

THE BODY IS A HOUSE

Maddie Clark



CONTENTS.

Only Natural

3 Concept Statement

4 Signifiers

5 Moodboard

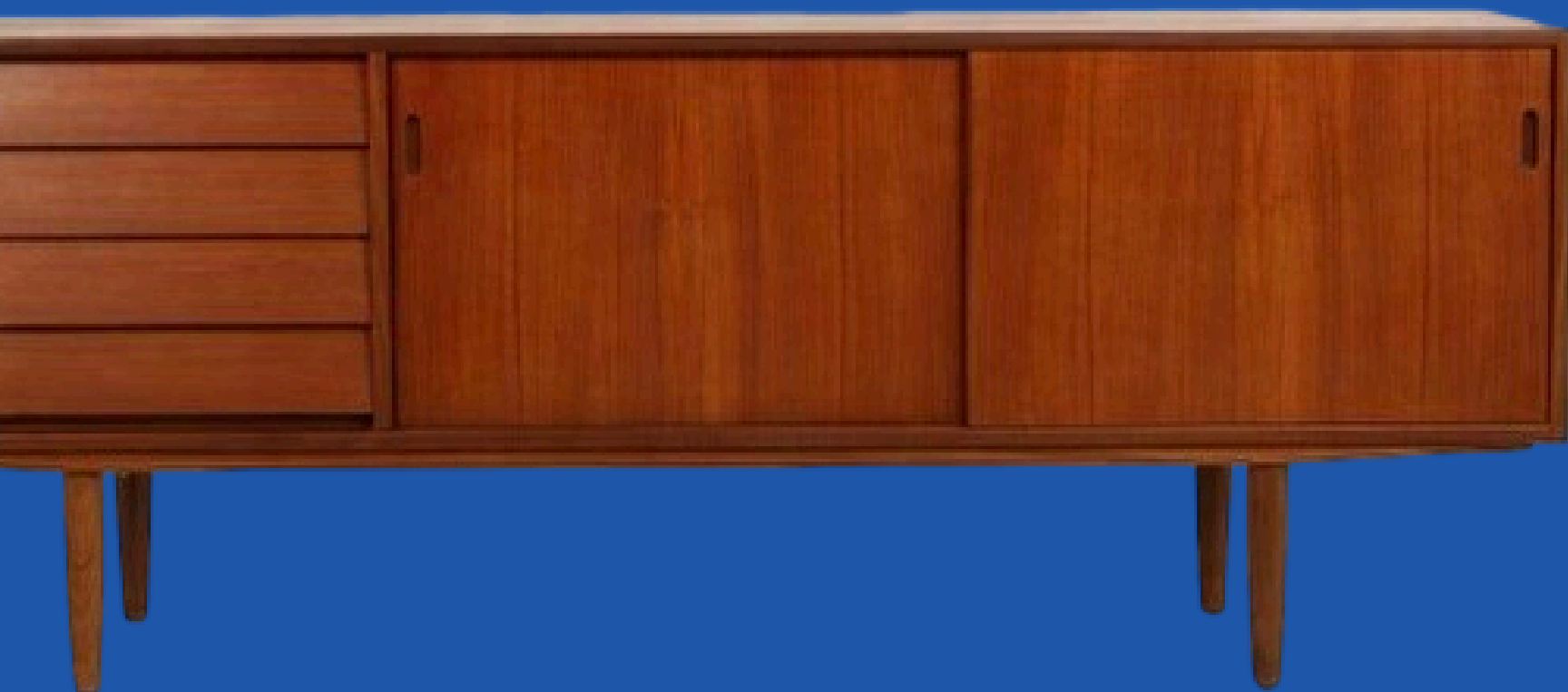
6 Concept Board

7 Research

14 Technical Package

42 Final Outcomes

52 Self Reflection



CONCEPT STATEMENT

My collection, *The Body is a House*, comprises **dark, luxurious, Australian Jarrah** accessories that explore the boundaries between **product** and fashion design, showing functional and aesthetic influence from African **historical design**, and **furniture design** from the **mid-century modern** era. I believe I was encouraged in these directions because of my parents. My father, born and raised in Zimbabwe, shares trinkets and art from his home country with my mother who, passionate about furniture design, finds ways to decorate our home with this African craft.

My designs are **multipurpose**, existing on the body and beyond, belonging in a household environment and serving a **functional** purpose. Hence, I am taking an **interdisciplinary** approach, integrating theory and methods from both furniture and object design. My methodology and handling of materials involve using **computer-based programs** and modern software, such as laser etching. Generative AI assisted in creating shapes and patterns, like the boarder of my shoe etching design. Adobe Photoshop and Illustrator helped me translate two-dimensional silhouettes informed by visual signifiers of mid-century modern furniture to three-dimensional design outcomes.

In the contemporary context, technological advances are often used without intention, to create mass-produced, generic design for evolving trends. By thoughtfully using technology to reinterpret traditional techniques and motifs with new design elements, I can help authentic African heritage be appreciated by a larger global audience and connected to a rapidly evolving contemporary context. I contribute to the adaptability of traditions, ensuring that the storytelling value and quality of past African craftsmanship can exist and be maintained within fast-paced contemporary design.

- Product
- Furniture
- Proportion
- Natural
- Organic
- Curve
- Traditional
- Handcrafted
- Woven
- Textural
- Functional
- Multipurpose
- Interdisciplinary
- Mid-century
- Modern
- African
- Cultural
- Jarrah
- Expensive
- Exclusive
- Luxurious
- Unreplicable
- Heritage materials
- Asymmetrical

Only Natural

SIGNIFIERS



An American reflection of the Bauhaus Art Movement.

Mid Century Modern is a design movement popular from 1945 to the 1970s.



Silhouettes from Africa

Unusual and primitive shapes, influenced by non-western design, derived from natural elements.



Elements from traditional Haute couture, influence coming from Cubist Picasso

His collection included recycled, organic materials such as paper, tree bark, banana leaf, raffia, wood and recycled fabrics. Some garments include a dress and bandeau top made of pieces of bark welded together, short dresses made of wicker weaves, twisted and knotted together, a long dress covered with feathers,



Balmain Spring 2023 Ready to Wear



quilting, draping, braiding, patchwork, weaving and master sculpting.



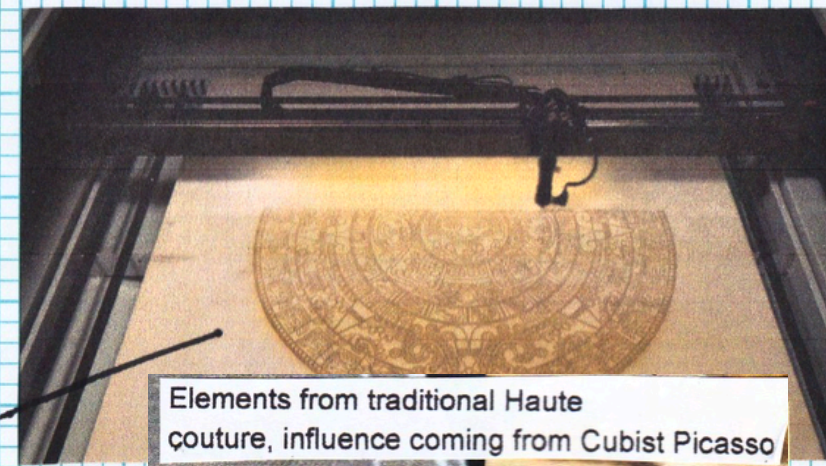
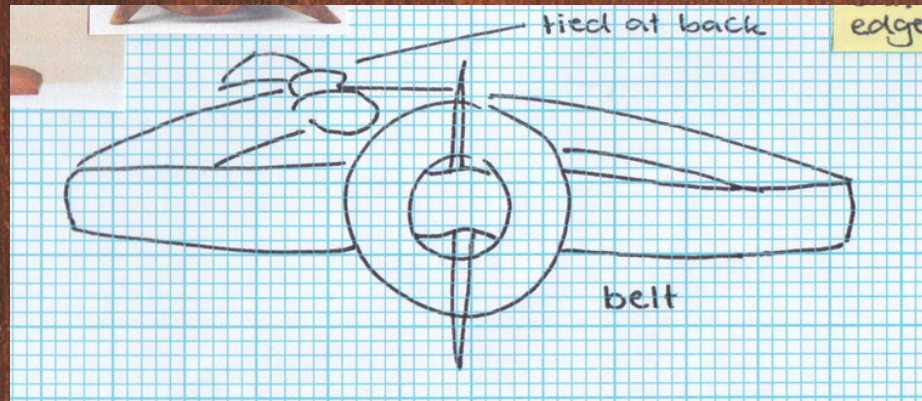
, exaggeratedly large sneakers, platform sandals made of resin, resembling stone or concrete blocks bound to the feet, in an exploration of form and sculpture.

Characterised by curved edges, absurd silhouettes, dark wood materials, and interesting form which appeals to aesthetics rather than function.



This movement was seen in product, architecture, object, interior, and graphic design.

MOODBOARD



Elements from traditional Haute couture, influence coming from Cubist Picasso

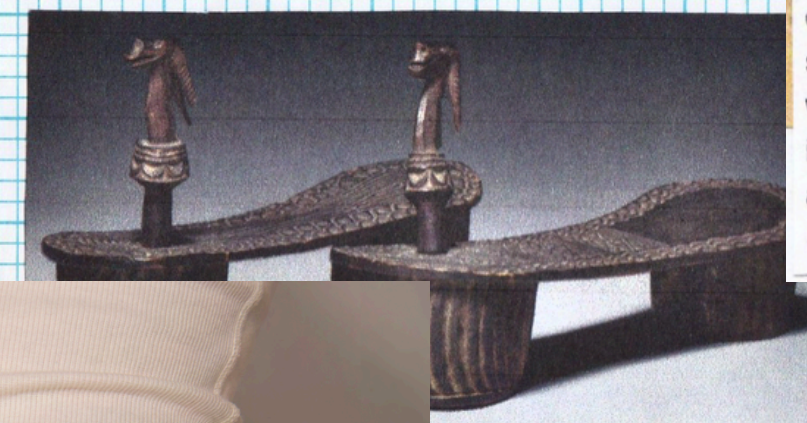


077922 PANTHER 2MIL GRAPH

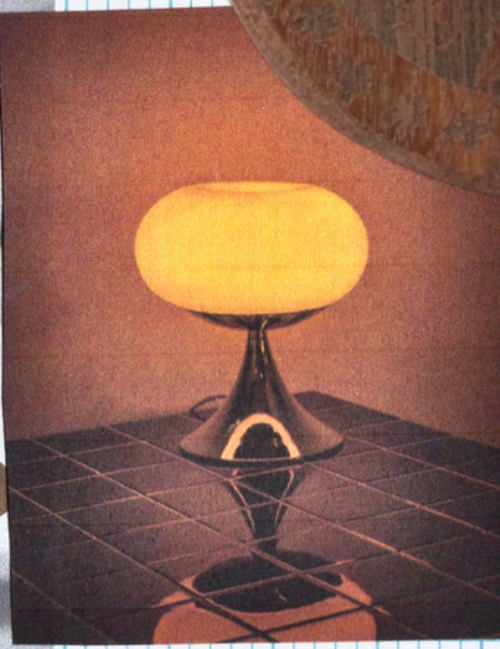
Mid Century Modern is a design movement popular from 1945 to the 1970s.

An American reflection of the Bauhaus Art Movement.

