



COMING FULL CIRCLE

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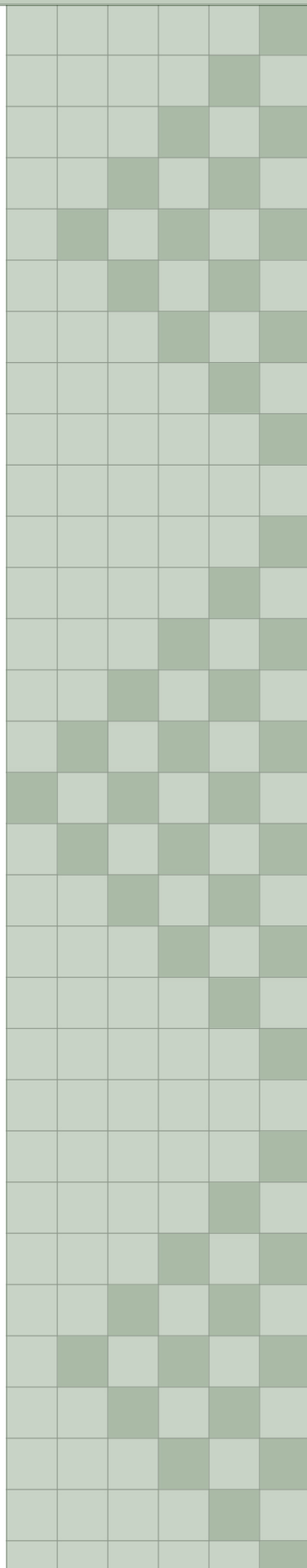




Fig. 1

(little Andrea playing in her grandparents' front yard)

I was born and raised in the Philippines. We migrated to Canada in 2011 when I was 11 and I haven't been back ever since. My memory of the Philippines is probably different compared to how it is now. As a child I remember playing at the beach across the house in my dad's province. I spent most of my time exploring; from going to the jungle, to playing in the ocean. I can still picture how beautiful it is there and how much I miss it. Because I moved here so young, I want to familiarize myself with my own culture and get to know the changes that I missed out on. I am inspired by this memory and I want to share it to people who aren't familiar with Philippines.



(first family picture in Chocolate Hills)

For my capstone I want to commemorate my childhood and the beautiful landscapes

I grew up seeing. One of the landscape I deeply cherish is called Chocolate Hills.

I remember always visiting it when I was younger, it+ brings back so many happy memories. My aim for my capstone is to introduce people to the beauty of my culture not only through its' landscapes, but also the beauty of its' craftsmanship. Philippines is known for its colorful and vibrant culture that can be seen through its people and their works of art. With that in mind, I will be diving deeper into Philippines' culture.



