

*My design identity...*  
*My future...*

**Workbook 2 of 2**

Workbook presented in partial fulfilment of the requirements for the degree of Master of Design at Massey University, College of Creative Arts, Wellington, New Zealand.

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Supervisors: Tony Parker and Julieanna Preston





PROTOTYPE TWO: CRITICAL REFLECTION

BACK HEIGHT =  
≈ 950mm


SEAT DEPTH =  
≈ 450mm

SEAT  
HEIGHT ≈  
400mm



UPRIGHT POSITION

HEIGHT OF BACKREST  
IS VERY COMFORTABLE

'LONGEST SEAT  
IN TOWN' 

CHAIR  
WIDTH IS VERY  
COMFORTABLE

Seat pan  
could be  
too short.



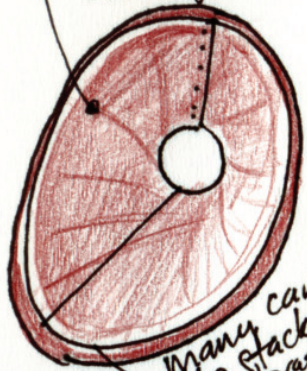
# PROTOTYPE TWO: CRITICAL REVIEW

SURPRISINGLY COMFORTABLE!

GOOD VISIBILITY FRONT/SIDE

Semi-structural material:  
plastic sheet covered with  
upholstered foam.

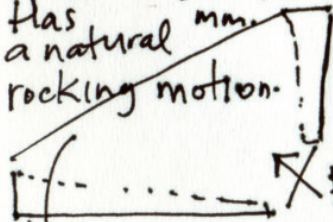
A floor-  
chair-  
no legs.



Many can  
be stacked  
(storage)

50-75

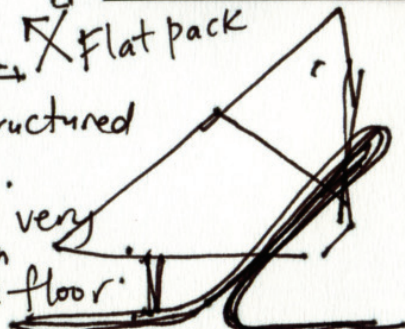
Has  
a natural  
rocking motion.



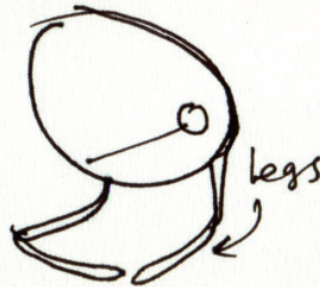
Flat pack

like a structured  
bean bag.

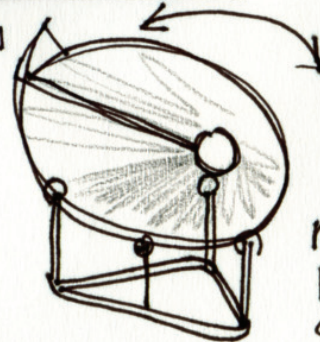
A back rest is very  
important when  
lounging on the floor.



SEMI LOUNGE POSITION



legs



Magnetic  
balls hold  
cone on legs



I am sitting  
in a very  
natural position.  
(although the  
photo may not  
show this)

CORRUGATIONS  
PROVIDE  
INTERESTING  
RIDGES

29 April 2010 © Jason Klenner



## PROTOTYPE TWO: CRITICAL REFLECTION

### PROS:

1. Truncated cone → GREAT FOR MULTI-POSITIONAL SEATING.
2. UNIQUE IDEA
3. CORRUGATIONS

GOOD VISIBILITY. → SOCIAL CHAIR/SEAT.



FRAME IS  
TOO BIG  
TO MANOEUVRE

SEMI LOUNGE POSITION

### CONS:

1. SIZE / FRAME - TOO LARGE / CLUMSY TO MANOEUVRE
2. LEGS DO NOT OFFER AN INFINITE AMOUNT OF SEATING OPTIONS / ANGLES
3. SEAT SUPPORT IS TOO WEAK.

29 April 2010 © Jason Klenner



PROTOTYPE TWO: CRITICAL PEFECTION.

NOT LARGE ENOUGH  
FOR TWO ADULTS.

MAX. 1000

CARPET IS  
NOT STRUCTURAL →  
PERCHING  
ON FRAME



TYP.  
400

SEMI LOUNGE POSITION:

MAX  
1200

29 April 2010 © Jason Klenner

Murray Cross describes the change that  
he has witnessed in the design and arts industry:

Murray Cross describes how the design and arts ~~community's~~ industry  
~~has changed~~ has seen a seismic change,

Quote:

This has been helped by there being a market  
for this.

29 April 2010 © Jason Klenner



Craft as professional

engage

activity

They operate within this space because they are free from negative connotations associated with it

Their approach is to use craft materials and techniques for their specific quantities and using them as a designer not a craftsman

Dutch word vormgeving

In the Netherlands the discipline of craft exists

Craft is helping industry

Review of Article

'Burning down the divide'

1. No art and craft movement
2. They hate craft
3. Craft is English meaning
4. Vormgeving
5. They are thought at universities free from the traditional boundaries
6. Vormgeving → free from the negative connotations of craft was allowed. These Dutch designers

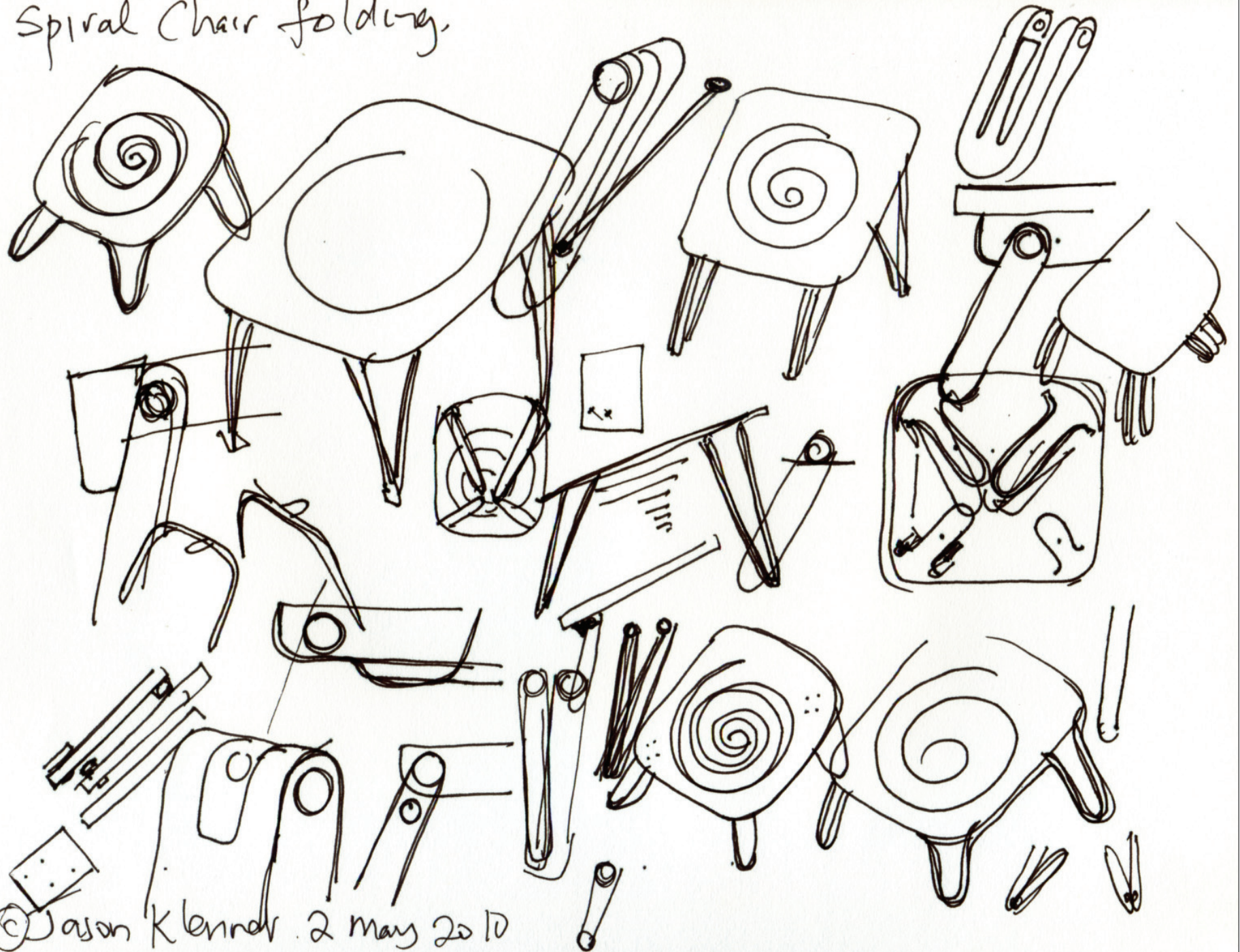
Hans believes the gallery world is a diving board into industry and young Dutch designers are aided by generous government grants and have no choice but to produce laboriously crafted one-offs to catch the eye of manufacturers.

Murray Moss, owner of the ~~Man Street~~ who owns design retail stores in New York and Miami describes there has been a ~~shift~~ change. The traditional lines that traditionally use to define industrial design and trades such as industrial design, artist or craftsman

29 April 2016 Jason Klemmer



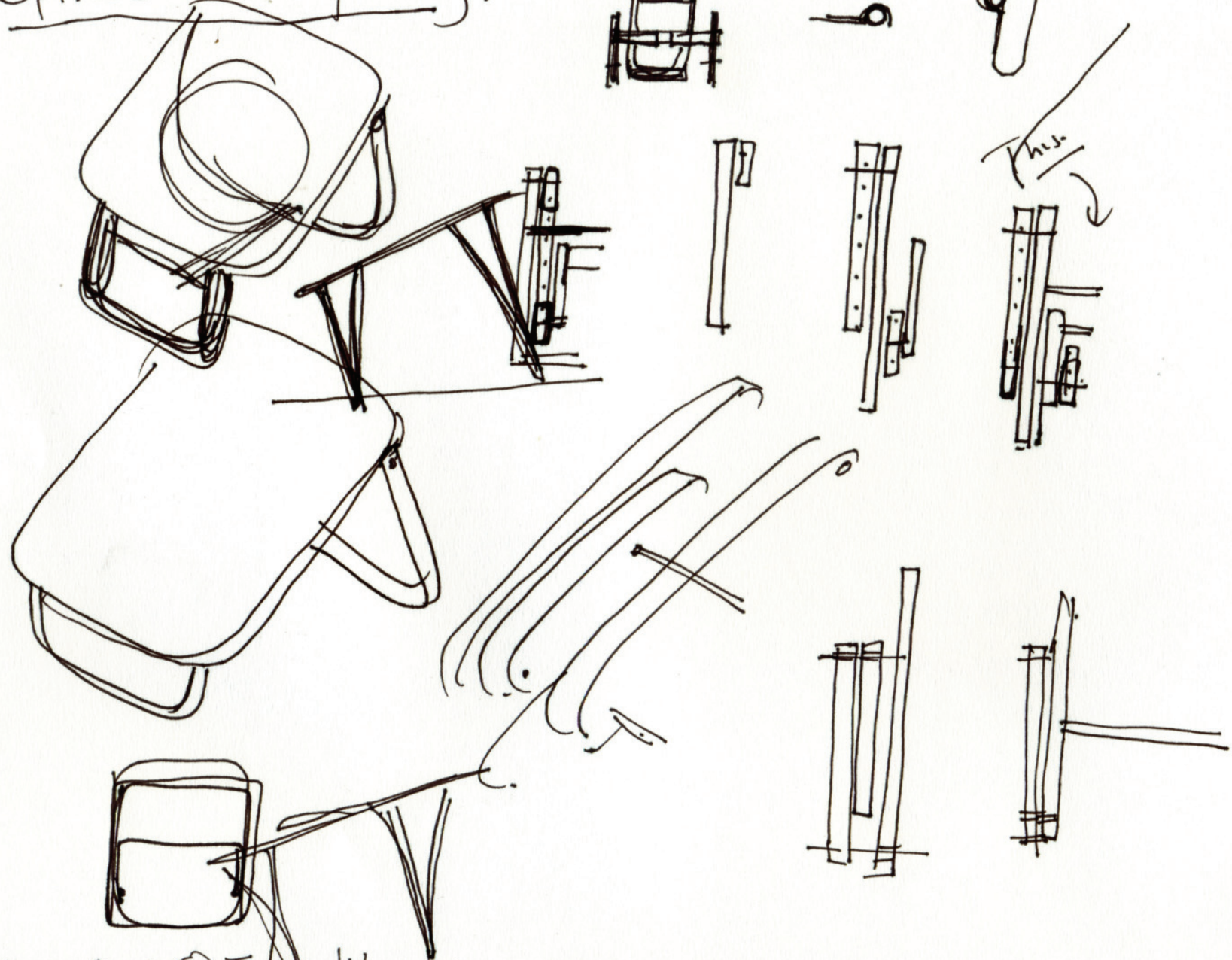
Spiral Chair folding.



© Jason Klenner . 2 May 2010



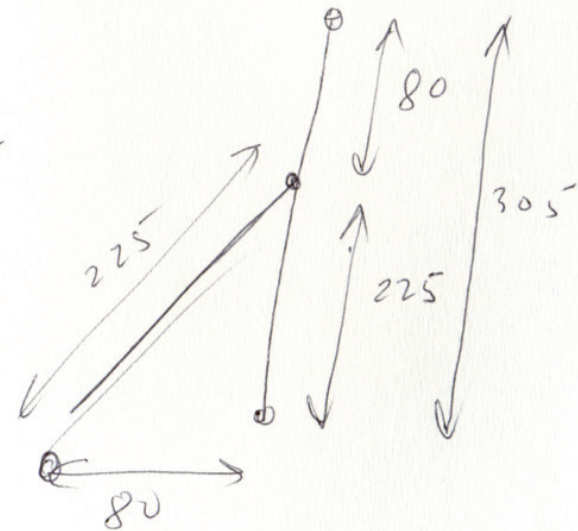
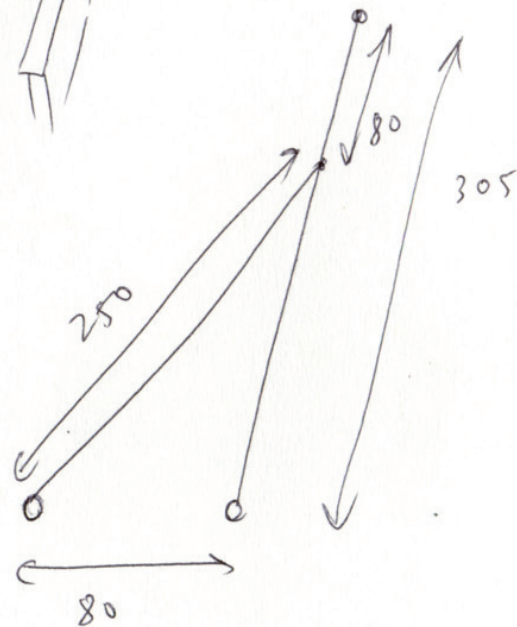
Spiral Chair folding:



'2 May 2010 © Justin Klenner



### Folding leg trails



2. May 2010 © Jason Klenner

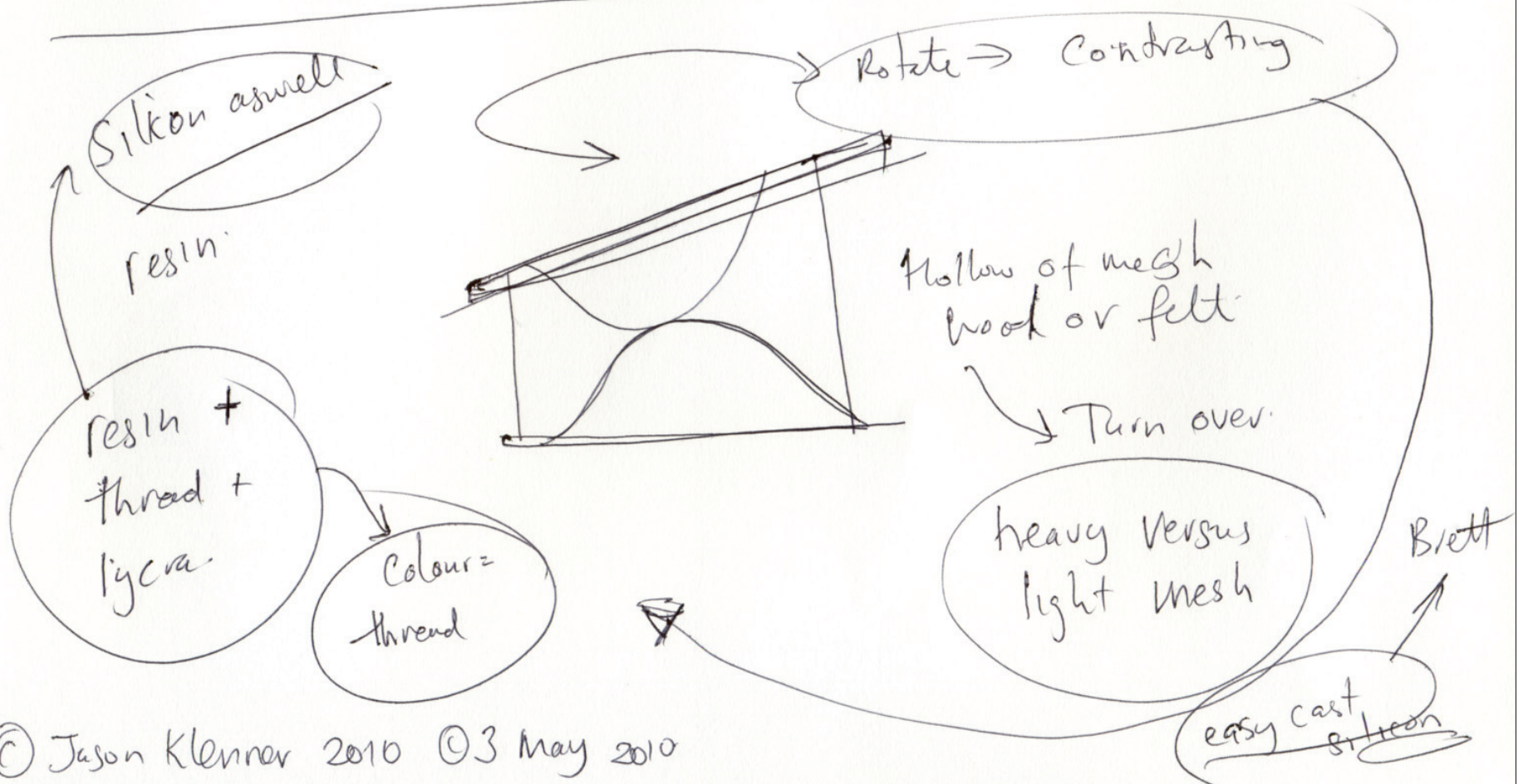


SKYPE SESSION WITH MARK:

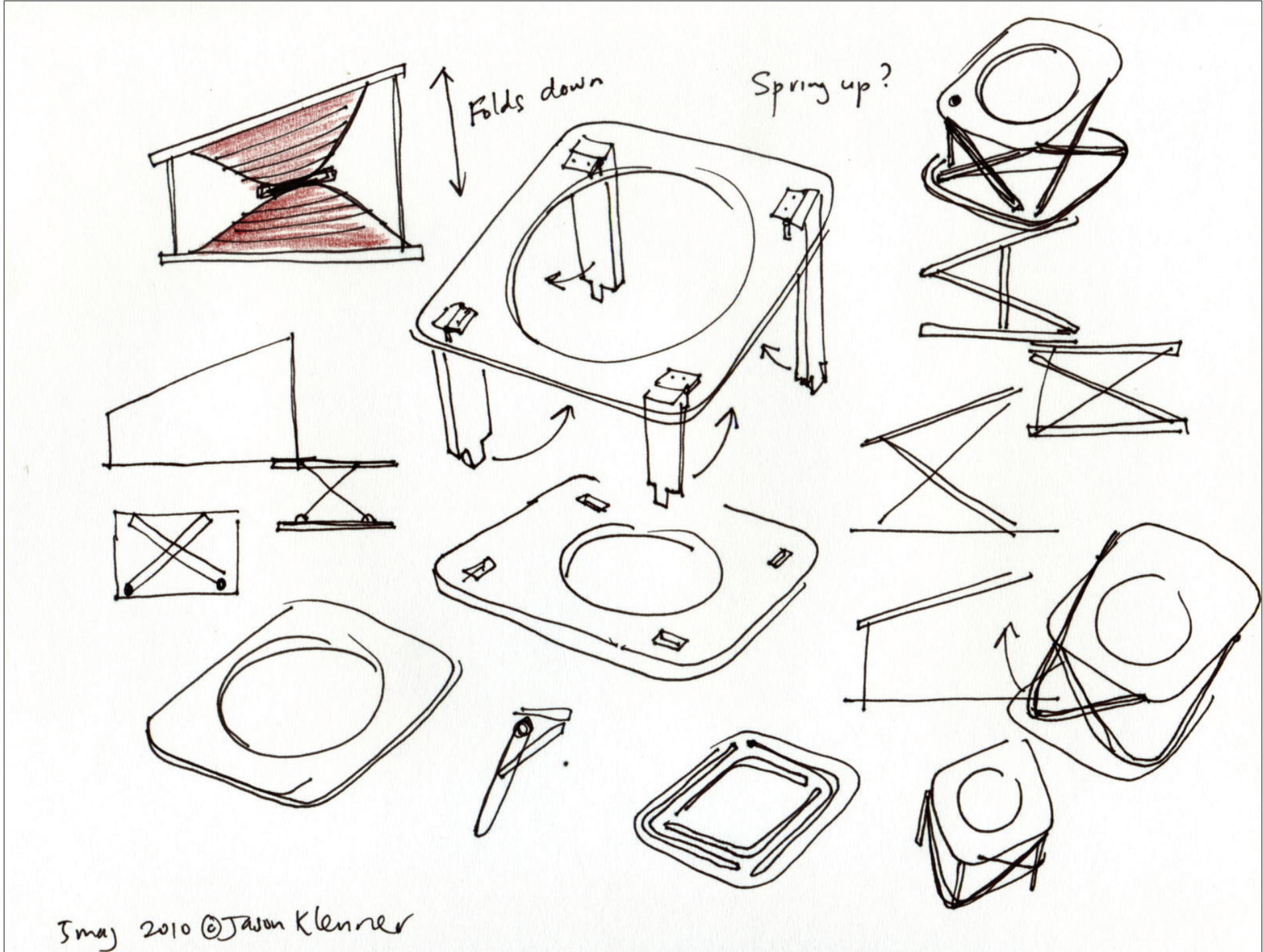
Funding - "latest version"

→ 20-22 June. is marks final day →

Rotate Seat 90° or 180° the legs fold in



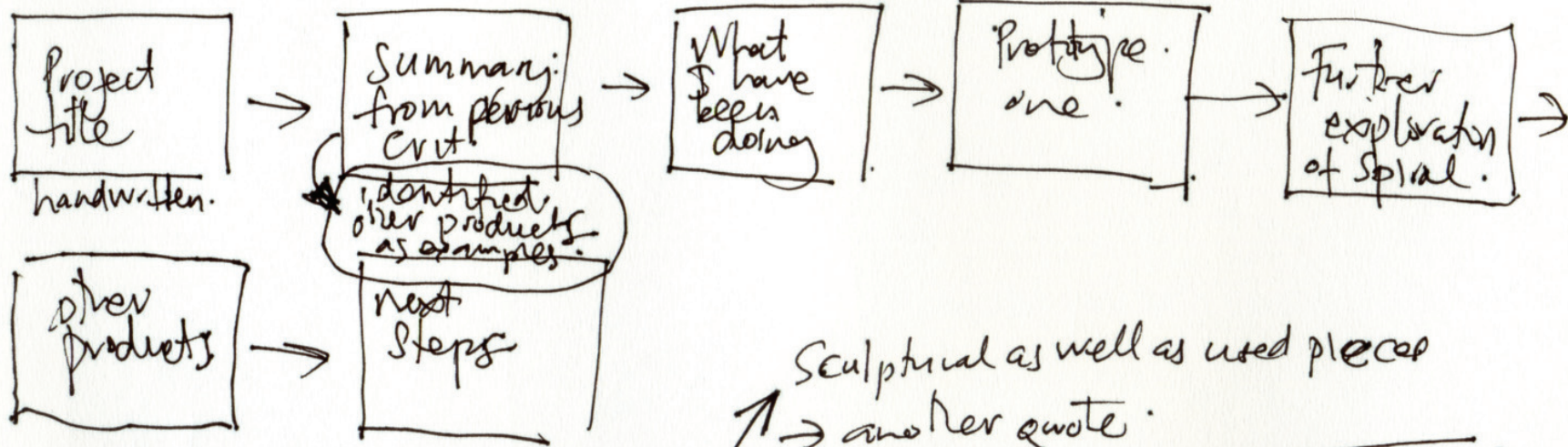
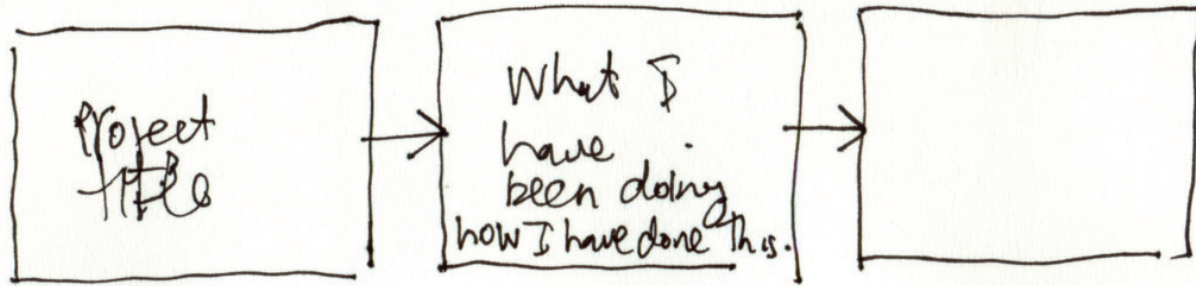
© Jason Klenner 2010 © 3 May 2010



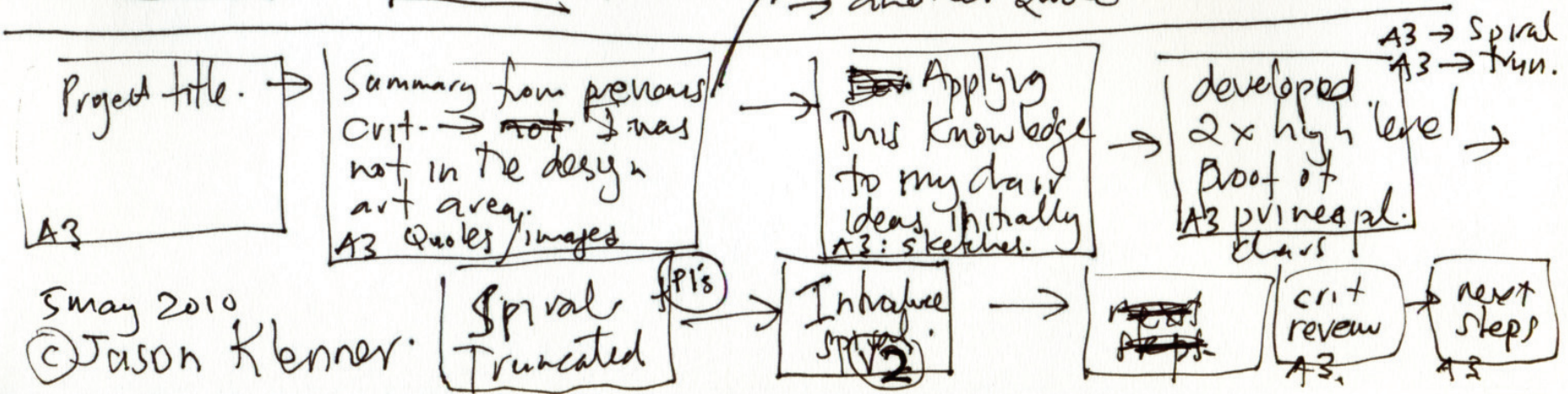
5 May 2010 © Jason Klenner



# Prep for Crit Session Two



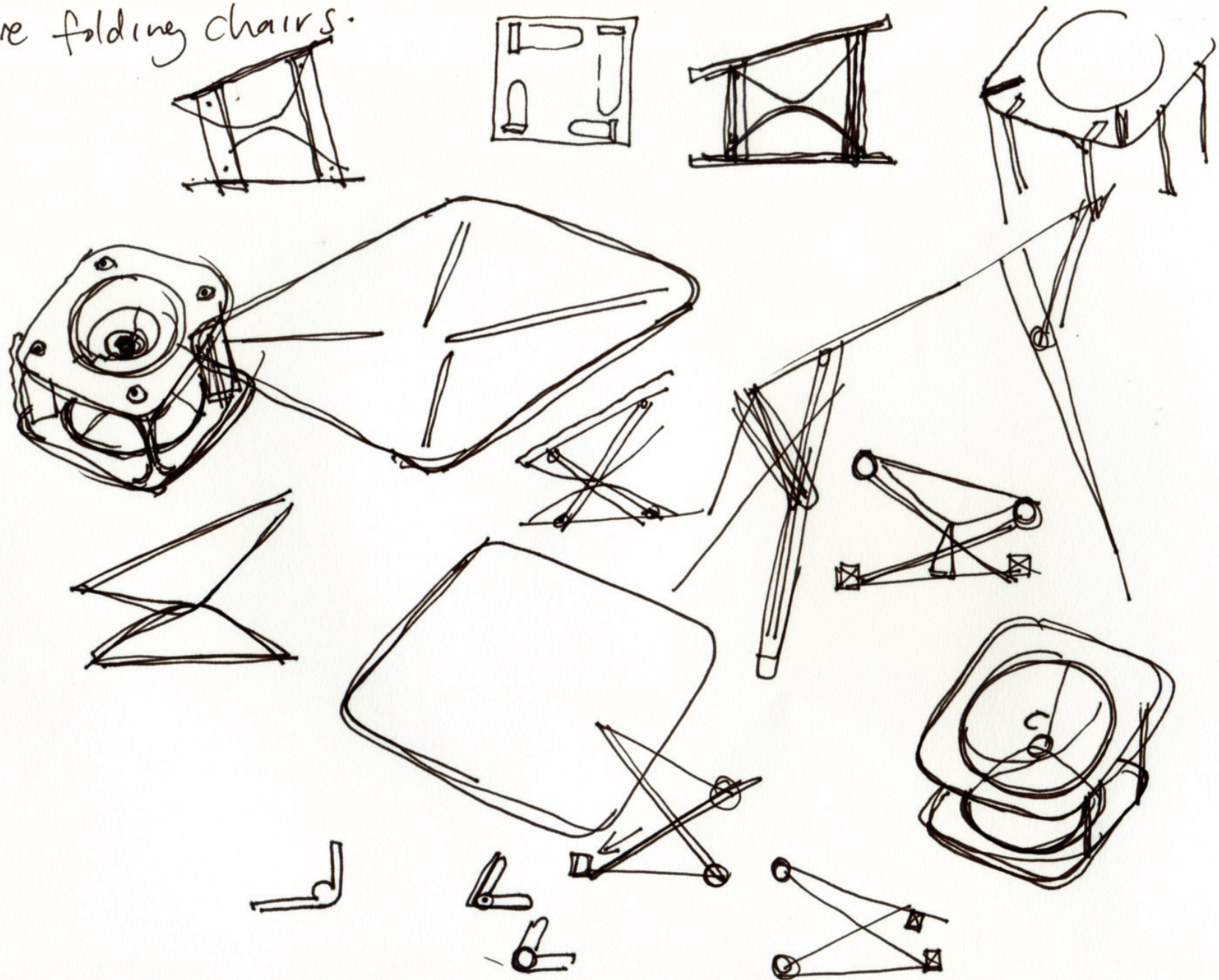
Sculptural as well as used pieces  
→ another quote.



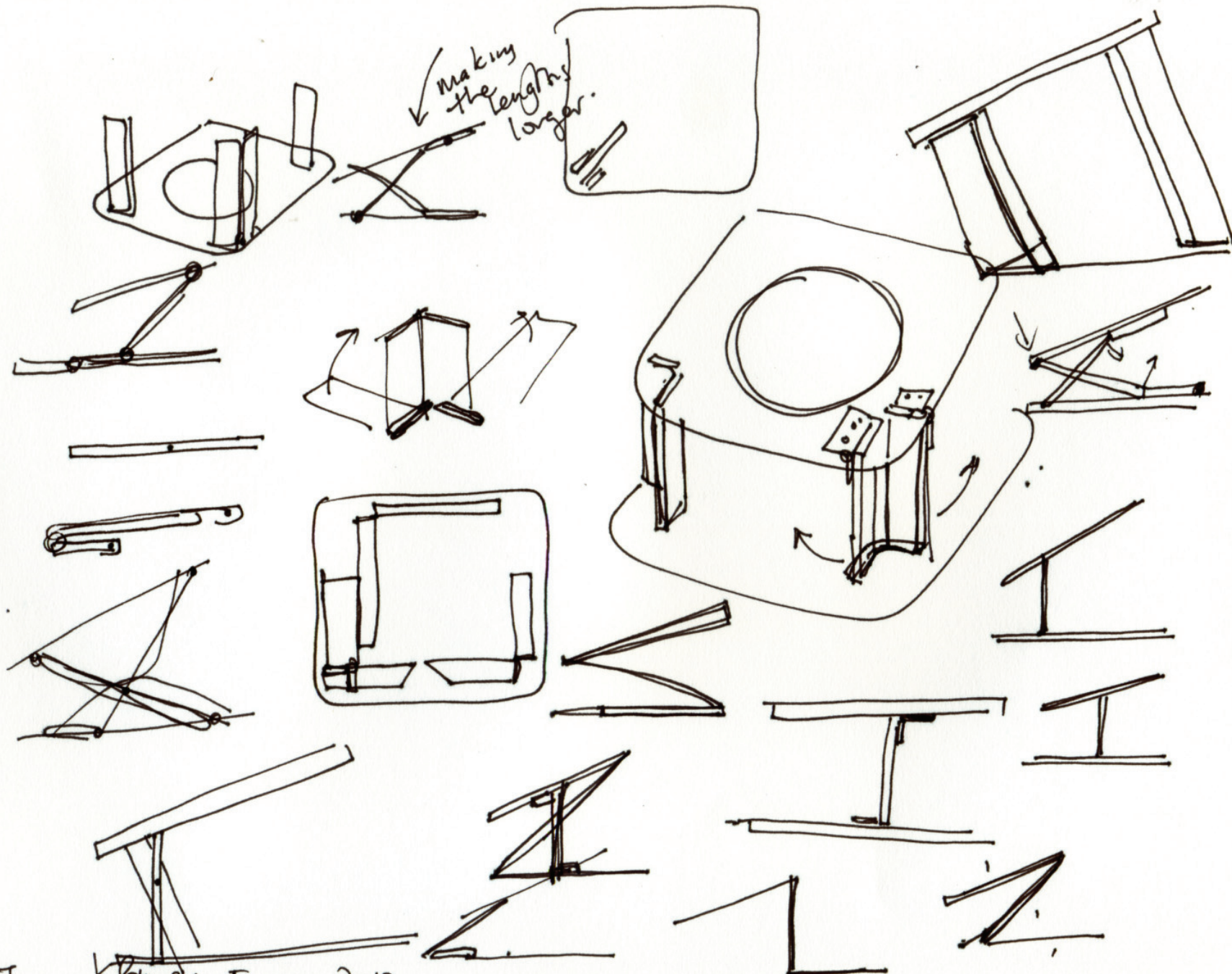
May 2010  
© Jason Kenner



More folding chairs.



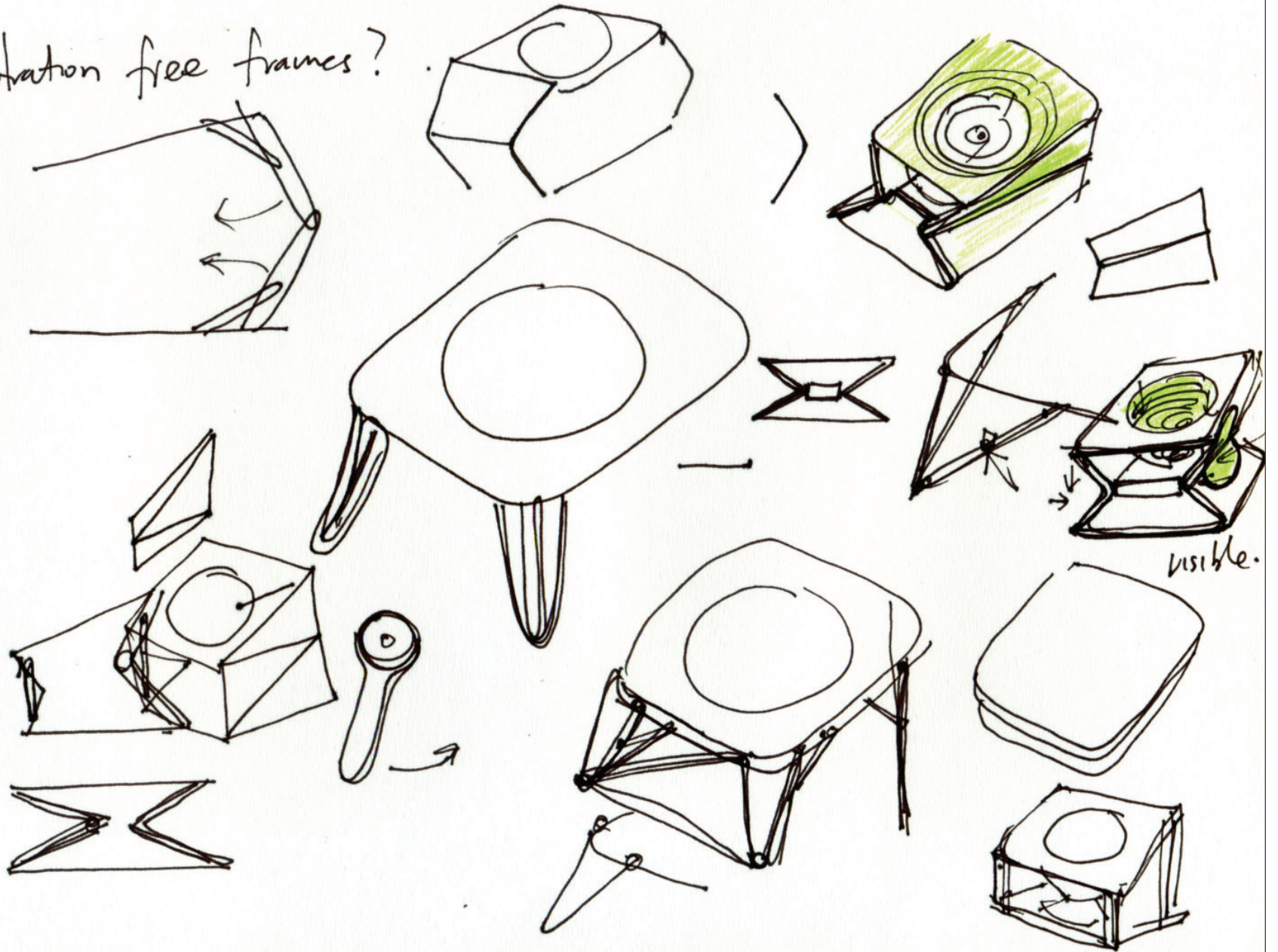
© Jason Klenner 5 May 2010.



