

pull up a **chair**
and **swing** with
the **cultural heritage**



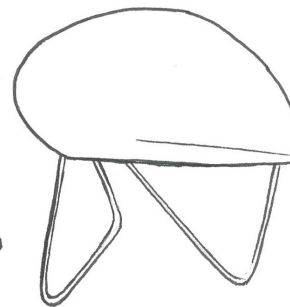
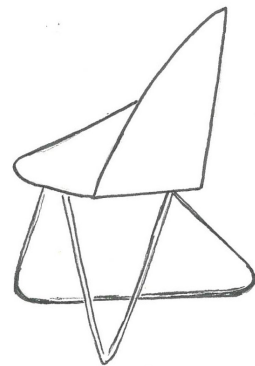
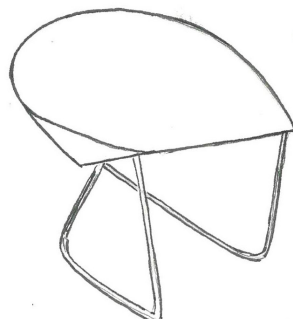
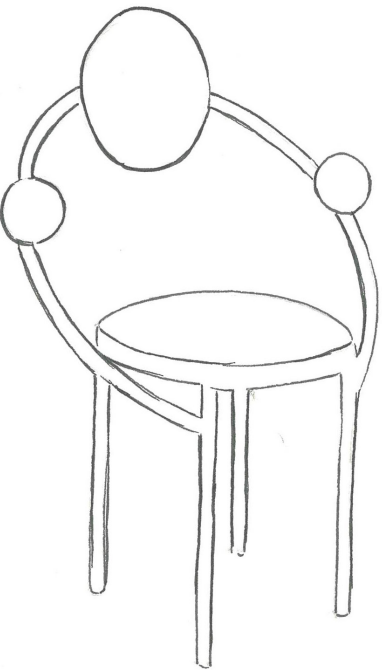
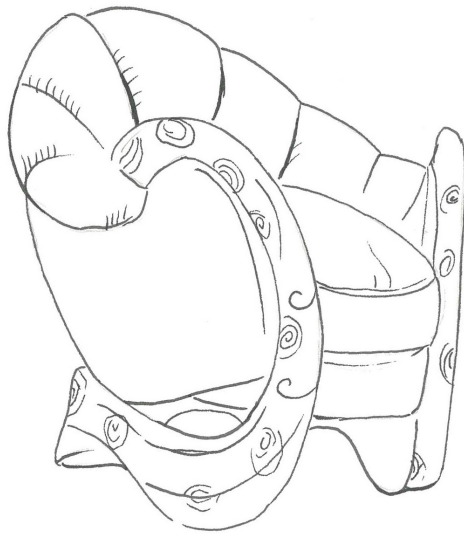
