

ANNA  
YUDINA

# FURNI TECTURE

FURNITURE THAT  
TRANSFORMS SPACE



มหาวิทยาลัยเทคโนโลยีราชมงคลพระนคร

ห้องสมุดสาขาเขตติเวช



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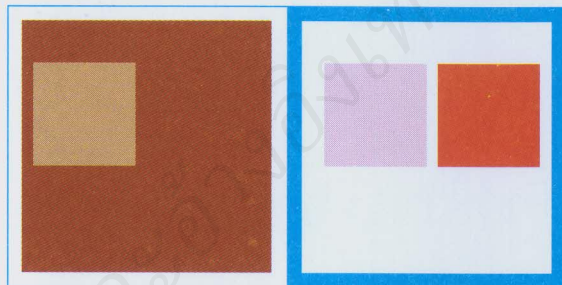
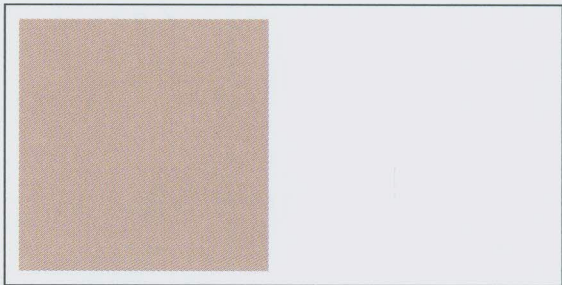
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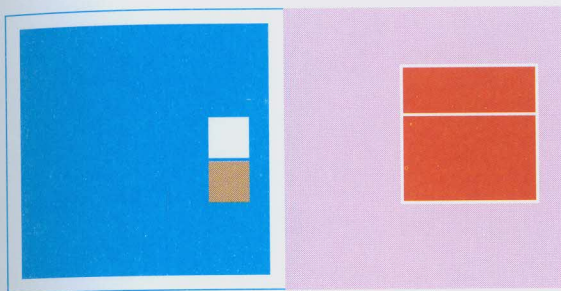
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# INTRODUCTION

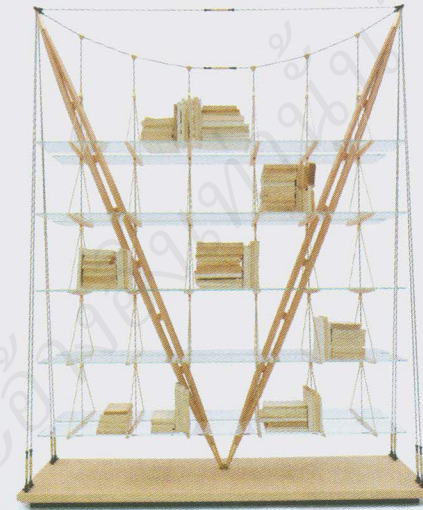
When Le Corbusier introduced his Dom-ino House in 1914, it was a full-speed ahead moment for architects, set free from then on to experiment with façades and floor plans. It was also a seminal moment for furniture designers, as the house's revolutionary slab-and-column construction proved to be the ultimate bookcase.

Odd as it may seem, the essential purpose of architecture and furniture boils down to the same thing: to support, contain and render accessible the third – vertical – dimension of space. In the twentieth century, when the building framework was extracted and highlighted as a subject of technical, functional and aesthetic research, the relationship between architecture and furniture became particularly close.

There is now significant overlap between the two, as they merge into a new class of 'architectural furniture', or split into modules that can serve as building blocks for both pieces of furniture and works of architecture. This brings us to two complementary lines of research that have different starting points, but share the common aim of creating maximum impact from minimum resources, whether space, time or materials.

