

RELIQUATS

a reflection about trees,wood,humans

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RELIQUATS

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INTRODUCTION

CONCEPT

«Reliquats» means «what is left», evoking the waste or leftover raw materials during their transformation. Wood is a living material, inhabited by a multitude of species, both human and non-human. The climate crisis highlights our interconnectedness with forests, where dying trees release stored carbon into the atmosphere.

This project addresses the issue of wasting living raw materials like trees and questions the role of interior architects in translating environmental awareness into objects. It aims to broaden the architect's role to include the extraction, refinement, production, distribution, and afterlife of materials.

In Geneva, when a tree is felled, its branches and roots are cut off, and the bark is removed. This is the moment when a living entity becomes an object. On average, Geneva's carpenters discard 60% of the wood and keep only the remainder for construction. For valuable trees like walnut, which take much longer to grow, up to 70% is discarded. The project is a collaboration with a mobile sawmill in Geneva that gives new life to felled trees. This sawmill, the only one in Geneva, values local trees that would otherwise be used for firewood. By sourcing wood from this sawmill, the project focuses on 'Undesirable' Woods, wood that are often relegated to firewood due to unsuitable architectural properties. Six types of wood that are usually discarded are repurposed: wood shavings from debarking, sapwood (the tender part that is normally thrown away), wood with knots, wood affected by fungi or insects, and « Coeunneaux» (a Swiss term for the rounded end of a log that is typically cut off and discarded).

The project goes beyond materiality to incorporate experiential elements, drawing inspiration from rituals where objects and spaces used are showcased and discussed. The care and attention given to each piece before and after its transformation reflect how I have designed and crafted my objects, respecting each their individual stories.

By designing and making these objects by hand, the project views wooden items not as endless renewable materials but as living entities needing as much, if not more attention and care as given when designing a space. In «Reliquats,» the aim is to bring the essence of the forest back to people. In the future, the goal is to continue with a project that will instead lead people back to the forest.



Frontispiece of Marc-Antoine Laugier: *Essai sur l'architecture* 2nd ed. 1755 by Charles Eisen (1720–1778).
Allegorical engraving of the Vitruvian primitive hut.

CONCEPT



«Vietnam,» originally published in Peter Schmid, *Paradies im Drachenschlund: Reise durch Hinterindien, Java und Sumatra*, Stuttgart, Deutsche Verlags-Anstalt, [1956], and reproduced in Bernard Rudofsky, *Architecture Without Architects: An Introduction to Non-Pedigreed Architecture*, New York, Museum of Modern Art, 1964.

RELIQUATS

DRAWINGS

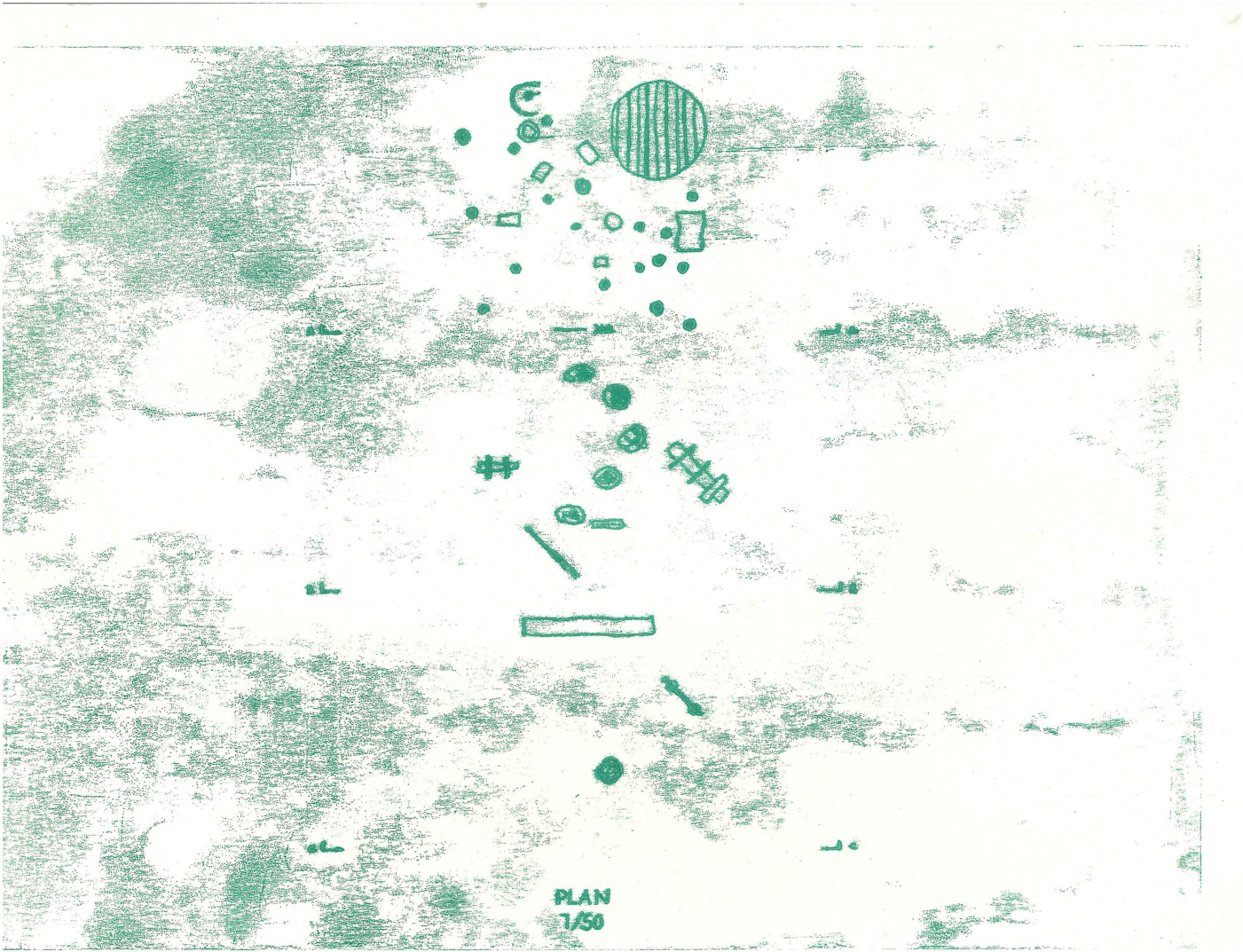
CONCEPT

Monotype printing

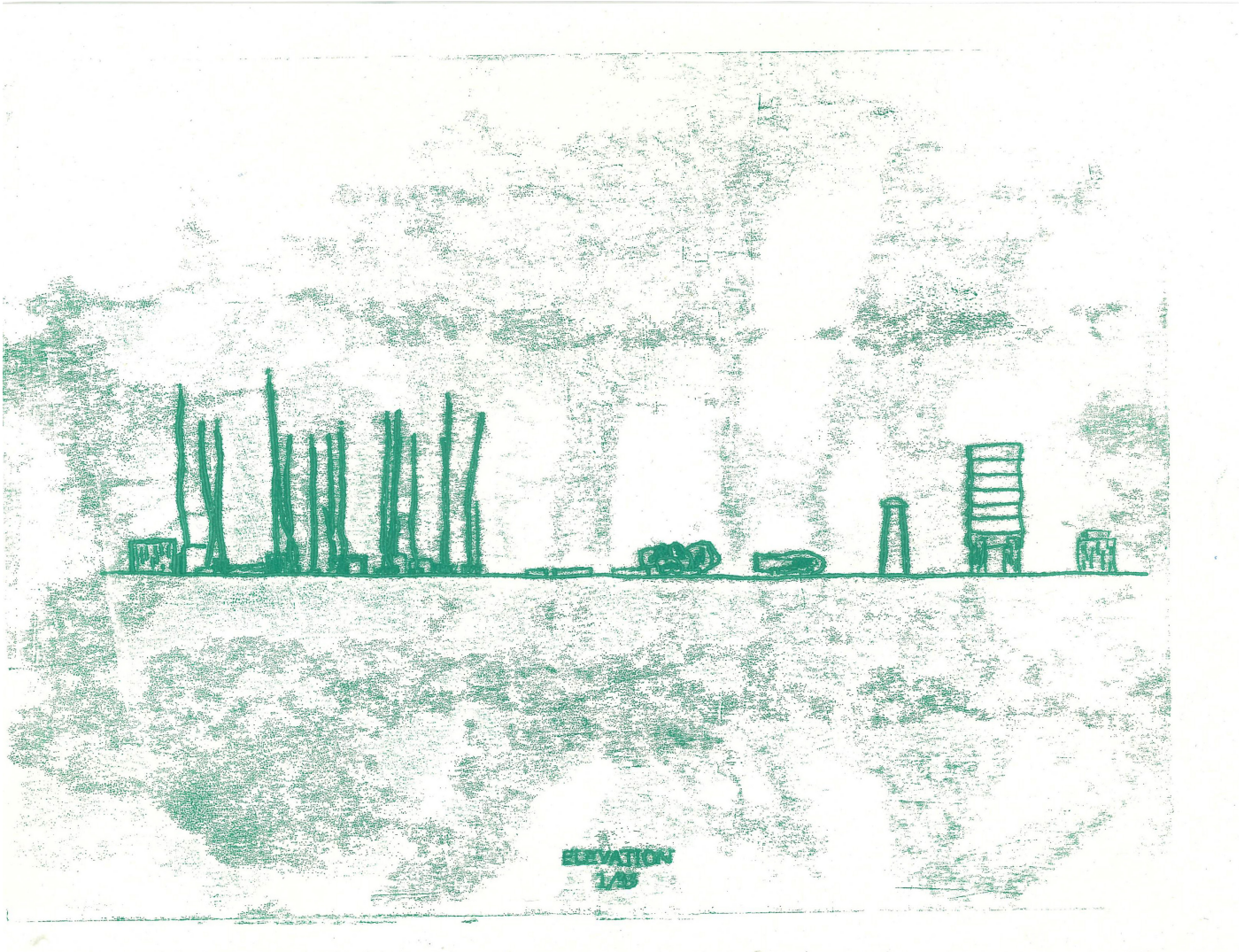
The technique of monotype is a form of printmaking that produces a single, unique impression.

