Konstfack
University College of Arts, Crafts and Design

Bachelor Thesis

Fire-Place

Author:
Matyáš Barák
May 25, 2017

Advisors:
Jeroen Peeters
Senior Design Researcher at Interactive Institute Swedish ICT

Pernilla Glaser
Creative Research Force at Interactive Institute, Stockholm

Sergio Montero Bravo
Senior Lecturer at the University of Art, Design and Crafts Konstfack, Stockholm
Declaration of Authenticity

I declare that all material presented in this paper is my own work or fully and specifically acknowledged wherever adapted from other sources.

I declare that all statements and information contained herein are true, correct and accurate to the best of my knowledge and belief.

Stockholm, May 29, 2017

[Signature]

Matyáš Barák
Summary

A floor, four walls and a ceiling – this space that we take for granted has not always been a feature for humans.

In my Degree project, I learn what a space has meant for people. I learn what existed before we built a room for ourselves, what came after, and what was a role of a fireplace in this process.

I do so to build my own relationship with a space of four walls to be able to work with it as a context for my work.
Acknowledgement

I would like to express my gratitude to all those who have become an integral part of this thesis and made it possible to be completed.

I express my thank you to Sergio Montero Bravo, Pernilla Glaser, Jeroen Peeters and Anna Odlinge for showing me where to find wood for my fire.

I express my thank you to Carl Edvall for providing me with a real context to my work.

A special thank you goes to my classmates whose work has been a great inspiration to me.
Contents

Declaration of Authenticity .......................................................... i
Summary .................................................................................. ii
Acknowledgement................................................................ iii
Contents ................................................................................ iv
NO FIRE – NO PLACE........................................................................ 1
   Me, a Platform Drawing and a Kanelbulle.................................. 1
   Common Focus........................................................................ 1
   A Space We Belong To............................................................. 3
   No Dialogue – No Situation...................................................... 4
IN A ROLE OF AN INTERIOR ARCHITECT .................................... 4
   Creating a Situation................................................................. 4
   An Open Circle....................................................................... 6
IN A ROLE OF A FURNITURE DESIGNER..................................... 8
   Principles to Work With.......................................................... 8
   A Form Giving....................................................................... 9
   Prototyping............................................................................ 10
EXHIBITING................................................................................ 11
   Building Up........................................................................... 11
   A Visitor................................................................................ 12
REFLECTION.............................................................................. 12
   Design Philosophy Beyond One Particular Room..................... 12
   Fire-Place-Me...................................................................... 13
CONCLUSION.............................................................................. 14
REFERENCES............................................................................ 15
Me, a Platform Drawing and a Kanelbulle

I have just come back from a meeting with an architect Carl, who has kindly offered me to work with an interior of a living room area in one of his apartments.

I am sitting at my dorm and holding a platform drawing of the apartment in my hands. I bite to a still warm kanelbulle that I have bought on my way home. At a first sight, I like the fact that the living room area occupies almost a half of the apartment. As it is situated right at the end of a short corridor, the attention is paid to this room as soon as a person enters the apartment. Once you walk all the way through this narrow space of the corridor, you may enter the most generous space – a living room. I bite to my kanelbulle again.

Individual pieces of furniture, that are supposed to fill in the space of the living room area are already drawn in the platform drawing. It contains a small dining table, two chairs, a sofa with a side table, a chair, two pieces of a shelving system, and a TV table. Very common, I think to myself.

Now I focus on the way all the furniture pieces are arranged in the space. The coach and the little side table follow a direction of the North wall, the dining table with both chairs are assigned to the West wall, and the shelving system including the TV table are in a direct contact with the South wall. Finally, on the East wall, there is a window with a glazed door to a little terrace. Is it just me, or does everything in the room seem to happen in a relation to the four walls?