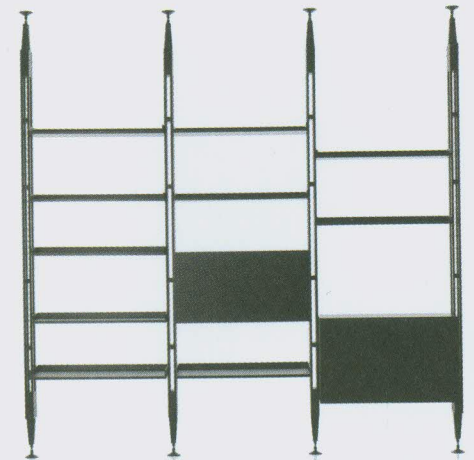
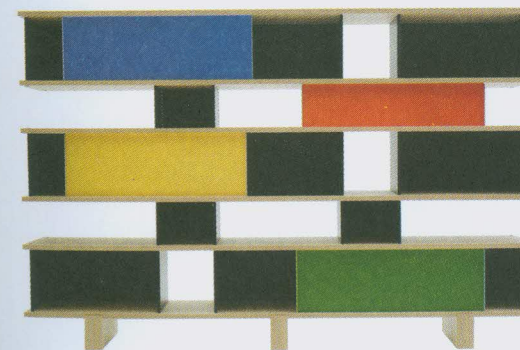
Focused on the potentials of the structural framework, the architecture-to-furniture line of enquiry is about flexibility, transparency and developing structural principles that allow for as many different 'user scenarios' as possible – capable, like the Dom-ino system, of supporting virtually any kind of design programme and interior layout.

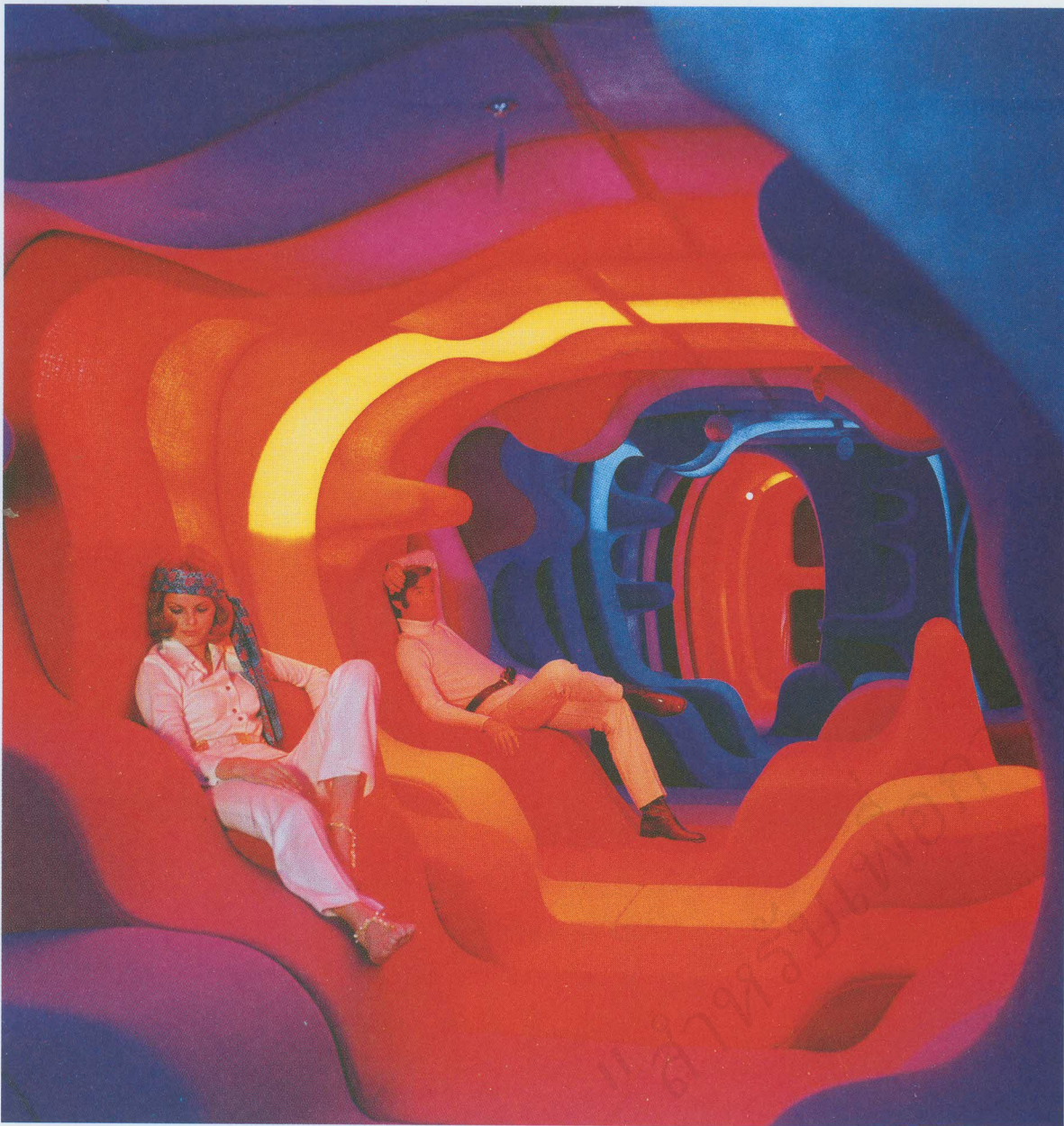
The opposite vector of furniture-to-architecture deals with 'compacting the content', producing furniture that morphs into micro-architecture and blurs the boundary between an XL furniture piece and an XS building – think of Verner Panton's Visiona 2 (1970), Joe Colombo's Total Furnishing Unit (1971), and a whole array of pioneering 'mobile-environment' designs developed for the exhibition 'Italy: The New Domestic Landscape' held at the Museum of Modern Art in 1972.



