

DESIGN PORTFOLIO

Ariane RELANDER

## EASY CHAIR

2017

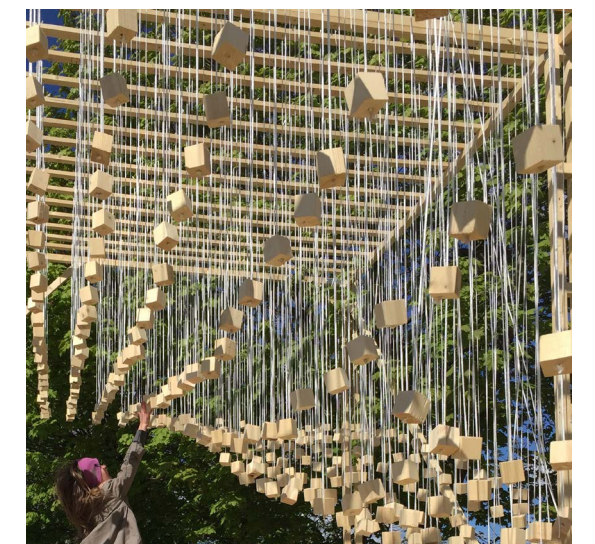


*R255 easy chair* carries a strong graphic and minimal aesthetic which took shape in the research of a sharp geometric profile and a hypnotic identity.

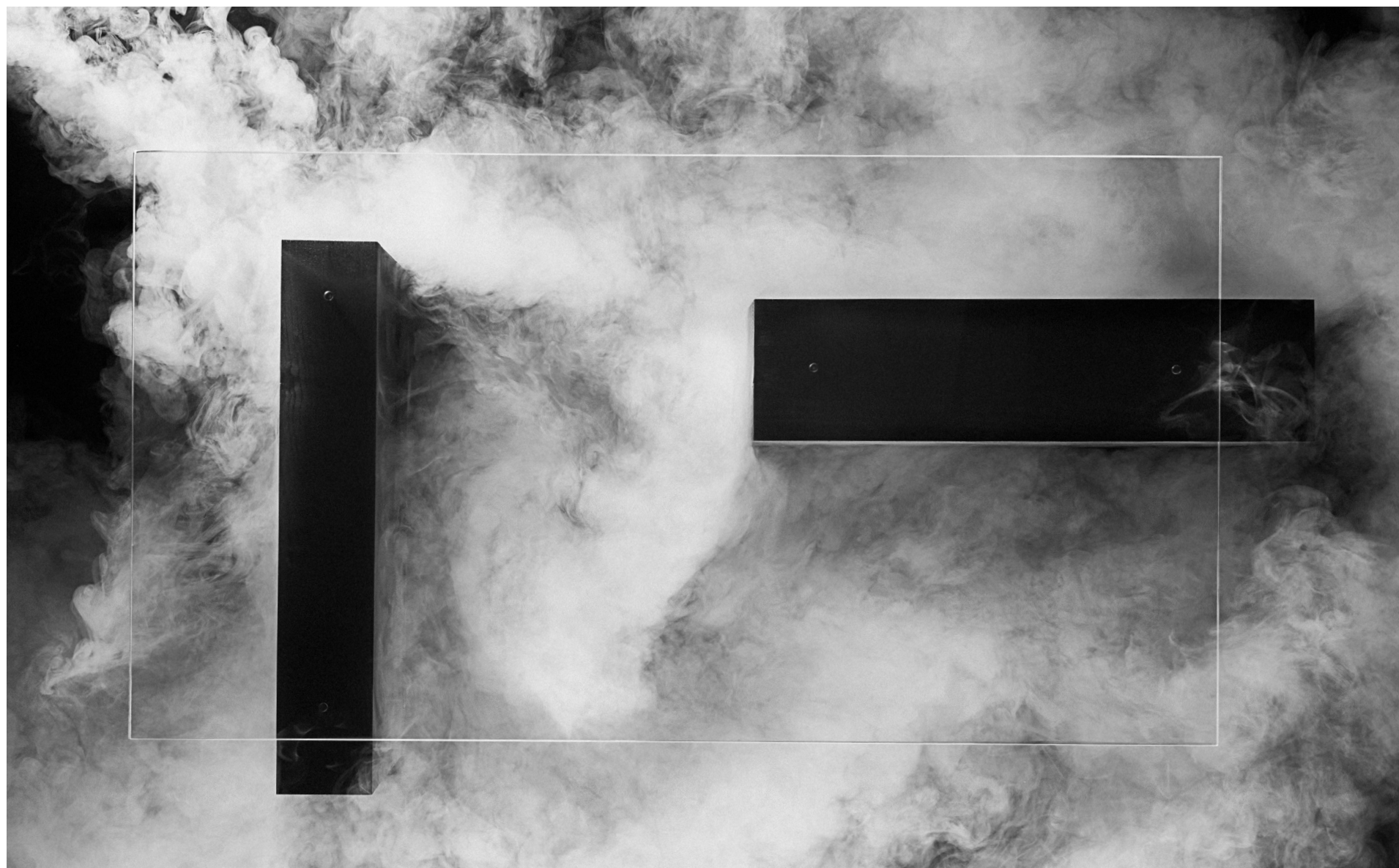
The chair, made of 9 mm thick plywood moulded in the most minimal yet poetic way, welcomes the body in a comfortable lay-back position. The bright, primary red elevates the chair to an abstract and mesmerizing composition, where the thin black lines of the frame finishes the elegant drawing.

Work in collaboration with Zsuzsanna Horvath  
Exhibited in Greenhouse, Stockholm Furniture and Light Fair 2017, Sweden.

material: stainless steel, plywood  
dimensions: H 800 W 560 D 660 mm



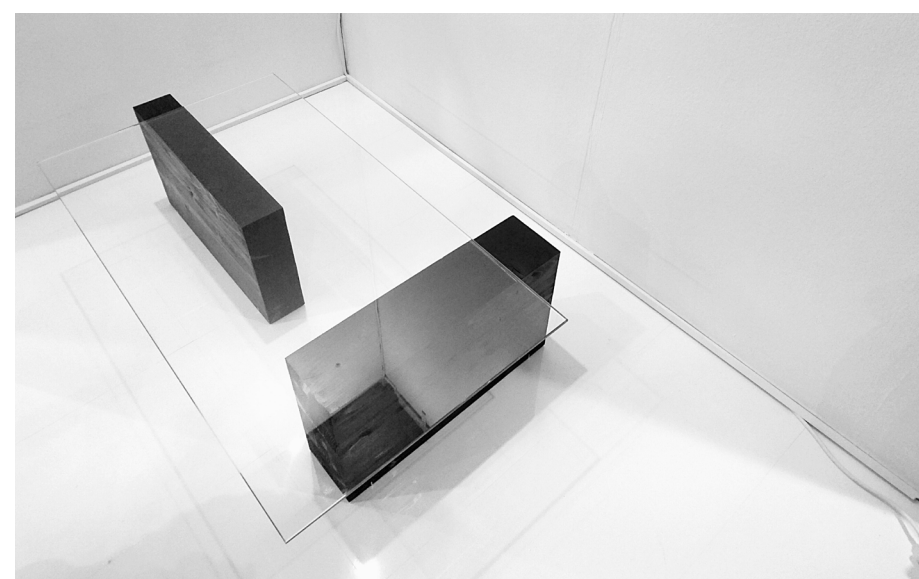




*Compose* is a coffee table made of three elements, two wooden blocks and a glass table top. The blocks, tinted with Indian ink are isolated from each other allowing an infinity of choices for the composition. Inspired by the aesthetic of architecture plans, the table is to be as minimal and graphical as possible. However, a strong graphical identity raises from the grid of the wood, enhanced by the ink and the constructive system.