I can imagine, that if we need to place rectangular objects into a rectangular space, one might say that following this imaginary rectangular grid is a smart way to save space and keep an order in the room. However, does the space have a rectangular plan because the furniture has a rectangular plan? Or, does the furniture have a rectangular plan because the room has a rectangular plan? Suddenly, I get even more curious. Yes, I think to myself, this way of approaching a four-wall space is familiar to me, but have we always been approaching a four-wall space in this way? And how we used to approach a space before we built a room for ourselves?

Common Focus

“We turn around in the night
and we are consumed by fire.”

Virgilius

---

Virgilius talks in his verse about a night walk in the light of the stars. But I can read much more in the verse. In that verse, I can read the whole story of a fireplace.

This story begins when a fireplace brought foreign humans together for the first time to give them warmth, light, and to make their communication easier. It continues with a moment when that fireplace gave birth to architecture and became its essential part for many upcoming years. The story has been closing in the last hundred years when tasks of a fireplace have been divided into multiple devices and the fireplace itself started to disappear from a context of the architecture.\(^2\)

A first society that we meet in this story is the one of hunters and gatherers. Hunters and gatherers are an egalitarian type of society, which receives food through hunting wild animals and gathering freely occurring food. They constantly move from one place to another as it must be due to the resource depletion.\(^3\)

Nomads make their relation to a certain space on a basis of identity rather than on a basis of an ownership. They approach a given space in the sense of belonging; this is a space where I belong rather than a space that belongs to me. Therefore, as the temporary territory is marked by self-identification, no tangible boundaries are needed. Consequently, as no boundaries are used to mark the territory, the space that has just been created can hardly exclude others.\(^4\)

Hunters and gatherers build for themselves temporary shelters from material available around. It is as easy and fast to build the shelters as spread. Once hunters and gatherers leave the territory, we would hardly find any evidence about them spending several days and nights in the space. The relationship between human beings and the natural environment is kept in balance.

Peter J. Wilson’s argues in his book *The Domestication of Human Species* that first societies were based on a common focus rather than on a kinship.\(^5\) I imagine this common focus as a fireplace. That fireplace which was standing for a centre-point of first societies having a major impact on all activities happening in relation to it.

In contrast to hunter and gatherer society, there is a hierarchical agricultural society that gets most of their food through the cultivation and breeding of domesticated plants and animals.\(^6\) This is the company that was there when a fireplace gave birth to architecture.\(^7\)

Building permanent shelters is said to be a designed human move to protect themselves, and their fireplace, from adverse external conditions. First dwellings were circular suggesting they were built in relation to a fireplace. However, it did not take a long time and first dwellings of


\(^3\) Hunter-gatherer [online]. Last revision April 2017[cit. 2017].
https://cs.wikipedia.org/wiki/Wikipedie:Citov%C3%A1n%C3%AD_Wikipedie>


\(^6\) Agrarian Society [online]. Last revision April 2017 [cit. 2017].
https://en.wikipedia.org/wiki/Agrarian_society>

rectilinear shape providing an evidence of task specialization were erected. But still with a fireplace as a representative of a common focus in the centre of such a newly built environment.\(^8\)

A year 1163 is the moment that I understand as a turning point in the story of a fireplace. In that year, in the Conisborough Castle, a fireplace was moved from the centre of a room straight into the walls. Once the chimney was introduced, the space in the center has been left empty and walls of the room took over the lead and started to be a new center of our attention. Then, when they caught the fireplace in their clutches. This was the moment when things started to happen in relation to the walls instead of to the fireplace.\(^9\)

Petr J. Wilson writes in his book, that hunter and gatherer societies are marked by an emphasis on common focus in contrast to domesticated societies, which are distinguished by an emphasis on the boundary.\(^10\) Before going further in my project, I would like to change two words in these two sentences to express how I see it: Hunter and gatherer societies are marked by an emphasis on a fireplace in contrast to domesticated societies, which are distinguished by an emphasis on 4 walls.