© Jason Kerner 5 May 2010



Frustration free frames?

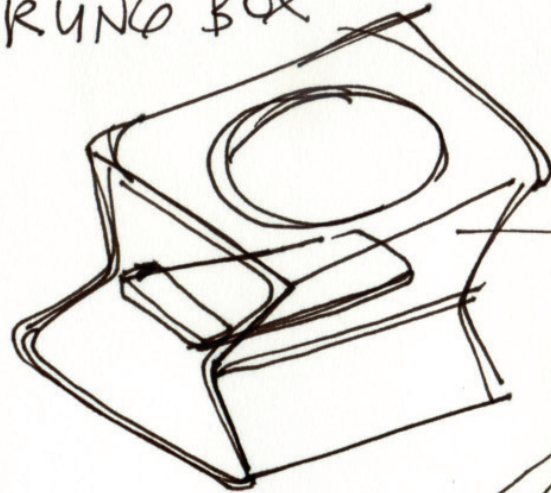
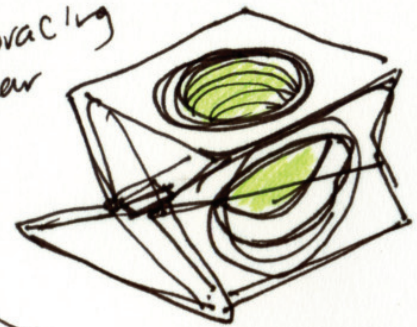


© Jason Kenner 5 May 2010

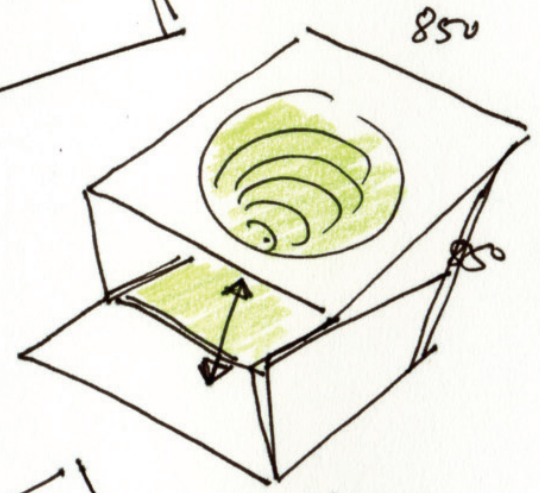
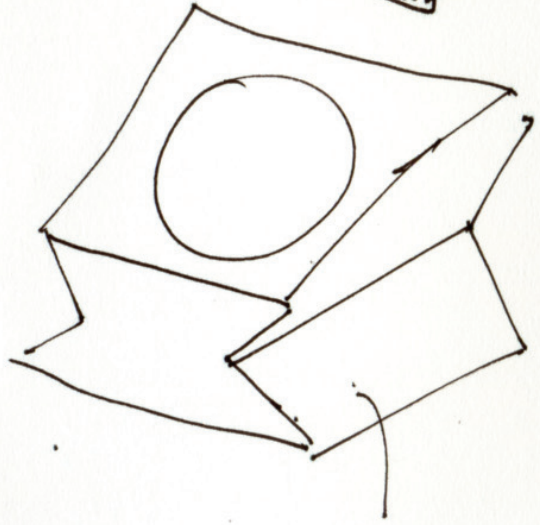


# SPRUNG BOX

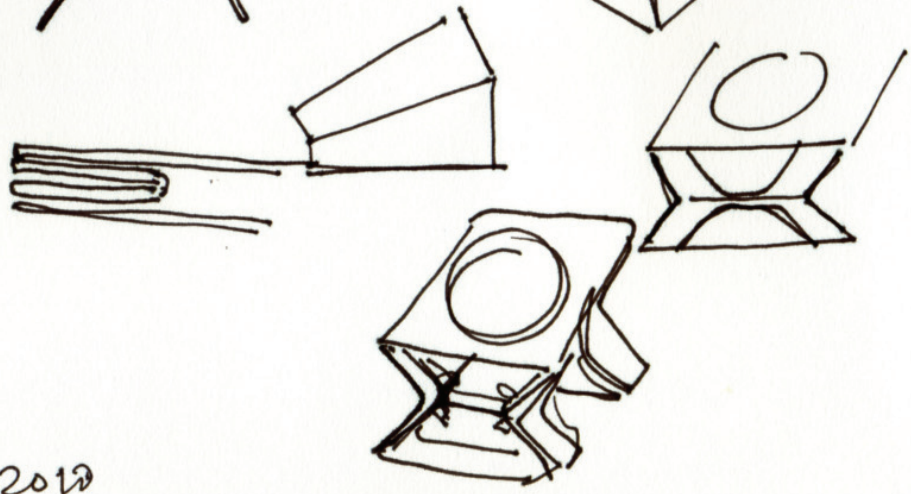
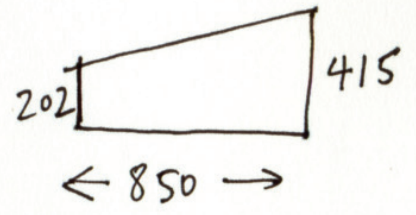
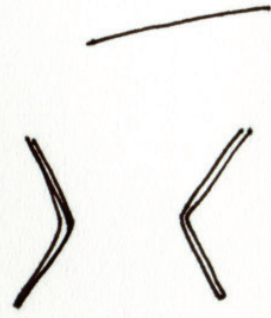
Needs bracing  
at rear



Thin flat  
hinging panels



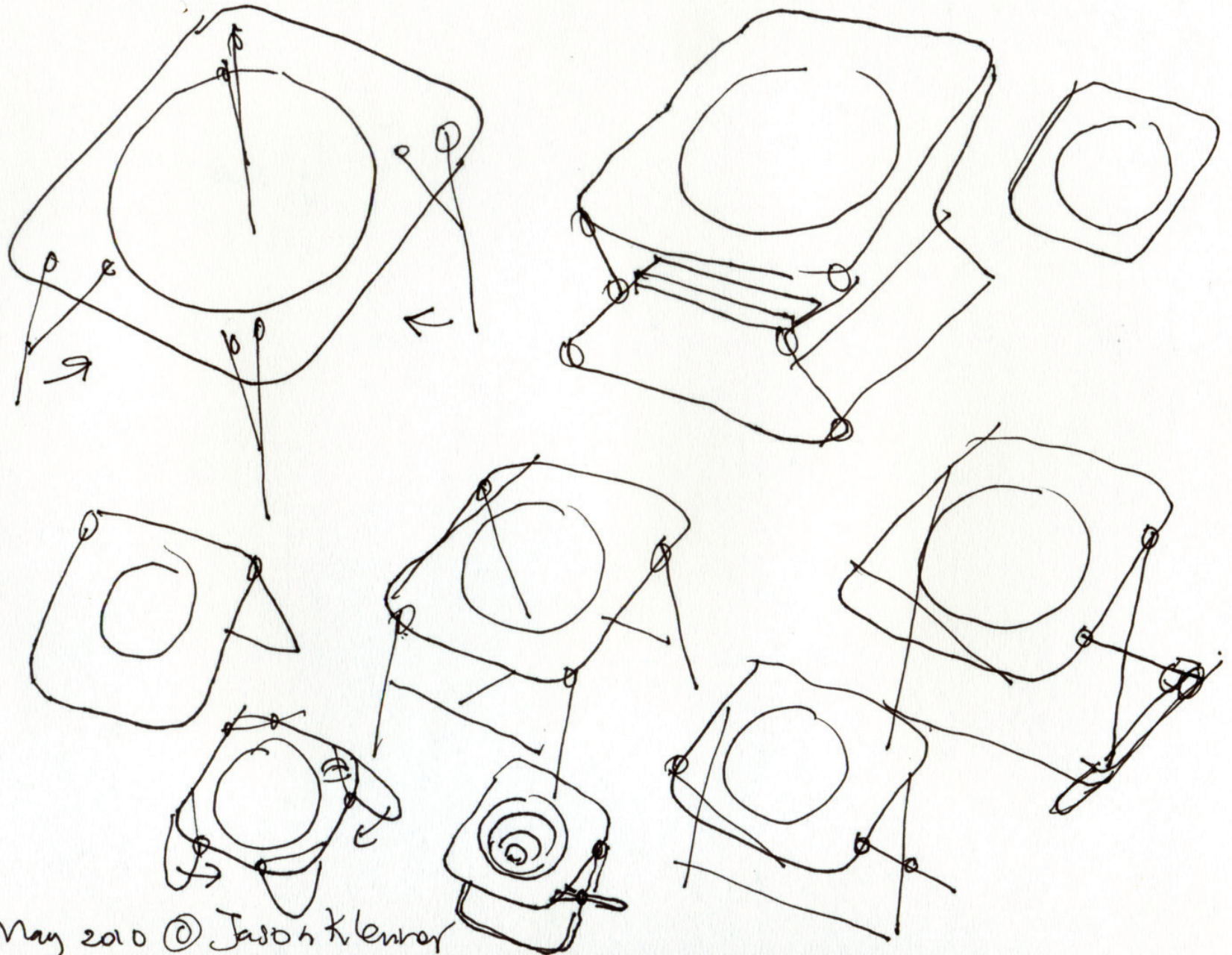
850



© Jason Kenner © 5 May 2010



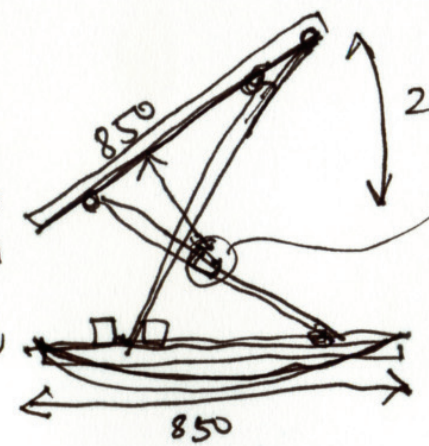
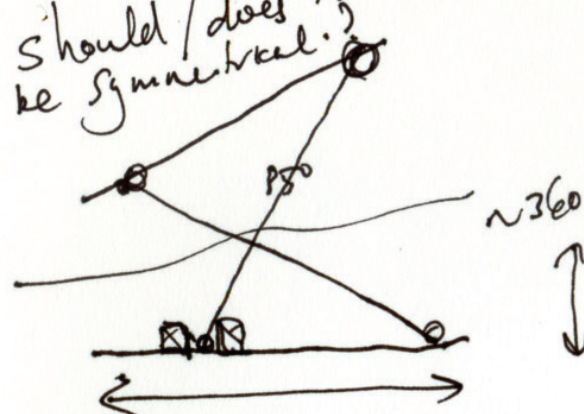
# Folding options: Summary



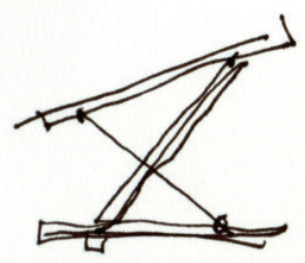
6 May 2010 © Jason Klenner



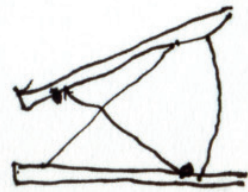
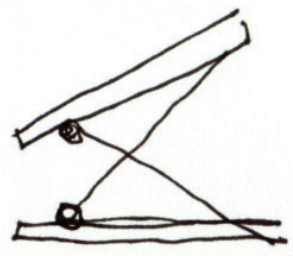
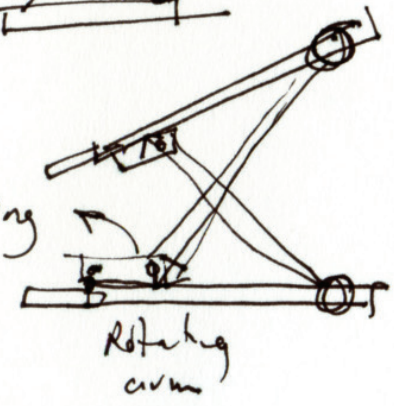
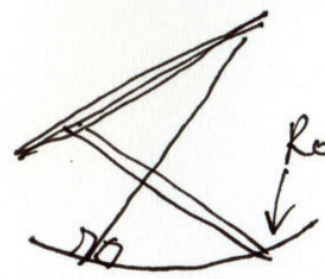
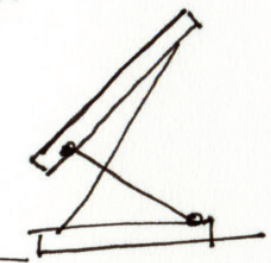
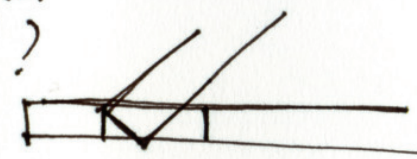
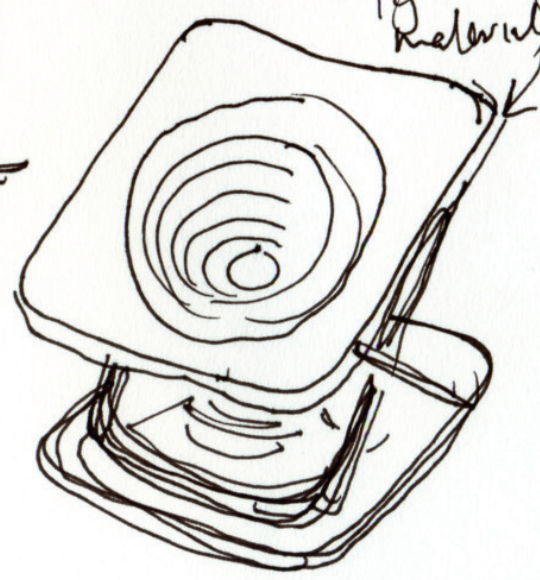
Should / does it need to be symmetrical?



Support for the spandex  
use thin strong hinges

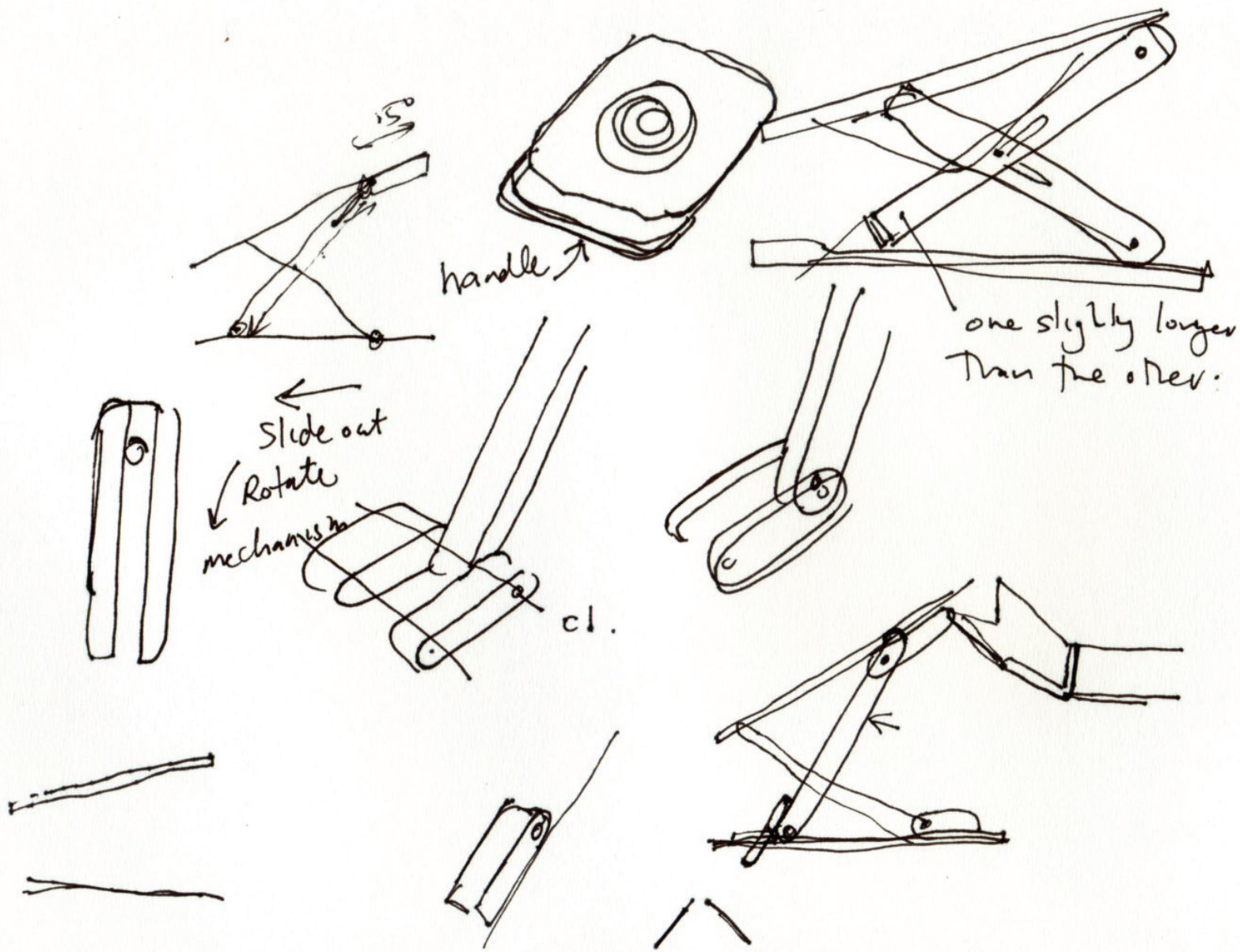


keep it light weight materials?



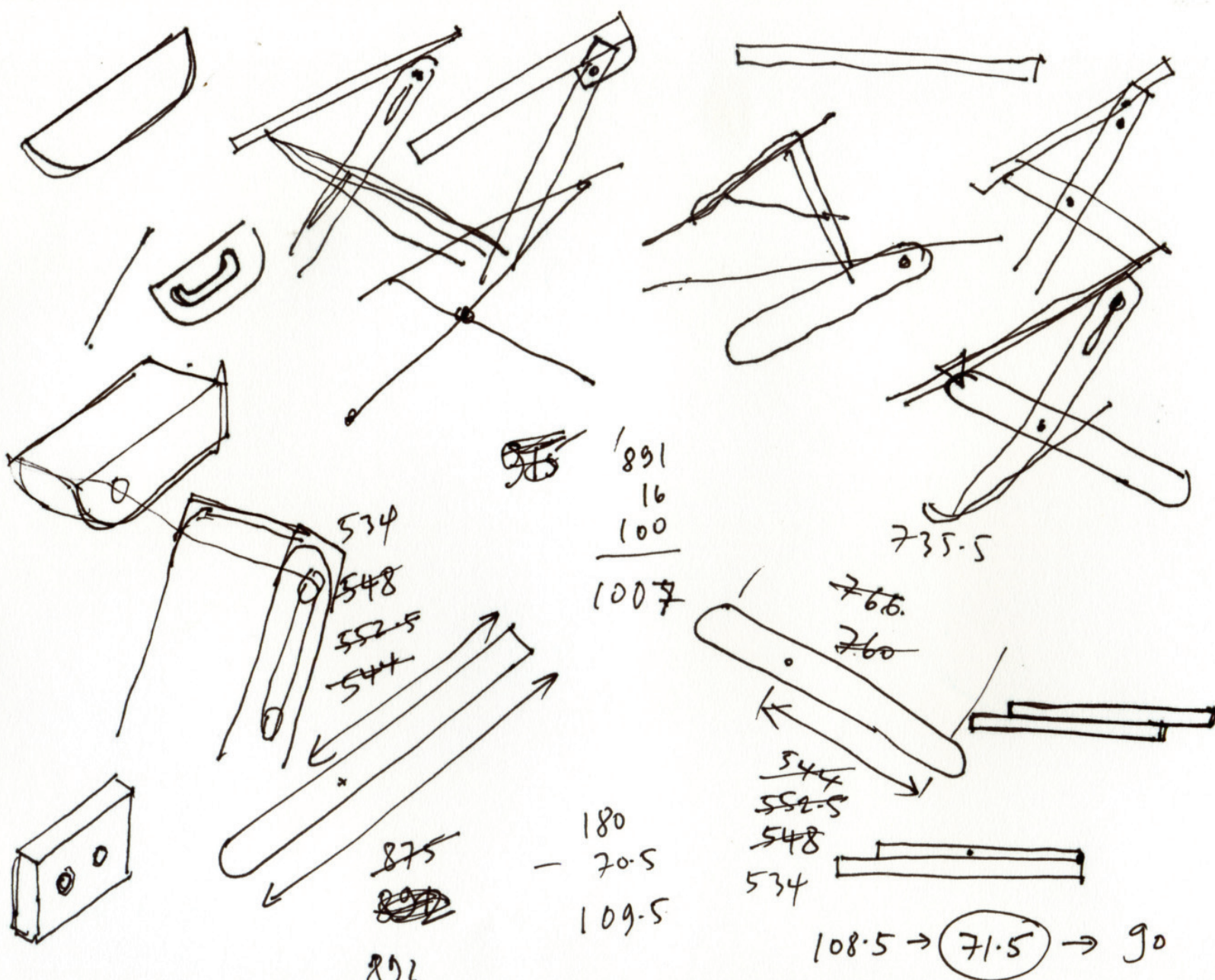
base may be forward quite a way.

© Jason Klenner 6 May 2010.



© Jason Klemmer 5 May 2010.





6 May 2010. © Jason Klenner





Knots / fishing / nautical Themes -

Personal view → based on an understanding of interviews.

My view on newzealand → new zealand design → Michael Sanythes  
→ geoff hargraves.

Put the chair in  
a context →  
indoor/outdoor. } Scenario!!!  
of this chair.

symmetrical chair

edge = deliberately placed  
in there? → near perfect.  
comfortable slouching.

my material  
knowledge / curiosity  
is not coming out yet.  
↓  
Look at Arad. →

I find affiliation  
to this

my view of NZ  
based on

obsessive.  
curiously

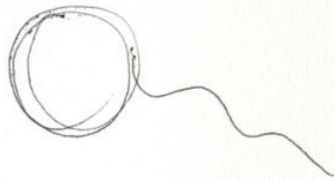
chair → video → to show the scale.

19 May 2010 © Jason Klenner



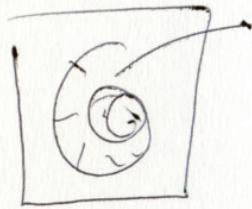
Method →  
the whole process

I believe Frubridge work is . . . .  
That is backed by XYZ



Get ~~that~~ NZ design book written to  
to evaluate my design.

Scenario → chair  
usage



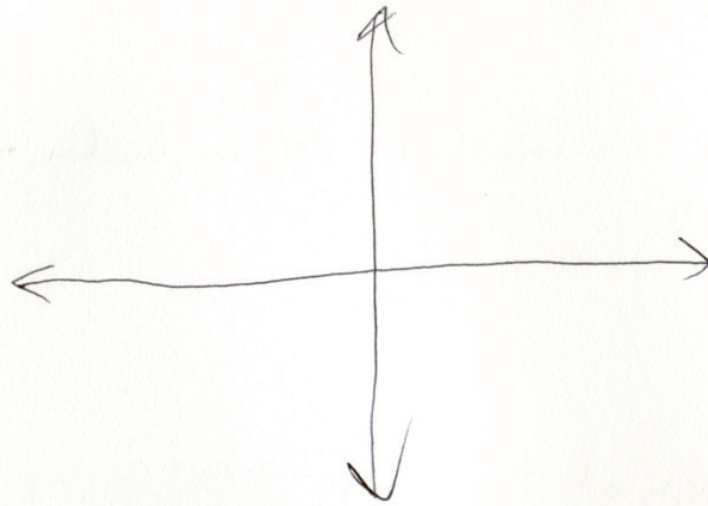
High-end furniture → do I  
references → "why" → like  
concept design work → them

Other precious objects that  
~~cannot~~ fold that are not  
put away.

fold chair away → shipping →  
flat pack.

19 May 2010 © Jason Klenner





Position  
myself in  
comparison  
with other designers

nz designer . with truhridge -  
and other designers.

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Master Critique session 2 : from my Central proposition.

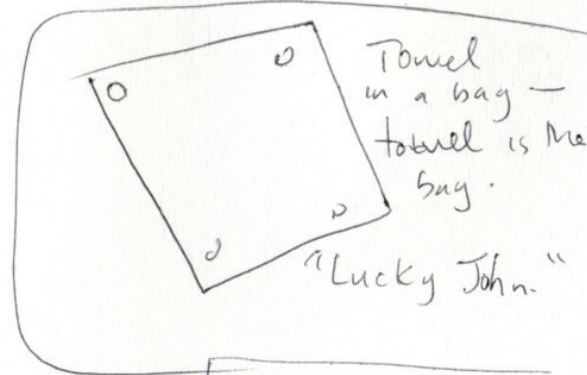
Define "unique" → my definition of "unique" ~~and is based on xyz~~. is this and is backed by xyz

Define "high-value" → my definition of "high-value" is this and is backed by py.

"Crafted and designed" is too big. → define what is meant by

"expresses my <sup>personal view</sup> interest as a designer/new zealander"

→ informed by my interviews.



Hep rug  
Figo Rug  
Miguel ~~Viet~~  
Vieira Baptista

Silvia Knüppel  
wand-teppich  
wall-carpet

convention:  
different: A rug warms ones legs,  
Silvia Knüppel  
Teppich-hose (rug trousers)

19 May 2010 © Jason Klemmer



→ This definition is

- design craft
- design art
- limited edition
- Gallery pieces

which is in itself unique and high-value

An applied design research investigation in the area of Crafted and designed objects to create a

unique high-value object that expresses my perspective as a New Zealand designer →

Collection = chair, wine rack, solar light  
 Crafted and designed objects to create a collection of objects that express.

Values??

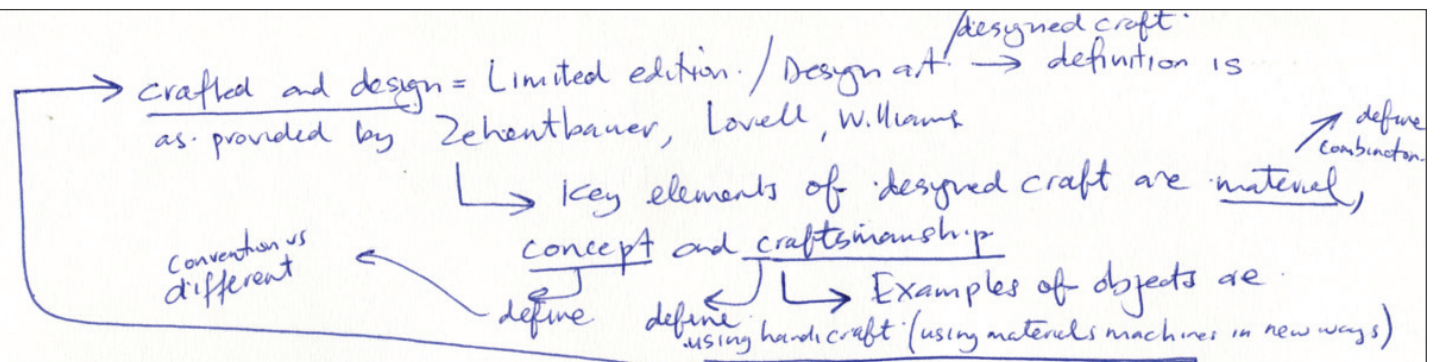
and establishes a personal design signature resulting in a personal design signature

is defined as . . . .

→ This expression is to be applied to 3 objects, chair, wine racks and light (solar).

Validation / evaluation / Peer review.

→ These values are informed by findings from my research → semi structured interviews (NZ) → celebrity designers → ~~Design Art~~



An applied design investigation in the area of Crafted and designed objects to create a <sup>range</sup> collection of objects for exhibition. ~~of exhibition~~ pieces that express my values as a New Zealand designer and result in the creation of a personal design signature to be exhibited.

~~That express my values as a New Zealand designer that can be exhibited~~ Values are informed by research findings from.

to create a range of pieces to be exhibited. That express my values as a New Zealand designer and result in the creation of a personal design signature.

↳ Define range = collection of products: → Must include a chair as this is a benchmark item → collection

essence = Must incorporate / tell / be appropriate to a NZ story → Be associated with NZ.

- = Flat pack?
- = Rational volume.

scalability © Jason Klemmer 19 May 2010



- Criteria
- > Compact
  - > Exhibition friendly

why?  
to engage in something that is separate to commercial design.

What is this? → it is important to exist in the high area of design  
more personal design  
eg. lovegrove/avad/newson

- Results in Criteria
- eg. explore materials
  - > Concept and Construct

Scalability

Central Proposition

An applied design investigation in the area of Crafted and designed objects with the purpose being to create a range of pieces for exhibition that expresses my values as a New Zealand designer and to establish a personal design ideology and signature.

Results in criteria

These values are informed by ① interviews with NZ designers, specialist retailers and industry experts. and ② research of selected celebrity designs  
③ My personal relationship with NZ following my time working internationally.

High value?  
Marking their position at the high end of the market → not being commoditised.

output pieces are evaluated by an external expert

Values are: refer to powerpoint file sent to Tim/mark earlier in the year.  
> develop a story that inc.

Refer to next page

© Jason Klenner 20 May 2010.



check over powerpoint file

Values:

1. Narrative that incorporates unique characteristics of NZ
2. Use this narrative to establish a unique and high value niche or expert point of view
3. ~~incorporate~~ Challenge tradition by incorporating new and alternative materials and processing technology
4. Adopt design-craft principles to reinforce the perception of quality that is associated with a high value object
5. Use this as an opportunity to develop a new niche above/out of the world of mass-market commercial design.
6. Seek endorsement (target products) → to seek endorsement
7. Target exhibits to raise my profile and exist in the high value area of design
8. Deve

Combat outdoors??

Food Wine Socialising

what are these narratives?? outdoors

→ evaluate into develop a narrative that captures the unique character of NZ.

and develop a niche. (expert point of view)

→ My approach is... Common theme

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My proposed direction has ~~been~~ developed ~~through~~ by  
conducting .

---

④ The experience of being a kiwi → experience I have  
growing up as a kiwi

---

### Flow diagram

### Flow diagram

Establishing a personal ideology  
and design signature.

establishing a personal  
design ideology and  
signature.



Primary : **SS 11.**  
Secondary : Context review.

20 May 2010 © Jason Klemmer



Background.

A SSumption →  
wanting to explore the area  
between craft and design. to  
establish a voice as a designer

⑤ ~~Primary~~  
national and  
international blogs  
network  
distribution  
Primary  
Secondary

④ Rapid prototyping  
support his study  
Primary + Secondary

© Jason Klenner 24 May 2010



Less mass market Design.

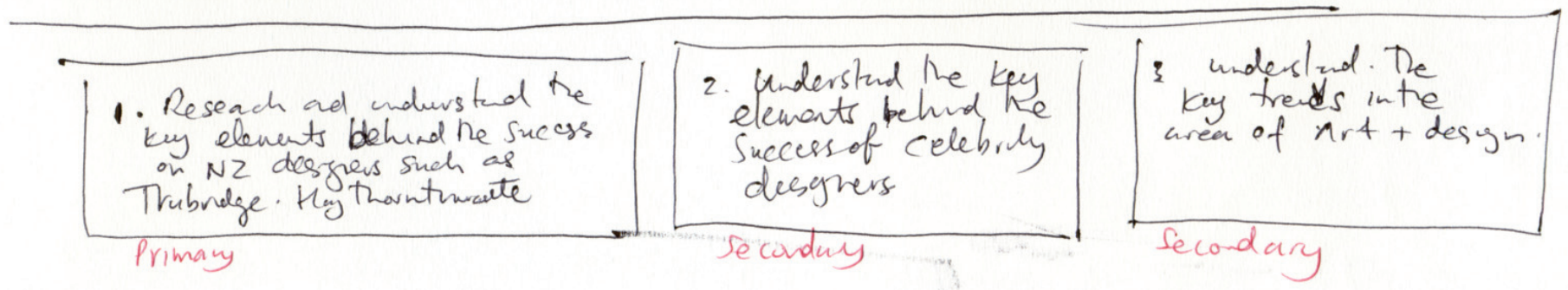
Flow diagram:

~~In order to understand:~~

in order to reposition myself within the design industry due to the globalisation of industrial design as a service is threatening the existence of national providers, a threat that is becoming more obvious under the current economic situation

~~This is an investigation~~

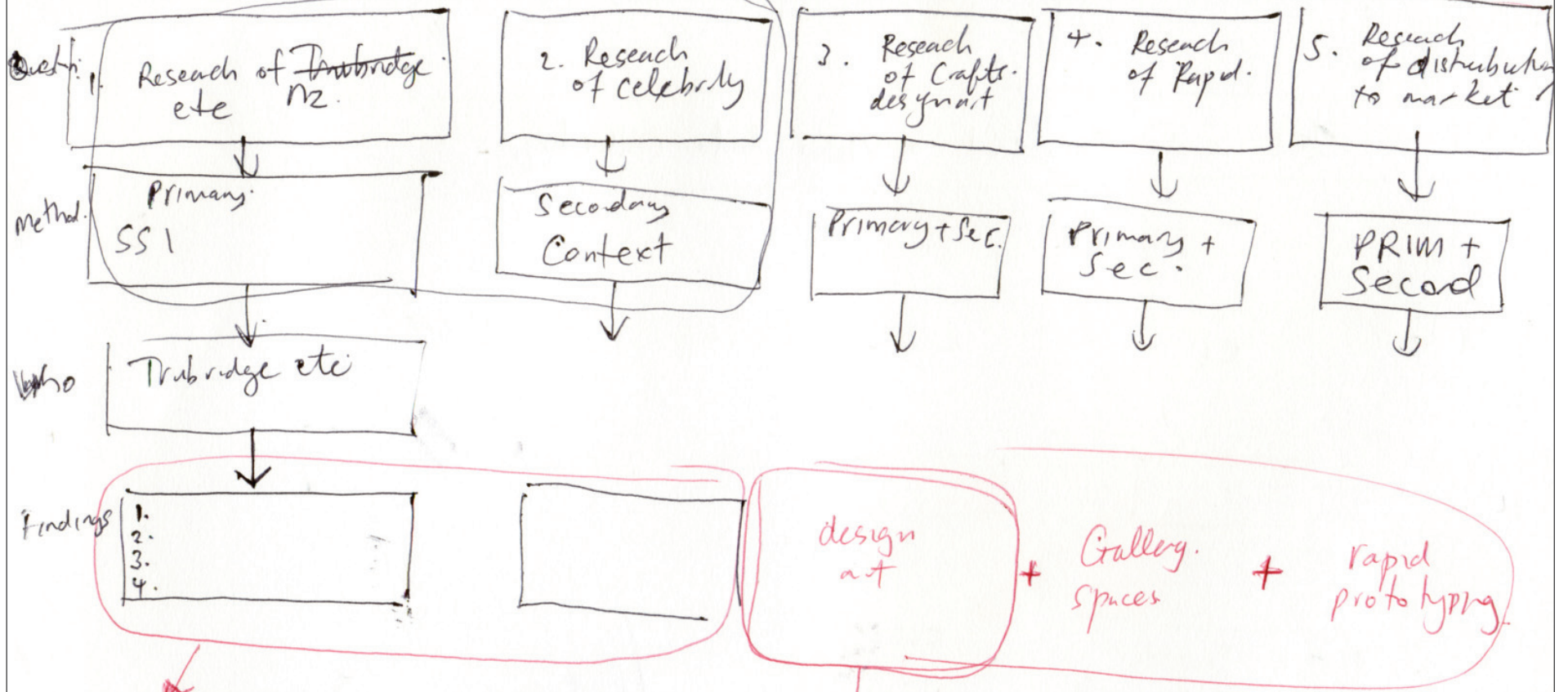
This investigation explores ~~the design contribution~~ that the key elements and that underpins the success of selected New Zealand designers, Craft designers along with selected celebrity designers in order to gain insights as to how NZ industrial designers can reposition themselves away from a competitive global design services industry into specialised and high-value niches



24 May 2010 © Jason Klenner

Objectives

Combined



- > establishing my personal design ideology & signature
- way of doing is
- > Express my values as a New Zealander

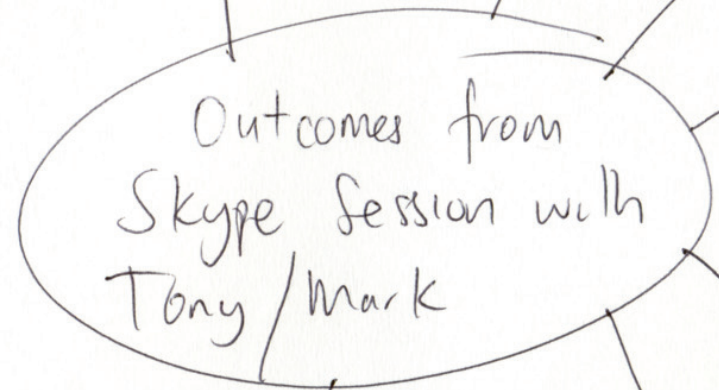
Range of crafted objects from exhibition

25 May 2010 © Jason Klenner ↓ performance and experience criteria.



An applied industrial design investigation <sup>should be research</sup>  
 in order to understand the ideology of NZ  
 Craft design and to establish a personal design  
signature through the range of crafted design objects.

need to expand on this.  
 ↓  
 richer word.  
 ↓  
 brand myself.



I should simplify my meanings down — my topic  
 is personal → so say that this  
 situation has arisen due to 2 companies  
 leaving NZ → making me ask the question  
 what is my future forecast  
 Julicanna will replace mark

Surprise could be the basis behind my work  
 ↓  
 mark will email me some information

3 Products: 2x Chairs  
 1x outdoor light

Design is about making things attractive to people →  
 how could surprise be used in this context → What other areas are available in addition to the visual sense.

