Hi my name is
Kailyn Bryant

Portfolio
Object design, site-specific
installation, & research

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I am a multi-disciplinary designer who examines the relationships between materials, environments, and human systems. Rooted at the intersection of materiality and cultural ecologies, my work explores how craft can disrupt expectations. By combining humble or mass-produced materials with historically loaded forms, I question what we choose to value and why, while seeking to preserve endangered ways of connection: to one another, to materials, and to the world.

I bring hands-on expertise in woodworking, metalworking digital fabrication, and iterative prototyping, and use these skills to translate research into buildable, meaningful objects.

Select projects

01 Oriented Structures of Being

02 A Ministry of Distraction

03 Log Light No.4

Project Goals

Integration of Ecological and Industrial Processes: Explore how raw branches, milled hardwood, and industrial oriented strand board (OSB) can coexist in one furniture form, highlighting contrasts in labor, material history, and our cultural relationship to wood.

Material Study: Studied structural and finishing properties of OSB, hardwood laminations, and natural branches.

Prototyping: Developed lamination tests and 1/8 scale models to explore scalability and surface patterns.

Research & Precedents

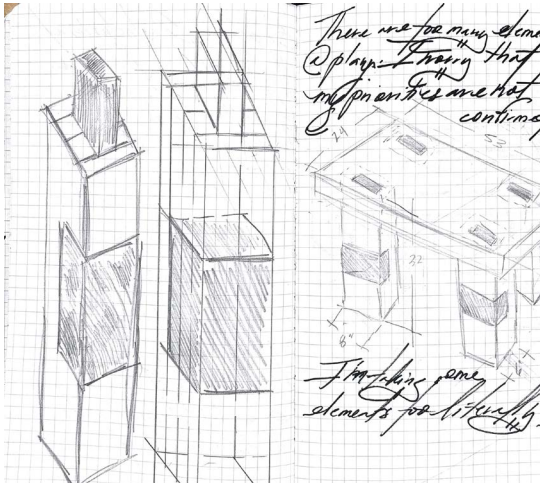
Carl Andre, 100 Copper Square, 1967

Donald Judd, La Mansana Table, 1982

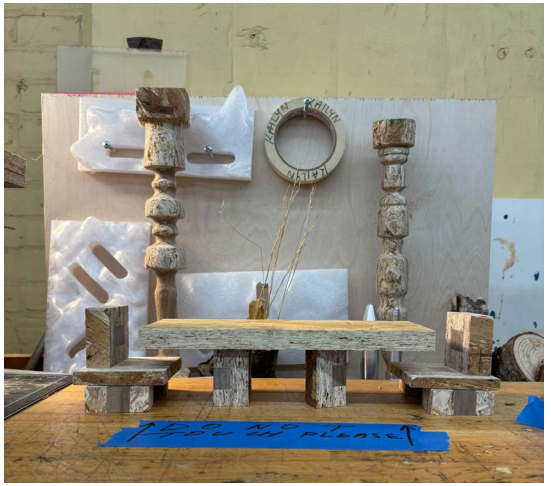
Design References: Carl Andre's 100 Copper Square (1967) and Donald Judd's La Mansana Table (1982) informed strategies of modularity, material honesty, and structural clarity