\(A\) \textit{Space We Belong To}\n
A new project of a neighbourhood is going to be open to public this autumn close to the Linköping University, and so is a prefabricated house by architect Carl in which there is located an apartment I have been given a chance to work with. The project aims to introduce a more ecological and sustainable approach to housing. As I learn that a target group of the project are students and young families, I realize that I will be a receiver to my own forthcoming project.

To find out more about the way people like me perceive space around themselves, I asked 20 students from Konstfack to fill in my short inquiry on the topic of identity. One of the questions was “\textit{Where do you belong?}”. 25% of students answered the question with naming a place including Stockholm, parents’ house and Konstfack, while 55% remembered a situation rather than a certain place. For example, their answers were as follow: I belong to a space where there is love, I belong to a space where I am understood, I belong to a space where I get to contribute, I belong to a space where my interests are, and I belong to a space where I get silent agreements that everything is ok. 20% of students could not find any answer for this question.

From this little inquiry, I have learned that people find themselves belonging to a situation rather than to a certain space, which made me realize that a situation happening within a given space might be more important for us than the space itself.

Consequently, as I have found myself in a role of an interior architect who aims to create a space people would feel belonging to, I dare to ask myself: May I use my tool – furniture to create a situation within a given space? To create a space people would feel belonging to?

No Dialogue – No Situation

“Fire is thermal, visceral and auditory. With a fire burning, you do not need to worry what to say next. Fire is a kind of a dialogue.”

Marschall McLuhan

In the sense of architecture, a situation is said to be a way in which something is placed in relation to its surroundings.

I take the platform drawing in my hand again to see furniture pieces being placed in relation to the space of four walls. Wait, is that supposed to be a situation? With this question that I whisper to myself, I realize that a situation means something more to me than only the way something is placed in relation to its surroundings. For me, a situation means a way in which something is placed to its surroundings so that a dialogue between the subjects can arise. And in this case, it is a dialogue between four walls and furniture.

In the platform drawing, I see furniture that gives a way to four walls both with a direction in which the furniture is placed, and with its shape. It is even an act of merging that occurs in a relation between the shelving system and those walls. For me, such a space is based on tolerance rather than on a dialogue.

IN A ROLE OF AN INTERIOR ARCHITECT

Creating a Situation

To get used to my newfound position of an interior architect, I get to be guided by words of Rebecca Lewis-Chapman. She says, that a professional interior architect identifies, researches, and creatively solves problems pertaining to the function and quality of your interior environment. In my words, an interior architect primarily works with things that are already present in the space. I decide to take this sentence literally. What is already given to my space? These are the platform drawings of furniture.

---

The platform drawing by architect Carl Edvall shows me today’s human approach to a space which I explain to myself as ruled by four walls. But what would happen if people of an open society were asked to place the same furniture pieces into the same space?

I answer this question with my suggestion:

I liberate the furniture from the walls and revolve all the pieces around their common centre. In those days, there might have been a fireplace in that centre. However, in my suggestion the centre remains empty in the same way as the walls of the Conisborough castle has left it.

Once I liberate the furniture from the walls and offer them another centre of their attention than the walls themselves, it is no more furniture that tolerates the space of four walls but furniture that stands on their own and for their own opinion. Having both the walls and the furniture standing for their own opinion creates a basis to having a dialogue.14

But not to overcome myself, firstly, I would like to share a picture of a living room by a Czech architect Jan Kaplický, that has been an enriching reference to my work. This realization has taught me that having two different opinions is not enough to start a dialogue. It has taught me, that for having a dialogue both subjects also need to be open and willing to listen to different opinions.15

In the picture, there is a piece of furniture that creates its own, inner space within an outer space created by four walls. What I see as an important moment of this situation is the pink floor that connects the furniture with the walls and creates a welcoming space both on the inside and outside of that inner space. In my eyes, this is the moment that stands for the openness of both spaces to have a dialogue.

In other words, I learn how important it is to step out of a space that I am creating to find out how it feels not only from the inside, but also from the outside. If I can call my suggestion a furniture circle than I would like to remember myself to step out of this circle from time to time.