In relation to the project on wood, monotype aligns perfectly with the concept of working with «imperfect» trees and «reliquats,» or remnants. Just as monotype prints are unique and cannot be replicated, each piece of wood used in this project has its own distinct characteristics and imperfections. The use of wood shavings, sapwood, wood with knots, and other typically discarded parts echoes the monotype process, where the focus is on creating something valuable and beautiful from what is often overlooked.

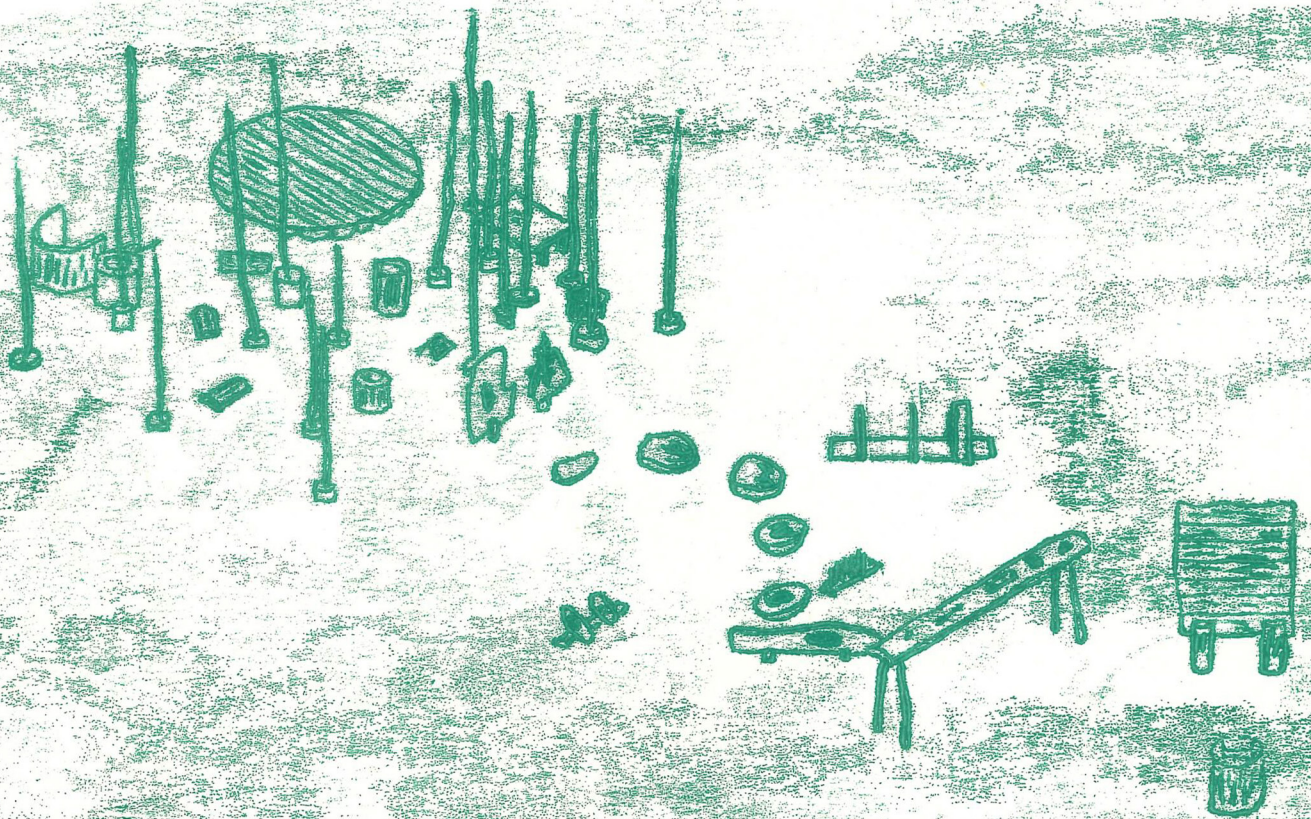
By choosing monotype as a technique, the project emphasizes the uniqueness of each piece of wood, celebrating its imperfections and individuality. This mirrors the project's aim to repurpose what is usually considered waste, highlighting the beauty and potential in what remains. The monotype process, with its emphasis on singularity and the beauty of imperfection, thus becomes a metaphor for the project's philosophy of sustainability and respect for natural materials