Exhibited in Greenhouse, Stockholm Furniture and Light Fair 2017, Sweden.

material: spruce, glass, aluminium  
dimensions: H 320 W 540 L 1000 mm



## SENTINELLE

2016



Photography: Ville Vappula

*Sentinelle* lamp is an elegant structure made of two main lines around which two modules can rotate. This rotation system allows a perfect distribution of the light, scaled for a sitting person as well as for the lighting of the room.

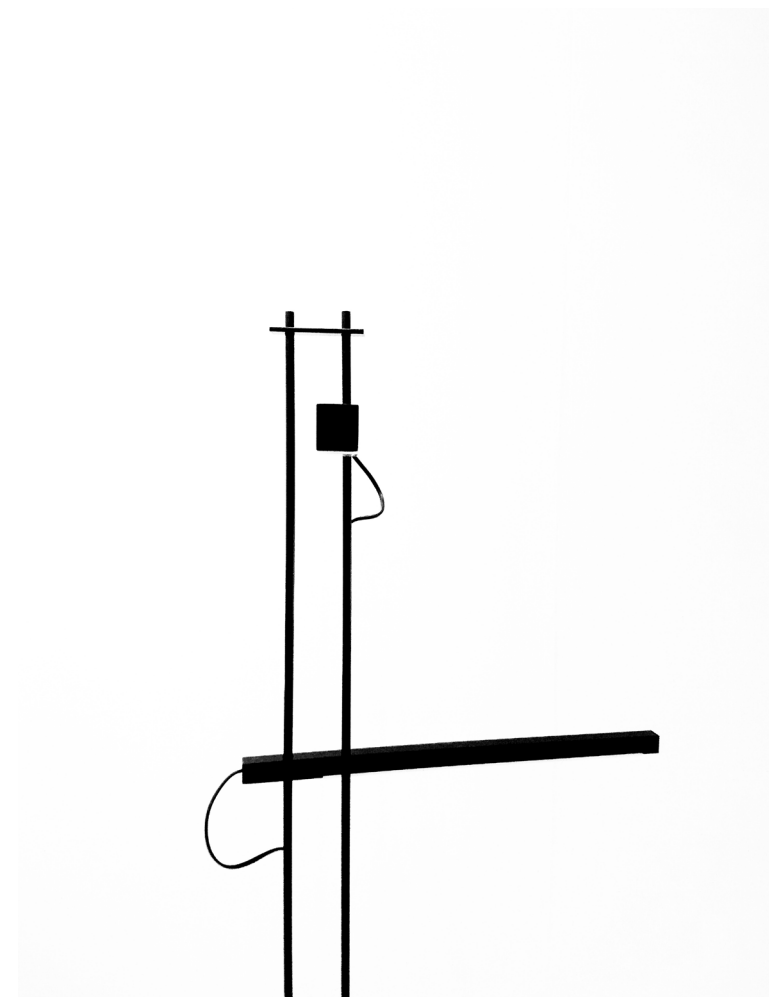
The shape of the lamp is designed by a fine construction around geometrical volumes: 1 block, 2 rectangles and 2 lines. The electric cable brings a more elegant touch, contrasting with the sharp lines of the lamp. On or off, the lamp carries a strong minimal and abstract dimension that can almost be read as a graphical composition.

The concrete base, tinted in the mass with iron oxide powder, take the appearance of a dark rock and contrasts with the clean and sharp silhouette of the lamp.

Exhibited in Greenhouse, Stockholm Furniture and Light Fair 2017, Sweden.

Material: steel, aluminium, concrete

Dimensions: H 1700, W 450-900, D 450mm







*Aura* chair is the result of a work around positive and negative tension. The chair illustrates a dialogue, a balance, between the back and the seat tautness. Named *Aura* (from Finnish) the chair refers to the sharp tool used by the farmers to open the soil, lacerating the flat ground, creating a groove in the space, pushing the material, moving the space around a cut.

Exhibited in Greenhouse, Stockholm Furniture and Light Fair 2015, Sweden.

material: stainless steel, 1,5mm aircraft plywood  
dimensions: H 710 W 780 D 600 mm



*H* is a CNC milled chair. The strongest elements is the elegant profile as well as the detail of the groove running all along the body. Carved in maple, the grid of the wood brings a poetic reading of the chair.

material: mapple  
dimensions: H 900mm, W 400mm, D 400mm





Wood installation, with Zsuzsanna Horvath and Hao Wu.

