

ABSTRACT EN INGLÉS

The aim of this Thesis is to analyse furniture as a constituent part of the modern architectural project for “manufacturing the interior”. The domestic space is analysed as a concrete study case, in an itinerary through several works from some authors that are essential to understand the evolution of the contemporary architecture. Although these pieces of furniture are autonomous objects with a defined formal structure, they form a consistent whole with the space where they are placed, because they have been generated from the same laws and with the same creative premises.

This Thesis is formed by four parts: The first part studies the relation between the architecture and the furniture designed by a selection of architects from the historical avant-gardes of the 20th century. During this period, the bases of the contemporary furniture design were set. The avant-garde architecture discovers the need for a furniture in accordance with the new principles and available to all social classes. The economic and cultural context was not ready for the mass production of furniture, so these objectives couldn't be accomplished. The different positions taken regarding the relation between architecture and furniture are the antecedents for the rest of the study.

In the second part, after World War II, the furniture designed by architects was finally mass-produced, due to the technical improvements and the new materials and, especially, with a new attitude of collaboration between architects and industry that made great achievements.

The third part studies the contemporary relation between architecture and furniture from a multiple point of view. On one hand, industry has spread the contemporary design globally, taking it to wider sectors of the population, finally achieving the dream of the avant-gardes. On the other hand, architects go in depth into the relation between architecture and furniture, experimenting new forms according to new ways of dwelling. Part of the contemporary architecture voluntarily chooses to restrain the shapes and materials in order to allow the users a full sensorial approach to architecture and furniture.

The fourth part of the study describes the relation between architecture and furniture from the experience and the daily practice of the author's professional work. The author designs furniture from an architectural basis and is convinced that it needs to be developed in consistency with the surrounding space so architecture may display all its sensorial potential. Thus, this study wants to stress the importance of the relation between furniture and architecture, being furniture a linking element between the place and its inhabitant that enhances the experience of dwelling.