

A' Design Award & Competition - Press Pack for Design #65851 Designer #222086

Filename Prefix for This Project: 65851-222086-pende-multifunctional-table

Electronic Press Kit URL: <https://competition.adesignaward.com/press-kit.php?KIT=65851>

Design Summary & Project Information

Design Name :

Pende

Primary Function :

Multifunctional Table

Inspiration :

Our goal was to make improvements to the standard criss-cross table leg form. Such frames typically have 3 or 4 oversized legs connected via inelegant, wasteful, strength removing, angled joints. We were determined to find a better way. We explored geometry and physics. We desired strength and rigidity without added weight or mass. Our solution exceeded expectations. Not only limited to tables or 5 legs. Any leg number is possible and the design applications are numerous.

Unique Properties / Project Description :

The Pende utilises physics to produce a unique table series. Minimal components interconnect to provide incredible rigidity. Clean uncluttered lines belie the complex interplay of a polygon bracket, straight legs and structural top. Self tightening without adhesives. Very light and flat packable. A connectable wooden bracket allows a globe to be fitted underneath thus producing a feature lamp. The design can be adapted to varying leg numbers and different structures, eg: stools, coat stands.

Operation / Flow / Interaction :

Each Pende table is very easily assembled. Although the process is intuitive, it will nevertheless result in a much deeper appreciation of the design. The obvious research into the various forces and angles at play will become very evident when one examines the interplay between the legs, polygon bracket and top. The deceptively simple manner in which the Pende can be turned into a beautiful, freestanding lamp, all without tools, will further enhance the users affinity with this resolved design.

Project Duration & Location :

A self driven project by PodMarket. We were determined to find a better way to create an eye catching, structural, criss-cross form, which did not use complicated joinery, large section material or heavy welding. Initial development began in early 2016 in Melbourne, Australia. The resolved design and prototypes were completed in early 2017, in Melbourne. Display: PodMarket showroom, Melbourne. Interest by the German Design Council and certain manufacturers in Munich.

Production / Realization Technology:

The Pende series is perfectly suited to batch production. Totally flat packable. Materials: Legs: solid wood; Top: glass, wood or veneer board; Polygon bracket: stainless steel (welded) or chrome plated (cast) brass; Connectors: stainless steel. The patent pending bracket is the only form of fixing the solid legs require. The entire under-frame is self-tightening, self-supporting and very strong. No adhesive or any requirement for potentially complicated compound-angle jointing.

Specifications / Technical Properties:

Pende Dining (square) 1100 x 1100 x 760mm / (round) 1100 Diameter x 760mm.

Pende Low (square) 800 x 800 x 390mm / (round) 800 Diameter x 390mm.

Pende Side (square) 450 x 450 x 610mm / (round) 450 Diameter x 610mm.

Note: all sizes available with integrated light (optional).

Tags:

table design, geometric, minimalist, contemporary design, lightweight, table lamp, multifunctional, coat stand

Research Abstract:

We analysed forces attributable to furniture and examined how they are absorbed, via physical testing, prototyping, computer modelling and discussion with engineers. We researched how structures disperse loads and noted that minimalist angular frames were consequently found in places where the forces too were minimal. Bigger tables always compensated by utilising heavy joinery techniques and sections. Geometry and engineering allowed us to utilise much smaller sections with minimal materials.

Challenges :

The most challenging aspect was overcoming stubborn, non-suggestive feedback from experts when a particular proposal didn't work. "There's nothing else you can really do" or "I told you that wouldn't work" was typically heard from during development. Managing different specialist knowledge was also difficult as one improvement in one aspect would often result in a negative production requirement later on. Really listening and absorbing the key issues was paramount in developing solutions.

Team Members :

Harry Strouzas and Fiona McKenzie

Image Credits :

Image #1: Photographer Finlay Coulter, Pende side tables, 2017.

Image #2: Photographer Finlay Coulter, Pende pentagon bracket, 2017.

Image #3: Photographer Finlay Coulter, Pende table lamp, 2017.

Image #4: Photographer Finlay Coulter, Pende dining table, 2017.

Image #5: Photographer Finlay Coulter, Pende low table, 2017.