To summarize all this, I learn that people find themselves belonging to a situation rather than to a certain place. As an interior architect who aims to create a space that people would feel belonging to, I decide to use my tool-furniture to create a situation within a given space – I do so to make people feel belonging to that space. I define a situation as the way something is placed in relation to its surroundings so that a dialogue between the subjects can arise. For having a dialogue, I need two subjects standing for their own opinions. Therefore, I liberate furniture from the walls and use them to create an inner space within the space of four walls. As I aim to create a dialogue between furniture and four walls, the inner space created by the furniture needs to stay open for having a dialogue with the outer space created by the four walls. With one sentence, my suggested furniture circle needs to stay open.

Being aware of previous sentences, I feel prepared to go to the next step – I feel ready to transform the two-dimensional suggestion into a three-dimensional one.

An Open Circle

“What is essential to the hearth... is the fire in the manifoldness of its essence, which essentially prevails as lighting, illuminating, warming, nourishing, purifying, refining, glowing. The word... is derived from a root meaning to radiate and to burn. In all the temples of the gods and all sites of human habitation, this fire has its secure locale and, as this locale, gathers around it all that properly occurs and is bestowed. Through this fire, the hearth is the enduring sites, as it were, the homestead pure and simple, toward which everything presences alongside and together with everything else and thus first is.”

Martin Heidegger, 1934

Since a fireplace brought us together for the first time, it has been creating a welcoming space that anyone and anything has been always invited to enter.

To capture this feeling in my circle, I choose to create the circle out of both original furniture and furniture that needs to be reshaped a bit so it fits the idea of the circle better. Finally, I add one piece of furniture that is designed for this project – a piece of furniture which is created by myself.

How do I choose furniture that becomes a part of my project? Even though any furniture should feel welcome to take part in the project, I have a little clue how to proceed.

Alvar Aalto’s stool E60 is my representative of an original piece of furniture that does not need to be reshaped as I find it genius the way it is. Simply simple and functional piece of furniture.

When choosing furniture to be reshaped, what has been important for me is that the furniture is accessible from all sides so it does not close the circle but leaves it open, that the furniture stays open for having a dialogue with the four walls space. A sofa On The Rocks by Francesco Binfare can be an example for all. The sofa is composed of irregularly shaped elements that can be placed together along various sides to obtain a myriad of patterns which are always open to all sides. This openness is also guaranteed with its flexible back.\(^{18}\)

Finally, there is a furniture that I choose to create by myself. I choose to create a TV table as it is a piece of furniture strongly connected with a television – a medium that is said to have replaced a role of a fireplace in today’s households.\(^{19}\) However, why I have chosen to work with this piece of furniture is not as important for me as what I would like to tell with it. What would I like to tell with my TV table? I would like to tell the whole story of a fireplace.


IN A ROLE OF A FURNITURE DESIGNER

Principles to Work With

Making a fire, construction of a dwelling and furniture making are among first human acts. What do these acts have in common? To find this out I have decided to broaden my knowledge in all these three topics. As a starting point, I have read a book about each of them.

Fireplace by Sebastien Marot and comp. is a very rich book that looks at the story of a fireplace from several perspectives. It was this book that made me think that the primary function of fireplace was neither heating nor cooking, but gathering.

The Domestication of Human Species by Peter J. Wilson has reminded me of that a four walls space that we take for granted in these days has not always been a feature for humans. It has also taught me a lot about how we used to approach space before we built such a room for ourselves. Thanks to this book I have realized that I do not necessarily need any walls to create a space.

Finally, Chairs: A History by Florence de Dampierre has been a book I have read especially to visualize a human history for myself through objects we have been producing and see how we have been using them to create a certain kind of a space. What interested me a lot is the way in which furniture has been used to create a status of a man as some furniture has been meant for everyone and some only for the chosen ones.

