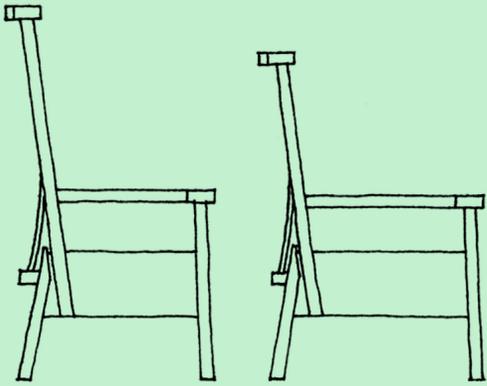
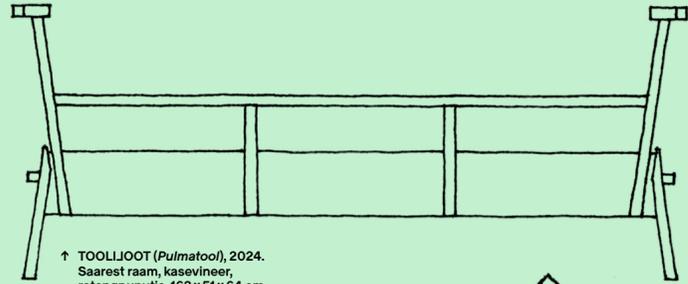


# Jüri Kermik Teine tapp Joint Double

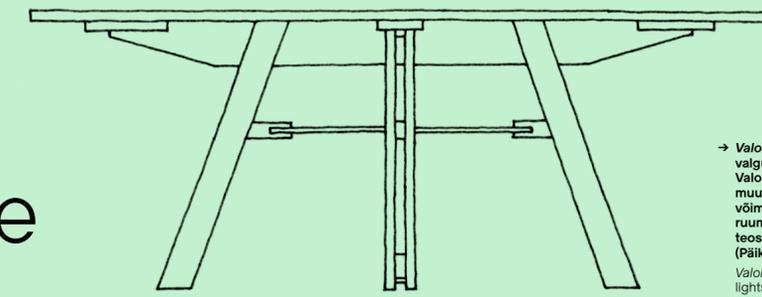


← Suffolk Chair I, 2023–24. Suffolki sinisega värvitud männist raam, istme punutiseks laialehine hundinui. 48 × 46 × 85 cm. Punutise tüüp, materjalide valik, ettevalmistus ja teostus Dr. Thea Kull.  
Suffolk Chair I, 2023–24. Pine frame painted in Suffolk Blue, woven seat in bulrush (or readmace) – cattail in American English. 48 × 46 × 85 cm. Weaving expertise, material selection and making provided collaboratively by Dr. Thea Kull.

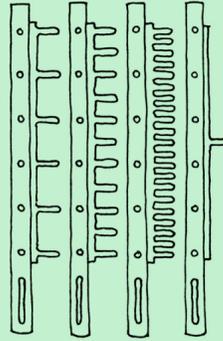
← Suffolk Chair II, 2023. Tammest raam, värvitud kasevineer, rotangpunutis. 52 × 48 × 70 cm.  
Suffolk Chair II, 2023. Oak frame, painted birch plywood, woven rattan seat. 53 × 49 × 76 cm.



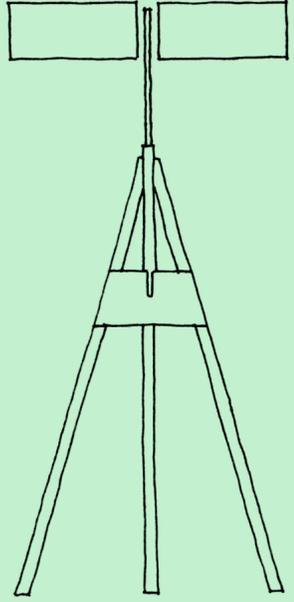
↑ TOOLLJOOT (Pulmatool), 2024. Saarest raam, kasevineer, rotangpunutis. 162 × 51 × 64 cm.  
TOOLLJOOT (Wedding Chair), 2024. Olive ash frame, birch plywood, woven rattan seat. 162 × 51 × 64 cm.



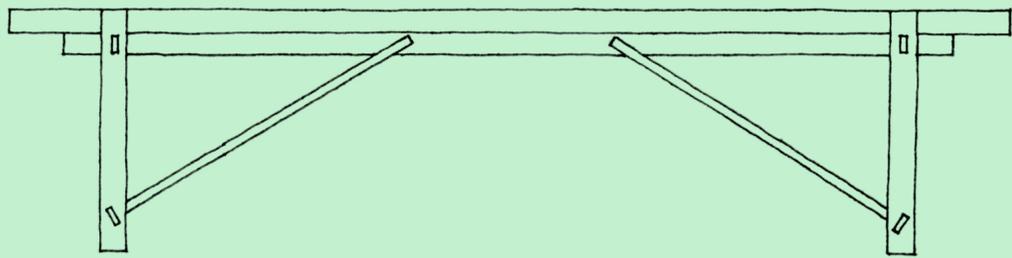
↑ Adelaide Crescent laud, 2010. Mudel 1:10 mõõtkavas, laserpaagutamine (SLS nailon) peitsitud ja värvitud vineer. Kahemeetrise läbimõõduga Adelaide'i laud, disainitud ja teostatud Brightonis (Ühendkuningriigid) pakkumaks kogunemiskohta sõpradele ja töös olevatele töölede-prototüüpidele.  
Adelaide Crescent Table, 2010. Scale model 1:10, laser sintering (SLS nylon), stained and painted plywood. The Adelaide table with a round top of 2 meters, was designed and made in Brighton (UK) to provide a gathering place for friends and chair prototypes in progress.



