

26 Chairs: Eames Lounge, Monobloc, and Beyond

Wednesday, April 10, 2019 6:36 PM

Today

Sketching
Eames Lounge
Monobloc
CWA Events today...

- Books circulating
- 1000 chairs. Roughly chronological
 - Perspective Made Easy. Classic text

Prof Hertzberg,
This is a cool opportunity for our class, I found on the BTU Lab listserv.
I should note that I have shown at Corrina's Cabal gallery before - she's pretty cool!
Luke
On Sat, Apr 6, 2019, 13:03 atlas_btu_lab (Corrina Chaos Espinosa)
<atlas_btu_lab@lists.colorado.edu> wrote:
Robot Return
Call For Entry! The robot show is back ☑ Robot Return, at Cabal Gallery, entries due May 6th
by midnight, so get your artwork ready and SUBMIT!
Student work gladly accepted! I'm lookin at YOU! ☑
Looks great on your resumé!
Love robots and making art? We are seeking art submissions, which explore, investigate,
utilize, and interpret notions and aesthetics relating to robots and/or technology. ALL
creative mediums will be considered (2D, drawing, painting, printmaking, 3D sculpture,
robotics, electronics, installations & 4D sound, video, apps, games, performance and
more!) All interpretations of this wide-open theme are welcome!
Location:
Cabal Gallery, 1875 S. Broadway, Denver, CO

Curated by:
Corrina Espinosa

Important Dates:
May 6th – Entries Due by midnight
May 7th – Notifications of acceptance sent
May 8th – Drop off accepted art at Cabal Gallery, 5-8pm
May 11th – Opening Reception, 6-10pm
June 5th – Art pick up at Cabal Gallery, 5-8pm
Join us for opening night 6-10pm. This event is free and open to the public. Donations
accepted.
SUBMIT HERE: <http://www.cabalgallery.com/submit-art/>
Sent telepathically via collective consciousness

Conference on World Affairs: Design theme this year CWA Weds April 10

2505	The Meow Wolf Effect: The Fuzzy Line Between Entertainment and Art <i>Coming soon to Denver, Meow Wolf is a collaboration between artists and storytellers to build artistic experiences around a mystery.</i>	3:00-4:10	Anthony Guida Mary Mattingly Michael Spenoer Tali Weinberg Moderator: Melissa Fathman	Old Main Chapel
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Thursday

3504	Breaking the Bubble... By Design <i>Overcoming rules, regulations, and challenges facing creative projects.</i>	3:00-4:10	Ross Chapin Anthony Guida Mary Mattingly Danica Powell Moderator: Marianne Holbert	CASE Chancellor's Auditorium
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3605	Design Thinking for the Next Century	4:30-6:30	Leyla Acaroglu Moses Ma Joe Toscano Moderator: Madeline Allen	UMC East Ballroom
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Friday

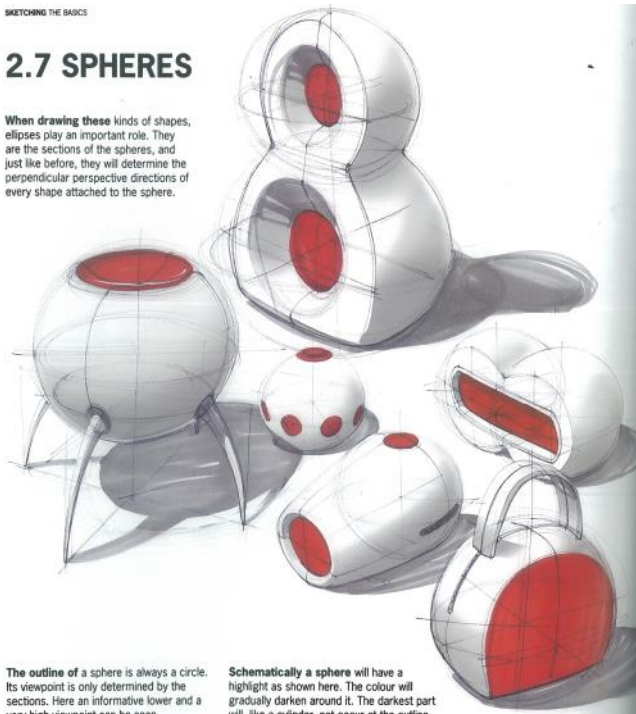
4405	Biomimicry: Nature-Inspired Design <i>Technological innovation looks to nature's ingenuity to make the world a better place.</i>	1:30-2:40	Ross Chapin Mary Mattingly Lesley Price Moderator: Seth Wilberding	UMC West Ballroom
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Sketching