CONCEPT

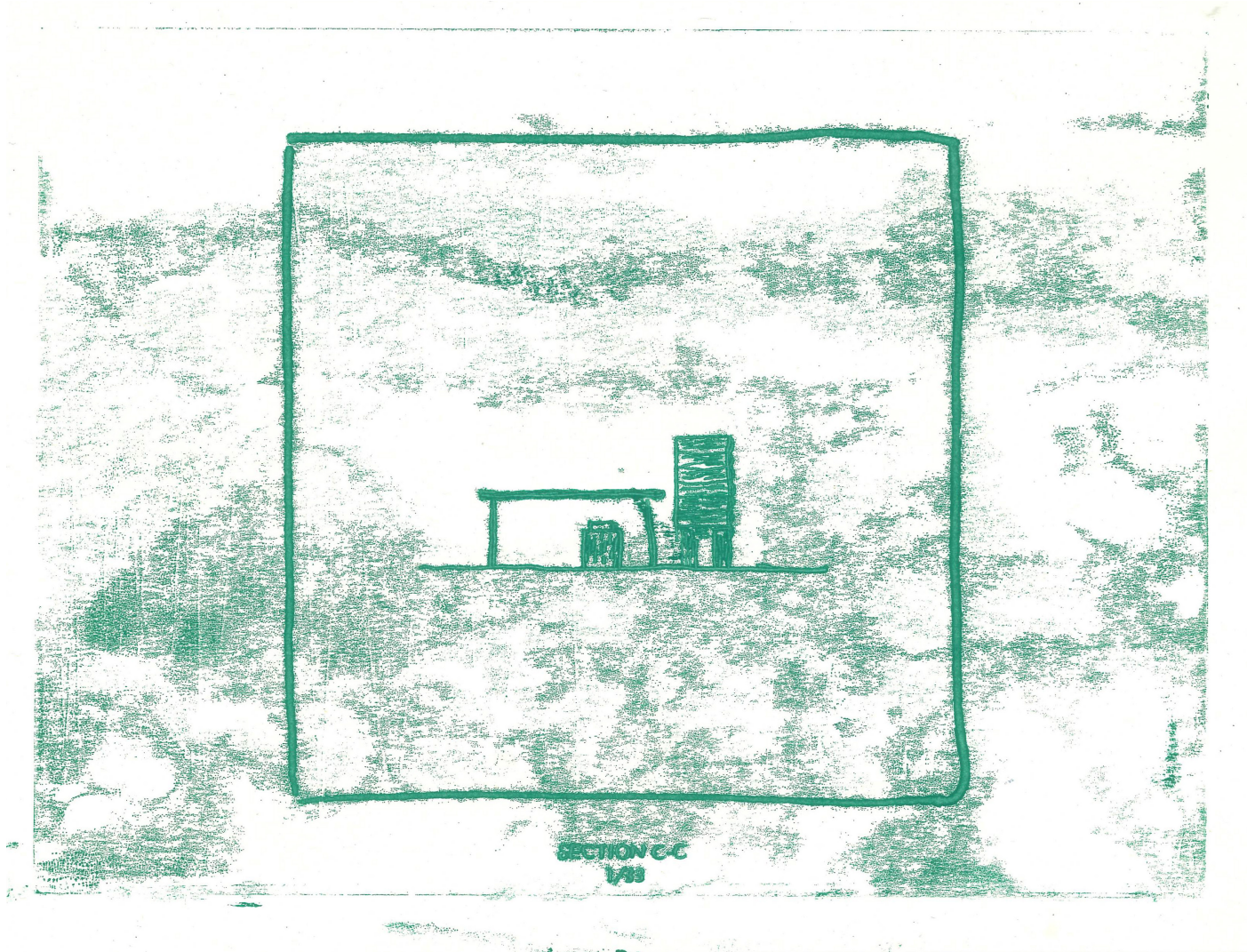


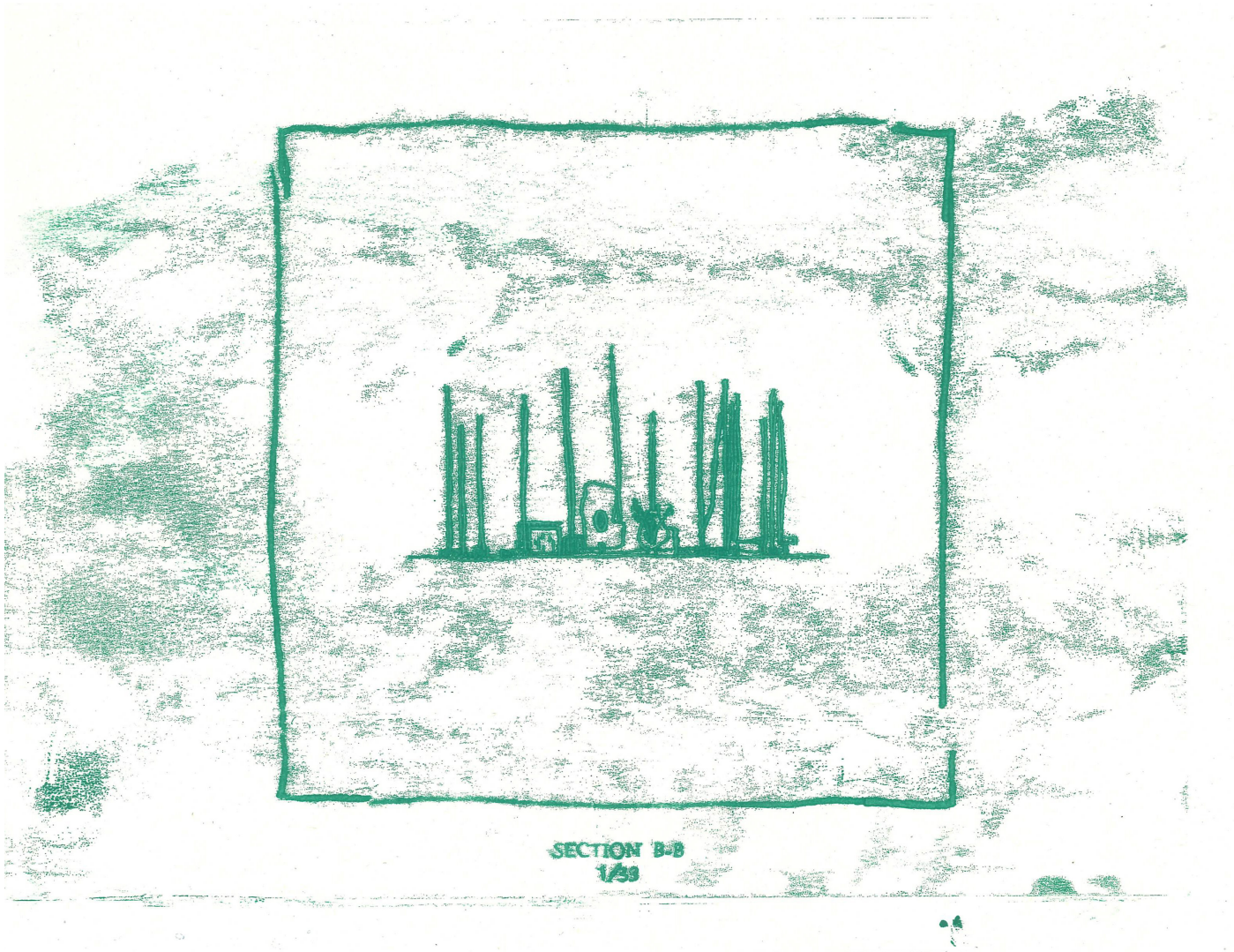
RELIQUATS



AXONOMETRY

CONCEPT

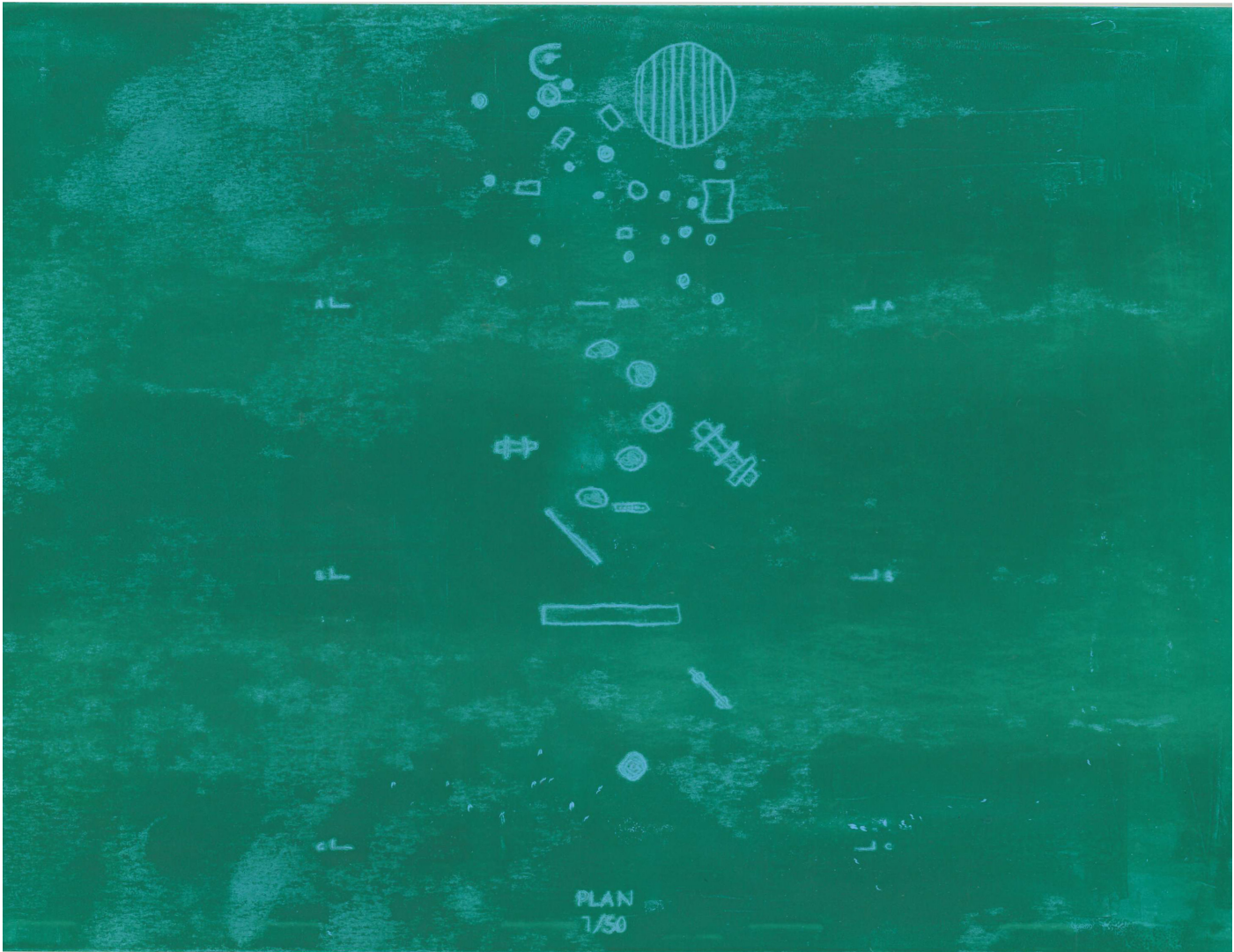




CONCEPT



SECTION A-A