Fig. 3



Fig. 4



Fig. 5



Fig. 6

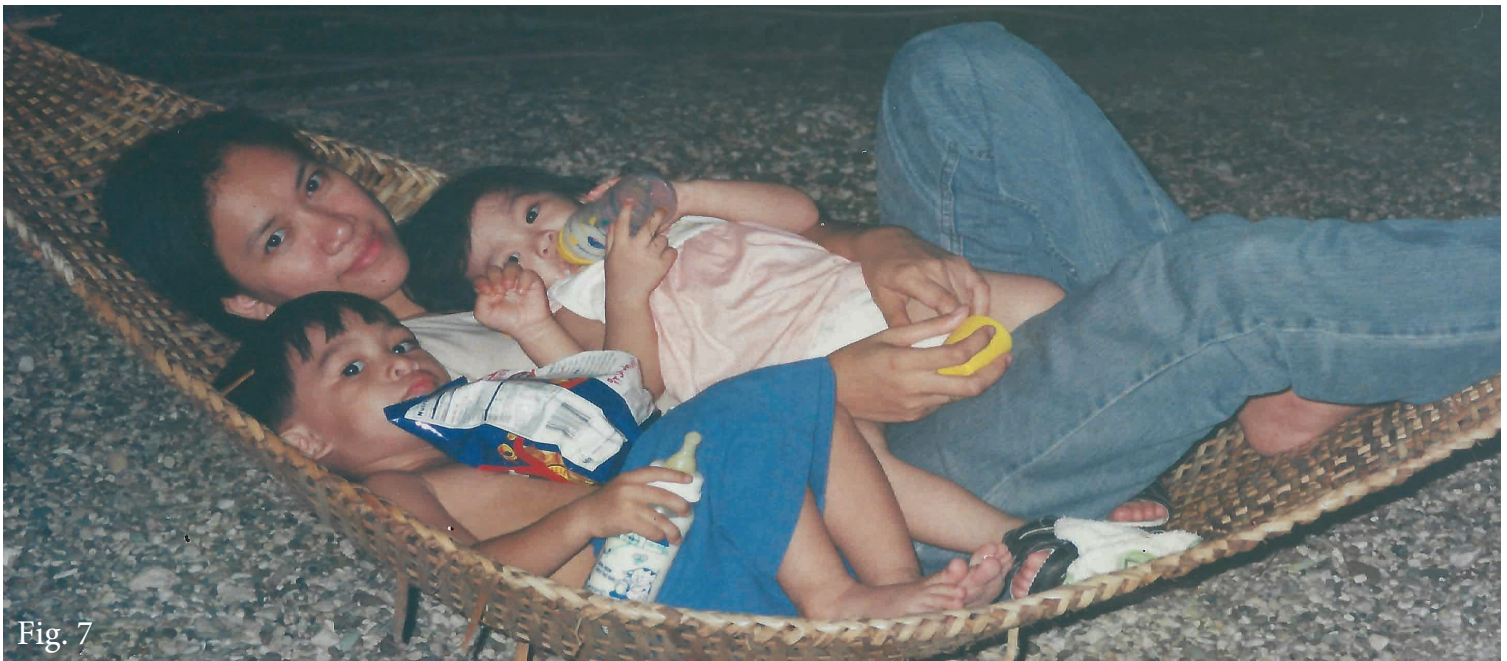


Fig. 7



Fig. 8



Fig.9



In terms of design, the traditional Filipino design is inspired by different historical periods. Such periods are pre-colonial (pre-1521), Spanish-colonial (1575-1898), American-colonial. Hints of Art Deco and Modernism can be seen in Filipino design. A pre-colonial house typically consists of darker stained furniture as seen in Figure 10. A typical colonial house has stenciled patterns on the walls and ceilings as seen in Figure 11. In most recent years, Scandinavian and Japanese design has made it in the design trend in Philippines.



Fig. 12



Fig. 13

One furniture style that has been used for many years in provinces is Bahay Kubo furniture. This is the process of using bamboo and rattan as materials to make furniture. Bahay Kubo furniture is usually seen in provinces. As someone who grew up in a province, I was exposed to these type of furniture growing up. Bahay kubo furniture can also be seen by the beaches. It is a great outdoor furniture.



Fig. 14 (COBONPUE)



Fig. 15 (COBONPUE)



Fig. 16 (COBONPUE)

Kenneth Cobonpue's brand is known for its unique, artistic and handcrafted designs.

Kenneth is an internationally acclaimed furniture designer that has created several pieces of Philippine furniture that make use of wood materials that emphasize native materials, such as abaca, rattan, buri palm, and bamboo. His designs continue to push the boundaries of making Philippine furniture through the use of natural fibers.

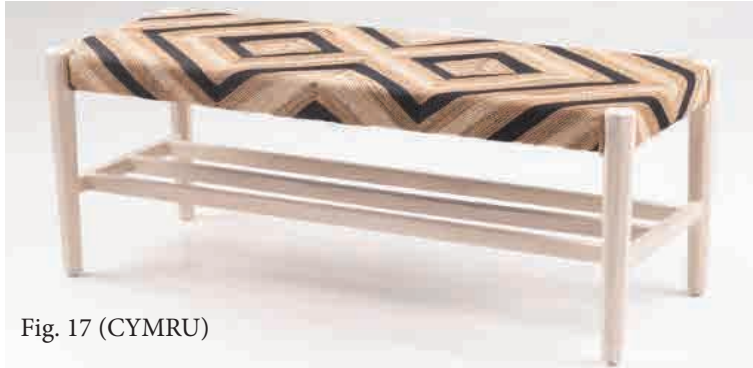


Fig. 17 (CYMRU)



Fig. 18 (CYMRU)



Fig. 19 (CYMRU)

CYMRU Fine Furniture is a partnership of fine Welsh and Filipino craftsmanship located in Cebu City, Philippines. A family-owned and run business, the company was established by David and Joetrissa Maynard in 2004. It has steadily built a reputation of producing furniture that stays true to traditional classics as well as keeping in with the current trends. Today the company specializes in fine carvings, high-class joinery, antique reproduction and custom furniture.



Fig. 20



Fig. 21

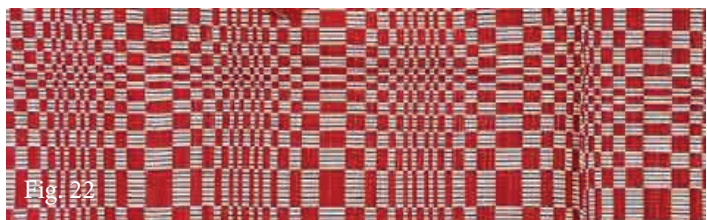


Fig. 22

The weaving industry in the Philippines date back to the 13th century. This weaving tradition makes use of the raw materials like cotton, abaca fibres, and pineapples from the local farms (Moya, 2021). The weaving industry in the Philippines is more than just a cultural tradition, it is also considered as an artistic expressions of beliefs (Moya, 2021). The textiles and colors represent different rituals in Philippines while the patterns symbolize healing, war, harvest, and protection (Moya, 2021).

My school back in the philippines would always have a field demonstration every year

Each grade is assigned to do traditional dances while wearing traditional attires.

Filipino weavers learn weaving through various stages, they usually start young by making them do the simplest part of the clothing, the edge/edging (Sorilla, 2017).

Weaving to Filipinos is always considered as an expression of communal creativity (Sorilla, 2017). The most well known Province for its' weaving is in Ilocos, Philippines.

The "Inabel" is one of the many prides of the Ilocos region in the Philippines.

Abel = weave and inabel = any kind of woven frabric.

To gain a better understanding of weaving, I explored traditional patterns by creating my own samples. I tried different filipino weaving patterns: Inubon a Sabong, Hablon Dumaguete, Abra Mata Mata, Binakul, and Ikat. By doing so, I was able to dig deeper into my Filipino culture.



Fig. 23

The first pattern I did is a pattern called “Inubon a Sabong” or “Garland of Flowers”. This pattern is made by a known weaver in Ilocos named Magdalena Gamayo (Respicio, p.229,2020). The continuous warp and weft design is a technique called pinilian.



Fig. 24

The second pattern I did is called “Hablon Dumaguete”. This pattern is handwoven by Flor Inoferio on a Standing loom in Dumaguete, Negros Oriental (Inoferio, F.).



Fig. 25

The third pattern I did is called “Abra Mata Mata”. This pattern is usually seen in the Funerary Garments worn by people in Bontoc Philippines (De Las Peñas p.93) The odd numbers indicates the status of the wearer (De Las Peñas, p.95).



