## Map of findings One week, one chair A map of the "One week, One chair" process. Every chair / week will be logged with all the necessary details and comments as to quantify and communicate the findings that have been made. Most importantly the actual physical stats but also my personal journey through these ten chairs. Every week I will logg the construction of the chair, the dimensions, the angles and comment on the shape language. The white outlined boxes will be what this week has taught me and what I will take with me further into the process. The black circles represent my thoughts on the week or project in general. I added this because I want to remember what I thought at the end of every week. This also makes this a time capsule of sorts, which helps me bring myself back to the feeling of making each chair. The coloured lines that run thought the map shows, similarities in a quality or something that was learned through one chair and represented in the other. 3 / 10 Week 1 Production friendly 1.— Even if the angle between the seat and back is right in one general angle, The first category for the "Good Chair" project is the production friendly cateonce adjusted the angel and seat depth no longer gory. For a chair to be considered good work. - Testing is always by the industry, It needs to be somewhat production friendly. This will reduce costs needed and help lower the price of the object mak-2.— The width of the seat may be big enough, but if the armrest impede on the ing it easier for consumers to purchase. To maximize this category this chair aims to be as friendly as possible. The chair is only constructed out of two main pieces, seating space, the chair will feel narrow a board 150 mm wide and 20 mm thick and a beam, 40 mm x 40 mm. By using 3 — Constructing a chair Week one is done, a quiet and conas few structural elements as possible the from the raw material a servative first week. I was thinking that it was important to get a chair production facility might producers can create long strips of each of the members and cut them into size, this have takes more planing, under my belt just to start things off. Get the proportions and shape into my head. I have a feeling that I both reduces time and cost for the manletting the form follow the ufacturer. Another thing to note is that principle can be a fun way the board and beam are both designed to maximize the amount of material you can will create a lot of different objects throughout this process, and therefore I need some that are more tra-ditional as well. This will serve as a good starting point for the rest of my exploration. get from one plank of standardized wood Two boards per plank and 8 beams per plank making it economically responsible and wasting as little material as possible. There are no surprising joinery, just simple domino 90 degree joints. There is only one spot on the whole design that needs to be modified and that is the angled cut for the backrest to get a sufficient angle for the Seat height; 472mm front Constructed with the use Seat to back; Shape comes from of the domino machine, a the material and Seat; 86°/ Back building tech-nique, focusing on machine that helps create Seat width simple joinery, used a lot 95° in simple production lines. 477.5mm Back height; straight lines and Wood glue, some filler and Birch. Sanded down to 500 800mm angles to create a Back from seat; complete looking grid, but some of the burn 215mm chair through sim-Armrest from seat; marks from the table saw ple methods. are still visible. Need to find a solution to that without taking away to much ma-WEEK 2 5 / 10 Even though the seat is 477,5 mm wide, because of the Even though I used the CONCEPTUAL traditional measurement for the back to seat angle — about 5 -8 ° for the seat and 5-15 ° degrees for the seat depending on the type of chair — I didn't find the chair to be comfortable seat area, the chair feels tight. Its not always about the alloted space for the user, but the A good chair can be conceptual, breaking with the norms of what a traditional chair to be comfortable. When working with a flat chair is. Making way for new thoughts shapes and functions. The history of furniture design has been shaped by back into the back is non existent, which makes the chair feel awkward if eras, these eras shift gradually, but for a change to happen, conceptual and thought provoking pieces must be At this point, two out of two there isn't enough space to sit on. This results in the chairs are constructed using planes. There is nothing wrong made to change the status quo. The conceptual chair aims to introduce chair feeling shallow even with the aesthetics or the general way they are used, but as an exploration I will learn less from creating only plane like chairs. This might be because of how "easy" they are to construct and creating more radial shapes will consume more two materials together that are highly though there is 450 mm of unlikely to be seen in a chair together, namely; coloured gypsum