Out of the Woods

Philip Koomen: a sustainable approach to furniture design

> “A sense of responsibility can only emerge from the acceptance of the oneness of humanity and will only be sustained by a unifying vision of a peaceful, prosperous world society. Without such a global ethic, people will be unable to become active, constructive participants in the world-wide process of sustainable development.”
>
> BAHÁ'Í INTERNATIONAL COMMUNITY

Out *of the* Woods

Philip Koomen: a sustainable approach to furniture design

River & Rowing Museum, Henley-on-Thames, Oxfordshire
17 September 2004 to 7 January 2005

Philip Koomen Furniture Workshop, Checkendon, Oxfordshire
14 to 22 May 2005 (Oxfordshire Artweeks)

Art in Action, Waterperry House, near Wheatley, Oxfordshire
14 to 17 July 2005

OPPOSITE

Pondlife bench, Bourton House, Bourton-on-the-Hill, Gloucestershire (2004)

Foreword *3*
Introduction *4*
Out of the Woods *7*
Philip Koomen *22*
Sponsors *23*
Directory *24*
Acknowledgements *Inside back cover*

RIGHT

Dressing table, stool and mirror in maple with pear wood (2003)

BELOW

Detail of desk in soft maple (2002)

Creativity and spirituality

See how the hand is invisible while the pen is writing;
the horse careening, yet the rider unseen;
the arrow flying, but the bow out of sight;
individual souls existing,
and the Soul of souls concealed …

RUMI, MATHNAWI (MESNEVI), II, 1303-304

Creativity and spirituality are intimately related. The concept of the Middle Way is found in numerous spiritual traditions. The Buddhist concept of the *Majjhima Patipada* encourages people in their quest for enlightenment, while suggesting that they avoid extremes. Sufi Islam has the ritual of remembrance, *dhikr*, which teaches that we are capable of embodying the attributes of the Divine and of reflecting these virtues in our earthly lives. The Bahá'í Faith rests on the foundations of all the spiritual teachings which have preceded it. Bahá'u'lláh's stupendous, complex, mysterious, inspired *Kitáb-i-Aqdas* contains guidelines for a future world civilisation that will bring creativity and ideals into realisation.

Creativity alludes to work of any kind raised to its highest level. When the intrinsic motivation of work is spiritual, creativity is the effortless, impeccable result. Creativity becomes, in the great Sufi master Rumi's words, 'the arrow flying'. Our work, be it the selling of tomatoes, the building of bridges, the art of calligraphy or the making of furniture, is a way of expressing our essence and discovering our true identity. The arrow flying, the liberation of the spirit from the fears that bind, is the objective of all spiritual teachings. True creativity is really the art of learning to be free.

SABIHA FOSTER
Architect and designer

9 August 2004

Out of the Woods: *Pondlife* and other discursive objects

> *Home in fact is not a starting point but a point of arrival … which (together with its furnishings) syllabize man's most intimate presence on earth.*
>
> ALESSANDRO MENDINI, TENDER ARCHITECTURE, IN *ALCANTARA*, ELECTA (1983)

Philip Koomen's furniture workshop lies neatly folded into the verdant landscape of the Chilterns. It is a definitive English setting. Breathing in the rich fragrance of its freshly cut and drying timbers it is hard to resist a sense of the familiar, a sense of arrival, of coming home. And looking over Koomen's furniture with its elegant asymmetry, irresistible edginess and wide range of reference (all of which come together stunningly in his *Pondlife* bench), it is equally hard to resist the thought that it comprises a group of contemplative objects whose real purpose is to serve as:

> *… props for meditation on human nature and the nature of things.*

The phrase was first employed by Pierre Restany to describe the work of Andrea Branzi, who felt furniture should possess:

> *… less the nature of tools and more that of gifts … more of a literary value than a functional one.*[1]

Indeed there is much that can be read into the furniture that sits at the heart of Koomen's most recent project *Out of the Woods*. The exhibition marks a defining moment for Koomen and reveals his deep concern with the nature of the post-modern and its relations with material culture, moving beyond Branzi's interest in the neo-primitive to open up a much broader vision.