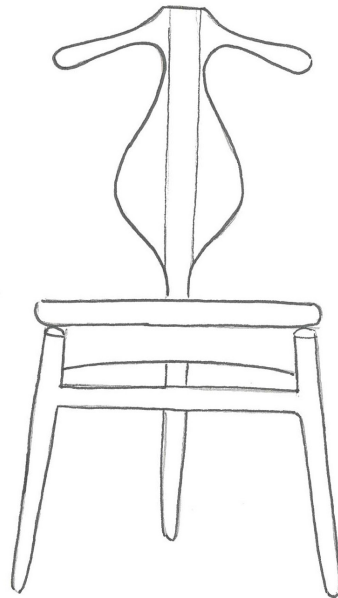
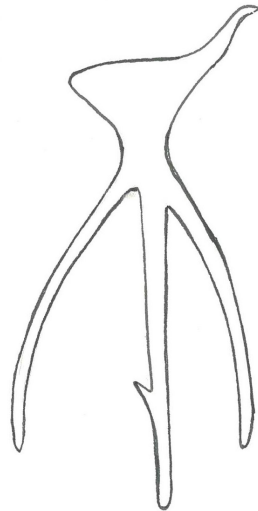
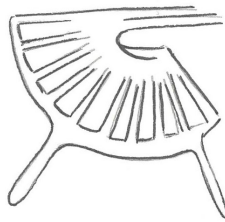
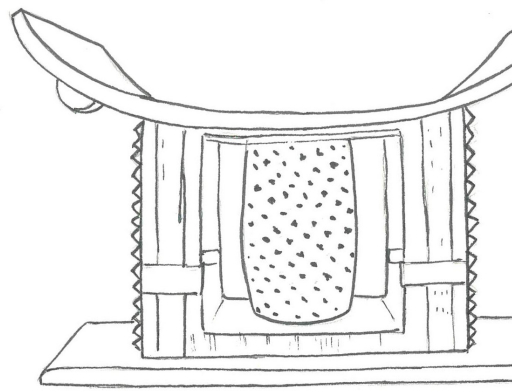
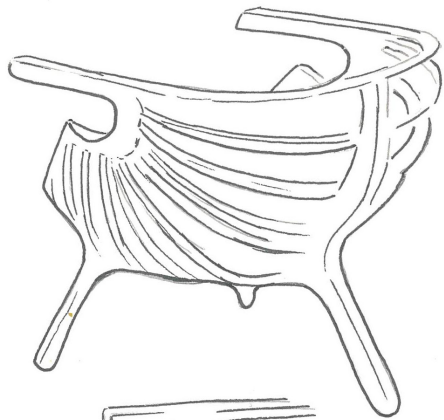
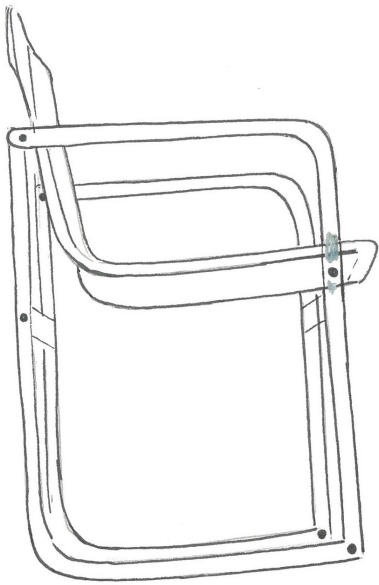
ANA MARÍA FERNÁNDEZ GARCÍA & FÁTIMA POMBO (coords.)

