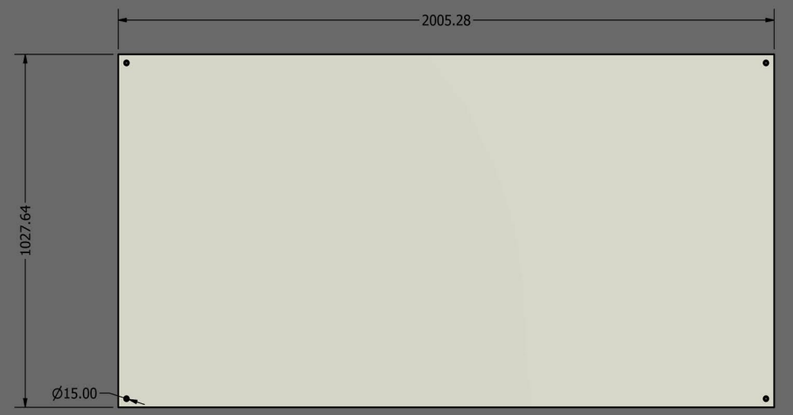
2005.28
1027.64
Ø15.00

Evaluation

From an utilitarian point of view, this is a slightly below average table. This is because although it can serve it's function as a table efficiently, it does not store or transport easily.

From a materialistic point of view, this is a very good table, this is because each of the object's qualities was carefully considered and balanced together. This attention is then translated into materialistic value.

From a humanist point of view, this table has it's pros and cons. Its dimensions allow it to be socially versatile, as it can comfortably accomodate of to six people, and the fact that it is a table makes it inherently humanistically valuable. However, it is not easily moved around, so in that aspect, it is not socially versatile, decreasing its humanistic value.

In terms of individualism, this product is a table, which is a very common furniture need, meaning that a very wide range of spaces will require it no matter their social context. Aditionally, it allows for personalisation as it has a modular framing system.

This table is constructed from polished stailess steel, glass, and MDF. These are very good materials that are relatively cheap (apart from glass). This places the table as available to the middle-upper range of the socioeconomic spectrum.

Functionally, this is not a versatile object, as it can only fullfill the function of a table, however, socially, this is a versatile design, as it can adapt to the everchanging social context of a space. Because there is no functional versatility, there will be no counterproductive versatility, and the one function of the product will be carried out efficiently.

In terms of life cycle, the durable materials mean that it is gonna be longer. This is also helped by the modular feature, which allows for repair or replacement. I would expect this product to change hands several times before ultimate disposal.

This is not a very sustainable product. It's materials can be separated for recycling, but apart from that, they are not biodegradapble or ethically produced. However, in terms of sustainability of need, The long life cycle will keep the spacial need fulfilled for a long time, delaying the inevitable replacement of the piece.