Floor in my studio

OSB & Hardwood lamination test

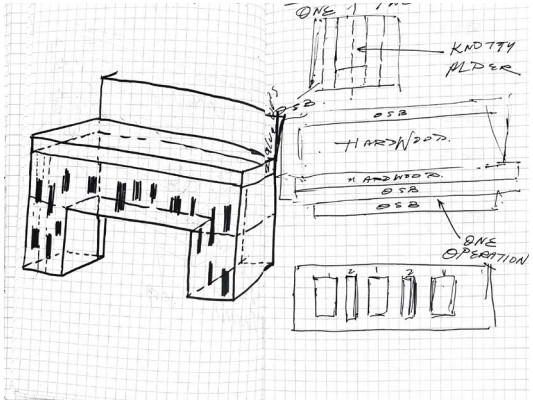


Sketches for scaleable laminations



1/8" scale Dining room model using laminations

Process & Assembly



Initial bench sketch

1/8” scale model of bench

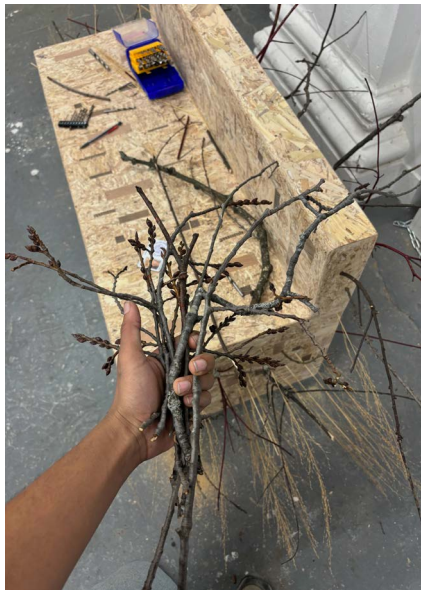
Composition layout planning

Labeling before glueing & nailing

Process

- Conducted small-scale lamination trials with OSB and hardwood, experimenting with pattern density and adhesive methods.
- Created jigs to size and integrate foraged branches consistently.
- Iterated through sketch models and CAD layouts to refine panel composition.
- Assembled nine laminated panels into the final bench structure, integrating raw branches for ecological contrast.

Bench assembly



Grass & branches from the Berkshires

Branch sizing jig in use

Oriented Structures of Being

Materials: Oriented Strand Board, white oak, knotty alder, maple, ash, red oak, red-osier dogwood, and foraged sticks from Providence, Rhode Island, and the Massachusetts Berkshires.

Dimensions: 71.75” x 38.5” x 31.25” (approx.)

Year: 2024

Reflection: This project challenged me to integrate materials with radically different properties into a single structural system. Working across raw branches, refined hardwood, and industrial OSB deepened my understanding of how processing shapes both form and meaning. I learned how to adapt digital and manual fabrication methods to irregular materials, while developing strategies for scalability through lamination and modular assembly. Moving forward, I see potential to extend this approach into public seating and architectural elements that highlight ecological sourcing within industrial contexts.

Research & Precedents

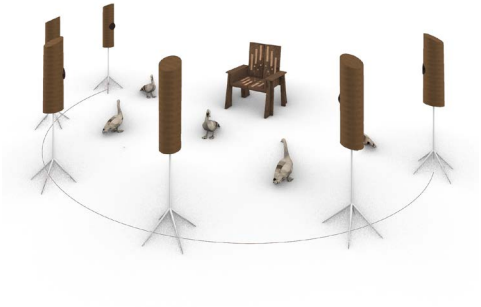
Ian Bates, Meadowlark, 2020

Janet Cardiff, 40 Part Motet, 2001

Source unknown

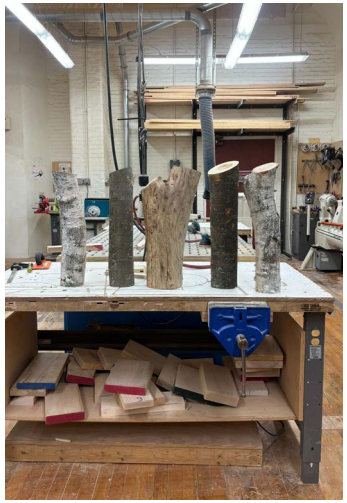
Project Goals: Design an immersive listening environment that merges furniture, sound, and sculpture. The goal was to integrate handmade and digital processes into a cohesive system that questions distraction, play, and collective experience.

Design & Cultural References: Studied Adirondack chair typologies, mass-produced kitsch objects (Big Mouth Billy Bass, mallard decoys), and histories of sound sculpture.