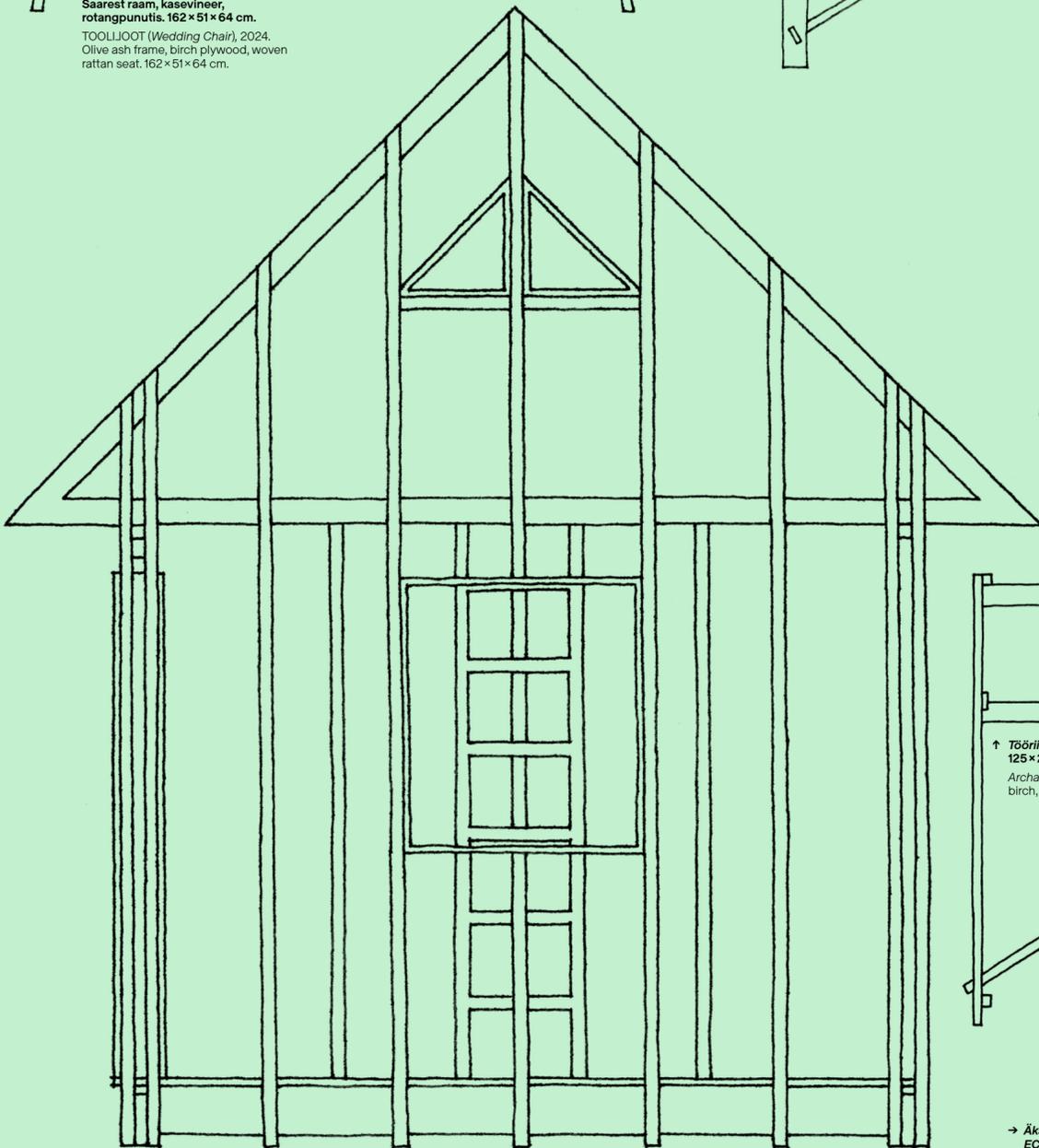
← Liivakammid I, II, III ja IV, 2024. Messing, pooppuu, saar, kask. 37 × 5 × 2 cm. Tööriist, mille ülesandeks joon(ite) tõmbamine liiva, jagab oma nime objekti(de)ga, mis selle rakendamisel sünnivad (kamm – comb; nõgu, org, süvend, lohk – coomb, coombe, comb või combe vanainglise keeles).  
Sand-combs I, II, III & IV, 2024. Brass, Swedish whitebeam, olive ash, birch. 37 × 5 × 2 cm. As a tool designed to draw, to hollow lines into sand, the sand-comb shares its name with the object it creates: coomb, coombe, comb or combe – a short deep valley, a hollow from the Old English.