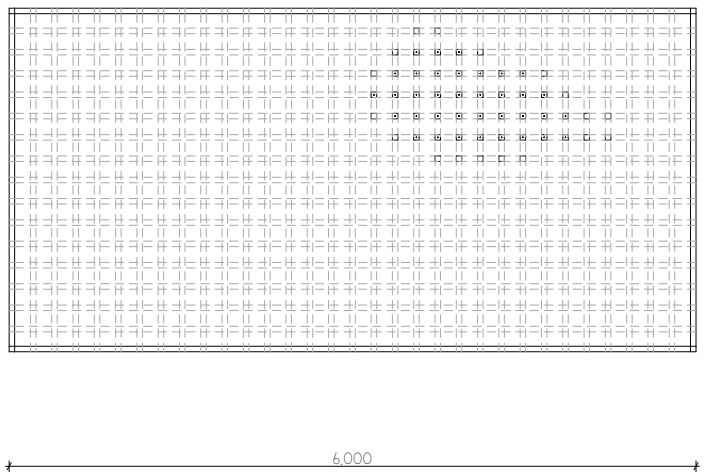
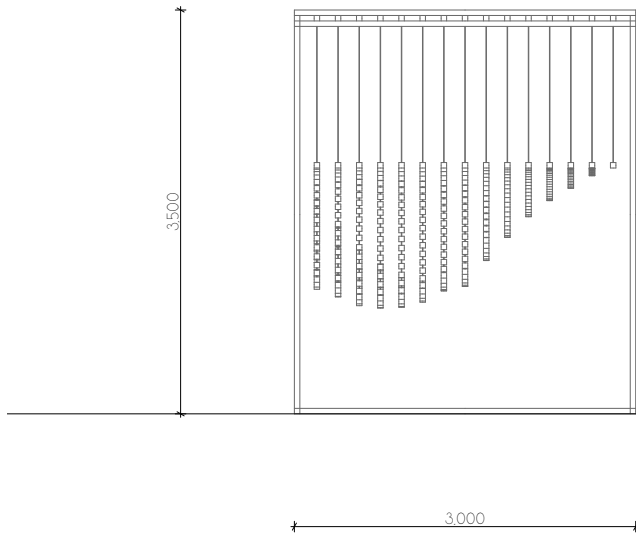
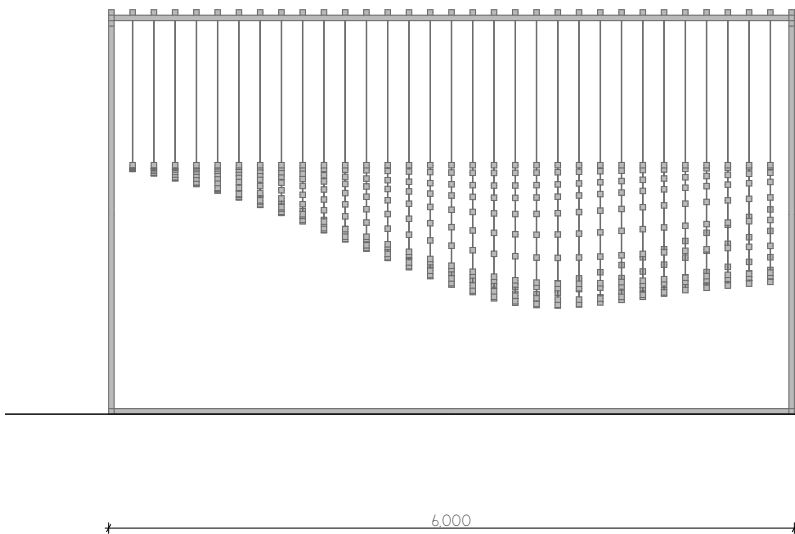
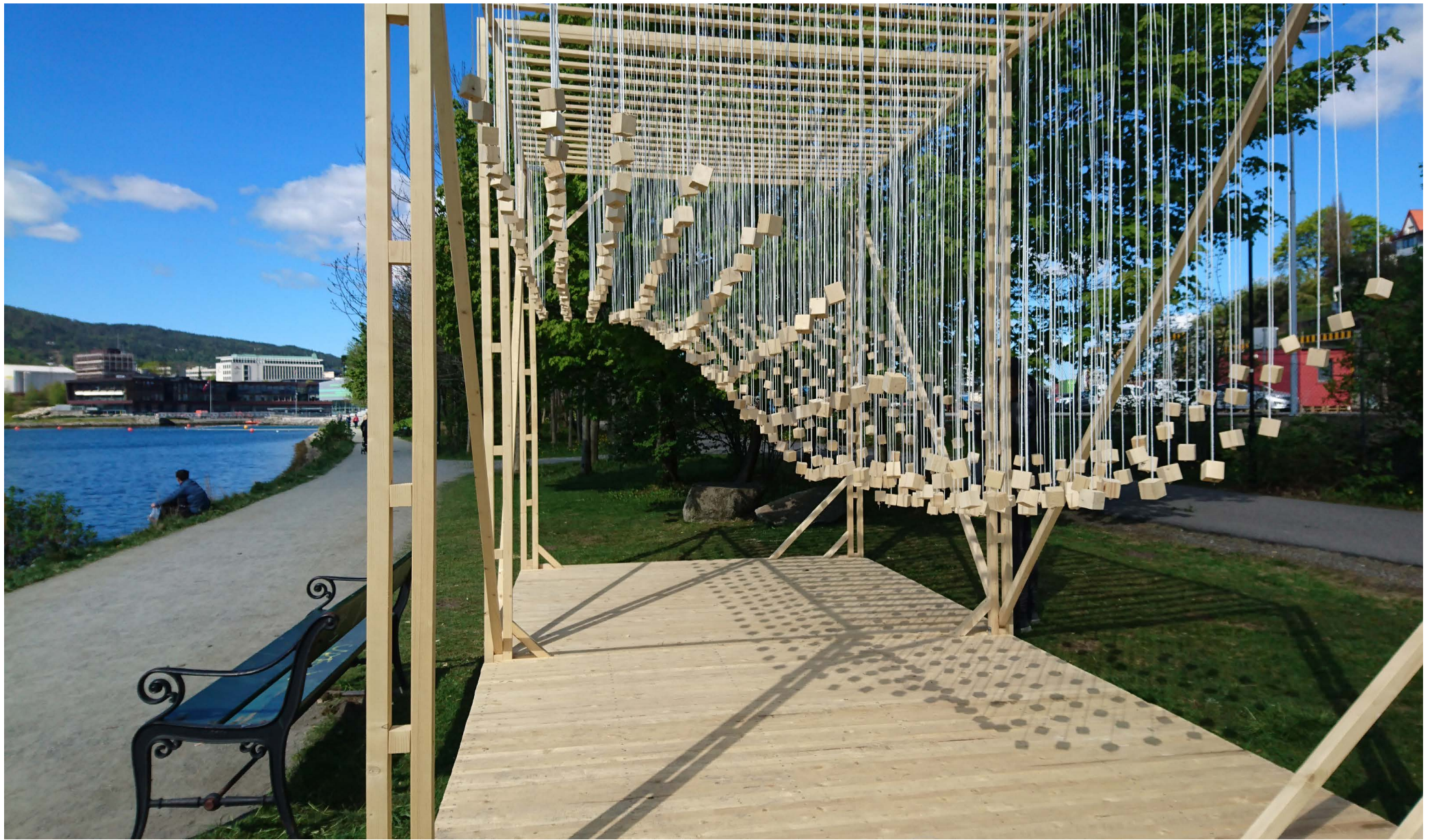
The wave of this spatial design installation was imagined through 3D modeling and yet, its form, never final, is continuously reshaped by the movement of the wind. As strong as the wind can be, the movement stays peaceful and imprints the sculpture by really gentle undulations. The sculpture, always moving, breathes and lives totally dependent on its environment.

The installation lives also through a certain sound dimension, as the cubes, getting in contact with each other, produce a really light melody. The melody varies from the way people come across the space. The sculpture lives through the good or the bad will of the spectators: kids will often run through it. Some people enter the installation and untangle the ropes until the sculpture takes its initial shape again.

Visitors will sometimes only watch and not dare to enter the installation, they will stop on their way and observe the moving sculpture from the outside. Some others will come in and lay down on the wooden deck, looking up at the sky from under the sculpture that almost look like a living painting. That graphic dimension becomes visible on all the surfaces around, where the sculpture projects shadows of 465 cubes who start to dance peacefully on the ground.

Spatial and interactive, the structure was designed as a warm, welcoming deck, inviting to the meditation. Built in 4 days, out of 48x48mm wood, it was an architectural as well as a physical challenge for the 3 of us who created this installation.









With Venla Rautajoki, Cansu Pylkanen, Qingyu Li

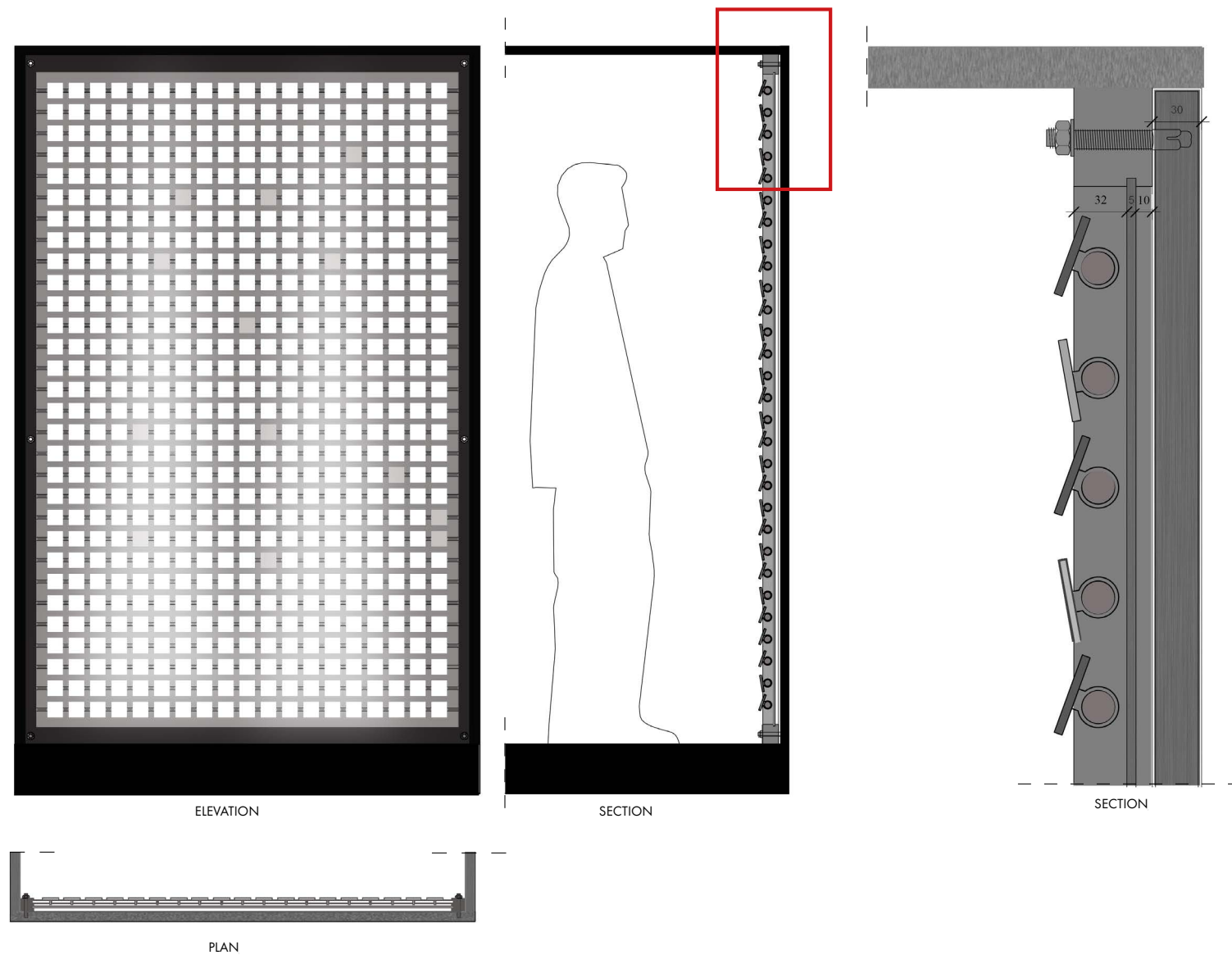
*Presence* is an interior design concept focused on the particular space of the elevator inside a high story building.