Silhouettes from Africa



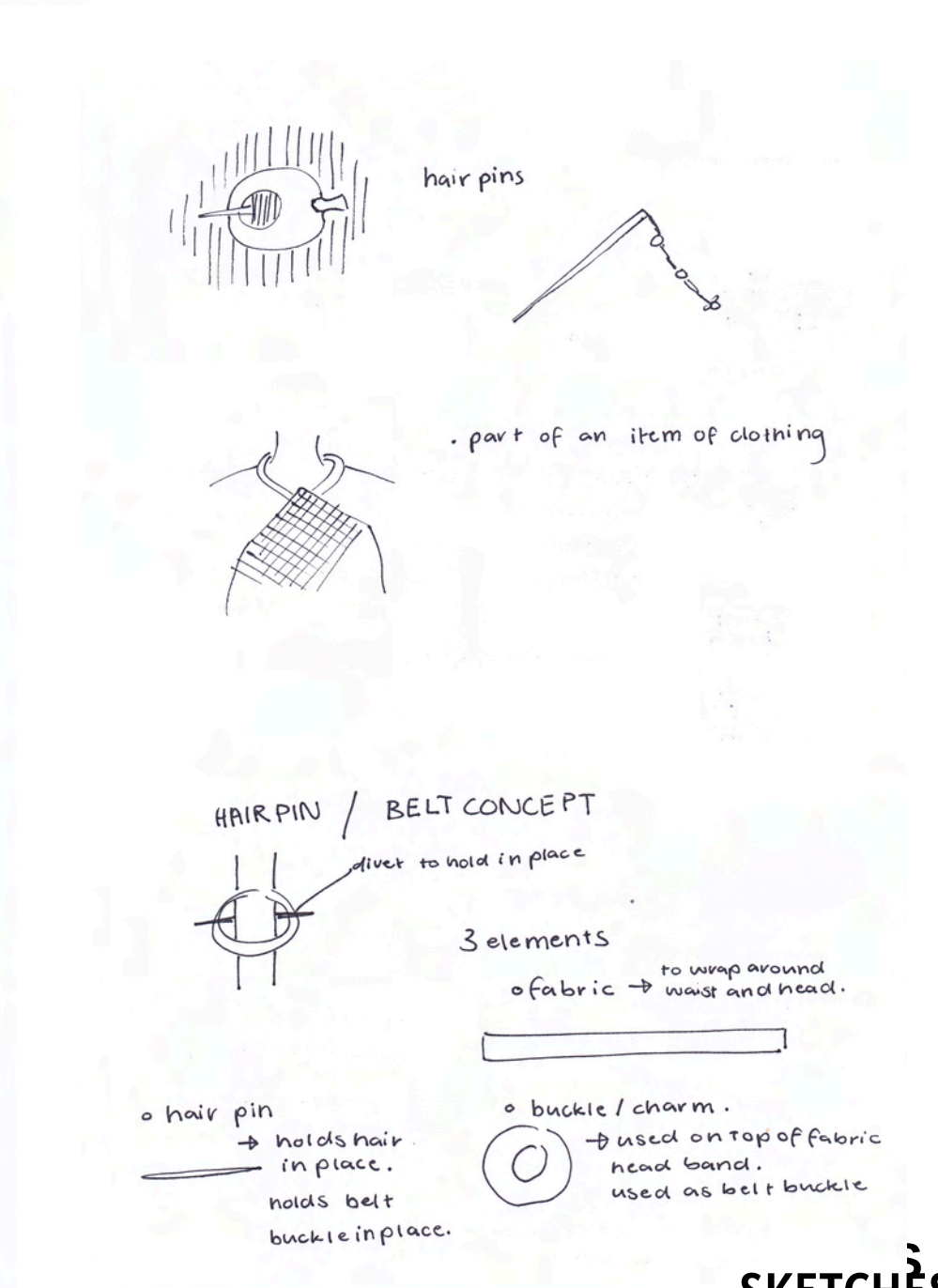
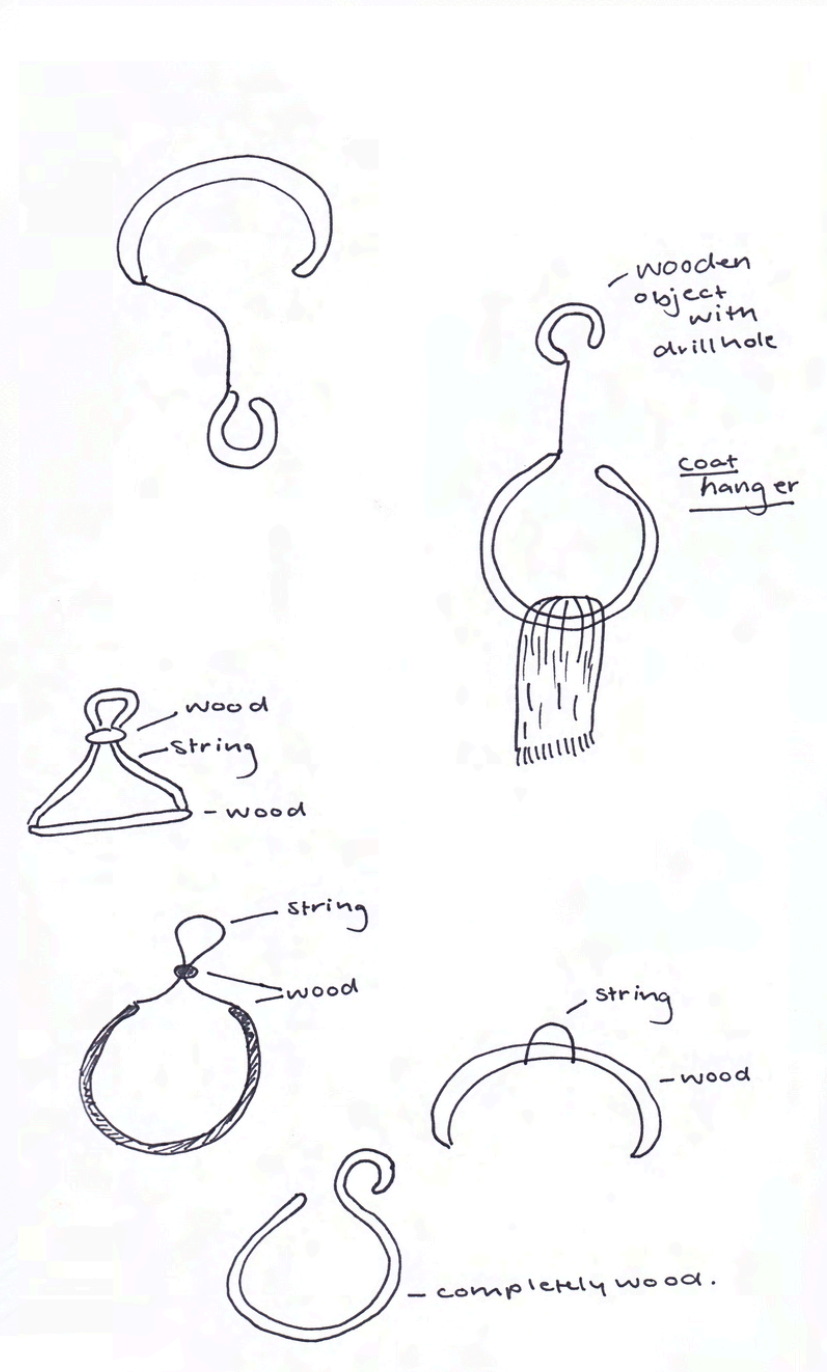
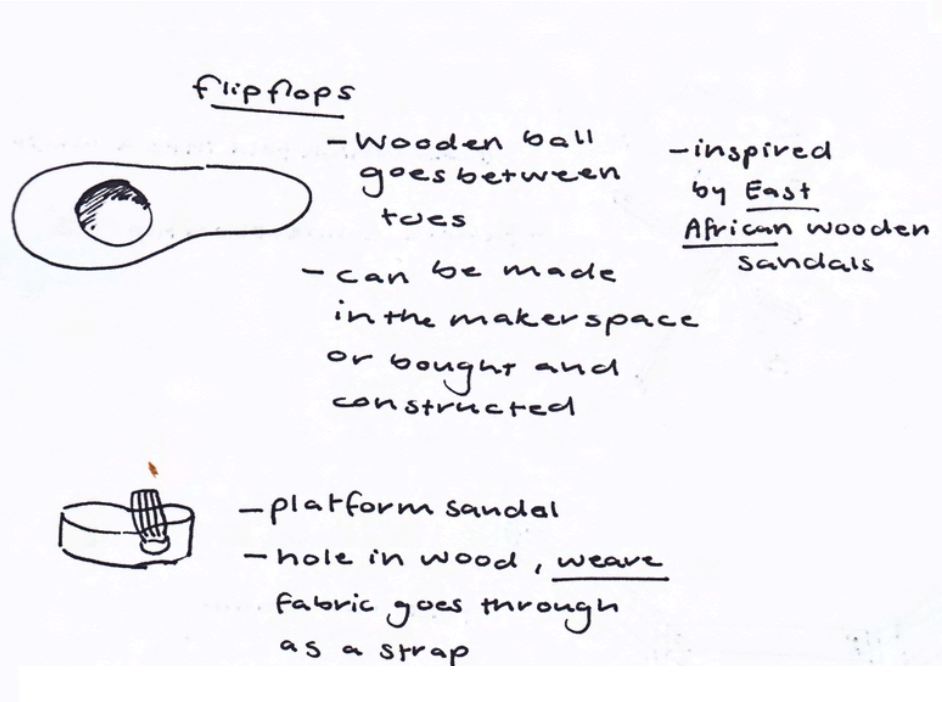
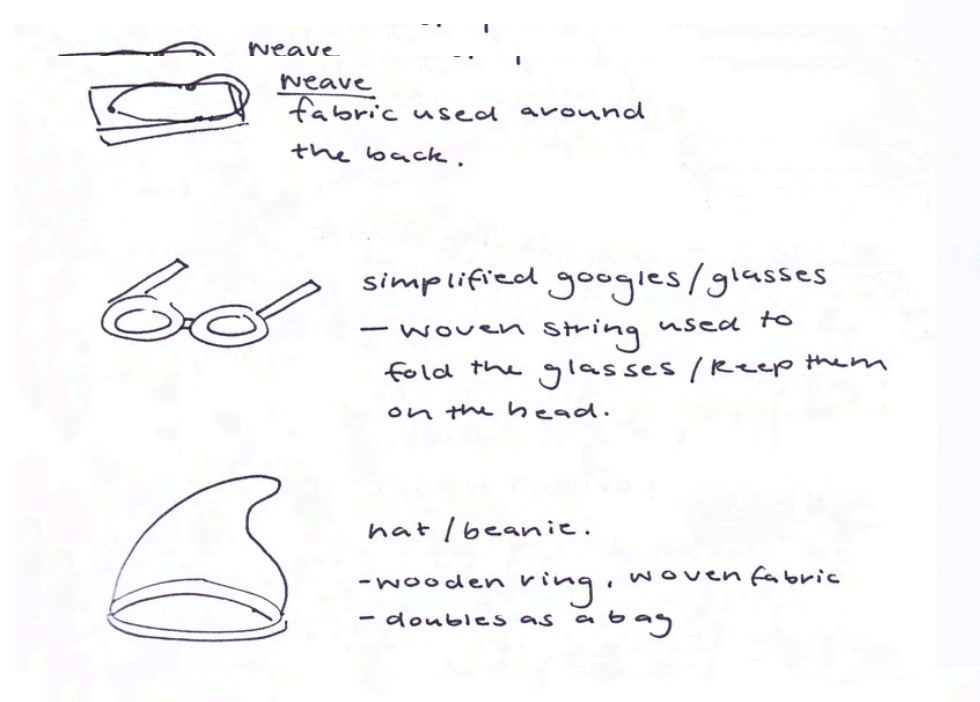
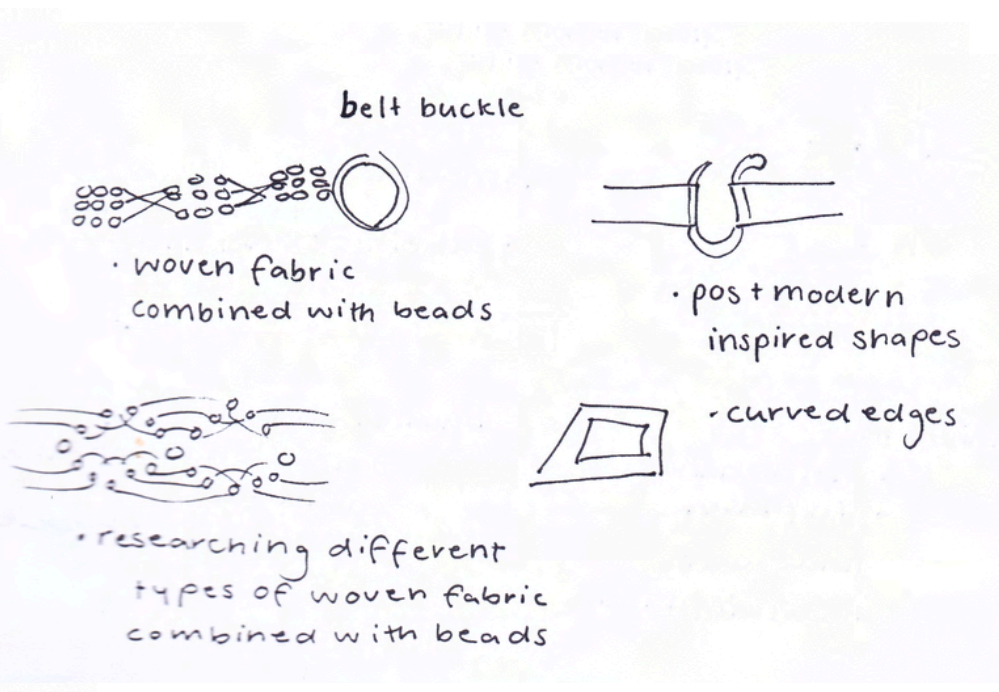
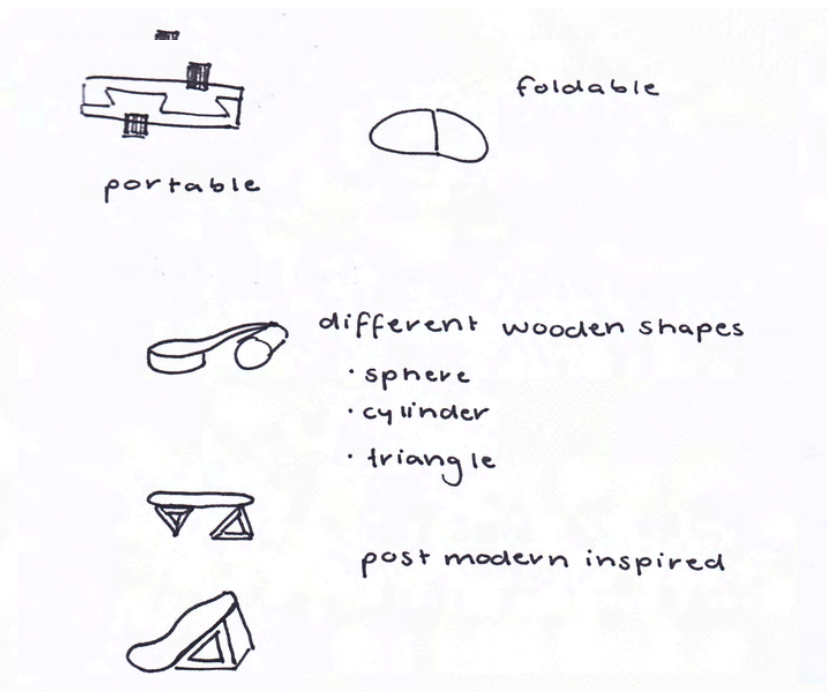
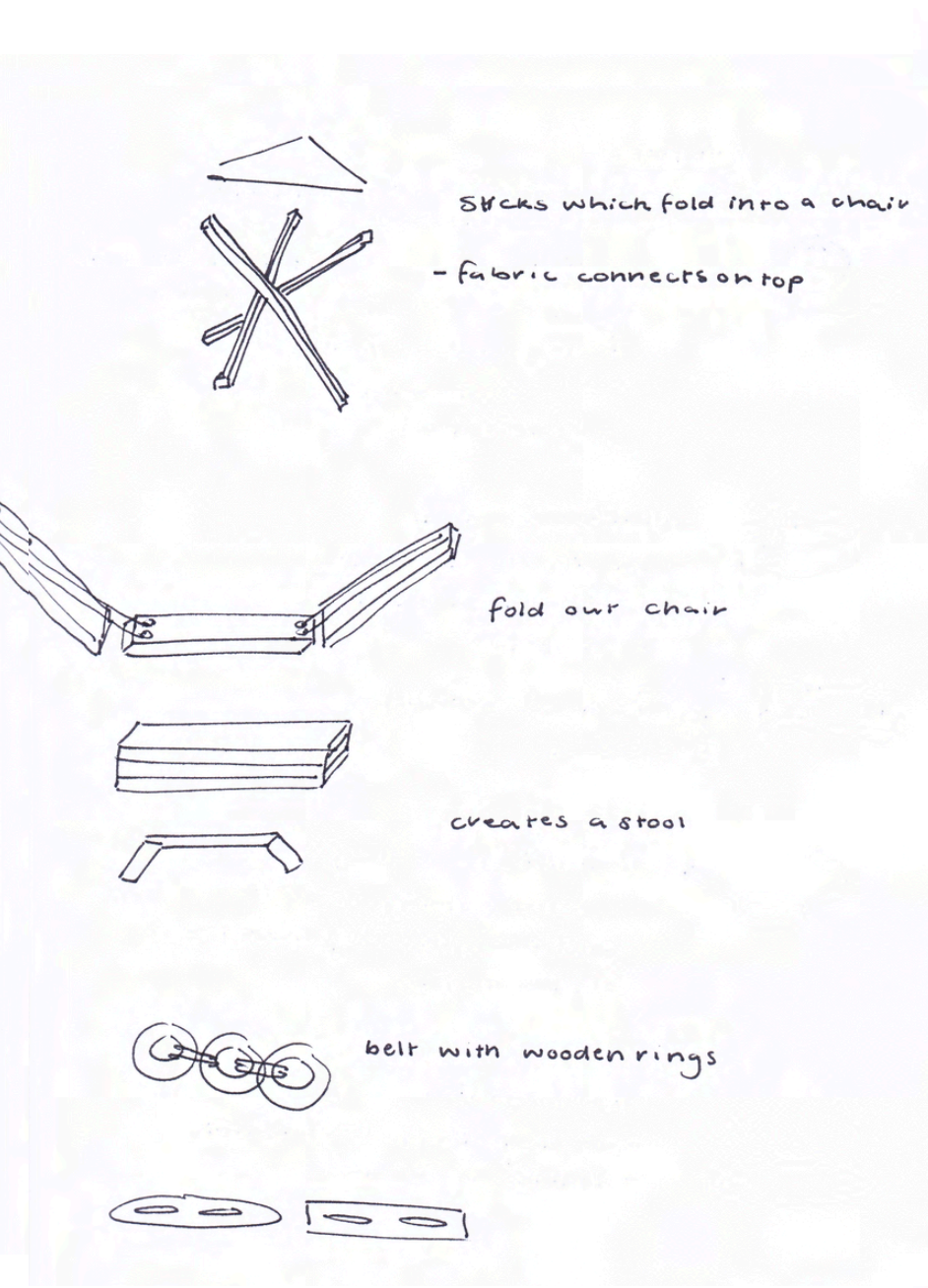
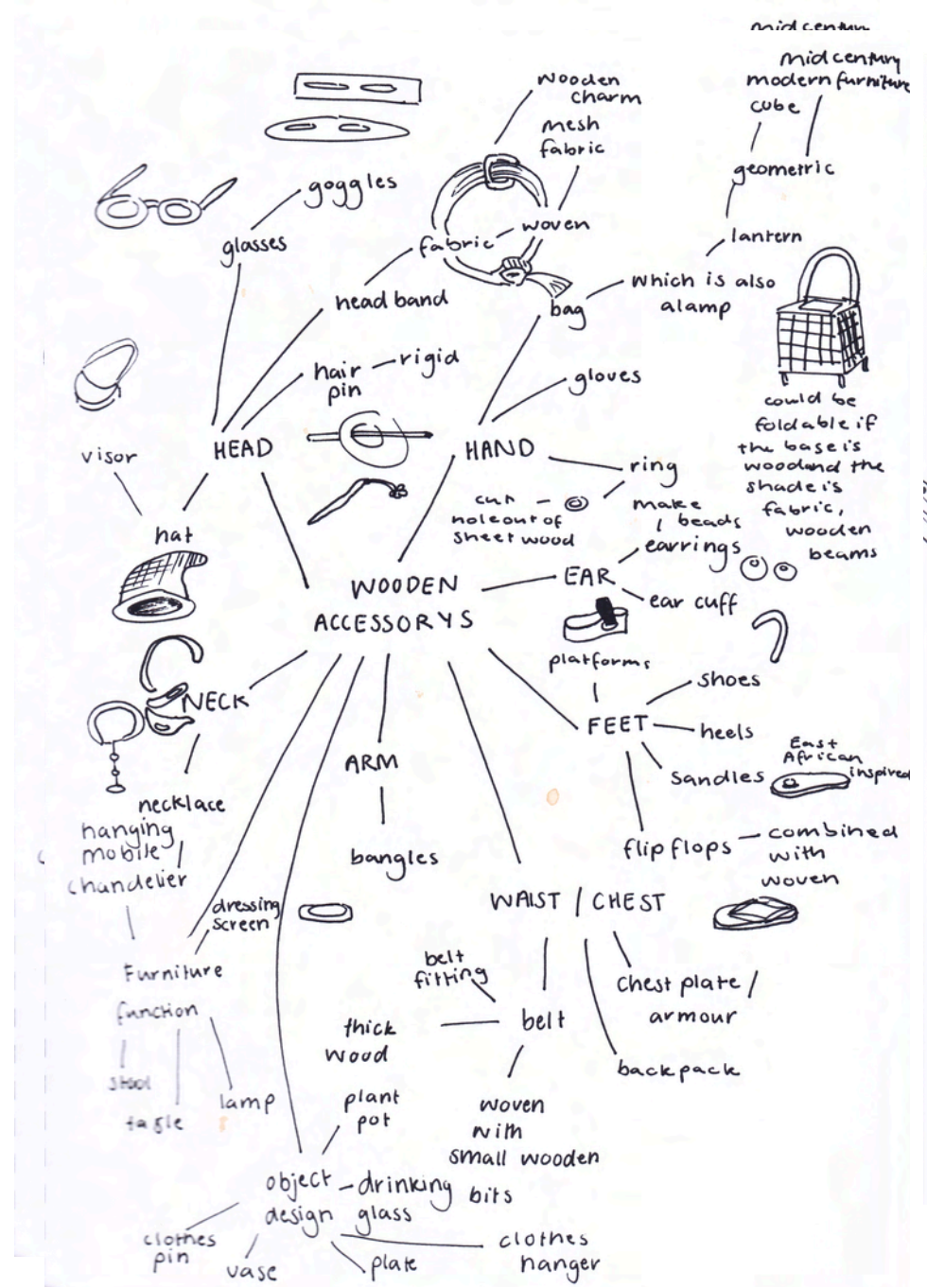
Characterised by curved edges, absurd silhouettes, dark wood materials, and interesting form which appeals to aesthetics rather than function.