After reading all three books, I have made a diagram of three circles - one circle is meant for one topic. Circles are filled with any information I have found possibly valuable for my project and connections among the topics are visualized right where the circles intersect.

---

Dialogue, honesty, no boundaries, senses, and identity are among words that have been found in the centre of my diagram. A voice in my head immediately responds to my discovery, that these principles are so general and common so they could have been applied on any other project. Fortunately, there is also a second voice in my head to answer to the first one: Yes, you might be right. But is not that actually the best thing about it?

I choose to listen to my second voice and remember all these principles so I can work with them in this project, as well as in upcoming projects.

_A Form Giving_

With my design of a TV table, I would like to take all of us back to those times when things were happening in relation to a fireplace instead of to four walls.

The beginnings of furniture making are connected to the beginnings of the human civilization. First stools were made of tree stumps while first tables were made of stones.21

To be able to take us back in time, I think of making my table out of stone as well. However, as in that time such a piece of furniture the TV table is would be useless, I search for my inspiration for its shape not among first tables, but among first stools. Whereat I find my inspiration among those from Africa.

What inspires me the most by them is not only the fact that they have been made of a single piece of wood, which I find as a very elegant and smart way of doing, but it is also the way their abstract form leaves enough space for people’s imagination when it comes to their function.22 Hence my African stool inspired table could easily become something else than a TV table, maybe a bench, and my imaginary circle can be closed with something else than a television, maybe by people.

I clarify an idea of its shape in my head with a first sketch. I think to myself, as I want the furniture to look like a piece of stone, I do not need to be exact with its form in the beginnings – I can work with the shape while being in the process.

But what seems to me to be more important to work with from the beginning is the right scale.

I choose to work with a liquid stone - concrete instead of a real stone as I find it as a more accessible and moldeable material for me. However, it still means that every square centimetre will make the table much heavier. I leave the depth and the width as it is suggested on the ground plan, but I choose the height. To save as much volume as possible, I choose the table to be as low as possible but still high enough to be able to work both as a table and a bench. To get rid of some more material, I shape three legs on its bottom part. In this case I take the advantage on the table being curved so I can expect it to be stable even with only three well positioned spots touching the ground.

Now, having the idea of its shape, size and a material, prototyping can begin.

---

Prototyping

As a first step of my prototyping, I create a three-dimensional model of the table in Rhinoceros 3D modelling programme. I do so not only to be able to roughly count the volume of the upcoming object, but also to be able to give it a fast draft shape that I would be able to follow in the forthcoming steps.

To make the shape out of styrofoam seems to me to be the fastest and cheapest way of bringing the shape of the table in one to one scale to life. (I deliberately do not mention the weight of the table that I have just counted as it has been more than 300 kilograms. I better shake this information off for now and follow the saying first things first.) As styrofoam is sold in sheets which are 10 centimetres wide, I cut my three-dimensional model in seventeen such pieces to create templates which I can then print out and sketch them on the styrofoam sheets. Cutting those pieces out of styrofoam with a hot wire takes some time, but it is a great meditation for me to do a manual and repetitive work without thinking of anything important but following the pre-drawn line. If the burning styrofoam did not smell so bad, I would be doing it until today.

As a next step, I glue all the pieces together with a wood glue that works very well but needs a long time to dry as the styrofoam is not capable of water absorbing like the wood is. Suddenly a rough shape of the table is done. However, as my intention is to create an organic shape resembling a single piece of a stone with a smooth surface, I take a huge hand saw into my hands and start sculpting it. I start to remove pieces of material to make transitions between the segments as natural as I can. When my hands from the hand saw tingle so much that I start to worry that I will never be able to feed myself with a kanelballe again, I lay it down and take a metal rasper in my hands instead to finish the job.

To create a surface that is even smoother, I apply a layer of a wood filler on top of it. An advantage of a wood filler is surely that it is easy to grind, although it takes it a whole day to dry. I repeat this applying/grinding procedure several times until I find the surface perfectly smooth.