Website :

<http://www.podmarket.com.au/>

Designers' Name & Surname:

Harry Strouzas

Designers' Profile:

<https://competition.adesignaward.com/designer.php?profile=222086>

Corporate Profile:

<https://competition.adesignaward.com/enterprise.php?profile=222086>

Press Release:

<https://competition.adesignaward.com/press-release.php?ID=65851>

Designers' Interview:

<https://competition.adesignaward.com/designer-interview.php?profile=222086>

Request a Custom Interview with the Designer:

<https://competition.adesignaward.com/request-interview.php?profile=222086>

Translations to Other Languages

<https://competition.adesignaward.com/design-translations.php?ID=65851>

Press Release

PodMarket™ became winner of the prestigious Silver A' Design Award

Como, Italy, April 14, 2018 /DESIGNPRWIRE/

A' Award and Competitions are happy to share that the work Pende by Harry Strouzas became winner of the renowned Silver A' Design Award in Furniture, Decorative Items and Homeware Design Category

Furniture, Decorative Items and Homeware Design Category Silver A' Design Award Prizewinner

A' Award and Competitions are proud to announce that the work Pende by Harry Strouzas and Fiona McKenzie has been acknowledged with the renowned Silver A' Design Award in Furniture, Decorative Items and Homeware Design Category elected as a winner by the international judging committee of the A' Design Awards & Competitions within a great number of projects.

More on Pende

Harry Strouzas, the creator of the awarded design Pende demonstrates “The Pende utilises physics to produce a unique table series. Minimal components interconnect to provide incredible rigidity. Clean uncluttered lines belie the complex interplay of a polygon bracket, straight legs and structural top. Self tightening without adhesives. Very light and flat packable. A connectable wooden bracket allows a globe to be fitted underneath thus producing a feature lamp. The design can be adapted to varying leg numbers and different structures, eg: stools, coat stands.” To learn more visit:

<https://competition.adesignaward.com/design.php?ID=65851>

<p>Design Team for Pende</p>

<p>Pende was realized by Harry Strouzas and Fiona McKenzie</p>

The Silver A' Design Award

The Silver A' Design Award is a prestigious award given to top 5% percentile designs that has achieved an exemplary level of greatness in design. The designs are judged by a panel of three different jury which is composed of Academic, Professional and Focus Group Members. The designs are evaluated with score normalization to remove any biases and are voted on aspects such as functionality, ergonomics, engineering, presentation, innovation, usability, fun details, technology, and any other specific points that could be considered, each of these points are further weighted for different jury groups.

About A' Design Award and Competitions

A'Design Award and Competitions, aims to highlight the excellent qualifications of best designs, design concepts and design oriented products. A' Design Award and Competitions are organized and awarded annually and internationally in multiple categories to reach a wide, design-oriented audience. To learn more visit: <http://www.whatisadesignaward.com>

Relevant Website

More info could be found at <https://competition.adesignaward.com/design.php?ID=65851>

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Interview with Harry Strouzas at Monday 30th of April 2018 Regarding Pende Multifunctional Table

FS: What is the main principle, idea and inspiration behind your design?

HS: I have always really liked the criss-cross, angled, spiralling form. But I have never seen it done in a manner which achieves ALL of the following points simultaneously. (a) Utilises straight legs of minimal proportions; (b) Has no complicated joinery techniques which removes material and decreases strength; (c) Can be flat packed; (d) Is very easy to assemble/disassemble; (e) Is strong enough to accept a heavy load and be used as a large dining table; (f) Is versatile enough to be used in different types of products, such as stools, lights, coat racks, chairs etc; (f) Can be scaled up or down to cater for different designs; and (g) uses the applicable principles of geometry and physics and thus can therefore be adapted to varying leg numbers as desired or required.

FS: What has been your main focus in designing this work? Especially what did you want to achieve?