Willing to break down the arsh barriere between public and private space, we decided to work on 3 interactive surfaces inviting the visitor to explore a space that used to be confined, impersonal and boring. We proposed to elevate the experience of this enclosed and cold space by bringing textures and surfaces that could be modified indefinitely, giving the visitor an active role in the modelization of his surrounding.

The three surfaces are based on three basic movements:

- Tilting - square aluminium plates rotating on an horizontal axe.
- Pushing - hexagonal shapes made of Fenix material that can be pushed and pulled against a background.
- Free move - individual shiny magnets that can be brushed and moved over the matte surface of the wall.

The spatial installation brings a new way of interaction between each other, less abrupt, more playful, through surface intervention and the modification of a common space which usually feels pretty unwelcoming. The real impact comes from smoothening the border between private and public by creating a space that is for everyone and where one can bring its own touch and in a way, occupy the space by leaving a temporary and elegant trace. The surface becomes a wall of thoughts, more refined and abstract, where each individual will experience time and space in various ways and through a sharp design.

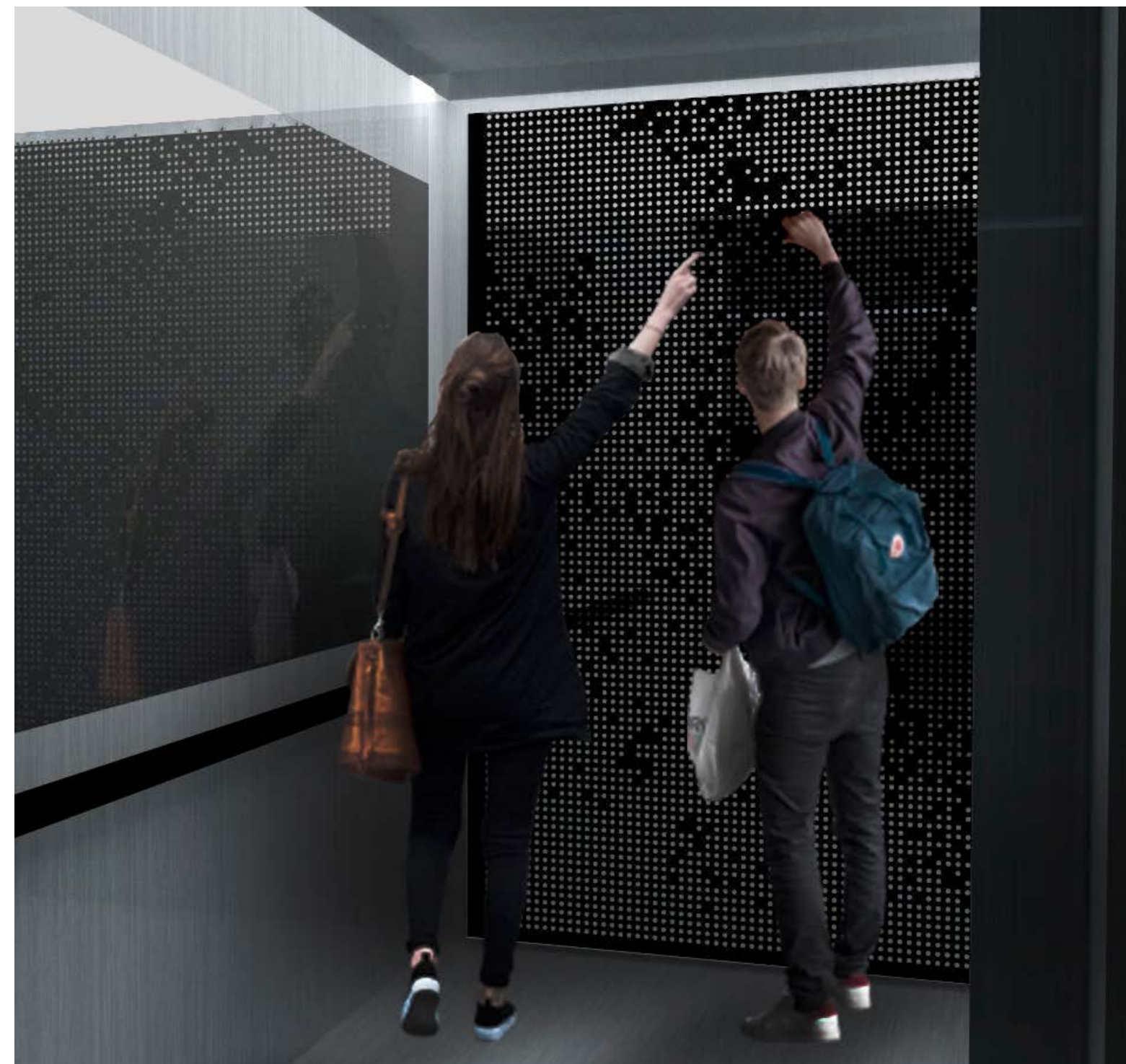
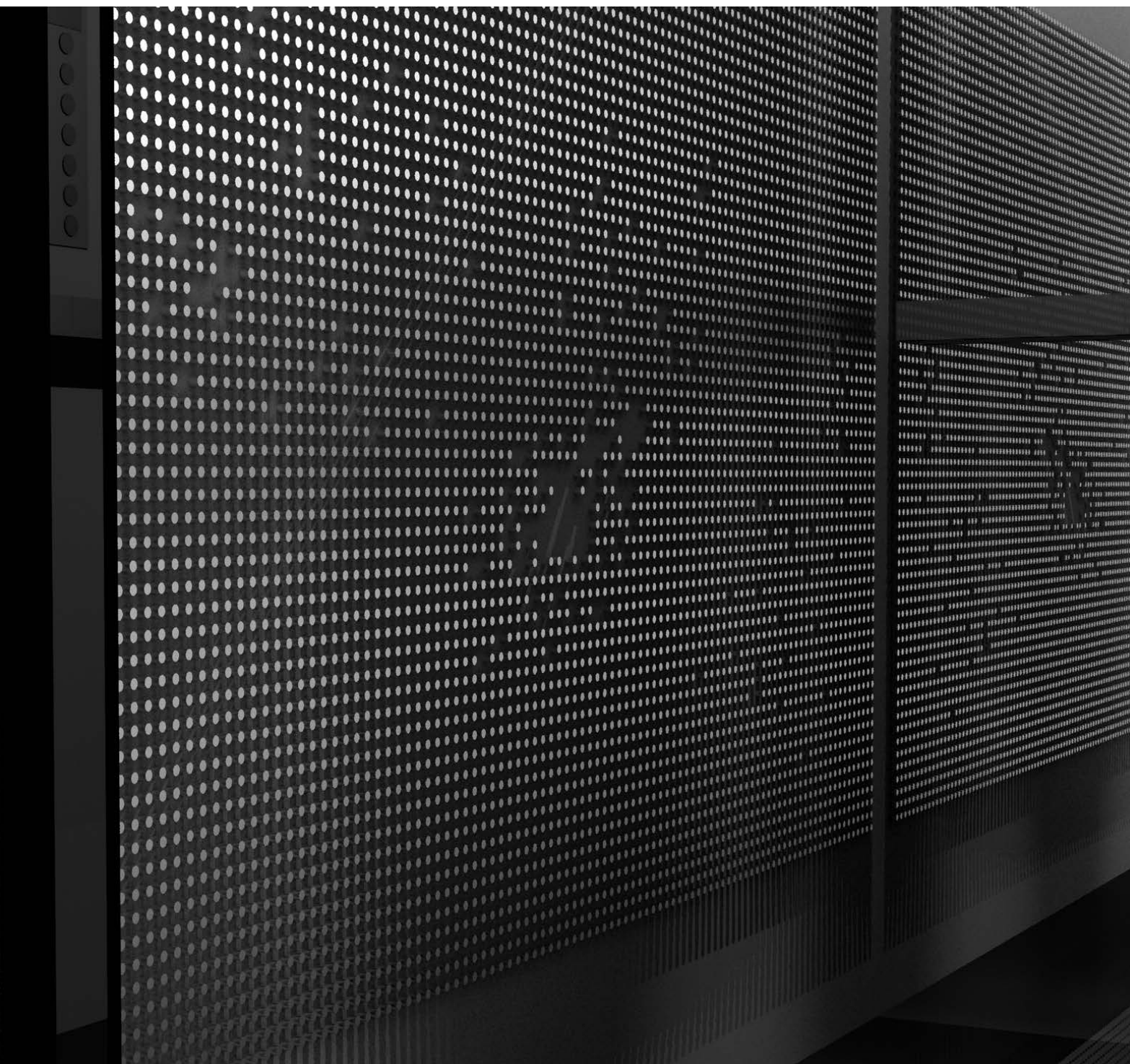