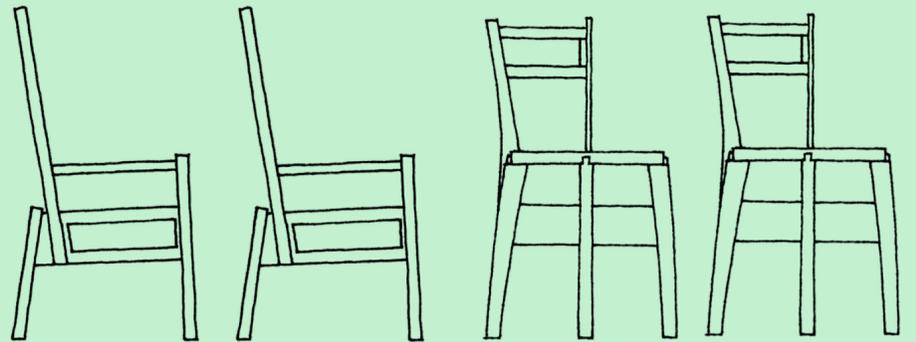
→ Valokanta, 2019. Kuusk, tamm, LED valgustid. 60 × 60 × 190 (max) cm. Valokanta koosneb kolmjalgast ja muudetava asendiga käest, et võimaldada valgusallika asetust ruumis. Kuusepuust treititud varjud teostas meister Andres Anspër (Päikesepuu).  
Valokanta, 2019. Spruce, oak, LED lights. 60 × 60 × 190 (max) cm. Valokanta features a tripod with an adjustable arm to enable positioning of the light source in space. Turned spruce shades developed collaboratively with Andres Anspër (Päikesepuu).



← Liivalaud, 2023–24. Kuusk, kasevineer, Kaunispe rannaliiv Saaremaal. 250 × 36 × 60 cm. Liivalaud on tõigenõu kohaliku meistri poolt valmistatud mööbli esemest. Laua originaal, millel 19. sajandi keskel lapsi kirjutama õpetati, asub Denningtoni külakirikus Suffolkis.  
Sand-table, 2023–24. Spruce, birch plywood, sand from Kaunispe beach, Saaremaa. 250 × 36 × 60 cm. The Sand-table is an interpretation of an item of vernacular furniture. The original can be found in the village church in Dennington, Suffolk where it was used to teach children to write during the mid-1800s.



→ Mikuelu, 2016–24. Puitraami mudel mõõtkavas 1:33, laserpaagutamine (SLS nailon). Originaali mõõdud 300 × 600 × 500 cm.  
Mikuelu, 2016–24. Scale model of the timber frame 1:33, laser sintering (SLS nylon). Dimensions of the original structure 300 × 600 × 500 cm.

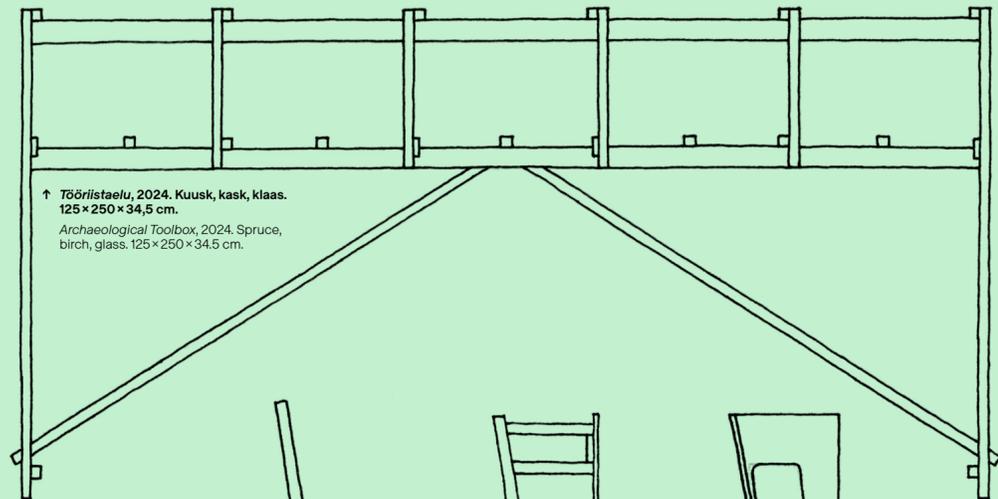


→ Äksi tool, 1998–2002. I – saar, värvitud ületrükiga pöök, peitsitud ja perforeeritud kasevineer; II – jalakas, punutud nailon. 45 × 37 × 81 cm.

Äksi Chair, 1998–2002. I – ash, painted and printed beech, birch plywood; II – elm, woven nylon seat. 45 × 37 × 81 cm.

