

Jay Jermyn and CJ Anderson of Objects for Thought

Founded by artists and designers CJ Anderson and Jay Jermyn, Objects for Thought adopts an informal and conversational approach to lighting and object design. Bound by intuition, the duo produces industrial shapes, materials and final designs with a refined vision. Operating with a freedom to create objects that may look different yet feel right, CJ and Jay translate their contemporary ideas into a range of functional and aesthetically distinct objects for residential and commercial clients.

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Photography by Aaron Chapman, Kristian
van der Beek and Annika Kafcaloudis



The Rider Double (left) and Rider Nude (right) are sleek and sophisticated.

TLP Can you tell us about Objects for Thought and how the collaboration originated?

OFT Objects for Thought is a lighting brand that was born in the throes of 2020. We have been working together in one way or another for the past 10 years, whether that was through discussing different concepts in each other's personal practices or giving advice on projects that we each were bringing to life. It is this informal, conversational approach to design that remains a guiding principle of Objects for Thought.

TLP What made you come together to design Objects for Thought – was it something that has been discussed for some time or did it occur naturally?

OFT It came quite naturally to us. We had been talking and working on things together for a while, but nothing felt right. At the point of letting things occur naturally, the Rider Collection formed. We had worked together on almost everything that formed our individual practices; we just hadn't formalised it yet. We had tried a few times in the past to start brands, but we needed some time to develop our individual styles and solo bodies of work.



The Rider Quad exemplifies the distinct style of Objects for Thought.

The name for the business was something we initially put our heads down and tried to really think about, but, as we have found works with our practice, it is through time and conversation that our best ideas unfold and so during a conversation the words "Objects for Thought" were said. We both have a very collaborative exploration of thoughts. We seem to be thinking similarly most of the time and always try to push each other to do better. It's really rewarding working with someone who thinks quite similarly to yourself but has complementary skills.

TLP CJ, how do you describe your design philosophy?

CA My design philosophy is quite intuitive and driven a lot by process and my surroundings. New designs typically come from problems or needs of my own, which are then translated within a material palette or process that I want to work in or explore. I have a natural curiosity for manufacturing processes and materials.

TLP Jay, can you tell us about your work?

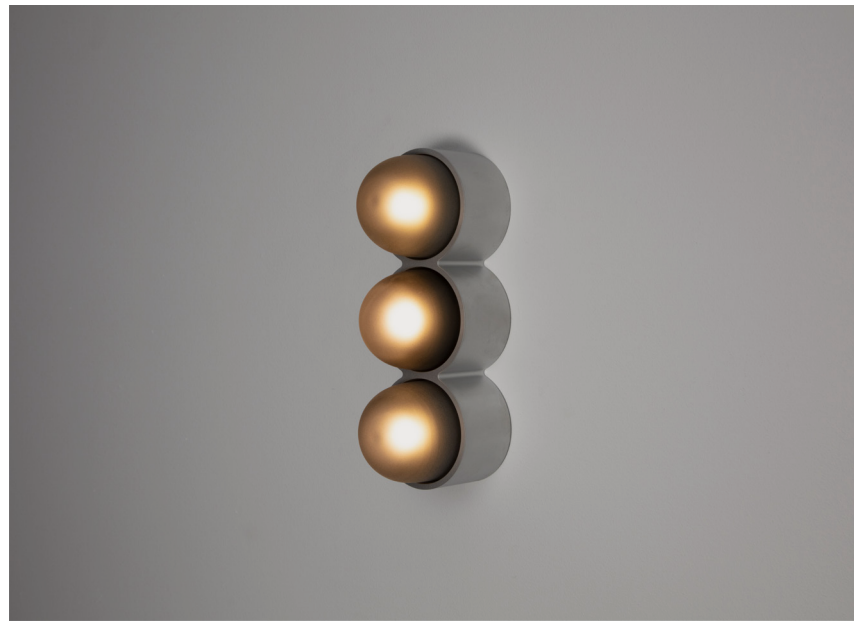
JJ My own work reaches to find that ambiguous middle ground between the awe of nature and the euphoria of dance music. While the feeling is centred around these

themes, the forms are inspired by ritual objects, synthesiser hardware, imagined creatures and the beauty of nature. All this is manifested through materials such as stainless steel, aluminium, glass, light, stone and crystals.

TLP Tell us about your separate creative paths and how you got to where you are now professionally.