Tilting movement:

Aluminium plates can be rotated over an horizontal axis, bringing relief to the constantly modifiable mosaic.

The inclination of each plate castes a different shadow over the surface, creating a variation of grey nuances. As the surface is slightly away from the wall, the rotation of each element allows the light panel situated behind it to cast a smooth and changing light over the space.

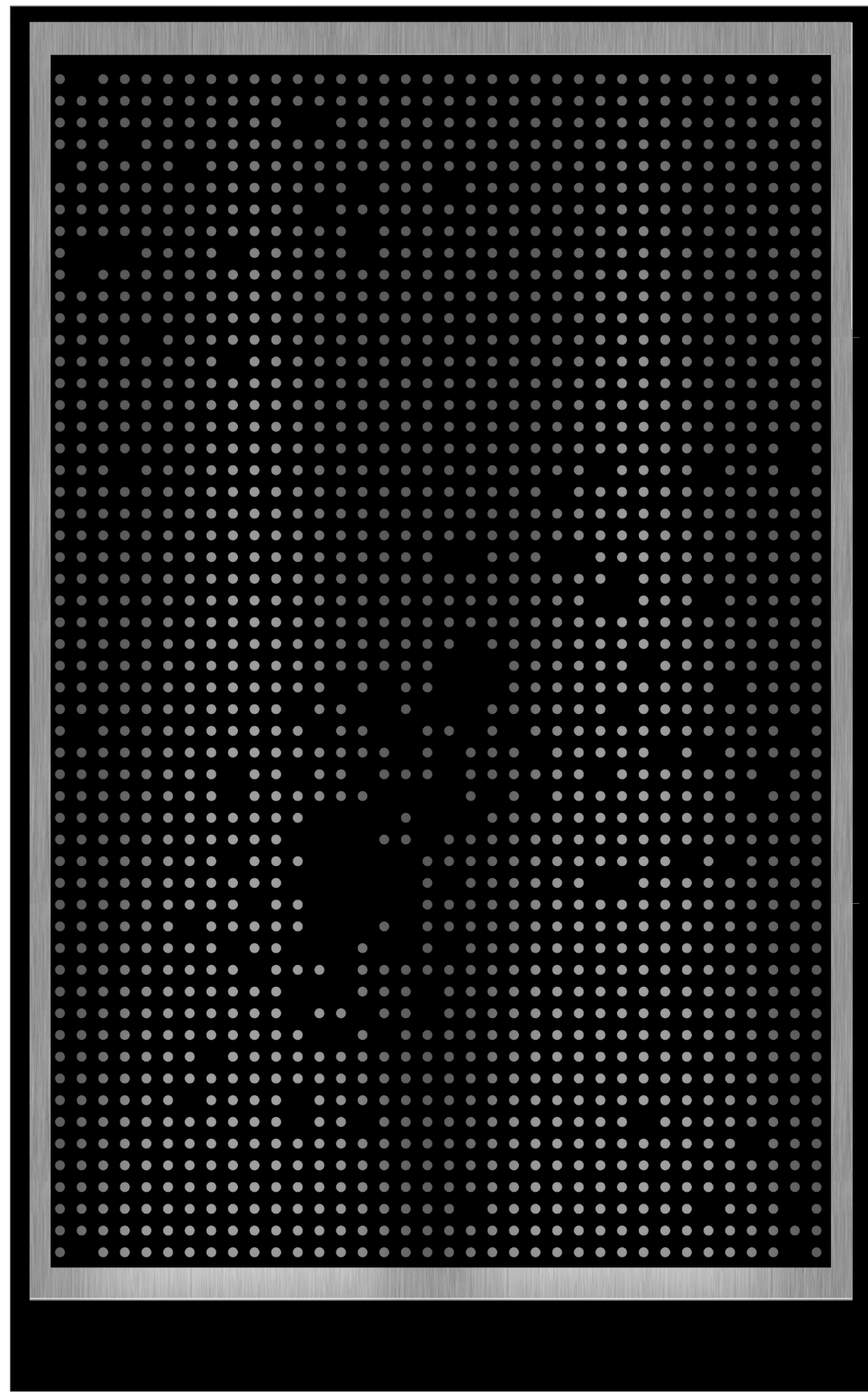




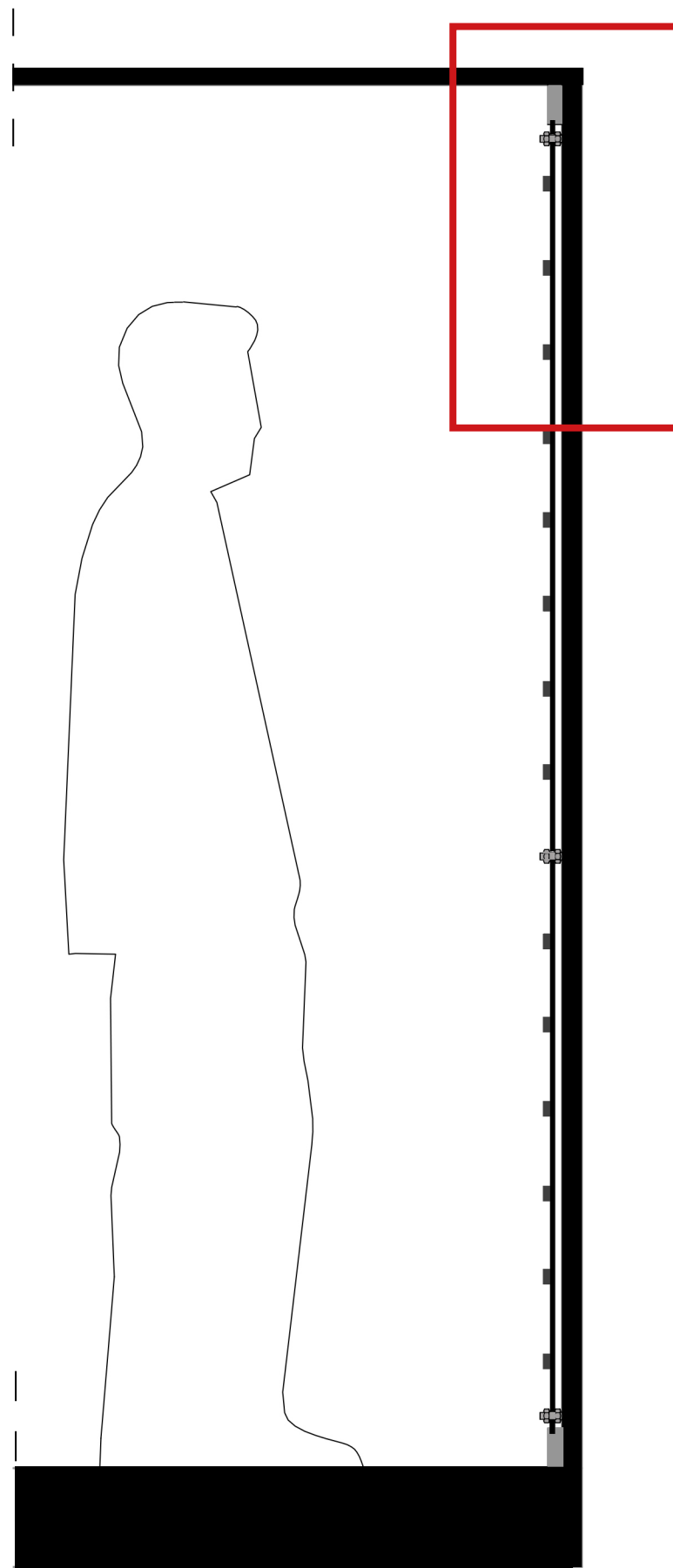
#### Free movement:

This surface has been thought as a more free interaction panel, where it is possible to move and glide the reflective magnets over a matte surface. Being black-on-black, the main idea was to create a strong contrast over the finish of the material and keep a really minimal system that still creates a strong visual and an interactive experience.