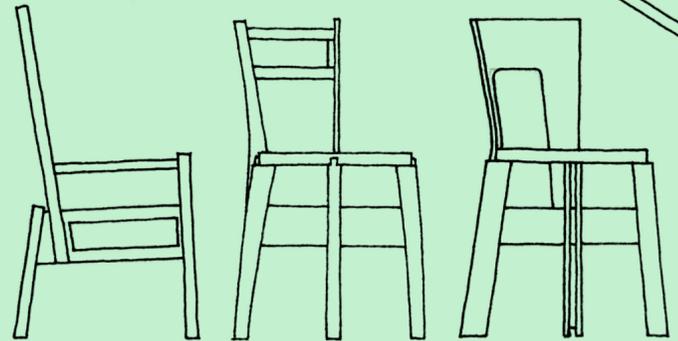
→ Randwall tool (arhetüübi restaureerimine) I ja II, 2009–24. Saar, kask, rotangpunutis (I) ja Lutheri vabrikku kuumpressitud mustriga vineerist (II). 37,5 × 43 × 80 cm.

Randwall Chair (archetype restoration) I and II, 2009–24. Olive ash, birch, woven rattan (I) and Luther factory's Flachbrand plywood seat (II). 37,5 × 43 × 80 cm.

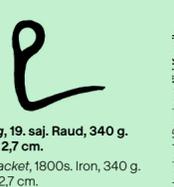
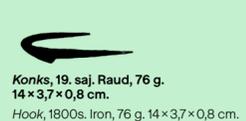
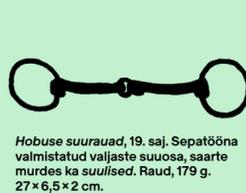
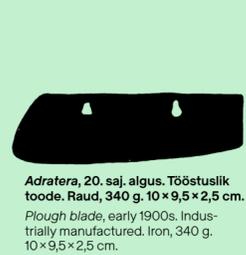


↑ Tööriistaelu, 2024. Kuusk, kask, klaas. 125 × 250 × 34,5 cm.  
Archaeological Toolbox, 2024. Spruce, birch, glass. 125 × 250 × 34,5 cm.

→ Äksi, Randwall ja Randwall-ECO toolid, 1998–2009. Laserpaagutamine (SLS nailon) 1:10 mõõtkavas. Äksi, Randwall and Randwall-ECO chairs, 1998–2009. Scale models 1:10, laser sintering (SLS nylon).



# Leitud esemed Found objects



**etdm** Eesti Tarbekunsti- ja Disainimuuseum

# Jüri Kermik

Näitus käsitleb disainiprotsessi dünaamikat ja viisi, kuidas selles saab ühtaegu avaneda vaade nii tulevikku kui ka minevikku. See on ajendatud minu pikaajalisest huvist piirkondlikult määratleva disaini iseloomulike ja äratuntavate tunnusoonte vastu, avaldugu need vormis, materjalikasutuses, detailides või mõõbli konstruktsoonis.

Näitusel on välja pandud minu hiljuti disainitud ja teostatud esemeid, nagu toolid, laad ja struktuurilised visandid. Nende kõrval on valik esemeid, mille ma selle näituse kallal töötamise ajal olen leidnud ja mis kõik seovad minu hiljutisi tegemisi konkreetsete paikadega. Siin on haamreid, konkse, hingesid ja terasid. Nii tehtud kui ka leitud ja välja kaevatud esemed seostuvad konkreetsete piirkondade ja kohtadega Lääne-Eesti saartel ja Ühendkuningriigis Suffolakis. Näitus vaeb ja mängib sarnasuste ja erinevustega ajas ja ruumis, et taasluua disainimise ja valmistamise kogemus ning näidata, kuidas see võib olla ühtaegu ankurdatud ja vabaks lastud.

Näitusel olevad toolid illustreerivad minu otsinguid ja huvi piirkondliku mõõbli vastu. See huvi sai alguse 1998. aastal Äksi tooliga ja jätkus 2009. aastal Randwalli tooliprojekti. Esimest korda innustusin ümbermõtestamisest kui ideest ja võimalusest, uurides Aino ja Alvar Aalto varaseid töid, mille hulgas oli üks Jyväskylä töölaliste klubi jaoks kavandatud tool (1924–1925). Nende disain põhines Läti ja Lõuna-Eesti tootivalmistamise traditsioone esindaval tüübil, mis oli populaarseks saanud 1900. aastate alguses. Aaltote kavandatud tool ei jõudnud kahjuks kunagi teostuseni. 1998. aastal otsustasin ise algalkia juurde tagasi minna, et lähemalt uurida selle arhetüüpeid omodusi ja sõnastada oma tõlgendus.

Projekt sai nimeks „Äksi“ ühe Läti toolide tootmisega seotud Eesti küla järgi ning ehkki see andis mulle võimaluse uurida Eesti ja Läti toolide valmistamise piirkondlike eripärsid, ärgitas see ka kaugemale vaatama – täpsemalt Eesti läänenanniku saarte poole. Siit arenenud Randwalli projektiis põimuvad omavahel eksperimentaalne ja spekulatiivne lähenemiseviis. Sõrve poolsaarel asuva konkreetse pinnavormiga (rannavall) oma nime ja algust tähistav idee mängib tegelikkust ja väljamaöldist eristava mitmetähenduslikkusega ning disainiprotsessis peituva kujutlusvõimega, pöörates pea peale vahekorra uue disaini (disainitud eseme) ja selle arhetüübi – järeltulija ja eelkäija – vahel. Randwalli tool on pärast hiljutist restaureerimist ja uue punutud istme valmimist samuti näitusel esindatud.