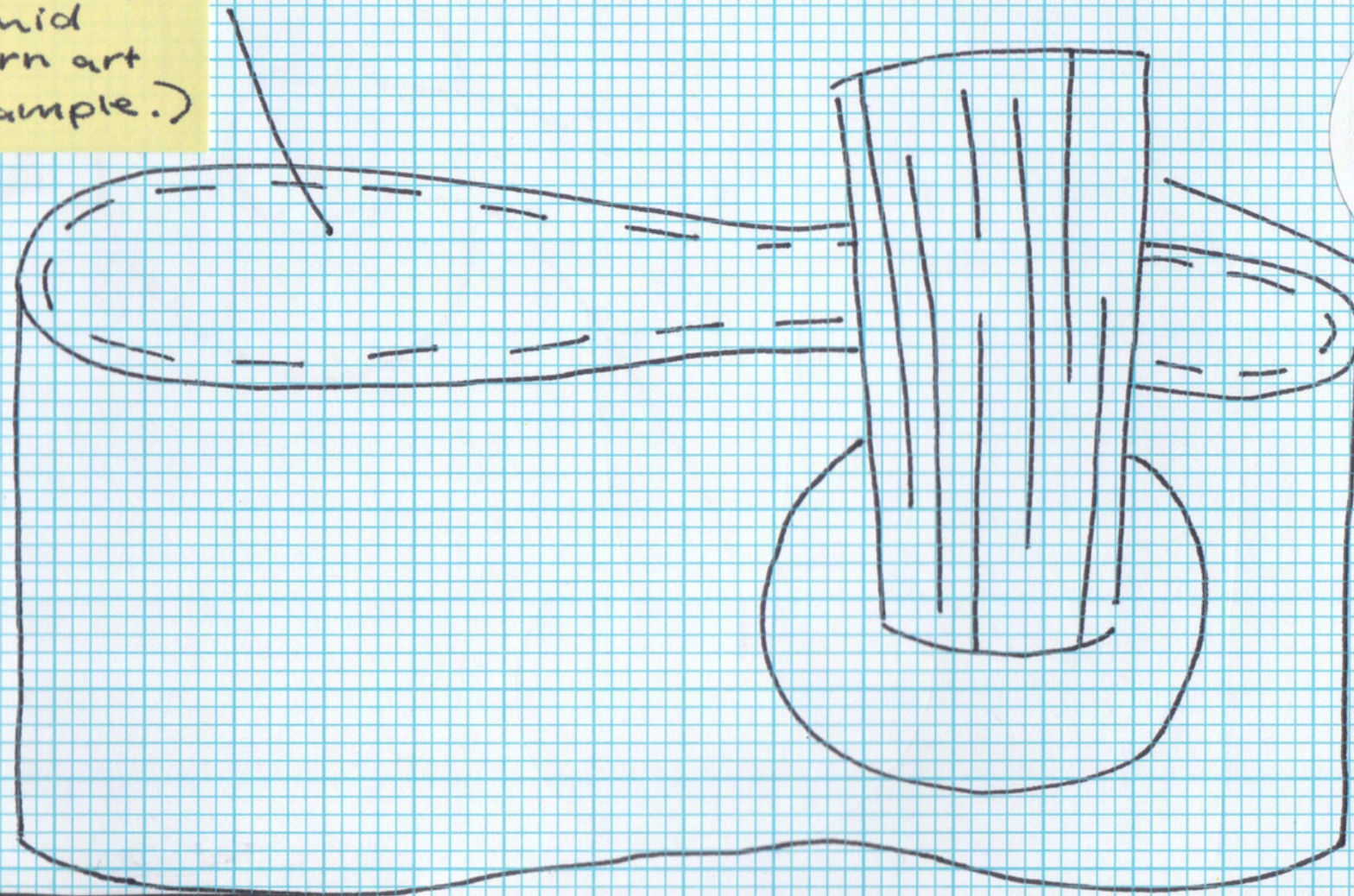
CONCEPT BOARD

The Body is a House

RESEARCH, CONCEPTUAL DEVELOPMENT AND PRODUCT DESIGN



Embellishments on the shoe indicate information about the wearer. I will engrave abstract shapes to connect to mid century modern art (Bauhaus for example.)

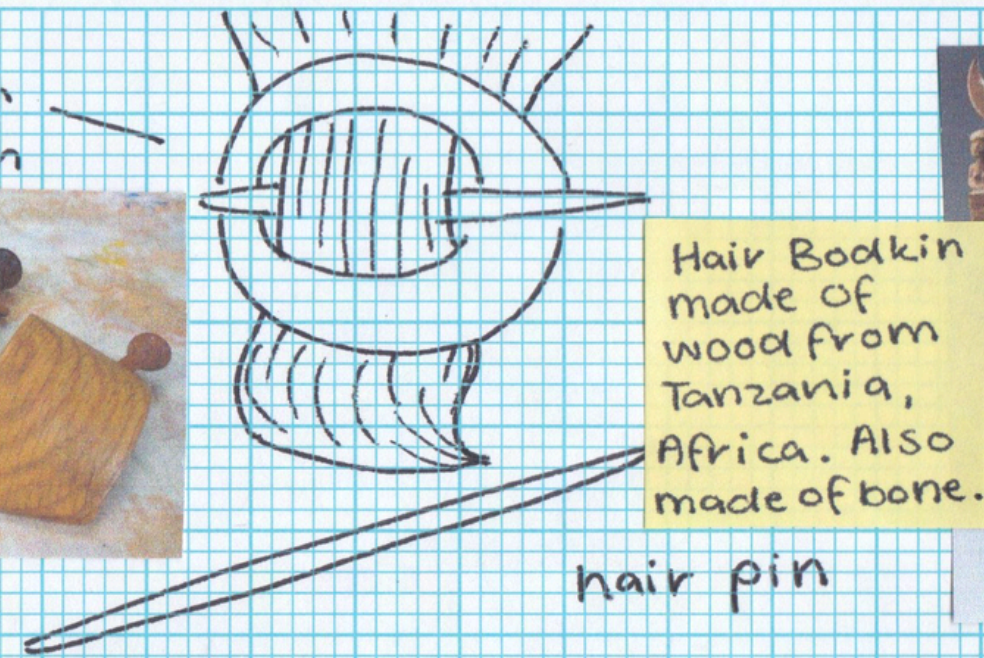
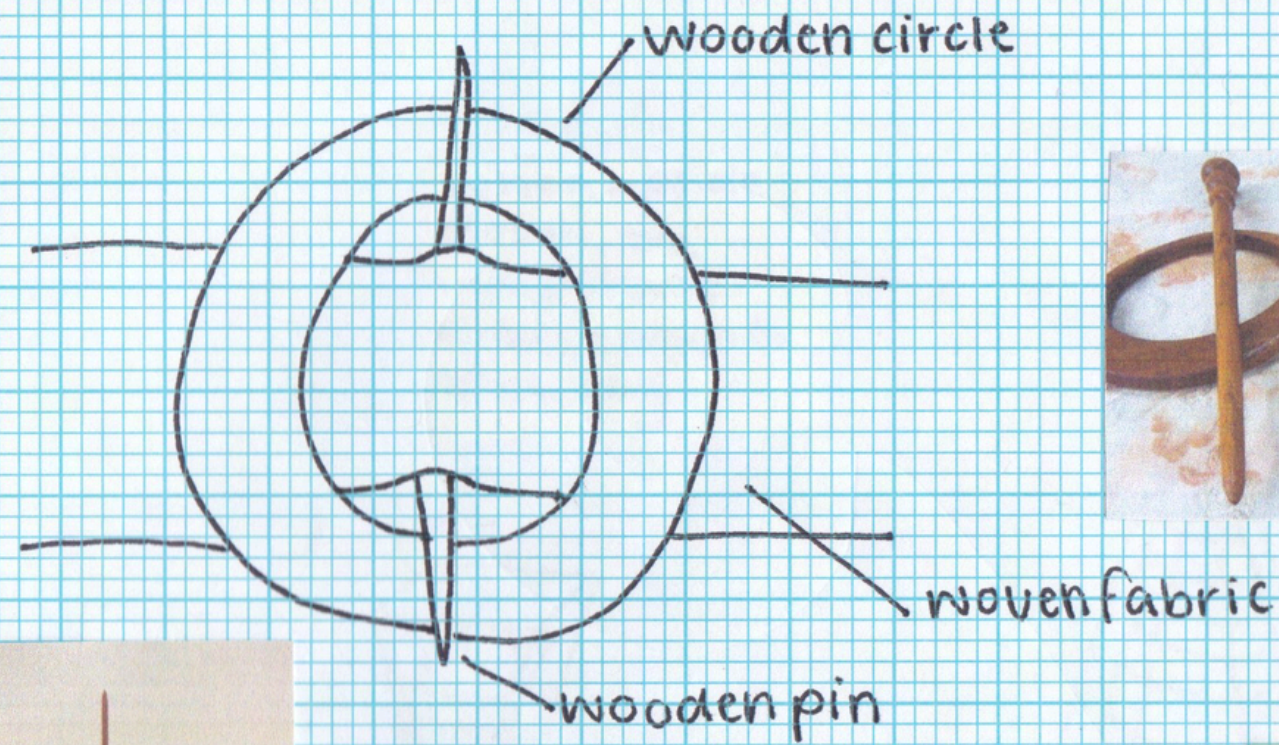


Traditional African footwear uses leather to shield the feet from hot sand, while allowing breathability. I would use beige, woven fabric to keep the image of organic materials, contrast with the dark wood, while linking to other objects I am creating.

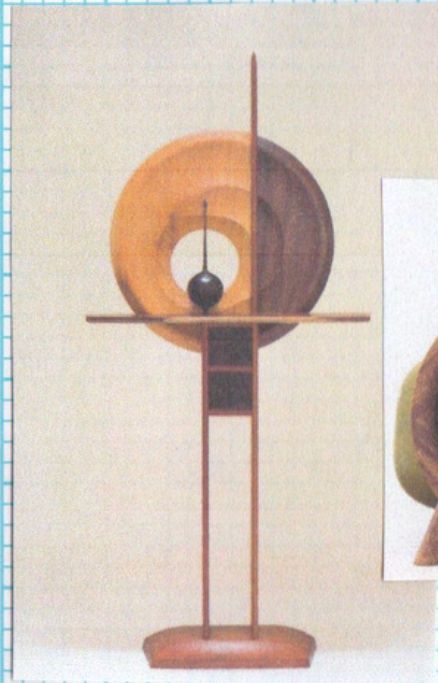
Mali and Nigeria have traditional footwear use embroidery to signify wealth and social status.



Mid century modern texture and colour inspiration.