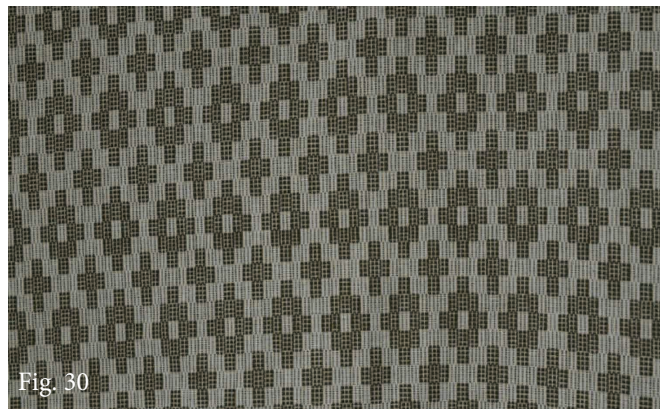
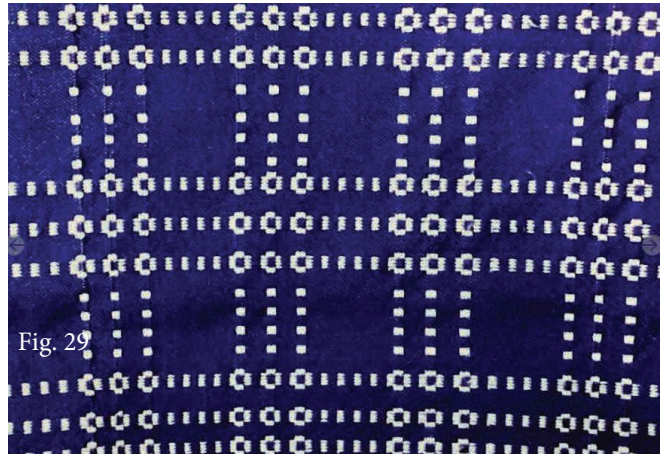
Fig. 26

The fourth pattern I did is called “Binakul” or “Hiligaynon binakul”. These designs are supposedly used to push away evil spirits. They are popularly used for blankets, shawls, etc (Respicio, p.182,2020).



Fig. 27

The last pattern I did is called “Ikat”. This pattern is also seen in the Funerary Garments worn by people in Bontoc. It is usually seen on the upper garments worn by kachangyan men, referred to as finungalawan (De Las Peñas & Salvador-Amores p.93).



At the end of my exploration, I discovered my love for weaving and decided to pursue it in my capstone. I bought 2 books about textiles and weaving techniques used in the Philippines to further assist me. Moving forward, I want to incorporate some of the Filipino patterns I explored in the fall semester by simplifying it. The patterns will be modified to fit weaving on a furniture. I learned a lot through textile weaving, it got me thinking of ways to apply that knowledge in furniture. With this in mind, I want to apply my new fond weaving knowledge to furntiture.

My Capstone objective is to represent my Filipino culture through weaving. How might I incorporate these traditional Filipino weaving techniques while connecting it to my childhood memory, the Chocolate Hills. What is the best way to put emphasis on my patterns. I should showcase these patterns on seating.