Minu uued tööd on nende esmaste mõttekäikude edasiarendus. Eksponeeritud toolid on inspireeritud kohalike puutöötraditsioonide näidetest ning tuginevad konkreetsete piirkondlike mõõblitüüpide struktuuralsele ja visuaalsele analüüsile. 2016. aastal, olles asunud elama ja töötama Suffolakis, hakkasin märkama sarnasusi ja erinevusi Eesti ja Suffolki toolide lahendustes.

Kerged rahvapärased toolid, mis kandes märke oma päritolust, olgu selleks siis puiduterialite (*bodgers*) töölaagrid metsas või hooajaliselt tegutsevad külatöökojad, esindasid samu levinud raamikonstruktsooni ja redelseljatoega tooli variatsioone.

Kuigi nende toolide konstruktsoonis, detailides ja proportsioonides oli märgata- vaid sarnasusi, paistis Suffolki tooli puhul silma üks eristuv tunnus, nimelt viis, kuidas istmeosa oli integreeritud tooliraami. Selle asemel et moodustada istme raam tooli jalgade vahele paigutatud horisontaalsete sidepuudega, on tüüpilise Suffolki tooli raami esiosa tapitud esijalgadega pealt-poolt. Seda tüüpi seotis võimaldab rõhutada raami esiosa kuju ja ühendada see visuaalselt seljatoe ülaosaga. Suffolki toolide (I ja II) ning „Pulmatooli“ konstruktsoon peegeldab neid tähelepanekuid ja võrdlusi. Variatsioonide grupina otsivad nad sellest iseloomulikust tappimisviisist kerkivaid võimalusi ja piiranguid struktuurasetele sekkumistele, proportsioonidele ja istumisviisidele.

„Liivalaud“ koos selle juurde kuuluvate kammidega on tõlgendus osalusõppe jaoks valmistatud rahvapärasest mõõbliesemest. Laua originaal asub Suffolakis Denningtoni külakirikus, kus seda kasutati 19. sajandi keskpaigani laste kirjutama õpetamiseks. Kutsudes sehestuma minevikuga olevikus – siin ja praegu –, täiendab „Liivalaud“ näituseinstallatsiooni tervikuna läbivaid teemasid.

Näitust läbivad teemad lähtuvad minu kuuluvusest ja isiklikest kogemustest Eestis ja Suffolakis. Need on kohad, mida ma pean oma kodu(de)ks ja mille kaudu minu kogemused, identiteet ja disainilooome asetuvad ruumilisse ja ajalisse konteksti.

2016. aastal otsustasin taasavada sidemed oma esivanemate talukohaga Sõrve poolsaarel Saaremaal. Algne põistalu on ammu kadunud – selle hooned hävisid 1945. aasta ägedates lahingutes Saksa ja Nõukogude vägede vahel. Alles on jäänud maakivist vundamendid, reheahju varemed, jääkelder ja kaev. Niidu taga on mets ja õues kasvavad pooppuud. Kui ma väikese poisina seal lähedal elavaid sugulasi külastasin, ei teadnud ma, et see mahajäetud koht on osa minu perekonna ajaloost. Taluõuele väikese onni ehitamise kulg on aidanud mul kogeda, kuidas seda ruumi võiks uuesti kujutleda ja taasluua.

Ma otsisin üles vanad piirikivid ja raiusin maha ülekasvanud kreegithihniku, et end õuel positioneerida ja hoomata seal avanenud ruumi tervikuna oma minevikus ja olevikus. Samal ajal oma isa kirjutatud perekonnalugu ja arhiivmaterjale lugedes

Estonian Museum of Applied Art and Design

# Teine tapp Joint Double

avastasin inimesi, tegevusi ja asjaolusid, mis on sellele kohale (ja ruumile) oma jälje ja mälu andnud. Täna saan ma onnis vihma eest varjuda, süüa teha ja magada. Aastal 2023 läksid sarikad üles ja nüüd on mu pea kohal katus. Olen andnud oma onnile ka nime – Mikuelu. Miku (*Micko*) seondub koha põlisnimega, mis ulatub rohkem kui kümne põlve taha, ja sõna „elu“ tähendab Sõrve murdes maja.

Mikuelust on saanud läbiv ja ühendav element minu disainitões. Uut ruumi luues kaevasin välja ja avastasin vana, selle vorme ja materjale. Kaevamise, puurimise, pinnase teisaldamise ja tasandamise käigus leidsin maasse peidetud märke, esemeid ja nende fragmente siinsete elanike ammupest toimetustest, samuti tõendeid asukoha kunagise asetuse, struktuuri ja kihistuste kohta. Kuigi sõjategevusega kaasnenuid plahvatustes laiail pillutatud, tähistavad nende leiukohad vana Mikuelu mõõtmeid ja ruumilis-funktsionaalset jaotust eluruumi-deks, õuekambriteks, sepikojaks ja jääkelderiga külgnevaks „rattaeluks“ (vankrikuur).