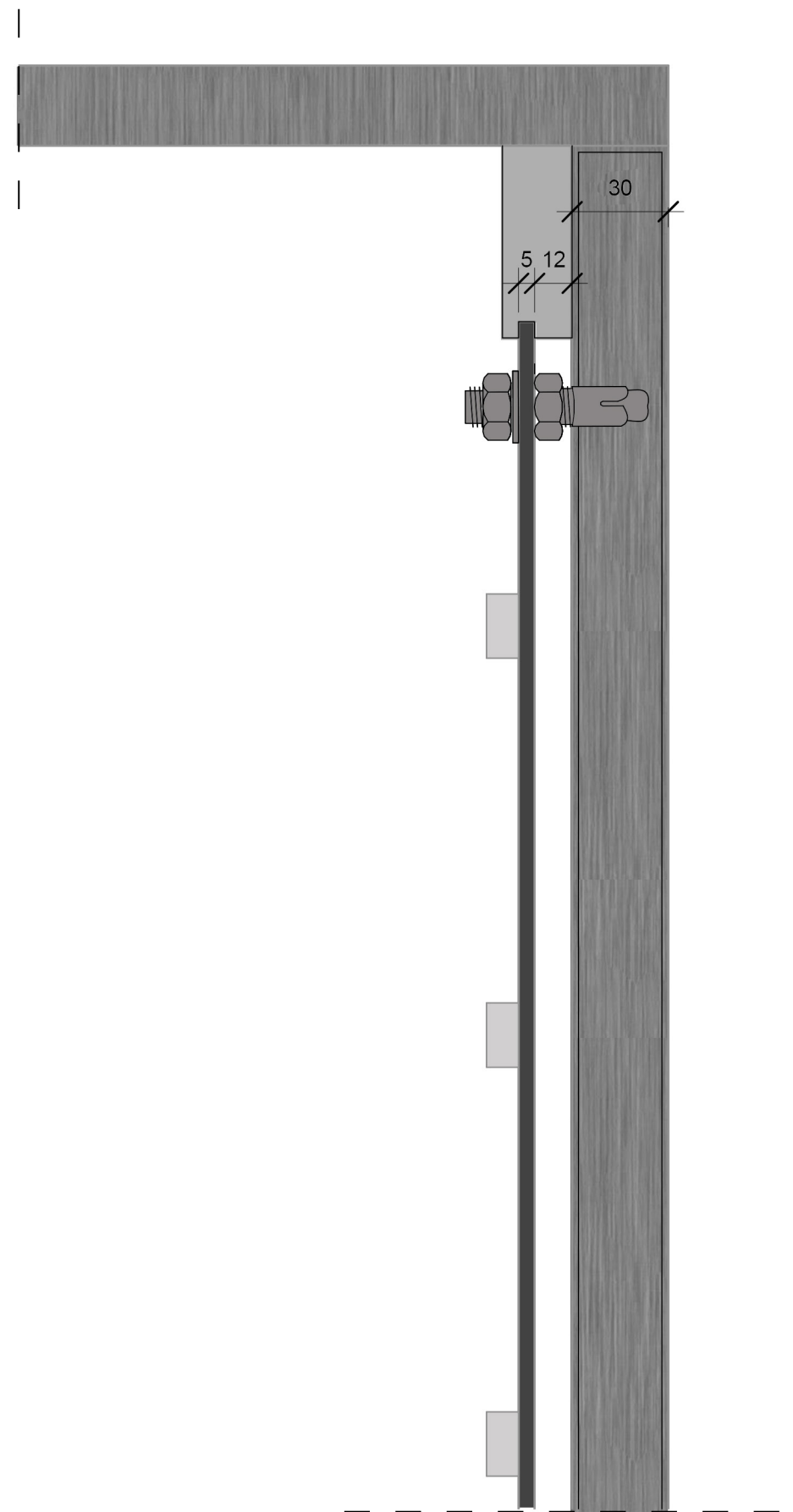




ELEVATION, 1/10



SECTION, 1/10

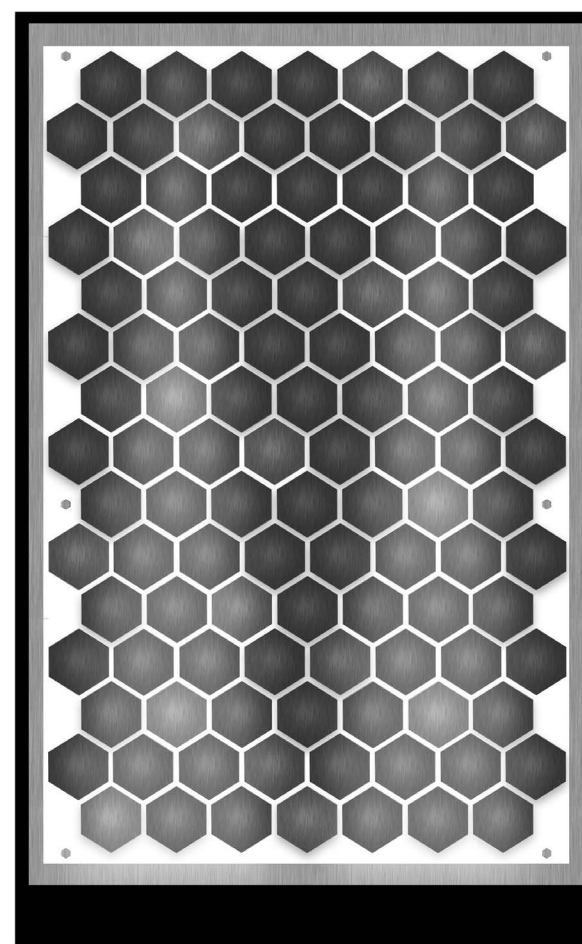


SECTION, 1/2

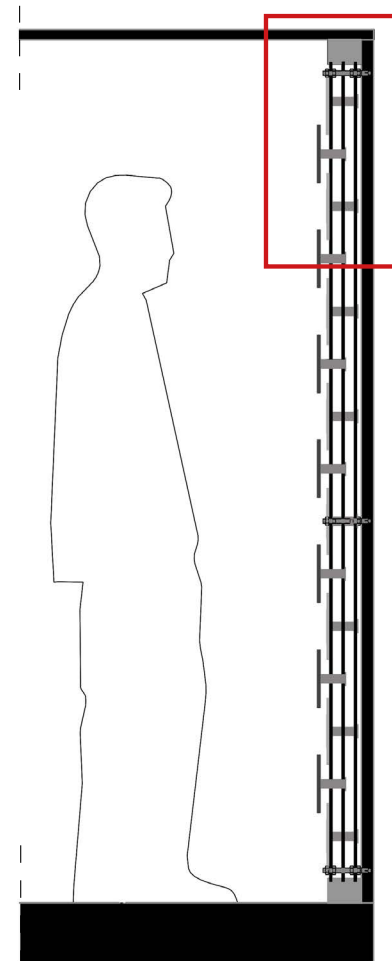


PLAN, 1/10

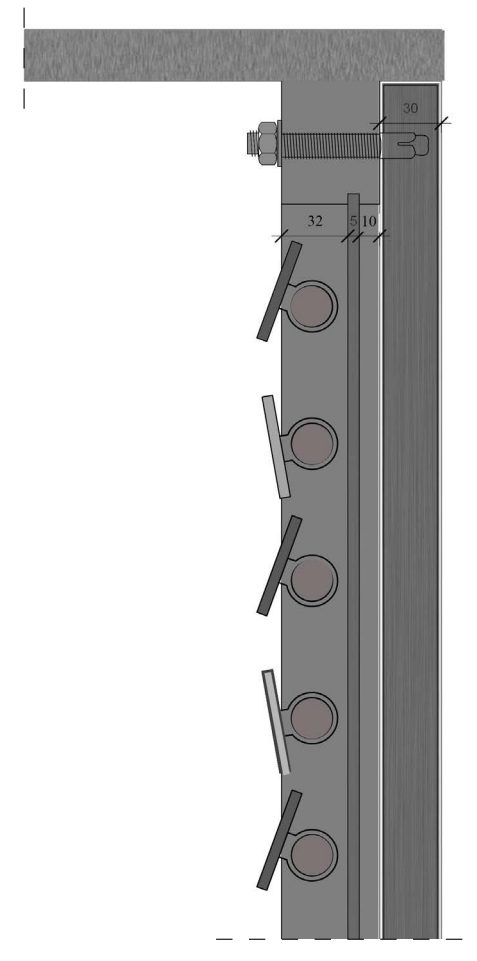




ELEVATION



SECTION



SECTION

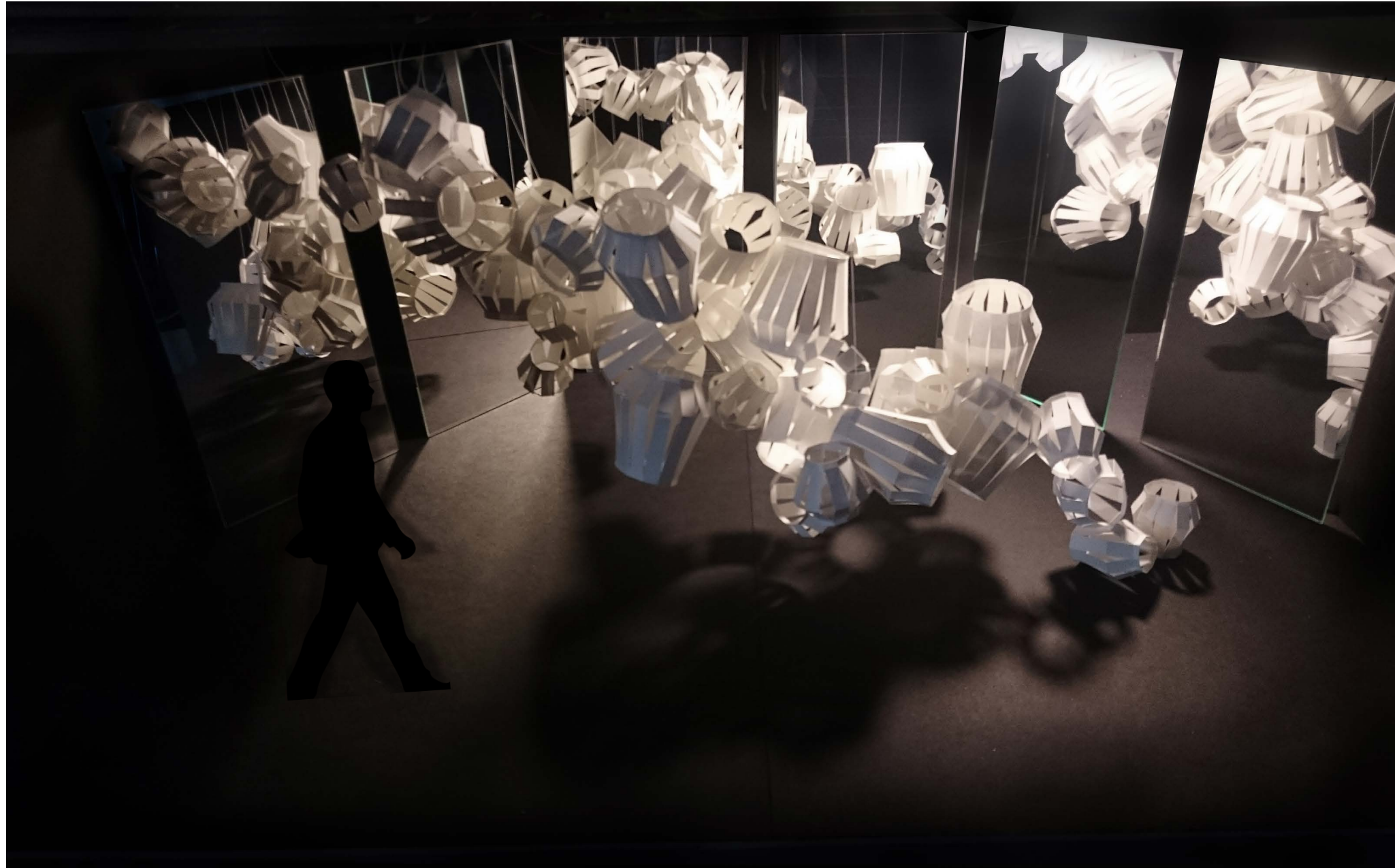


PLAN

Push and pull action:

Made of the scratch-resistant material Fenix, this surface brings another action into the space. Visitors are able to push and extract singular element from the overall surface and by so, create a strong 3 dimensional surface where elements cast shadow over one another.