Simplify my chair legs down →  
 Simple → should not detract from the spiral → simple →  
 if it is taken away → it would not exist

25 May 2010. ©Jason

- Reason FOR ITS EXISTENCE
- good design is no longer used for differentiation
  - escape for commercial designers
  - experimentation - free from constraints

TARGET AUDIENCES

NZ Designers

NZ context:

*Jeremy Cole?*

Answers to research question:  
 OR TO CLARIFY/PROVIDE A BACKGROUND OF DESIGN ART  
 CRAFTED DESIGN  
 DESIGN CRAFT → AND WHY IT IS  
 GOOD FOR ME

HISTORY OF DESIGN ART

Demand for Contemporary prototypes  
 Construct vs concept

Established  
 Authors

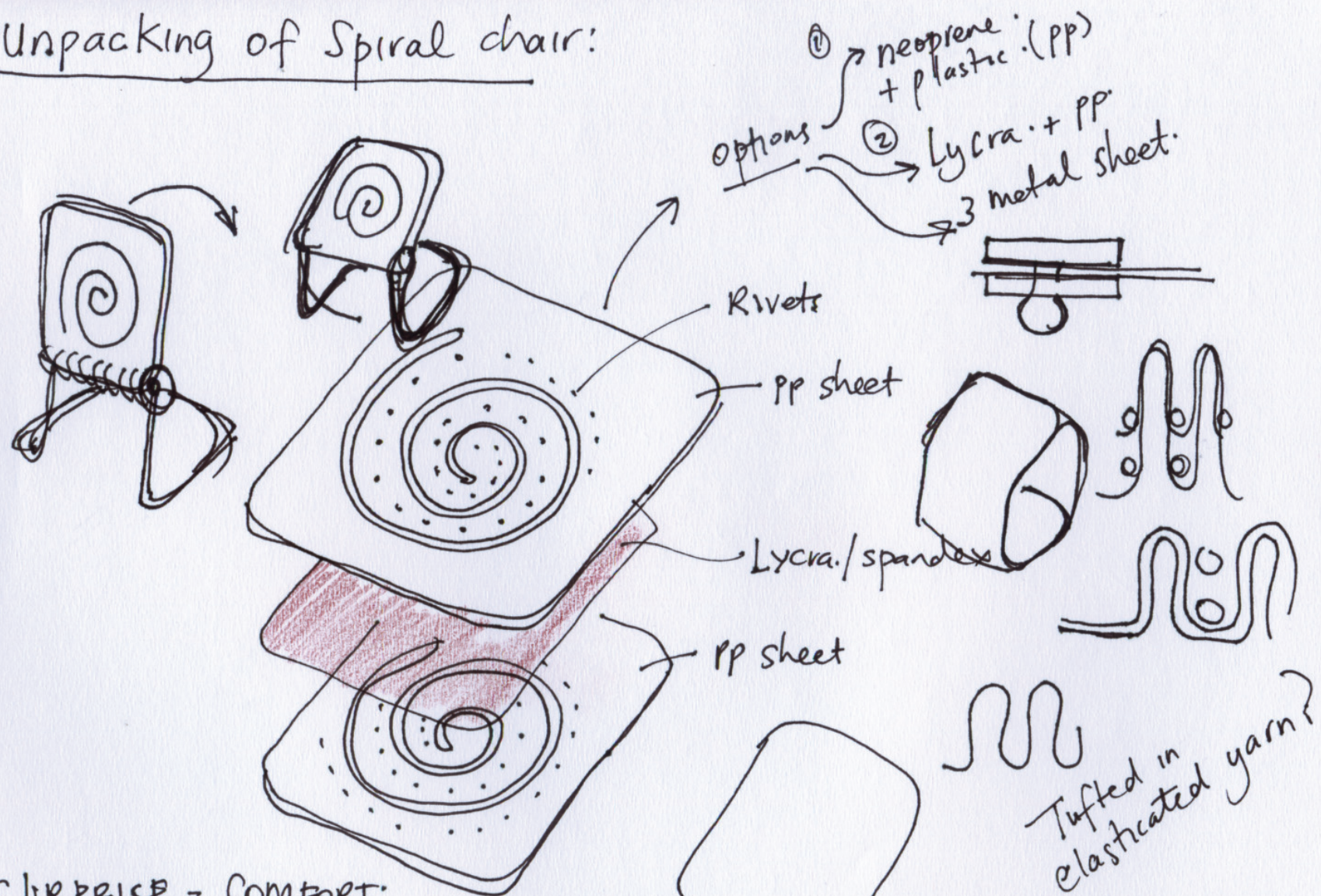
Galleries/  
 exhibitions/  
 Patrons.

Shows

*Design  
 brands  
 such as Vitra  
 etc.*



# Unpacking of Spiral chair:

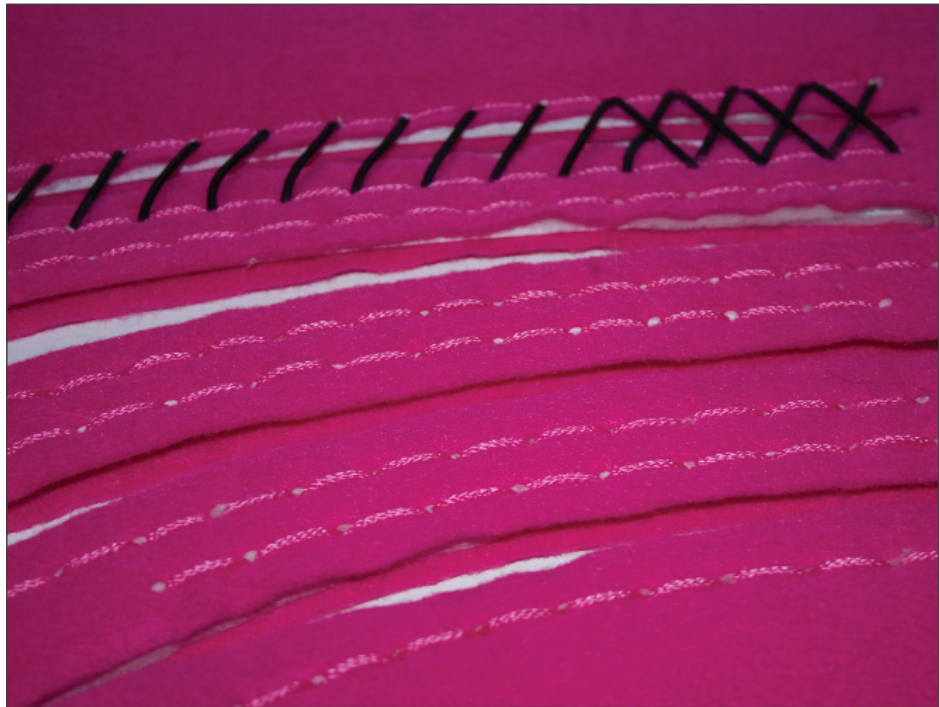
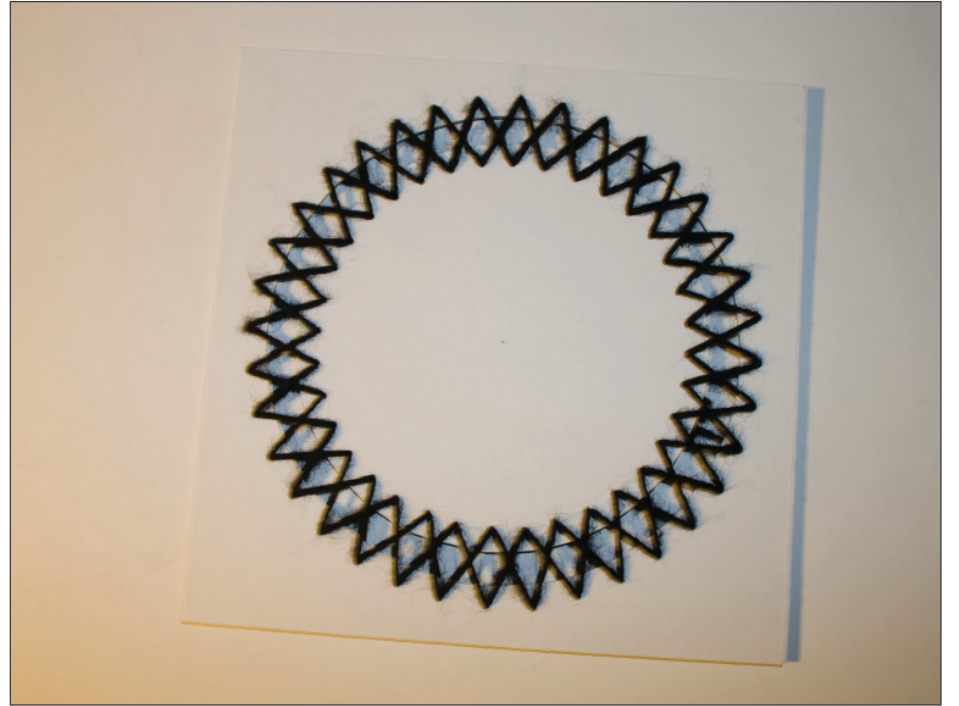


SURPRISE = COMFORT  
 SURPRISE = CHANGE OF FORM  
 SURPRISE = NOISE / SOUND (creak)

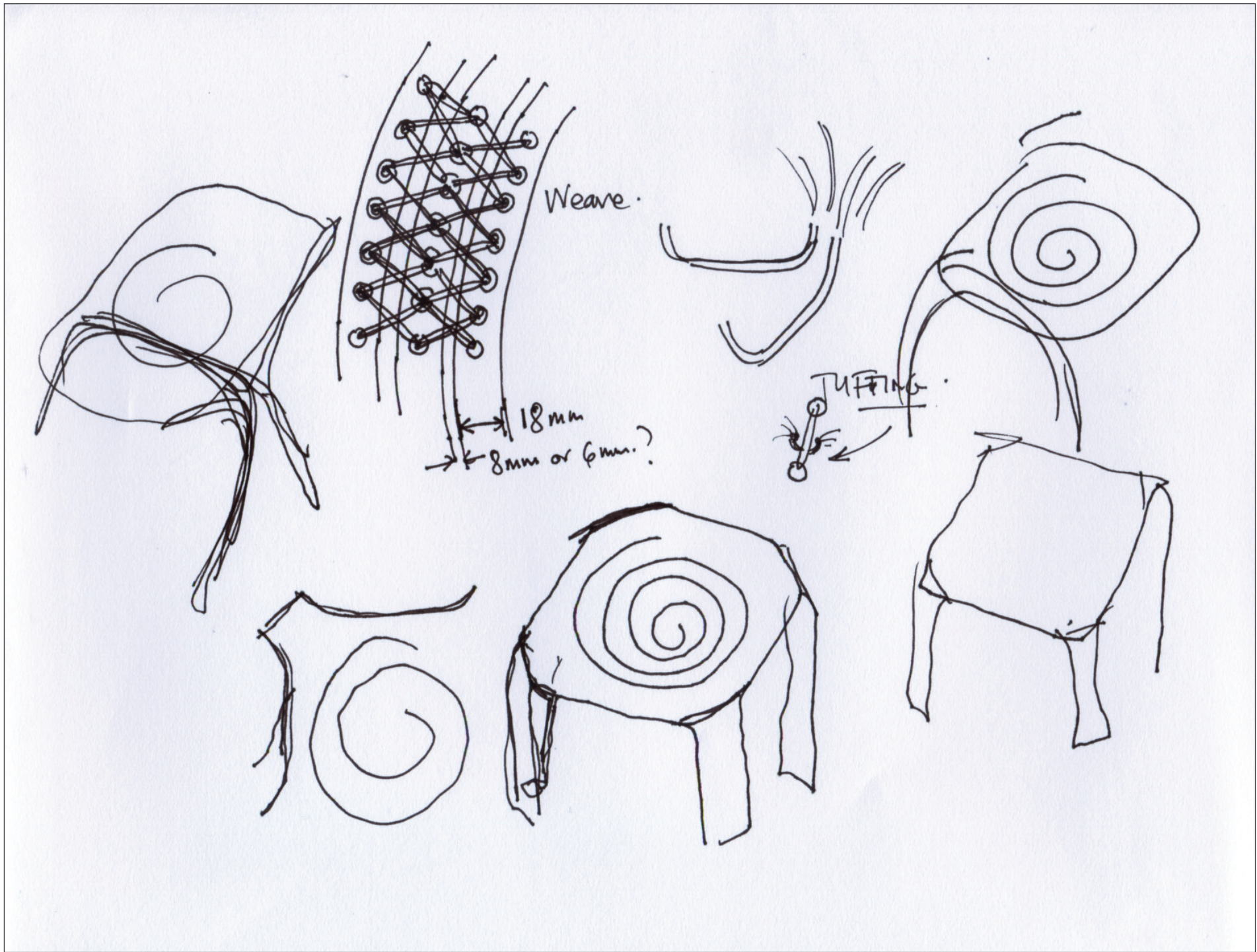
What is the surprise rather than the form

1 June 2010 © Jason Klenner

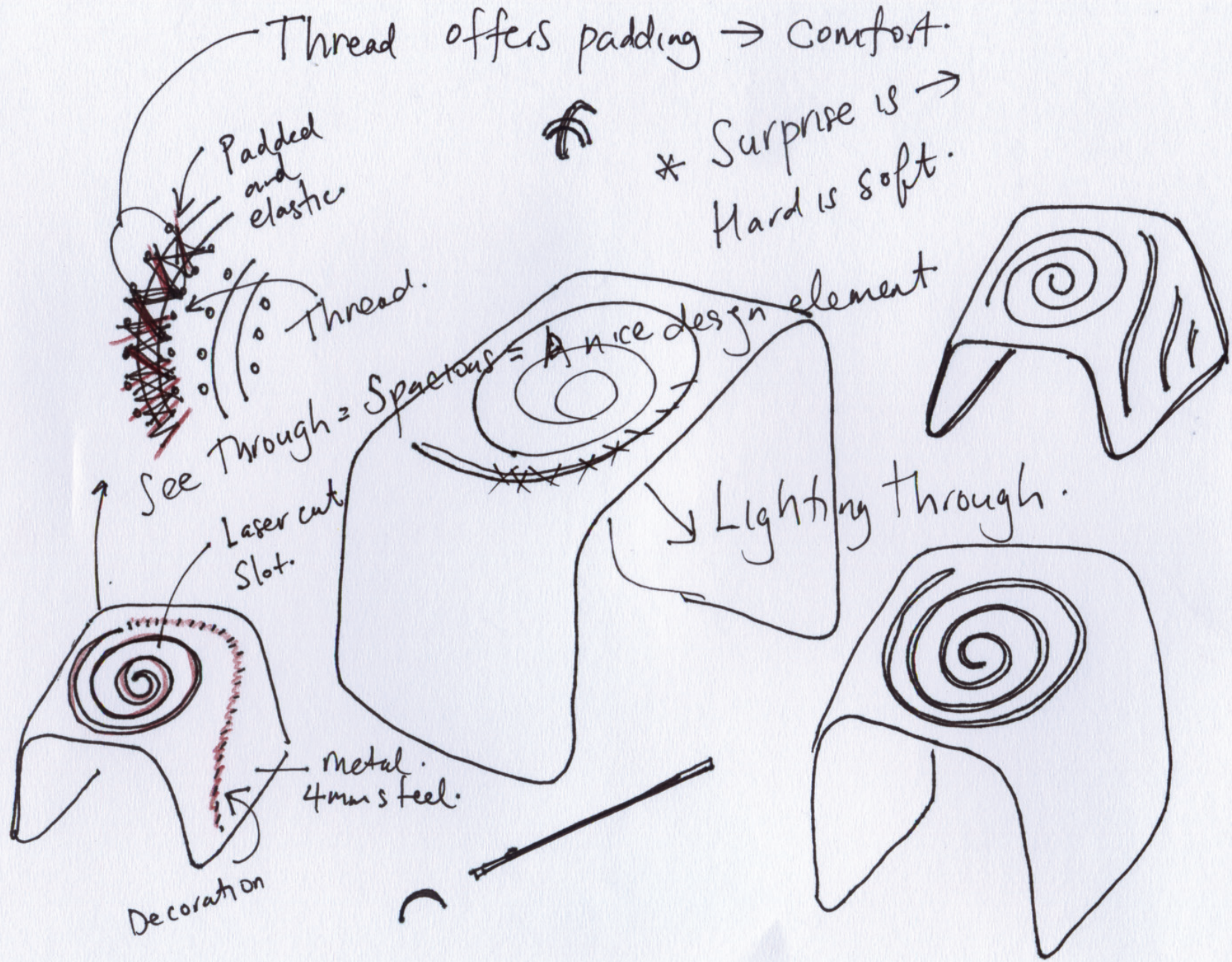






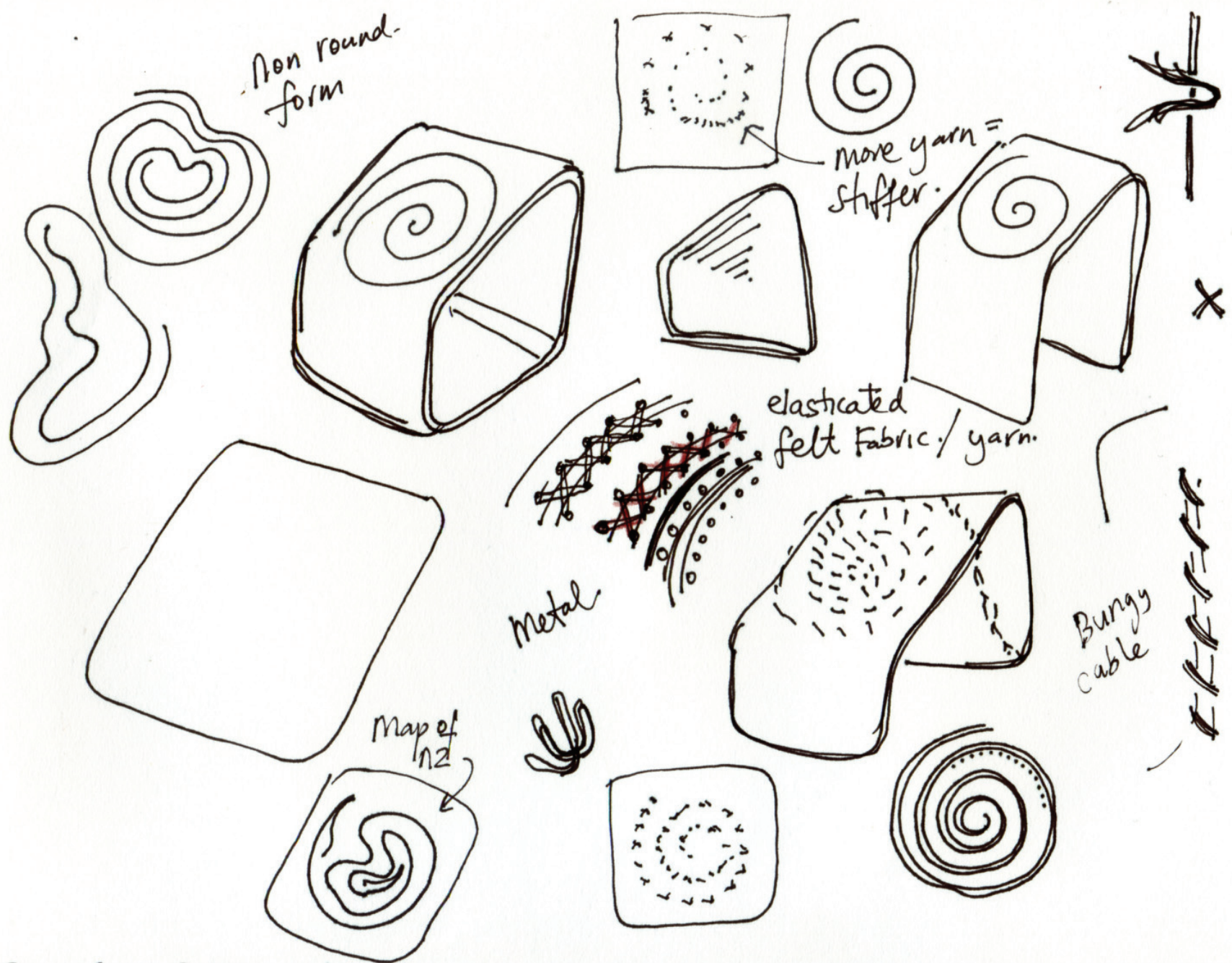






1 June 2010 © Jason Kenner

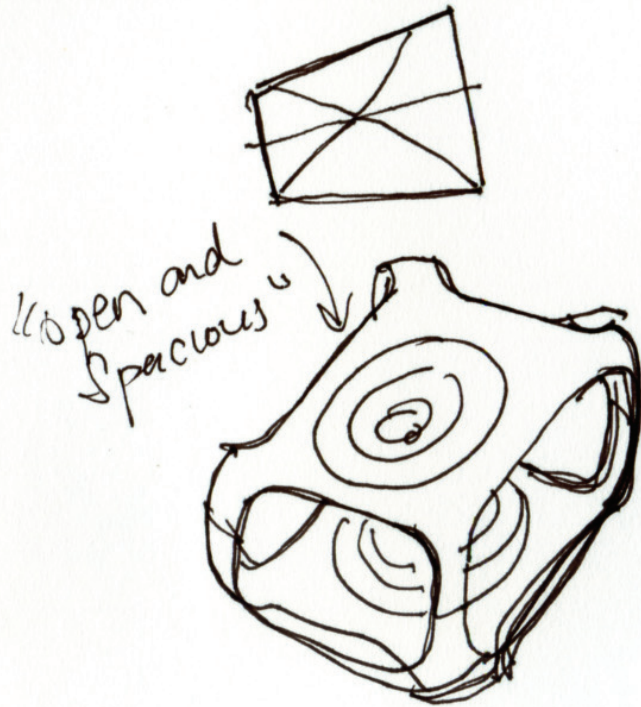




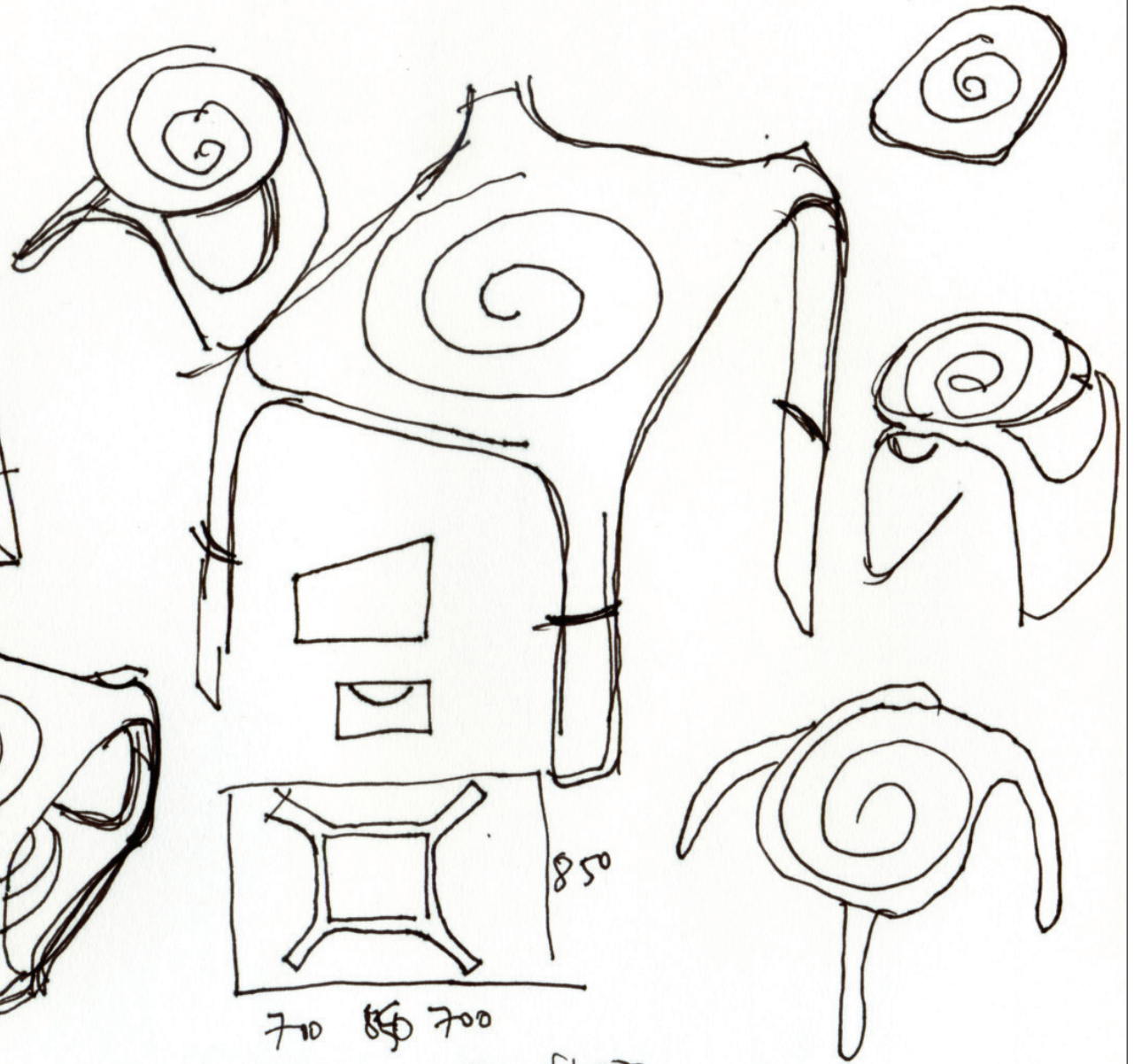
1 June 2010 © Jason Kerner



A3 297 x 420  
A2 420 x 594  
A1 594 x 840  
A0 840 x 1188



Open and  
spacious

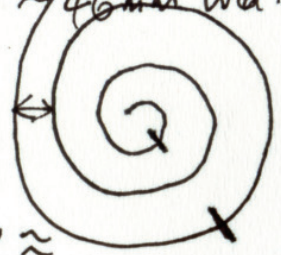


710 850 700  
CUT FROM A FLAT SHEET

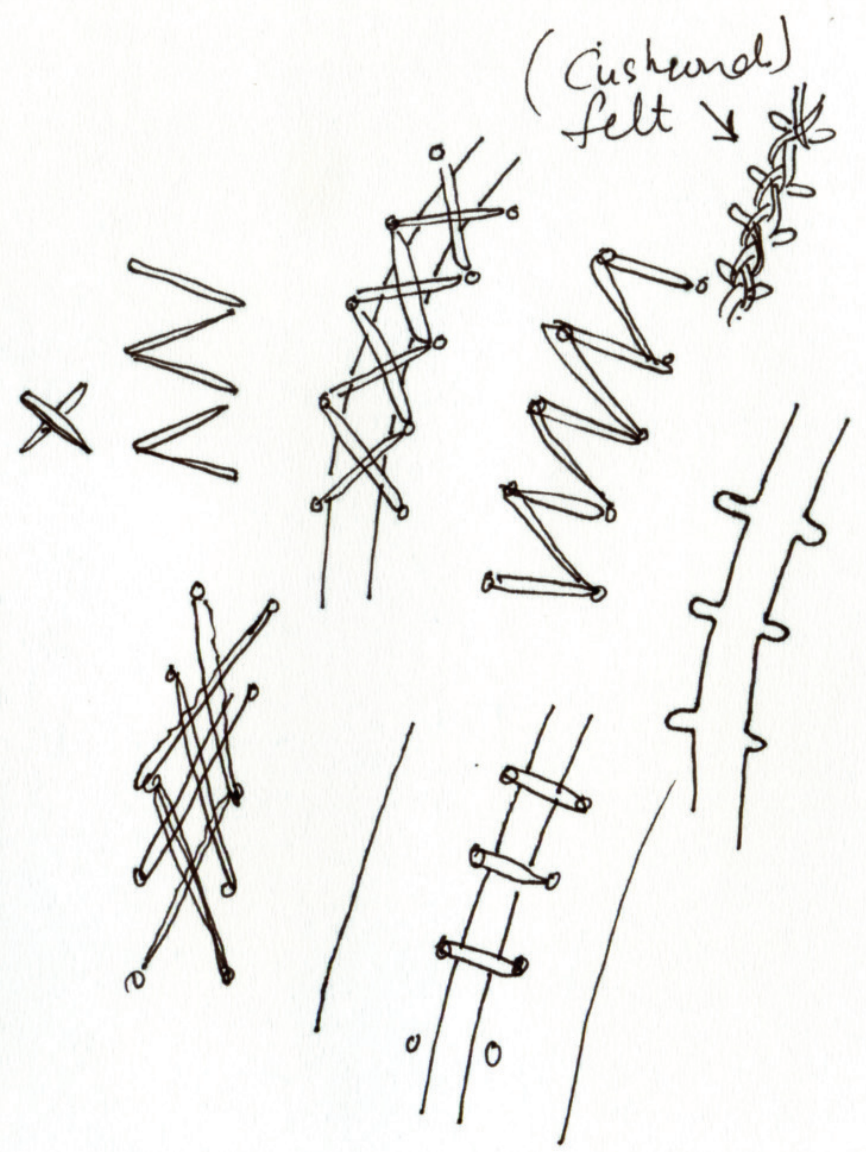
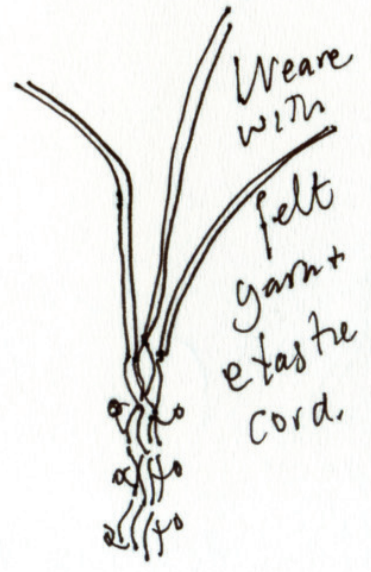
©Jason Kenner 3 June 2010



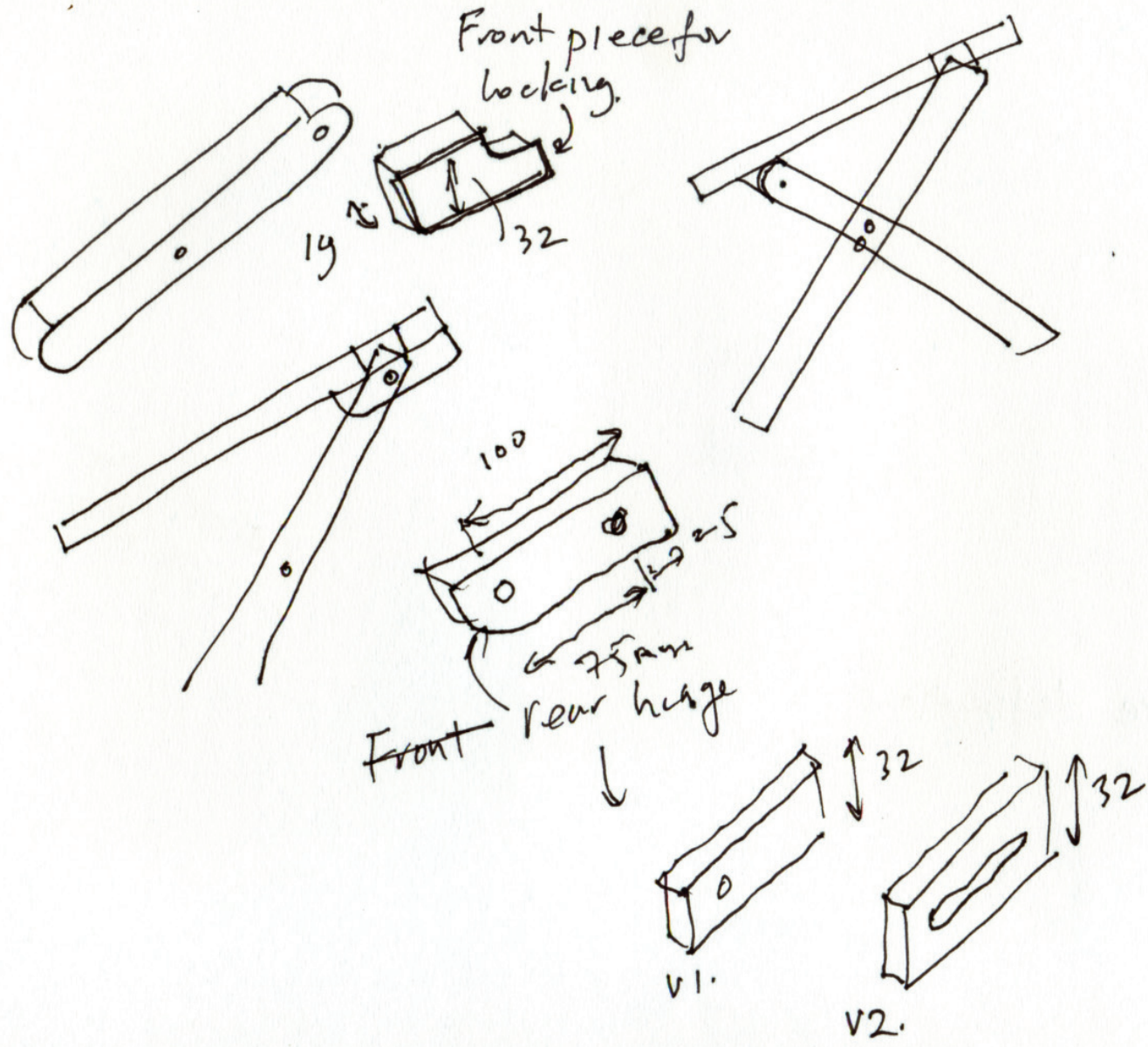
Taking  $\frac{1}{2}$  a spiral  
out =  $\approx 46\text{mm}$  width sailing



Removing  $\approx$   
46mm.

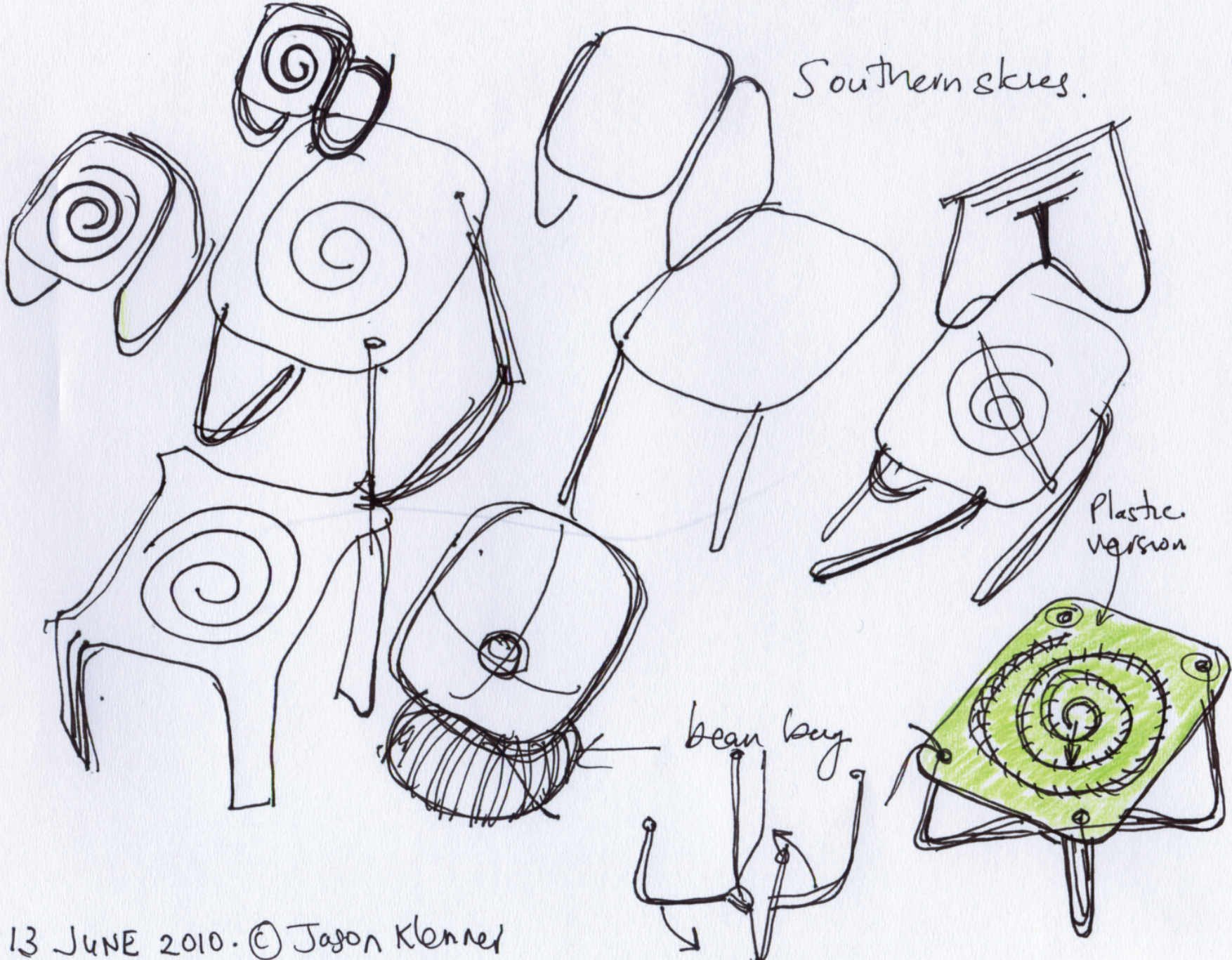


4 June 2010 © Jason Klenner



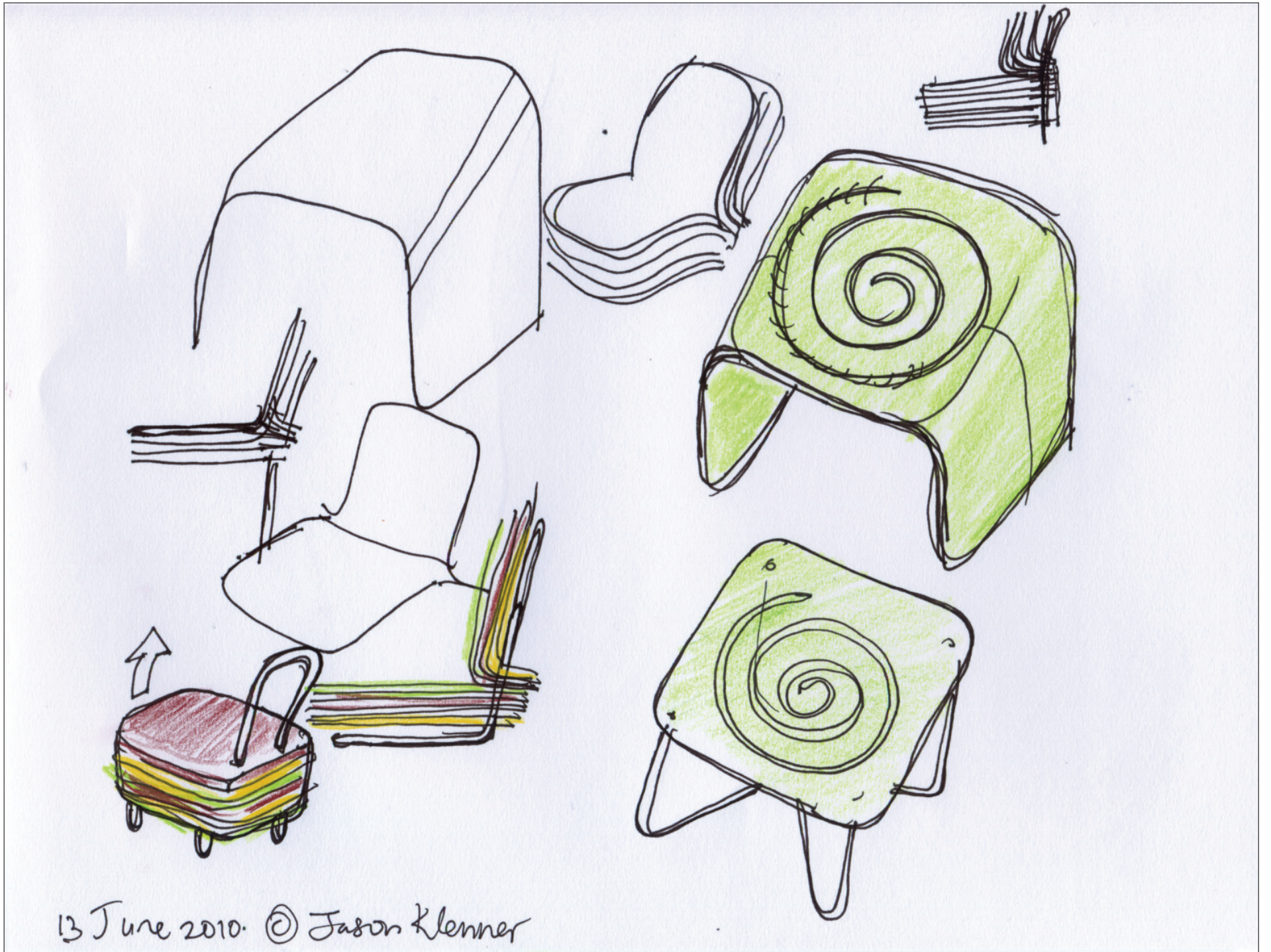


Southern skies.