Leidude hulgas on maaharimise ja talupidamisega seotud tööriistu ja esemeid: sepiastuda ja tööstuslikult toodetud adraterad, lehmakell, suited, rattarummu puss, peitlid puidu- ja kivitööks ning purje-meistri malspiik. Samuti leidub siin hoonete osi, nagu ükselukud, hingeklambrid, sepanaelad ja kruvid. Mõnel juhul olen püüdnud tuvastada nende asjade päritolu ja otstarvet, teistel juhtudel olen puhastanud, teritanud ja poleerinud nende funktsionaalsed osad, et taastada lõikenurgad. Osa välja-kaevatud asjadest leiavad kasutust uues Mikuelus ja osa neist on väljas sellel näitusel nn „tööriistaeluna“. Kuigi need esemed on laiail pillutatud, kohati kahjustada saanud, moonutatud, maetud, maapinna sisse peidetud või fragmentidena ümbritsevate puude sisse kasvanud, kuuluvad nad kõik minu koha juurde, siin tekkivasse uude ruumi. Üksahaaval leitud ja tööriistaeluks kokku pandud esemed kannavad olulist rolli minu tööprotsessi rikastamisel ja inspireerimisel. Tõepoolest, koht kui tervik oma suutlikkuses minevikku olevikku immutada, on sõna otseses esindamas ühendusviise minu loodud vormides, puutöötehnikates ja tappides, mis neid koos hoiavad.

Minu töö, mis lähtub asukohast ja ruumist, areneb otsesest sekkumisest ja kohalolekust saadava kogemuse kaudu, olgu tegemist erisuguste vormide otsimisega või ratsionaalsete otsuste tegemise- ga seoses materjalide ja tööriistadega või konstruktsooni ja tislertehnikatega. Disaineri-teljijana olen teinud valiku õppida tundma materjale, tööriistu ja tehnikaid läbi vahetu töötaokogemuse, et mõista nendega kaasnevaid piiranguid ja reegleid, kuid ka selleks, et näha minu ees olevaid võimalusi. Minu töö ei seisne pelgalt jooniste tegemises, mis kirjeldavad objekti ja selle tehnilisi parameetreid, ja mis antakse teostamiseks üle spetsialistile. Toetun kogemusele ja põhimõttele, et joonis peab välitima muutumist staatiliseks lõplikku idee kirjelduseks. Pigem peab see jääma avatuks ja dünaamiliseks, et olla võimeline jäädvus- tama otsuseid ja variatsioone ning liikuma kahemõõtmelise joonisepinna ja 3D-objekti valmistamise vahel.

13.09.–1.12.2024

This exhibition considers the dynamics of the design process and the way it involves looking forward and looking back. It originates from my long-term interest in regional design features and what makes them distinct and recognisable – specifically those characteristics and qualities observed in the forms, the use of materials, and in the detailing and construction of furniture. The visitor is invited to consider a series of objects that I have designed and made recently: chairs, tables and structural-architectural sketches. Arranged alongside are objects that I have found while working on this project and which all play a role in connecting my recent making to particular sites: they include hammers, spikes, hooks, hinges and blades. Both the made things and the things unearthed are joined to or inspired by particular regions and places, the Western Estonian islands and Suffolk, in the United Kingdom. The exhibition considers and plays with similarities and differences over space and time, recreating the experience of designing and making, and the way it can be both anchored and unethered.

The chairs included in the exhibition illustrate my exploration and interest in regional furniture which started in 1998 with the Äksi chair, followed by the Randwall chair in 2009. I was first drawn to ideas of reinterpretation while researching the early work of Aino and Alvar Aalto who designed a chair as part of the Jyväskylä Workers’ Club project (1924–25). Their design was based on a popular regional type from the early 1900s representing Latvian and South-Estonian chair-making traditions. The Aaltos’ design was destined to remain on the drawing board and never reached production. However, in 1998, I decided to go back to the original chair to study its archetypal qualities in order to formulate my own interpretation. While the project, named ‘Äksi’ after one of the Estonian villages associated with the production of Latvian chairs, allowed me to explore regionality in the context of Estonian/Latvian chair-making, it also encouraged me to look further – specifically towards the islands of the Western coast of Estonia.

The Randwall chair emerged from this search and represents the experimental and speculative approach I applied to the process. By attaching itself first to a particular landscape formation (*rannavall* – beach ridge) on the Sõrve Peninsula it played with the ambiguities between reality and fiction and the role of imagination rooted in design, reversing the relationship between a new design and its archetype – the successor and the predecessor. Randwall, following its recent restoration and a completion of the woven seat, is included in the exhibition.

### Biograafia

Dr Jüri Kermik on disainer, disaini-ajaloolane ja sisearhitektuuri professor. Ta sündis Saaremaal Kuressaares ja lõpetas ENSV Riikiüks Kunstiinstituudi sisearhitektuuri ja mööblikujunduse eriala 1982. aastal. Kermik osales 1980. aastatel aktiivselt eesti noorte disainerite uue põlvkonna tegemistes keskendudes oma loomingu ismteetele ja vaigustitele. Seejärel alustas ta tööstööd Soome ettevõttega Avarte.