Similar to the tilting surface, this installation is meant to be built over a light panel.



with Maria Riskilä and Kaisa Kantokorpi

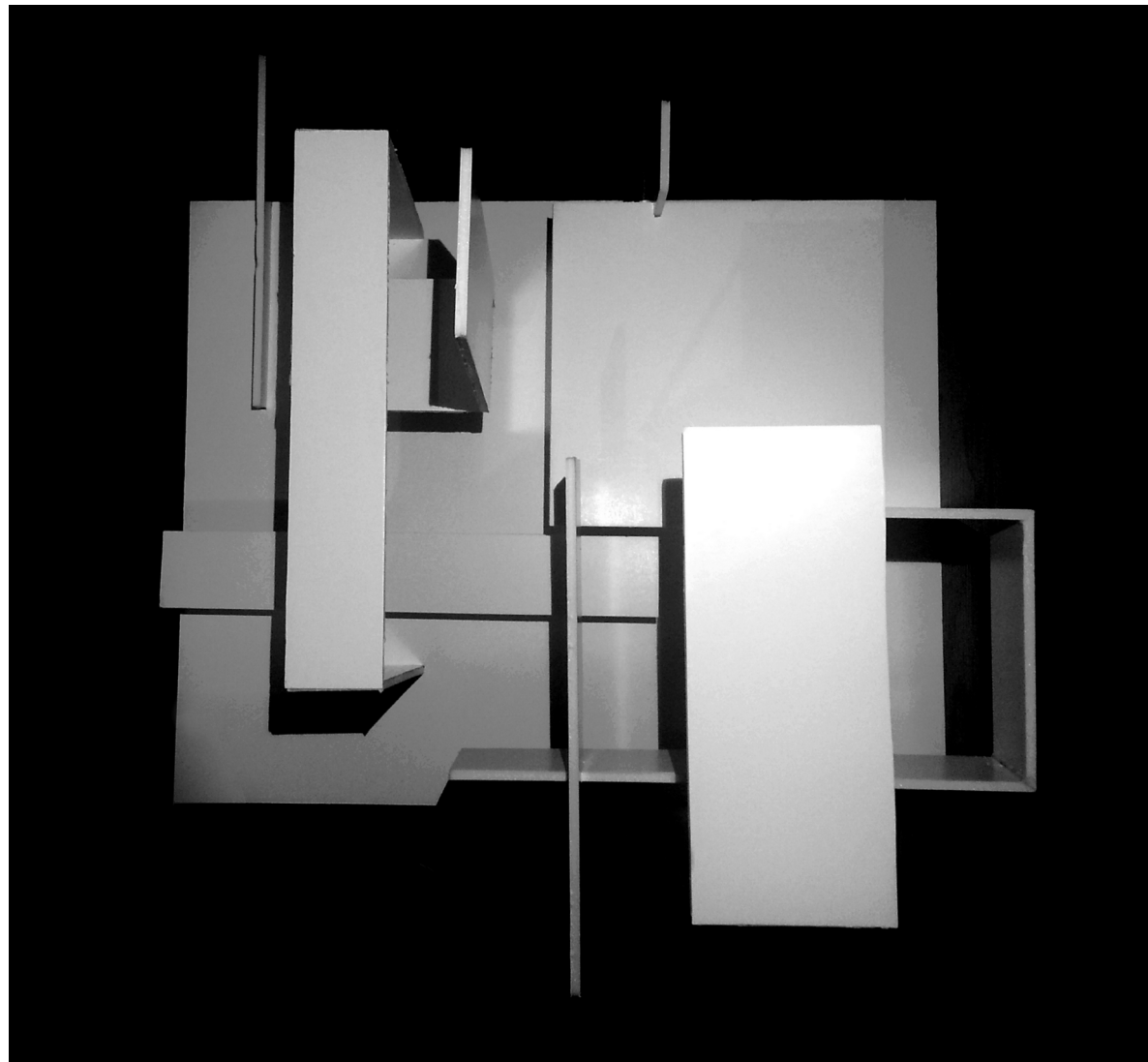
The light/spatial installation was designed for the 2015 enlightenment campaign of Ikea, Finland.

Combining products from the store as well as mirrors, the human-scale composition takes the shape of a moving sculpture, engaging visitors and close surrounding into a fascinating installation. Hanging from the ceiling of the store, the mass relies on and revolves around light, contrast and reflection, inviting the visitor to walk inside the sculpture and therefore becoming a part of it.



## SHAPING THE SPACE

2013, BA exercise

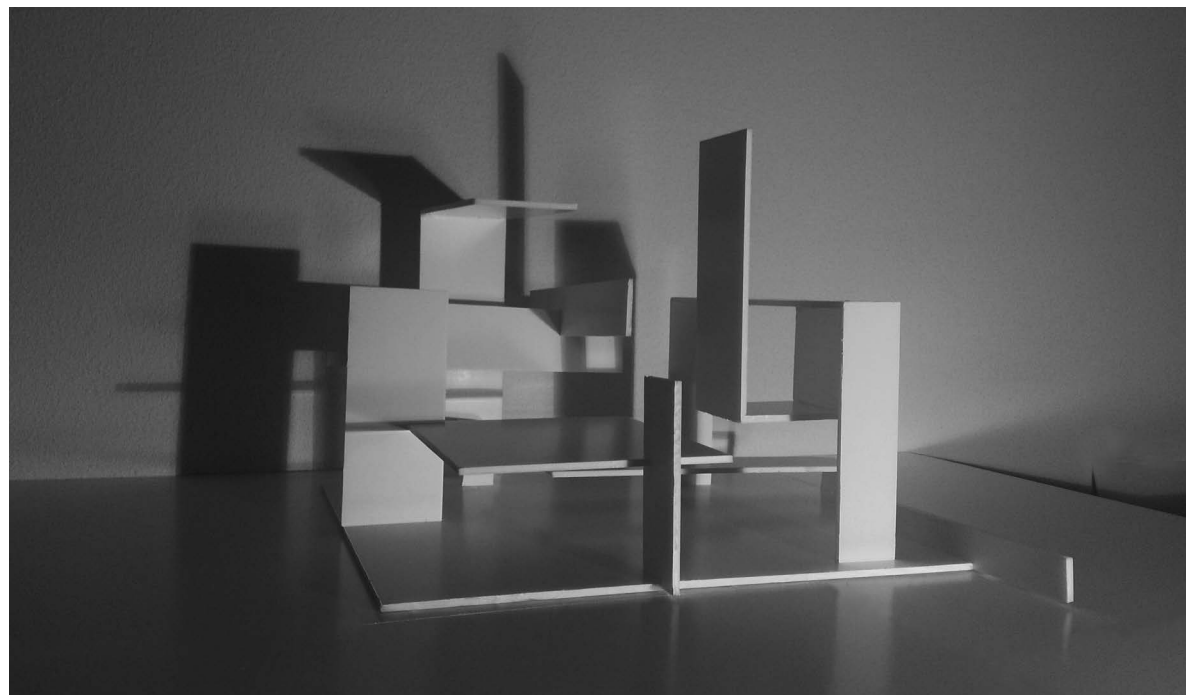


Shaping the space, playing with the important role of the light in the rhythm of a space.

Under a light source, the structure drawn on itself, on the surrounding space and on the floor. The structure is no longer merely formal, it also draws and projects its lines, its composition and its construction system in a more abstract and graphical way. The space is not locked in its structure but remains moving, mobile and takes several other dimensions. The space grows, stretches in its shadows and contours, creating graphical imprints and reshaping the entire space.

material: foam-board

dimensions: H 300 W 600 D 660 mm







Thank you.