CA I have always been involved in making processes. My father makes custom motorcycles and so my formative years were spent around workshops, which underpins a lot of my thought processes.

JJ I have always been interested in music. Playing in bands and releasing music is really where my creative endeavours started. Music was the gateway drug into my contemporary art and design practice. Prior to going to uni, where I would eventually meet CJ, I started my working life as an electrician and worked as one right through uni. At the time, I didn't particularly feel like it was my calling, but have come to be thankful for that time as a tradesman. It has formed my understanding of lighting and manufacturing. I worked for another lighting designer in Byron Bay for three years, which really cemented the thoughts that lighting design is what I would eventually base my studio around.



TLP Where do you find inspiration?

CA A lot of my inspiration comes from my environment. I have two young sons and find a lot of inspiration in play and seeing things through a child-like lens. This is clearly visible through the pieces I have created, such as my Big Friendly collection for Dowel Jones as well as the over-emphasised features and form of the Soigne Armchair exhibited in Milan in 2019.

JJ I get inspiration everywhere, but a few rise to the top more than others – skipping out every few years to travel, music, rainforests, the bush, dance music, the ocean, the internet and, of course, my friends and fam.

TLP What do you find helps when you have a creative block?

CA Taking time off and doing something completely different, going out, travelling, playing with the kids, going into nature, anything but the work! Going to get a coffee, really doing something completely different and away from the work is where we typically find our way through a block.

TLP What excites you most about Objects for Thought?

OFT The thing that excites us most is the opportunity to make objects that can make people feel something. We really love the whole cycle of the work, from developing new ideas and prototyping, right through to the conversations and inspiration we get from talking to interior designers and architects about where they see our products within their designs.

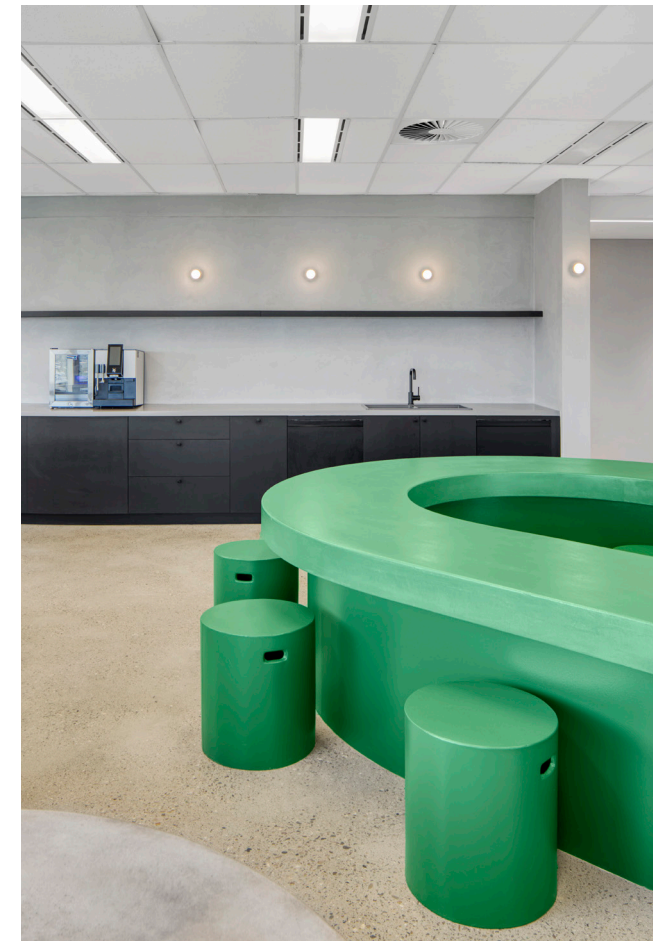
TLP How do you wish Objects for Thought to be experienced?

OFT We want people to feel connected to the human experience through a considered and conversational approach to design.

TLP What is next for the both of you, collaboratively and individually?

OFT Collaboratively, we are working on some new collections for the brand using cast glass and cast metals. At the time of reading this, it will have already happened, but a large focus for our individual practices is the Melbourne Design Fair, which happens during Melbourne Design Week in May, presented by the National Gallery of Victoria.

“We want people to feel connected to the human experience through a considered and conversational approach to design.”



CJ's (left) and Jay's (right) solo work led them to begin their shared brand.

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