Kermik kaitses 1998. aastal Londonis doktoritööd vineeritehnoloogia ajaloost mööblidisainis. Selle põhjal ilmunud monograafia „A. M. Luther 1877–1940. Materjalist võrsunud vormiuenduse“ pälvis 2003. aastal Eesti Vabariigi kultuuripreemia.

1998. aastal alustas Kermik õppekava juhina Northumbria ülikoolis Newcastle’is rakendades siin oma eriteadmisi nii disainis, tarbekonstias, mööblidisainis ja materjali- tehnoloogias kui ka kraadi- ja doktori-õppe juhendamises. 2003–2016 juhtis ta akadeemilist tööd Brightoni ülikoolis. Ligi 30 aastat kestnud rahvusvahelise haardega karjääri jooksul on Kermik õpetanud ja pidanud loenguid mitmel pool üle maailma. 2021. aastal naases Kermik sisearhitektuuri professorina Eesti Kunstiakadeemiasse.

Disainerina huvitub Kermik koha, ruumi ja objektide – istmete, mööbli, valgustite ja materjalide – omavahelisest suhestumisest ning tema portfooliost leiab nii sisearhitektuuri teeseid, ruumiinstallatsioone, toole kui ka valgusteid väikeseeriate ja ainueksmp- laride näol. Alates 1992. aastast on Kermiku töid eksponeeritud mitmel rahvus- vahelistel näitustel. Näitus „Teine tapp“ on tema esimene isikunäitus Eestis alates 2007. aastast.

Näituse koostaja ja kujundaja: Jüri Kermik
Graafiline disain: Stúdio Stúdio
Näituse meeskond: Toomas Übner, Ketli Tiitsar, Kai Lobjakas
Näituse valmimist on toetanud Eesti Kultuurkapital ja Eesti Kunstiakadeemia

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The chairs included in the exhibition illustrate my exploration and interest in regional furniture which started in 1998 with the Äksi chair, followed by the Randwall chair in 2009.

I was first drawn to ideas of reinterpretation while researching the early work of Aino and Alvar Aalto who designed a chair as part of the Jyväskylä Workers’ Club project (1924–25). Their design was based on a popular regional type from the early 1900s representing Latvian and South-Estonian chair-making traditions. The Aaltos’ design was destined to remain on the drawing board and never reached production. However, in 1998, I decided to go back to the original chair to study its archetypal qualities in order to formulate my own interpretation. While the project, named ‘Äksi’ after one of the Estonian villages associated with the production of Latvian chairs, allowed me to explore regionality in the context of Estonian/Latvian chair-making, it also encouraged me to look further – specifically towards the islands of the Western coast of Estonia. The Randwall chair emerged from this search and represents the experimental and speculative approach I applied to the process. By attaching itself first to a particular landscape formation (*rannavall* – beach ridge) on the Sõrve Peninsula it played with the ambiguities between reality and fiction and the role of imagination rooted in design, reversing the relationship between a new design and its archetype – the successor and the predecessor. Randwall, following its recent restoration and a completion of the woven seat, is included in the exhibition.

My new work extends these ideas. The chairs exhibited draw on the structural and visual analysis of particular regional furniture types and are inspired by local traditions of joinery. In 2016, having settled to live and work in Suffolk, I noticed similarities and differences in Estonian and Suffolk chair-making traditions. The lightweight vernacular chairs, marked with signs of the conditions they evolved from – whether bodgers’ outworking camps in the woods or season-ally operating village workshops, featured common variations of frame-construction and ladderback models. While observing striking similarities in the construction, detailing and proportioning of these chairs, one unique difference stood out in Suffolk – namely, in the way seats were incorporated into the chair frame. Rather than forming the frame of the seat by placing horizontal spindles between the legs, a typical Suffolk chair has its front seat-rail jointed to the front legs from above. This type of joint allows an emphasis on the shape of the front-rail and connects it visually to the top-rail of the backrest. Designs for Suffolk chair I & II, and the Wedding chair reflect these findings from my observations and comparisons. As a set of variations, they explore design opportunities offered by the distinctiveness of this joint and the thresholds it sets for structural interventions, proportions and for ways of sitting.

The Sand-table is an interpretation of an item of vernacular furniture designed for learning through participation. The original can be found in a village church in Suffolk where it was used to teach children to write from the mid-1800s. Encouraging an engage-ment with the past in the present, it represents the forces at play throughout the installation.

