INTRODUCTION The Apophenia project raises curiosity and challenges the way we perceive certain objects that form part of our daily life. To do so, perception is altered through several experimental processes. The idea is to decontextualize the materials, creating different emotions and reconsidering their value, and to guess the origin of the materials, textures, forms and colours we thought we have always known. Ultimately, the purpose of the project is to stimulate people’s imagination, inviting them to examine their relationship with daily, intimate objects, thus encouraging reflection. The outcomes will attest to the designer’s intention to question the known applications of the materials, crafts and techniques, thus finding new ways of improving our daily surroundings.

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Apophenia

OBSERVATION
What is the limit between the reality you know, what you have always perceived, and fiction? Have you ever observed common objects closely and precisely? Their structures, how they feel and what they are made of? Have you ever reflected upon the relationships you have with these objects? The relationship an object can have with your body? Whether it is affection or satisfaction? You may have never asked yourself such questions. If I have decided to choose a toothbrush, a hairbrush, a pillow and a body sponge as conductive thread, it is not at random. I have chosen these objects because they are such a part of daily life that we overlook them. At first sight, they look like banal objects. With a closer look, you can note their configuration and the special way in which they were manufactured. As industrialized objects, they are depersonalised, they transmit universal ideas of aesthetics, values, materials, use, etc. It is by using them and introducing them to the context of our homes that they become ours and begin their transformation.

EXPERIMENT
I observed and experimented with their matter, to decontextualise and dematerialise them. In this way, I put a toothbrush under a microscope, burnt a sponge to see how it reacted to fire, knitted with hair, mixed nails with resin and watched the transformations. Looking at things through a new lens, it seemed to me that I opened my eyes to my surroundings for the first time. I also researched the value of the objects. In this case, most objects presented here do not have great economic value but their sentimental and affective value matters. Somehow, you appreciate them because you use them every day, and they end up being among your most intimate objects without you noticing it due to their complete assimilation into your lives. Whereas toothbrushes should be changed every two months, the use of other objects is affected by user habits, ranging from 6 months (for the sponge) to an entire lifetime (a pillow, a teddy bear), or until the object becomes obsolete.

BEAUTY
Through a process of decontextualising intimate objects from daily life, I have revalued and devalued them, observing them as never before. I transformed them into an unknown language, altering perception and altering our value or qualification of them. The objects, natural or artificial, are now mixed, resulting in something that can be recognisable from a distance but which can appear totally different from another point of view. After having seen the value of the objects in our totally materialised world, I will study the relationship between these objects and our identity, our body.
Clearly, this work results from research, compilation and intense experimentation that one presents unfinished, in constant evolution and giving the watcher or reader totally open interpretation.