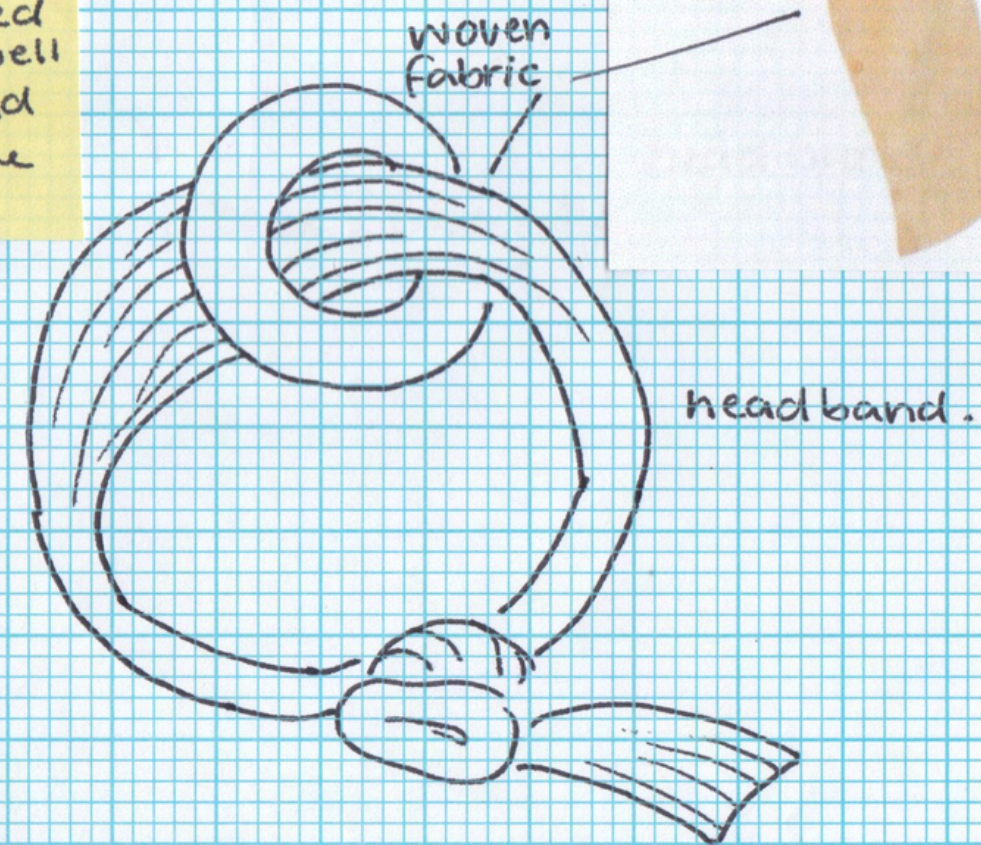
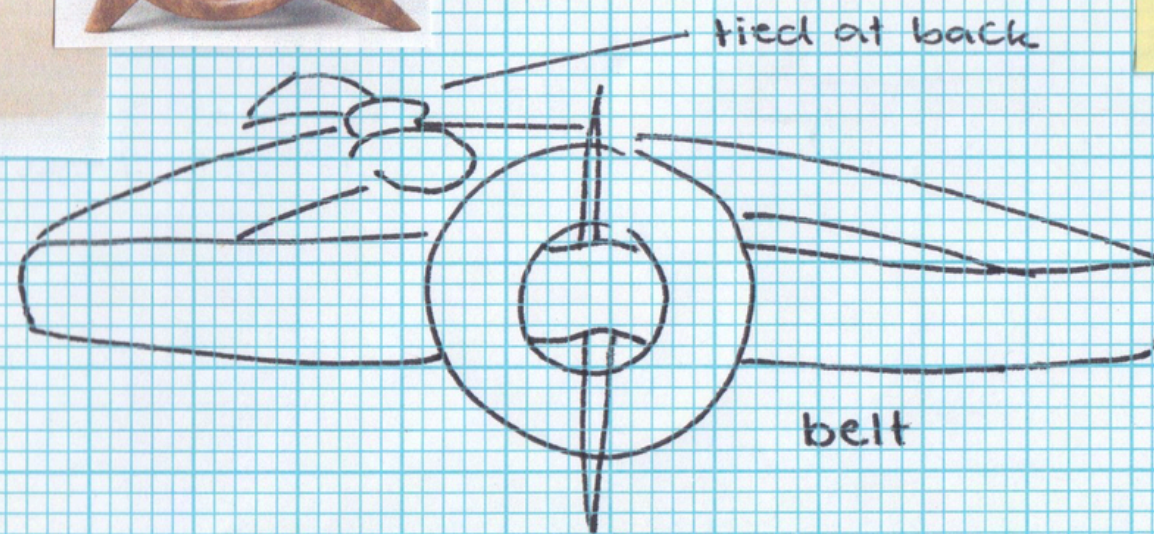
Hair Bodkin made of wood from Tanzania, Africa. Also made of bone.



Shapes / forms of mid century Modern furniture

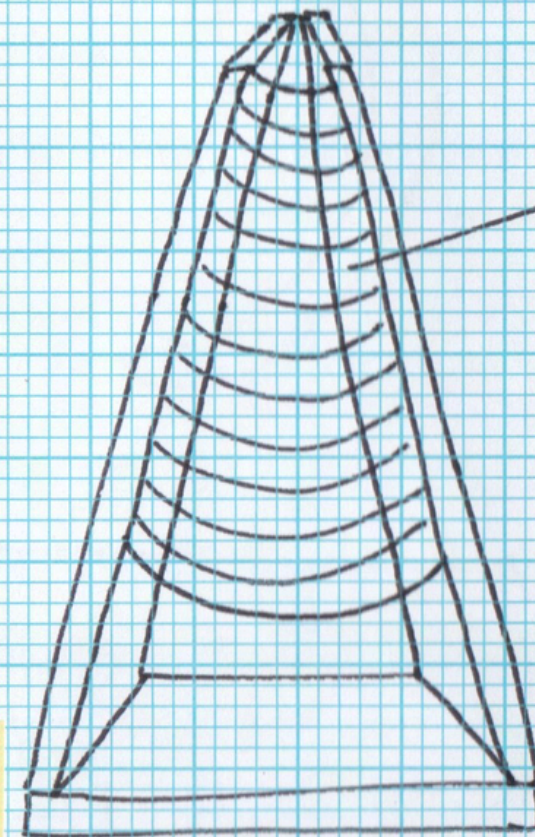
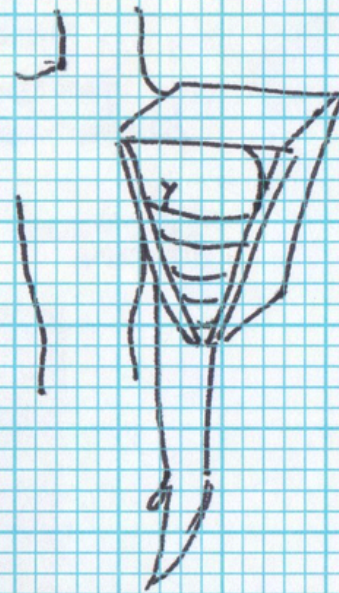
circle to be created in wood work studio with cut and drill technology.

Stick created using a dowell of wood and sanding the edge.



object design as fashion

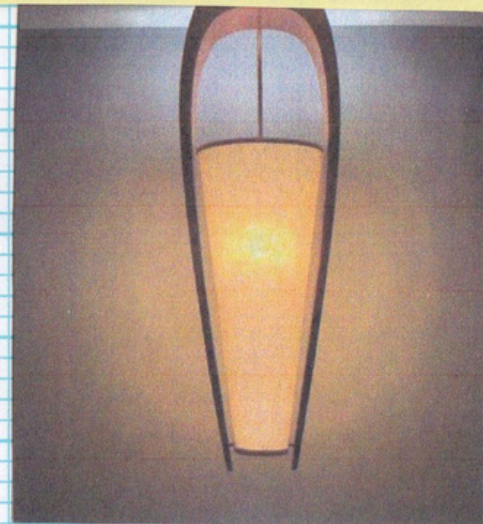
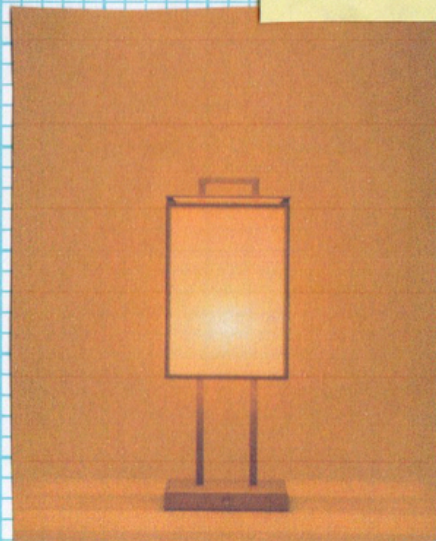
when upside down, the lampshade holds contents of the bag.



lampshade / fabric (calico)

lamp base / bag handle

post modern style lamps. Flipped upside down to help visualise the alternate purpose as a bag.



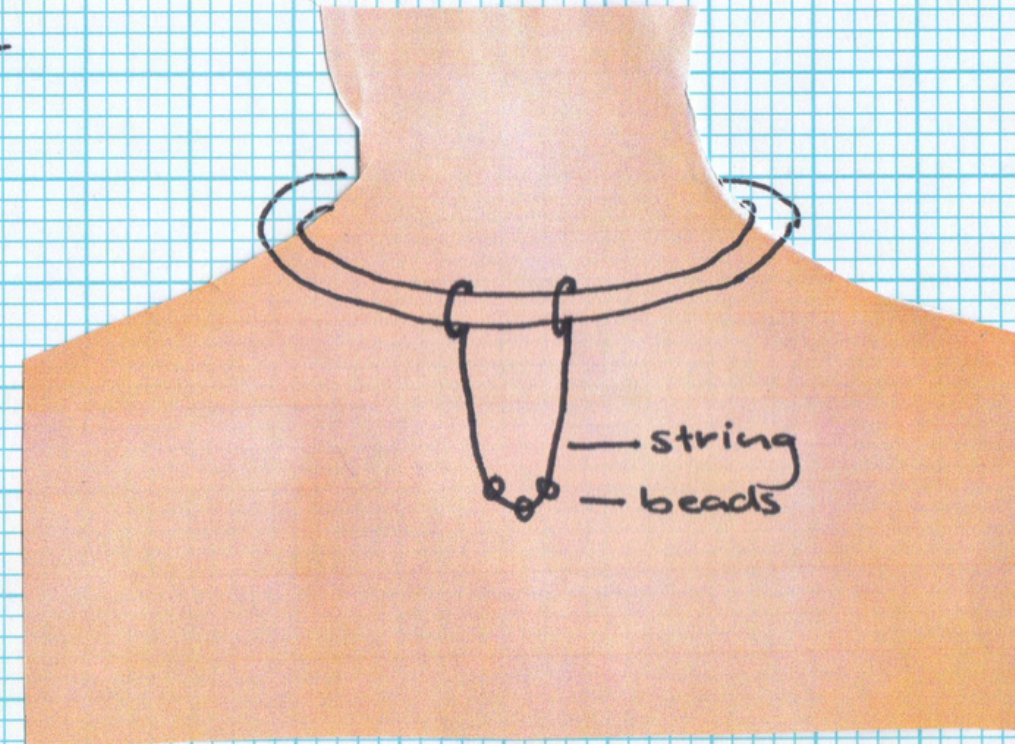
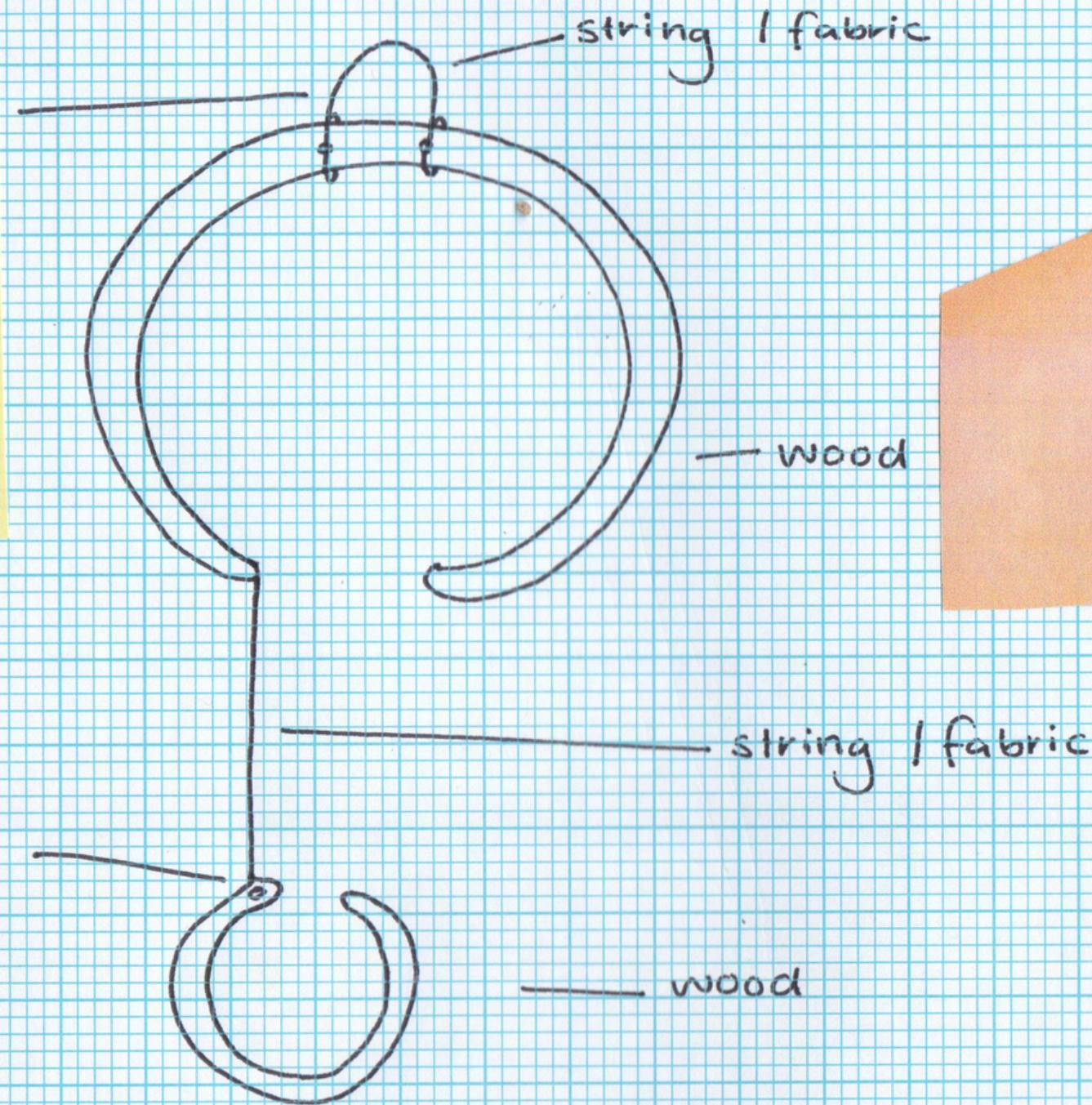
This design doubles as a coathanger when flipped or can remain upright and the string attached allows it to be used as a scarf / Jewellery hanger, door knock or art wall decor.

- created using wood cutter and sander.
- drill used to create holes.

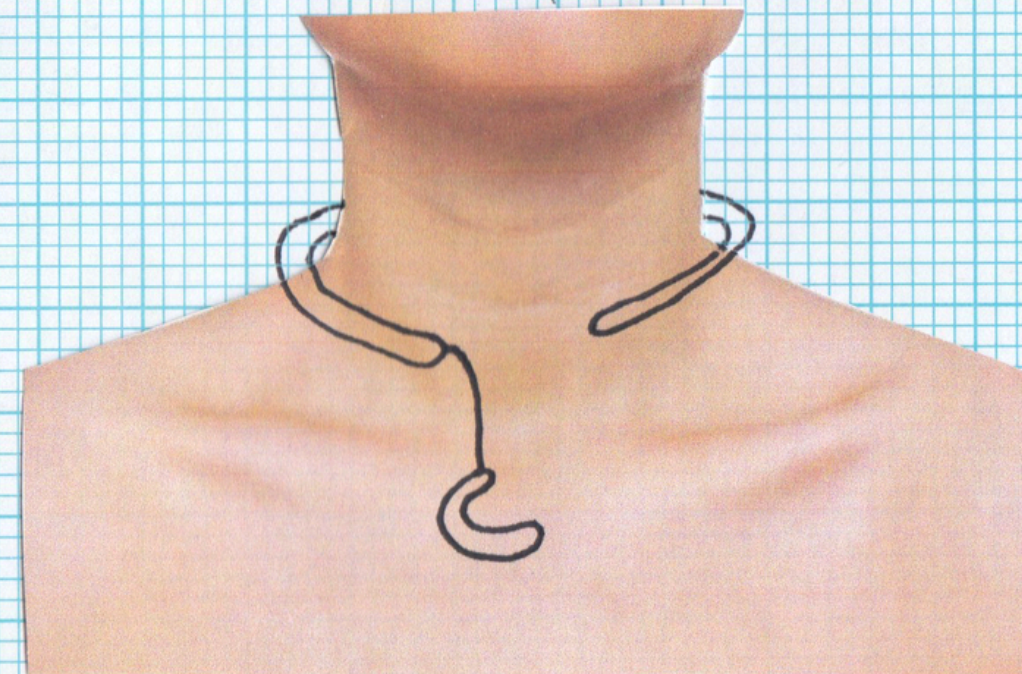


Necklace inspiration

drill hole



beads created using maker space drill technology





Tortoise shell was used in ancient North and Asia. It was used in items like combs, small boxes, furniture. It is expensive, durable, and warm. I will use artificial tortoise shell.