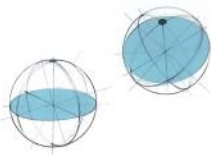
Close to done with basic techniques. Skipping chapter on viewpoints; not a lot of new info, but lots of examples to practice. You can choose your own practice examples too, which will help you practice seeing too. This is important for expanding your perceptions. Here is a process example. We will also cover material expression: how to represent matte vs glossy surfaces, glass and metal.

2.7 SPHERES

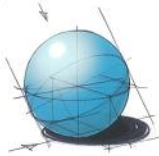
When drawing these kinds of shapes, ellipses play an important role. They are the sections of the spheres, and just like before, they will determine the perpendicular perspective directions of every shape attached to the sphere.



The outline of a sphere is always a circle. Its viewpoint is only determined by the sections. Here an informative lower and a very high viewpoint can be seen.



Schematically a sphere will have a highlight as shown here. The colour will gradually darken around it. The darkest part will, like a cylinder, not occur at the outline, but slightly inside it, resulting in a 'moon-like' shape.



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CHAPTER 2 DRAWING APPROACH / 2.8 HOW TO PRACTICE



2.8 HOW TO PRACTICE

Whether a drawing is made in side view or in perspective, the sequence of the drawing materials and related choices can be the same.

Start with long, thin sketch lines and choose a direction for the light source. Make stronger lines on the shaded side, bottom and right hand side, and of the separate parts. Apply shading using a grey marker (first try it out in relation to the colour). Apply colour marker and pastel. Make sure the pastel chalk has exactly the same colour as the marker; otherwise the effect of material expression will be lost. Always start 'big' and save details and highlights when finishing the drawing.



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5.5 MATERIAL EXPRESSION



5.5.1 Glossy and Matt

A glossy versus matt appearance of an object is mainly suggested by two characteristics. First, a difference in contrast can be seen. Glossy objects have a bigger contrast, while matt objects largely lack highlights. Moreover, on a flat glossy surface a gradient from full colour towards white can be seen.

The second characteristic has to do with reflections and cast shadow. Reflections dominate on a glossy surface. These reflections always appear mainly in the colour of the glossy material. There is little or no cast shadow on a glossy surface. A matt material displays hardly any reflections, but mainly cast shadow.

In a drawing in which the product material is expressed, it will be effective to exaggerate these characteristics.

Here you see the different marker strategies between glossy and matt material expression.





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Modern Chairs

Eames Lounge Chair and Ottoman

(Hermann Miller part numbers 670/671)

Design notes <http://www.eamesoffice.com/blog/eames-lounge-chair-is-cared-for/>
 BRANDMADE.TV. How an Eames Lounge Chair Is Made - BrandmadeTV, 2015. <https://www.youtube.com/watch?v=SfALpbmPOYw> - Providess context. Horrible music. 8 minutes.

How We Make the Eames Lounge Chair: Six New Films About the Classic, n.d.

Eames Office. 670/671 (13 Minute Version) by Eames Demetrios, 2013.
https://www.youtube.com/watch?time_continue=40&v=tbF8QYU4LSA

Designed specifically for mass production, organically so that the elements of the mass production process actually enhance the design of the chair. Aimed at the middle class. Now \$4935, still available new from Herman Miller, more than 50 years after its introduction. Priced a bit high for the current middle class.