Out of the Woods, for example, is securely framed within the political category that has come increasingly to be occupied by the contemporary crafts and oppositional practices shaped by 'the issue of right to creative responsibility in the productive process'.[2] However, it is not just the issue of creative responsibility which concerns him, for Koomen sees the role of the designer-maker as crucial in addressing the problems of consumption by helping develop a greener and more sustainable global economy. It is this belief which draws together the many strands of Koomen's work, whose practice shares themes developed by furniture designer-makers as varied as (say) those of Tim Stead and Gareth Neal to David Colwell, while drawing effortlessly upon influences as diverse as the historic (the arts & crafts) and the exotic (Japan) to the here and now (furniture in the green). The furniture that makes up the *Trio* series, for example, is typical of Koomen's work. With its subtle complexities of line, it has an understated japoniste quality that instinctively draws both hand and eye. It is also entirely in keeping that the design should have come out of a collaborative venture with the American Hardwood Export Council looking to rebrand soft maple, a much neglected species in the USA.

It is, of course, Koomen's concern for native hardwoods that figures strongly in *Out of the Woods* but, in its investment in the local cycle, Koomen's work is also anchored in the economy of what might be called the *familial* and is informed by a profound sense of community. Perhaps above all, it is in Koomen's notion of signature where a unique sense of identity is to be found which, even within the compass of the *semi-bespoke* (an eminently useful term), remains particularly poignant. His reading of the broader political issues of deforestation on the one hand, set against his poetic accommodation of the possibilities brought about by the incidental onset of infestation and disease on the other, confers upon Koomen's furniture a luminous historical dimension. Just like the celebrated objects of the recent *onetree* project, what we have in *Out of the Woods* is more than just another series of objects (or even in Branzi's case an *other* series of objects).[3] What we have here is a group of objects which together constitute a series of *lieux de memoire* or sites of memory.

And perhaps it is here where the true significance of *Out of the Woods* lies, in

its ability to ground in the *Signed & Sealed* series a poetic and yet precise sense of time and place out of a politically (and spiritually) informed practice. There is in the *Out of the Woods* exhibition a remarkable certainty about Koomen's negotiation of the political and the social, history and identity. All of this testifies (fittingly) to a distillation of over twenty five years of reflective practice, not only in consultation with private clients but also in conjunction with a range of local, national and international organisations.[4]

Interestingly enough, it is probably the next twenty five years and the desire to secure a legacy for his workshop and its fellow designer-makers which most concerns Koomen now. There is no vanity here, only a testament of faith defined within the broad(est) notion of citizenship.[5]

This perhaps returns us to the subject of home and an observation that Branzi was to make:

> *Today's houses are organised into routes that revolve around an empty space, marked out by couches, within which a continuously interrupted conversation is supposed to occur … the house takes on its meaning only when it receives guests, who are seated around this empty space.*

The conceit is neatly framed and the empty space to which he refers is, of course, a metaphorical one.[6] *Out of the Woods* and its remarkable furniture offer us a series of memorable discursive objects to occupy that space.

DR REG WINFIELD
Faculty of Design, Buckinghamshire Chilterns University College

1 See A. Branzi, *Domestic Animals: The Neoprimitive Style*, Thames & Hudson (1987). It should be noted that the exhibition Domestic Animals (Milan 1986) was co-authored by Nicoletta Branzi.
2 See A. King, The Lost Continent of Craft, in *Obscure Objects of Desire: Reviewing the Crafts in the 20th Century*, Craft Council (1997).
3 See Olson & Toaig, *onetree*, Merrell (2001).
4 These include among others AHEC, Timbmet, TWIG and the Chiltern Woodlands Project.
5 This notion of citizenship is developed out of Koomen's Baha'i Faith.
6 Branzi *op cit*

Out of the Woods

DESIGNING SUSTAINABILITY

The Earth Summit held in Rio de Janeiro, in 1992, alerted the world to the problems of sustaining global economic growth. The conference focused on global issues and problems, including deforestation, biodiversity, and pollution. As a result, a 500 page document, endorsed by 179 heads of state, recognized the interdependence of social, economic and environmental issues. It also set out a plan for *Sustainable Development for the 21st Century* (Agenda 21).