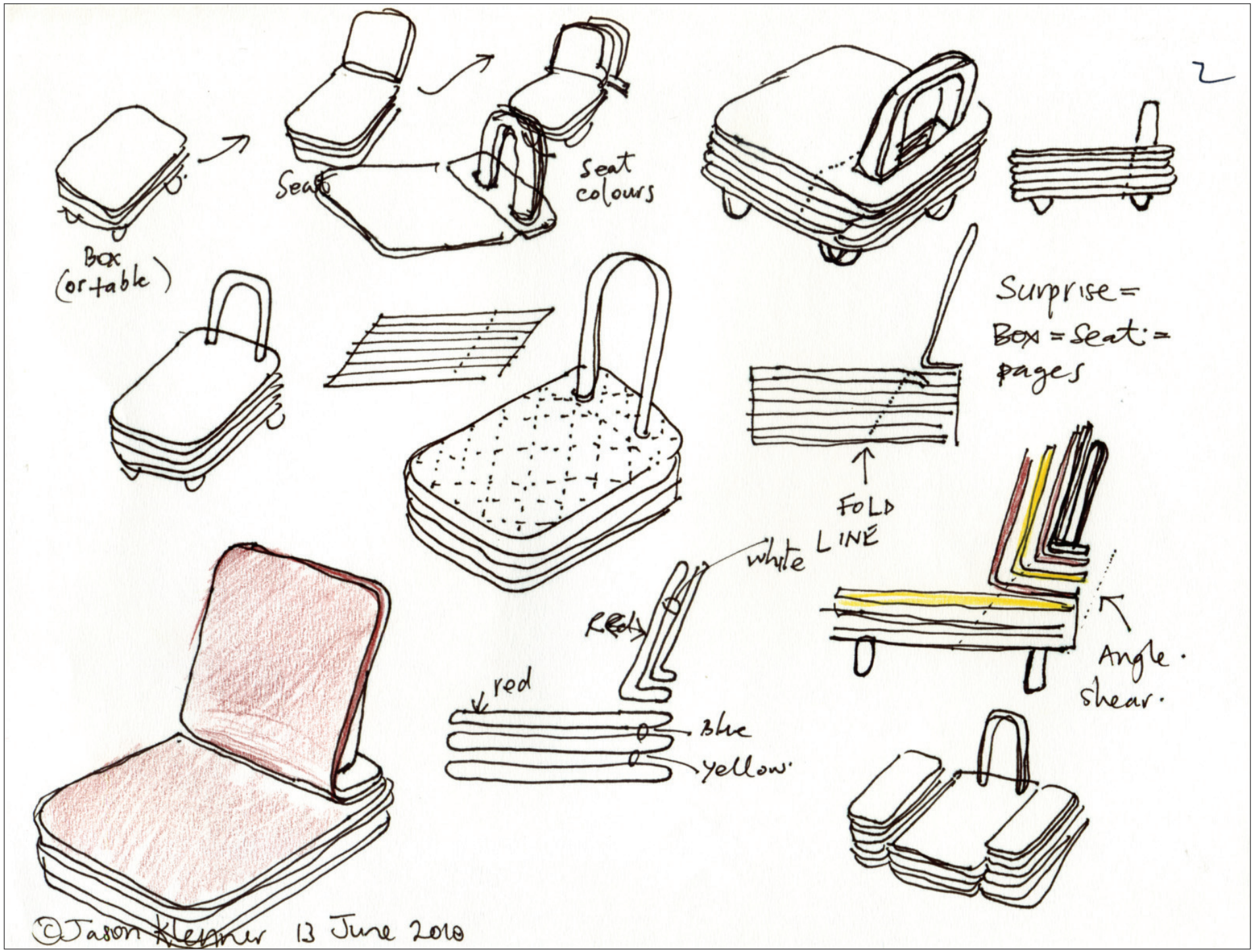
13 JUNE 2010. © Jason Klenner





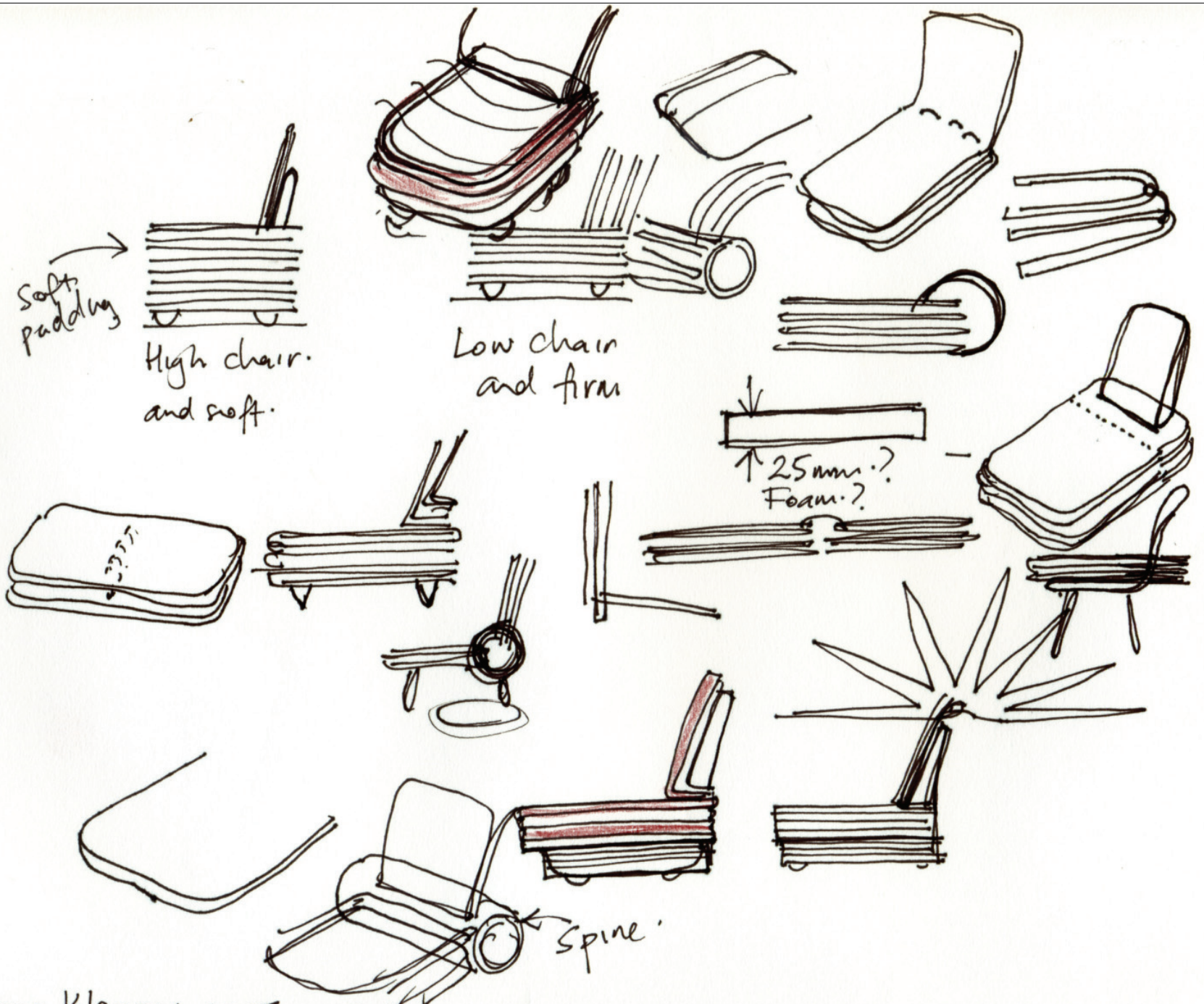
13 June 2010. © Jason Klenner





©Jason Klepper 13 June 2010





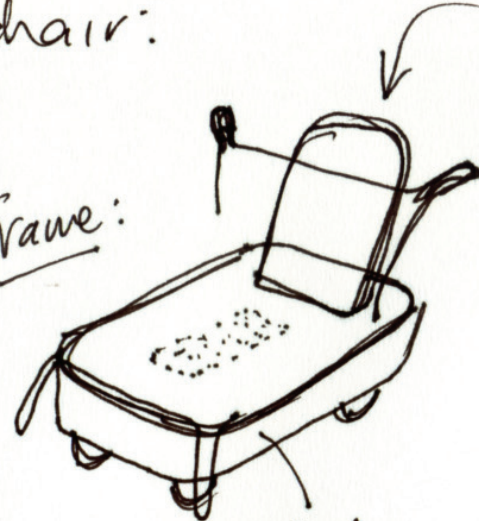
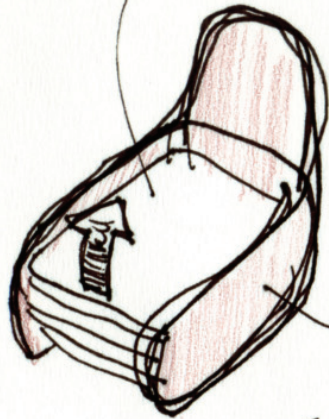
©Jason Klenner 19 June 2010



# Alison / Slice chair:

upholstered  
sleeves

Frame:



Neutral  
colour.

rigid  
frame  
(neutral  
pieces)

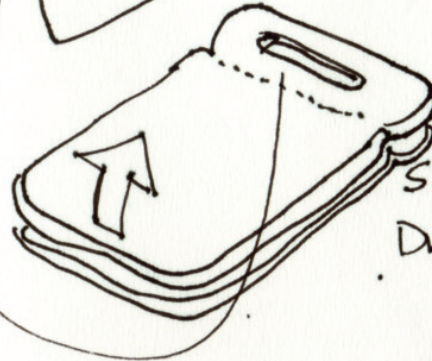


Rotates around  
completely



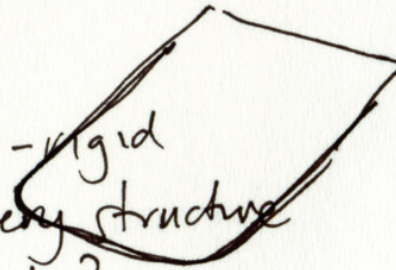
What is the surprise.?

Box chair.?  
Table chair.

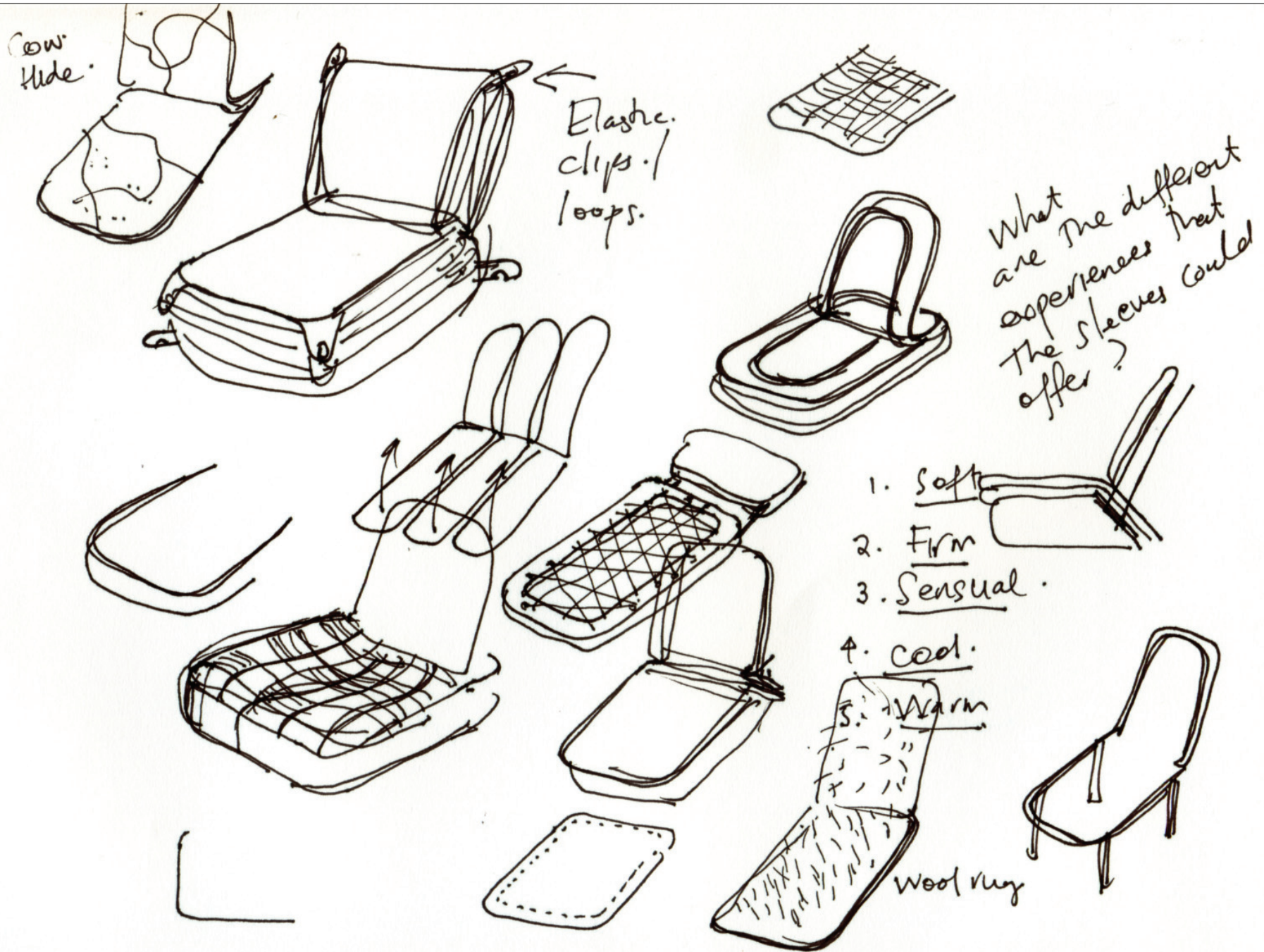


Slot on.  
Drop on.

How is  
a semi-rigid  
upholstery structure  
achieved.?  
Is this required?

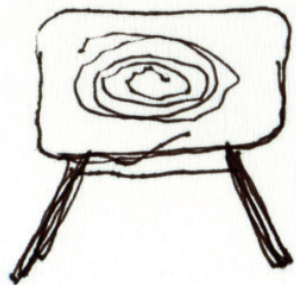
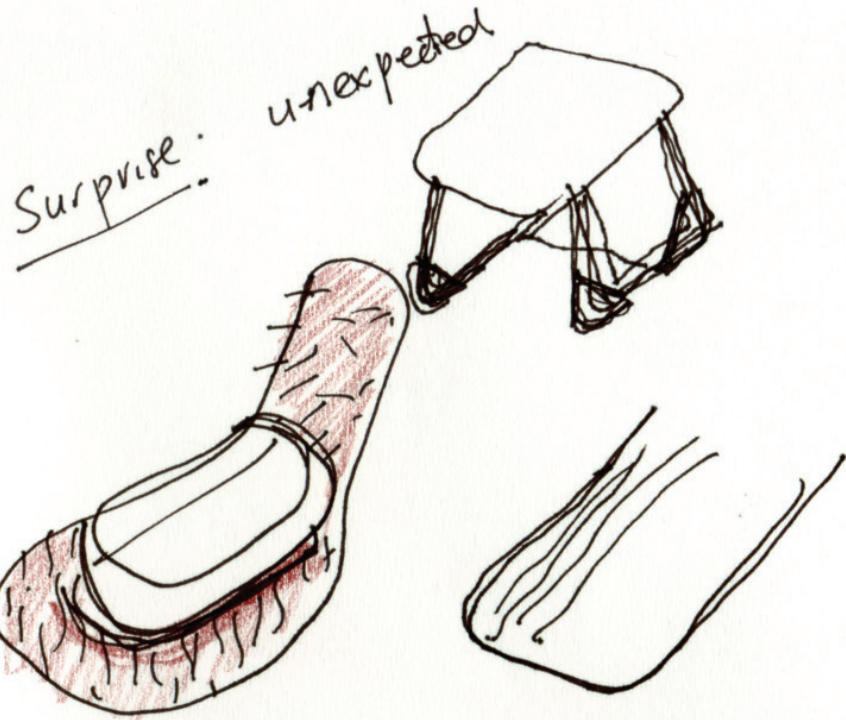




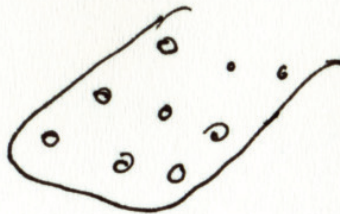


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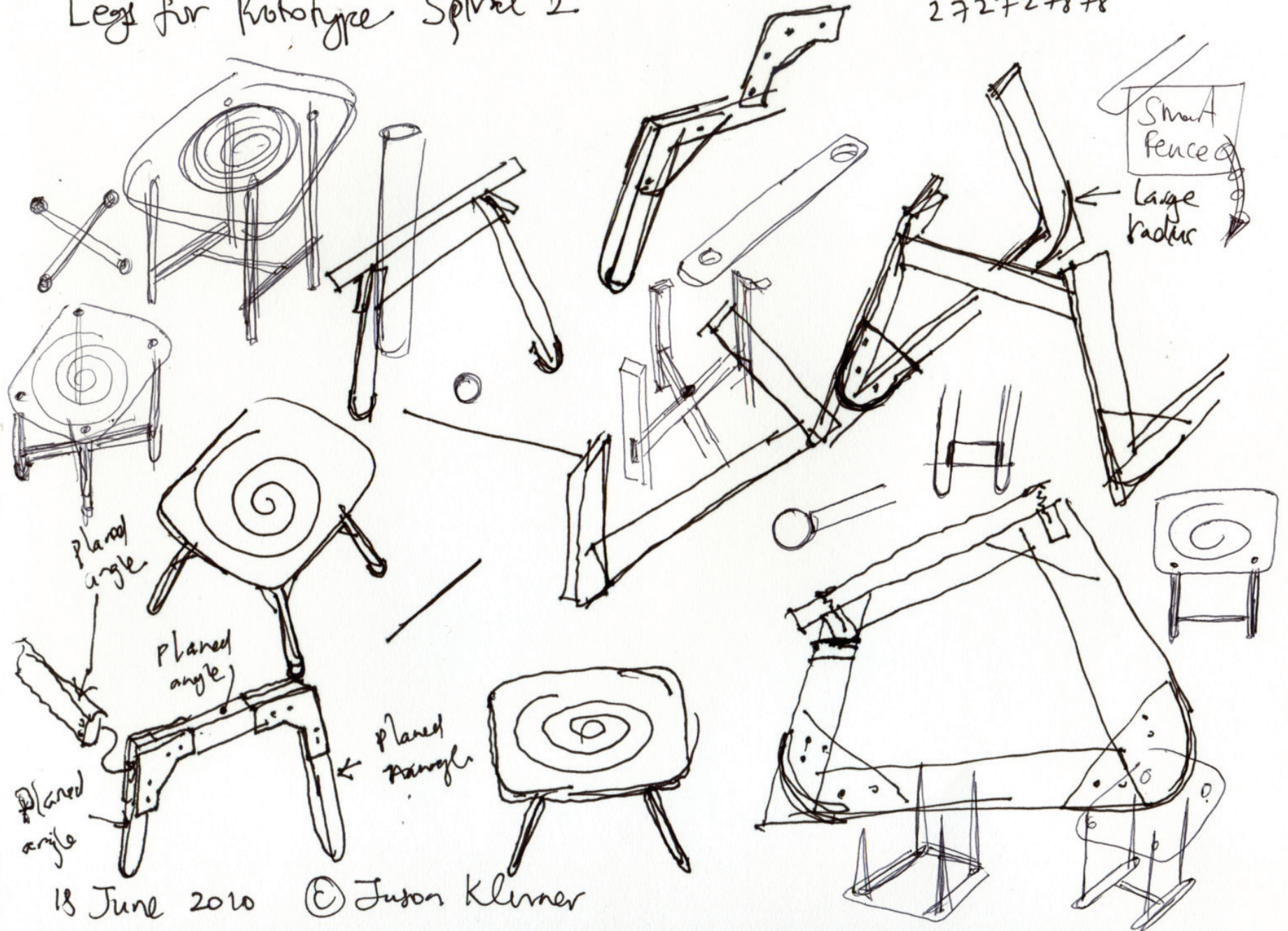
Wool rug  
Hide  
Domed → leather  
Durable → Canvas  
beads → sequins





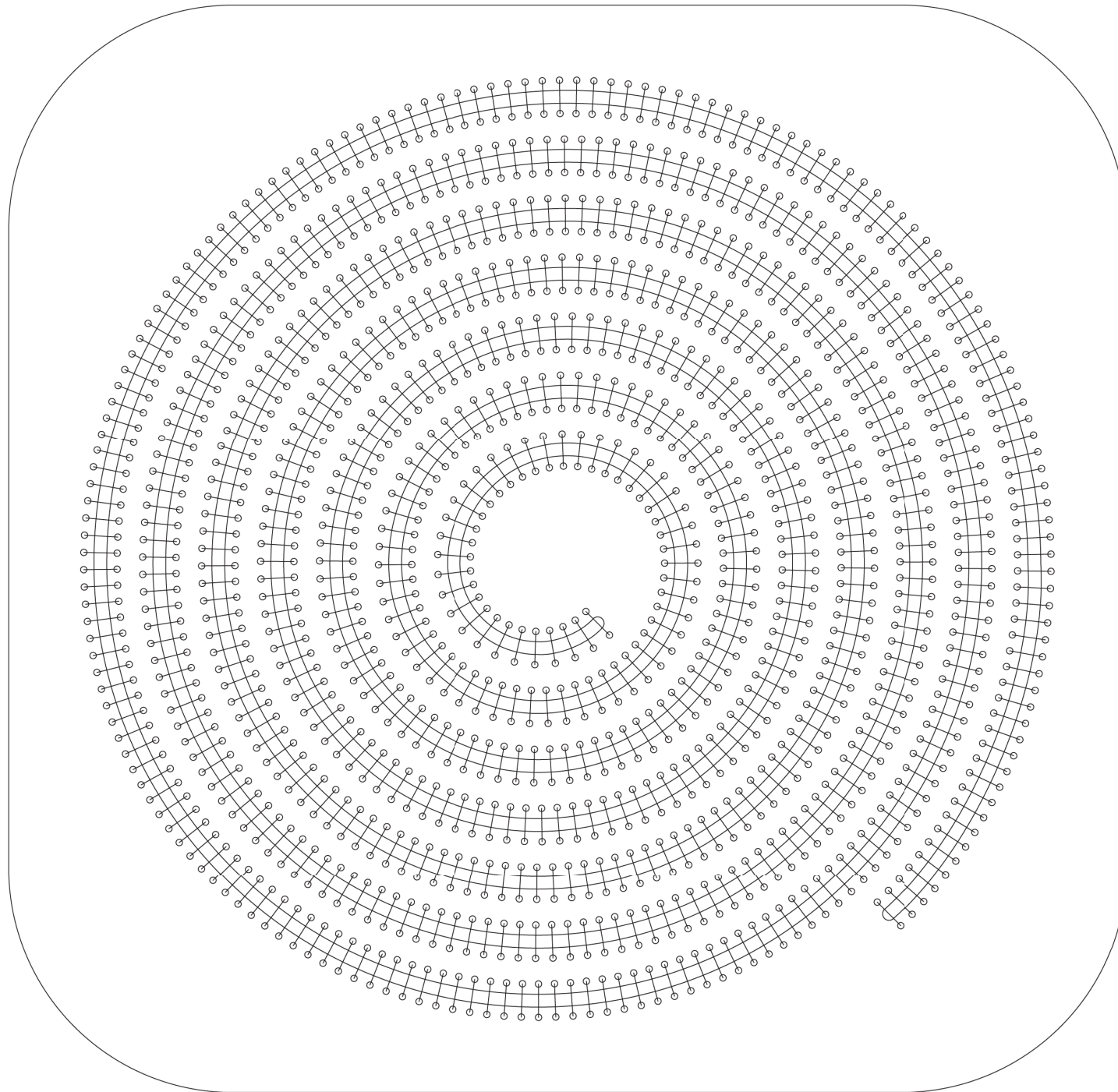
# Legs for Prototype Spiral 2

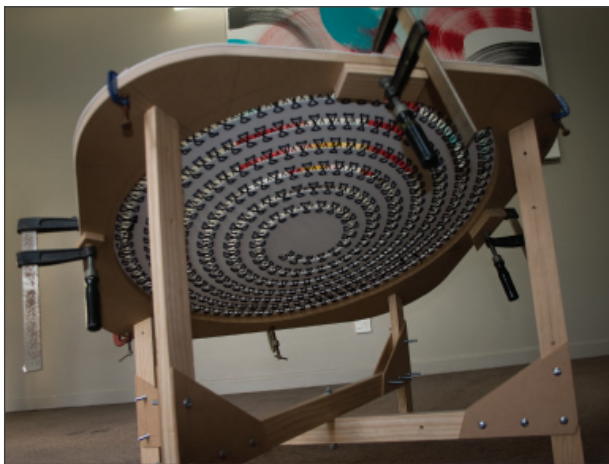
272727878



18 June 2010 © Jason Klerner









Knitting - Swiss style of knitting is different to the N2 way of knitting → Explore this

Patrons

Limited Edition. S. Lovell

Gallerists: see themselves as advancing ~~the~~ design theoretically and practically. p173

Page 171.

One feature that the limited-edition system has brought with it from the industrial design system is an understanding of the need for good branding when establishing a new market. 'The "Design Art" market is at least, if not more, brand driven than the industrialised market,' says Nick Compton, features editor of wallpaper magazine, who has been following developments in this field for some time. A very short list of key names, such as Newson, Mad, Dixon, Baas, Hadid and Jongejans, represents the top 'labels' and commands the top prices. This is because 'the design art gallerists and dealers are often trying to attract neophyte collectors ~~or~~ art collectors looking to move into design because it is more accessible, both economically and intellectually, than conceptual and contemporary art..

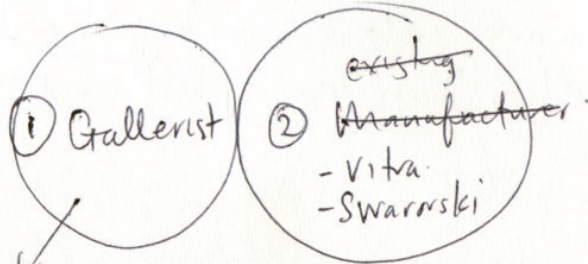
... what limited edition has appropriated from the art world - apart from its customers - is its system. Not only are the products, or works exhibited in galleries and dealt on the art market, they are also commissioned in a carefully and controlled manner by a growing number of Producer-Galleries as well. Galleries include: Contrasts, Libby Sellers, Johnson Trading, Designers Gallery. (manufacturer Vitra is an exception regarding design art)

Established and Sons:

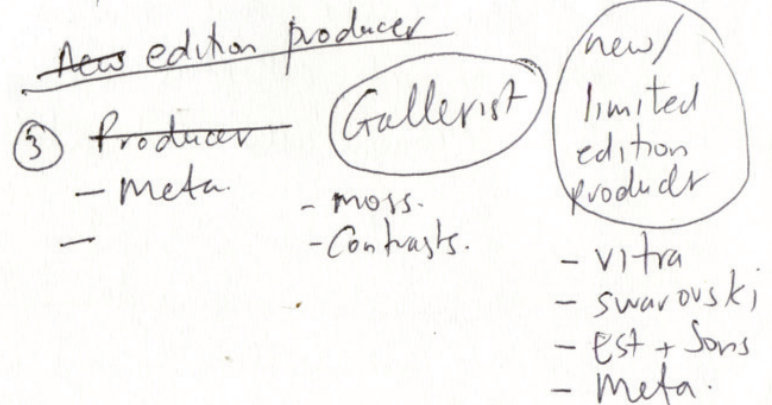
≈ 2004 → Jasper Morrison's Duchampian Crate

pg. 177, Limited Edition, S. Lovell

Patrons (according to Lovell)



~~limited/new~~



© Jason Klenner 20 June 2010



## Patrons

© Jason Klenner 20 June 2016

Limited Edition: S. Lovell Pg. 175

... These gallerists understand themselves to be operating very much in the role of patrons in the classical sense, actively devoting themselves to furthering the development of design - like traditional art patrons before them...

... In some situations, the ~~same~~ projects are fully financed by the galleries; ~~in others, the work~~ who even help with finding and selecting craftsmen and companies to carry out the execution of the pieces, in others, the work is entirely on commission and the artist has the full burden of realising the work, which the gallery then exhibits, promotes and hopefully sells.

Lovell says; in addition to the gallerist patrons, there is a new breed of company becoming involved in the design edition scene → she describes Swarovski as a company that view limited editions as products and are not necessarily interested in ~~an~~ experimenting in the interests of mass production, or furthering the development of design at an intellectual level.

pg 177 → Established and Sons was formed in 2004 with the ambitious aim of revitalising languishing skill sectors from the British automotive industry and producing highly crafted furniture.

pg 179. Metu was launched in 2008 by British antique dealer Mallett with the aim of combining the best of eighteenth century techniques and materials with twenty first century design. → Capitalising on this niche allows Mallett to capitalise on its network of over 250 craftsmen worldwide

and their client base of decorative art collectors



Notes from Skype Conversation. 18 June 2010.

Present: mark, Tony, Julia

1. Experiment with my design further. → I need to understand how far I can lean over the canoe without it capsizing.
2. In my central proposition → The term 'design signature' is too soft and implies that I am only developing a design style → not methods of working → It is about understanding what it is about Jason that I can use to produce work that has a high degree of originality. → and desirability → that is still within the commercial environment, but not a mass market environment.
3. Looking at designers such as Arad → Their originality/point of difference is formed through their ideology, methods and the way that they think about things. → This creates "solid" designs, multi dimensional designs → Not design signature.  
What is my ideology, method, the way I think about things?

26 June 2010. © Jason Klemmer.



## Notes from Skype conversation 18 June 2010 (continued)

4. Using a word with 're' in it such as 'reinvent' implies self analysis. Given this, should the introduction of documents such as my critique snapshots and Thesis include examples of my current projects; and what I like/dislike about them. → perhaps incorporate a comment about being frustrated with the constraints of industrial manufacture → ~~not~~ wanting something that will provide more autonomy from my design-manager role → more creative freedom than working to industrial briefs → feeling ~~stale~~ stale, lost my identity for working for commercial brands.

(reference quotes from 'Tales of the unexpected', Gareth Williams)

NOTE: SICKENED BY OVER COMMERCIALISATION OF EVERYDAY ITEMS.

5. In the context of my study. The word 'Platform' is an appropriate academic word to use → It is a good metaphor. (launching pad) (something to stand on). Perhaps in context, something like . . . .  
... Developing a platform for advancing and developing my design profession. Can be used. or. Developing a platform for personal progression. (These things are helping build my life raft)

26 June 2010 © Jason Klenner



## Notes from Skype Conversation. (continued)

6. | At the end of this study, how will I make decisions, think of things, work, without Tony, Mark and Julieanna? → Do I have things in my pocket (or ~~her~~ <sup>my</sup> pocket) that will keep me going after this study ... for the next 10 years? → I should list these ~~my~~ items now and speak to Tony and Julieanna about them. → This list, forms my Conclusion of my Essay / Thesis.

What are the things in my pocket that will keep me going?

7. | My proposition is a rethinking of myself as a designer.  
(Is this a change in design interests??)

8. | The objects that I design are developed by my way of thinking.

9. | Spiral chair: Look at asymmetrical spirals, higher back on chair, pressure points, pinching the skin; carbon fibre, canvas, fabric, ~~and~~

26 June 2010. © Jason Klenner

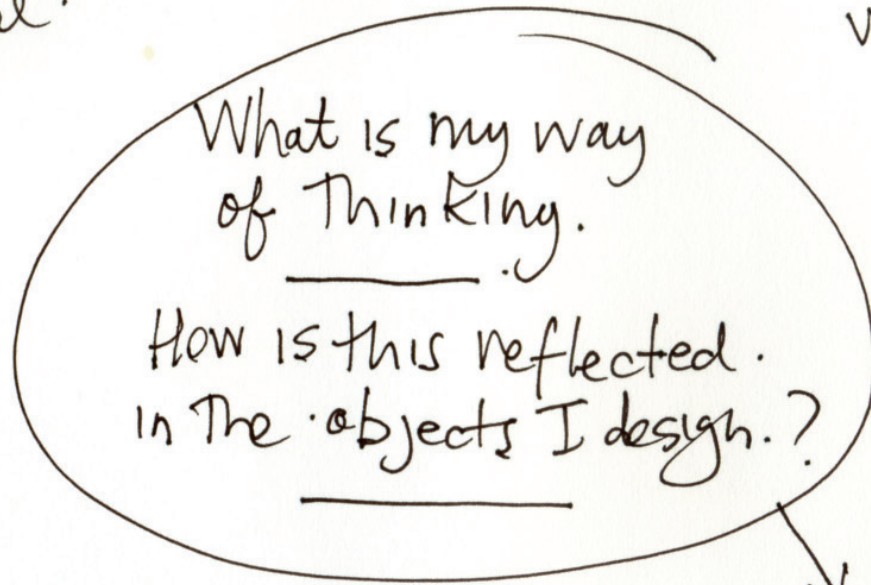




Notion =  
idea or opinion; whim.  
Notional = ~~idea or opinion~~  
Speculative, imaginary,  
or unreal.

Story:

Notions:  
Concepts that  
we are familiar  
with.



Spiral = graphic.  
Stacking = book  
Chair.

in my pocket/  
liferaft =  
making models

Applying / overlaying  
familiar concepts with  
everyday objects

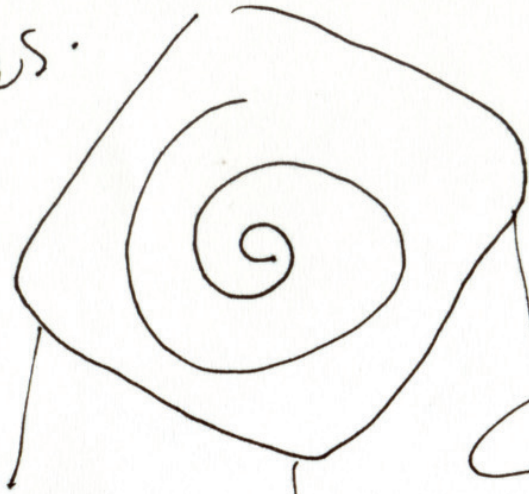
challenging the  
power of convention?

choose your page of a book.

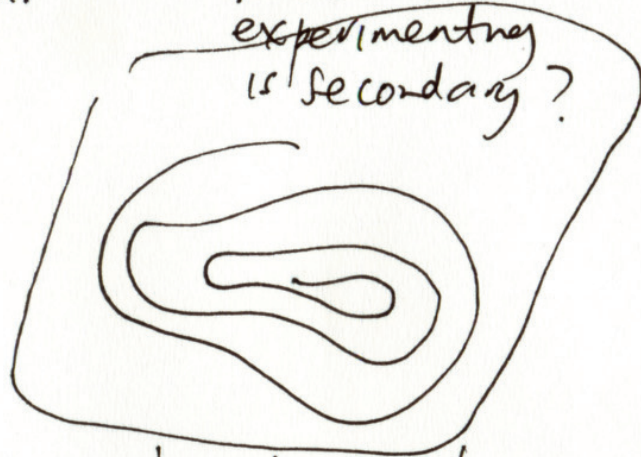


Offering  
comfort and  
experiences.

unwind chair.



note:  
materials and  
experimenting  
is secondary?

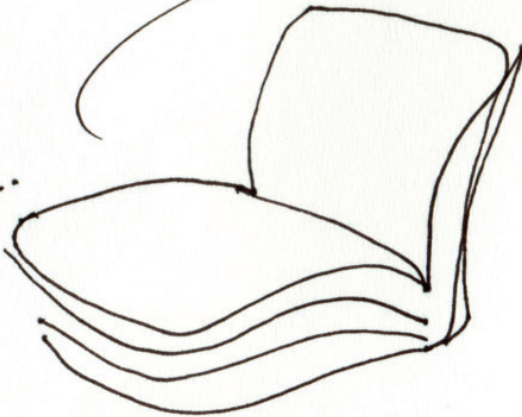


de stress chair.

Mass consumption  
products have no life/  
PERSONALITY.

Products with character.

Products that offer  
new experiences.



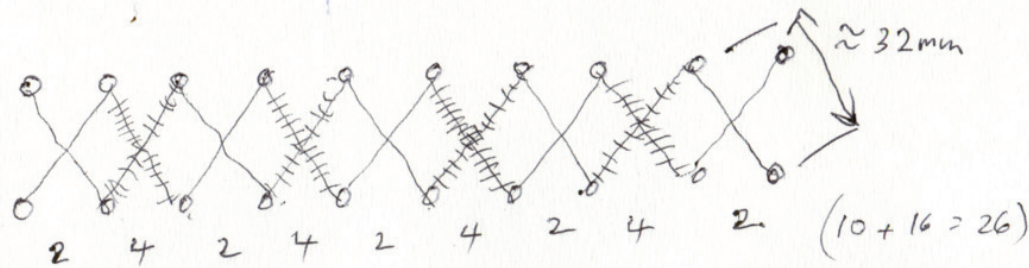
reading  
chair.

- ▶ choose your comfort (book chair.)
- ▶ Surprise of comfort

27 June 2010 © Jason Klenner

# NUMBER OF ELASTIC LENGTHS ANALYSIS

KGB 120mm  
JAX 130mm.



\* NOTE: CALCULATION IS FOR 2mm ELASTIC CORD

FORMULA: FOR EVERY 6 HOLES, THERE ARE 6 LENGTHS

THE PROTOTYPE HAS 659 HOLES PER SIDE OF EMBL SLOT = 1318 HOLES IN TOTAL.

GIVEN THIS, THERE ARE 1318 CROSS/LENGTHS OF ELASTICATED CORD.

Wrong

SO, IF A FORCE / WEIGHT OF 100 kg IS APPLIED EVENLY TO 1318 LENGTHS OF 2mm ELASTIC CORD, HOW MUCH WILL IT STRETCH?