\$300 Herman Miller Eames Replica Lounge Chair - Is It Any Good? 10/16/2018

<https://www.youtube.com/watch?v=xI4HiiUbcRg> Review. Doesn't actually recline...
https://www.amazon.com/Mophorn-Ottoman-Century-Recliner-Armchair/dp/B07J4VQT5J/ref=as_li_ss_tl?keywords=eames+replica&qid=1550044298&s=gateway&sr=8-6&th=1&linkCode=s11&tag=hitmanb88-20&linkId=e8f10eef0c3b3e5ac756250e51193b63&language=en_US \$550

Monobloc

Contrast the Eames Lounge chair to the Monobloc, or Resin chair: \$12.



https://en.wikipedia.org/wiki/File:Plastic_Tuinstoel.jpg

"Everybody Take A Seat." *Smithsonian*. Accessed March 2, 2016. <http://www.smithsonianmag.com/people-places/everybody-take-a-seat-2386495/>. Short article describes the ubiquity of the chair, and it's mysterious history. "Then, in 1968, came what Fiell calls "one of the most important events in the entire history of furniture design." Danish designer Verner Panton, after ten years of searching for the right plastic, produced the first single-form, single material, injection-molded chair. It achieved total design unity in combination with a high-volume industrial process. Still, Panton's chair was very high style, a single long S curve with a U-shaped base, and demand for it was limited.



<http://www.design-museum.de/en/collection/100-masterpieces/detailseiten/panton-chair-panton.html>

Shortly after, the monobloc began appearing.

A new mold ~ 300K. Used mold ~50K. Polypropylene.

Read more: <http://www.smithsonianmag.com/people-places/everybody-take-a-seat-2386495/#mFMolElra2BiqCGd.99>



<http://www.uratex.com.ph/industrial-institutional/institutional/hospitals/6-ways-monobloc-chairs-help-daily-life/>

There is a collector for everything under the sun: Bryan Ropar. *Plastic Chair Collection Video From Tosh.O*, 2013. https://www.youtube.com/watch?list=PLQgsOtujqLgT7k71oh5g44Gc29UyM_QZZ&time_continue=10&v=endP6hTviXE.

Wikipedia: The Monobloc chair is a lightweight stackable polypropylene chair, often described[by whom?] as the world's most common plastic chair.

Based on original designs by the Italian designer Vico Magistretti <https://www.pamono.com/designers/vico-magistretti> in 1967,

Victoria and Albert Museum, London

<https://www.pinterest.com/davidortegatorr/vico-magistretti/>



variants of the one-piece plastic chair went into production with Allibert Group and Grosfillex Group in the 1970s. Since then, millions have been manufactured in countries including Russia, Taiwan, Australia, Mexico, the United States, Italy, France, Germany, Morocco, Turkey, Israel and China. Many design variants of the basic idea exist.[1]

The Monobloc chair is named because it is injection molded from thermoplastic polypropylene, the granules being heated to about 220 degrees Celsius, and the melt injected into a mold. The gate of the mold is usually located in the seat, so ensuring smooth flow to all parts of the tool. The chairs cost approximately \$3 to produce, making them affordable across the world.

Social theorist Ethan Zuckerman describes them as having achieved a global ubiquity:

" The Monobloc is one of the few objects I can think of that is free of any specific context. Seeing a white plastic chair in a photograph offers you no clues about where or when you are."

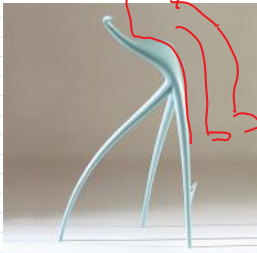
Vitra Museum current exhibit on Monobloc: <http://www.design-museum.de/index.php?id=1821&L=1>

Since Then

Contemporary chairs



<http://www.design-museum.de/en/collection/100-masterpieces/detailseiten/vodol-coop-himmelblau.html>
Vodol, by Coop Himmelblau




<http://www.design-museum.de/en/collection/100-masterpieces/detailseiten/ww-stool-starck.html>
W.W. Stool by Philippe Starck. Created for Wim Wenders, 1990. Elements of biomorphism; a germinating rhizome, with 3 roots and a shoot.

More on him on later.

Pinterest actually has broad collection

Metro naps

Subject	Re: Call for Robot & Tech Art entries
From	Luke Collier
To	Jean Hertzberg
Sent	Saturday, April 6, 2019 4:10 PM
Attachments	 image1