HS: In essence, I wanted to find a better way to create the visually appealing criss-crossing, under-frame form. By better I refer to achieving ALL of the above points mentioned above. I really wanted to override the numerous limitations that this form has experienced in the past. Limitations such as having to utilise large section material which then has to undergo complicated, compound angle joinery, which consequently removes much of the material anyway at the predominant point of stress. I also never liked it when small section members were used in this criss-cross form, as they either needed a massive number of legs (think bamboo stick spirals) or they were never able to accept decent loads. Hence such thinner legs versions could only ever become tall and skinny lamps for example. Their functionality would always become compromised due to the inefficient design, and they could never spread far enough to become really useful as a structural form.

FS: What are your future plans for this award winning design?

HS: I would love to utilise the overall premise with a view to designing a range of different products and also explore utilising varying numbers of legs to achieve different forms and types of furniture. I would love a manufacturer with similar design sensitivities to PodMarket™ to handle the production side of things on a larger scale as I further develop and expand the range.

FS: How long did it take you to design this particular concept?

HS: Not completely sure to be totally honest. From my initial thought process to the existence of the fully resolved piece, my best guess would be approximately 2 years (on and off). The prototyping process and engineering resolution took the best part of six months.

FS: Why did you design this particular concept? Was this design commissioned or did you decide to pursue an inspiration?

HS: This was a self driven project. I had no idea that it would actually work and meet all the criteria that I had set out to achieve. The idea and thinking that it should be possible had entered my head a long time ago, but I never had the time to sit down and really thrash out

the design. When I began my own business however, things changed pretty quickly and I decided to pursue this concept properly. I'm so glad that I did.

FS: Is your design being produced or used by another company, or do you plan to sell or lease the production rights or do you intend to produce your work yourself?

HS: We are currently co-ordinating production of the pieces ourselves in Melbourne, Australia. Ideally we would like to licence the production to like minded, high quality, ecologically minded manufacturers, whilst we focus on expanding the range and working on our next designs. I think there is a lot of potential for this design here in Europe and in North America and Asia due to it's ability to be mass produced and offered in different sizes and at different price points.

FS: What made you design this particular type of work?

HS: Nothing made me do it. But rather I actually wanted to pursue the concept and develop it fully as it had been floating around in my head for a long time beforehand.

FS: Where there any other designs and/or designers that helped the influence the design of your work?

HS: No, except for my co-designer Fiona McKenzie of course.

I was convinced that the traditional ways of achieving the criss-cross under-frame form were simply too wasteful, too thick and clumsy and that it could be achieved much more simply and elegantly.

FS: Who is the target customer for his design?

HS: People who really appreciate minimalism and versatility in their products. People who don't gravitate to unnecessary components or superfluous decoration that serve no purpose. People who dislike waste and inefficient designs. People who like clever and resolved solutions.

FS: What sets this design apart from other similar or resembling concepts?

HS: I have never seen criss-cross, spiralling under-frame meet ALL of the following points simultaneously. (a) Utilises straight legs of minimal proportions; (b) Has no complicated joinery techniques which removes material and decreases strength; (c) Can be flat packed; (d) Is very easy to assemble/disassemble; (e) Is strong enough to accept a heavy load and be used as a large dining table; (f) Is versatile enough to be used in different types of products, such as stools, lights, coat racks, chairs etc; (g) Can be scaled up or down to cater for different designs; and (h) uses the applicable principles of geometry and physics and thus can therefore be adapted to varying leg numbers as desired or required. The design's versatility and scaleability is leaps and bounds ahead of any overly chunky table frame or flimsy, lightweight lamp that could never sustain a significant load. It is a truly resolved and elegant solution.

FS: How did you come up with the name for this design? What does it mean?

HS: I have a Greek background. Both my parents were born in the Peloponnese, before moving to Melbourne, Australia. I was born in Melbourne. In the first evolution of this concept, Fiona and I decided to utilise 5 legs with a central pentagon bracket. Pende is the

Greek work for the number five. It seemed right to use this clean, uncluttered name for this clean, uncluttered design.

FS: Which design tools did you use when you were working on this project?

HS: Hand sketches, 3-D CAD, prototyping, research into forces and physics via reading and discussions with structural and mechanical engineers, more drawings, more prototyping and use of full scale mock ups with furniture makers and steel fabricators.

FS: What is the most unique aspect of your design?

HS: That it can handle any type of central polygon shape and that there is a direct relationship between the number of edges of that polygon shape to the number of supporting legs that it can sustain.