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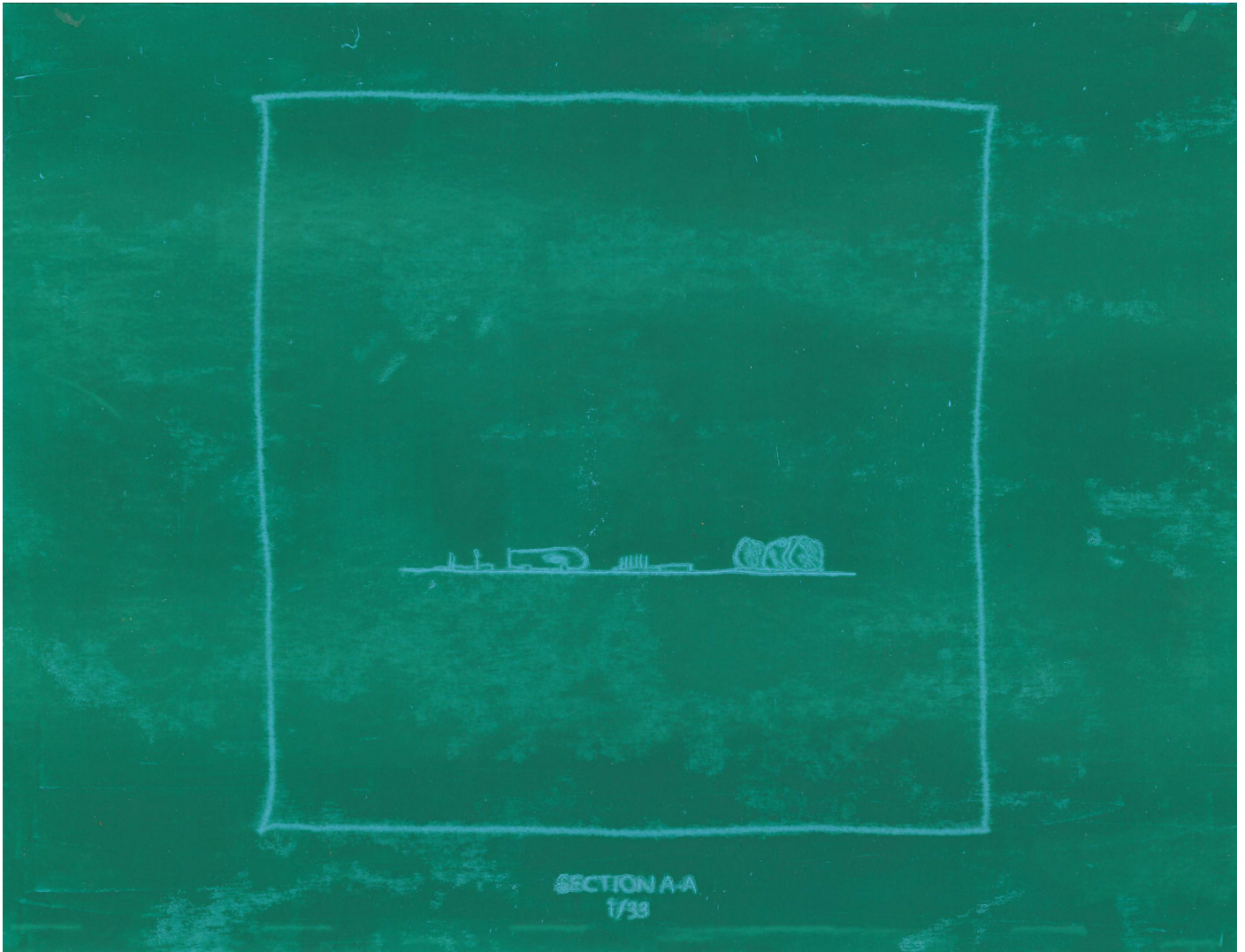


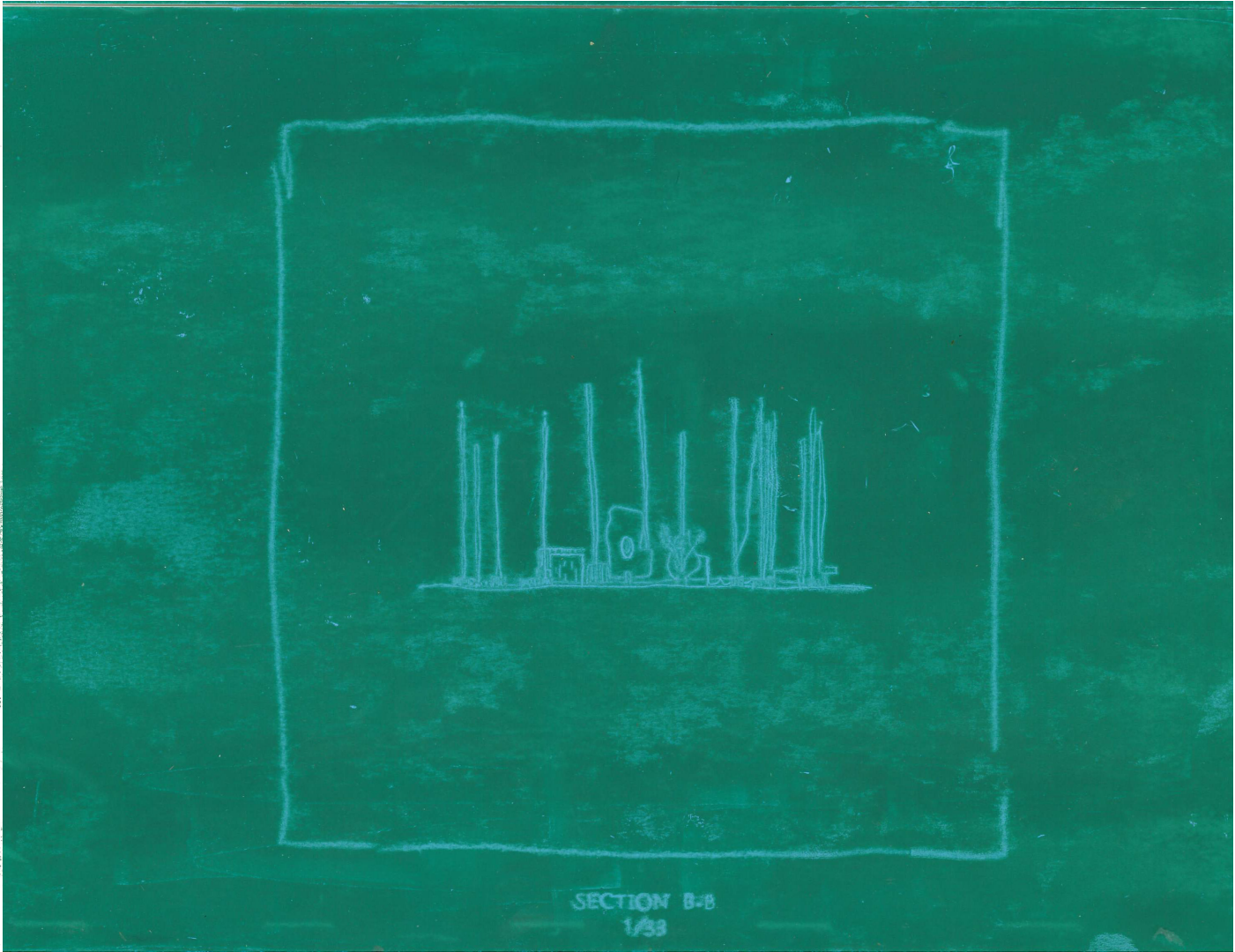
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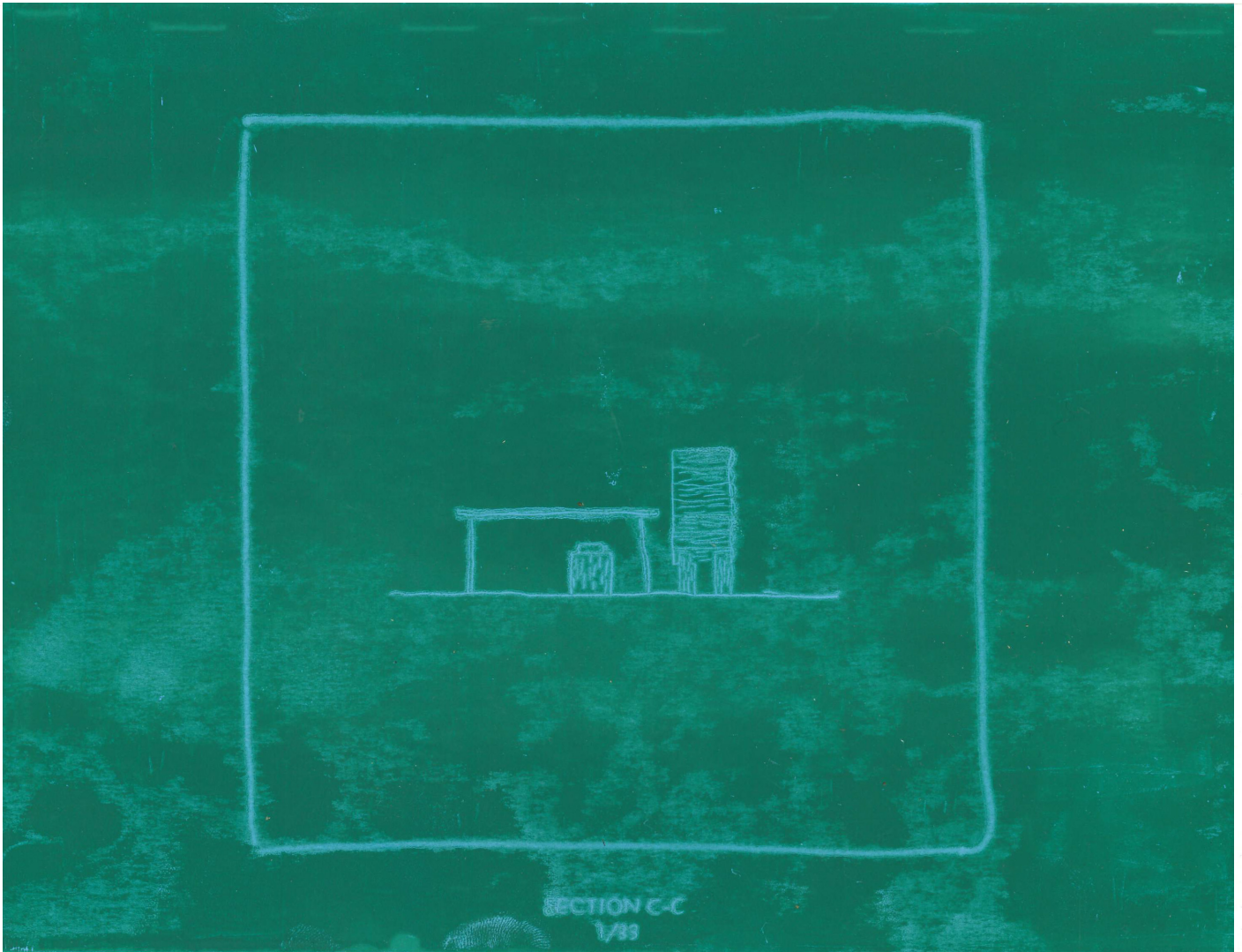