and plywood. The chair explores contrasts trough the space which is usually the rigid lines of the plywood and the flowy nature of moulded gypsum. Together they create an unusual synergy and a cal shapes will consume more of my time, but that is somenew shape language. thing I need to do to explore more of the shape of a chair going forward. If one were to make a mold again, having it stand in a profile is the right way to Constructed with the use Seat to back; Seat height; 459 The angular of the domino machine, 90° plywood shape is Seat; 0 (Slight curvature not the best construction technique for working with plywood, but solid drawn in contrast to the flowing Seat width go, but a sturdier material and a more functional apfrom the seat to Back height; 730 shape of the proach would be benefigypsum with the goal of highlightenough to create sturdy joinery. The seat in made cial. An idea is to create a Back height seat; template shape in plywood from gypsum and color, moulded in a form made out of acrylic and wood. Where the acrylic plate was curved by forcing it into place by wooden pins. that you replicated on a table mill and stack them on top of each other to create the shape that is needed. This will give stability and structure, but will leave The weight of the gypsum curved the acrylic slightly leaving some differences in some wooden imprint on the finish. If that is preferable to the swelling of the height for the seat. gypsum, it is definitely a better method. 1.— If there is curvature between the seat and the back, make sure to adjust the depth of the seat to ac-The curvature that I drew and made creates a sliding commodate for the sliding. (Reference ant chair, Arne Jacobsen) effect once you sit down. Pushing the bottom of the user out toward the front of 2.— When making a mold the chair. This effect comits important to use a sturhined with the harsh angle dv material that can be reof 90° makes the sitting used. Sloppy mould makexperience feel somewhat ing will only cost you more unfordable and stressful since the user is always WEEK 3 time in the end. 8 / 10 "slipping". 3 — When using colour in a **TIMELESS** mould type structure make sure to know the way the colour effects the material and act accordingly. When you use veneer overdo or make sure that the shape you want will stay that A good chair can be timeless, truly the way. Some ways to do that; category I have dreaded the most. Ideating, drawing, modeling and creating a use the right glue, let the Many things to comment on here. Firstly the veneer, I used I pine veneer with a paper backing on the top and bottom with a birch veneer in the timeless piece of furniture is a lives work, piece stay under pressure for a long time, use a two part and to do it in a week feels almost blasphemous. The chair I have made takes mould, no paper backed macues from the modernist chairs of Arne center to build volume. Something in Jacobsen, with a laminated seat that uses the veneer in a 3D like way, steel the combination of the materials and the two component glue that I used 2.— Bending steel tubes crelegs that forms the bearing for the chair it self. It is light, clean and understand-able. To lift the seat and secure the veates some deformities in the (name I will come back with) creatcorners, adjust for that when ed a good shape out of the mould, but after a couple of days the shape neer I have made simple plastic holders moved back towards a flat surface. 3 — To get the right angles that work both as support and as a lifting mechanism for the seat and back. There is still enough shape to work, but the visual effect of the design is for welding steel legs, cre-For the coming weeks I need to step out of my comfort zone hard. Claiming that you are making a timeless chair or contemporary chair is not only cocky, but also naive. But, that is a part of this assignment you can pover do or ate rigs for making it easier, somewhat lacking. A solution might Especially if you are not the be to let the veneer sit longer in the hydrolic press, Use a non paper worlds greatest welder. backed veneer, since the paper might 4 — When 3d printing, make create a block between the wooden pieces, use a different glue or lastly sure that the settings are adassignment. You can never do, or make any of these quality objects justed for the purpose of the have 2 mould parts, not only the feif you never try. I need to put away my ego and create, the result will provide some learning and thats all I am after in the end Bending the metal is quite bothersome. Once the angles of the legs go in two different directions, towards the center to create stability 5 - Don't draw the feet of the legs like a pair of socks the complexity rises dramatically. An idea to make it easier to create legs that are always the same would be to create a jig for welding where the legs lay in the right angle and height to make them fit nicely. And with my Inspired by the modernist chairs of the Constructed by laminated wood using a mould and styrofoam