WE KNOW THAT 0.5 kg OF FORCE STRETCHES CORD BY 40%

WHAT IS THE FORCE ON EACH INDIVIDUAL LENGTH?

$$\frac{F}{C_n} = \frac{100 \text{ kg}}{1318} = 0.075873 \text{ kg}$$

$$1 \text{ gram} = 0.001 \text{ kg}$$

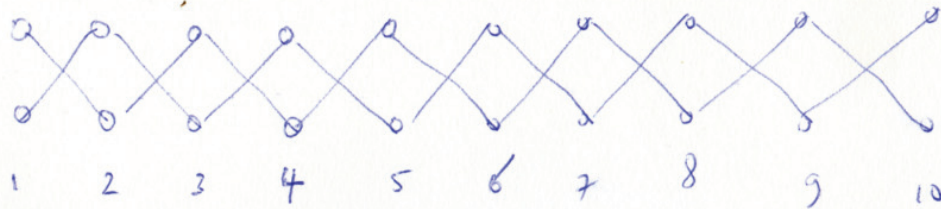
$$75 \text{ gram} = 0.075 \text{ kg}$$

$$500 \text{ gram} = 0.5 \text{ kg}$$

29 June 2010 © JASON KLENNER



# ELASTIC CORD CALCULATIONS



20 holes  
18 strands → 1318 strands

~~658~~  
1318  
~~2077~~

CURRENT PROTOTYPE HAS ~~2077~~ 1974 STRANDS

So. IF THE WEIGHT APPLIED EVENLY = 100 kg  
STRANDS = 1974

1316 strands  
x 1.5  
= 1974

---

Force on an individual Cord length =  $\frac{F}{C_n} = \frac{100 \text{ kg}}{1974 \text{ strands}} = 0.05 \text{ kg} = 50 \text{ gram.}$

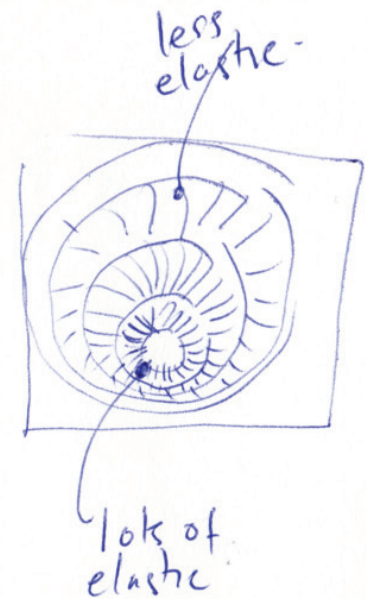
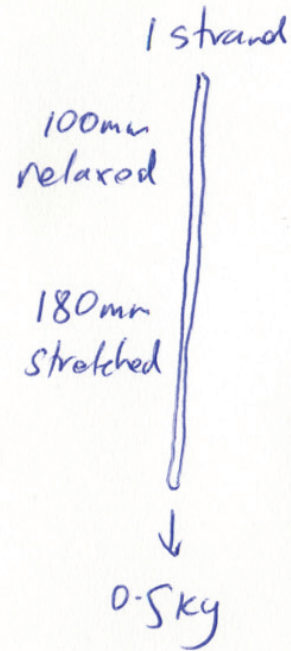
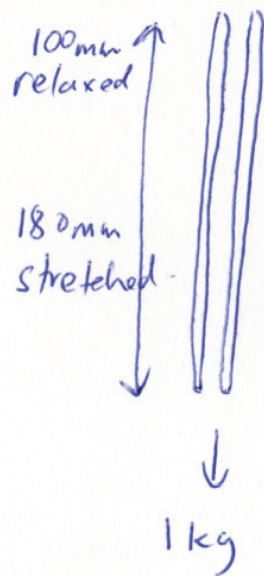
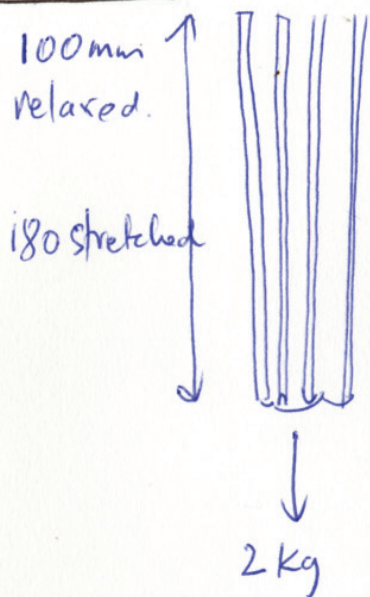
F = Force  
C<sub>n</sub> = Cord (number of lengths)

---

So → 50 gram force on a single strand of elastic (φ2mm) will stretch it by

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# ELASTIC CORD CALCULATIONS



For a single strand of cord: 0.5 kg stretches 180%.

0.0625 kg = 110% → Does this register?

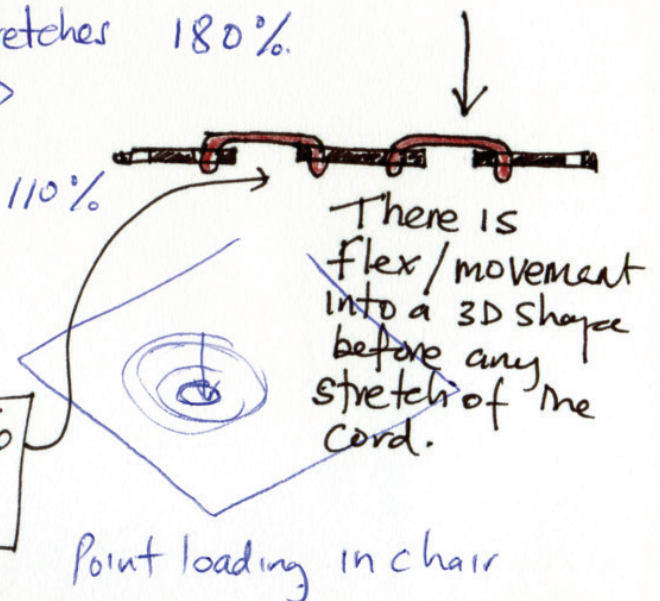
0.125 kg = 120% → Registers → but only ≈ 110%

0.25 kg = 140% (This registers)

0.5 kg = 180%

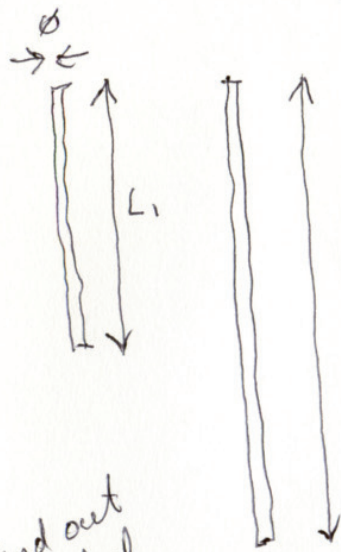
1.0 kg =

NOTE: THE CORD LOADING IS NOT A DOWNWARD FORCE





# INITIAL ELASTIC CORD CALCULATIONS:

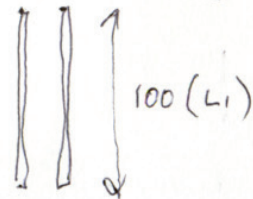


Find out  
The ideal  
stretch  
length.  
range  
50% or less? #

	$\times$	$L_1$	$L_2$	F	Stretch %
1	2	100mm x 2	180mm	1 Kg	$\frac{200mm - 100mm}{100mm} = 100\%$ $\frac{360mm - 100mm}{100mm} = 260\%$
2	2	100mm x 4	180mm	2 Kg	
3	2	100mm x 4	140mm	1 Kg	
4	2	200mm x 2	360mm	1 Kg	$\frac{420mm - 200mm}{200mm} = 110\%$
5	1.5	100mm x 2	210mm	1 Kg	
6	1.5	100mm x 4	210mm	2 Kg	
7	1.5	100mm x 4	155mm	1 Kg	
8	1.5	200mm x 2	420mm	1 Kg	

Test # =  
Cord (2mm  $\phi$ )  
stretches 140% / 0.5 kg  
of force

100mm x  
2 lengths  
 $C_n$



1 Kg = 180(L2)

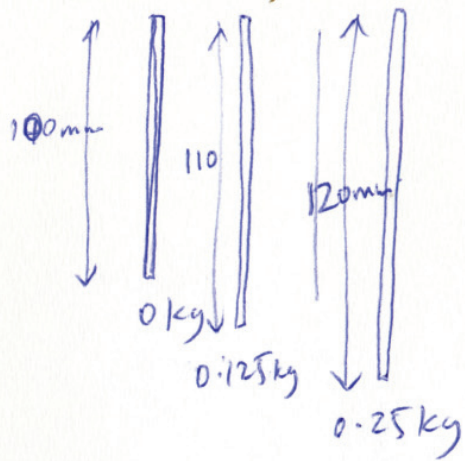
$$\frac{L_2 - L_1}{C_n} = \frac{180 - 100}{2} = 40$$

$$F = \frac{F}{C_n} = \frac{1kg}{2} = 0.5kg$$

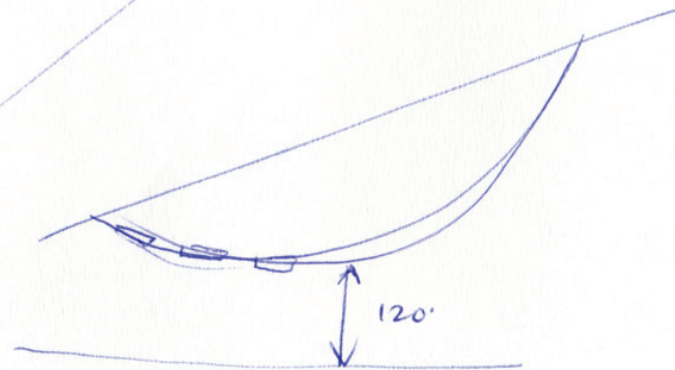
$C_n$  = Cord number.

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INCORRECT



<del>104 mm</del>	<del>= 0.05 kg</del>	} Incorrect
<del>100 mm</del>	<del>= 0 kg</del>	
<del>108 mm</del>	<del>= 0.1 kg</del>	
<del>110 mm</del>	<del>= 0.125 kg</del>	
<del>120 mm</del>	<del>= 0.25 kg</del>	
140 mm	= 0.5 kg	



100 mm = 0 kg

$$\frac{F}{Cn} = \frac{80 \text{ kg}}{1318 \text{ strands}} = 0.06 \text{ kg} = 60 \text{ gram.}$$

140 mm = 0.5 kg

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## DIRECTION DEFINING

- > How do I think about things?
- > What is my method of designing objects./viewing objects?
- > What is my design ideology?

"FORM FOLLOWS STATEMENT."      "FORM FOLLOWS FEATURE"

my story:

I experiment / explore materials and structures to achieve an object that appears / behaves in a distinctive manner.

achieving a feature element / form that drives the design.

I start with a functional/usage related ideal / statement and experiment / explore <sup>with</sup> materials and structures to achieve an object that appears / behaves in a distinctive manner →  
Allowing ~~the~~ people to view, perceive, ~~experience~~ and interact with the object in a new way → That is uplifting, light hearted, and not too serious

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# DIRECTION DEFINING.

eg.

- Focus on. > Comfort
- > Graphic elements
- > Surprise.
- > Ambiguous
- > Contradiction

This is important  
More thinking  
required.

unique

I start with a functional/usage related ideal or statement and  
Then experiment with materials and structures to create an object <sup>Collection of.</sup>  
That ~~appears and behaves in a distinctive manner~~ <sup>reflects this ideal; ~~that~~ by ~~fast~~ physically</sup> ~~behaves in a distinctive~~  
<sup>personally</sup> ~~manner~~ and <sup>original. usual</sup> ~~incorporating an~~ <sup>is</sup> ~~element that ~~is~~ used ~~to~~~~  
as a ~~basis~~ <sup>fundamental</sup> for the object's appearance → a key  
element is that this key message statement is clear and concise → not ~~not~~ watered down.  
These objects are intended to have ~~personality~~ <sup>personality</sup> when ~~the~~  
Viewed, perceived and interacted with in new ways when  
compared with ~~utilitarian equivalents~~, mass market equivalents  
in a way that ~~is~~ is uplifting, ~~light hearted~~ and not too serious.

Goal. To create personal, desirable objects <sup>Personality</sup>  
with <sup>an element</sup> character → because there are plenty  
of average products/objects in the world →  
~~when there are~~ <sup>To many</sup> I don't want to  
~~add to this~~

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## Direction Defining:

Statement  
Concept  
Theme.

Experiment with materials and structures to express an ~~ideal or~~ <sup>in order</sup> ~~statement that~~ functional / usage related ideal statements to create a collection of objects that reflect this ideal by ~~performing~~ in a distinctive way through their function and appearance.

The ideal forms the basis of the objects ~~performance to a~~ appearance.

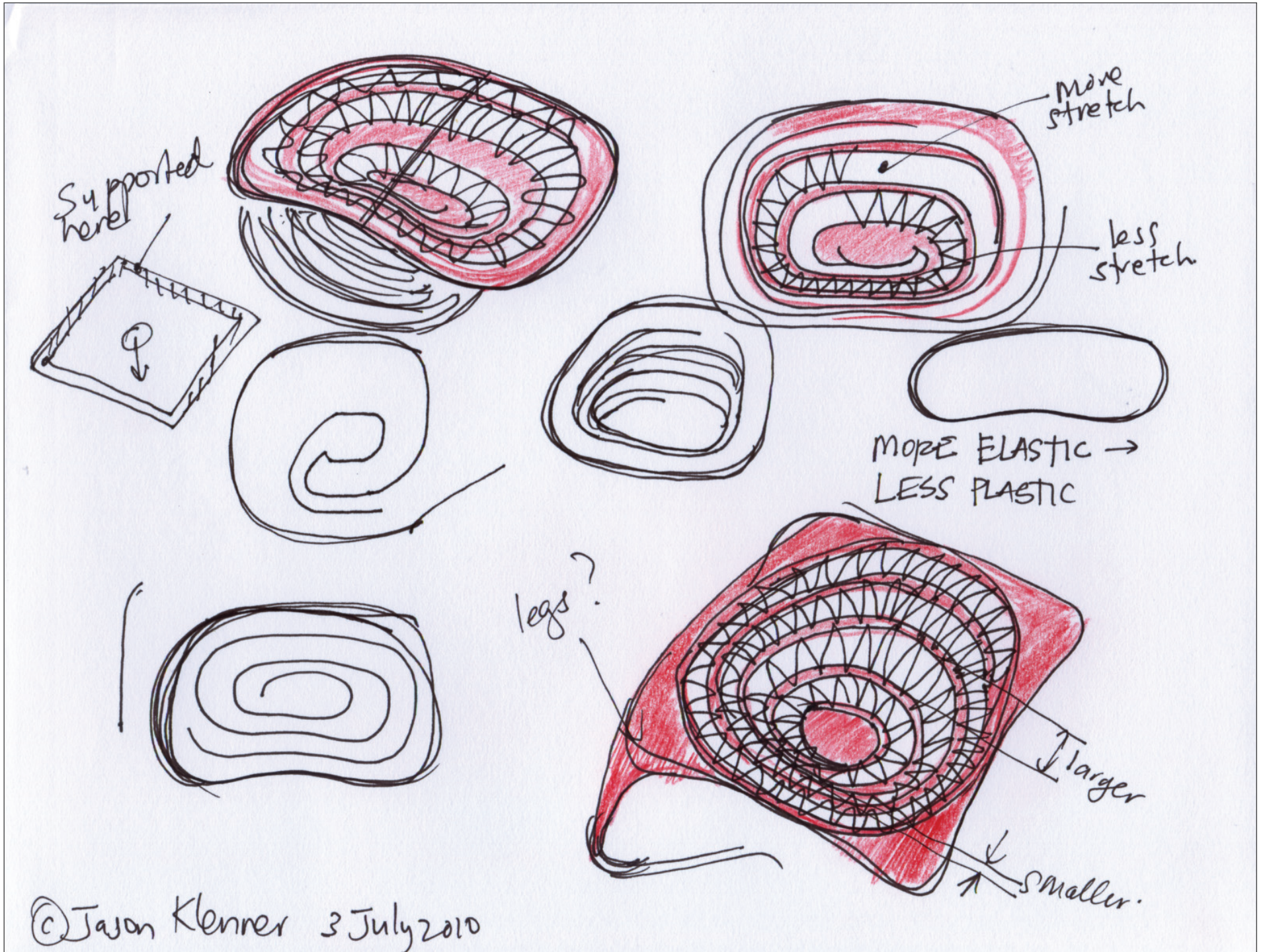
Experiment with materials and structures to express an ideal through an. objects <sup>a collection of</sup> ~~the~~ function and appearance, to result in highly original...

These objects are intended to be viewed, perceived and interacted with in ~~ways~~ new ways when compared to with their utilitarian, mass market equivalents in a way that is uplifting and not to serious.

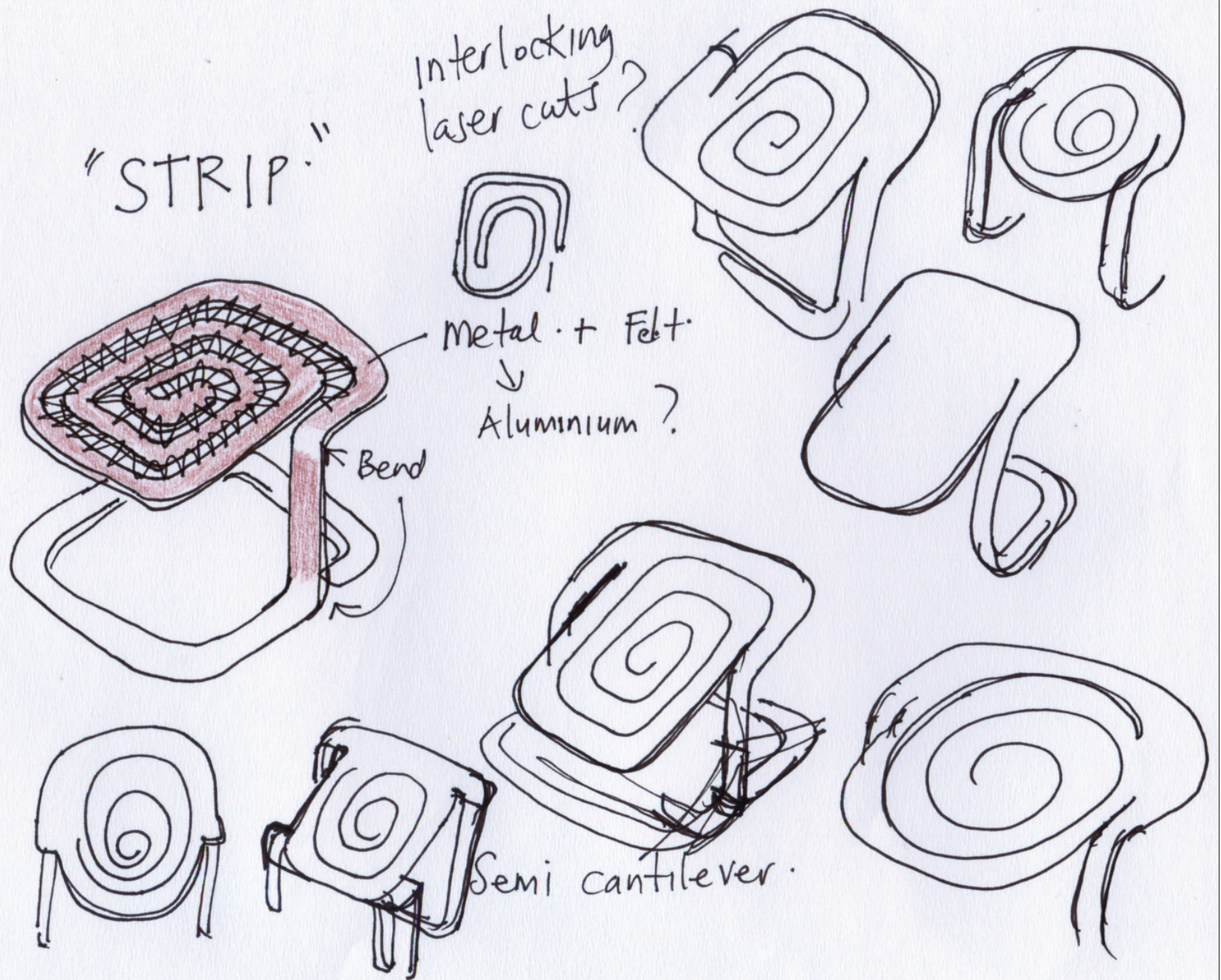
My goal is to create objects that are desirable with a high level of originality as there are

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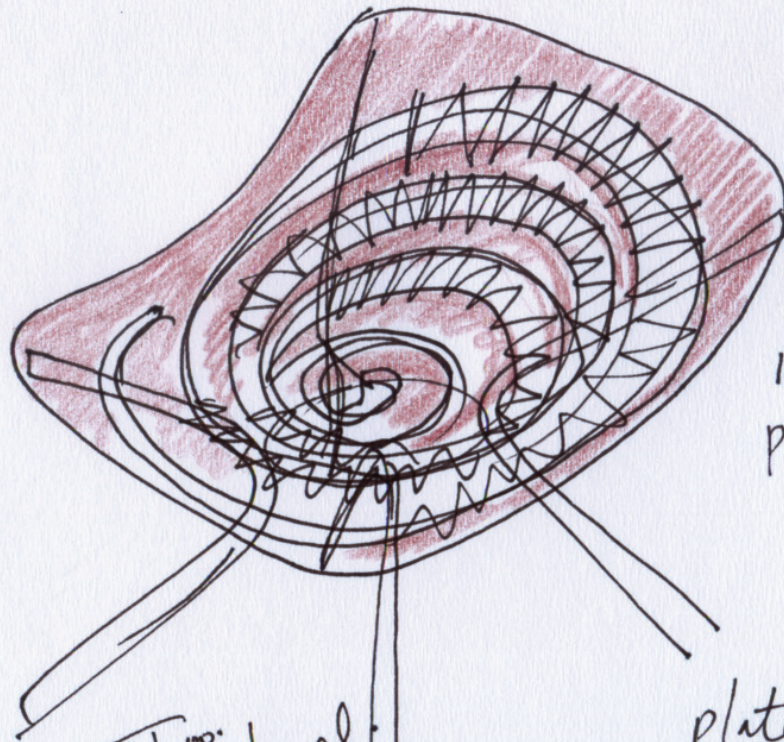






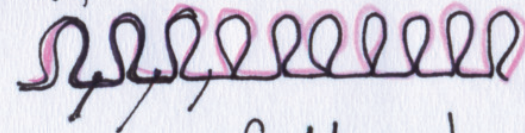
© Jason Klenner 3 July 2010





Too conventional legs and form.

new way of cushioning



felt cushioning?

legs follow the profile of the spiral?

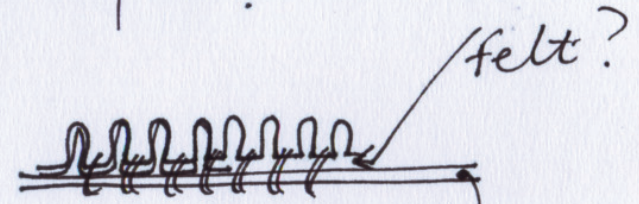
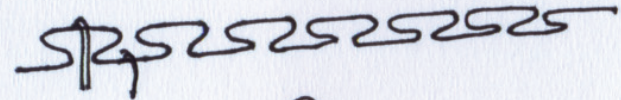
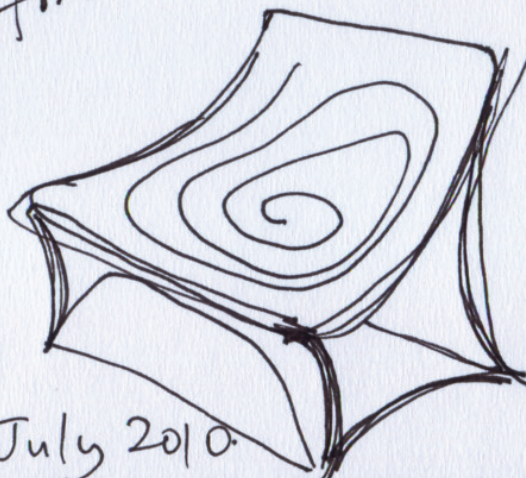


plate / sheet metal frame?



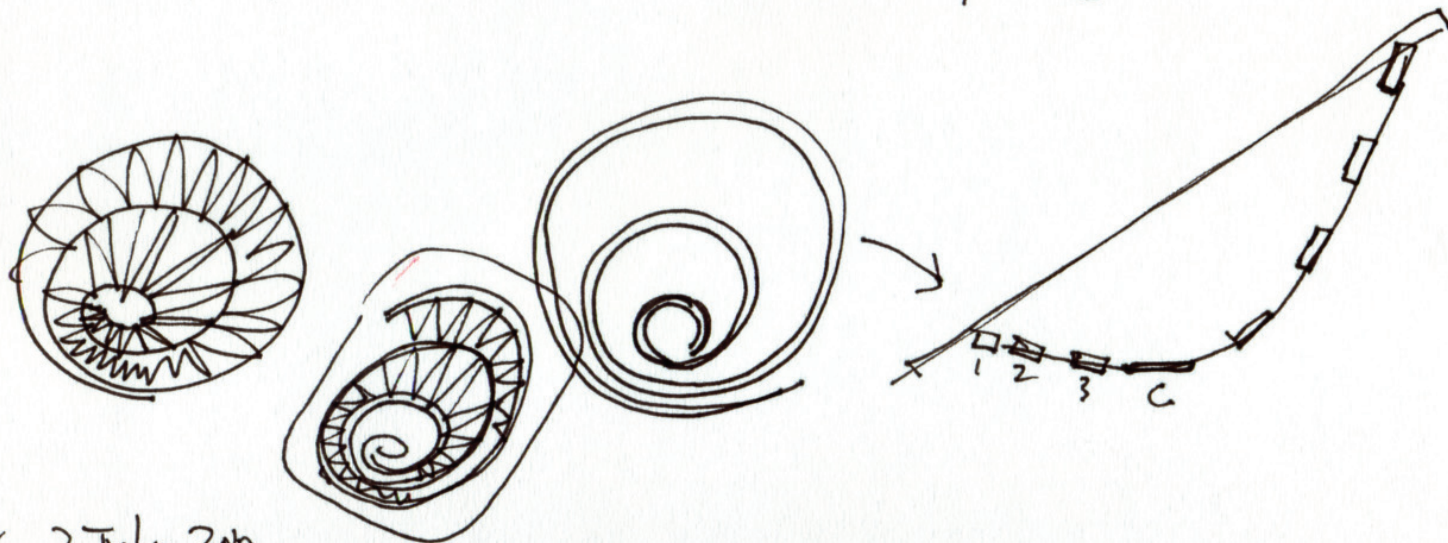
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## SPIRAL CHAIR: REFINEMENT.

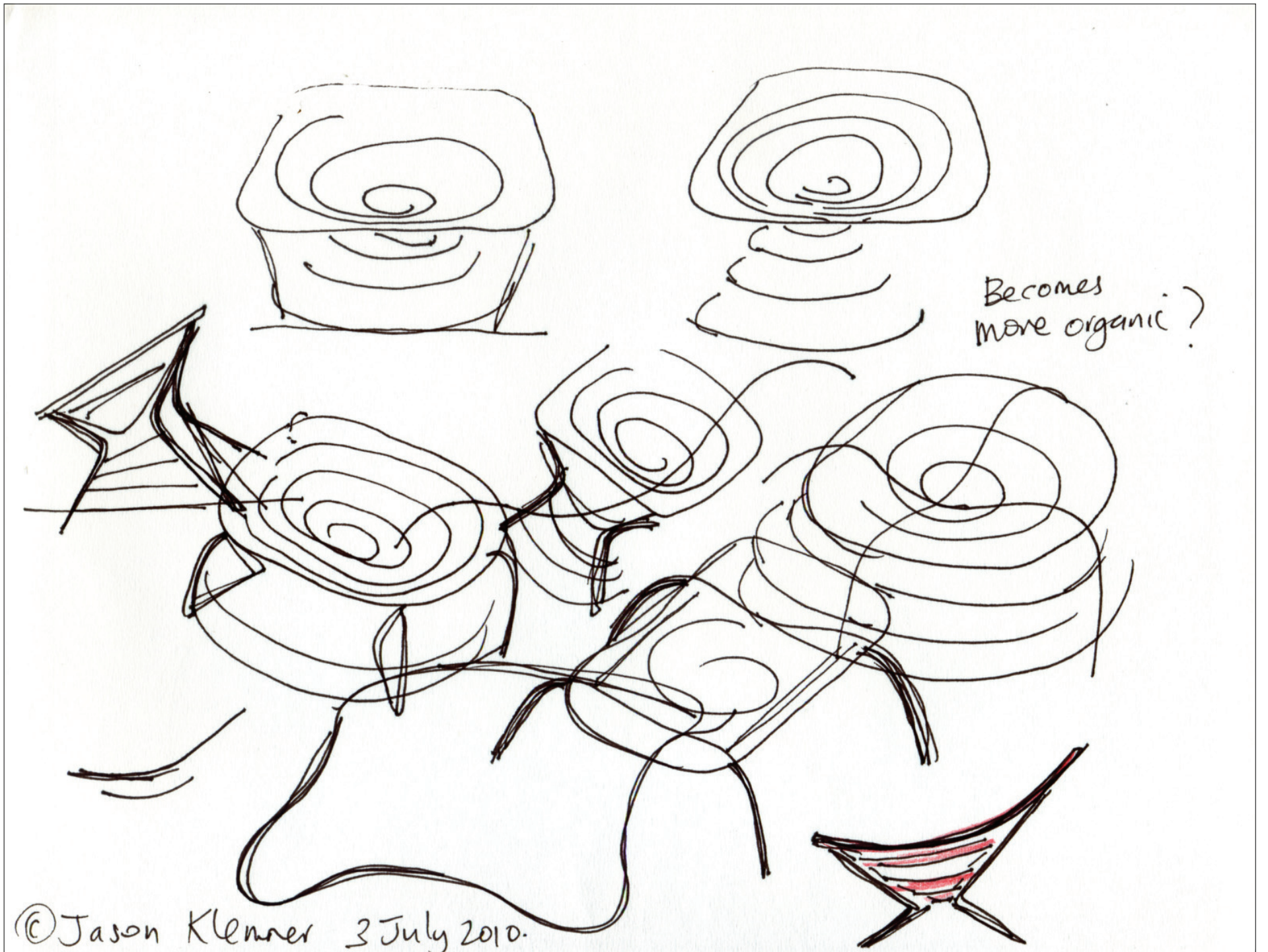
ISSUES: - SPIRAL MATERIAL - WHAT?

- LEGS - WHAT?
- COMFORT - HOW CAN COMFORT BE IMPROVED? → (A)
- SHAPE OF SPIRAL → CAN THIS BE EVOLVED TO CREATE A MORE UNIQUE + DISTINCTIVE OBJECT?
- STRETCH - HOW MUCH? DENSE WEAVE VERSUS SPRING RATIO.
- (A) NEEDS MORE BACK SUPPORT.
- (\*) NEEDS SEAT PAN MOVED FORWARD.
- I NEED TO LOOSEN UP → TIP OUT OF MY BOAT.



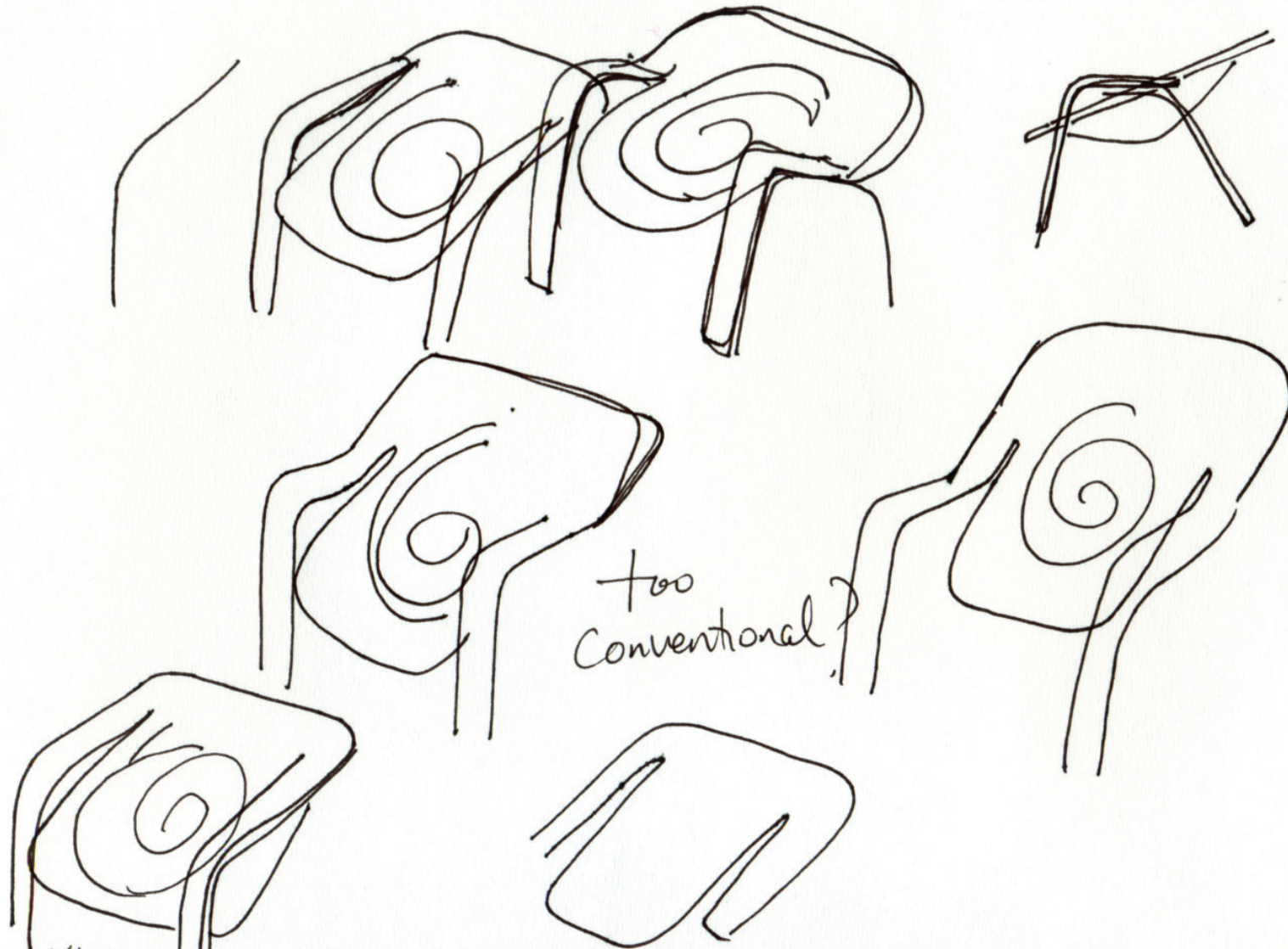
© Jason Klenner 3 July 2010







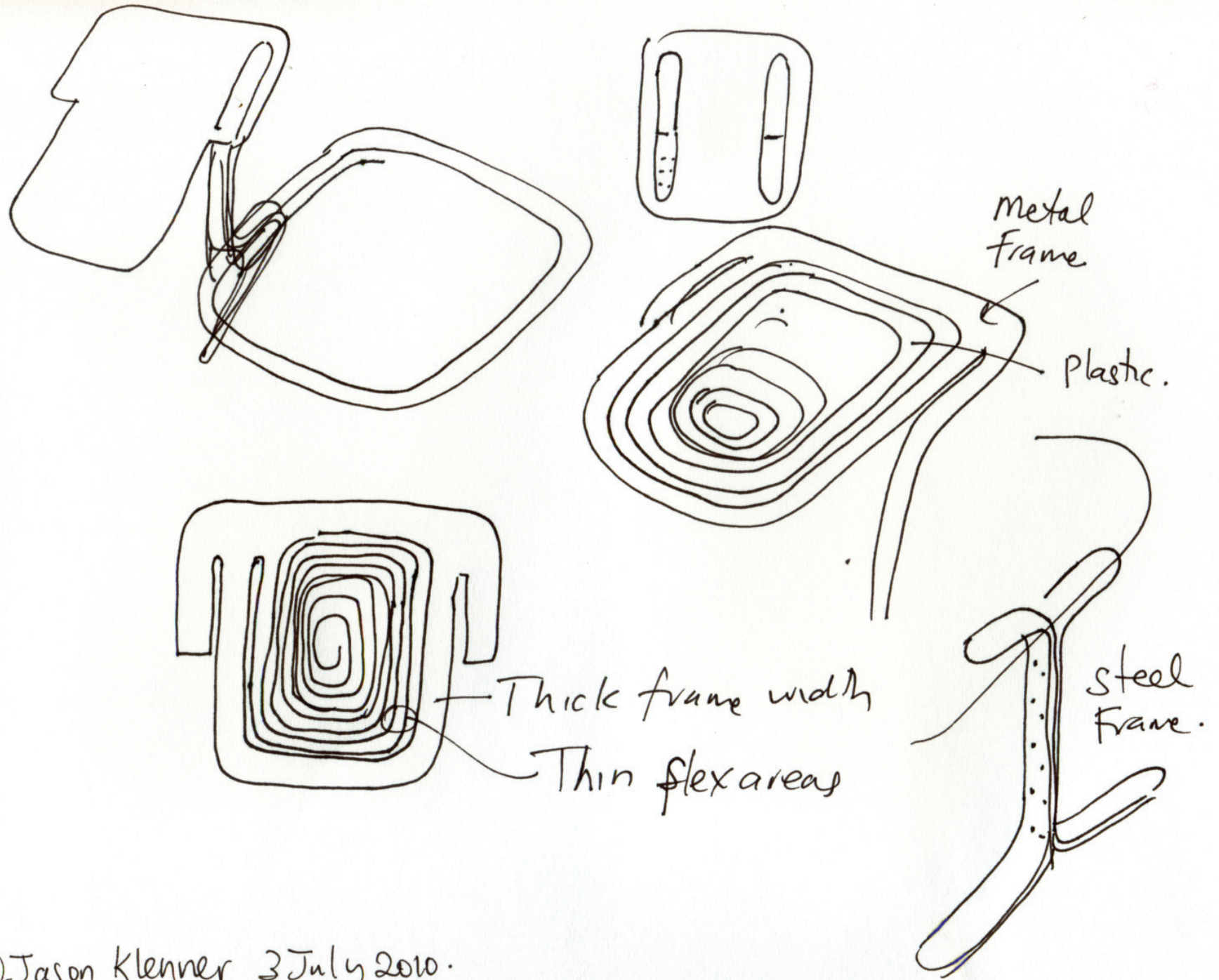
armrests??



too  
Conventional?