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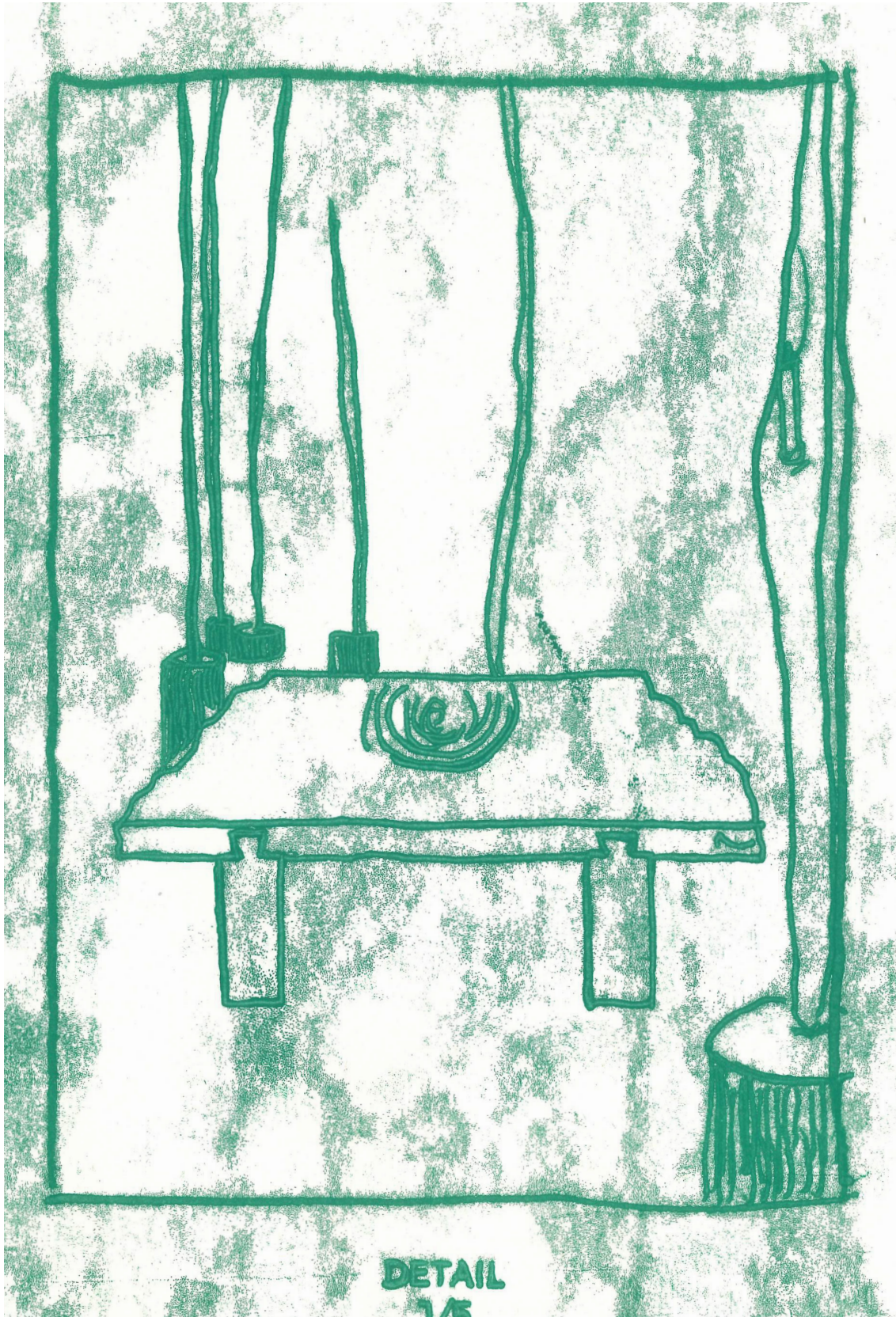