as the male part. Seat height; 450 mm front Seat width 440. Seat to back; awful welding skills this will also help Seat; 5 ° / 7,7° 1950, specifically the to eliminate uncertainty and errors. When it comes to the 3d Bending steel pipes and 3d printing the construction parts. The wood is laminat-7 chair by Arne Jacobsen. The shapes mm - 360 mm back height; 750 (from level) printing. Its important to adjust the density and structural integrity of the pieces that are printed for the mm back height from alludes a form that is ed in a way that simulated 3d veneer — where the goal is to make the wood "impossible" the two way bent wood. The purpose they serve. I more than once had the settings for the print on a 10 % infill of the PLA which was not look like it is curving to directions at the same time. untreated, this allows the material to reprenearly enough for the screws to hold This is done by creating a mould that first curves in the x axis, then flattens sent itself in its truest on to, therefore the material broke multiple times. out into a curvature in the z axis with some space in between — The steel is bent using a pipe bender. 1.— Working with strong The 3d parts are 3d printed on a Ultimaker using PLA graphical shapes can be interesting, but the hard part is making them work with ed was used to screw the the human body pieces together. 2.— Bending steel plates multiple time is a hard task and is going to be mostly used for small scale operations like this 3 — Colour can add a pop to the chair, even though the shape is already "out Since the shape lost some of its edge from the veneer the effect of the double 4 — Thinking of the chair like sculpture can help reshaped wood has fallen some, but the idea is still lieve some stress from the present. norms of what a chair or any object is. WEEK 4 7 / 10 CONCEPTUAL A good chair can be contemporary. The contemporary chair follows the trend of blending the genre of art and functional objects. The chair tries to merge different contemporary shapes, like the rounded "fat" wooden pipes and the wavy co-loured metal to create a "new" and novel composition. Two incredibly difficult weeks. There is something in between the structural way of building the first two chairs to the complexity of the latter two. I need to find a balance or become better at planning, because these chairs are taking to much chairs are taking to much out of me to make and cost to much if you fail as much as I do. holes in the metal for the wood to pass trough, but that was too difficult, therefore I cut 1.— Having a sloping seat from straight to curved has a novel efthe wooden legs, created a small hole in the metal for a fect and works well ergonomically plug to pass trough and glued Seat height; 350 The shape works Constructed by cnc milling Seat to back; the whole thing together. This made the whole structure a lit-2.- The rounded back even glued wood in two pieces, then working them into fine shapes. From there mm front Seat width 400mm with graphic and illustrative shapes. though the shape is not the most tle wobbly. If I had the time and pleasurable — works very well with the angle and height of the resources I would have had the steel plate water cut so that the Back height; 750 The strange shapes you glue the two pieces to-gether to create the big cylmm Back height from seat; 350 mm juxtaposes a graphic approach with a wood would pass trough seaminders. The steel is made in 3d shape to create 3 - never use Valhromat if not two parts, the wavy part made in a steel roller and something new and necessary unless it is used for interesting. planes or some milling purposes. If it has to be used, remove the the flat seat, then weld those together using a support piece underneath. thin layer on top and bottom so that the material becomes homo-Then spray paint and sanding. The seat is made out of a insulating material found 4 - rounding out 44 mm pieces at the workshop. with a table mill works well. 5 — create the front legs and angle first, then work from there Week 5 9 / 10 Important to think in 3D shapes while drawing a chair. A 2D starting point is Material oriented is three dimensional A good chair can be material oriented. This weeks chair focused on creating shapes and mechanisms that takes queues from the material itself. The chair uses the intrinsic properties of the Valchromat, like its homogeneity and directional strength to create a fresh looking chair. The seat is drawn as a straight profile in the front that slowly dip-pes into a curved profile, with the material being homogeneous the The Chair, even with its flaws is very comfortable, the arms and the way the Seat slopes slope and soft shapes goes almost down creates a very interesting and novel way to arrive at some form of comfortabiliunnoticed and create smooth and soft details. The rounded arms and back work with the softness of the ty. The back even though it is not the most comfortable material and the joinery lets the material blend with itself. shape (the cylinder) with