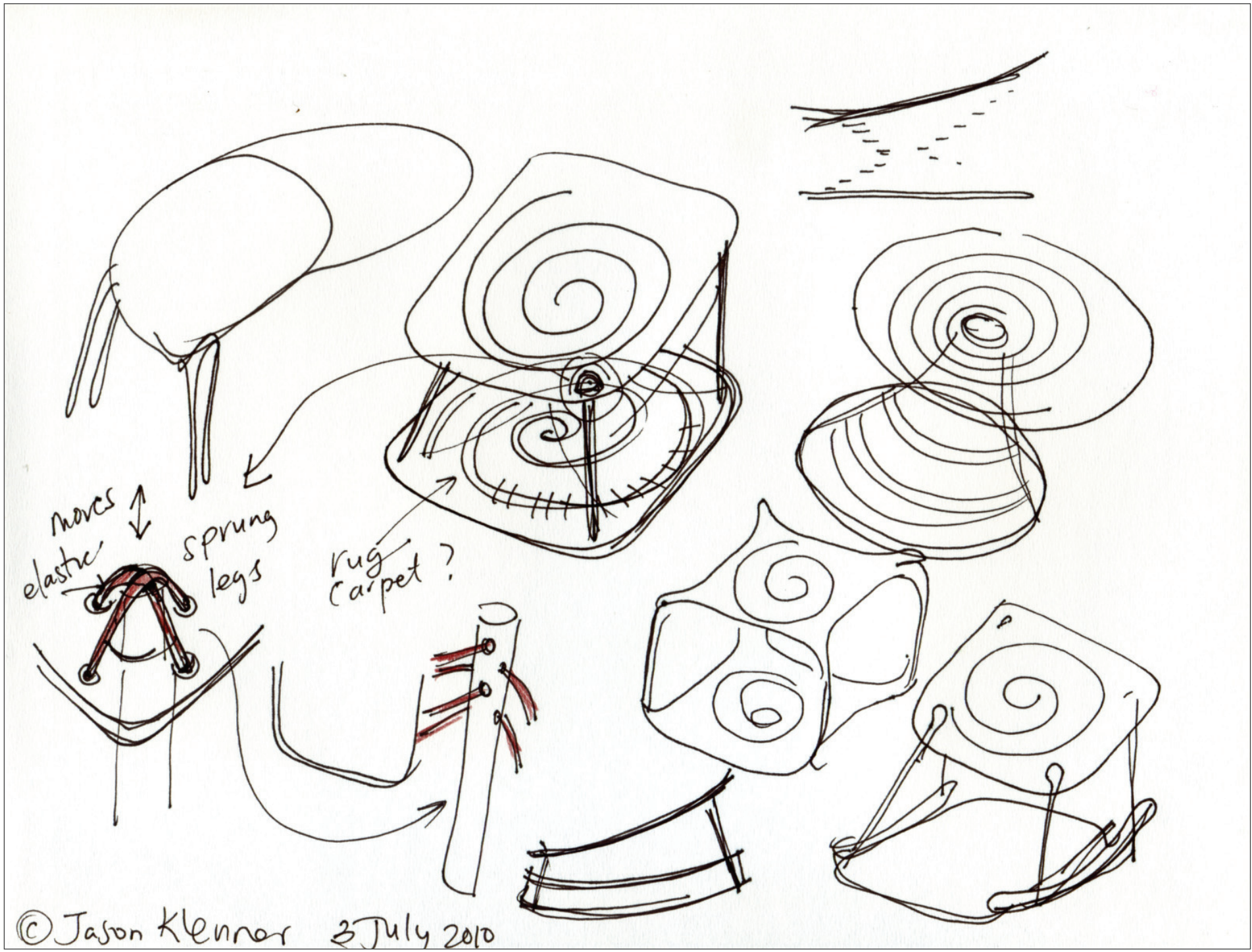
© Jason Klenner 3 July 2010





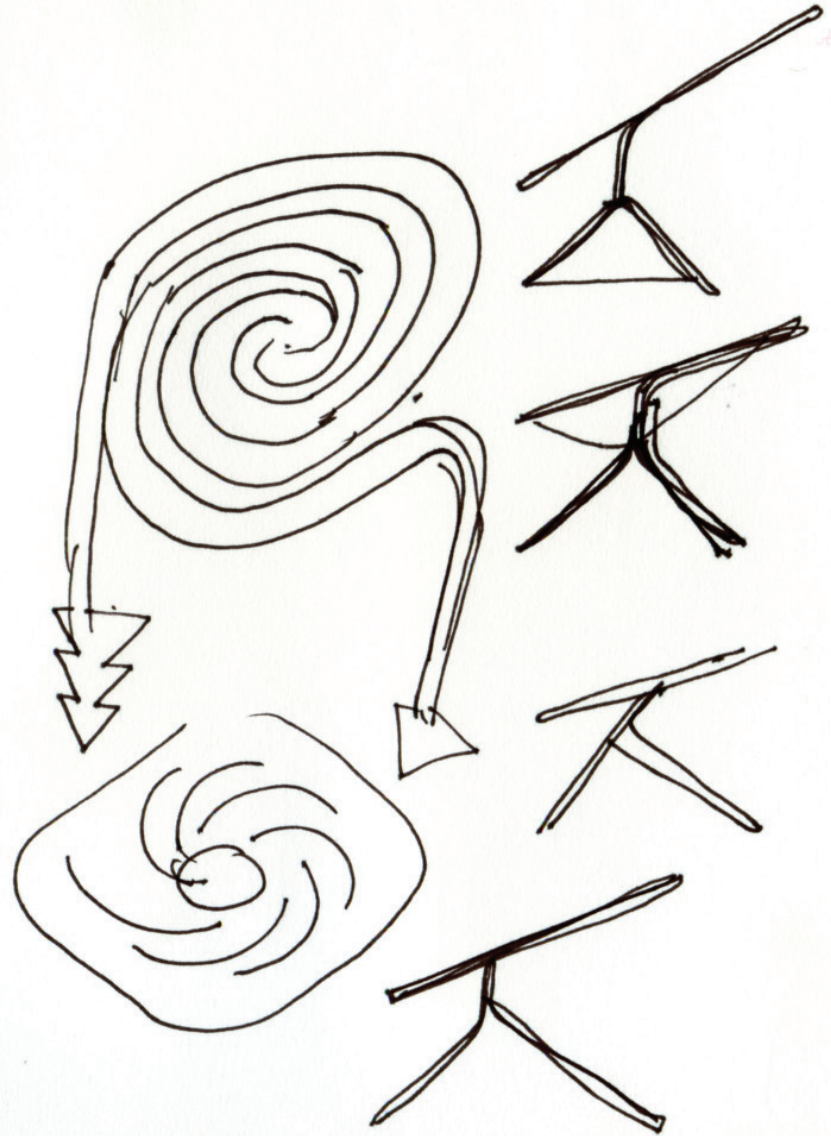
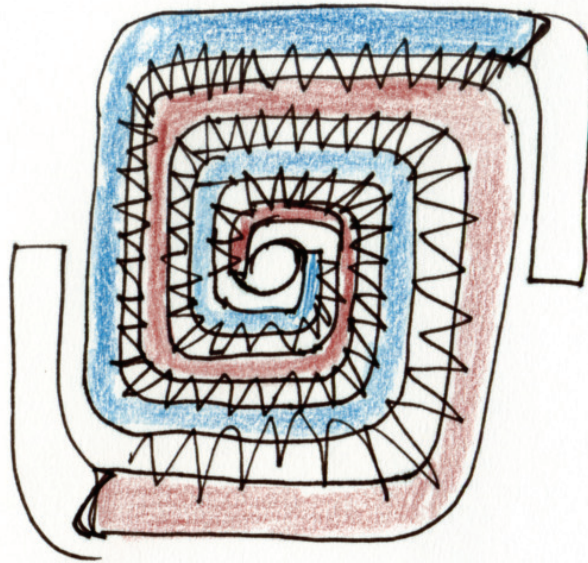
© Jason Klenner 3 July 2010.





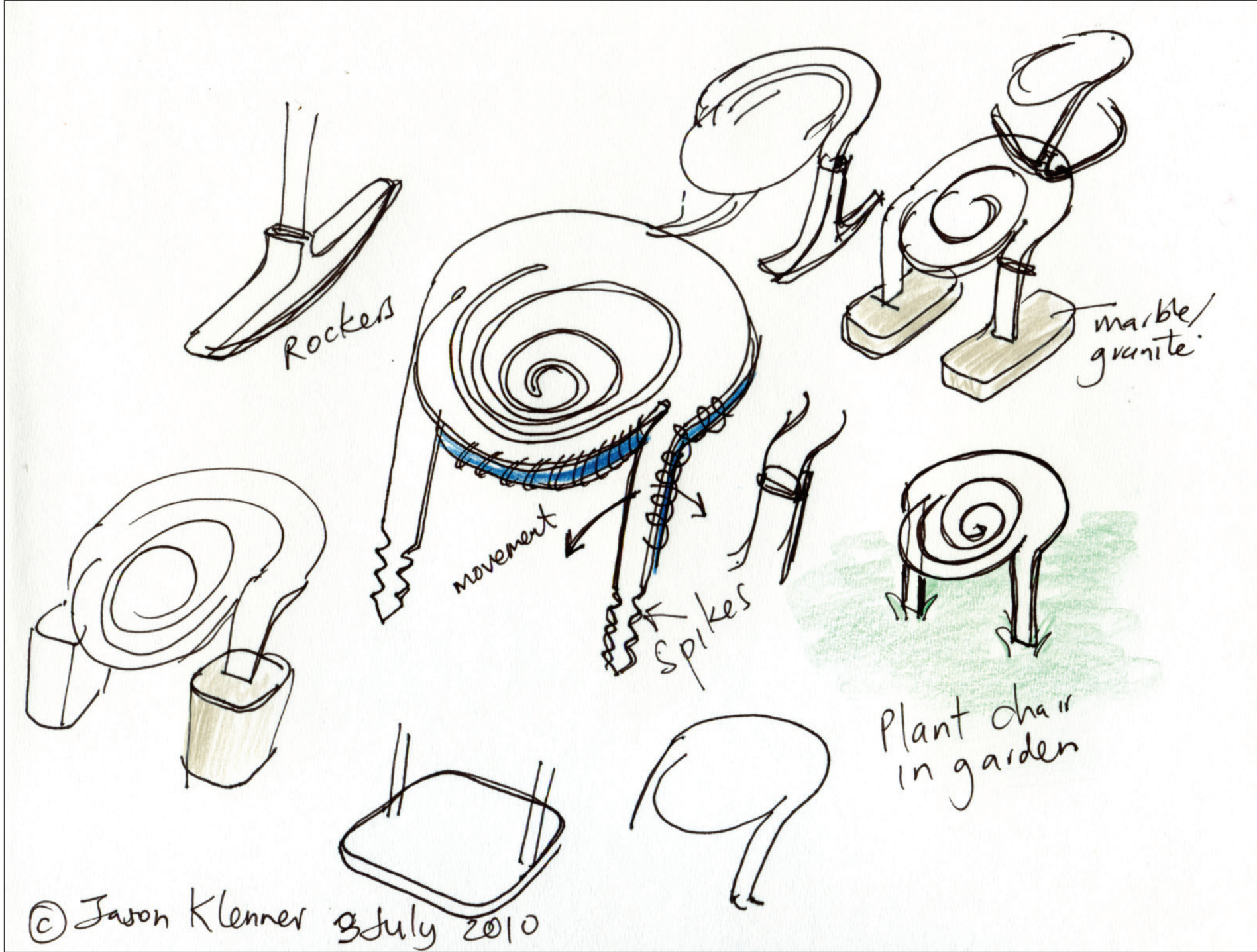
© Jason Klennar 3 July 2010





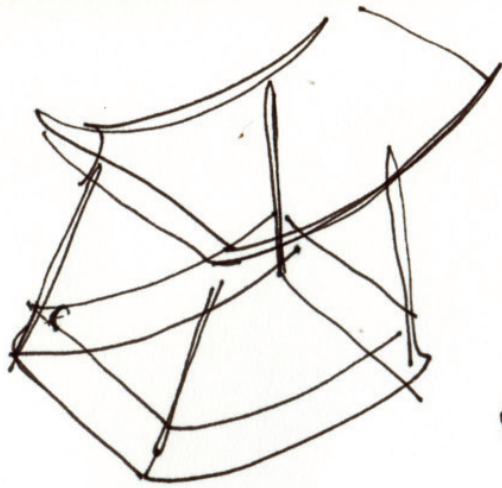
© Jason Klenner 3 July 2010





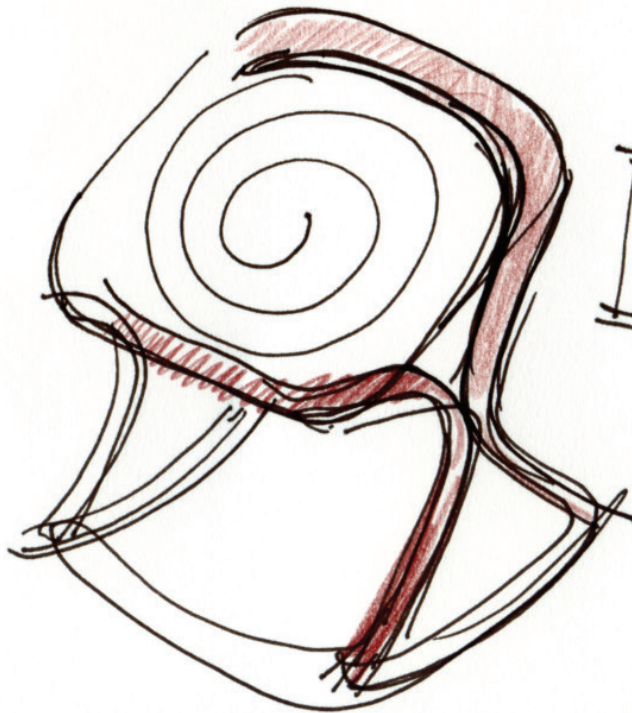
© Jason Klenner 3 July 2010



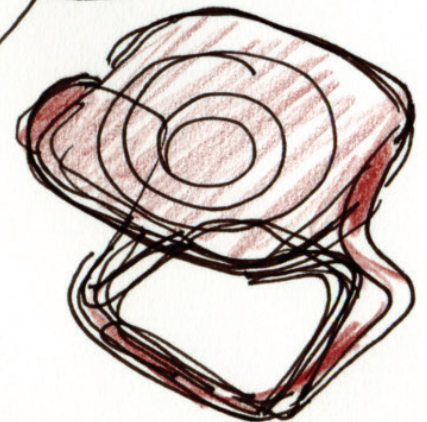
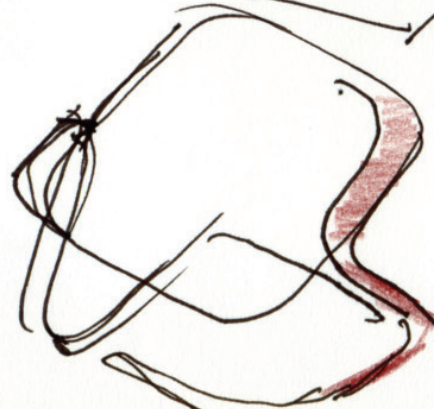
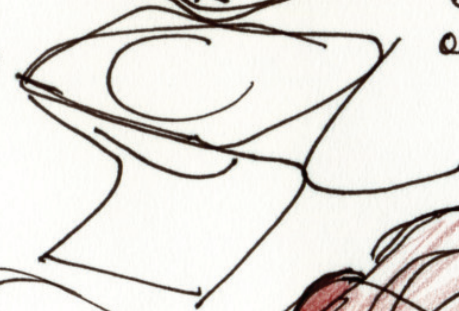


rocking legs.

steel curved



Strip of material



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New Structures :

conventional : =



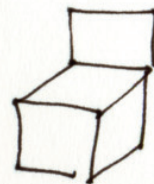
Four legs



slides

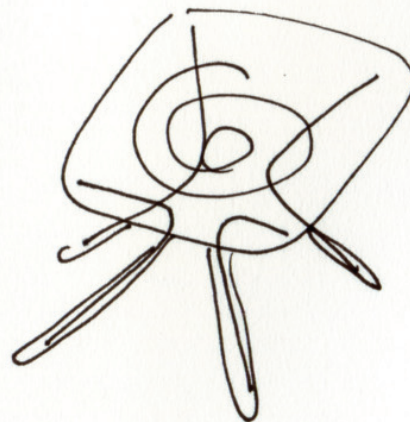
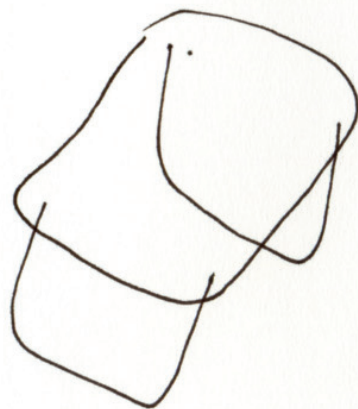
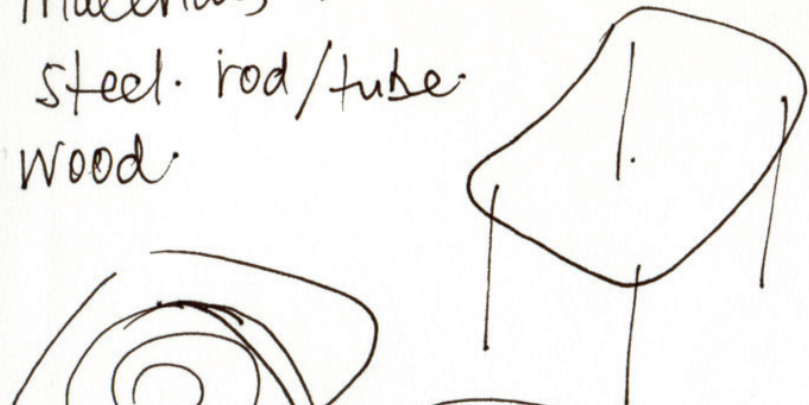


Central post



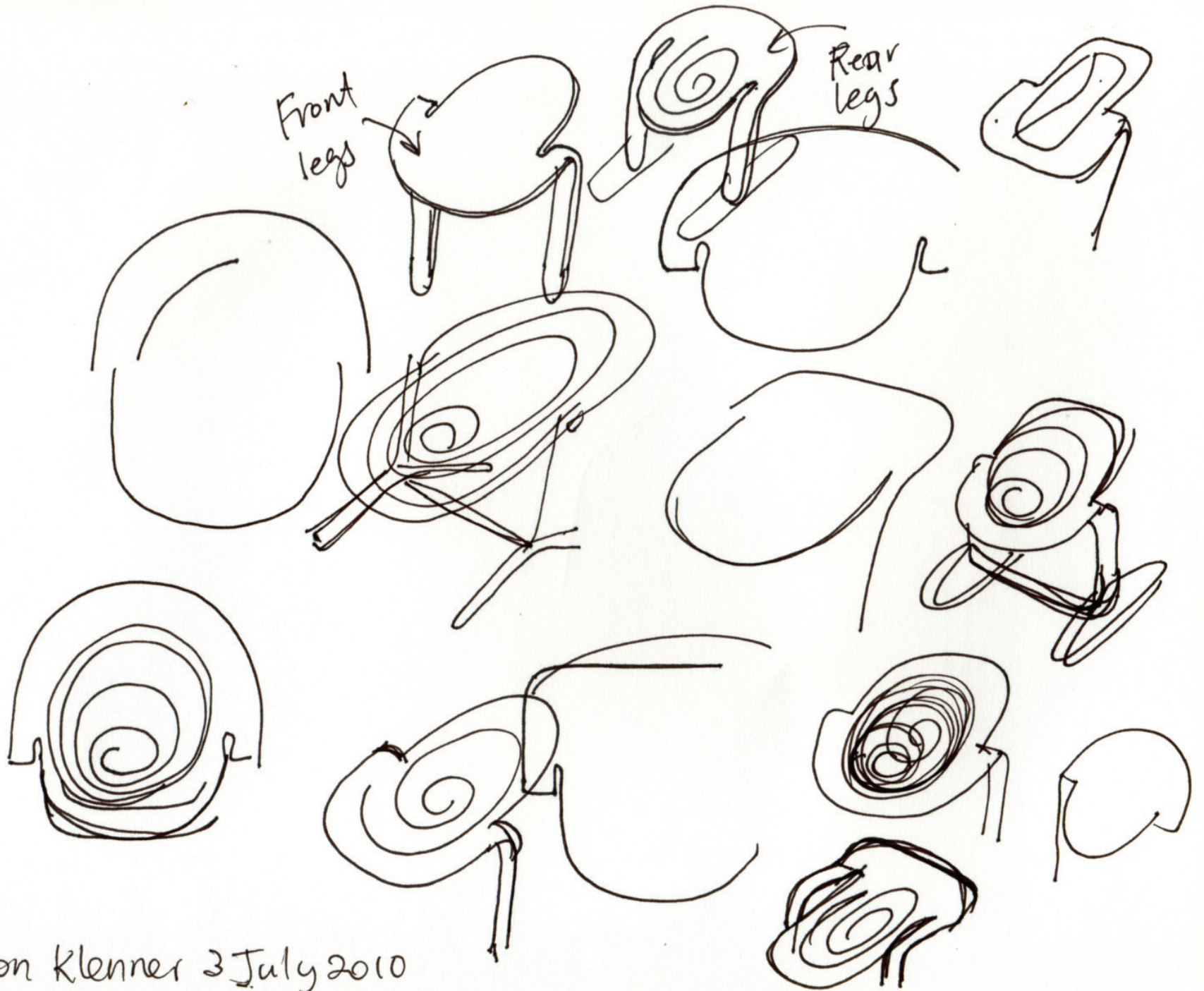
Covered block

Materials →  
Steel rod/tube  
Wood



clear:  
acrylic?  
Fans on  
the seat.





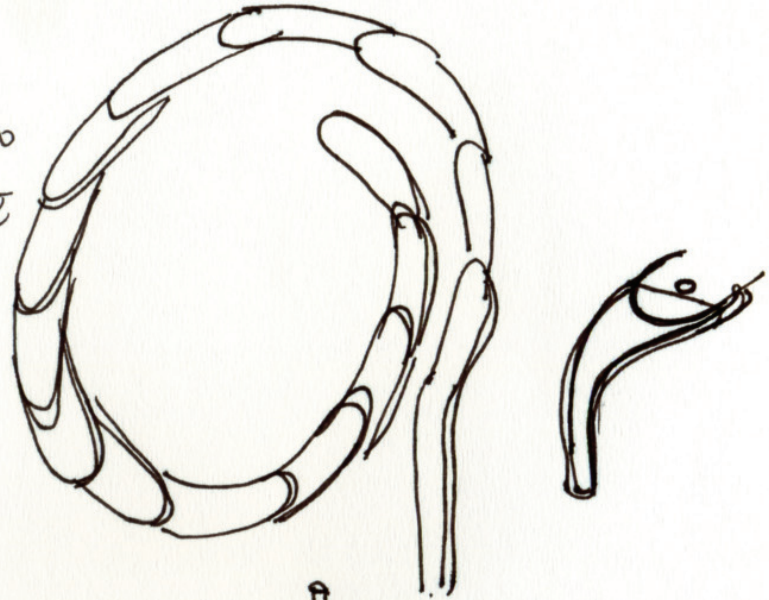
© Jason Klenner 3 July 2010



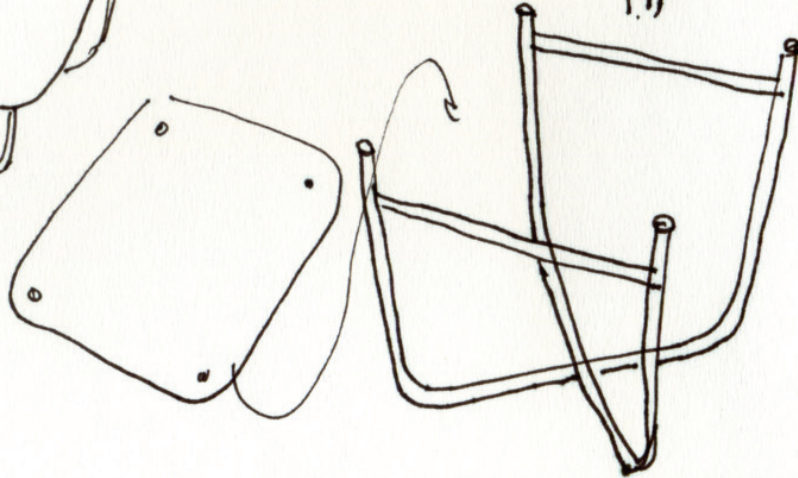


Materials.?

IF ALUMINIUM WAS TO  
BE USED → THE SAME  
SHEET WOULD BE TO  
FLEXIBLE FOR ME  
LEGS



Looks too  
MUCH LIKE  
A REBOUNDER



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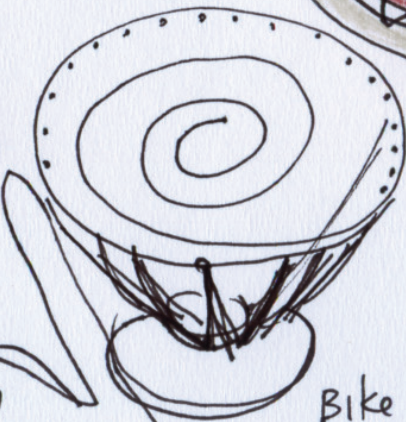
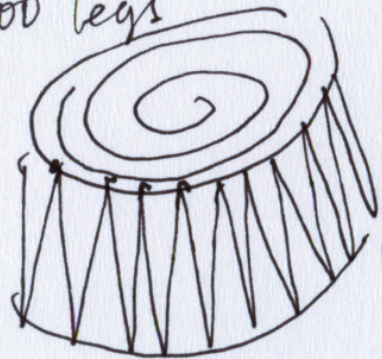
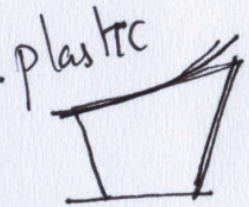
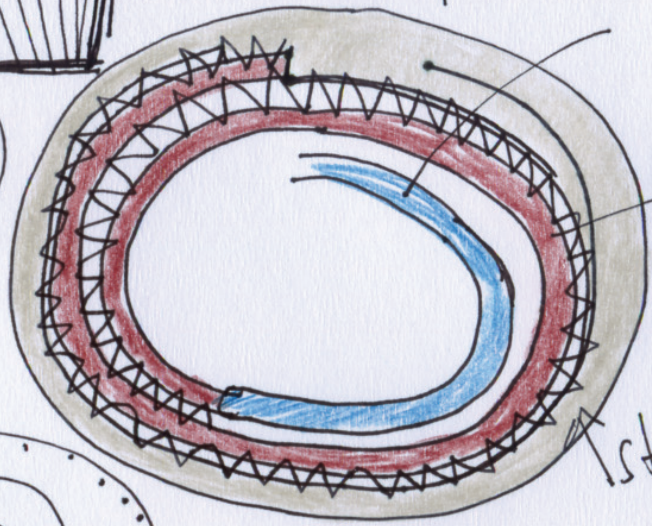
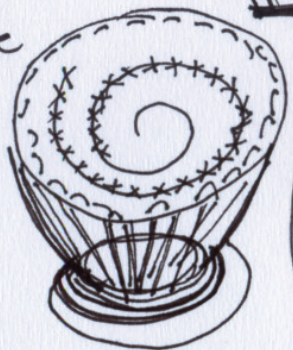
XX new structures??

What are these

integrated.  
4 legs  
100 legs



Thinner plastic (more flex)



Different slats = different flex levels.

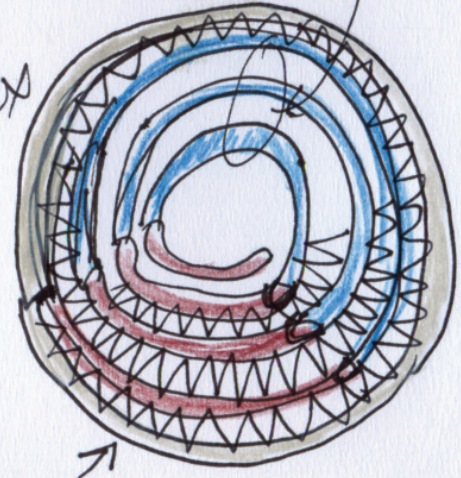
More flex at the back rest area



Plastic. no frame required

Bike spoke principle.

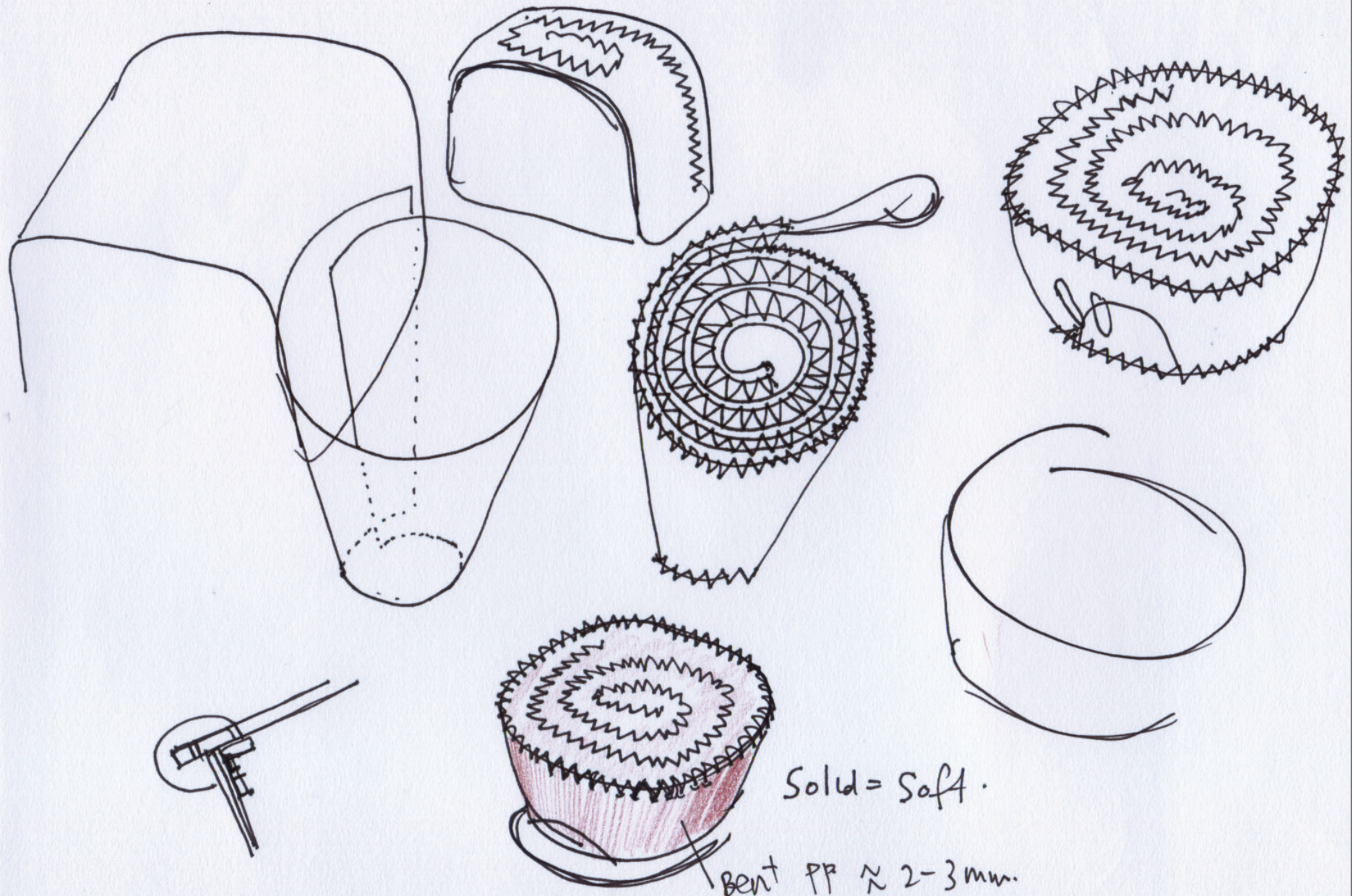
Flex



4x legs

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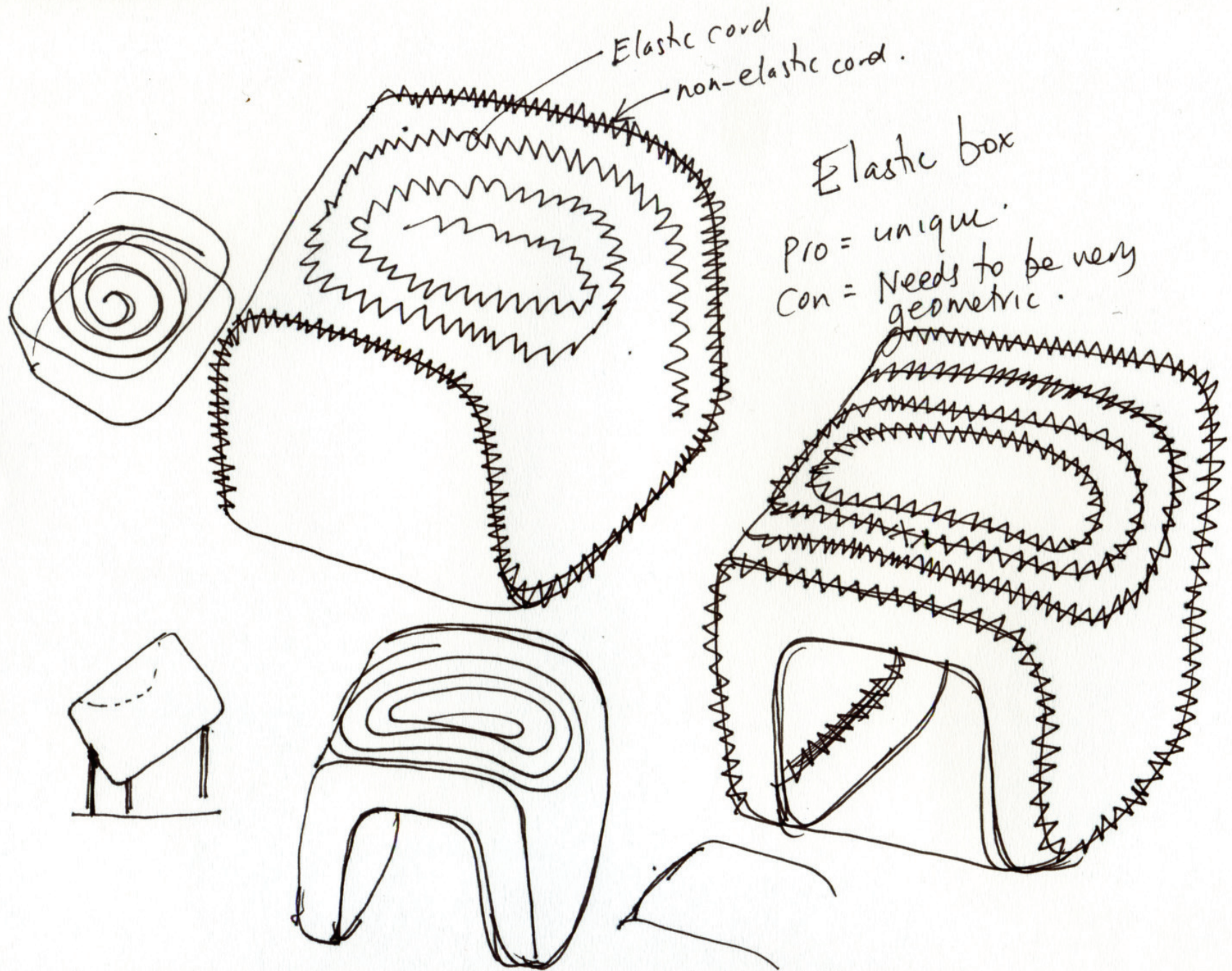


Solid = Soft.

Bent PP  $\approx$  2-3mm.

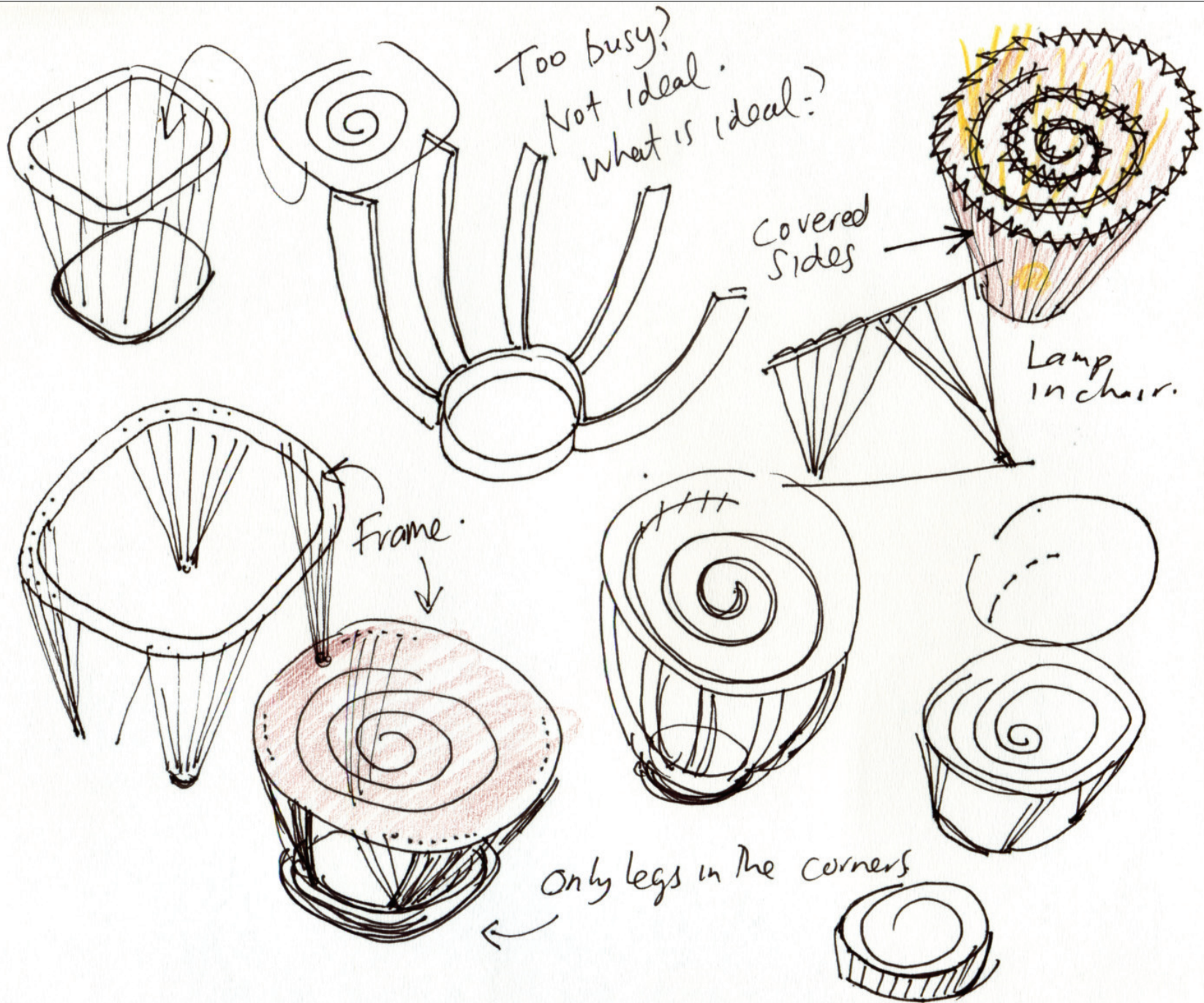
©Jason Klenner 4 July 2010





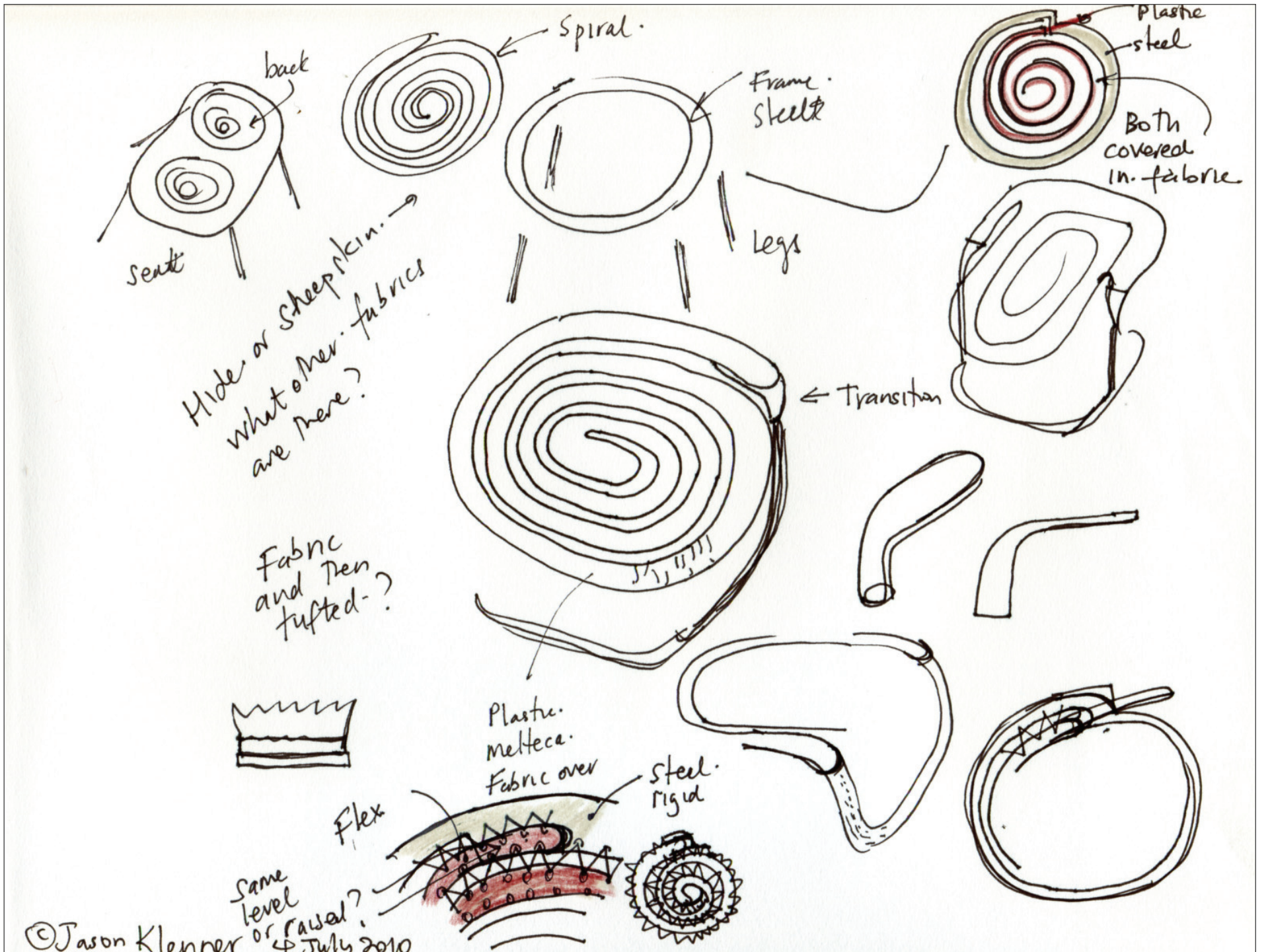
© Jason Klenner 4 July 2010





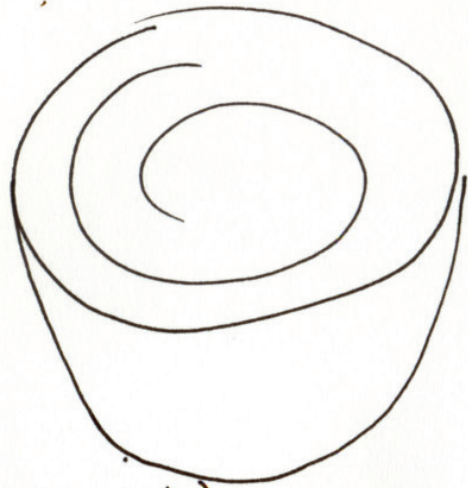
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DECISION TIME: → options.