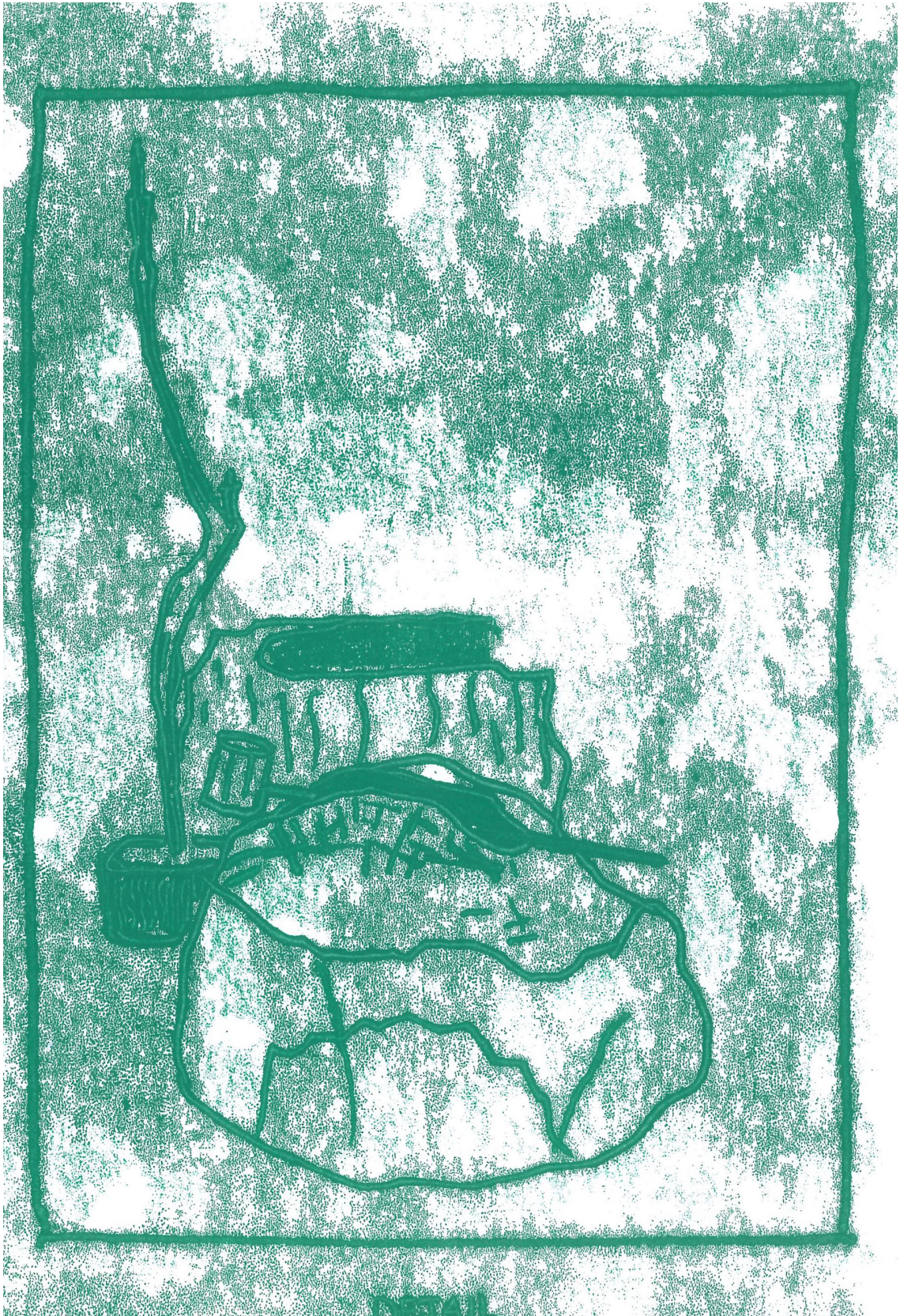
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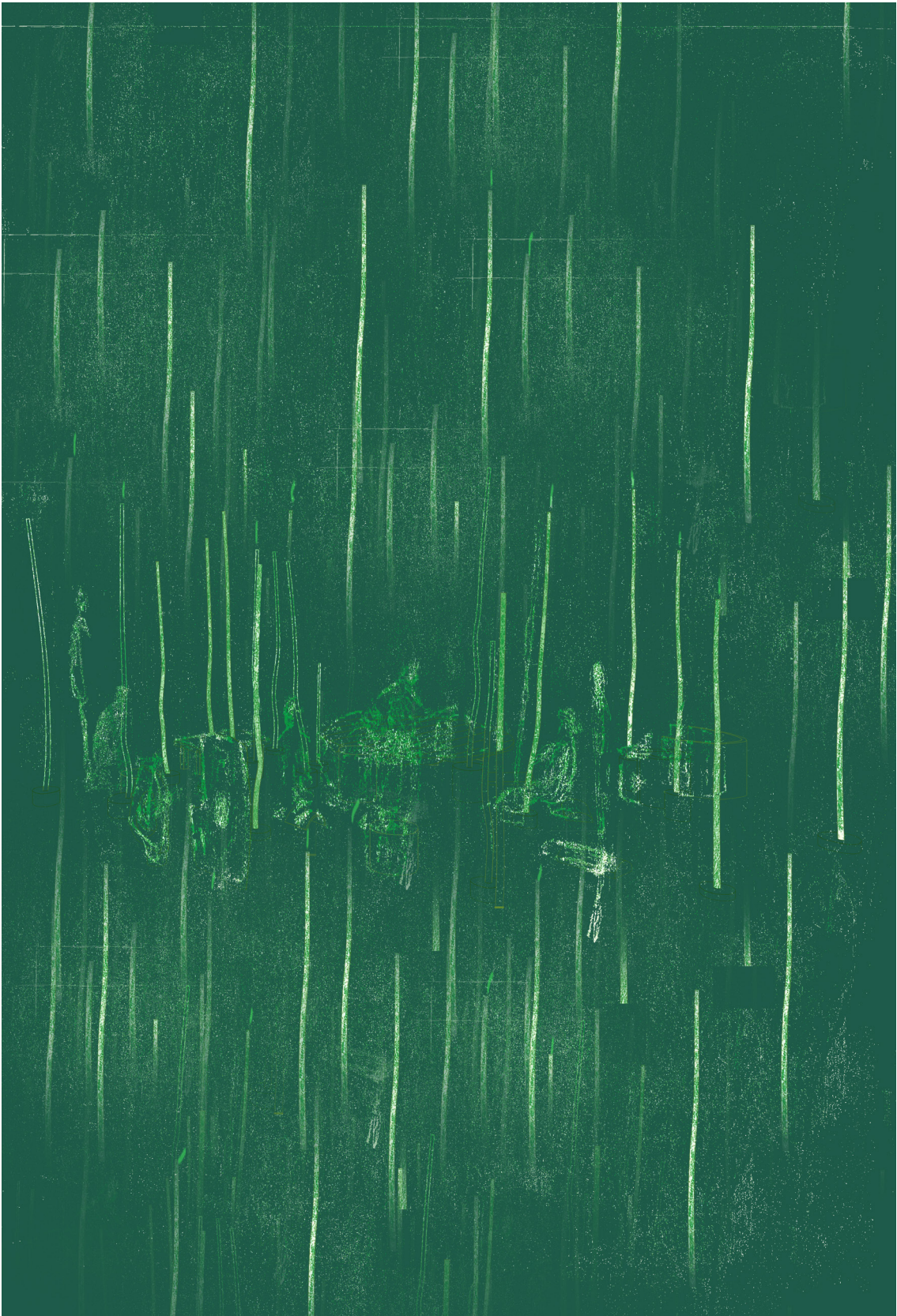