FS: Who did you collaborate with for this design? Did you work with people with technical / specialized skills?

HS: Fiona McKenzie and I always work closely together on every design that PodMarket™ develops. I also worked closely with our head furniture craftsman and two highly skilled engineers (one structural, one mechanical). Both had exceptional knowledge about the utilisation of steel and combining it with timber, as well as geometry and the physical effects of loads and gravitational forces on structural forms.

FS: What is the role of technology in this particular design?

HS: Everything was finalised and confirmed utilising CAD. The precise nature of the compound angles relating to the positioning of each leg demanded pin point accuracy. We're now exploring the use of casting technology to further mechanise and accurately replicate the production of the steel polygon brackets. In the initial versions these brackets have been welded together.

FS: Is your design influenced by data or analytical research in any way? What kind of research did you conduct for making this design?

HS: Whilst developing the concept, I worked closely with our head furniture craftsman and two highly skilled engineers (one structural, one mechanical). Both had exceptional knowledge about the utilisation of steel and combining it with timber. They also both excelled at mathematics (generally) and geometry (specifically), as well as knowing the physical effects of loads and gravitational forces on various types of structural forms. This analysis and research into the effects of forces proved essential in resolving the issues faced and finalising the central junctions.

FS: What are some of the challenges you faced during the design/realization of your concept?

HS: Initially, I couldn't stop the legs from continuing to spread apart when subjected to gravitational force. The legs kept "slipping" and I couldn't understand why the initial brackets weren't doing a better job of holding them tight and in their required formation. I trialed a few different bracket configurations and discussed this issue with my engineering contacts, before finding the reason. At that stage it was easy to design a better bracket which did the job as required. Hence, sometimes you can draw all you like and still not get

the final result you desire. Nothing beats full sized mock-ups and test rigs when you're trying to resolve the finer details.

FS: How did you decide to submit your design to an international design competition?

HS: Same reason as to why we've registered the design and have a patent pending.

When it comes right down to it, Fiona and I have in fact come up with a new invention. It's a totally novel way of creating this criss-cross, spiralling under-frame form which simply has never been done before.

So why not see how it performed on the world stage?

FS: What did you learn or how did you improve yourself during the designing of this work?

HS: I learned a lot about geometry, physics and structural forces. I needed to get answers to a few questions that I had, which required specialist knowledge from different sources. I learned that you really do need to stay true to your vision and belief that something can work, even when some people around you say that it's not possible. I learned (again) that you can't solve every problem entirely on your own. And I learned that there are certain types of people out there who really do want to help out and volunteer their knowledge and learnings, when they are posed with an intriguing issue in their field of interest.

FS: Thank you for providing us with this opportunity to interview you.

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Interview with Harry Strouzas at Monday 30th of April 2018

FS: Could you please tell us more about your art and design background? What made you become an artist/designer? Have you always wanted to be a designer?

HS: I began my working life in the finance sector after studying commerce at university. But my true calling has always been in design. I always did want to become a designer. I love to solve problems, and always have. Drawing comes very naturally to me and I am an extremely visual person. I think that I view the world in a somewhat unique manner – which can be both a blessing and a curse. I am never short of inspiration as the problems out there are in constant supply! I am also a fully qualified bespoke furniture maker. I think that this gives me the unique position of thinking about the construction issues and techniques that the craftsman will have to grapple with in order to realise the completed piece. There's nothing that a maker hates more than receiving pretty pictures with no real technical details or no real concept of the most efficient or effective way to actually make the piece in question. You also receive instant respect from the craftspeople when you give them the detailed drawings they actually need and also because they can really talk to you in detail regarding certain aspects of the vision and the best way to achieve it. It really is a win/win situation.

FS: Can you tell us more about your company / design studio?

HS: Fiona Mckenzie and I started PodMaket™ about 18 months ago. Our focus is to design and facilitate the manufacture of interior products (especially furniture) which are minimalist in theme in terms of material input, manufacturing process and design aesthetic. Our products are always designed with an ecological focus and we always try to marry the aesthetics with supreme functionality. We always design with the manufacturing process in mind and try to ensure that all our products are scaleable and versatile.

