

ARNOLDAS ILIURĒVIČUS

## Révérances

Révérances is a collection that stems from a rational yet intimate and non-linear exploration of found waste materials, transforming them through modern design language into new functional roles.

The project reimagines discarded matter into emotionally charged furniture pieces. At its heart are found ceramic water drainage tubes, which - together with recycled glass and cast bronze - form a silent homage (Fr.: *révérence*), framing the layered stories of the individuals who shaped these materials in the first place, honoring their lives and work. Gradually introduced to one another, these materials guided an alternative approach to production, where accidents, process sensitivity, and material relationships played a crucial role.

Through a contextual and reflective process, each object becomes a site of inquiry into abundance, value, and the quiet dignity of what we choose to overlook. Révérances resists the illusion of *salvation-through-consumption*, offering instead a modest ritual of reverence - for material, place, and presence.



This project, while focusing on sustainable secondary reuse, emphasizes the contextual value of materials by first deconstructing their narratives before transformation. This approach allows for a thorough understanding of the cultural, social, environmental, and geopolitical contexts to which we all belong. This methodology, notably personal and subjective, integrates elements of autoethnography. According to M. Kaethler and L. Schouwenberg, this personal and subjective approach enables design to ‘resist the temptation of solutionism and the specter of pragmatism, remaining at the fusion of research and expression.’ This results in a highly personal yet distinctive perspective on production and the design discipline as a whole. Through this combined method, I remain connected to my own identity and the cultural milieu I inhabit, thereby producing authentic insights into both self and culture.

This project addresses the designer's perspective, contemplating how to meet the evolving demands of the design discipline and the needs of modern society today. What things are we lacking in this era of abundance? As Alice Rawsthorn points out, we are experiencing changes of unprecedented speed and scale across various fronts of society, coupled with global surplus of many kinds. This raises the increasingly pertinent question: why do we need another newly created item? This makes the decision to build from waste materials timely and relevant. Therefore this project centers on the issue of cultural value of waste, its potential for new narrative and capacity to respond to the needs of overly abundant society.

The presented project adopts a creative method where environmental sensitivity is most important. Thorough consideration of non-functional waste leads to new and unexpected directions in the design phase, whilst ensuring both environmental and cultural relevance. Future development of the project would maintain this very focus, actively sourcing previously randomly found materials through publicly available sale and give-away platforms, then integrating them more fully into the production processes. The availability of produced things would be directly influenced by the quantity of materials found, thereby altering traditional market production dynamics, and responding to shifting demands of the design society today.





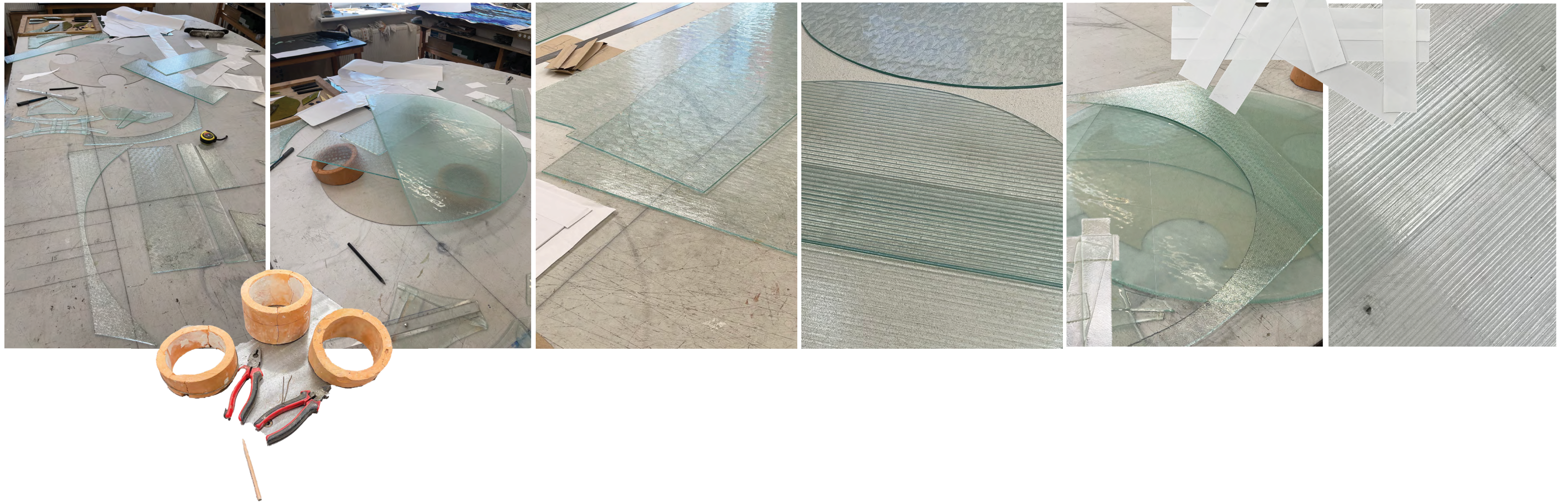
research on the local clay and glass industries relevant to the historical context of the found materials