Recognizing that efforts towards sustainable development must come from grassroots initiatives, Agenda 21 promotes local planning and collaborative action. However, despite the initial enthusiasm, little progress has been made since the groundbreaking agreements at Rio towards realizing these goals.

Many scientists predict economic and environmental collapse if current patterns of consumption and pollution continue. The current disconnected practices of timber growers, processors, researchers, designers and manufacturers are a cause for concern.

Furniture designer-makers who work in wood can make a valuable contribution to developing alternative approaches to sustainable development. Unlike many manufactured goods, craftsman-made products are designed to be used and appreciated for generations. Crafted objects are also more readily sourced from sustainable local materials, creating a direct link to our natural resources.

Since the Earth Summit, Philip Koomen has tried to be an active participant in sustainable development practices by engaging in collaborative work on environmental issues with organizations such as the American Hardwood Export Council and Timbmet. Philip Koomen Furniture has developed a range of strategies and designs to promote sustainability and the local cycle.

CRAFTSMANSHIP AND SEMI-BESPOKE DESIGNS

> “In our world and in our time we are deeply in need of the values that come under the heading of craftsmanship.”
>
> CHARLES EAMES

Craftsman-made furniture usually comes into being through a dialogue between client and designer-maker. In today’s consumer age dominated by branded products, this collaborative commissioning process offers a rare opportunity for clients to be directly involved in defining their needs and aspirations. The act of commissioning furniture represents a commitment to the present and an investment for the future.

Unlike industrial production, where designs are developed and refined through a series of prototypes before production, bespoke furniture makers must resolve design problems on the first attempt. The design time and the hours invested in making these unique pieces of craftsmanship are reflected in the total cost of a piece.

To make designer-maker furniture more accessible and affordable without compromising craftsmanship, the Philip Koomen workshop has developed the alternative concept of *semi-bespoke* furniture. The clients’ participation is intrinsic to this process but, unlike one-off designs, the outcomes are more certain. To minimize the design costs, clients select from a range of pieces that have already undergone development from concept to prototype. These designs are then adapted to meet the clients’ needs through continued collaboration with the designer-maker. Each piece of furniture is a unique variation on a theme based on the signature of wood, customized dimensions and decorative techniques.

When the furniture is made from locally sourced timber, the act of commissioning furniture initiates and promotes a sustainable local cycle. This way craftsman-made furniture becomes a viable alternative to retail buying in the 21st century.

RIGHT

Plank chairs in Oxfordshire yew (2003)

CENTRE, TOP TO BOTTOM

Curved plank table in Oxfordshire (Burcot) ash (1998)

High back dining chairs in North American oak (1987)

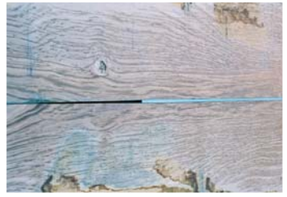
HG dining table in North American maple (1988)

Pondlife table in cedar of Lebanon and glass (2003)

FAR RIGHT, TOP TO BOTTOM

Ebb and Flow desk and chair in brown oak from Thame Park, Oxfordshire (2003)

Living room furniture in olive ash from Burcot, Oxfordshire (1997)



> Forest resources and forest lands should be sustainably managed to meet the social, economic, ecological, cultural and spiritual human needs of the present and future generations.
>
> EARTH SUMMIT 1992

NATIVE WOODLAND AND THE LOCAL CYCLE

Forestry coverage in England is only 8.5%; in Germany, France and the USA, by contrast, this figure is at least 25%. In the UK we currently import over 95% of our hardwood timber needs, which is partially due to the UK National Forestry policy, which concentrates on extending recreational and landscape use rather than timber production.