FS: What is "design" for you?

HS: For me design means solving a particular problem (or problems) in the most effective and elegant manner possible. The design problem may be profound or quite narrow, it doesn't matter. What matters is the detailed process that you as the designer must undertake in order to make the necessary improvements and eventually propose an elegant solution to the original problem. Design also relates to this "process" that you go through in order to develop your solution.

FS: What kinds of works do you like designing most?

HS: Furniture. There is something very primal about furniture to me, which I think stems from the fact that we interact with it so closely and so often. We sit on it, lean on it, eat on it, work on it, put things on it, look at it, touch and feel it and are surrounded by it. It is just so important to our lives and so personal to us, whether we acknowledge it or not. I also design entire passive houses, but when you get right down to it, it is the junctions within the building structure that essentially make or break it. Either way, I like to resolve my junctions, regardless of the scale involved, in the simplest, most elegant manner possible, and do away with all the superfluous (often covering up) details.

FS: What is your most favorite design, could you please tell more about it?

HS: When I was studying furniture design in England, one of my favourite professors (Hugh Scriven) showed me a small swivelling mirror that he designed back in 1983. He said that it was one of his most treasured designs. It is a thing of genius. He gave me one and my wife always uses it when putting on her makeup. When I set up my company I contacted Hugh and asked him if he would allow me to make these small, swivelling, makeup mirrors and sell them here in Australia. He agreed and I have been making them ever since. The design still blows me away. The piece comprises of only 3 parts. First there's the central mirror section and then there are 2 separate legs. That's it. By simply grabbing the legs and twisting them, the mirror rotates through an arc of 180 degrees. It's truly incredible, and just so clever. When I finished the degree I spent some time with Hugh at his country home. One day he told me that he has had 3 truly original ideas throughout his decorated and extensive career. This small swivelling mirror was his first one. Notable, he also told me that most "designers" never really get to experience this level of originality. The more designs I see and designers and experts I meet, the more these words ring true to me. These are words of wisdom by a highly accomplished designer and maker whose career exceeded 40 years.

FS: What was the first thing you designed for a company?

HS: I wouldn't really call it original design, but I initially began making furniture that was very high-end and custom made. The first piece where the client wanted me to control the

entire process revolved around a desk and storage cabinet for a medical professional's home office. It had a number of nice details, but nothing that anyone could really claim was original or really special. Sometimes clients don't want you to push boundaries too much. They are often more conservative than you'd ideally like.

FS: What is your favorite material / platform / technology?

HS: I love working with hardwood, but I love designing for wood coming together with other materials, especially various types of metal. Fiona loves working with fabrics, and we both love integrating leather and semi translucent papers.

FS: When do you feel the most creative?

HS: Really early in the morning. I like to swim or ride my bike a few days a week too (in the morning) and when I'm actually doing these activities my mind is often solving various problems in a clear, undistracted way. Some days the light is just on and the flow is just continuous. These days often blend together in some sort of magical few days for me. The thing that stifles my creativity however are meetings with outside third parties. I believe they are God's way of testing our resolve and showing us that we can't control everything.

FS: Which aspects of a design do you focus more during designing?

HS: The functionality of the piece is always paramount in my mind. I always ask these types of questions: How will people engage with it; When will they use it and What purpose does it really have? This is because the overall design question is always: What problem does item actually have to solve or improve? I try not to worry about how the physical object will actually get made at this design stage. I try to keep the ideas fluid and constant whilst I evaluate these types of questions. I've found that the construction side of things can always be solved – somehow. If you worry too much about the construction methodology too early, you will hinder your creativity and limit your experiences and knowledge gathering.

FS: What kind of emotions do you feel when you design?

HS: It really depends on the piece itself and what it means to me personally. The full range of emotions are experienced when you look at things as a whole. Some designs just go smoothly from beginning to end, like a beautiful drive on a scenic road. Others can be more frustrating and feel like more hard-work depending on a whole range of factors. I'm a person after all, so all sorts of emotions come into play when I spend so long designing things every day. I often get sleepy too when things get going and the ideas keep coming. I've started taking 10-15 minute power naps during the day when things get too crazy.