The overarching themes of this exhibi- tion originated in my experience of places I consider home, Estonia and Suffolk. These locations provide the spatial and historical context of my experiences, my identity and my designing. In 2016, I decided to re-engage with the site of my ancestral farmstead on the Sõrve peninsula, Saaremaa. The farmstead has long gone – its buildings were destroyed by both the German and Soviet armed forces during the fierce battles of 1945. What remains are the stone foundations, the damaged stove of the threshing-room (*rehetuba*), the ice cellar and the well. There is forest beyond the meadow and the yard with a group of Swedish Whitebeam trees. As a small boy visiting relatives nearby, I was unaware that this abandoned site was part of my own family history. The process of working on the site to erect a small building – a hut – allowed me to experience how the space could be reimagined. Locating the border stones and cutting down the thicket of wild plum-trees allowed me to orientate myself and to consider this site in its past and in the present. Alongside this, reading the family chronicle written by my father and pursuing archival research revealed the people, activities, and circum- stances that shaped the site. Today, I can cook and sleep in the hut. In 2023, the rafters went up and now there is a roof above me. I have given my hut a name – Mikuelu. *Miku* (Micko) has a connection to the ancestral name of the place, which goes back for more than ten generations, and *elu* (Estonian for ‘life’) is a word in Sõrve dialect for buildings.

Mikuelu has become a connecting agent in my design work. While constructing a new space, I was unearthing the old, its forms and its materials. Through the processes of digging, drilling, moving and levelling earth I found buried components of the activities of the inhabitants and evidence of the layout and structure of the site as it had been. Although scattered by the explosions and upheaval of warfare, their locations mark the parameters of the original Mikuelu, its internal spatial-func- tional zoning – living quarters, storerooms, the forge and the wagonn shed (*rattaälu*) adjacent to the ice cellar. There are tools and objects connected to land cultivation and farming: plough blades – both blacksmith-made and industrial; cowbells; parts of horse-bridles and wheel axles of the wagonn; woodworking chisels and rope-making spikes. There are also components of the buildings: door-locks, hinge brackets, nails and screws. In some cases I have undertaken research to identify the origin and purpose of these things, others I have interacted with to clean their functional parts, to restore cutting angles and to sharpen and polish. Some of these unearthed things will be re-used in the construction of the new Mikuelu and some are presented in this exhibition as an ‘archaeological toolbox’ (*tööriis- täelu*). Although scattered in many directions, sometimes damaged, distorted, buried, hidden in the ground or embedded as fragments in surrounding trees, these things belong to my site. Having been found one by one and brought together as a ‘toolbox’, they have come to play a significant role in enriching and inspiring my designing and making. Indeed, the site in its entirety and the ways that the past can infuse the present has come to represent modes of connection quite literally, in the forms I devise and shape and the joinery techniques that hold them together.

My engagement with the site and location develops from the direct experience of designing by making, whether in the search for distinct forms or rational choices for materials and tools, or in techniques of construction and joinery. As a designer-maker I have chosen to learn about my materials,

tools and techniques through the direct experience of the workshop – working to learn about them in order to understand restrictions and rules but also to be able to see the possi- bilities available for me. My design process does not simply comprise a drawing (which merely describes the object and its technical parameters) to be passed on to a ‘specialist’ for execution. In my experience, drawing cannot become a static finalised represen- tation of the idea. Rather, it needs to remain open and dynamic, to capture decisions and variations, moving reciprocally between the 2-dimensional surface of the drawing and the making of the 3D object.

Looking on its own is not enough. Experi- encing certain situations directly is the only way of noticing the moments when things – actions and thoughts, tools and objects in hand and in sight – line up to explain and reveal the new. It does not matter whether they are separate, linked or even interchange- able as stages in the process of making. Sketching and drawing, selecting wood, measuring out, planing, drilling and sawing, chiselling mortises and tenons or laying out rattan strands for weaving: all these elements create the experience of the journey of making.

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## Biography

Dr Jüri Kermik is a designer, design historian and the professor of interior architecture. Born in Kuressaare, Saaremaa, he studied interior architecture and furniture design at the Estonian State Institute of Art (1977–82). Having been actively involved in the rising 1980s generation of young Estonian designers and focusing his creative profile on seating furniture and lighting, Kermik proceeded to collaborate with the Finnish company Avarte.

Kermik completed his studies at the Royal College of Art in 1998 with a doctoral thesis in the history of plywood technology in furniture design. This led to the publication of a monograph ‘A. M. Luther 1877-1940: The Innovation of Form Arising from the Material’ which received the Estonian Annual Culture Award 2003.

Since 1998, having taken on the role of the academic programme leader (3D Design, Northumbria University, UK), Kermik has evolved a career in design education with a profile covering design and craft, furniture design, material technologies, postgrad- uate and doctoral supervision. As part of his academic leadership at the University of Brighton, UK (2003-16) and commitment to values of interdisciplinary design, Kermik has also evolved a research profile in design pedagogy and curriculum design. During the academic career spanning almost 30 years, Kermik has been teaching and lecturing inter- nationally. In 2021, in the role of the professor of interior architecture, Kermik returned to the Estonian Academy of Arts.

As a designer interested in relationships between locations, spaces and objects – seating furniture, lighting and materials, Kermik has built a portfolio which includes interior architecture, spatial installations, chairs and lights both for small-scale pro- duction and as one-offs. Since 1992, his work has been exhibited internationally. The current exhibition ‘Joint Double’ is his first solo exhibi- tion since 2007 to take place in Estonia.

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