Oxfordshire's woodlands are in a state of ecological and economic crisis. Almost two thirds of UK woodlands are privately owned and most timber resources are poorly used. Oxfordshire's small woodlands have the capacity to produce timber worth up to £1 million each year, but current production is almost negligible.

Are there any solutions? In an effort to find alternative and sustainable ways of sourcing, processing and utilizing wood, the Philip Koomen workshop makes creative use of local timber resources that are not usually considered commercially viable in the timber trade. Koomen has developed a 'local cycle' which promotes greater collaboration and support among woodland owners and local forestry-related businesses. The timber is sourced from estates and woodlands within thirty miles of the workshop in South Oxfordshire. Local sawmills convert the timber into pieces, which are dried on site at the workshop ready for use. By reducing the number of stages in the supply chain, woodland owners are able to negotiate a better price for their timber.

OPPOSITE, ANTICLOCKWISE FROM TOP LEFT

A felled oak tree diseased with 'beef steak' fungus which will produce 'brown' and 'tiger' figured planks

Converted brown oak planks 'put in stick' for air drying

Two consecutive planks selected for a desk top

Finished desk and chest made from Thame 'brown' oak (2003)

PROVENANCE AND SIGNATURE: PONDLIFE AND TRIO

> “It is the intent of the designer as well as the intended use of the designed object that can yield spiritual value.”
>
> VICTOR PAPANECK

Locally grown trees, which have not been grown specifically for timber production, come in a huge variety of shapes and species. These timbers have many unique characteristics, including knots, cracks, unusual grain patterns, or uneven colouring caused by fungi or age. Because conventional manufacturers need wood that has consistent qualities to maximize efficiency, the variety found in local timber complicates production. For this reason, local timbers are typically used for firewood and low value products.

Yet, unusually shaped trees and planks can inspire unique design forms. The varied characteristics of locally grown timber can be used to create furniture with a distinctive regional identity.

Through careful timber selection and design, each piece of furniture may acquire a ‘unique signature’ represented by grain patterns and other distinctive markings

ABOVE, LEFT TO RIGHT

Chestnut thinnings in store; shaping a Pondlife reed with a bandsaw; finished reeds

LEFT

Two Pondlife benches (2003)

which can transform each piece into a celebration of nature and the local landscape. Furniture made with wood of local provenance tells a story about where the wood comes from. Its history connects the woodland, the furniture maker, and the client.

The *Pondlife* bench is one example of this radical rethink of the purpose of furniture and the local cycle. Its unusual form has evolved through the exploration of sweet chestnut thinnings and the relationship between sculpture

ABOVE, CLOCKWISE FROM LEFT

Ebb & Flow bookcase in olive ash from Cookley Green, Oxfordshire (2003)

Trio Ebb & Flow console table in soft maple (2001)

Trio Ebb & Flow table in soft maple (2001)

OPPOSITE, LEFT TO RIGHT

Natural sculpture in a yew log

Tiger oak from Thame Park, Oxfordshire

A natural 'inlay' featured in the soft maple Ebb & Flow table

and furniture, function and fantasy. As sculpture, *Pondlife* invites one to enjoy the tactile qualities of the sinewy reeds. However, unlike most sculptures, it can be utilised for seating, as a space for respite, contemplation and personal reflection, either in the garden or the home.

The Oxfordshire Woodland Project identified sweet chestnut thinnings from Bagley Wood near Boars Hill, as an under-utilized, durable and locally grown hardwood. The misshapen thinnings – often regarded as a waste product and usually removed to promote the growth of stronger, straighter trees – are particularly suitable for *Pondlife's* curvaceous carved reeds. The thinnings are cut into halves at the Bagley Wood sawmill and delivered directly to the workshop where they are stored until band sawn and shaped to create the finished *Pondlife* reeds.