the shape (the cylinder) with the curve that caresses the back works very well. If it were to be shaped properly this chair would be a very comfortable chair. Definitely something to take further, even as a starting point for the final chair? Maybe to early to say. Week 5 was the hardest week yet. After constructing two hard weeks before I felt I was getting comfortable with my production skills, but I was getting cocky and knew to little before going in. There is something to be said of working this close to a deadline, but I have to pace down the next chairs to Constructed using different joinery methods, from dominoes to wood like join-Seat height; 440 mm - falling Seat width 500 -The shape takes from the classic dining chairs with fluid arm-Seat to back; 99° (curved cylindrichairs with fluid arm-rests that glide into a back. Constructed on well known propor-tions. The solid pipes give a gentle feel to the chair while the colour ery. The rounded elements back height; 700 are made using a special bit that rounds of corners back height from seat; 235 mm to 22 mm, this can be used down the next chairs to have time to right and reflect of what I have made. to create rounded objects if the measurements are correct. The sloping seat is one milled from glued plates of Valchromat. pops and pulls it into a contemporary setting. The seat slopes down from a horizontal position into a curved comfortable seat which guides the eye down along the chairs solid lines. Constructing this chair was a nightmare. I had assumptions about the Valchromat material and had researched it quite well but no material has ever been more disappointing. At every turn it would find a way to work against what I wanted. The biggest problem was how fragile it was There was no way — at least I don't really know what I was thinking when I drew up the idea for the sustainable chair. If I hadn't gotten lucky with making the new material I would have had a crazy hard week. I feel that was. There was no way — at least that I found— to drill or screw into the material without it breaking. crazy hard week. I feel that The only successful part of the my confidence is growing construction was the CNC milling, which I didn't even do myself. and my shape language is as well, but I need to be a little more conservative with my ideas to be able to get trough this. Mostly because I got lucky. If the material exploration was a little harder, this would have probably gone up quite a lot WEEK 6 6 / 10 **SUSTAINABLE** A good chair can be sustainable, either in a large 1.—Using gypsum as a harpix works well, almost any filament can be used scale or a smaller one. This chair uses waste material from a suctions system at a probably. workshop to create a brick 2.— The rounded back like material that is then used as construction. The works well, even though it is quite high it makes the 90 ° angle livable material is 60-70 % waste, mostly sawdust, styrofoam and uses that as a binding 3 - Think of the shape fiber in a mixture with gypbefore rounding of wood, sum. The material is then worked with to produce an there might be areas where the bit cant reach. interesting an novel texture that reveals the used ma-Constructed using waste Seat to back; material from the work- 90° The shape of the chair Seat height; 440 uses the blocky material to create a structurally sound chair that feels and looks shop at the Oslo School of (curved cylindri-Seat width 450 -Architecture and Design. I collected the material cal shape) Seat; 0 Back height; 830 reliable. Since the maand did test to find the terial is experimental perfect ratio of rest material to gypsum. Once that Back height from and to some, might seat; 230 mm look weird its important to contrast that was done I created some simple molds shape like bricks, after 12 hours they with a shape that gives of a sense of calm. The wooden elements were dry and ready to use. I constructed the chair using those bricks and milled contrast the straight lines of the new mateout a back. Once the back rial and rounds out the was done I drilled holes into the seat and put the back piece into it and used gypsum and a method for joining them. 1.—Shaped veneer that wraps itself around an object will keep its shape for a This time there was a need for the drawing of the chair to b put to the side. I needlonger period and will also create some form of sta-I was quite lucky this time around. Creating a new material is usually a really ed to think on my feet to shape something out of the 2.