Concept render of the listening room

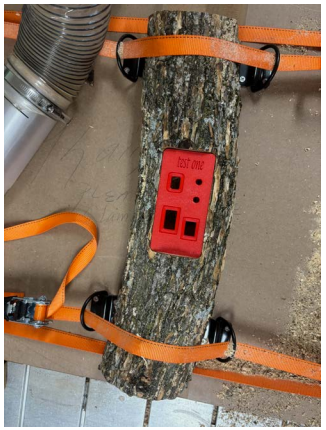
Log sourcing



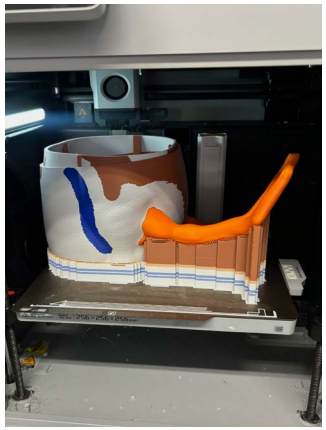
Trimming logs to size

CNC operation for speaker cavity

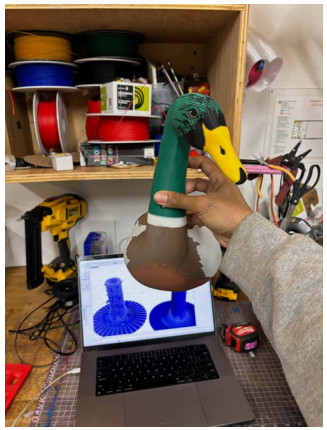
Process & Assembly



Back panel test



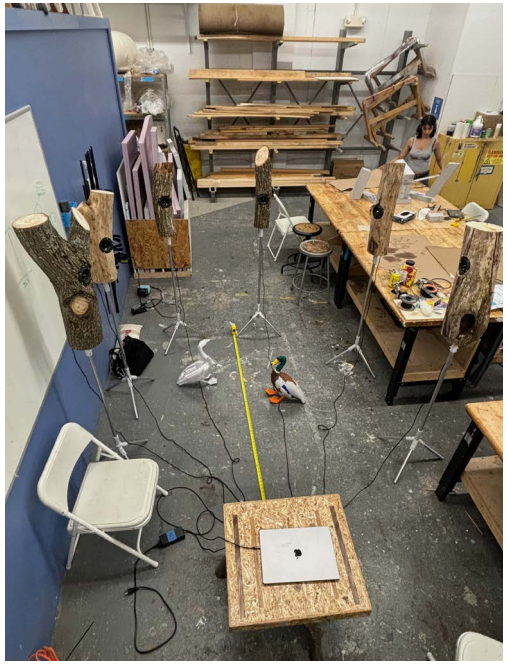
Mallard body print in progress



Finished Mallard head

Speaker stand mounting

Full arrangement test



Spatial mapping

Process

- Foraged and prepared logs as resonant enclosures for custom speaker systems.
- Designed and 3D-printed PLA components to fit irregular wood interiors, testing tolerances for precision.
- Fabricated a collection of twelve objects, including six log speakers, a reinterpreted Adirondack chair, and other sculptural elements.
- Composed and programmed two instrumental tracks to play through the system, creating a sonic environment where visitors could gather, listen, and reflect.

Outcome: A twelve-object installation functioning as a listening room, combining sound, sculpture, and furniture. The piece encourages participants to consider how distraction, imitation, and material histories intersect in contemporary culture.

A Ministry of Distraction

Materials: Found logs, PLA, PETG, various hardwoods, aluminum, and speaker components

Dimensions: 96” x 72” x 72” (approx.)

Year: 2025

Reflection: This project expanded my technical fluency with digital fabrication, electronics integration, and iterative prototyping. It also reinforced my interest in creating multisensory experiences that merge function and narrative. Moving forward, I see this methodology extending into public furniture systems and interactive sound environments.

Source Unknown

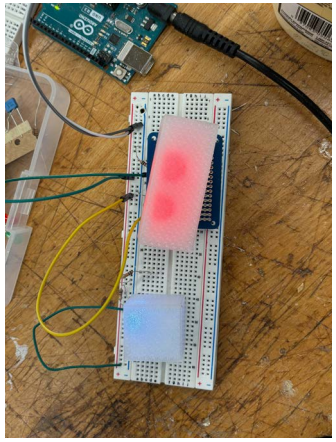
Tiergarten, Berlin, Germany

Project Goals: Create a functional lighting object that integrates natural and industrial processes. The goal was to carve into an irregular log and pair it with 3D-printed housings, testing how contrasting materials, wood, plastic, and light, could form a cohesive system.