The *Trio* range was originally designed for the American Hardwood Export Council (AHEC) to celebrate the latent possibilities of soft maple, an abundant but under-utilized native species in North American forests. Like the *Pondlife* bench, *Trio* is a creative exploration in form, where the boundaries between furniture and sculpture merge and the signature characteristics of individual pieces of wood are incorporated in the design. These two designs have been incorporated into the semi-bespoke range, utilising locally sourced timber.

CELEBRATING BEECH

> “The fool sees not the same tree that the wise man sees.”
>
> WILLIAM BLAKE

Although the Chilterns are celebrated for their beech woodlands, beech is not widely used in the UK. Many in the timber and furniture industry perceive beech as a poor quality, ‘boring’ and unstable wood and the market for Chiltern beech has declined steadily in recent years. However, distinctive beech patterns are frequently used in veneer form in countries where the timber is not common. Similarly, pale coloured beech is widely used in Germany, where its susceptibility to movement is overcome through good design. This points to interesting cultural differences that offer the designer-maker a raft of suggestions for creative use.

Concerned about increased reliance on imported timbers, Philip Koomen Furniture and agro-forester Adam Dawson have sought ways to develop appreciation of Chiltern’s beech timber. They have explored current research to enhance beech’s aesthetic value through interventions in the felling and drying process and by creating semi-bespoke furniture designs that celebrate discolouration and disfigurements.

The preservation of the colour of beech after felling is critical to maximising its market value. Because beech wood is prone to colour changes during seasoning, it requires careful management. If kept in the round for long periods, logs will degrade through checking or fungal infection. While logs can be preserved for up to two years if stored in ponds or under sprinklers, this method is very costly. The risk of discolouration also continues after the timber has been converted due to the reactions within the plant cells. Poor storage will, furthermore, induce surface mould, fungi and bacteria. Discolouration cannot be avoided through air-drying alone, as it is too slow at reducing the moisture content below the critical 25%, above which discolouration usually occurs. Forced air-drying techniques preserve colour but can lead to surface checking and wood movement.

Researchers have developed a number of cost-effective methods to improve the range of colour of beech wood. For example, a reddish colour can be achieved by steaming the boards at high temperatures. White beech is attained by leaving the leaves on the tree at the felling stage and artificially slowing the drying process by kilning at temperatures below thirty degrees centigrade.

The possibilities of developing spalted beech timber have also been explored. Spalting is a form of decay caused by fungi. Highly valued by furniture makers, spalted beech is characterized by decorative, dramatic mosaic-like markings that are divided by dark lines. Spalted beech is rare but it is possible to recreate this effect in healthy wood by storing unconverted logs near timbers infected with the fruiting bodies that cause spalting. The result, however, can not be guaranteed.

Whilst being the most plentiful source of locally grown hardwood, beech has been the biggest challenge in this project. The limitations of the processing and the design experiments indicate a more radical rethink of this sadly neglected resource continues to be needed.

ABOVE

A spalted beech log selected for planking

BELOW, LEFT TO RIGHT

‘Plank’ chair with scorched finish (2002)

Bench in spalted beech (2002)

SIGNED & SEALED

> “Exert your utmost endeavour that ye may develop such crafts and undertakings that everyone, whether young or old, may benefit therefrom.”
>
> BAHÁ’U’LLÁH

The *Out of the Woods* project emerged from over twenty-five years of developing a workshop practice. It is an attempt to expand the definition of craft-based furniture design beyond the commercial constraints of the market place and the anachronistic public view of craftsmanship.

The creation of an infrastructure to facilitate the sourcing, conversion, drying and selection of locally grown hardwoods has fundamentally altered the working practices of the Philip Koomen workshop. The project has increased our understanding of the difficulties and challenges that forestry professionals and the timber trade are faced with, and has created a growing network of collaborators among professionals who derive their livelihoods from local woodlands and the world’s forests.