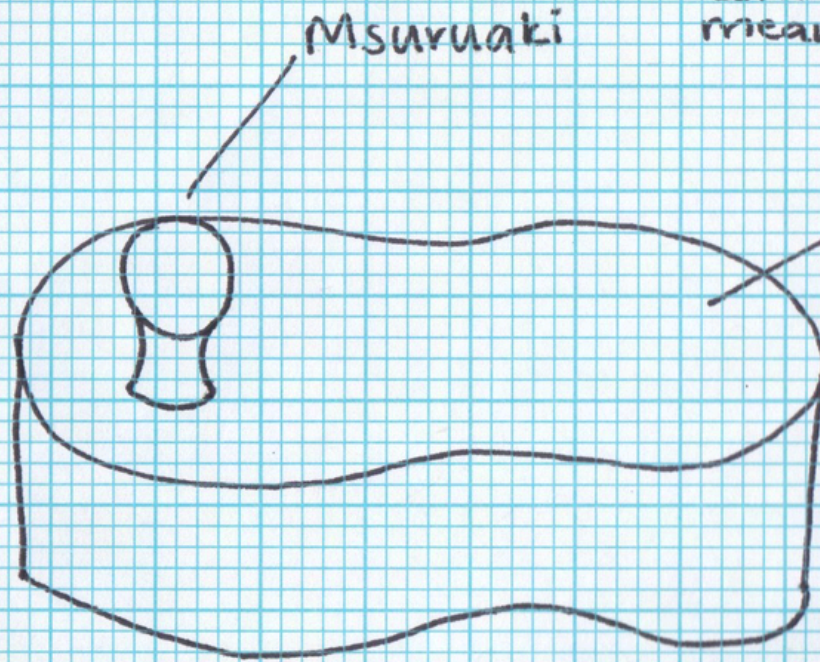
Beads have extensive history in African culture. East African Maasai and Samburu communities use vibrant beads, where colour and pattern communicates meaning.



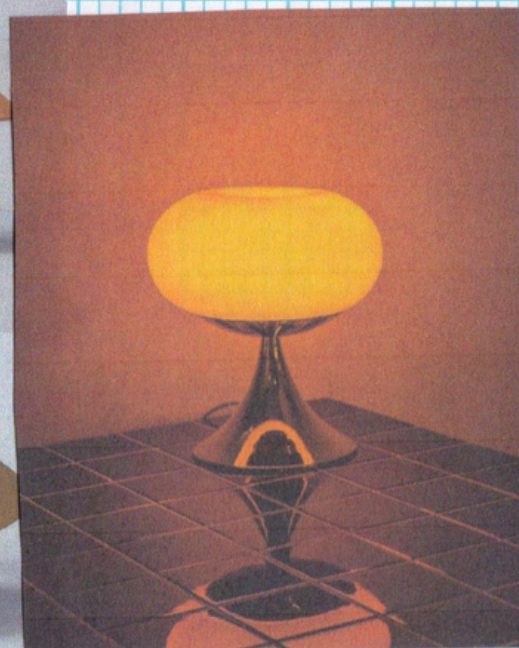
East African elites and merchants wore shoes with elaborate geometric designs. I will use laser etching to replicate this on the wood's surface.



The peg between the toes resembles a mid century modern lamp. This is why I have chosen to use a tortoise shell bead.



Also called Mitalawanda.



Paduka, typically made of wood and organic material, is a form of ancient footwear from South Asia and south-east Asia. This form travelled to the middle east and Africa, first Swahili Coast, then inland, central Africa.



TECHNICAL PACKAGE

Only Natural

Clear 3D models, flat technical sketches and/or relevant information about the specific production, manufacture and materials needed to replicate my design

3D VIZCOM MODELS

BELT

This model functions as a hair accessory
and a belt buckle.



SHOE

Inspired by Paduka from historical Eastern Africa, this sandal shoe is complete with etchings on the surface and a peg to go next to the wearer's big toe.

Upside down, this peg can be used as a hanger, for coats at the front of the home. The laser etching brings an elegance and appreciation of artistic artefacts to the home.

3D VIZCOM
MODELS



3D VIZCOM MODELS

NECKLACE/HANGER

On the body, this functions as a necklace with the purpose of aesthetics. Beyond the body, this product is a visually beautiful scarf/fabric hanger.

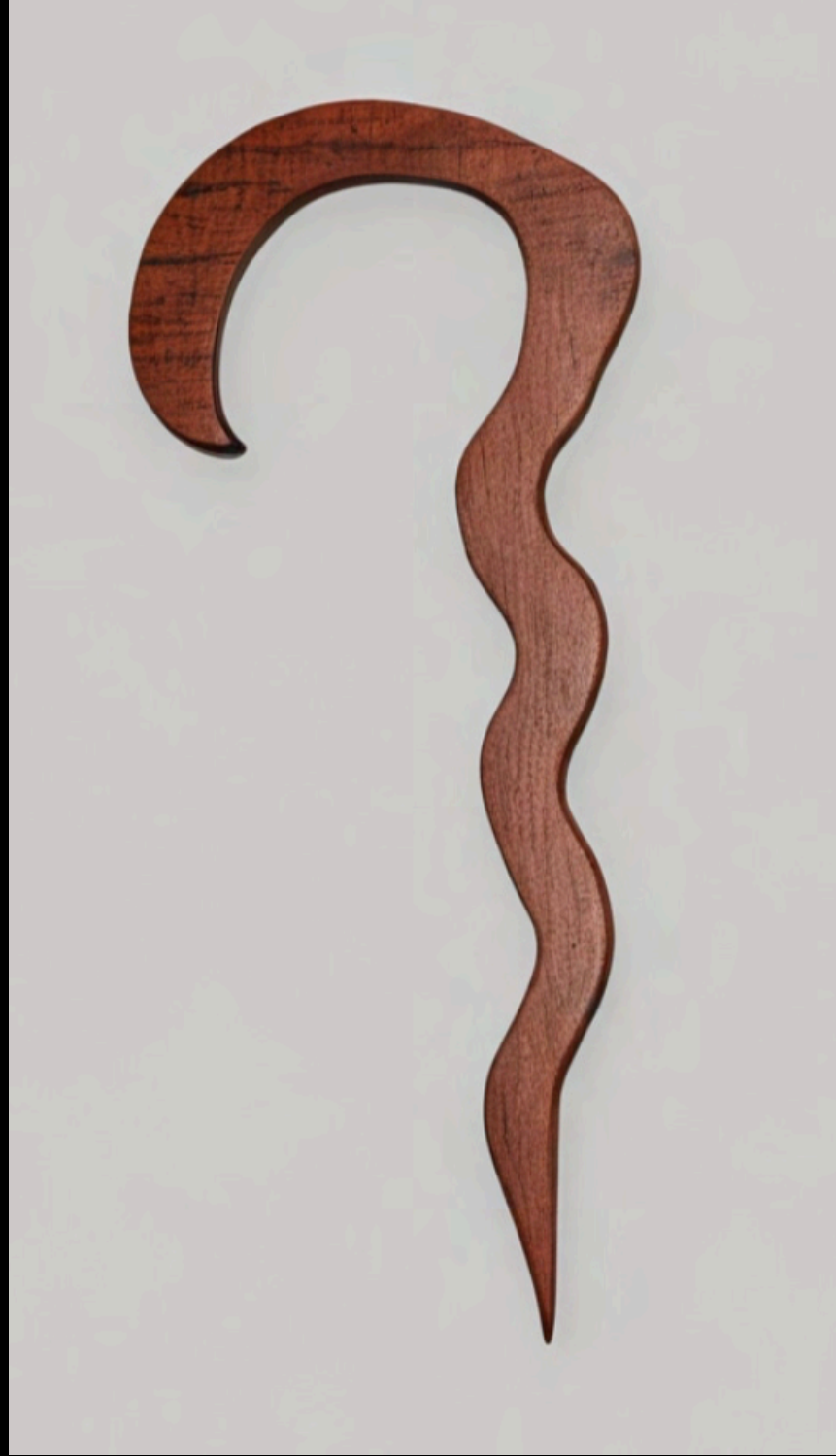
The dark Australian Jarrah gives this piece a finished, organic look, contributing a sense of elegance and artistry.



3D VIZCOM MODELS

HAIR PIN

This conceptual object appeals to traditional ways of accessory making, serving the purpose of managing the wearers' hair, while being visual beautiful and handcrafted.



The Body is a House

Only Natural

TECHNICAL SKETCHES, PRODUCTION, MANUFACTURE AND MATERIALS

Page: 1 of 5	Style: Shoe	Version: 001	Material: Jarrah Wood	Only Natural Maddie Clark
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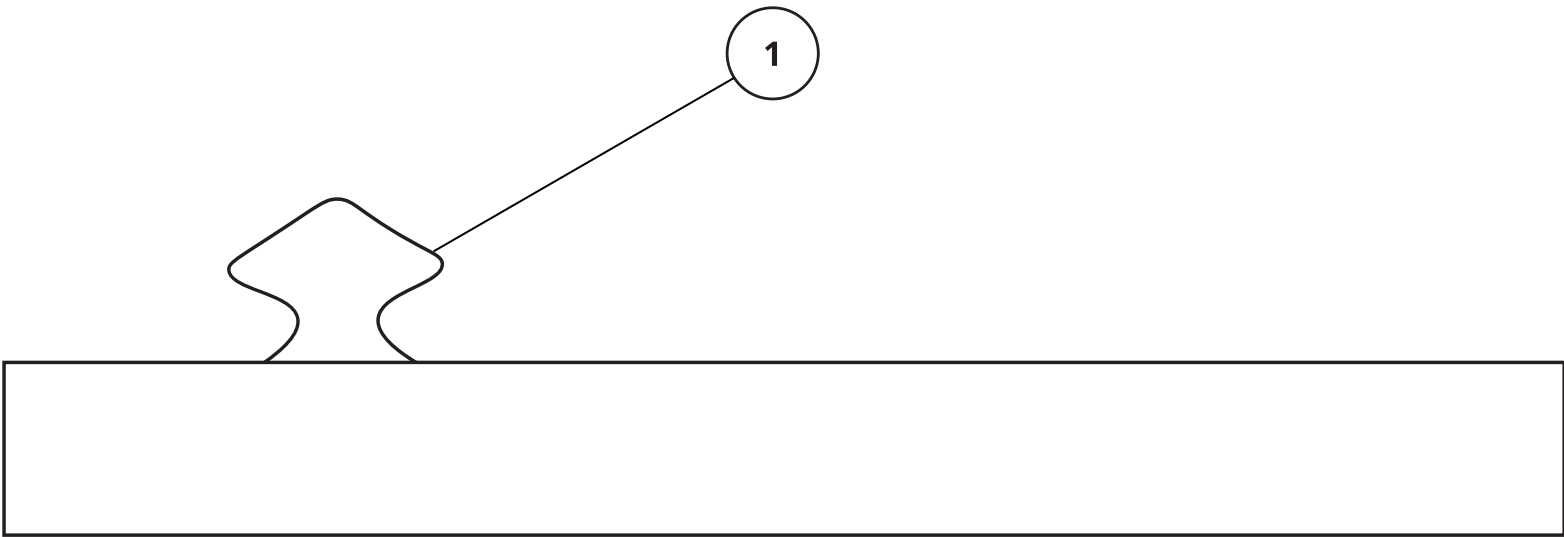
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3



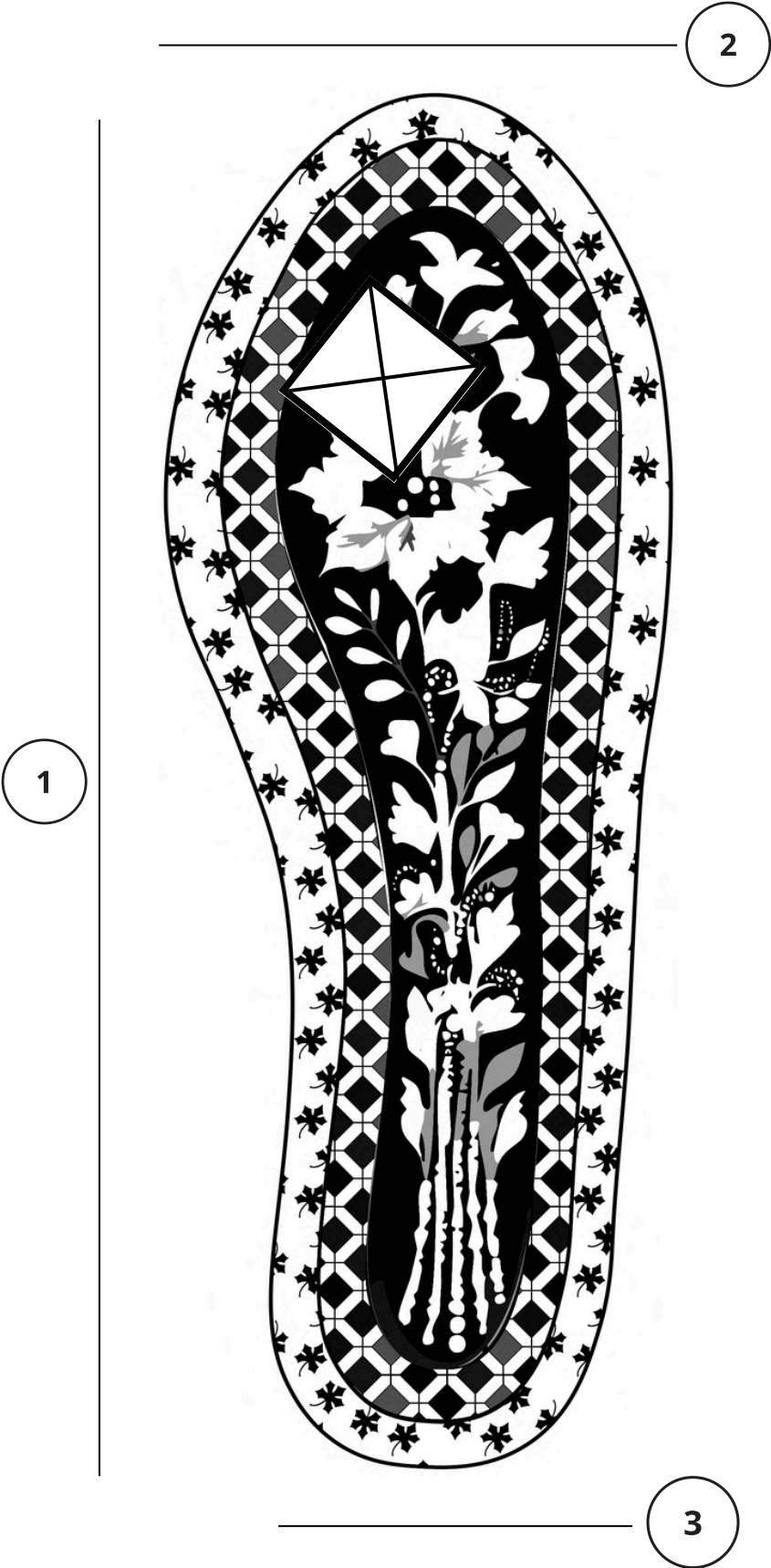
2

1	25mm high jarrah wood toe holder
2	20mm high jarrah wood base
3	Laser etched flower pattern on jarrah surface