Fig. 31

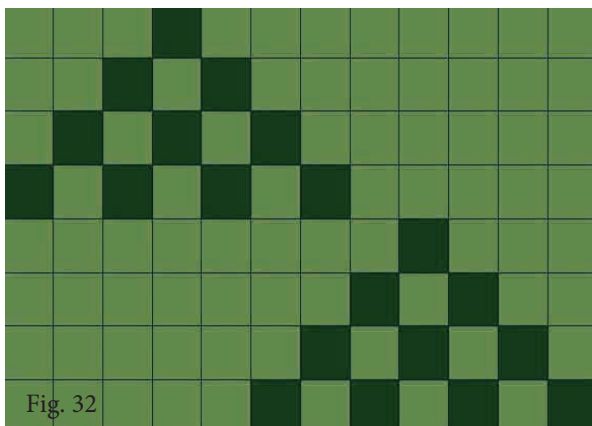


Fig. 32

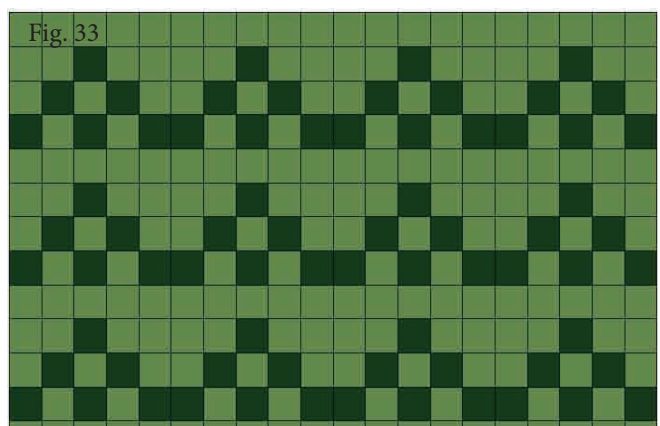


Fig. 33

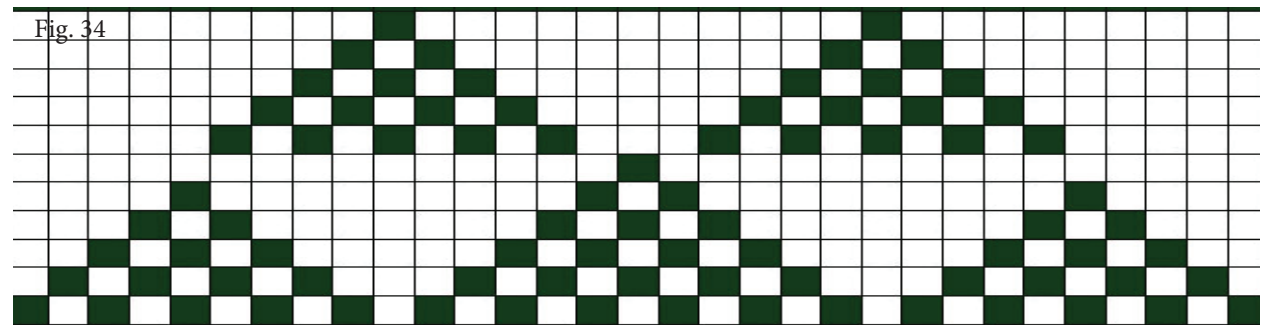


Fig. 34

For my weaving pattern, I took inspiration from the Chocolate Hills. This scenery brings a lot of happy memories to be and I want to include that in my capstone. In my exploration last semester, I learned that each square is represented by pixel. I did my pattern on a graph paper so it will be easier for me to show each pixel. With that in mind, I was able to make a bunch of hill shape design by alternating two colors. After making several patterns, I settled on these three designs.

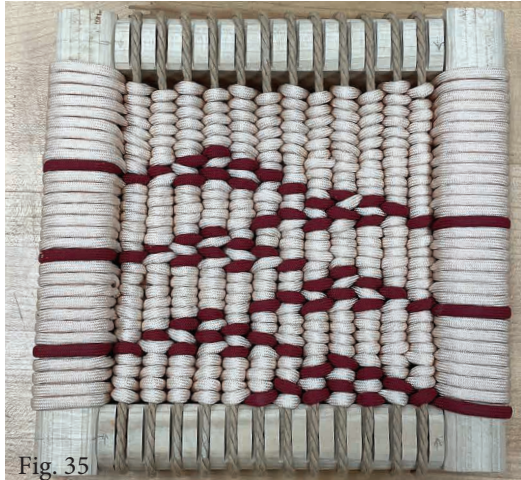


Fig. 35

(weaving sample 1 front)

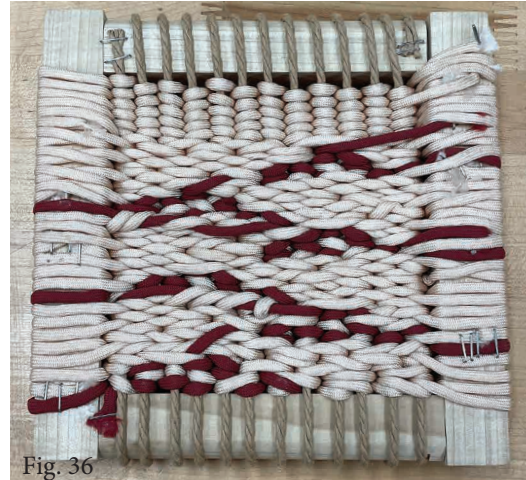


Fig. 36

(weaving sample 1 back)

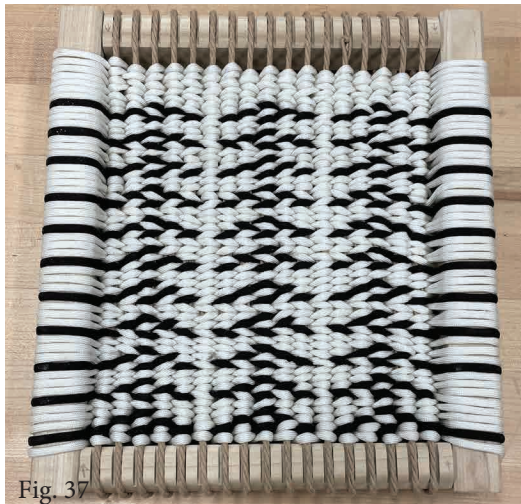


Fig. 37

(weaving sample 2 front)



Fig. 38

(weaving sample 2 back)

Applying my textile knowledge into furniture was challenging. I did a bunch of weaving samples to see what I have to work with. I find that using the techniques I use in textile weaving does not work in furniture. The first weaving samples had messy backings to it as seen in figures 36 and 38. From then I figured that I should find another way to show my weaving in a simpler and neat way.



Fig. 39



Fig. 40



Fig. 41

Before my capstone year, I was very interested in making a chair and I want to somehow incorporate textiles. Because of this interest, I explored weaving in the fall semester. After this exploration, I was set to do woven seating. With this in mind, I thought of ways to weave on a chair structure. Ideating my ideas got me thinking of how complex the whole process is. There was a lot of things to consider and it just seems so complicated to weave through the whole chair frame. I also have to keep in mind weaving the seating, armrest, and the back.