The *Out of the Woods* project has produced the *Signed & Sealed* range of furniture designs, which explore the diversity and characteristics of local timbers. The *Signed & Sealed* furniture range, based on the consultative semi-bespoke process, aims to find an imaginative compromise between design-led production,

LEFT TO RIGHT

Coffee tables in pippy yew from Christmas Common, Oxfordshire (2003)

Chest of drawers in cherry from Checkendon, Oxfordshire, with handles in boxwood from North Stoke, Oxfordshire (2001)

TOP TO BOTTOM

Chest of drawers in Oxfordshire yew and walnut from Brize Norton, Oxfordshire (2001)

A set of tables in brown/tiger oak from Thame Park, Oxfordshire (2001)

CLOCKWISE FROM TOP LEFT

Writing table (detail) in Hardwick Estate beech, brown oak inlay and FSC oak (2004)

Collector's cabinet (detail) in walnut from Brize Norton, Oxfordshire (1997)

Sideboard (detail) in ripple sycamore and pear wood inlay (2003)

OPPOSITE PAGE, LEFT TO RIGHT

Sculptured chair with hand rests in Suffolk oak (2002)

Split Ebb & Flow table in English catspaw oak (2002)

Sideboard and display cabinet in English catspaw oak (2002)

> "The earth is but one country and mankind its citizens."
>
> BAHÁ'U'LLÁH

the traditional approach of the commercial timber industry, and the practical constraints of using locally sourced non-commercial timber. This tension provides a fertile ground for creativity and a focal point for future research and developments at Philip Koomen Furniture.

The *Out of the Woods* project has involved some risk and, from time to time, some failures. Yet it has also generated much thought, discussion, and far greater success than originally anticipated. The project offers a promising and viable alternative to the way most UK craft-based furniture workshops currently buy their materials. By making greater use of native timbers, craftsmen and designers can help to strengthen local economies, and promote sustainable woodland management.

PHILIP KOOMEN

Philip Koomen

Philip Koomen has worked with wood as a designer-maker in the Henley-on-Thames area since 1975. The Bahá'í Faith is a significant influence on Koomen's work. In his design and craftsmanship he works towards global responsibility through creativity.

Over the years, a number of assistants and post-graduate trainees have worked with Koomen before setting up their own workshops. His current team of designers and craftsmen, who all contribute to the values and aims of the workshop, includes Steve Salt who joined the business in 1983, Nic Smith (1990), Mike Bishop(1994), Chris Harris (2004), and Esmyr van Hees who provides IT and administrative support.

Philip Koomen Furniture has exhibited in Belgium, France, Italy, the United Arab Emirates and the USA. Koomen is also a regular exhibitor at *Celebration of Craftsmanship*, Cheltenham and *Art in Action* in Oxfordshire. His furniture has been featured on Meridian TV and Channel 4 and various publications, including *Homes & Gardens, House & Garden, The Times, The Independent, London Evening Standard* and featured in the book *Furniture for the 21st Century* by Betty Norbury. His collaborative projects with the American Hardwood Export Council on environmental issues have received international publicity.

In 2001, Philip Koomen was awarded a bursary from Buckinghamshire Chilterns University College to undertake a three year project leading to the award of a doctorate on a sustainable approach to furniture design. The exhibition and catalogue outline the major themes of the project and show some of the resulting furniture. Koomen is a Fellow of the Society of Chartered Designers, a Fellow of the Royal Society of Arts, and an Associate of the Institute of Wood Science.

Sponsors

American hardwood sustainability

The American Hardwood Export Council (AHEC) has been actively demonstrating the sustainability of American hardwood forests, developed over the last fifty years.

AHEC has launched a new position statement on the sustainability of American hardwoods to complement its dedicated website *(www.sustainablehardwoods.info)*. It provides consumers and specifiers with an update on forest management and certification in the United States, which addresses issues of forest ownership, government legislation and sustainability. AHEC also maintains a comprehensive website, which provides technical information, at *www.ahec-europe.org* from which publications can be ordered.