FS: What kind of emotions do you feel when your designs are realized?

HS: I really do feel that it's those around me, who experience a more positive sense of accomplishment when the item first comes to fruition. By the time we get to the realisation stage of one piece I'm well and truly into the next piece or two. When I know it's going to work though (even though it hasn't been realised yet), that's when I experience my personal high. It fills me with a sense of accomplishment and acts as a type of confirmation and reward I suppose. I'm not sure how else to describe it.

FS: What makes a design successful?

HS: This is a loaded question which could be answered in many different ways. For me, it's successful if I'm happy with it. I know that sounds a bit funny, but I am being honest. Does it meet my personal criteria and is it an elegant and resolved solution to a particular problem? If the answer to these questions is Yes, then I deem it a success. If I like it, I deem it a success. If it sells really well, is popular and even if I get external congratulations for it, that's really nice, but this doesn't mean too much if deep down I don't really like the finished result myself. It's easy to get lost in the external responses sometimes, but it's really important to internalise it and sort out your own feelings and opinions first in my opinion, and not be swayed by the external rhetoric.

FS: When judging a design as good or bad, which aspects do you consider first?

HS: Initially I ask myself two key things. Firstly does the resolved design actually solve the problem effectively and efficiently that it was designed to solve? And secondly, I consider what I call "the scanning test". Does my eye track around the piece well in a continuous and smooth (non-disjointed) manner? Everything else really comes secondary to this personal appraisal of the design. I also naturally consider whether things are included in the finished piece which need not (or should not) really be there. These "no real purpose" elements often degrade a completed design in my opinion.

FS: From your point of view, what are the responsibilities of a designer for society and environment?

HS: Designers must always adhere to the one overriding tenet: The design must - Do No Harm. Keep this in the forefront of your mind, and apply it to all aspects of the design, including the materials used, where they are sourced from and the finishes employed and this will always keep you on the right track.

FS: Where does the design inspiration for your works come from? How do you feed your creativity? What are your sources of inspirations?

HS: Inspiration can come from anywhere. The problem is finding enough time to design things to cater for all of these ideas that come to you. Funnily enough my two young children provide an infinite source of inspiration, as too does talking with my 93 year old Grandmother. Fiona's parents are also very articulate and love to talk about why certain things are good and why others are not so good and why they should be improved. It really is quite interesting where the concepts and inspiration comes from. Just watching my children play with certain things and how they often use particular items in ways they were not originally designed for is the most interesting and creative thing in the world. Of course you also have the more structured briefs that come directly from the client.

FS: How would you describe your design style? What made you explore more this style and what are the main characteristics of your style? What's your approach to design?

HS: I once heard a prominent interior designer here in Melbourne answer a similar question in an interview and their answer was the biggest load of rubbish I've ever heard. I always promised myself to be much more direct and totally honest when answering this type of question. I have a problem solving and visually interesting focus with a minimalist core. I no longer like superfluous details that serve no purpose. I think that being a furniture maker has helped develop this style over the years, as too often, there are completely unnecessary

elements thrown onto a design in an attempt to try and elevate that piece's status of sense of purpose. I believe that reducing a design to its essential elements in a visually interesting and cohesive way is what true design is all about. Hence when I design I take great pride in removing elements until there are none left that can be removed without compromising the overall structure or purpose of the piece.

FS: Where do you live? Do you feel the cultural heritage of your country affects your designs? What are the pros and cons during designing as a result of living in your country?

HS: I live in Melbourne, Australia. I learnt furniture making here, however I studied design for a number of years in England and travelled around Europe extensively during that time. That was my choice, and I'm so glad I followed this route. In my opinion, Europeans value furniture design much more than Australians. I think it is a cultural thing and related to the one immovable force - time. Australia is in comparative terms, still a very young country. We are still developing our design ethos, style and culture in my opinion. Europeans place much more relevance and importance on furniture design. I believe this to be the case because they have a significantly longer tradition and heritage in this field. It's a generational thing in part. I can see that things are changing here in Australia, and that Melbourne and Sydney are really driving this development. However, we still have a long way to go. It's hard to explain this to Australians who haven't lived overseas for a number of years and haven't been immersed in the design focussed culture. We are also fighting our location and trying to deal with the bombardment of cheap, replica style furniture or unknown (and often unethical) origins. But the big positive about being a furniture designer in Australia is that you have the freedom to truly do whatever it is you want. No one tries to tie you down to how things were done in the past. This is an enormous bonus and one that I think will pay dividends in the long term.