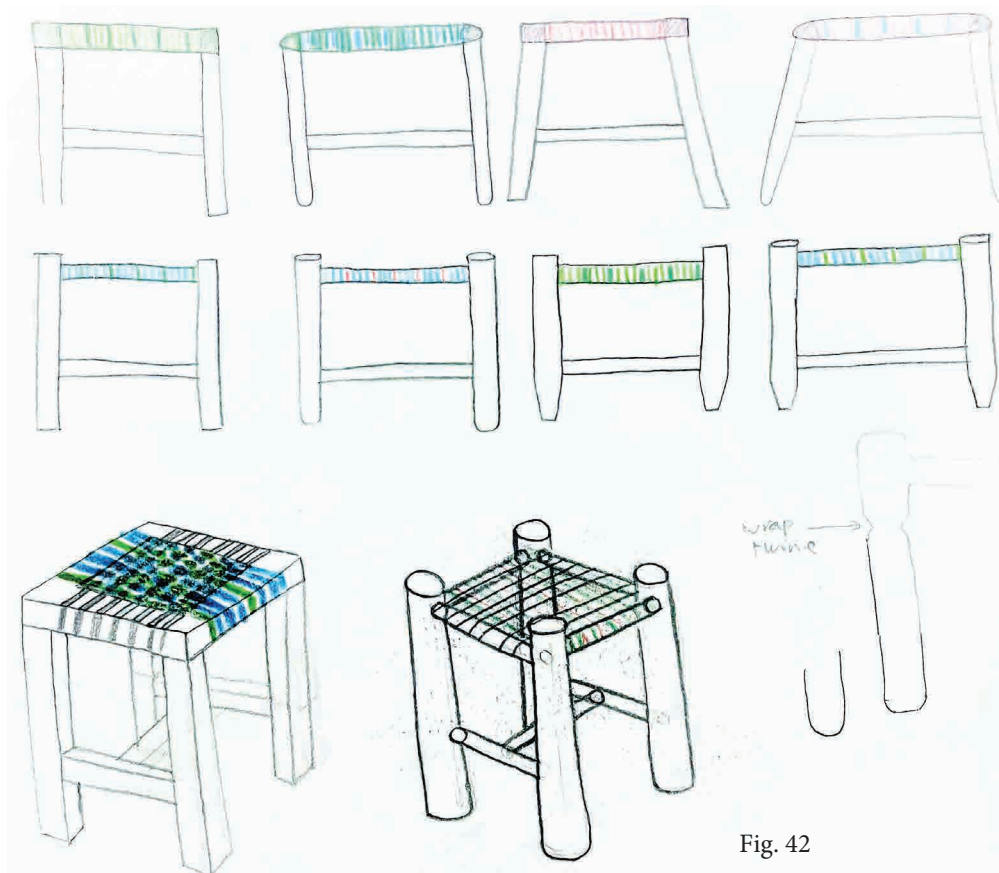


Fig. 42

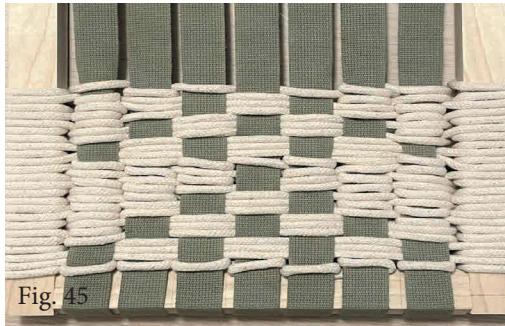


Fig. 43

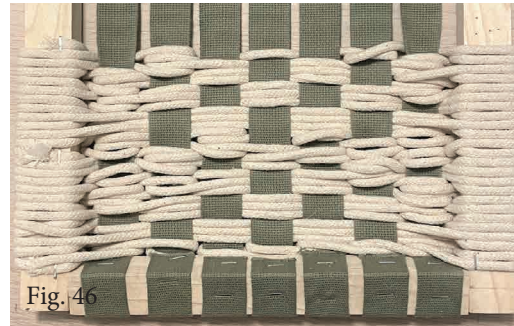


Fig. 44

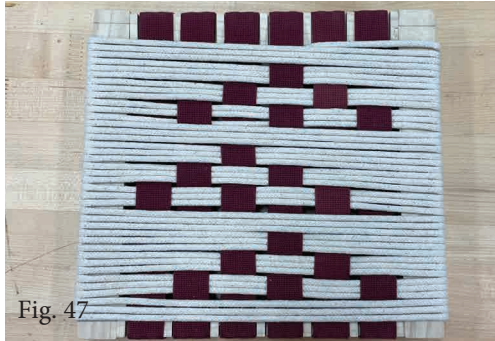
I decided to do a set of stools instead of a chair to showcase my design patterns. I am going for a simple stool frame with the intent to incorporate Philippines' furniture style in my design. With this in mind, I was inspired to recreate Bahay Kubo furniture. Bahay Kubo furniture is known for its' use of thick bamboo legs and wrapped rattan. I applied that information in my design by using Bahay Kubo's thick frame structure.



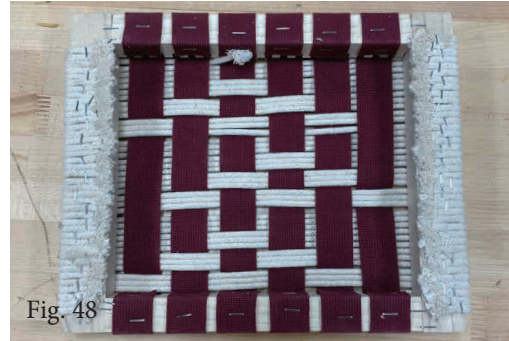
(weaving sample 3 front)



(weaving sample 3 back)



(weaving sample 4 front)



(weaving sample 4 back)