1	25mm high jarrah wood toe holder
2	20mm high jarrah wood base





1	27cm
2	10 cm
3	7cm
4	2cm
5	2.5cm

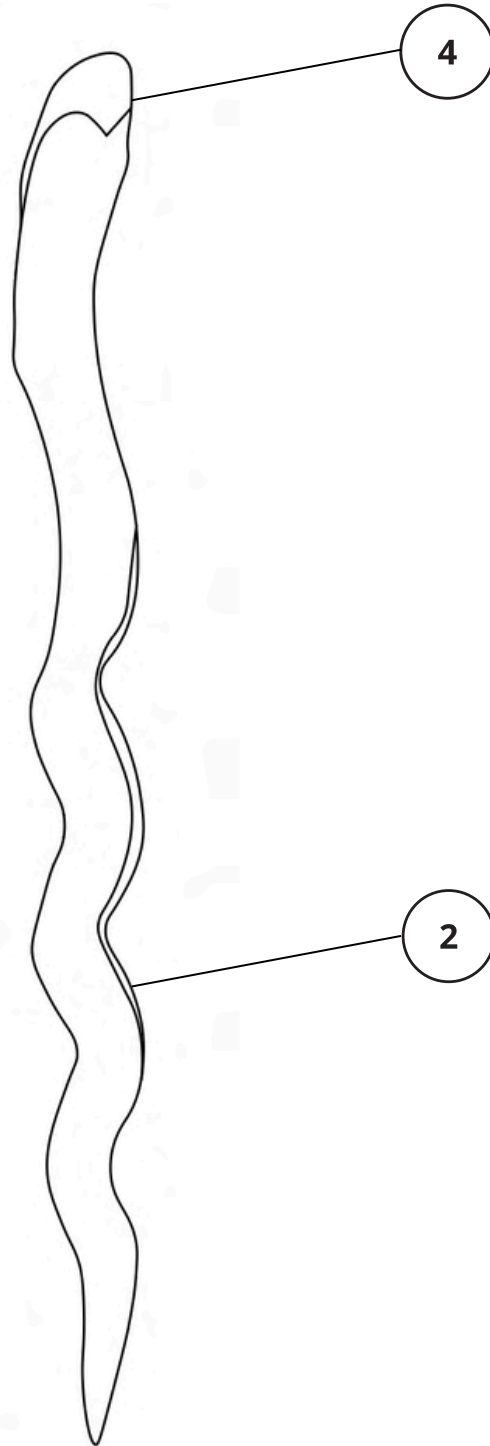
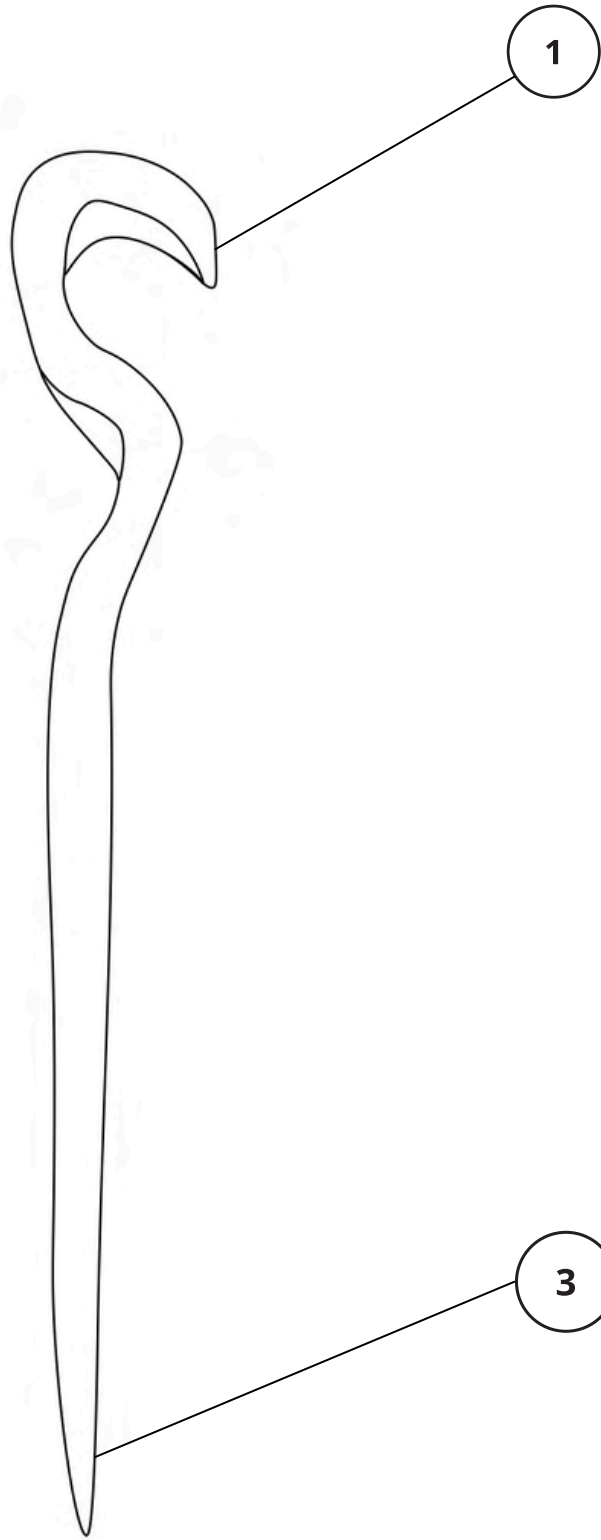


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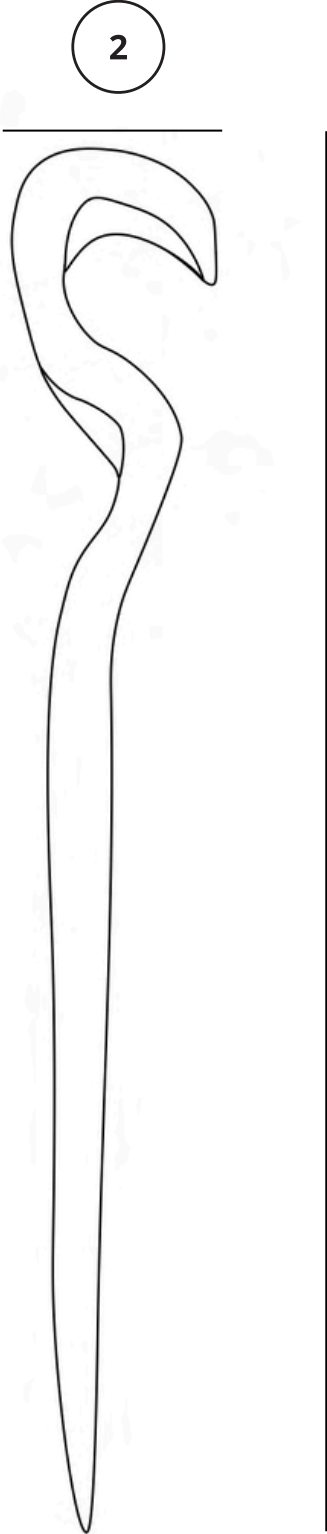
Detail Name	Units	Size	Material	Colour	Placement	Supplier	Cost
Base	.5	140x19mm 0.5m	Jarrah Wood	Dark red brown	Bottom	Bunnings	12.85
Toe holder	0.8	2.5 x 3 x 3cm	Jarrah wood	Dark red brown	Top of surface	Bunnings	7.30
Glue	0.05	1mml	Wood adhesive	Clear	Underneath Toe Holder	Bunnings	8.00

Page: 5 of 5	Style: Shoe	Version: 001	Material: Jarrah Wood	Only Natural Maddie Clark		
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Detail Name	Size	Material	Colour	Placement	Supplier	Cost
Laser Etch Surface	27 x 10cm	Jarrah wood	Dark brown	Surface of base	Curtin Woodwork	0
Band Saw		Jarrah wood		Circumference of Base, silhouette of Toe Holder	Curtin Woodwork	0
Disc Sander		Jarrah Wood		Circumference	Curtin Woodwork	0
Circular Sander		Jarrah Wood		Toe Holder	Curtin Woodwork	0



1	End detailing
2	Curved edges for hair holding
3	Point to pierce hair
4	Organic carved edges



1



3

1	21cm
2	3cm
3	1cm

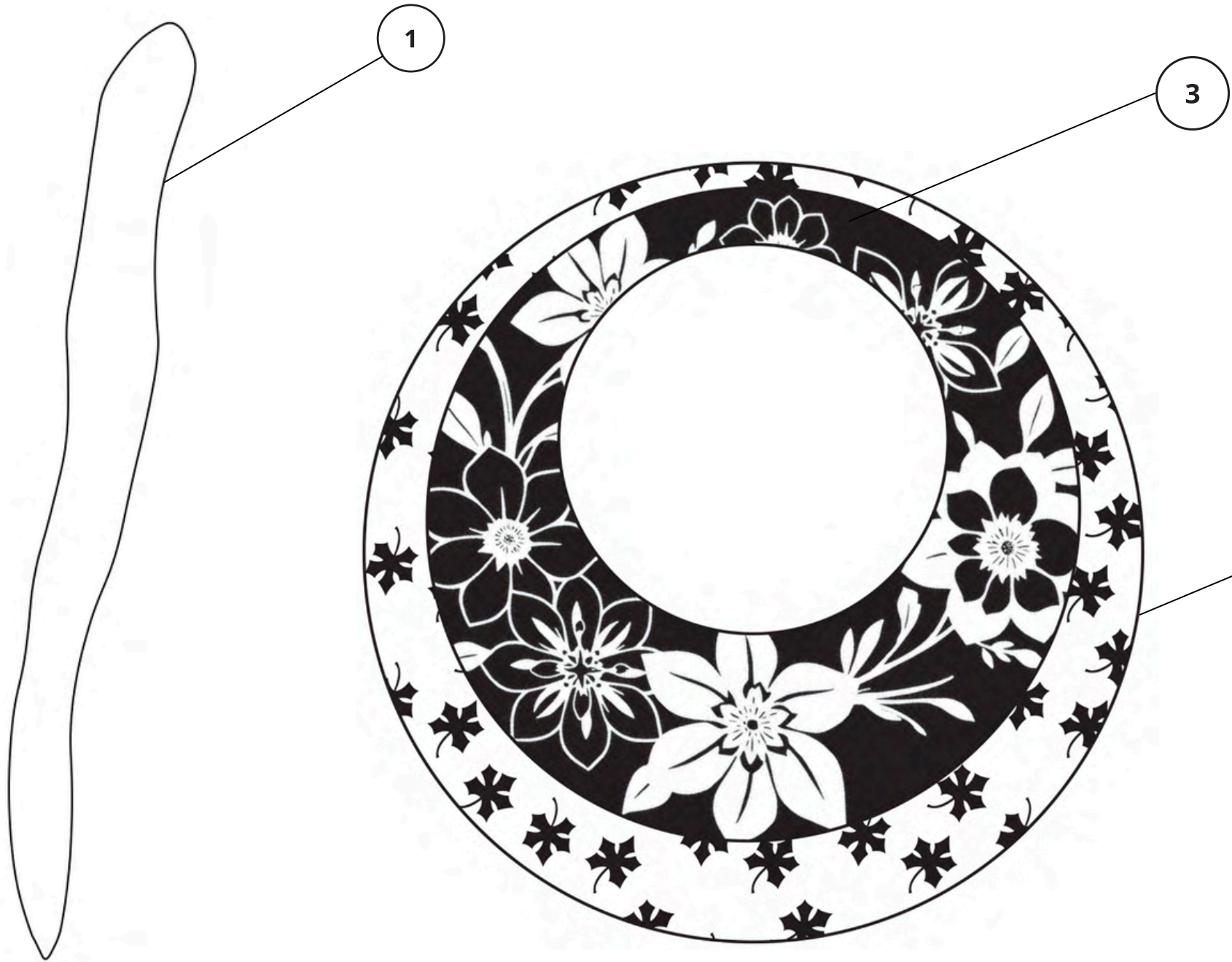
Page: 3 of 4	Style: Hair Pin	Version: 001	Material: Jarrah Wood	Only Natural Maddie Clark			
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Detail Name	Units	Size	Material	Colour	Placement	Supplier	Cost
Body	.25	22 x 3 x 1.5cm	Jarrah wood	Dark red brown	Body	Bunnings	12.85

Page: 4 of 4	Style: Hair Pin	Version: 001	Material: Jarrah Wood	Only Natural Maddie Clark		
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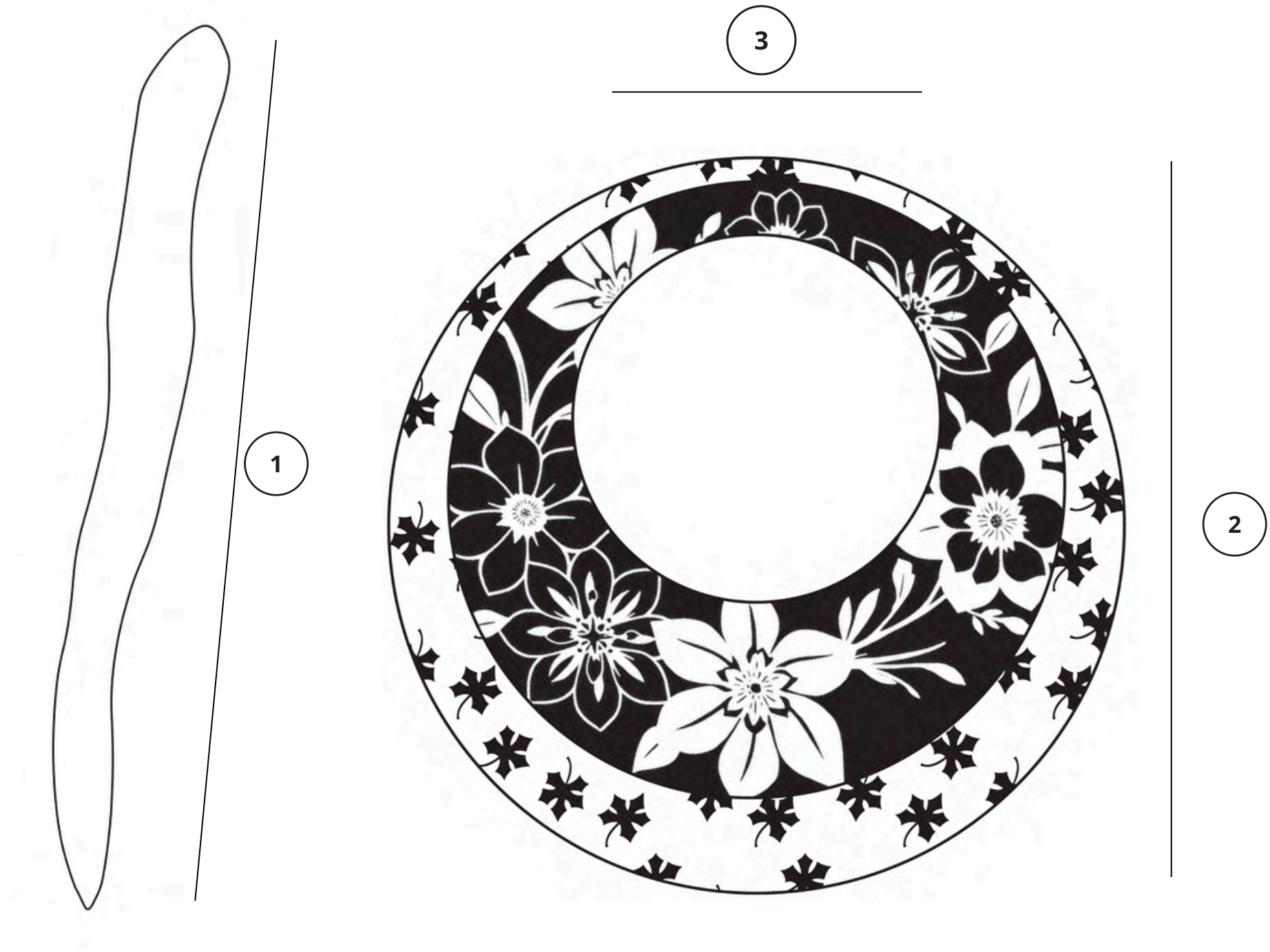
Hardware Name	Size	Material	Colour	Placement	Supplier	Cost
Disc Sander		Jarrah wood		Body	Curtin Woodwork	0
Band saw		Jarrah wood		Body	Curtin Woodwork	0
Linisher		Jarrah wood		Body	Curtin Woodwork	0