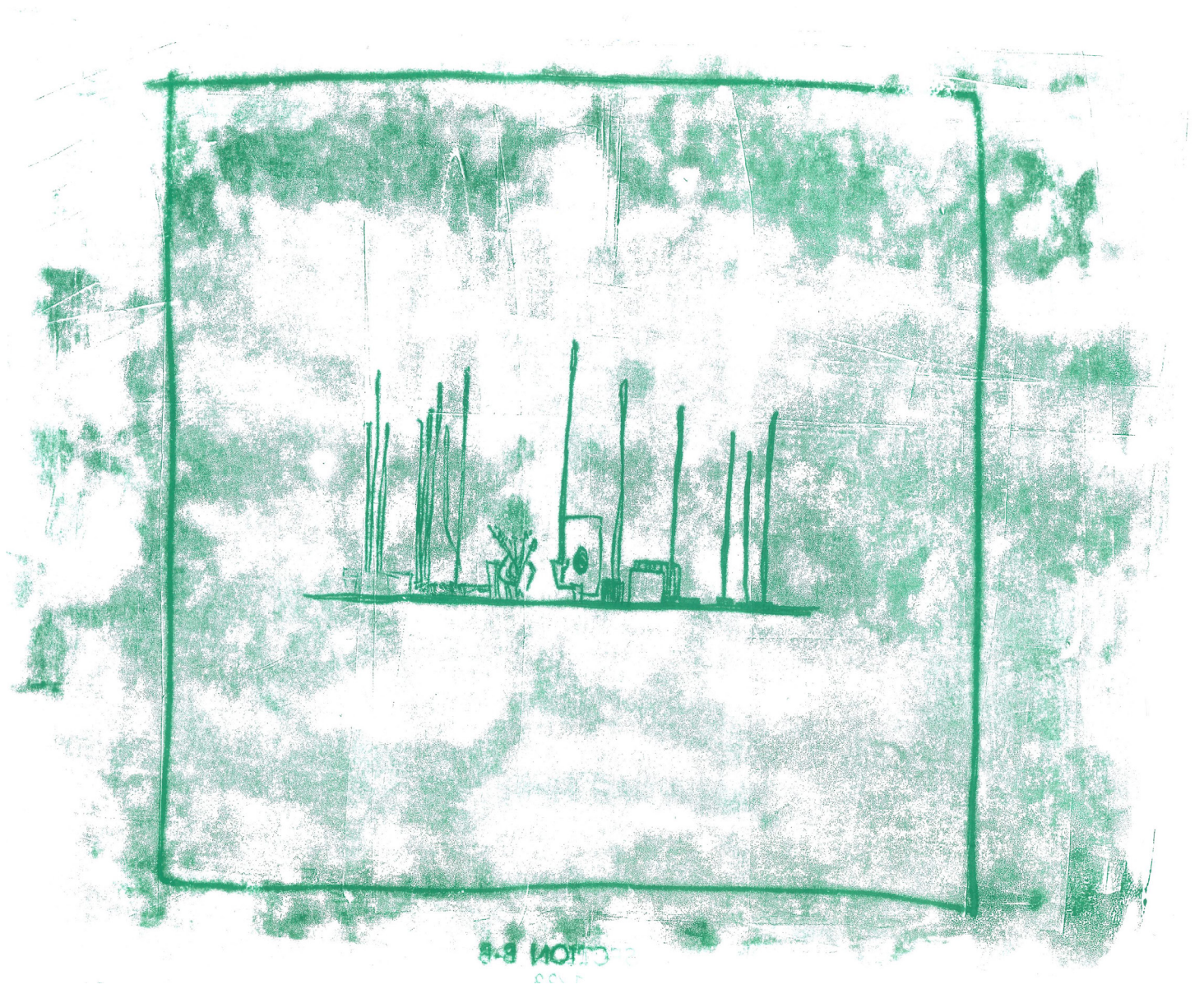


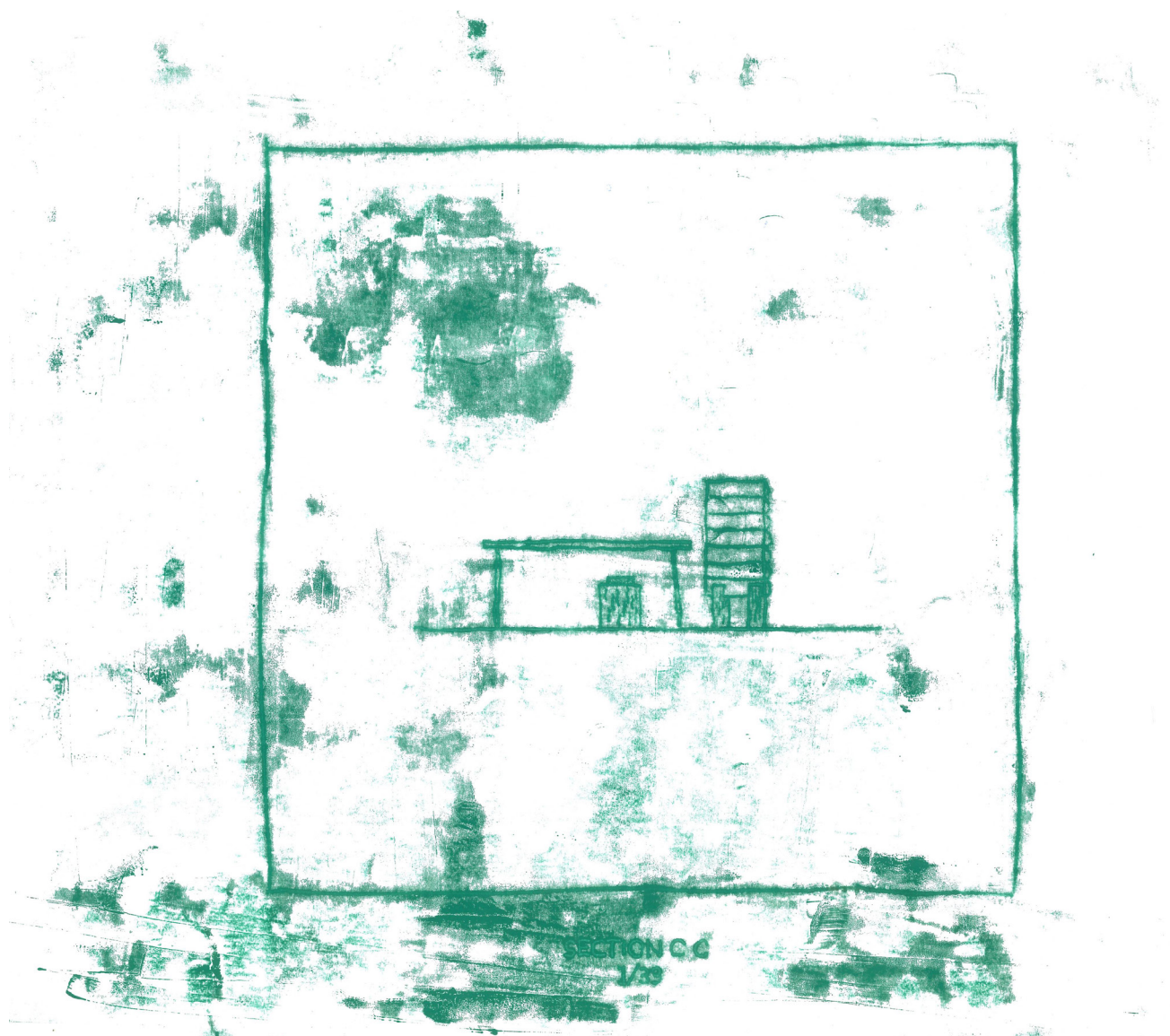
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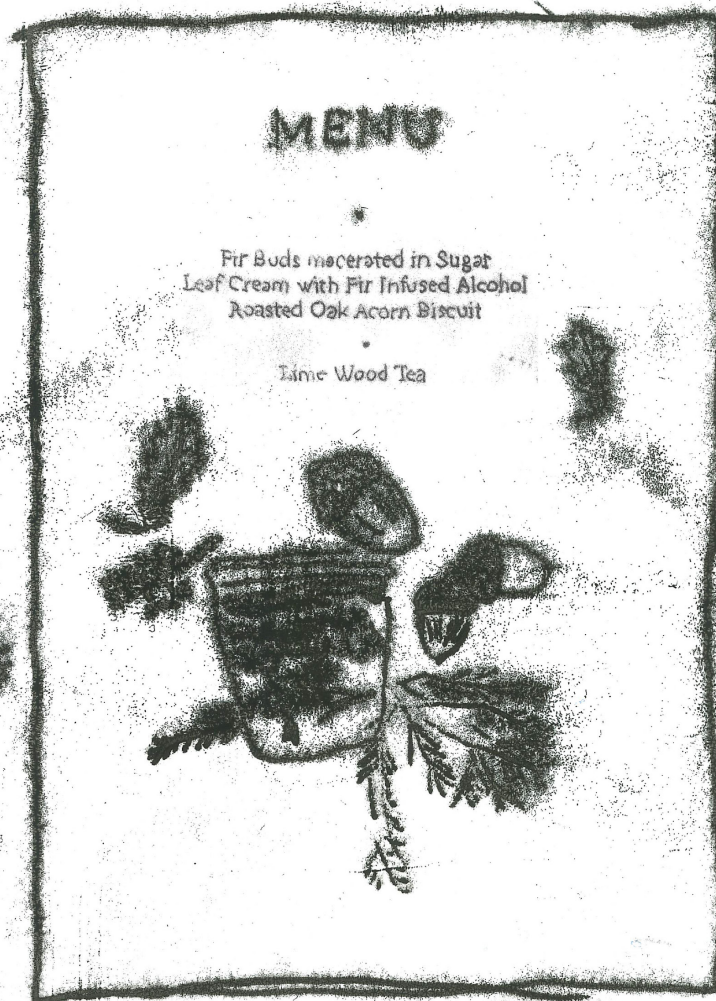








CONCEPT

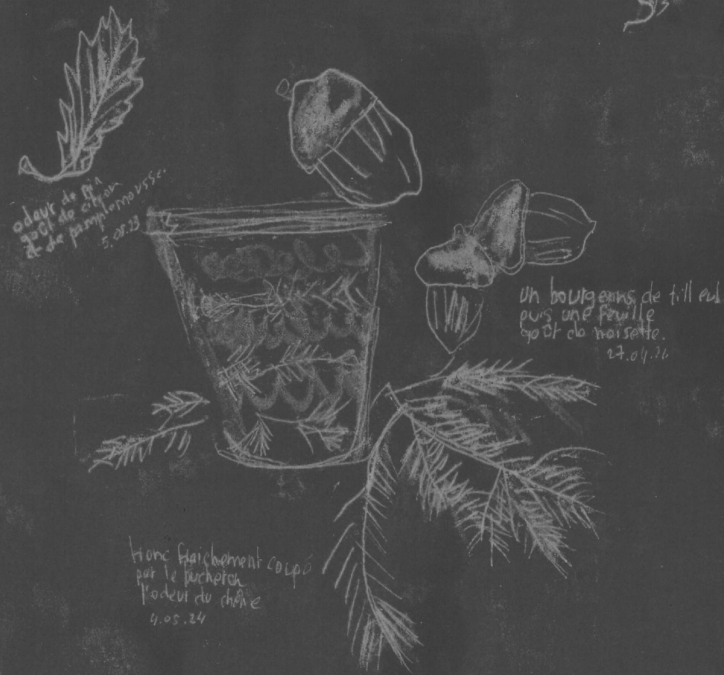


RELIQUATS

MENU

Fir Buds macerated in Sugar
Leaf Cream with Fir Infused Alcohol
Roasted Oak Acorn Biscuit

Lime Wood Tea



CONCEPT

MENU

Fir Buds macerated in Sugar
Leaf Cream with Fir Infused Alcohol
Roasted Oak Acorn Biscuit

Lime Wood Tea

via bourgeons de tilleul
puis une feuille
goût de noisettes.
11/04/2014

odeur de pin
goût de citron
et de pamplemousse

troupe fraîcheur de coupe
par la buche de
l'odeur du citron
et du pin

MENU

Fir Buds macerated in Sugar
Leaf Cream with Fir Infused Alcohol
Roasted Oak Acorn Biscuit

Lime Wood Tea



saumon de pin
saumon de citron
saumon de pamplemousse



un bouquet de tilleul
de laurier
de safran



un bouquet de
safran
de safran



CONCEPT

TECHINICAL INFORMATION

RELIQUATS

carbon footprint

My project uses wood recovered from a local sawmill in Geneva, which itself recovers wood that was destined to be felled. This recovery approach has several environmental advantages, including reducing the demand for new tree cuts, which helps preserve forests and maintain their carbon sequestration capacity. Additionally, by using wood scraps, I contribute to minimizing waste, which is beneficial for the environment.