FS: Can you talk a little about your design process?

HS: I equate it to a funnel. First the problem must be identified. Then the investigation towards the solution begins. Anything and everything is open to investigation at the beginning. The funnel opening is very wide. I try not to even think about what the final outcome will look like, what it will be made of, or how it would be made at these early stages. I like to use ink and paper whilst I'm throwing concepts and ideas around at the beginning, as it's the quickest and most intimate way for my mind to get really into the design. Then naturally certain concepts and ideas begin to come to the fore and outrank others. I start to develop these more promising ones more as they begin jumping off the page. Hence to continue with the analogy, we are now beginning to move down the funnel. I then talk to Fiona in depth and get her input and suggestions. She always adds her input at the beginning but she really gets involved once I have a few concepts developing. This fresh perspective and her special analysis always helps a lot. Hence, further down the funnel we move. Then I sketch a little more before jumping on the computer where I start getting a bit more technical and focussed on proportions and scale. Mock ups and prototyping then follow. In order to get to the pointy end of the funnel and further resolve the design, it then becomes a constant back and forth between the drawings and physical prototypes. Then hopefully this back and forth between the drawing side and the physical side doesn't have to go on too long before a final, resolved design occurs.

FS: What are 5 of your favorite design items at home?

HS: These are listed in no particular order. I love all of these pieces.1. My wife's small swivel mirror from Hugh Scriven (see answer 5)2. We have a dark brown, original Eames recliner in our lounge room that I sit on when reading or watching a movie.3. We have a hall table that I designed and made in England which received great feedback and commendation. I steam bent the legs and laminated the top. It shows real hand skill and technique and has special memories for me.4. My two children love playing with Lego, and I'm more and more amazed by it (the concept, the company, the product, the options, the scalability) nearly every day. I'm proud to say that I love Lego too.5. I have an original Anglepoise Lamp on my bedside table. I love that thing. and it serves me perfectly nearly every evening.

FS: Can you describe a day in your life?

HS: Each day differs which is really nice. The only constant is that the day will always be very busy, and also (hopefully) mostly enjoyable. I'm essentially either working, being a family man or trying to de-clutter and clear my head by exercising (typically swimming or cycling). I work really hard and for long periods of time. I'm very lucky that my wife is super understanding and efficient and keeps the household running smoothly. We are also both very lucky that we have two great kids. Throw in a little bit of exercise and mix the ratios spent on each aspect from day to day, and there you have it - any day in my life. Given I love what I do and also given the fact that I'm always surrounded by amazing people all day long, I realise that I am a very lucky person. Weekday or weekend, it's irrelevant to me. The main aspects of my life remain constant.

FS: Could you please share some pearls of wisdom for young designers? What are your suggestions to young, up and coming designers?

HS: You don't know it all, despite what you might believe or are being told. Drop the ego. You have lots to learn. So surround yourself with great people. You will certainly need them from time to time. Show some humility.

FS: What is your "golden rule" in design?

HS: Designers must always adhere to the one overriding tenet: The design must - Do No Harm. Keep this in the forefront of your mind, and apply it to all aspects of the design, including the materials used, where they are sourced from and the finishes employed and this will always keep you on the right track.

FS: What skills are most important for a designer?

HS: The ability to continue adding to your skill set and to continue evolving with regards to your design ethos and philosophies. You have to be able to draw and get pen to paper quickly and efficiently. Learn the technical things. Being able to talk with your makers, engineers and craftspeople using their language will be paramount in further resolving your ideas. Never stop learning and observing things in detail.

FS: Designing can sometimes be a really time consuming task, how do you manage your time?