Page: 1 of 4	Style: Belt	Version: 001	Material: Jarrah Wood	Only Natural Maddie Clark
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1	Hair pin/belt holder
2	15mm high jarrah wood base
3	Laser etched flower pattern on jarrah surface

Page: 2 of 4	Style: Belt	Version: 001	Material: Jarrah Wood	Only Natural Maddie Clark
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1	13cm
2	9cm
3	3cm

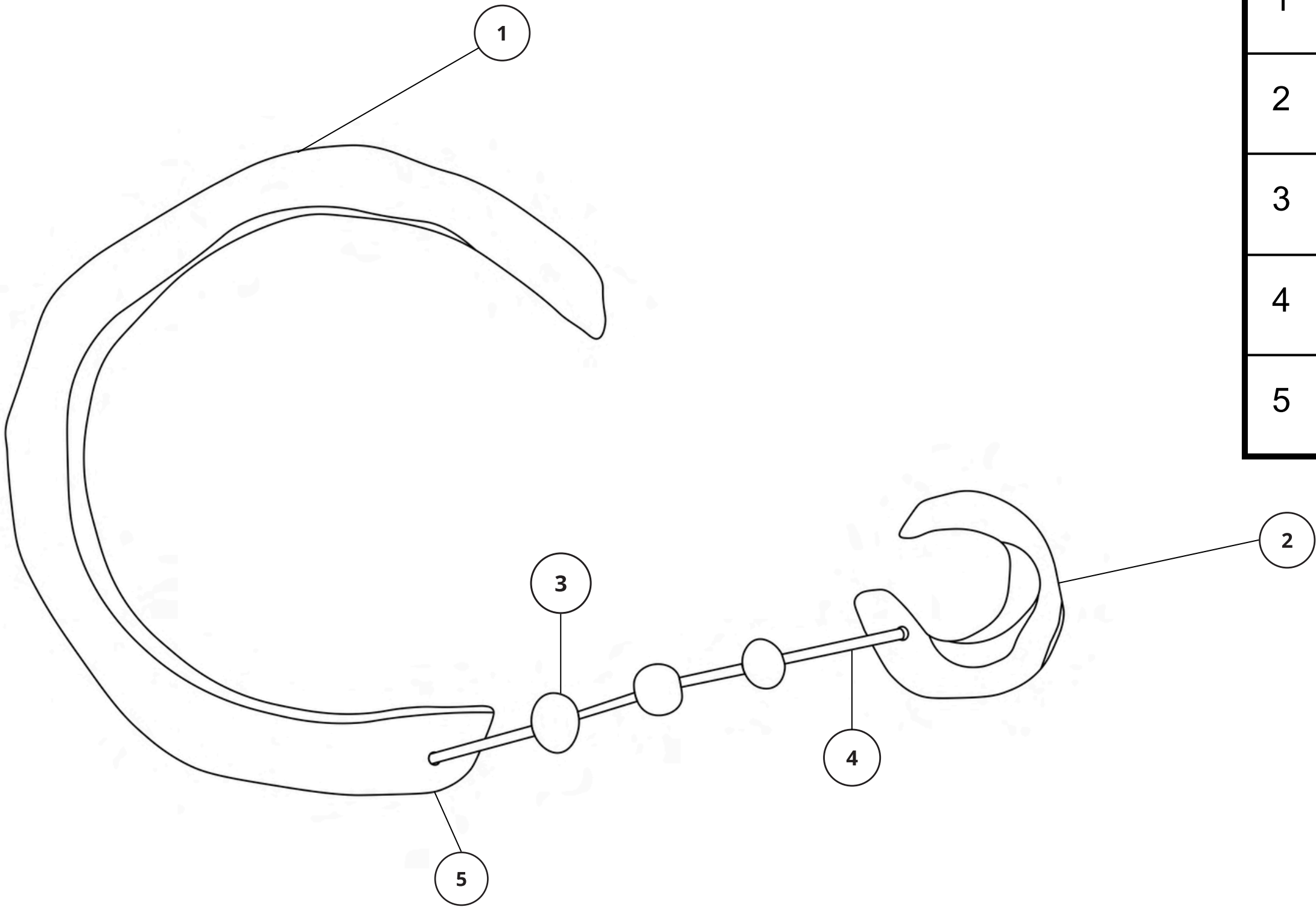
Page: 3 of 4	Style: Belt	Version: 001	Material: Jarrah Wood	Only Natural Maddie Clark			
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Detail Name	Units	Size	Material	Colour	Placement	Supplier	Cost
Disc	.25	9 x 9 x 1.5 cm	Jarrah wood	Dark red brown	Base	Bunnings	12.85
Pin	0.1	13 x 1.5 x 1.5 cm	Jarrah wood	Dark red brown	Side	Bunnings	5

Page: 4 of 4	Style: Belt	Version: 001	Material: Jarrah Wood	Only Natural Maddie Clark		
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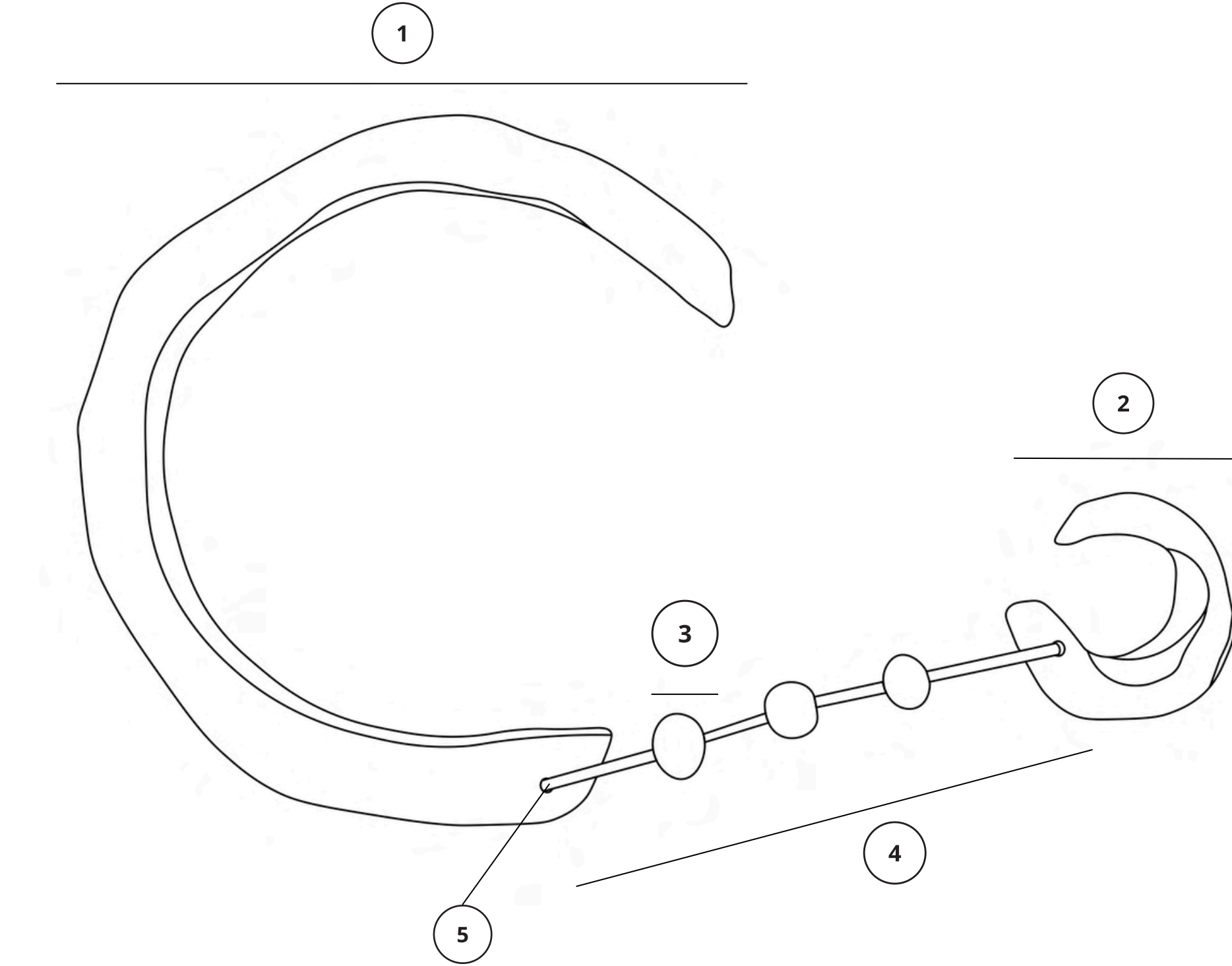
Detail Name	Size	Material	Colour	Placement	Supplier	Cost
Laser Etch Surface	9 x 9 cm	Jarrah wood	Dark brown	Top Disc surface	Curtin Woodwork	0
Band Saw		Jarrah wood		Disc, Hair Pin	Curtin Woodwork	0
Disc Sander		Jarrah Wood		Disc circumference	Curtin Woodwork	0
Circular Sander		Jarrah Wood		Inside Disc, Pin	Curtin Woodwork	0

Page: 1 of 4	Style: Hanger	Version: 001	Material: Jarrah Wood	Only Natural Maddie Clark	
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1	Base
2	Hook detailing
3	Wooden beads
4	Woven string
5	3mm drill hole

Page: 2 of 4	Style: Hanger	Version: 001	Material: Jarrah Wood	Only Natural Maddie Clark
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1	12cm
2	4cm
3	1cm
4	14cm
5	0.3cm

Page: 3 of 4	Style: Hanger	Version: 001	Material: Jarrah Wood	Only Natural Maddie Clark			
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Detail Name	Units	Size	Material	Colour	Placement	Supplier	Cost
Base	0.25	14 x 14 x 2 cm	Jarrah wood	Dark red brown	Body	Bunnings	12.85
Hook	0.1	4 x 4 x 2 cm	Jarrah wood	Dark red brown	Bottom	Bunnings	4.5
String	0.1	14cm	Woven String	Creme	Between body and bottom	Bunnings	4
Bead	3	1 x 1 x 1cm	Wood	Yellow, Orange, Red	On String	Homecraft Textiles	1.5

Page: 4 of 4	Style: Hanger	Version: 001	Material: Jarrah Wood	Only Natural Maddie Clark		
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Detail Name	Size	Material	Colour	Placement	Supplier	Cost
Band Saw		Jarrah wood		Base, Hook	Curtin Woodwork	0
Disc Sander		Jarrah Wood		Base, Hook	Curtin Woodwork	0
Circular Sander		Jarrah Wood		Hook, Base	Curtin Woodwork	0
Drill		Jarrah Wood		Bottom of Base, top of Hook	Home Appliance	0

The Body is a House

Only Natural

MATERIAL RESEARCH

PLYWOOD

The stock of this wood type is very thin sheets, not suited to the shoe and necklace design. The objects would also be structurally weak, which would not allow me to meet my target of elegant, expensive products.



PINE

Pine is the cheapest, most versatile option. This however gives a very modern, processed impression, unlike a dark or red wood.



PINE PLINTH

A thick, square plinth will be used for the peg on the shoe.

This could also be used for the hair pin but this means the grain of the wood would be going longways across the pin, making it structurally weaker.



JARRAH WOOD

Australian Jarrah wood was the decided material for my final prototypes. This material is more expensive, structurally dense, and has a deep red/brown colour. The dense quality of Jarrah appeals to the functional requirements of my objects; that they can be worn on the body during movement without breaking or splintering. The deep tone of the wood combined with the fact that laser etching has the best outcome against dark surfaces, helps to contribute to the luxurious, artistic feel intended for my final products.

Buying a thick, 0.9m long slab of wood is the best option for all my products, as the wood can be thinned and halved.