Transportation:

I made several round trips by car to carry the wood, with a distance of 10 km per trip. Assuming I made 10 trips in total, here is an approximate calculation of the carbon footprint of these trips:

Total distance traveled: $10 \text{ trips} \times 20 \text{ km (round trip)} = 200 \text{ km}$

Average fuel consumption of a car: approximately 8 liters/100 km

Total fuel consumption: $200 \text{ km} \times 8 \text{ liters/100 km} = 16 \text{ liters}$

CO₂ emissions per liter of fuel burned: approximately 2.31 kg CO₂/liter

Total CO₂ emissions for transportation: $16 \text{ liters} \times 2.31 \text{ kg CO}_2/\text{liter} = 36.96 \text{ kg CO}_2$

Use of oil for sawing the wood:

The amount of oil used for sawing the wood and its carbon footprint can vary. Assuming I used 1 liter of oil:

CO₂ emissions per liter of oil burned: approximately 2.68 kg CO₂/liter

Total CO₂ emissions for the oil used: $1 \text{ liter} \times 2.68 \text{ kg CO}_2/\text{liter} = 2.68 \text{ kg CO}_2$

Summary of the carbon footprint of my project:

CO₂ emissions due to car trips: 36.96 kg CO₂

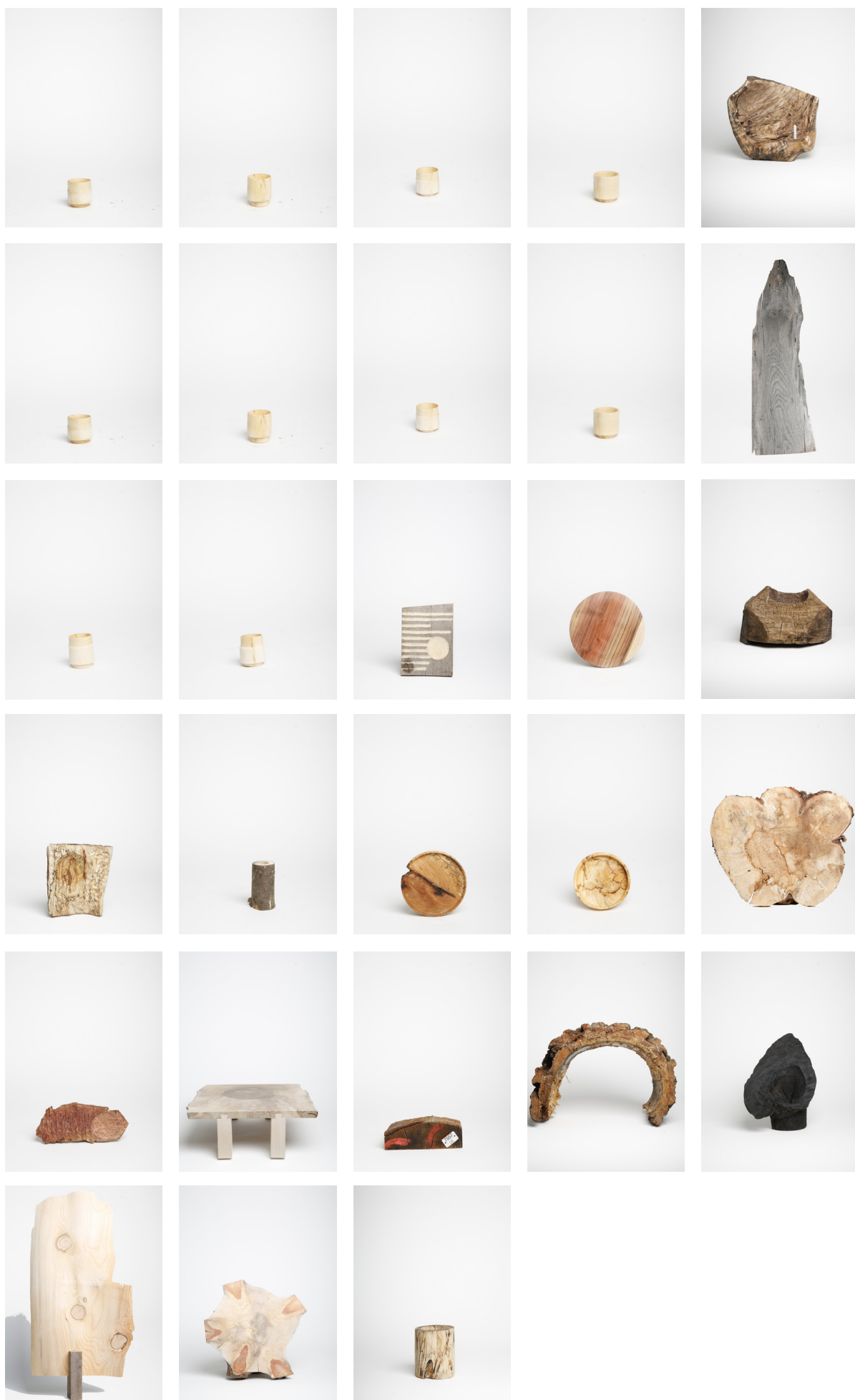
CO₂ emissions due to the oil used for sawing the wood: 2.68 kg CO₂

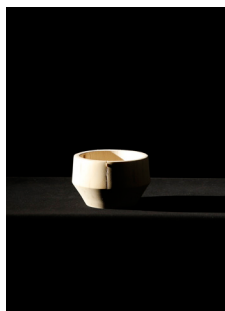
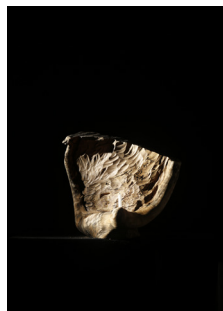
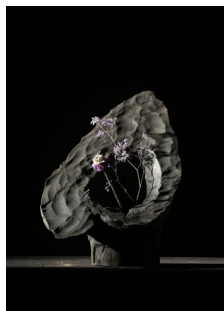
Total CO₂ emissions for my project: 39.64 kg CO₂

In conclusion, the carbon footprint of my project is relatively low thanks to my approach of recovering local wood. By limiting trips and optimizing the use of materials, I have helped minimize the environmental impact of my project. Additionally, using recovered wood contributes to reducing waste and conserving forest resources, adding significant ecological value to my initiative.

CONCEPT









MUSHROOMS, HORNBEAM
OLD TRUNKS SAWN DURING A
INTERNSHIP DAY. SCRAP.
RLQF001



~~NOMLPA~~
~~PISTOIRE~~ WOOD BOUGHT AS A
~~GIFT~~ BUT EVENTUALLY KEPT.
RLQC001



CHERRY TREE
PICTURE WOOD BOUGHT AS A
GIFT BUT EVENTUALLY KEPT.
RLQB001



PLANE TREE
TRUNK SAWN DURING A
WORKSHOP DAY AT THE SAWMILL
RLQF009



PLANE TREE
PIECES OF WOOD FOUND AMONG
THE WASTE.
RLQF005



ROWE TREE
PICTURE WOOD FOUND AMONG
THE WASTE.
RLQF006



ROWE TREE
PICTURE WOOD FOUND AMONG
THE WASTE.
RLQF007



~~TABLET~~ PLANE TREE
~~TRUNK~~ SPLIT DURING A WORKSHOP
DAY AT THE SAWMILL AND SPLIT IN TWO
DOWN THE MIDDLE.
RLQF007



~~TABLE~~, OAK
~~PICTURE~~ WOOD BOUGHT AS A
~~GIFT~~ BUT EVENTUALLY KEPT.
RLQA001



HORSE CHESTNUT
~~PICTURE~~ FOUND IN TRASH.
REQH002



HORSE ~~CH~~ESTNUT
PIECE ~~BUT~~BORROWED FROM THE SAWMILL
RLQL003°



HORSE CHESTNUT
PIECE CUT FROM THE SAWMILL
RLQ1004



HORSE ~~CH~~ESTNUT
PIECE ~~BUT~~BORROWED FROM THE SAWMILL
RLQL005°



HORSE CHESTNUT
PIECE BORROWED FROM THE SAWMILL
RLQL006°



HORSE CHESTNUT
PIECE REFERED BY THE SAWMILL
FOR A WOOD TURNING TEST.
RLQD001



TEA CUP 1



NOM TEA CUP 2
HISTOIRE
N°



NOM TEA CUP 3
HISTOIRE
N°



NOM TEA CUP 4
HISTOIRE
N°



NOM TEA CUP 5
HISTOIRE
N°



NOM TEA CUP 6
HISTOIRE
N°



NOM
HISTOIRE
N°

PLATE 00



NOM
HISTOIRE
N°

PLATE 01



NOM
HISTOIRE
N°

PLATE 02



PLATE 03



PLATE 04



PLATE 05



PLATE 06



TEA CONTAINER



LIGHT



FRESH WATER



VASE



WARM WATER



TRAY 01



TRAY 02



TEA POT



THE TABLE



NOM	FIR
HISTOIRE	
N°	



NOM THE FRAME
HISTOIRE
N°



NOM
HISTOIRE
N°

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