As the last step of the one to one scale shape giving I apply three layers of a lacquer. I do so to close the surface and prevent it from damp. Once all the layers of lacquer are applied, the model is prepared for being cast out of concrete.

However, this is the moment when I realize that there might be an easier way of making the table out of concrete for me than casting– a little late, but still in time I decide to apply a layer of concrete right on the surface of the model instead. From this procedure, I expect to save both some time and money when avoiding of making a mold for casting. Also, I expect the final object to be much lighter.

Firstly, to make sure that liquid concrete will get stuck to the surface, I glue fibre glass textile all over the model. Then I cover the model with a chicken net and I choose to work with fibre concrete instead of an ordinary one – both decisions are made to create as strong surface as possible so people would be able to sit on the piece once all the work is done.

The application of concrete itself last for two days – on a first day I apply concrete on a top side of the model, on the second day I apply concrete on the bottom one. As the slower concrete dries, the stronger it gets I keep it in a dump environment and I come several times a
day to make sure it is still wet – if it is not I make it wet again. After five days of drying, one night before the Degree Show starts, I decide to move the object to my exhibition place.

EXHIBITING

Building Up

I get to present my work in a seminar room which is a four walls space of nearly 20 square meters. My goal for the Konstfack`s Degree Show 2017 seems clear to me - to work with this room as a context to my work, to materialize what I have learnt when being in a role of both an interior architect and a furniture designer in a situation. In my room, I will create a dialogue between a Wall and a Fireplace.

I choose to recall the fireplace in a corner opposite the entrance doors. I choose to work with the corner as I understand it as a best place where my fireplace can meet that strict three-dimensional world of architecture. I represent fire with blue and red reflectors pointing at the corner from up above. As the two colours match, a pink circle\(^{23}\) is created over walls and a floor with a centre right where the walls and the floor meet. I place the TV table on the edge of this – open – circle. Suddenly, now when the fire is burning it is time for a wall to come in.

Opposite the fireplace, I build a wall just in a way of people entering the space to make people approach the fireplace diagonally. I built that wall in the way of people entering the space not only to express how much walls (can) affect our lives, but also to create a darker and quieter space. Last but not least, with the wall I aim to inspire curiosity in people.

However, I would not like any visitor of my space to think that the mission of my project is to tell people that walls are bad while a fireplace is the way to follow. The mission is to create a dialogue between walls and a fireplace, as I am fully aware of the walls being an integral part of our culture. And, therefore, I handwrite a poem on the wall. The poem is called „A Wall“:

```
WE WERE SITTING AROUND A FIRE
WHEN SUDDENLY A WALL
CAME
IN
```

\(^{23}\) pink colour as a reference to the project of a living room by Jan Kaplický, p. 6
A Visitor

The exhibition has just been opened to public and crowds of people flow through a corridor where my exhibition space is found. I stand nearby watching all these people to notice that only few of them dare to enter my room to discover what might be found behind the wall. An exclusive space, I whisper to myself after a while.

Suddenly, I notice a middle-high girl with dark hair and a dragon embroidered on her jeans entering the room. With excitement, I realize that she spends even a few minutes inside. When she is leaving, I dare to jump closer to ask her, how does she feel about what she has just seen behind the wall. Without a long thought, she gently answers with one word: Touching.

Touching, I repeat to myself and I realize, that even if she is the only person that enters my room, if she is the only person I wake up emotions in her, the only person I touch with my project, I have succeeded.

REFLECTION

Design Philosophy Beyond One Particular Room

Ten months ago, I came to Sweden as a product designer who was convinced that working with an interior architecture or perhaps architecture itself would be something too big for him. However, those upcoming ten months gave me the opportunity to explore this field more and helped me to lose my architectural fear. Moreover, I have understood architecture and a built environment itself as a context to my work as a product designer.