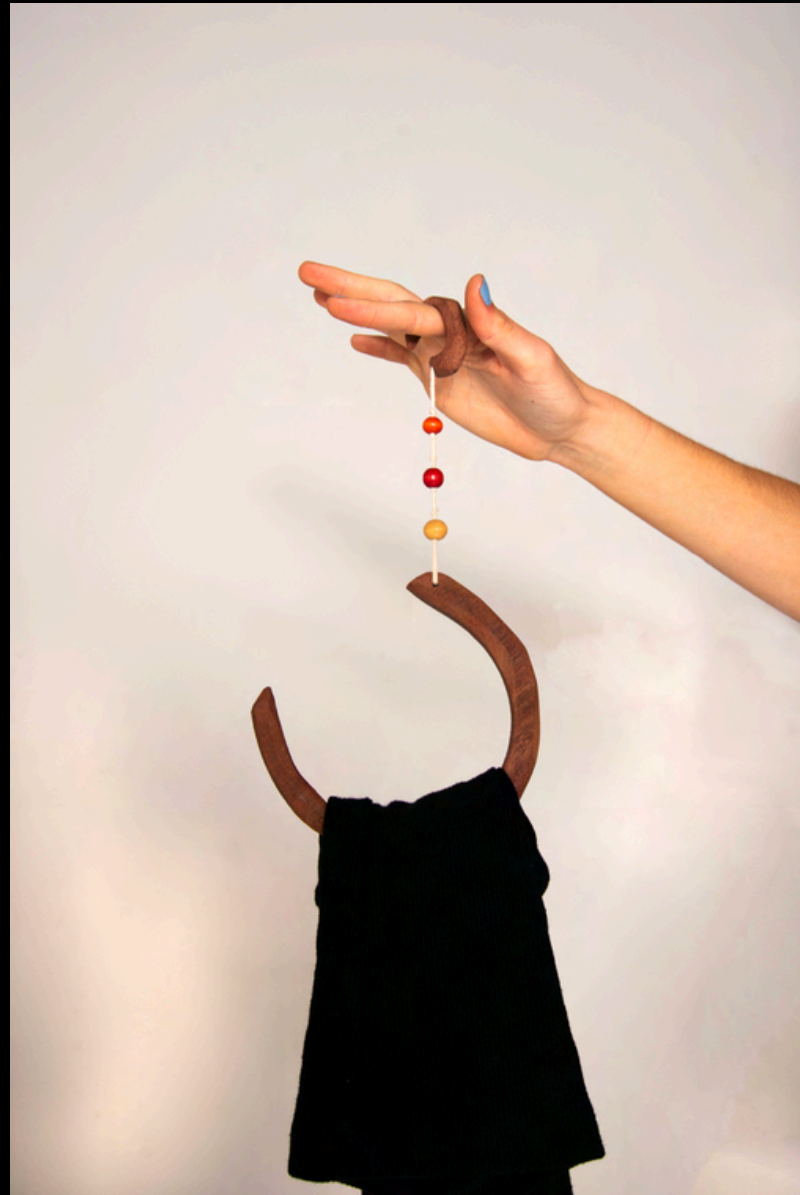




FINAL OUTCOMES

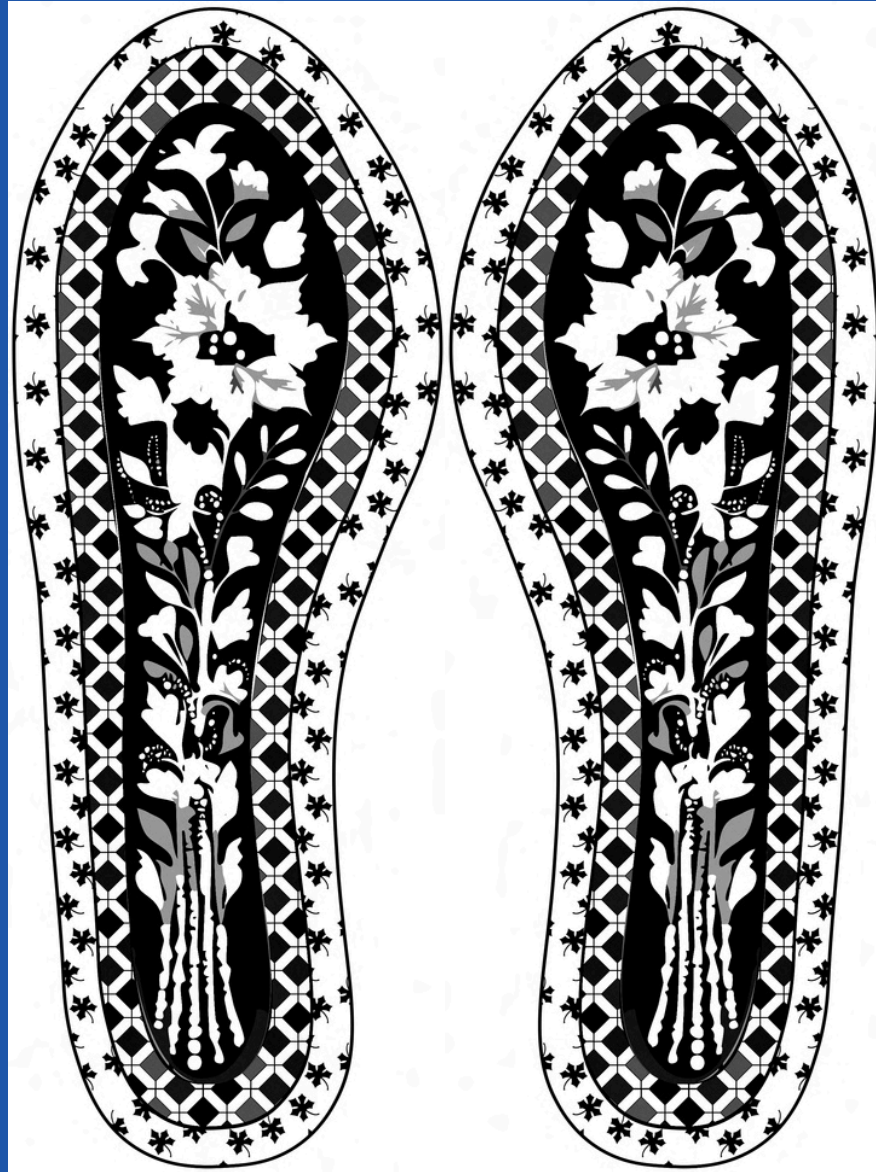
Photoshoot images and quality control:
checking the final outcome against the
technical package.











TECHNICAL PACKAGE

SHOE



FINAL
SHOE

The final is a large scale, tall platform shoe, with an exaggeratedly heavy volume. Adobe Illustrator and Photoshop software was used to generate the repeating pattern on the surface of the shoe, and laser etching brought this to a 3 dimensional outcome.

Using sanding software from the woodwork room, I created sharp edges and lines, reminiscent of a midcentury modern tabletop.



VIZCOM 3D MODEL

BELT



TECHNICAL PACKAGE

BELT



FINAL

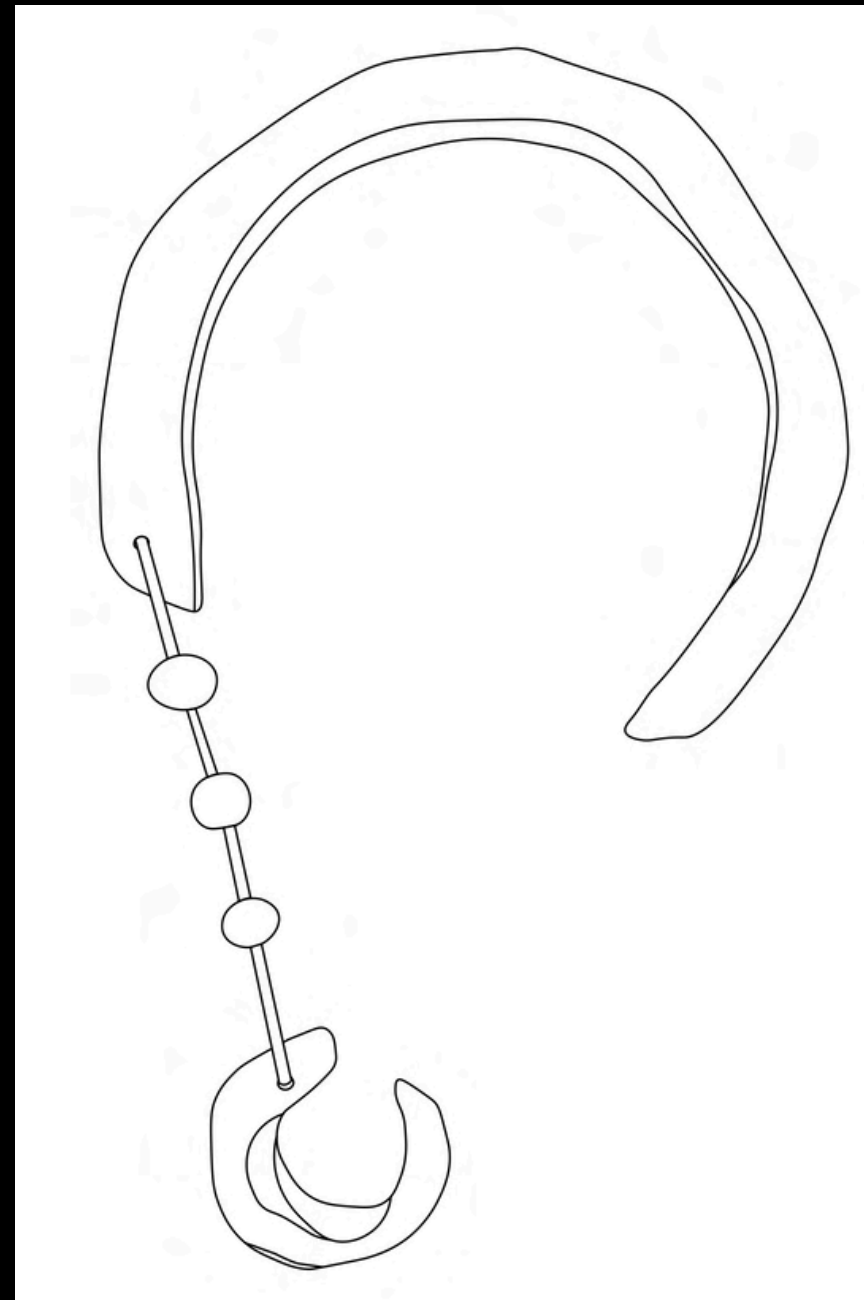
BELT

This hair pin is large scale, with rounded edges on both the disc and pin, to create unity and a natural form.

Laser etching technologies were used to create a pattern on the surface of the disc which matches the shoe, bringing the products of my collection together as a whole.



VIZCOM 3D MODEL
NECKLACE

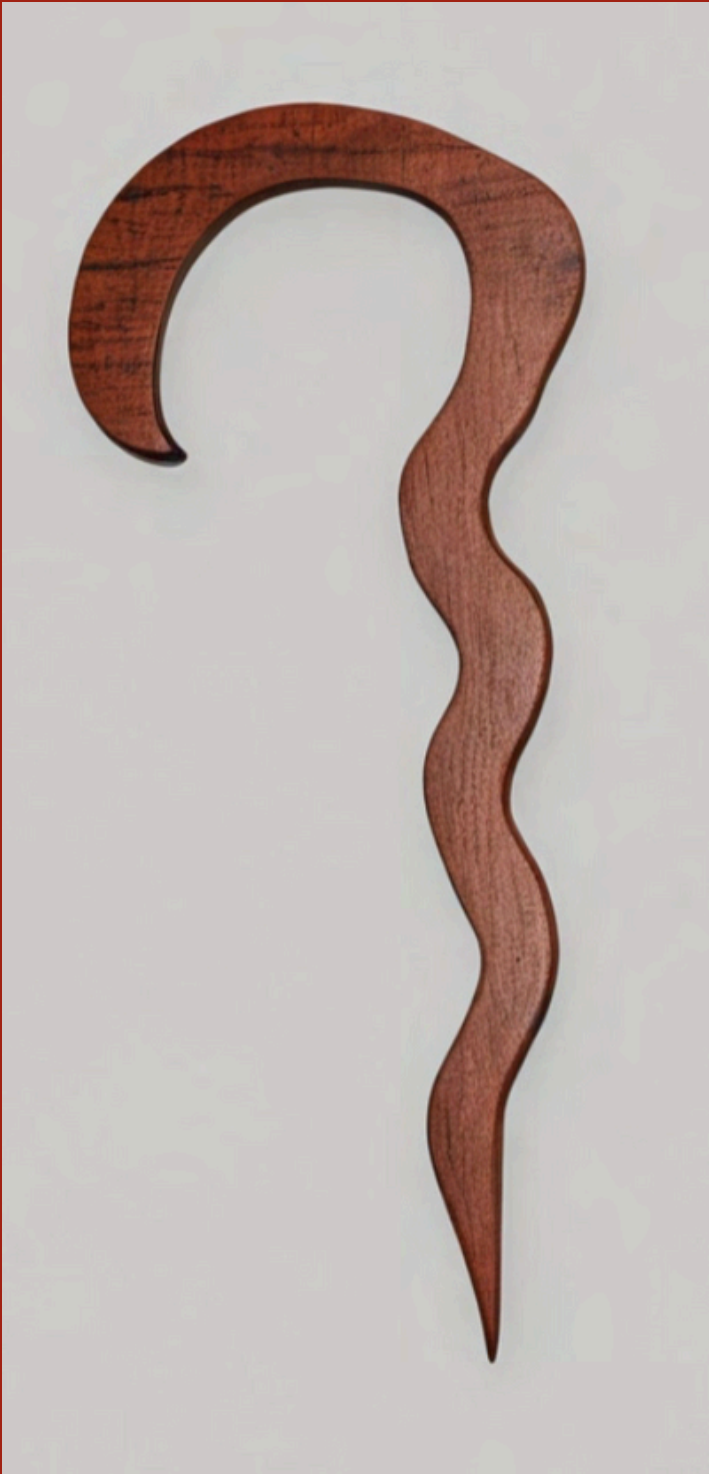


TECHNICAL PACKAGE
NECKLACE



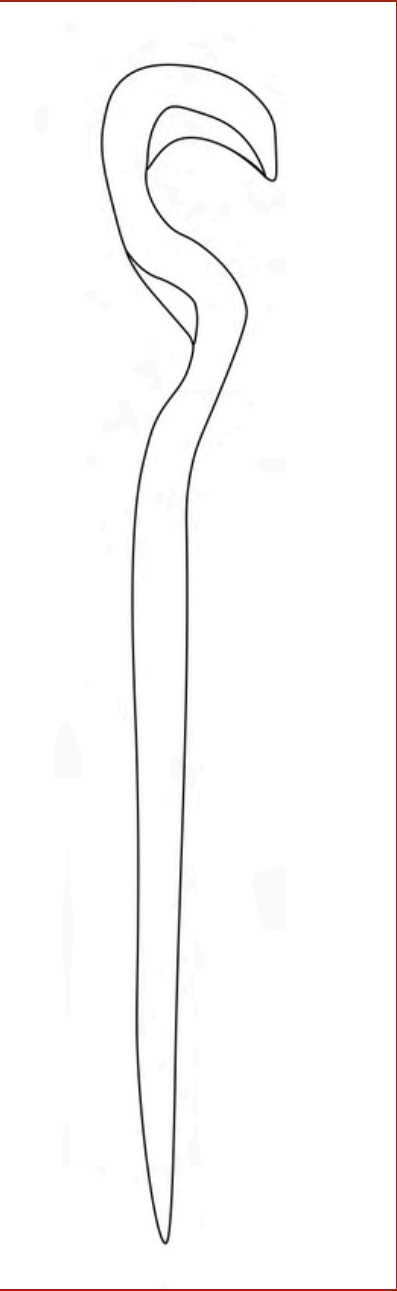
FINAL
NECKLACE

The final product largely resembled the Vizcom render. I used woven string for the final as a contrast tone against the dark Jarrah. Beads and string are a meaningful material in expression and storytelling of traditional African culture, and I was inspired by clothing and jewellery design from history. This use of heritage materials allowed me to deeper connect to my research.



VIZCOM 3D MODEL

HAIR PIN



TECHNICAL PACKAGE

HAIR PIN



FINAL

HAIR PIN



AFRICAN HERITAGE
INSPIRATION

HAIR PIN

The hair pin functions in a very traditional way, where a solid structure is used to wrap the hair up in a specific way. In historical East African design, hair pins have a unique design at the base, allowing individuality and a medium of self expression through accessories. Using the sanding hardware, I was able to use modern technology to replicate hand carving, organic forms. The ridges on the body of the pin serves the functional purpose of keeping the hair in place.



SELF REFLECTION

Only Natural

The physical outcomes were largely successful in linking to my proposed concept statement. Using heritage materials, dark Jarrah, woven string and wooden beads allowed me to link to the traditional, hand-crafted aesthetic of historical African design. The resources and machinery provided by the woodwork rooms helped me form organic shapes and rounded edges, connecting with the exaggerated proportioned, abstract forms of mid-century modern furniture design. I utilised laser etching technologies to translate 2-dimensional patterns and signifiers from African design onto my 3-dimensional resolved objects. Using Generative AI and Photoshop streamlined the development process, helping me to create a shoe silhouette to etch onto the wood, avoiding any offcuts waste from misaligned band saw cutting. Through my design methodology, I discovered ways to link fashion and object design, connecting different shapes and considering how different orientations can transform an object's reading. For example, my necklace doubles as a coat hanger when held upside down and placed in a different context. To improve my designs, I think I could benefit from incorporating a wider range of materials, such as leather, to better connect to my historical research. Additionally, I think the finishing stages could have benefited from using a polish to make the laser etching contrast more; however, the raw material edges contribute authenticity to the pieces, allowing every detail of time and effort to shine through.

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