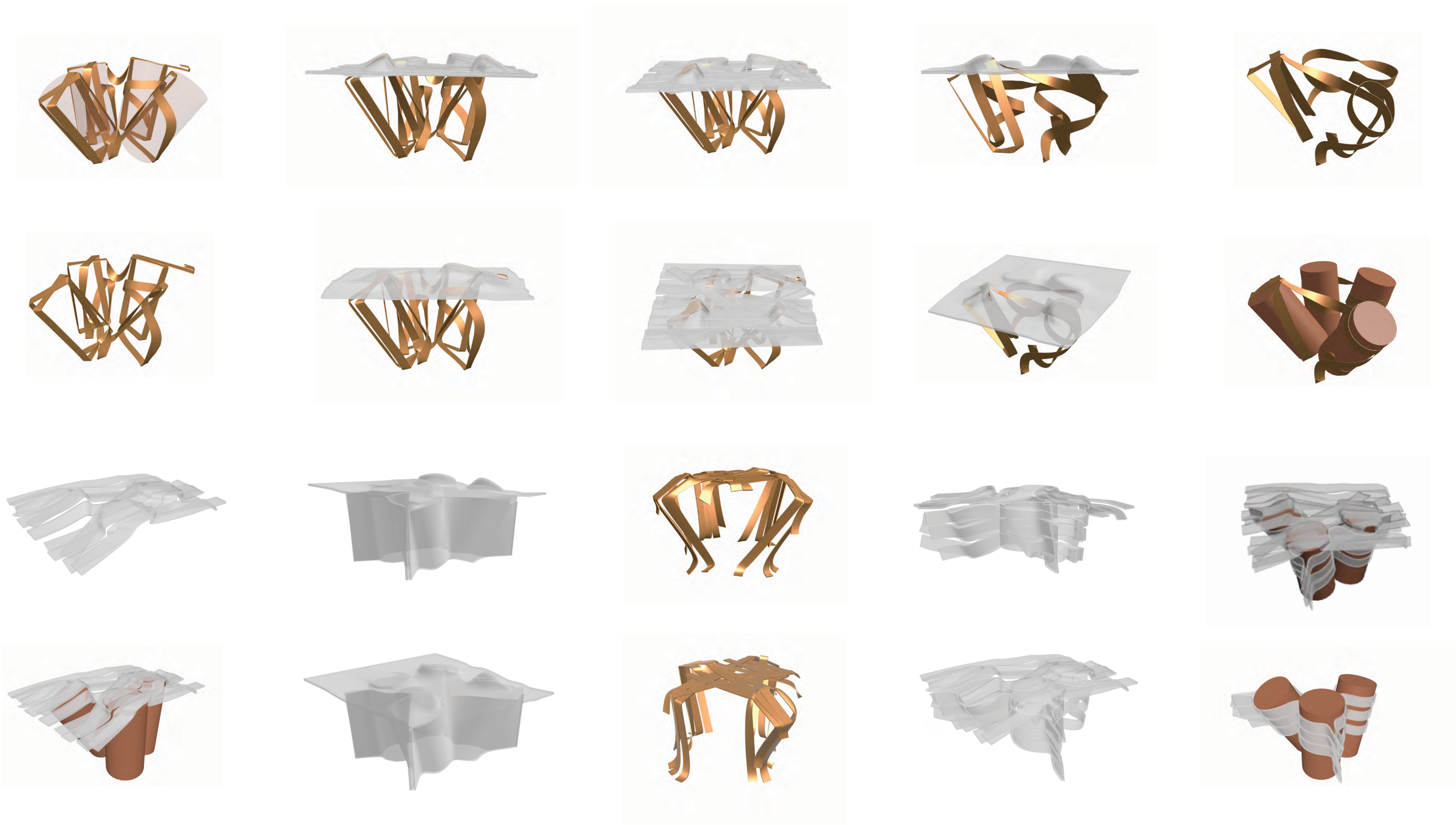
Non-linear process of material discovery and experimentation, from modeling, scanning, to introducing other materials, like glass, and its processes, later metal casting and machining. Everything is hand made by the author.





Glass slumping processes.  
Baked under 780 degrees celcius.