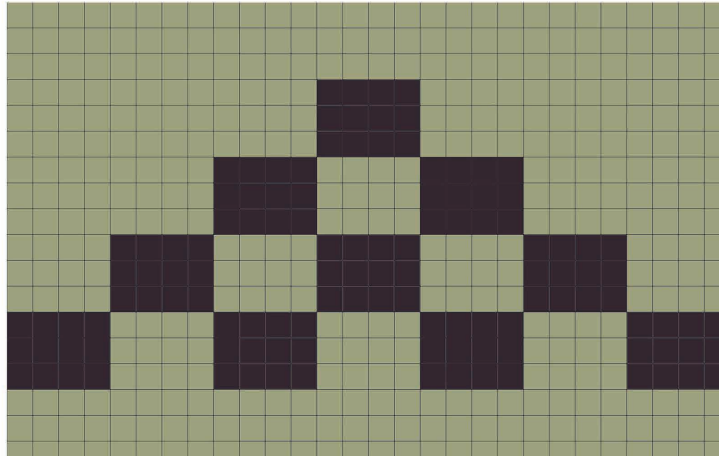
Fig. 49



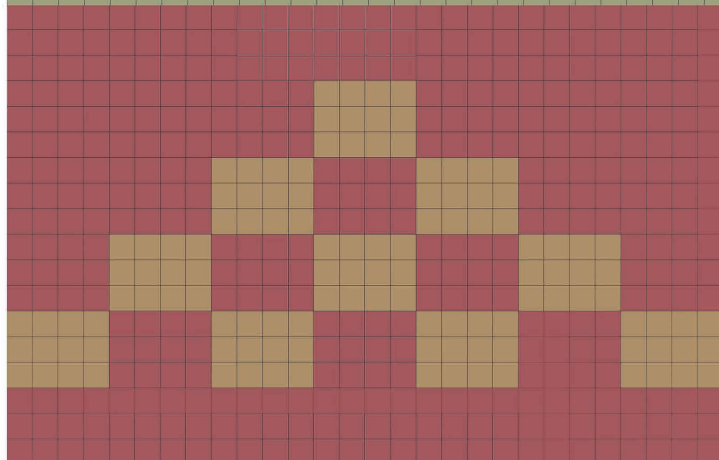
Fig. 50

With the chair design, it was a lot of weaving to consider. To minimize that, I am only focusing on the seat weaving for my stools. The stool frame will be composed of thick legs, inspired by Bahay Kubo Furniture, and thin railings. Each stool will have different patterns and color palette. After a few more samples I discovered a way to do my weaving in a simpler and neater way.