ARCHITECTURE TO FURNITURE (CLOCKWISE, FROM TOP LEFT):

- VELIERO, FRANCO ALBINI, 1940 (CASSINA | MAESTRI COLLECTION)
- EAMES STORAGE UNITS, CHARLES AND RAY EAMES, 1949 (VITRA)
- INFINITO, FRANCO ALBINI, 1956-7 (CASSINA | MAESTRI COLLECTION)
- NUAGE, CHARLOTTE PERRIAND, 1952-6 (CASSINA | MAESTRI COLLECTION)





Colombo's Kitchen, Bathroom, Cupboard, and Bed and Privacy cells, with their built-in, fold-out furniture, could function as autonomous rooms-within-a-room, or be combined to form the Total Furnishing Unit (28 m<sup>2</sup>, or 301 sq ft), a fully equipped 'futuristic habitat'. Ettore Sottsass's design for a portable, flexible home served a similar purpose, but maximized the modular quality. Assembled from uniformly shaped rectangular plug-ins, it allowed users to rearrange different functions as if they were parts of a DIY kit.

Richard Sapper and Marco Zanuso's Mobile Housing Unit, also exhibited in 1972, brought together architecture, furniture, mobility and industrial standardization to explore yet another problematic. They used an ISO container to produce an emergency shelter that could be adapted to any means of commercial transportation, ready for immediate deployment. One of the project's main features was its side wall, which folded down to form a terrace, doubling the usable space.

Both 'structural' and 'integrative' paths bring about new ways of interacting with the space we inhabit. The website accompanying the exhibition 'Atelier à habiter' (2013–14), curated by Evelien Bracke and held at contemporary art centre Z33 in Hasselt, Belgium, sums it up neatly: 'All over

the world we are confronted by new demographic, social, environmental and economic challenges and the reinvention of systems. Likewise, architecture and «dwelling» are also being reinvented. Will the modernistic *machine à habiter*, built from standard elements for standard needs, shift into the *atelier à habiter*, where the creative resident stands out as a planner, organizer and designer?'

The more than two hundred architecture/furniture cross-overs brought together in this book are certainly not exhaustive. When scrolling through the countless possibilities that appear on the border between the two domains, we are only just tapping into the extreme and fascinating diversity of ... furniture.

FURNITURE TO ARCHITECTURE: PHANTASY LANDSCAPE, VISIONA 2, VERNER PANTON, 1970 [P. 10]



FURNITURE TO ARCHITECTURE: TOTAL FURNISHING UNIT, JOE COLOMBO, 1971

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**Furniture : furniture that transforms space / Anna Yudina.**

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" สำหรับเพื่อการศึกษาระดับปริญญาโทและปริญญาเอก "