24 Matyáš Barák: Fire-Place. Photo by Marielle Andersson, Konstfack’s Degree Show 2017
Within my Degree Project, among four walls of an apartment in Linköping, I have created a design philosophy which I understand as my first, but very important step towards the field of architecture. I think, with my design philosophy, that I can easily zoom out from the apartment to a whole building and from the whole building to a whole neighbourhood to try to distort that same way we got used to approach different kinds of spaces. But at this point, I would not like to overcome myself. With my Degree Project, I would like to do the opposite first, I would like to zoom in first.

I would like to zoom in from that one room to its inhabitants - to us. I would like to do so to remember us of the importance of stepping out of our circles and being open for having a dialogue, because only then we can create a space which is based on dialogue rather than on tolerance, because only then we can all together create a situation.

Fire-Place-Me

With the last part of my Report, I would like to briefly reflect on why this project has been important to me.

In the left picture, there is a place on the edge of Prague where I grew up, the biggest housing estate in the Czech Republic. In the right picture, there is a place where I used to spend all holidays when I was a little Matyáš, our family cottage out in the woods.

When I was a child, I understood these two spaces as real opposites. On one hand, on the left side, it was a structured space too big for me to find myself in, full of bans and orders. On the other hand, it was an open space that I associated with adventures and being close to my family.

I took this chance, my Degree Project, to look at both spaces again from a perspective of a bigger Matyáš and see, if I could learn from the space I have always felt connected to – a space of a fireplace when approaching a space that I have found difficult to identify myself with – a space of four walls. What have I learnt?

I have learnt not only about the importance of having a dialogue between these two spaces, but also about the importance of having a dialogue in general.

---


26 Family Archive, 2017
CONCLUSION

With every new task I get to work with I dare to challenge myself and learn new things. I have had experience both with product designing and designing for a public space. Therefore, I have seen my Degree Project as a great opportunity to gain my first experience in working with an interior space.

I have been offered to work with a space of an apartment that I have decided to accept as a real frame to my work. To be able to work with such a space as a context to my Degree Project, I have found important to learn more about how we used to approach a space around us within the human history.

I have learned about how we used to approach space before we built a room for ourselves and what came after. And, as I have always felt a subconscious connection to the fire that anytime, either in the form of a lit candle or fireplace, brings among my company a feeling of being close, nay even closer to each other, which origin I could have not reasonably explain to myself, I have got interested in addressing a role of fire in this process.

As a result of my learning, I have defined two types of space: on one hand, it is a space created by a fireplace that is inclusive and based on a dialogue, on the other hand, it is a space created by four walls which is more inclusive and based on tolerance rather than on a dialogue.

In the first part of my project, I have created a suggestion on how to work with furniture within a space of four walls to create a space that people would feel belonging to. I understand its centre as an important moment of my suggestion – with leaving the centre empty, I would like to ask: What is our today’s common focus? Do we have one? Do we need one?

In the second part of my project, I have chosen to design a piece a furniture that can become a part of that suggestion. I have materialized all my newly gained knowledge in that piece of furniture – in that table which is versatile, stands for itself and is willing to have a dialogue with a space where it is found.

To conclude, with my Degree Project, I would like to create a basis for a dialogue on how the human approach to space has changed since the fireplace brought us together for the first time. I would like to distort our today’s approach to four walls space and remember us that this has not always been a way we used to approach space around us. I would like to remember us that there is no need for us to tolerate space of four walls when we can have a dialogue with walls instead.
REFERENCES

Printed documents:


Electronic documents:

8. Wikipedia.org: Hunter-gatherer [online]: <https://cs.wikipedia.org/wiki/Wikipedie:Citov%C3%A1n%C3%AD_Wikipedie>

Online video document:

12. CHAPMAN, Rebecca-Lewis. What is Interior Architecture? [online] <https://www.youtube.com/watch?v=mp5_9aJU9F0>
27 Matyáš Barák: *Fire-Place*. Photo by Marielle Andersson, Konstfack’s Degree Show 2017