**BIG
STOOL**



**MIDDLE
STOOL**



**LOW
STOOL**

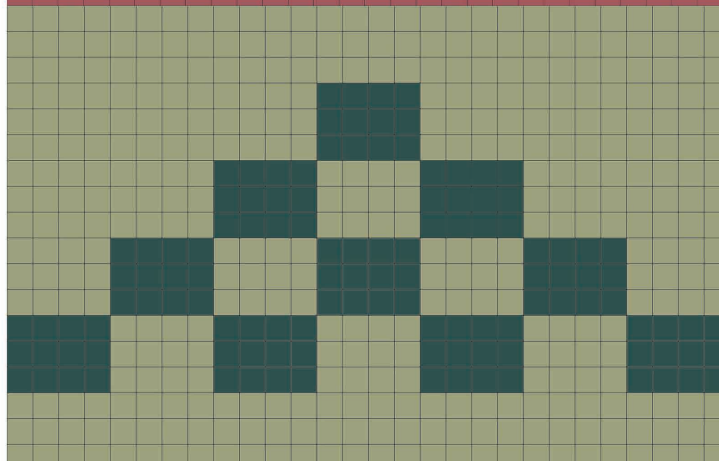


Fig. 51

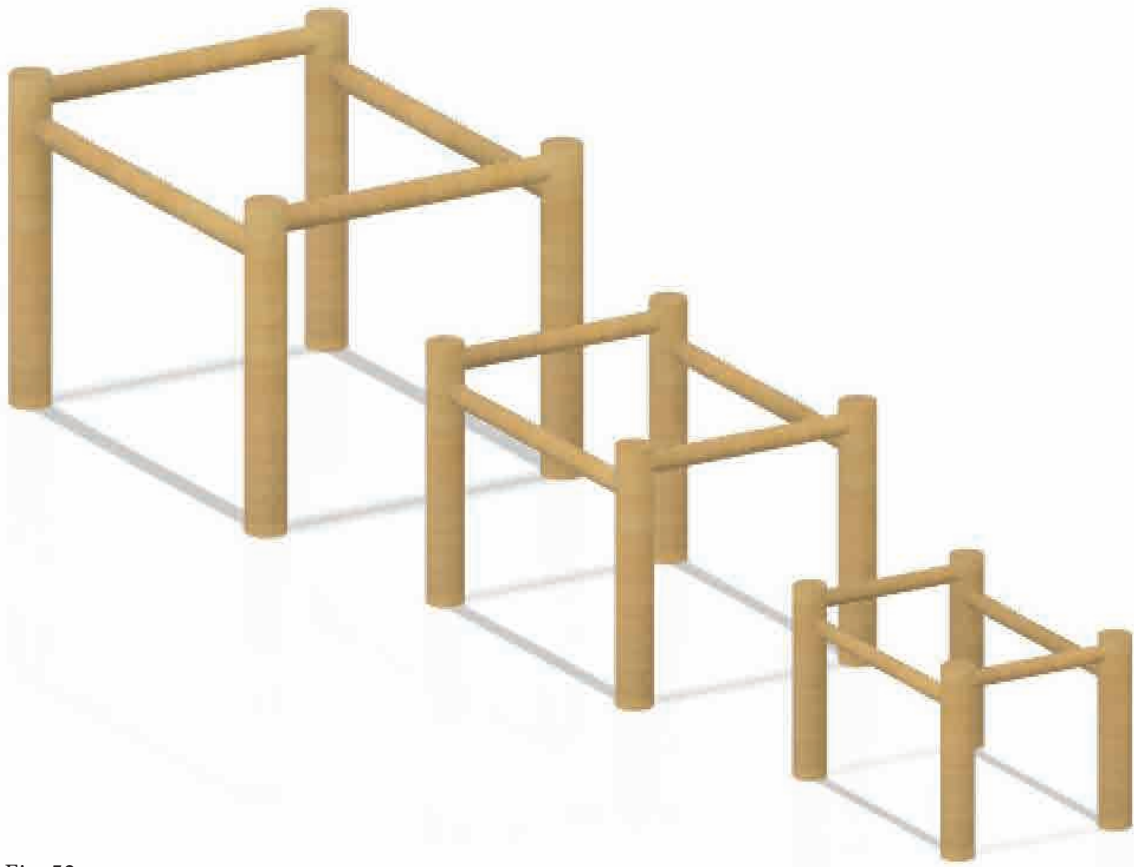


Fig. 52

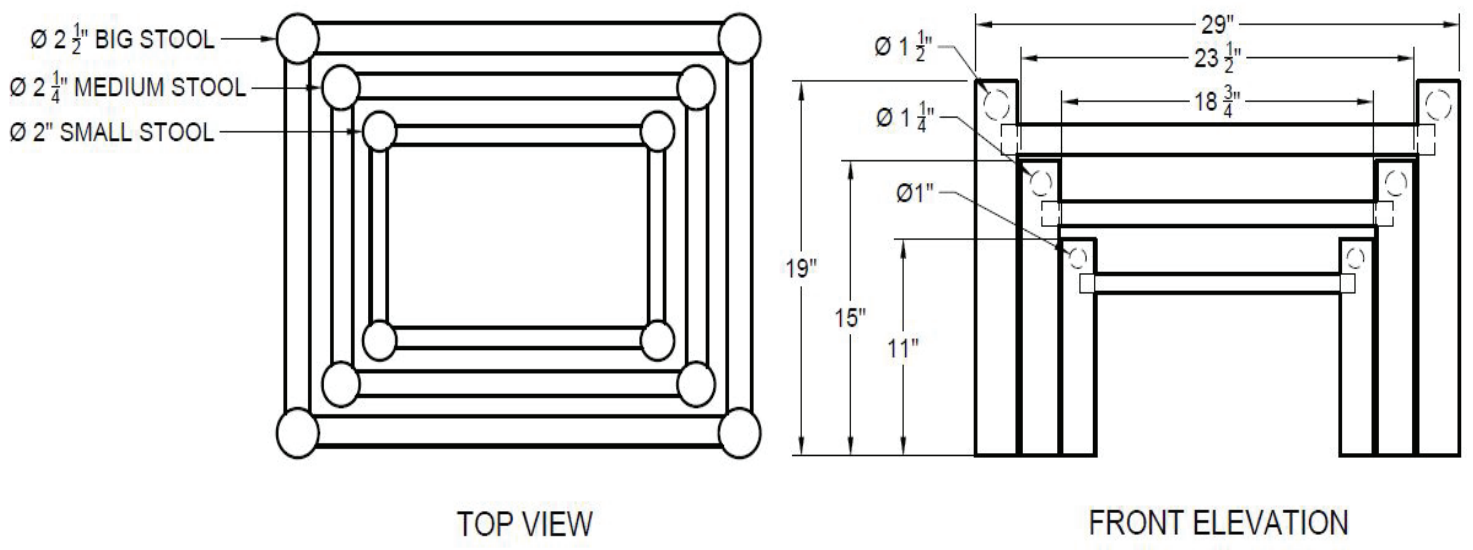


Fig. 53



Fig. 54



Fig. 55

For my first mockups, I didn't take into consideration of the seating dimensions. With that in mind, I measured my desired seating dimensions on cardboard and made adjustments to my stools' dimensions using that. With the updated stool mockups, I was able to figure out how big the stools are and how they look like nested together.

Moving forward, I went ahead and started doing my stool frame. I measured the dimensions on soft maple solid wood and dowels. After that, I prepared my solid wood and cut into the desired rough length. Cut all the corners, drilled all the holes for joinery before turning them. I turned my medium stool legs on the cnc using the indexer and it was successful. The big and small stool were hand turned on the lathe by me and I did all the sanding on the lathe as well. As the dry assembly of the stools, I went ahead and assembled my stools, letting the glue dry before final sanding.

After sanding my stool frames, I went ahead and put finish on it. I used Osmo's oil finish in natural. I found some glue marks on the stool so I used 300 grit sandpaper to lightly get rid of the glue marks. I waited 30 mins in between to apply second coat on the stool frames. I start weaving on my small stool to practice. After so many tries, I finally found a way to weave on this frame. I did different approaches with weaving and found the best way to weave without the hooks showing. I wrapped cane on the stools as the finishing touches, giving it more of a Bahay Kubo look to it.