HS: This is always evolving and I'm getting better at it. However the reality is that I spend a really long time each week working/designing. This is primarily due to the fact that I genuinely love it. The rest of my time is dedicated to my family. I also try and spend some

time each day doing a bit of exercise, in an attempt to de-clutter and clear my head. But there's no way around the hard work required to be really good at what you do. I'm just very lucky that my wife is super understanding and efficient and keeps the household running smoothly. We are also both very lucky that we have two great kids. Given I love what I do and also given the fact that I'm always surrounded by amazing people all day long, I realise that I am a very lucky person, and the hours just seem to fly by.

FS: How long does it take to design an object from beginning to end?

HS: It depends on the item, it depends on the client, it depends on the time frame allowed, it depends on my personal interest in the piece, it depends on the quality of the original ideas generated at the very beginning of the process. It literally depends on many factors that make this question almost impossible to answer.

FS: What is the most frequently asked question to you, as a designer?

HS: It's always something along these lines: Where did you get the idea for that? How did you come up with that?

FS: What was your most important job experience?

HS: Being a high end maker. There's the rough sawn timber, here's the design. Make it in x hours and make it to this high quality. Begin now. Good luck. Talk about being thrown in the deep end. But what it teaches you about good design and not so good design is invaluable.

FS: What type of design work do you enjoy the most and why?

HS: Speculative furniture pieces. There is something very primal about furniture to me, which I think stems from the fact that we interact with it so closely and so often. We sit on it, lean on it, eat on it, work on it, put things on it, look at it, touch and feel it and are surrounded by it. It is just so important to our lives and so personal to us, whether we acknowledge it or not. And if it's a speculative piece, it means that I'm driving it from beginning to end. I set the problems that need addressing, I set the time frame and I make the final decision on what the end result looks like. These are the most personal and intimate pieces that really get me excited and involved.

FS: Do you work as a team, or do you develop your designs yourself?

HS: From a furniture point of view, Fiona gets involved early during the idea generation stage, and then more heavily once I have produced a few "short-list" items. Her involvement is the key to our success, but I do more of the development work on the furniture side of things. Regarding the passive house designing, we tend to work closer together throughout the entire "funnelling" process. To explain this funnelling process in more detail..... First the problem must be identified. Then the investigation towards the solution begins. Anything and everything is open to investigation at the beginning. The funnel opening is very wide. I try not to even think about what the final outcome will look like, what it will be made of, or how it would be made at these early stages. I like to use ink and paper whilst I'm throwing concepts and ideas around at the beginning, as it's the quickest and most intimate way for my mind to get really into the design. Then naturally certain concepts and ideas begin to come to the fore and outrank others. I start to develop these more promising ones more as they begin jumping off the page. Hence to continue

with the analogy, we are now beginning to move down the funnel. I then talk to Fiona in depth and get her input and suggestions. She always adds her input at the beginning but she really gets involved once I have a few concepts developing. This fresh perspective and her special analysis always helps a lot. Hence, further down the funnel we move. Then I sketch a little more before jumping on the computer where I start getting a bit more technical and focussed on proportions and scale. Mock ups and prototyping then follow. In order to get to the pointy end of the funnel and further resolve the design, it then becomes a constant back and forth between the drawings and physical prototypes. Then hopefully this back and forth between the drawing side and the physical side doesn't have to go on too long before a final, resolved design occurs.

FS: How can people contact you?

HS: Email me: harry@superpodhome.com or info@podmarket.com.au

FS: Thank you for providing us with this opportunity to interview you.

A' Design Award and Competitions grants rights to press members and bloggers to use parts of this interview. This interview is provided as it is; DesignPRWire and A' Design Award and Competitions cannot be held responsible for the answers given by participating designers.

Links & Additional Information:

Design Details: <https://competition.adesignaward.com/design.php?ID=65851>

Additional Images: <https://competition.adesignaward.com/design-image.php?y=2017&design=65851>

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Contact : support@adesignaward.com for further information, tech-support and more.

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65851-222086-pende-multifunctional-table-designer-11.jpg
65851-222086-pende-multifunctional-table-designer-12.jpg
65851-222086-pende-multifunctional-table-designer-13.jpg
65851-222086-pende-multifunctional-table-pr-1.jpg
65851-222086-pende-multifunctional-table-pr-2.jpg
65851-222086-pende-multifunctional-table-pr-3.jpg
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