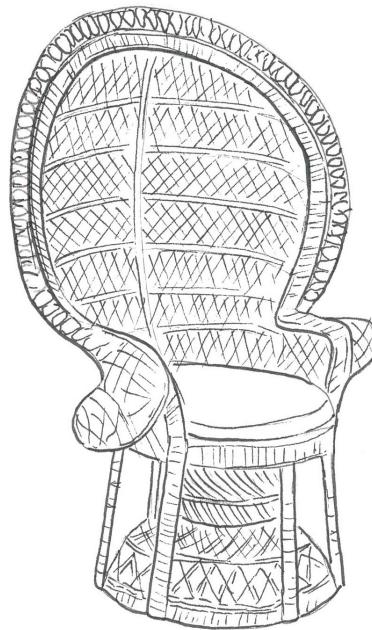
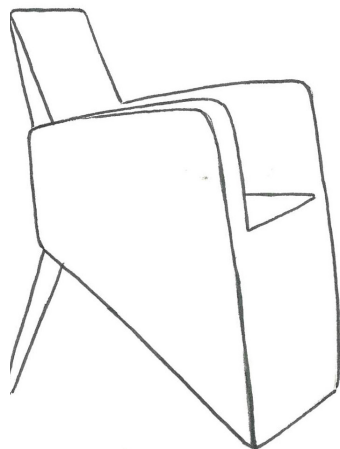
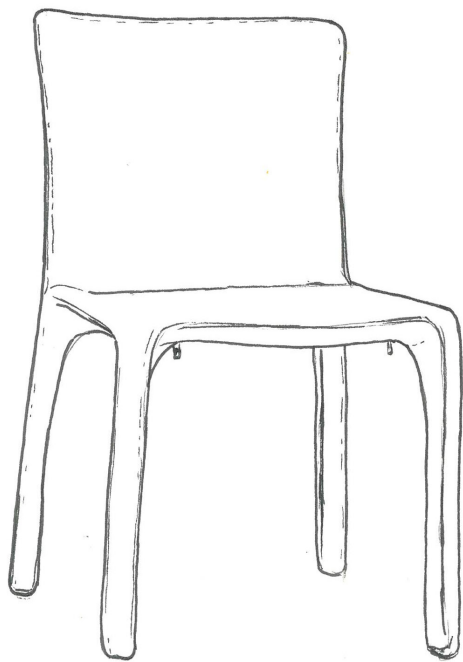
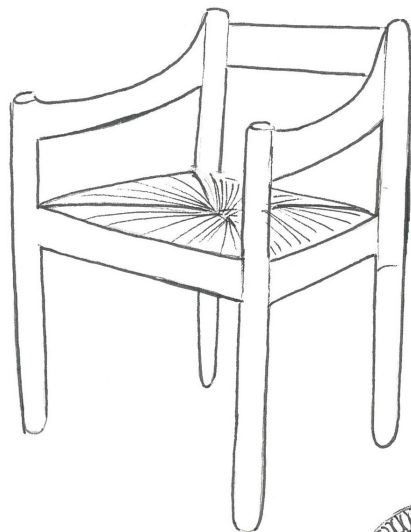
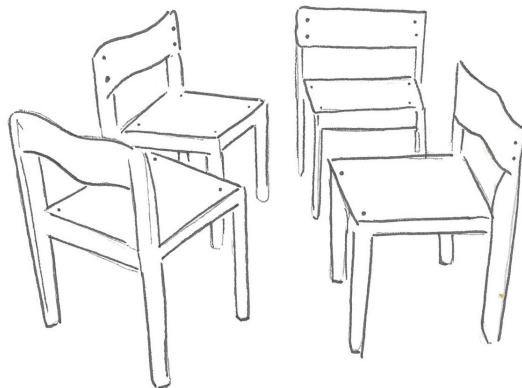
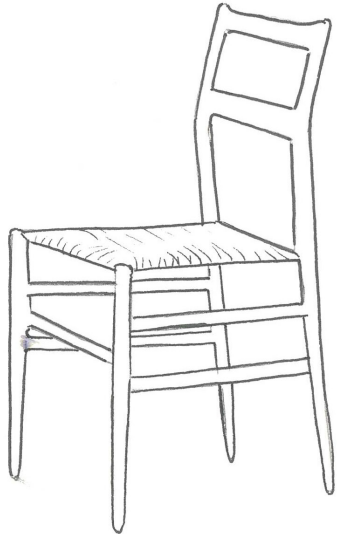