P R O C E S S



Fig. 56

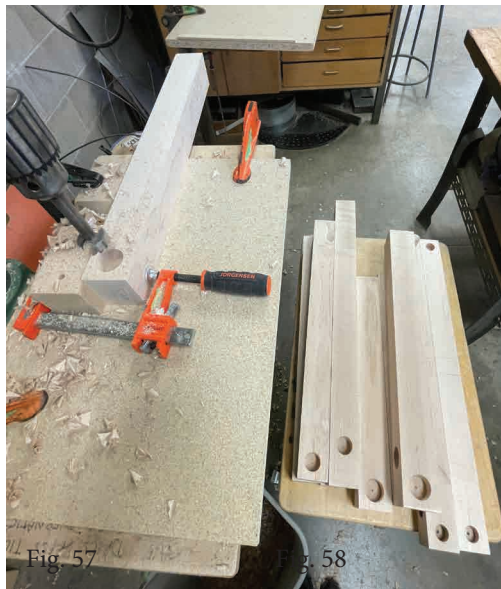


Fig. 57



Fig. 59



Fig. 60



Fig. 61



Fig. 62



Fig. 63



Fig. 64



Fig. 65



Fig. 66



Fig. 67

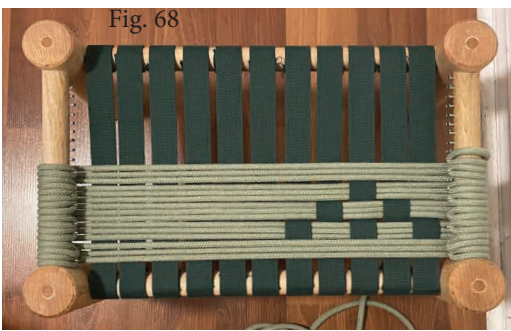


Fig. 68



Fig. 69



Fig. 70



Fig. 71

N E S T I N G S T O O L

Fig. 72

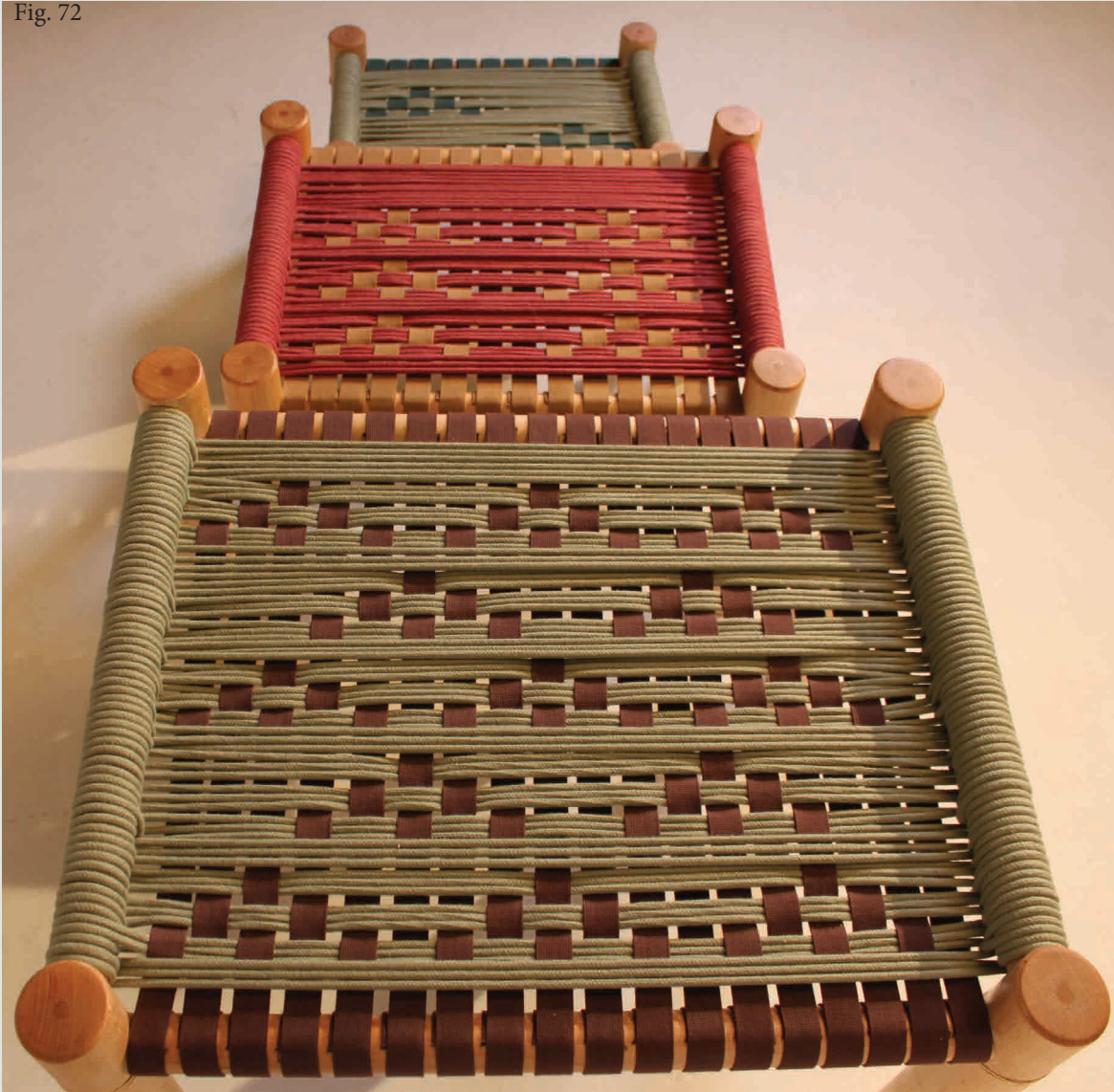




Fig. 73

N E S T I N G S T O O L



Fig. 74



Fig. 75

This whole capstone year has been filled with a lot of ups and downs. My struggles with my mental health has mostly prevented me from doing work. The research and designing process was the toughest for me as I thrive with doing hands on work. With all that aside, researching and getting myself familiarize with my own culture has been fulfilling in the end. I was able to get to know information that I haven't heard before. Doing craft that my culture do in their past time has been nothing but fulfilling. Not only did I get to learn my love for weaving, I was able to feel connected to my roots.



Fig. 76

With the completion of my capstone project, I feel accomplished and proud of myself.

I was able to overcome all of the hardships I faced while connecting to my culture. I feel like I did my concept justice by showcasing my culture through these handwoven nesting stools. I hope people would see the hard work I put in this capstone project and will appreciate my Filipino culture even more through these stools.

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