The American Hardwood Export Council (AHEC) is the leading international trade association for the US hardwood industry.

Timbmet's commitment to sustainable forestry

Timbmet is committed to long-term protection of the world's natural forests. The company, a member of the WWF UK Forest and Trade Network, works with its suppliers to source legal and sustainable timber, and to stimulate improvement in forest management worldwide.

Offering independently certified timber and timber products from many schemes such as FSC, PEFC, SFI, CSA and MTCC, the company is able to provide certified timber solutions for a wide range of customer needs. Through Certified Timber Solutions (Certim) Timbmet advises customers on a variety of environmental issues.

Further details about Timbmet's environment policy, products and service are available at www.timbmet.com or telephone 01865 860638.

Timbmet Group Limited is the UK's leading hardwoods trader.

Directory

FORESTRY

Chiltern Woodlands Project
8 Summersleys Road
Princes Risborough
Buckinghamshire HP27 9DT
Phone 01844 271315
Email john@chilternwoods.freeserve.co.uk
Offers free advice to owners of small woods in the Chilterns.

Northmoor Trust
Little Wittenham
Oxfordshire OX14 4RA
Phone 01865 407792
www.northmoortrust.co.uk
The Trust is involved in forest research and the establishment of its own woodland to improve the timber qualities of native species.

Oxfordshire Woodland Project
Countryside Service
Fletchers House
Park Street
Woodstock
Oxfordshire OX20 1SN
Phone 01993 814140
Email owp@oxfordshire.gov.uk
Free and impartial support to the owners of small woods in Oxfordshire.

Out of the Woods
2004
Published by Philip Koomen Furniture,
Checkendon, Oxfordshire, England

Design by Colophon

CRAFTSMANSHIP

Art in Action
Waterperry House
Near Wheatley
Oxfordshire OX33 1JZ
Phone 020 7381 3192
www.artinaction.org.uk
4 day (July) international showcase of outstanding artists and craftspeople demonstrating their skills.

Artifex
Mitchell Centre for Art & Craft
Weeford Road
Sutton Coldfield
West Midlands B75 6NA
Phone 0121 323 3776
www.artifex.co.uk
Gallery representing contemporary furniture by Britain's finest craftsmen.

Bourton House
Bourton on the Hill, Gloucestershire GL56 9AE
Phone 01386 700754
www.bourtonhouse.com
A beautiful and tranquil garden which includes seating and art by leading furniture designer-makers and artists.

ETHICS

Bahá'í Faith
27 Rutland Gate, London SW7 1PD
Phone 020 7584 2566
www.bahai.org and www.bahai.org.uk

World Citizenship and Sustainable Development
www.bic-un.bahai.org/93-0614.htm

Acknowledgements

Buckinghamshire Chilterns
UNIVERSITY COLLEGE

Strategies for Change

Faculty of Design
Buckinghamshire Chilterns
University College
Queen Alexandra Road
High Wycombe
Buckinghamshire HP11 2JZ
Phone 01494 603054
www.bcuc.ac.uk

Philip Koomen would like to thank all the following for their help and support with the *Out of the Woods* project, exhibition and catalogue.

Mike Bishop
Richard Bisson
Jane Bowen
Garvan de Bruir
Michael Buckley
Chris Cattle
Adam Dawson
Simon Fineman
Sabiha Foster
Mike Furness
Chris Harris
Esmyr van Hees
Ditte Hviid
Phil Hussey
Gordon Kent
Jonneke Koomen
John Morris
David Rees
Steve Salt
Nic Smith
Ross Speirs
David Venables
Reg Winfield

Commissioning furniture

If you wish to discuss a project, please speak to Philip Koomen or one of his colleagues. Telephone 01491 681122.

Philip Koomen Furniture

Wheelers Barn
Checkendon
Oxfordshire RG8 0NJ
England

Telephone 01491 681122

www.philipkoomen.co.uk