Universidad de Oviedo



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pull up a chair and swing with the cultural heritage

ANA MARÍA FERNÁNDEZ GARCÍA & FÁTIMA POMBO (coords.)



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Pull up a chair and swing with the cultural heritage

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The graphic design and layout of this publication aims to be a reflection of its contents, a varied compilation of a unifying and universal element: the seat. To that end, while wishing to maintain a line of union in its structure, we have played with the diversity of distribution, colours and images. Each of the texts is accompanied in the left vertical margin by the date of the work, as a guide and as it appears in the index, as well as the name of the work and the author when known, in the upper left horizontal margin. These three elements use the chromatic range of the chair to which they refer, giving dynamism to the structure of the book. Likewise, the union of photography, watercolours and sketches aims to evoke design notebooks.

In general, most of the images reproduced in this book are subject to a creative commons license. Some others have been published with the specific permission of their creators for this purpose or are the work of the authors themselves. For those elements for which it has not been possible to find a free visual representation, the text is solely accompanied by an illustration. All illustrations are the work of Llara Fuente Corripio except for Peacock Chair, which has been referenced at the end of the book, together with the remaining sources (see pp. 161 and 163). Authorship of all photographs, whether creative commons or specifically licensed, is listed at the end of this book.

*'We look at an old chair and
wonder
whose bottom once sat there.
Was it someone Royal
or someone posh
with lots and lots of dosh,
or was it someone poor
that treasured a comfortable seat.
No matter whom it was,
just look and wonder
at the history of that old chair,
then just sit on it
and put more history there'.*

David Harris





100 chairs

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Llara Fuente Corripio

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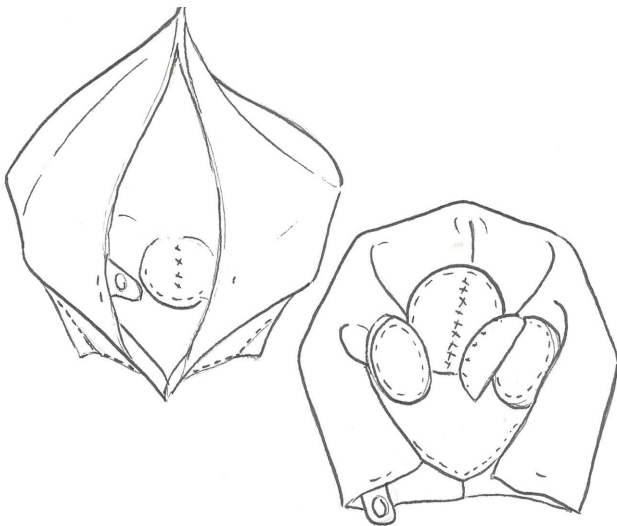
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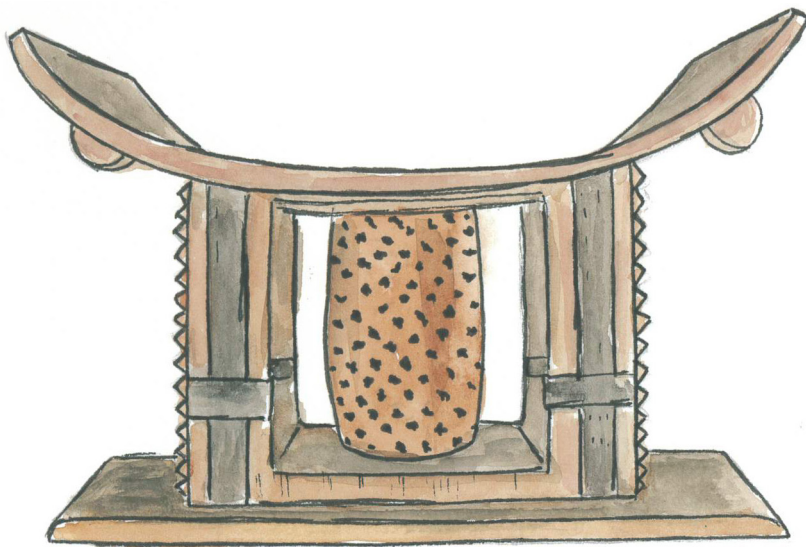
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1650 Stool Mmaa Dwa 1691 Asante Culture

The origin of the Asante culture can be found in the Akan ethnic groups that inhabited West Africa around Lake Volta and the Gulf of Guinea. The Asante formed a strong confederation that developed from the late 17th century, with the founding of the city of Kumasi, whose economy was based on trade, gold mining and slave traffic. They are the most important and larger ethnic group in Ghana and were one of the few African states capable of resisting European imperialism.

Within the material heritage and furniture of the Asante people, some of the most outstanding pieces are the ceremonial stools, being the Golden Stool (*Sika Dwa Kofi*) the main symbol of the Asante kingdom, which according to tradition, descended from heaven at the end of the 17th century and contains the spirit of their nation. Within the typology of the stools, we find specifically female pieces, the *Naaa Dwa*. These are stools carved from a piece of wood, with a hollow central column and four corner supports, upholding a curved seat. Depending on the status of the owner, the complexity of the design could vary, including carvings and metal plates.

The stools *Mmaa Dwa* have traditionally been associated with women and queen mothers in the various local chiefdoms, being an attribute of their power, as only women can sit on them in public. Oral tradition attributes them to symbolic values, such as references to the transmission of power through the queen-mothers. The stool is a symbol of female fertility and propagation and represents queen-mothers as a pillar of their community and family. The link between furniture and owner is very close, becoming identified with his/her soul. In the case of the Asante stools, only the owner can sit on them throughout their life, and on their death, the stool can be placed in an ancestral shrine.



Author: Santiago Rodríguez Pérez