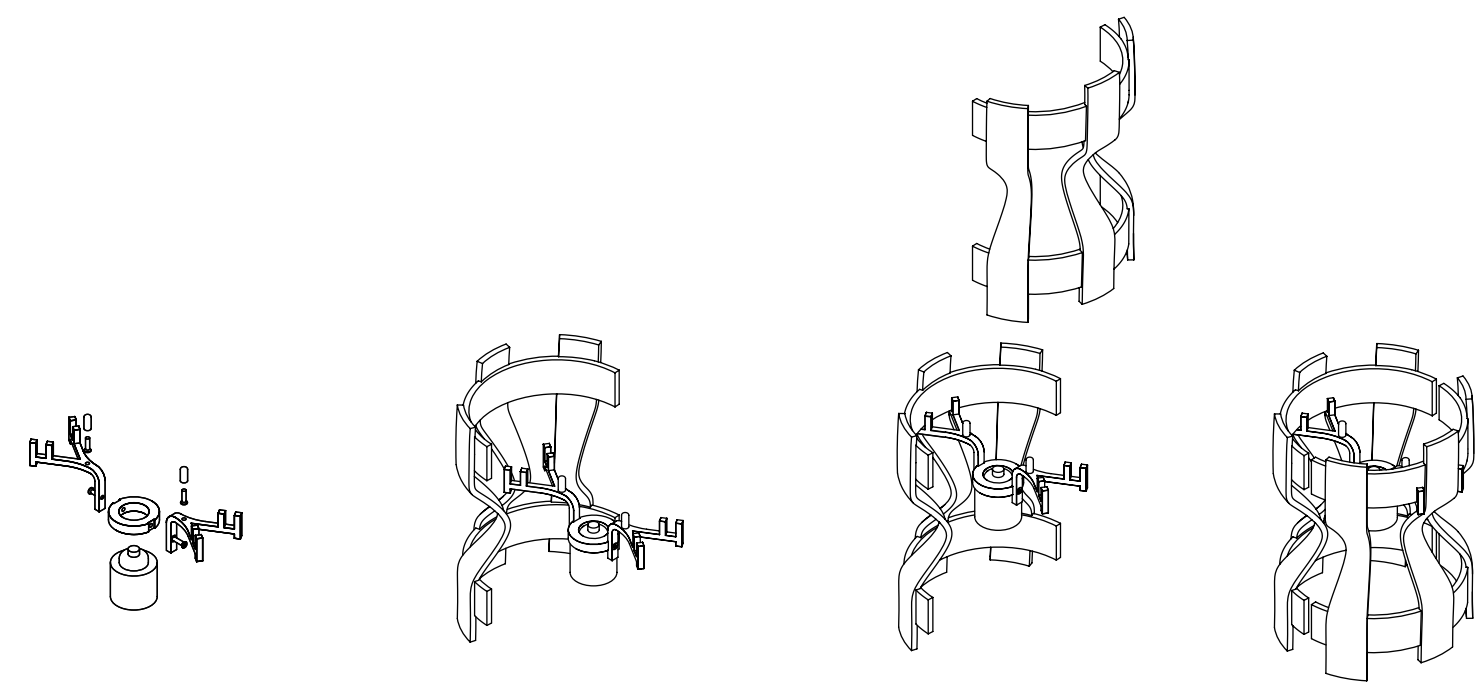


Object typology search in virtual reality using sketch/modelling tools.









The collection consists of a free standing table and 2 suspended lighting fixtures.

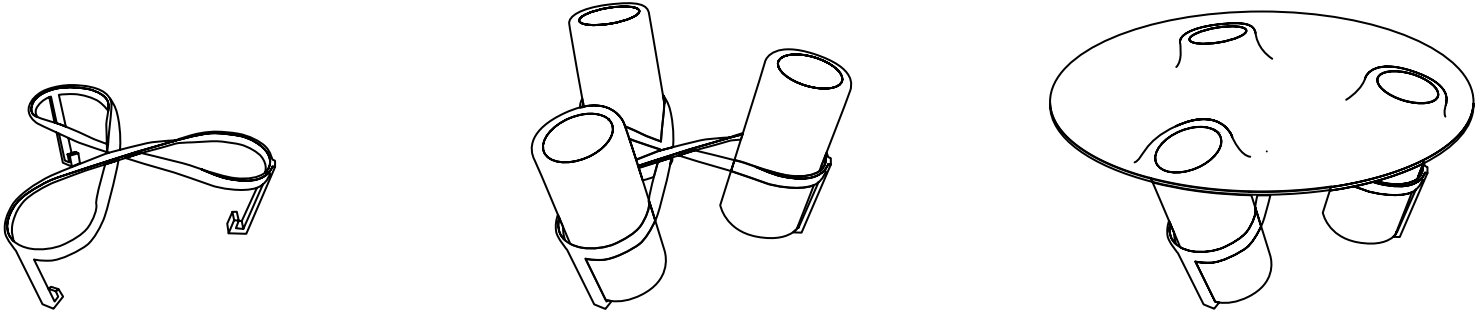
Table - d800 x h380 mm, pendants - d250 x h340 mm

Electrical component:

Brass E27 socket, grounded / bakelite + porcelain inlay  
LED bulb VINTAGE G45 / 4W / 230V 2700K/ CRI 80Ra /  
Eglo 11762

Cable length - 3m, adjustable

Includes strain relief, brass parts and cable grippers for ceiling mounting.



Révérances was exhibited in the Summer Design Showroom exhibition Spectrum 2 (Vartai Gallery, 2024, Vilnius), Young Designer Prize selection exhibition (Museum of Applied Arts, 2024), Dutch Design Week exhibition Class of 24 (Eindhoven, 2024).



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