Questions

1. chair covered legs or not?
2. seat material.
3. leg material.?
4. Frame (metal)?



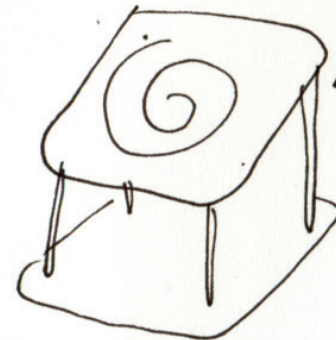
1. COVERED  
(cannot see through)



2. SIMPLE WIRE  
FRAME (too 2002)

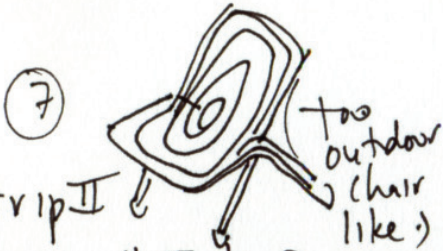


3. STAIR I (interesting  
concept)



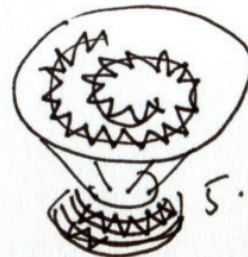
4. 4 legs

← (too  
conventional)

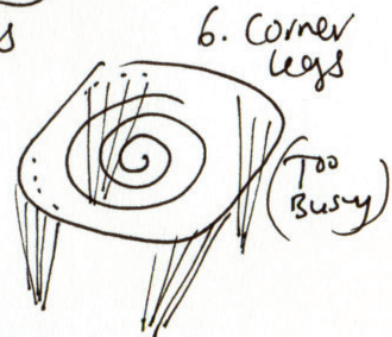


7  
Strip II

too  
outdoor  
(chair  
like)



(is in keeping  
needs to loosen  
conceptually)  
5. legs to centre.



6. Corner  
legs

(Too  
Busy)



Note:  
Elastic cord  
Spring appears to max.  
out at 200%

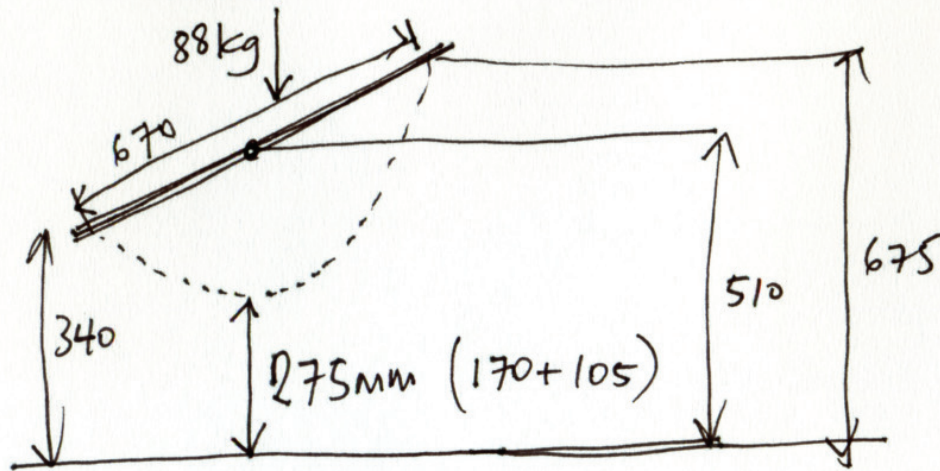
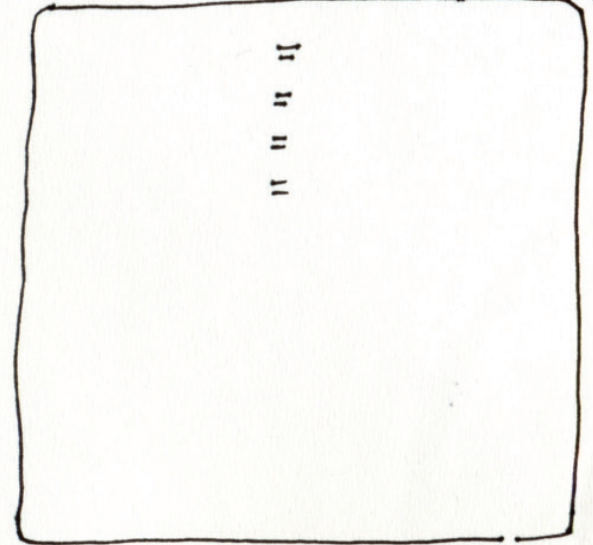
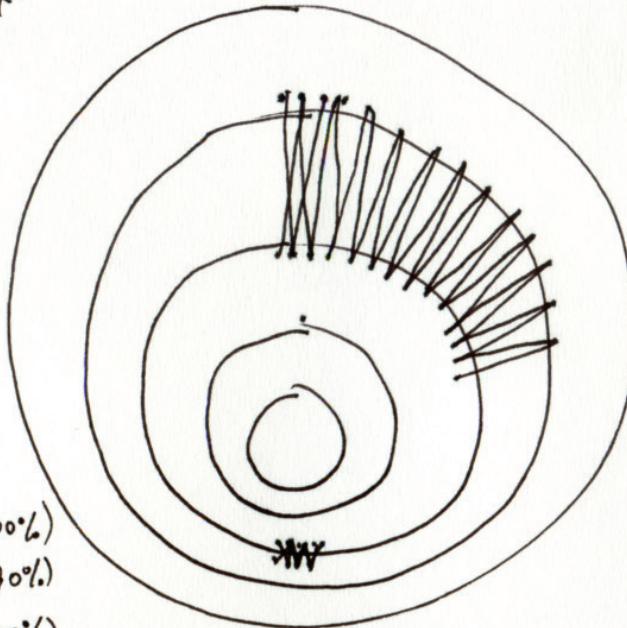
KGB STRETCH:

- = 10 → 30 (300%)
- 36 = 10 → 33 (330%)
- 36 = 10 → 30 (300%)
- 36 = 10 → 28 (280%)
- 36 = 10 → 20 (200%)
- 36 = 10 → 15 (150%)
- CL - 145 -
- ↓ = 10 → 10 (100%)
- 36 = 10 → 15 (150%)
- 36 = 10 → 18 (180%)
- 36 = 10 → 18 (180%)
- 36 = 10 → 15 (150%)
- 36 = 10 → 20 (200%)
- 36 = 10 → 20 (200%)

DIAGONAL =



32mm → ~50mm  
32mm → 50mm = 156%



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# PROTOTYPE 3: STRETCH. ANALYSIS. WITH 88kg FORCE

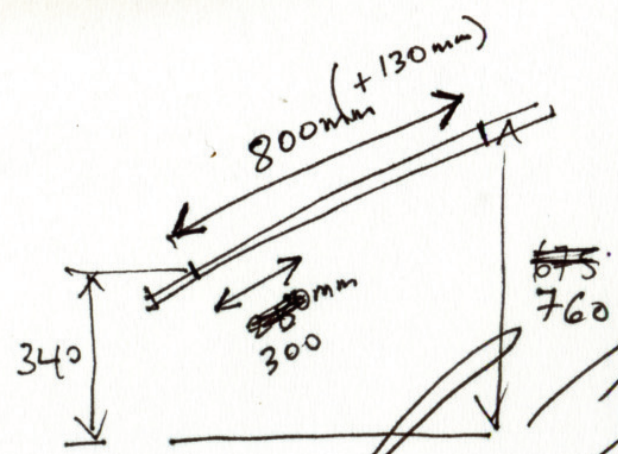
	GAP #	RELAXED <sup>SLOT</sup> DIM.	STRETCHED SLOT DIM.	RELAXED CORD DIM.	STRETCHED CORD DIM.	% Delta.
Rear of Chair	1	10mm	30mm (300%)	31mm	46 <sup>148%</sup> <del>30mm</del> ( <del>167%</del> )	2.03 <del>1.86</del>
	2	10mm	33mm (330%)	31mm	50 (161%)	2.05
	3	10mm	30mm (300%)	31mm	46 <sup>148%</sup> <del>30</del> ( <del>167%</del> )	2.03
	4	10mm	28mm (280%)	31mm	45mm (145%)	1.93
	5	10mm	20mm (200%)	31mm	38mm (123%)	1.62
	CL	6	10mm	15mm (150%)	31mm	33mm (106%)
7		10mm	10mm (100%)	30mm	30mm (100%)	1.00
8		10mm	15mm (150%)	30mm	33mm (110%)	1.36
9		10mm	18mm (180%)	30mm	36mm (120%)	1.50
10		10mm	18mm (180%)	29mm	36mm (124%)	1.45
11		10mm	15mm (150%)	29mm	32mm (110%)	1.36
Front of Chair		12	10mm	20mm (200%)	31mm	37mm (119%)
	13	10mm	20mm (200%)	31mm	<del>37</del> 38mm (119%)	1.68

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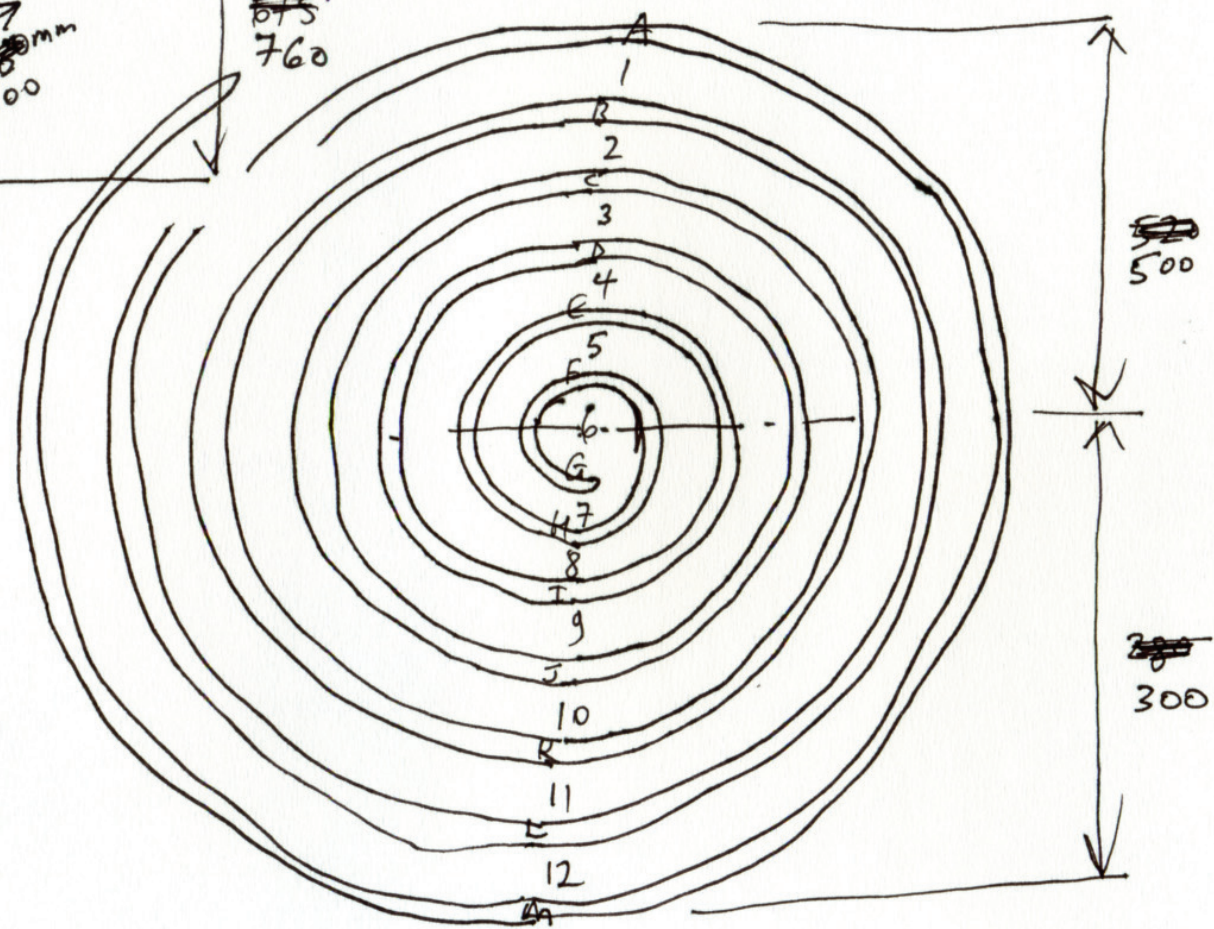


$$10 \rightarrow 15 \rightarrow 20 \rightarrow 25 \rightarrow 30 \rightarrow 35 = 135$$

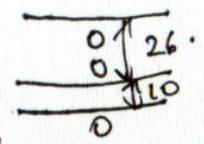
$$500 - 72.5 - 135 = 292.5 \div 5 = 58.5$$



A		J	10
1		10	26.25
B		K	10
2		11	26.25
e		L	10
3		12	26.25
D		m	10
4			
E			
5			
F			
6	145	CL	72.5
G	10		
7	26.25		
H	10		
8	26.25		
I	10		
9	26.25		



GAPS = 70



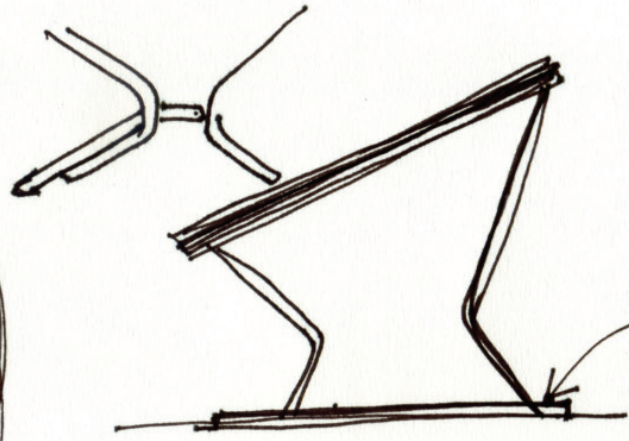
$$10 \rightarrow 15 \rightarrow 22.5 \rightarrow 33.75 \rightarrow 50.625 \rightarrow 75.9$$

$$500 - 72.5 - 207 =$$

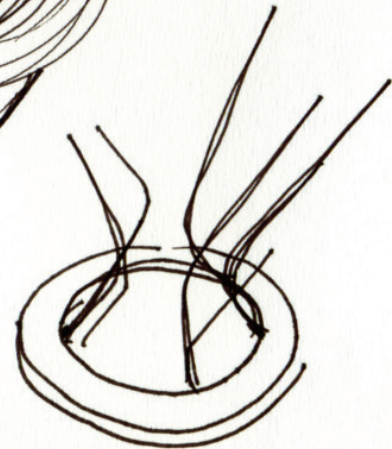
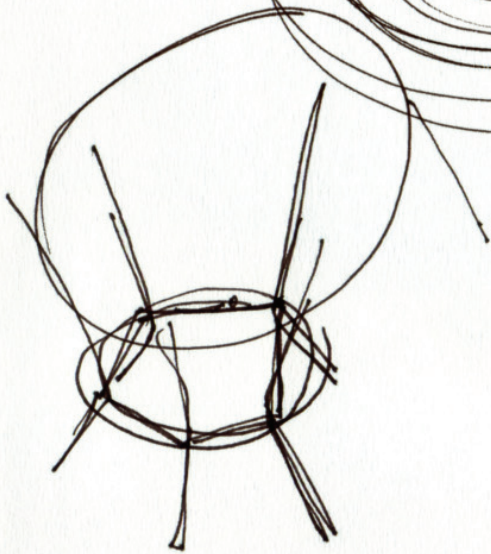
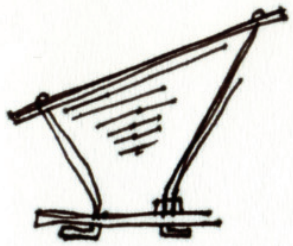
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5 legs?

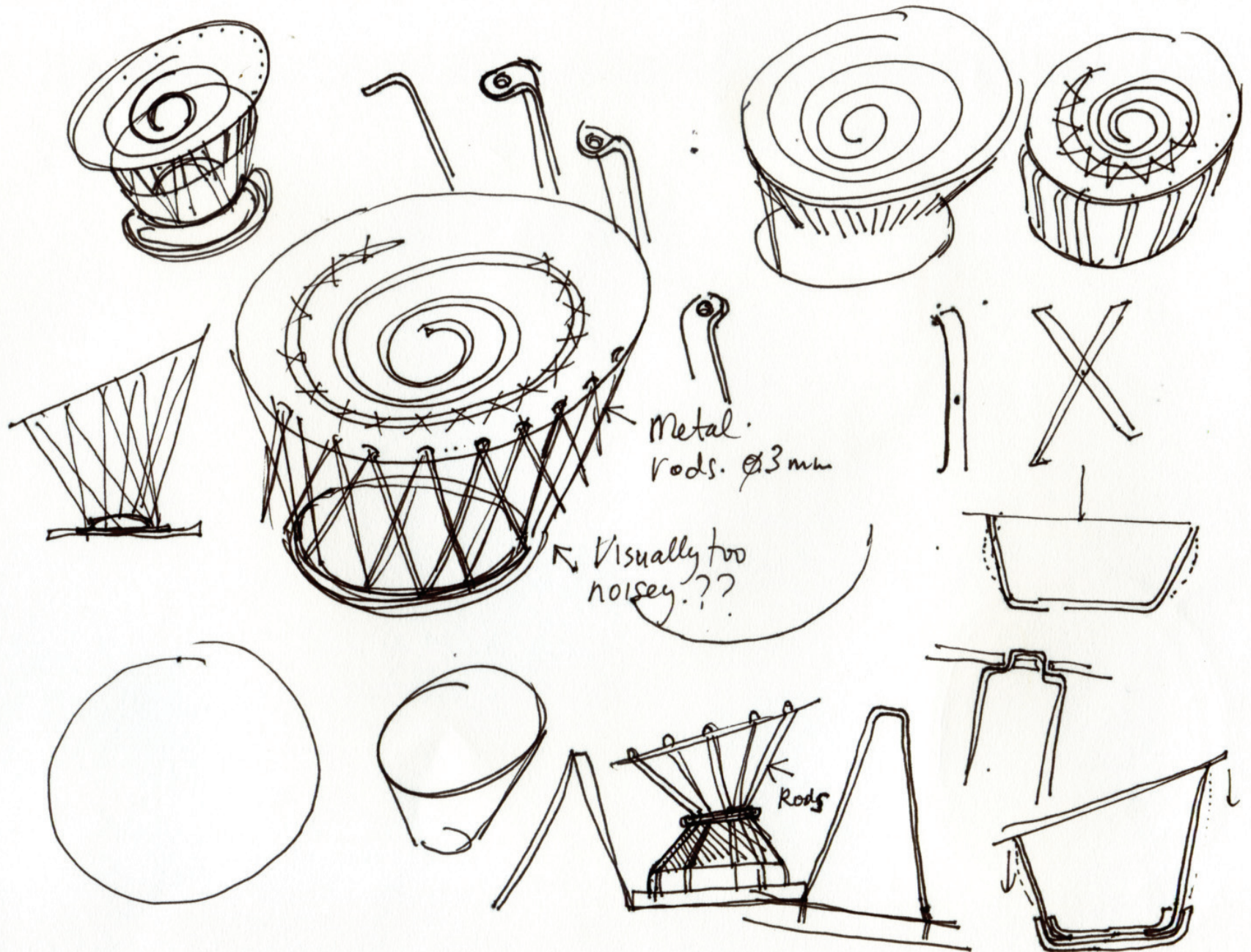


Chrome  
Bate =  
Mirror.



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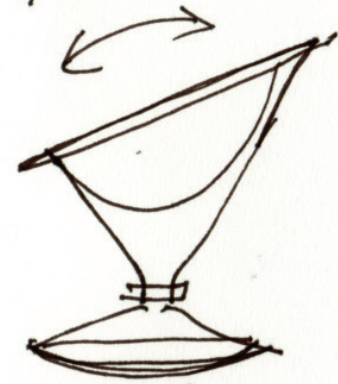
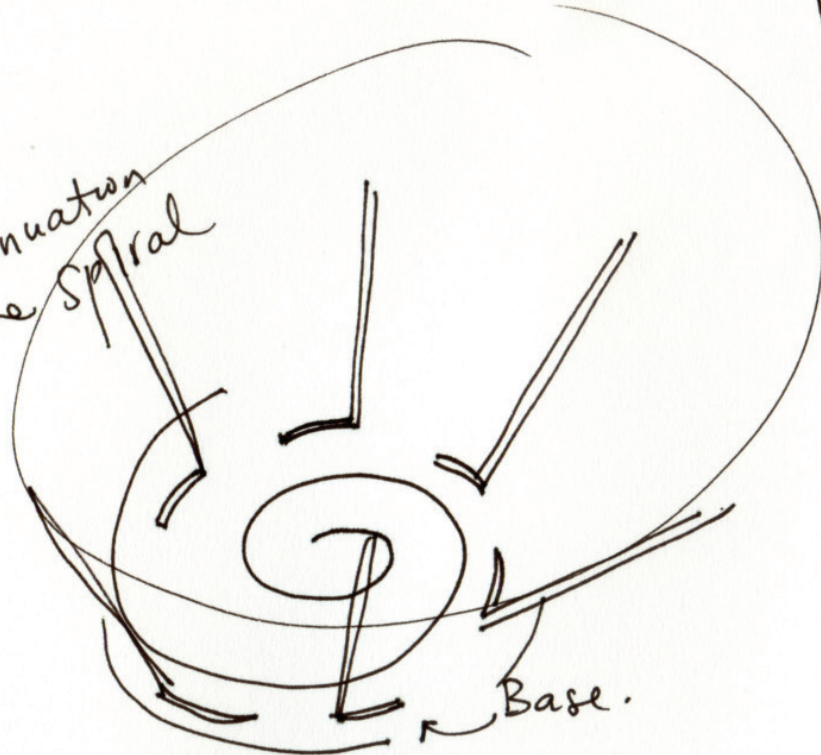
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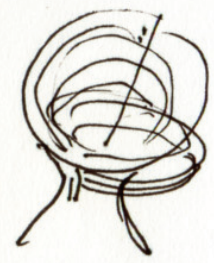
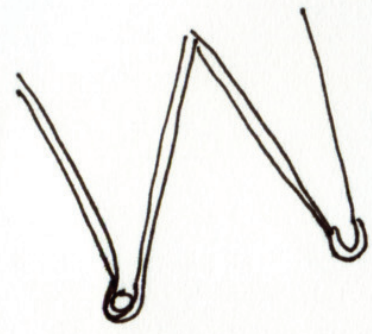
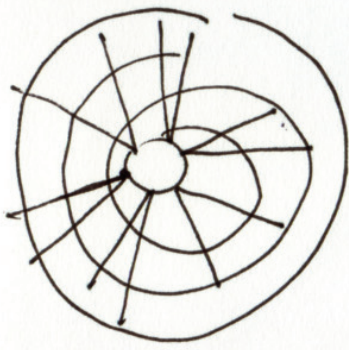
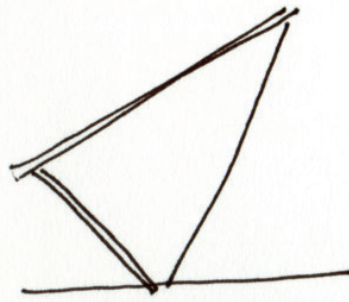
Material = Kunstquarz



Continuation  
of the spiral

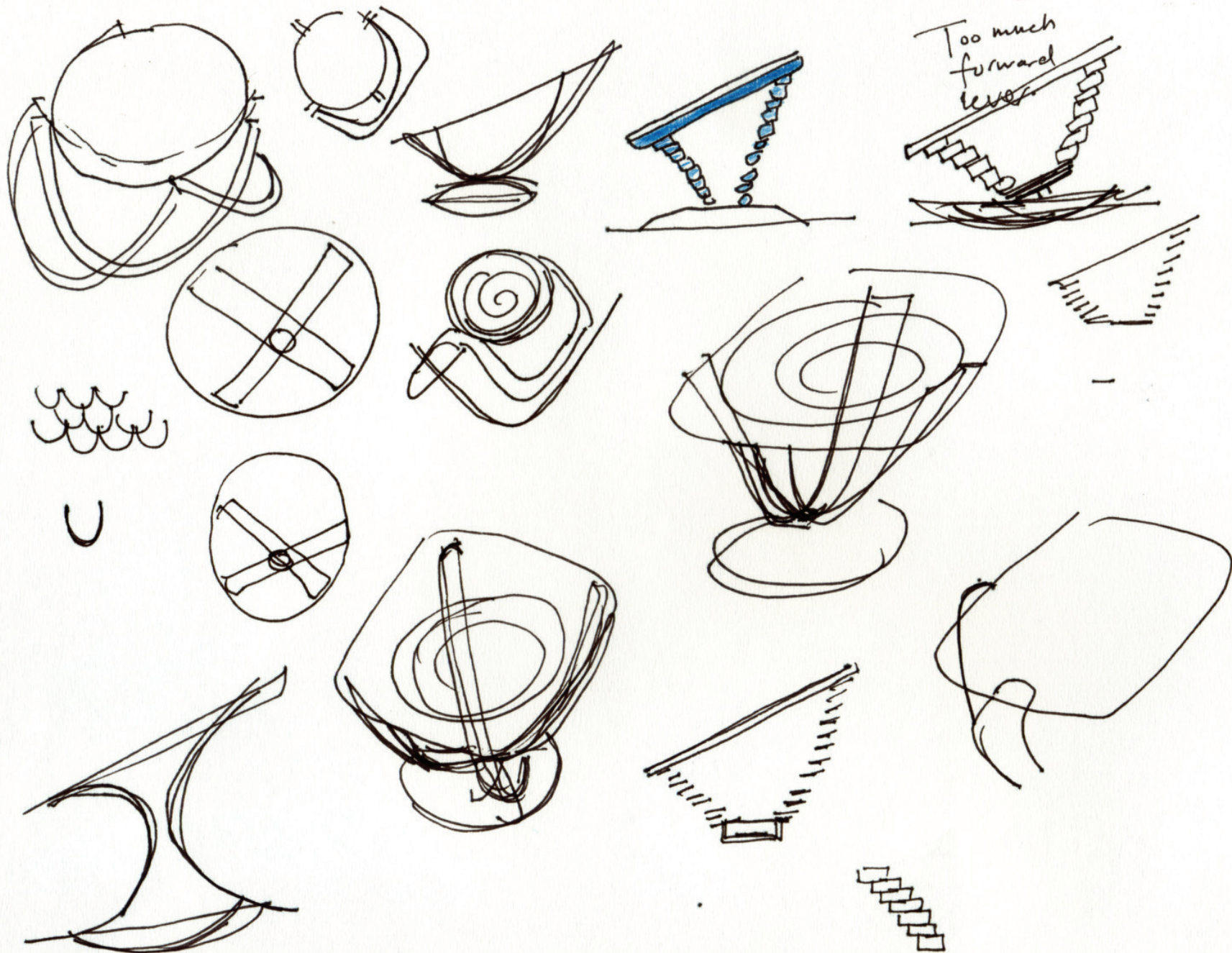


Subtle  
rocker.  
Rocking base



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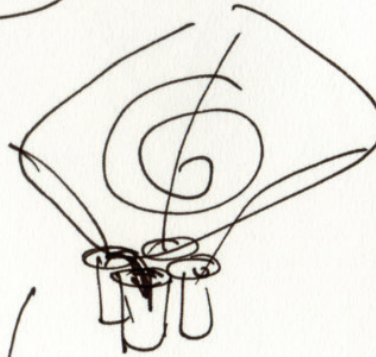
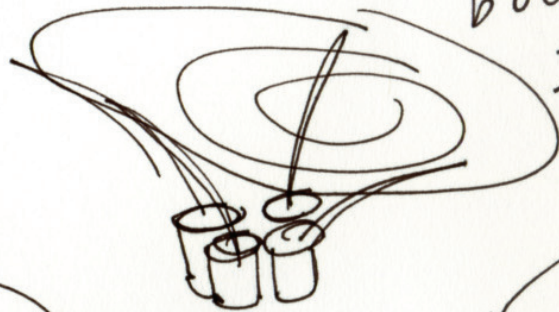
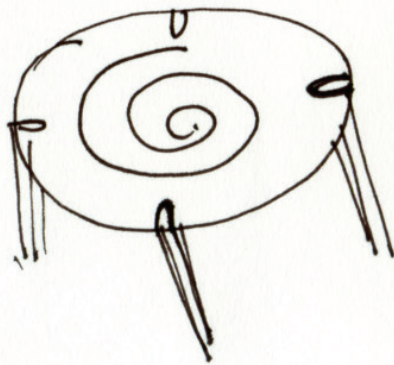


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300 - 385  
150 → 195

Fibreglass  
Rods flex = good  
bound. together with  
twine.

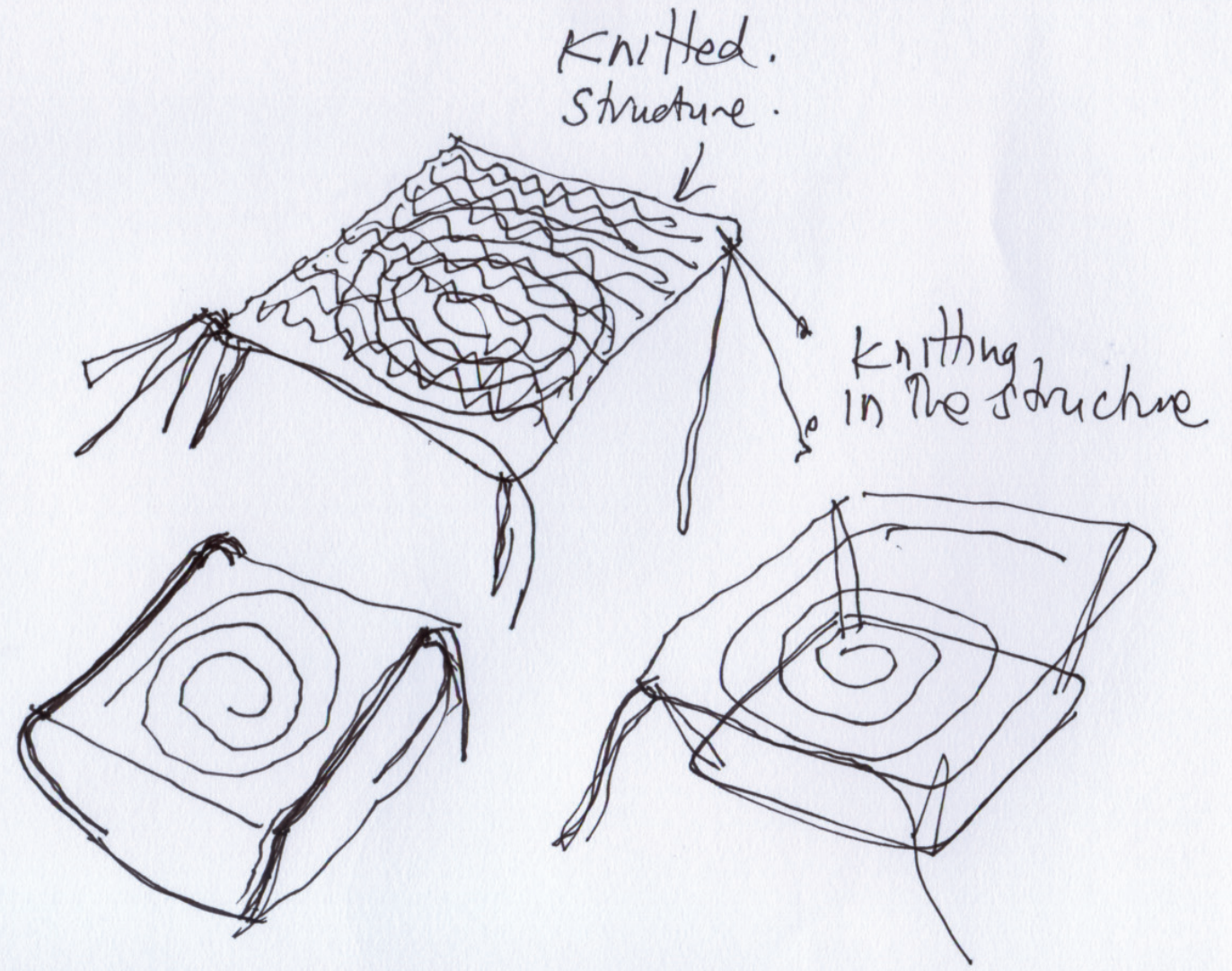


30  
30(33)  
30  
28(28)  
20  
15  
-----  
10  
15  
18  
18  
15  
20  
20

KGB → 120 → 105  
JAK → 130 →

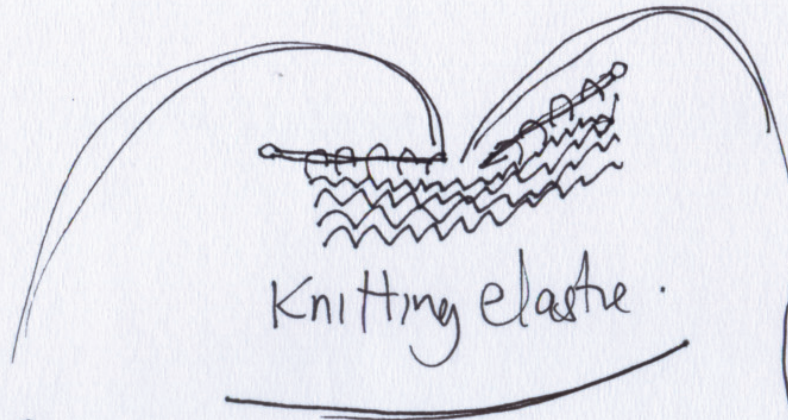
© Jason Kenner 4 July 2010.



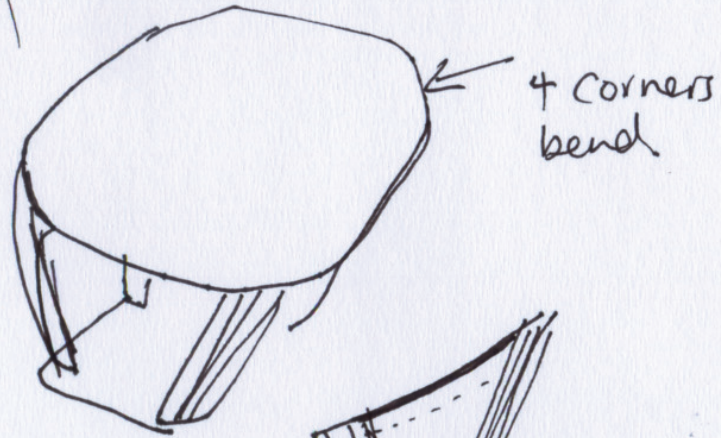


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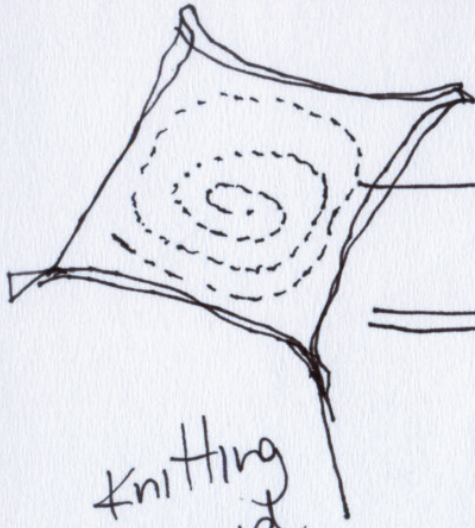




Knitting elaste.

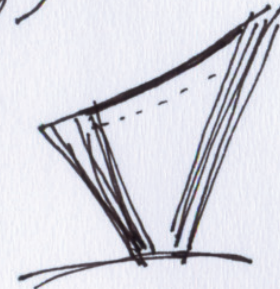


4 corners bend.



Knitting a rigid element in the chair.

Similar to knitting a pattern into a jersey



Fibre glass rod woven into sides

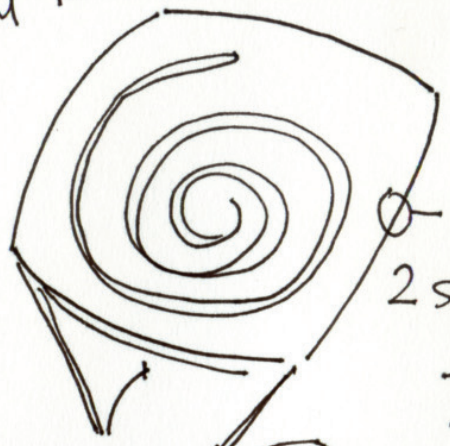
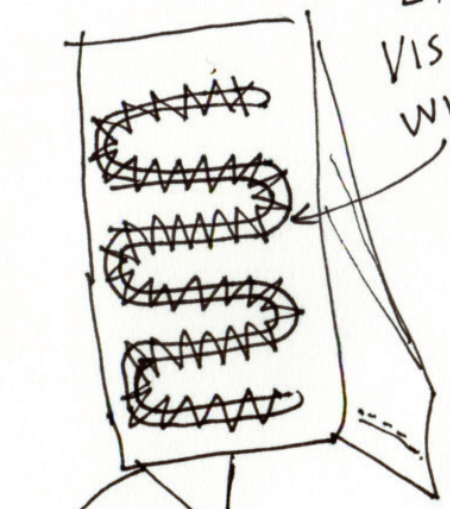


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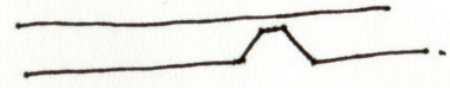


LINE VISUALLY LINKS WITH RODS?