Material Study: Collected foraged logs and tested carving methods to evaluate modularity and experiment with 3D printing applications.

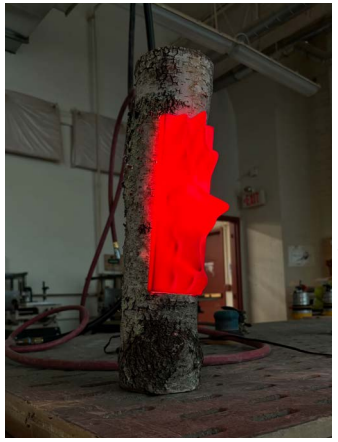
Prototyping: Used Rhino to model pocket geometries and iterated 3D-printed PETG inserts to ensure precision within irregular organic forms.

Marked tree in Berlin

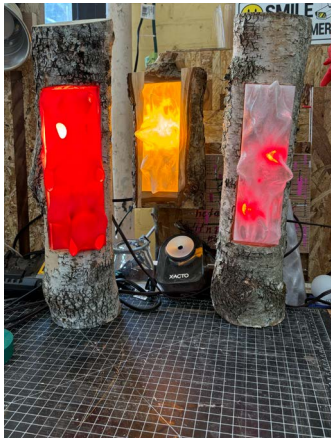


Light density testing

Routed pocket for lighting

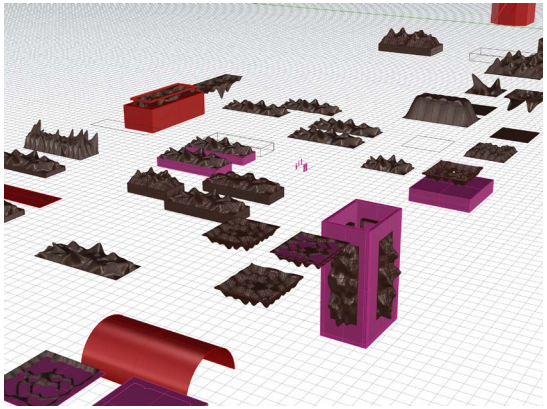


Log light version one



First batch of log lights

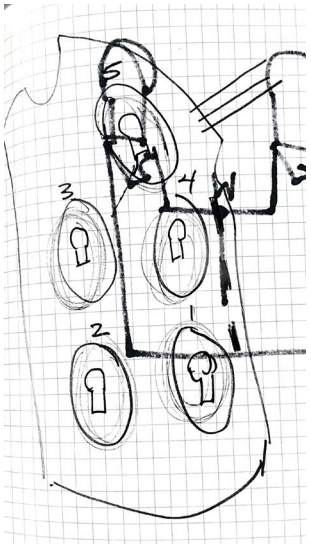
Process & Assembly



Rhino model for PETG housing

LED light density test

Light diffusion study



Sketch for wiring in parallel

Log light without light covers

A complete log light

Process

- Sketched multiple configurations to understand scale and proportion.
- CNC-carved and hand-finished cavities in the log to house light sources.
- Designed, printed, and iterated PETG components to align with the carved forms.
- Integrated LED wiring and tested light diffusion against different pocket and log sizes.

Outcome: A functional lamp that combines a foraged log, PETG housing, and LED components. The piece demonstrates how digital fabrication can adapt to organic material, creating a balance between natural irregularity and precision-made parts.

Log Light No.4

Materials: Foraged log, PETG filament, lighting components

Dimensions: 13” x 14” x 9.5” (approx.)

Year: 2025

Reflection: This project taught me how to merge organic and synthetic materials through iterative testing. I developed stronger strategies for tolerance adjustments between CNC-carved wood and 3D-printed forms, and refined my ability to adapt digital models to unpredictable natural forms. Moving forward, I am interested in scaling this approach into a series of hybrid lighting objects and exploring how these methods could be applied to small-batch production.