— An adjustable back in hard thing to do. I chose a quite safe option of usthe right context can be very comfortable and flexing gypsum as the harpix which I knew would hard-en, but what was surprising ible for the user 3 — Using a well known was the amount of water chair as a starting point for needed to satisfy the blend learning about shape is re-warding, but important to to harden. I used about 5x the amount of water that distance yourself from the gypsum normally wants to create the material. shape (it's not yours). Even though a 90 ° chair is never really that good to sit in, somehow the bent part WEEK 7 of the wooden back makes 8 / 10 up for some of the problems that harsh angle pro-**AESTHETIC** duces. I think its quite vital to caress the back of the user with a rounded shape that follows along the curvature of the back. I would like to try to draw a chair that has to much of an arch and see what that feels like. A good chair can be aesthetic. This chair is inspired by the modernist chairs that have stood the test of time, adding a modern twist. The veneers seat and armrest create new and interesting shapes out of wood which gives the chair a soft and flowing silhouette. The flexible back works to adjust to all types of people. Constructed in birch wood Seat to back; and birch veneer. The unadjustable The shape is heavily in-Seat height; 315 mm spired by Kaare Klints Safari chair. The underderlying construction is 260mm back lying proportions mimmade out of whole wood and tilted. Seat width 460 It seems like my model makbirch with turned birch beams. The seat is made ic the iconic chair, while Back height; 630 ing skills have risen. I have no problem planning and executing my drawings in a the seat, armrest and back tries to bring a out of one big piece of birch as well. The seat and Back height from seat; B30 mm modern and unexpect-ed use of wood instead shorter period. A surprising positive thing that has come armrest are made out of of leather. The back birch veneer using the female mould and styrofoam has a curved pillow like shape to break of the method mentioned earlier hard lines of the wood. in week three. The joinery tries to work with the flow of the wood, by sinking into the wood and making seamless joints. I'm really enjoying making veneer seats and other pieces, This time it wraps terial oriented chair, the ergonomics of the chair is around the beams that go trough the z axis of the chair. This helps them keep surprisingly good. The low seat with the flexible back is a combination that suits their shape which is something I think will be smart to bring further. the category. Could there be a way to use the adjust-able nature of the chair in a more normal sized chair? There is a question of originality if you use a famous form as a starting point, but since I wont be using this chair for any commer-cial purposes and only for practice I think its a fair way to gain more knowledge about form. Just like great realist drawings and painters learn form copying the 1.-Colour creates charac-2.— Using different sizes of the same shape can create shapes that guides the eye - colour can be good, but can also misdirect the intent of the design. WEEK 8 **UNIVERSAL** A good chair can be universal. The chair works with the design principle of nothingness. Designing for the user to imprint the way they want the object to be used on the object to be used on the object itself, in contrast to the overly designed ergonomical designs the chair proposes no specific way of using it. This allows all users to feel welcome and accepted. For the first time I create a chair in one day. The way have learned to plan, adjust and make in such a short time is really fascinating. I am now capable to produce most forms quite quickly. I feel as if my confidence is helping me shape more interesting shapes as Constructed in solid birch, Seat to back; 90 The shape invites the Seat height; 455 the legs have been glued in an angle using 3 pieces in a 22.5 ° angle, then cut on the table saw to get the shape. Once that is done, user to sit however the feel comfort-Seat width 400 Back height; 850 able. The abnormally placed legs invites the user to test the Back height from seat; 150 mm they are milled at the table mill using a 22mm radius mill bit. The seat is made chair out in different ways than you would normally do, the back out of birch plywood with a simple "sveiped" edge, an old traditional way of makto the user how they would like to feel and contrites where you take a thin piece of wood and by This chair, in my mind, could go one of two ways, either a super adjustable it around any object and keep it in place. The colour in one, both the oiling of the wood and the color-ation. The colour could be Using super glue, and su-per glue starter was a really ood around the plywoo 4 / 10 WEEK 9 **ERGONOMIC** A good chair can be ergonomic. The chair takes cues from the famous 1.—A chair can also be Norwegian designer Peter Opsvik's this abstract. There are no work on ergonomics which he did in 1978 with Hans Christian Mengshoel. The principle of their findings where 2.— The ambiguity of the form and how to use it alsimple. "The next position is always the best" is a well known quote from lows for more interesting Movement and cor meetings between the user and the chair. But if the rect posture for the modern workspace was important. I wanted to difference isn't big enough design a chair with those principles there will be more confuin mind, but also add to them a little. I sion than necessary. drew a chair with no back rest, which does not let you relax and in doing so 3 —Working with a mix of plywood and hardwood is forces you to move and stay active in you core and lower back. The chair not that great. The quality has a sloping seat facing both ways. This allows the user to use it whichof the material is different and it shows. ever way they want, either the more aggressive seat or the more relaxed 4 — Adding simple moveone. The large wooden beams that ment to a chair creates a work as a structural element in the more interesting seating chair doubles as footrests, they are experience. in different height on either side to create a different seating experience. Constructed in poplar plywood and Whole-wood. Specific cur-Seat height; 500 The shape is inspired partly by the vature on each The legs or the "main el-Seat width; 488 functional that Opsviks ideas created. But I wantements are cut out from steep than the two 18 mm plywood plates other. routed on an adjuster bit ed to create a shape on the table mill to get that exemplified the the shape to be the exact ideas and communicate them freely. same. Then create a sim-The shape invites the user to rock back and ple laminate shape using 3 pieces of hardwood cut out from the shape of the forth inviting differ-"legs" . Then use the Styent seating positions rofoam method to bend and movement. Some shapes makes sense a couple of poplar 4 mm while you draw them, but plates into the shape you want. After that i milled 2 once you see them in real life full scale- small scale thick pieces of whole wood doesn't work either- it to be the leg rests. And adchanges fast. Like the legs justed them after testing of this chair. I had drawn them in 18mm dimensions. But it was quickly apparent that 18 mm was way to small. So I doubled the size and that worked amazing. The shape breaks up the monotonous feel of all the chairs, I wonder if its interesting on its own as a solo formation out of each piece I am making. I am altering the shape while working with confidence and clarity. I can rely on myself to adjust and come up with quality choices during produc **WEEK 10** 8 / 10 COMFORTABLE 1.—Contrast is important A good chair can be Comfortable. As a standard, this 2.- The Giordeband creone could be considered one of the most important ates an aesthetic that many associate with proones. There is a fine balfessional furniture. ance of ever emphasizing the comfort of a chair. An 3 — Working with soft goods is time consuming example would be a been bag. I wanted to draw a chair that was modern in its and doesn't fit well with a time limited project. But structure but with a heavy ads a layer to the project or focus on the comfort and materials. I wanted to emform if it allows it. ulate the feeling of cozying up in you sofa or favorite chair with you blanket or duvet. The strict and designed construction contrasts the soft and flowing shapes of the pillows that flow over the wood. Seat height; 450 Constructed using whole Circular back The shape is designed wood pine. Legs have been turned in an old machine at with cushion to create hard con-Seat width; 375 trasts. Its easy to see the difference between school. Then the volumes is created with with some extra the hard material and the soft. But the anspace. Back height; 700 that connect the legs have been shaped down to size while the holes in the legs the back piece further back. gular structure stands Back height from seat; 285 mm dictate the angle they will protrude. The back and armrests are 4 mm bigproud while the soft ones fall down towards the ground only to be ger than the legs allowing them to fit into each othlifted into shape by the wood. The angles of the chair are all the same, 3 er with some margin. The degrees towards the center. This creates a shape that feels and seat is constructed using 'Gjordbånd" stretched out between a structure created on the inside of the look safe witch is important if you are to feel comfortable. The The pillow is formed from a duvet and sown to fit the chair. With some extra pillow embraces you and becomes one with cushion in the seat. The construction is done using Norwegian pine, which is fairly "wet". I tried to use slightly smaller dimensions, but this ended up giving the chair a feeling of being too light. It felt almost hollow. There is something to say about a chair being heavy, there is a quality feel to something The shape in my head was really clear, and the construction followed that Maybe my favorite angles and dimensions, even shape really well, but working with soft goods is hard though as I said they felt and unpredictable. But the light, the angles work really well together. contrast works well. 10 WEEKS CONCLUSION These past ten weeks have been really interbut adjusted them more towards my intended in other areas of my design practice in general. use. And just by lowering the seat and tilting the The last thing I learned, which is quite important esting. I had some idea of how it was going to work and what I hoped to learn, but the reality angle of the seat slightly more forward the chair is to find a context for the object you are making. i made ( or mock up ) felt horrible. I then tried was quite different. The specifics of what I have Different contexts or situations creates different needs, and the object you design needs to relearned, like the dimensions, angles and shapes, to correct it by adjusting the back compared to construction, material choices and ideas are all the angle of the seat but again, it felt awkward. flect that. Through these weeks I have worked listed in the map, here in this conclusion I will be with different qualities as the context, but for fu-Thats when I understood that the angles, heights writing about what I learned through this type and dimensions all work together. There isn't a ture projects I believe it would be beneficial to include a context as well. This could force the disingle rule that creates a perfect chair, Its how of practice. the different attributes of the chair combine and mensions and mechanisms in a way that a qualflow with each other that creates a quality feelity can not, and will require more testing. In line The first thing I noticed was how much I can manage to do, during the span I had set for mying of comfort, and the feeling of a good chair. with the use of a context, I believe working with To learn that there isn't a single way for a chair to self ( seven days per chair ). If you allow yourself a more specific user group would also prove to focus on a subject like I have, the amount of be "good" and that any angle or height — withbeneficial. in reason— could be suitable for a good chair if work you can do was surprising. As the weeks you can find the dimension, heights and angles went by, my ability to create something in that It's been incredibly fun to make these ten chairs. I do believe I have gotten further on my journey time frame also rose. The first weeks I struggled that would suit it. This insight has been crucial of creating a "good" chair by doing this exercise and getting a grasp of the intangible qualities it to draw, ideate, mock up, and make a pretty for this project simple chair. It took me the whole first week to make it. But once I had gotten trough the first The third thing I learned — which is kind of obvientails. ous, but I have to include it — was the importance 5, the speed of which I was producing was quite a lot faster. I believe that the reason for that is of mock ups. Either full scale or small scale. It's no shock that testing and seeing is important, but even more so for an object that communithe familiarity with the subject, like the shapes and sizes, the construction method mostly used cates so closely with the body. There are few to create chairs and other simple skills that will objects thats sole purpose is to ease the strain come just by doing. Another reason could also of the body, and support it. People can instanbe that I became more comfortable with the taneously feel if a chair is good or not, and even level of finish that was needed for my project. The idea was never to create a perfect chair evhow to improve it. The backs too high, the seat ery week with wood, sanded down to 600 grid is too shallow, its too hard etc. By mocking up, mostly in full scale I got people to test the chairs paper that feels smoother than silk, but rather and got honest feedback quickly. This resulted communicate the idea of the chair and make something that is possible to test and discuss. in some quick learning and understanding of the Realising that made me relax a bit more and alusage of the chair. lowed me to create more freely. Secondly, what I found maybe the most import-Logging was a highly important part of these ant, was the fluid relationship between dimenweeks, After every week I wrote down every detail about the chair I had made and found out sions and angles in a chair. Starting this project I had researched some standard forms and well what I had learned and what pieces of informaknown chairs to have a grasp on the traditional tion was important to bring with me going forangles and heights that have created successward. I put these thoughts into the diary and this ful chairs in the past. I sometimes used those as a starting point for my own chairs, for instance; map. I would often come back and visit this map while I was drawing new chairs to double check the world famous "The Chair" or "The Round angles, heights and other interesting aspects Chair" as Hans Wegner called it himself, has a of chairs I had made before. It became a form seat height of 450 mm with about a 2-3 degree / function library for me to use where I had full slope towards the back with a slight curvature. knowledge of how to use the information that While the back is located 240 mm above the was written. I really think I will bring with me this seat. I tried to use these measurements once technique in the future and something I can use

General thoughts

Things learned