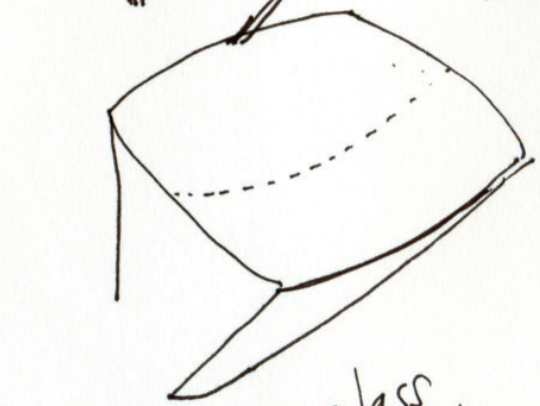
\* HOW JASON DESIGN/ INTERPRETS OBJECTS  
SIMPLE PIECES → IF YOU TAKE AN ELEMENT AWAY - IT WOULD NOT EXIST



○ Folded PP  
2 sides Bend



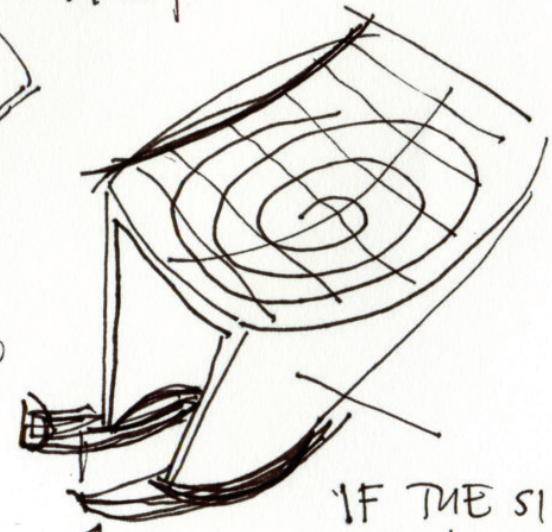
Flat pack



Fibre glass rod woven into side

Wooden rockers

OR BRIGHT BLUE?



IF THE SIDES ARE TOO WEAK → USE RODS AS STRENGTHENERS

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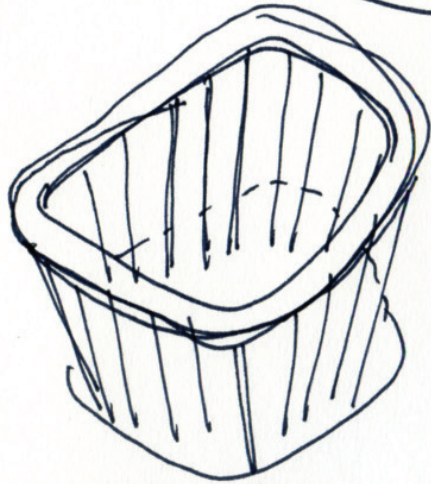
The edge is finished with elastic cord



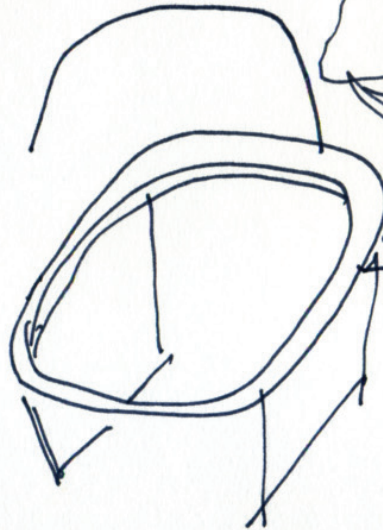
4/5 brackets



Does not sketch we need it to sketch



Rods into a base



sheet slides



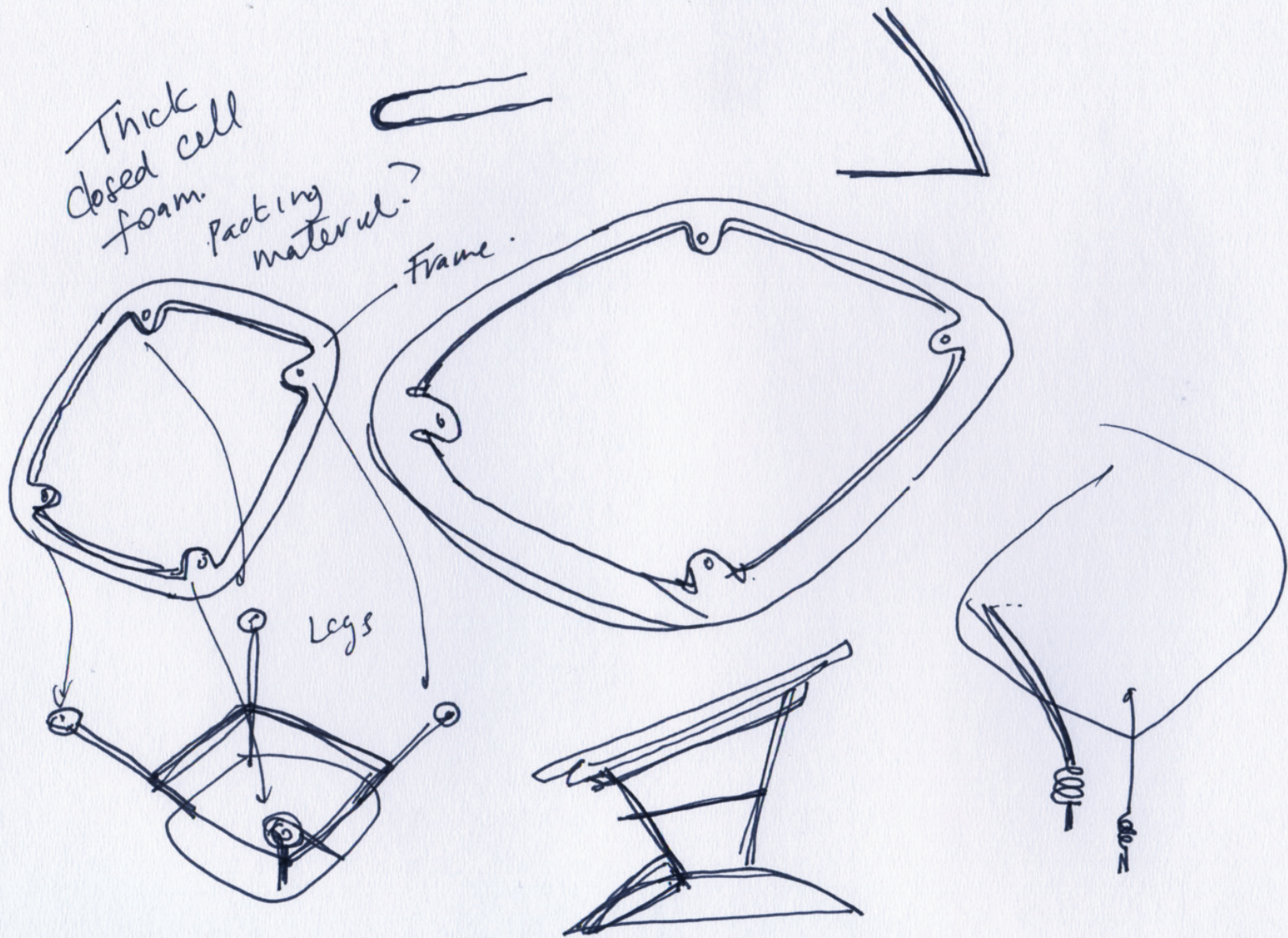
cone

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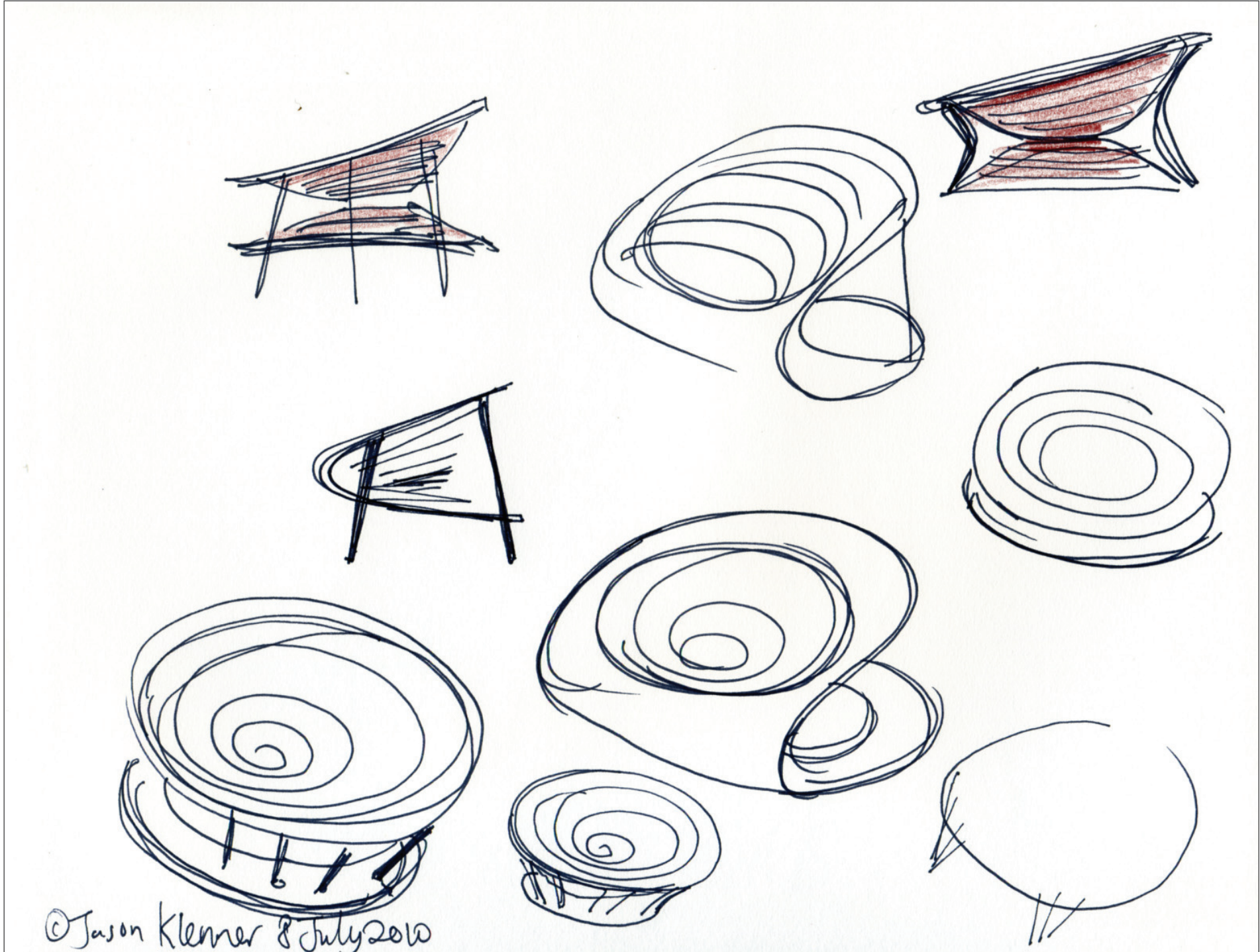






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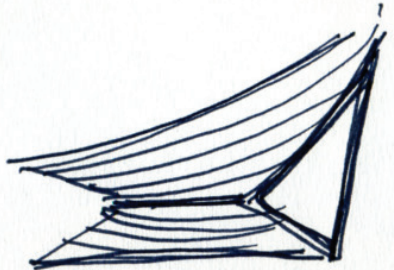
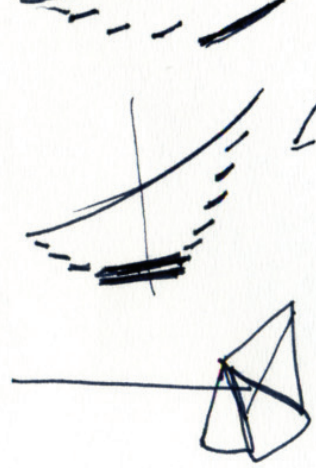
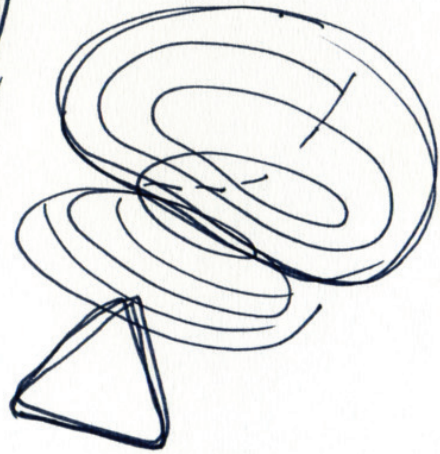
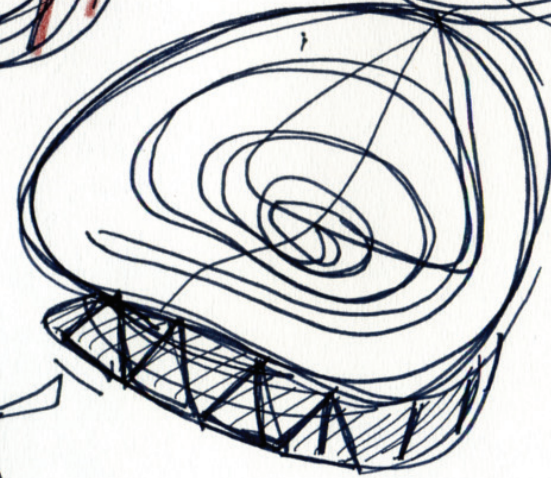
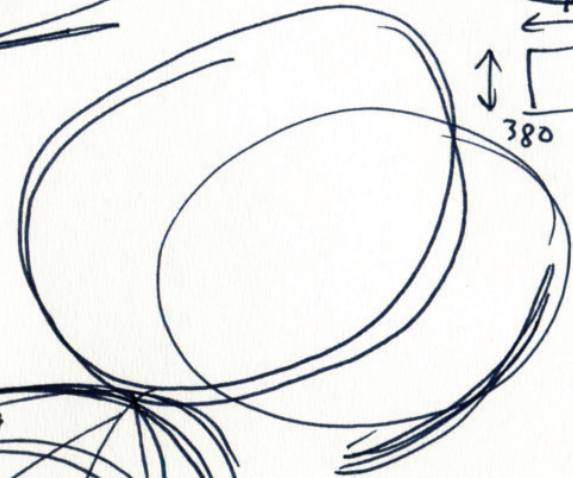
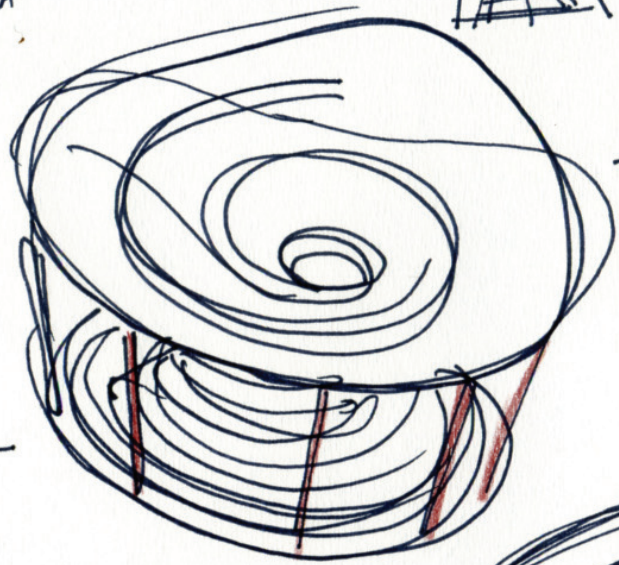
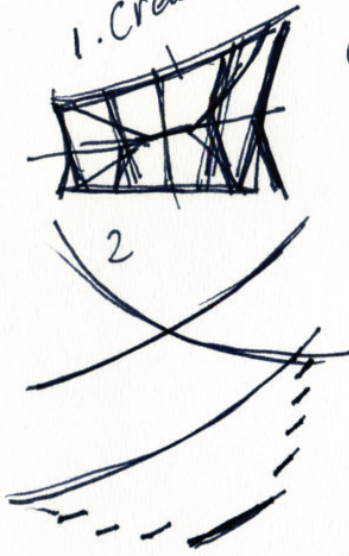
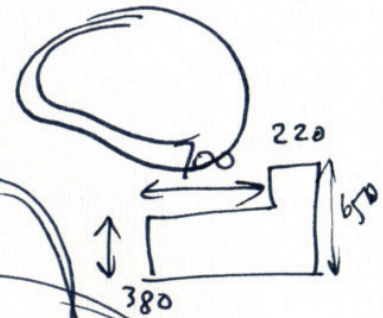
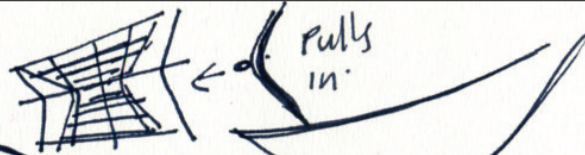




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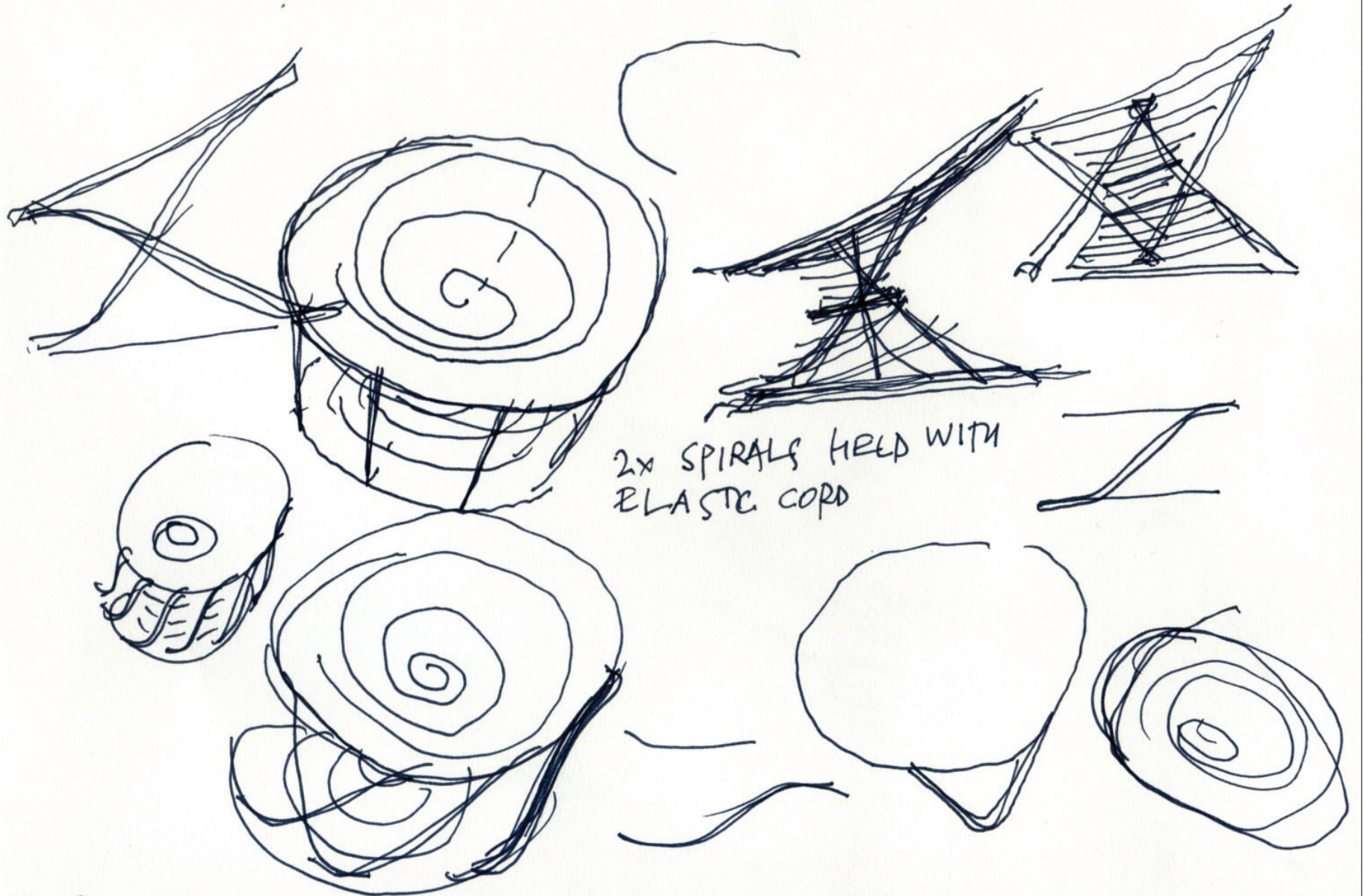
To do  
1. Create a GFA



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SKETCHING ON A BUS WEARING GLOVES. (CHRISTCHURCH WINTER!)



2x SPIRALS HELD WITH ELASTIC CORD

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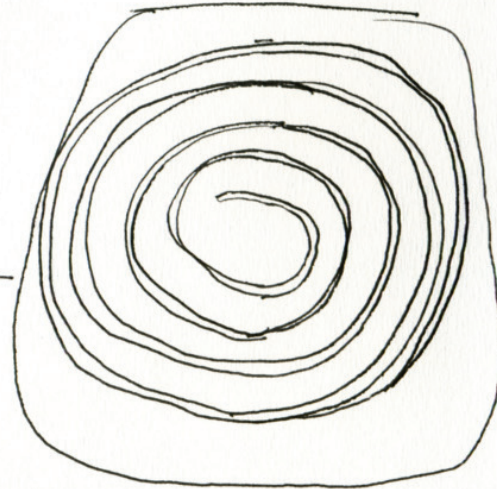
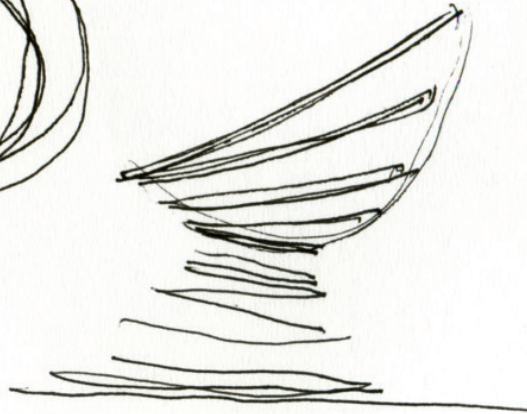


SATURDAY. 10 JULY. → TO DO

1. EMAIL TONY / JULIE ANN RE WELLINGTON VISIT / IN DESIGN TRAINING
2. CHECK OVER TIMEFRAME.
3. SPIRAL / ELASTIC CHAIR:

→ GOALS THIS WEEKEND

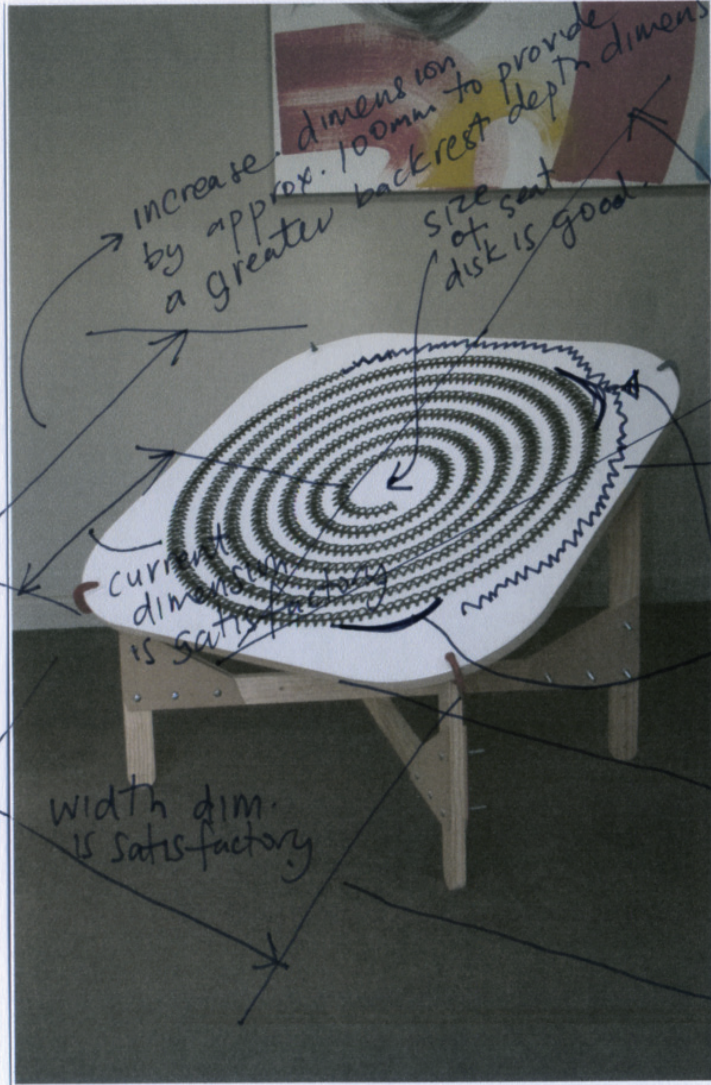
- 3D/CAD MODEL OF CHAIR
  - SEND FILES FOR MACHINING QUOTATION.
- RELAXED STATE  
→ STRETCHED STATE  
→ ERGONOMICS  
→ OVERALL DESIGN  
- MATERIALS  
- COMPONENTS



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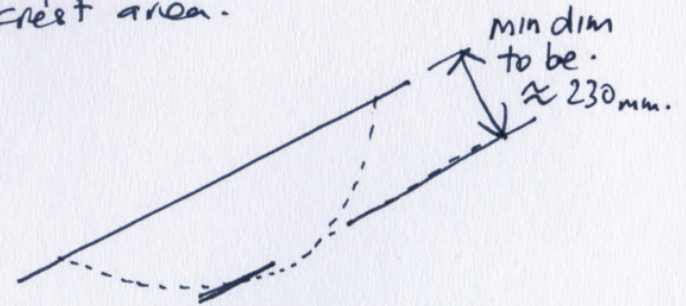
Conclusions from prototype 2B evaluation:



Increase backrest angle to prevent the spiral edge from digging into the users back. current back angle =  $\sim 26.5^\circ$ . Build a test rig to determine a suitable angle.

add another  $\frac{1}{2}$  spiral. This will provide a longer backrest area.

more shape for legs and back



Increase dimension to be  $\approx 350$ mm (current = 315)

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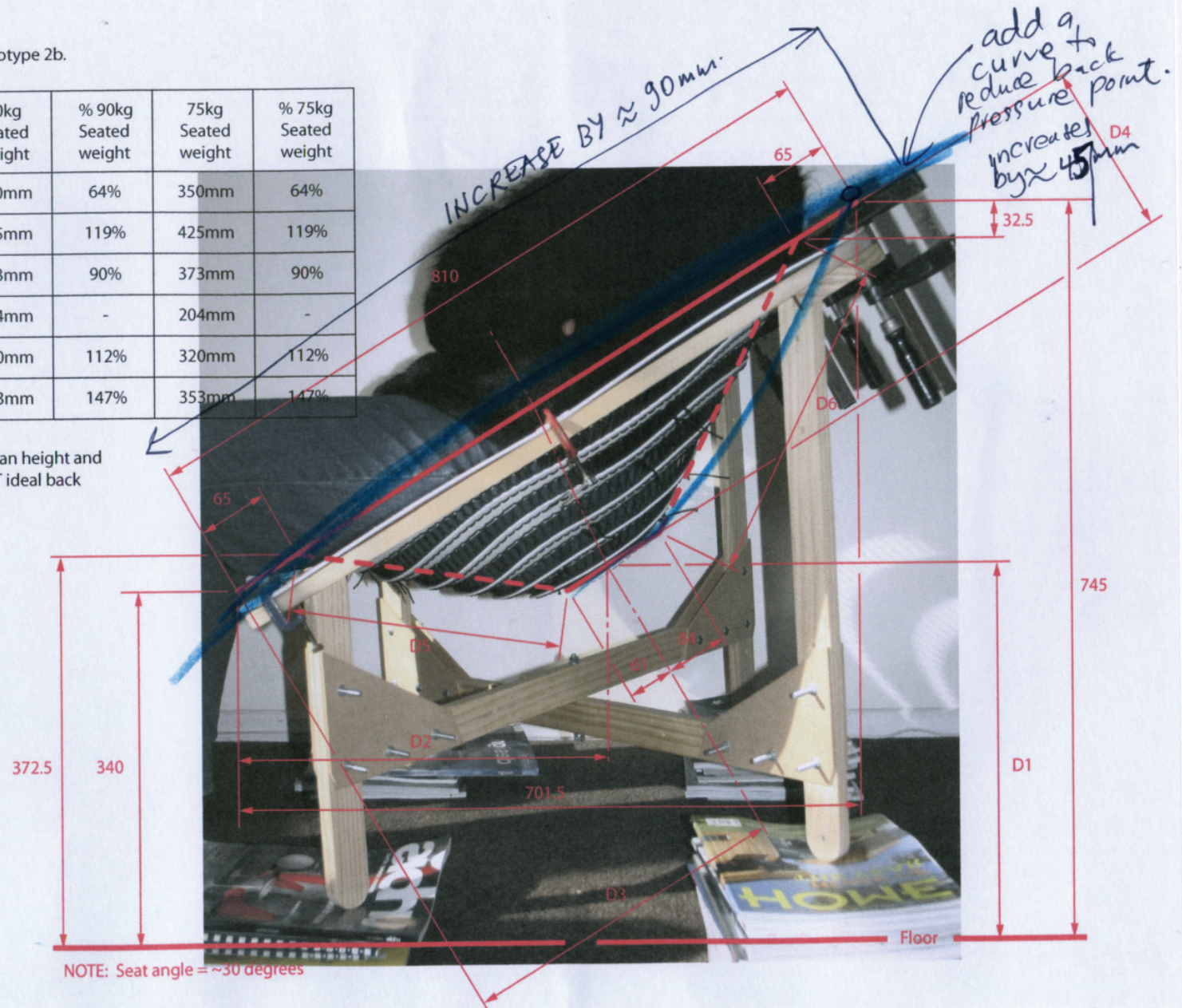


Further ergonomic study of prototype 2b.

Dimension	Relaxed	90kg Seated weight	% 90kg Seated weight	75kg Seated weight	% 75kg Seated weight
D1	547mm	350mm	64%	350mm	64%
D2	358mm	425mm	119%	425mm	119%
D3	413.5mm	373mm	90%	373mm	90%
D4	0mm	204mm	-	204mm	-
D5	286mm	320mm	112%	320mm	112%
D6	240mm	353mm	147%	353mm	147%

This study illustrates ideal seat pan height and seat pan depth dimensions, NOT ideal back rest dimensions.

Note: D4 for Lycra prototype one is  $\approx 300$ mm and too much  $\rightarrow$  ideal dimension is  $\approx 230-250$ mm with these angles.

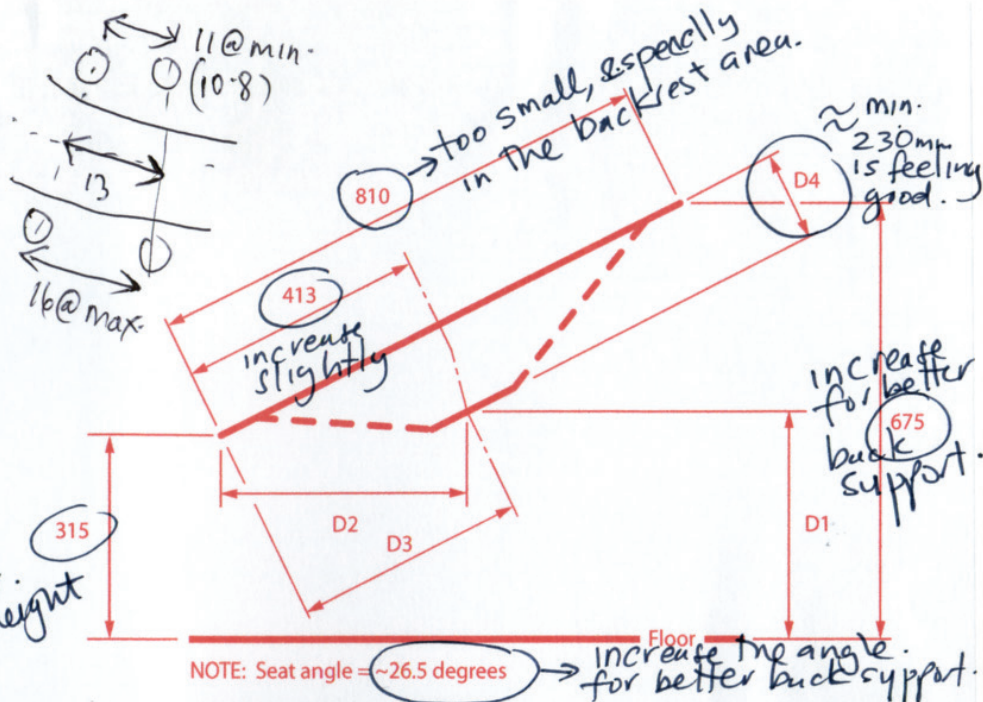


©Jasanklener 11 July 2010



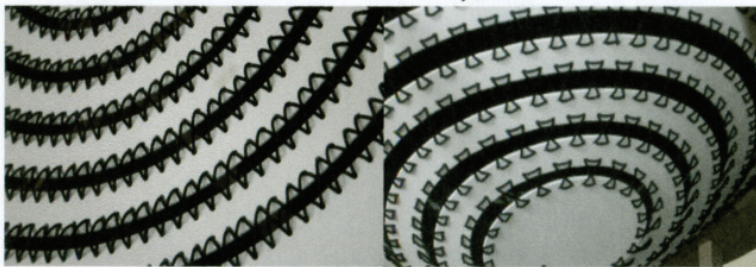
Ergonomic studies of prototype 2a and 2b.

Prototype number	Number of stitches	Seated weight (kg)	D1 (mm)	D2 (mm)	D3 (mm)	D4 (mm)
2a	1974	90kg	295mm	414mm	362mm	202mm
2a	1974	75kg	305mm	411mm	364mm	192mm
2b	1312	90kg	265mm	420mm	354mm	231mm
2b	1312	75kg	270mm	419mm	355mm	227mm
2b	1312	55kg	270mm	418mm	357mm	222mm



\* Number of holes = 1316  
pitch =  $\pi \times d \times L = 13mm$

Try higher seat height



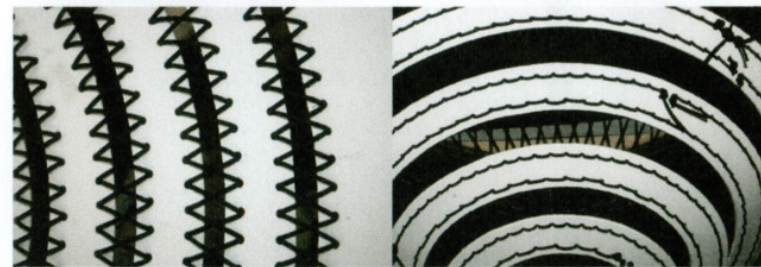
Prototype 2a: Top view

Prototype 2a: Bottom view

Prototype 2a:  
Uses 77m of 2mm diameter elastic cord, 1974 stitches (987 crosses).  
Each stitch length = approximately 30mm.  
Stitching path follows 6.5 spiral turns.  
Maximum spiral radius = 324mm, minimum spiral radius = 61mm.

Average elastic cord loading = weight / number of stitches, such that:  
90kg / 1974 = 0.0456kg (45.6g) per stitch.  
75kg / 1974 = 0.0380kg (38.0g) per stitch.

Too firm requires less stitches.



Prototype 2b: Top view

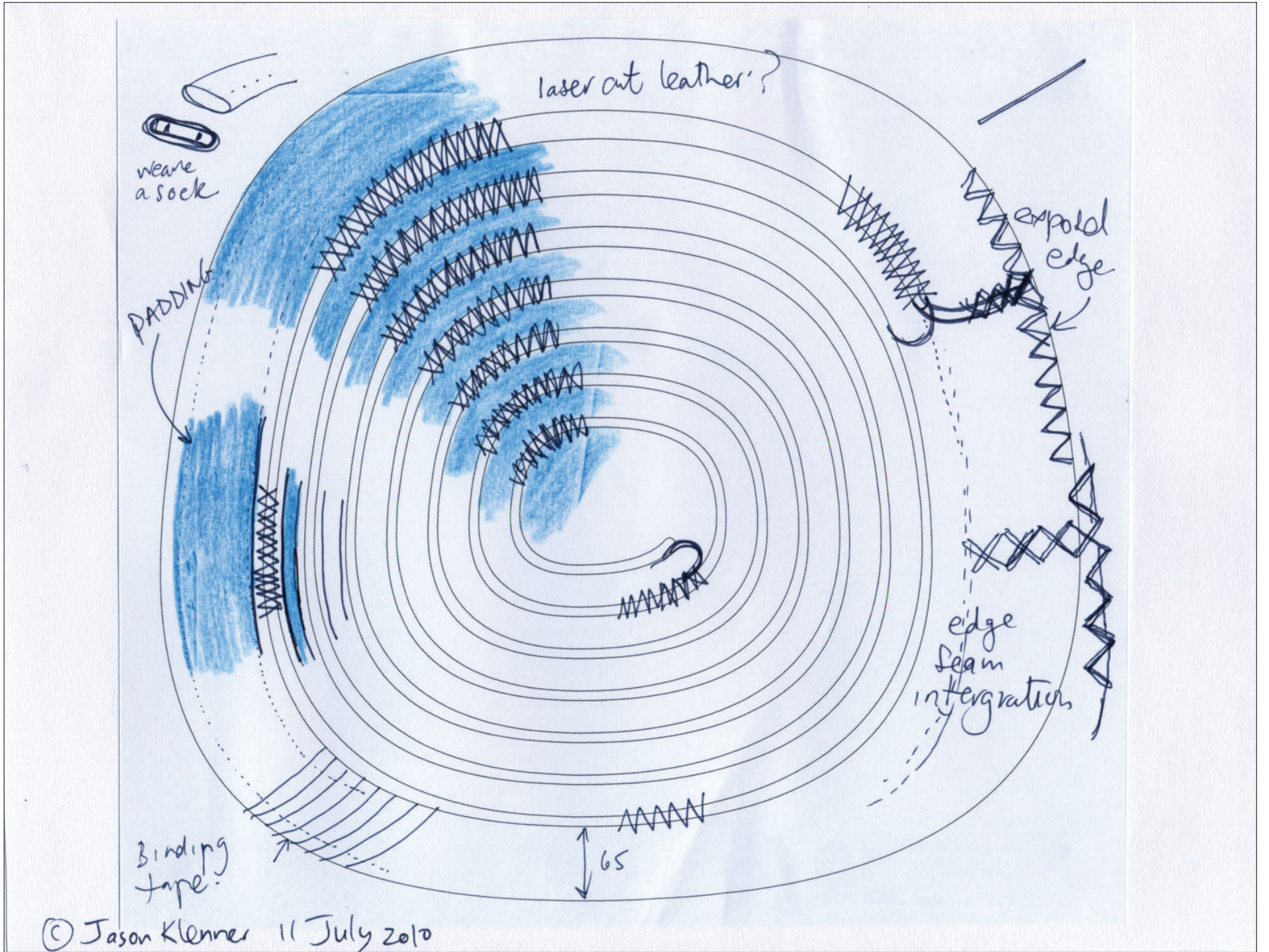
Prototype 2b: Bottom view

Prototype 2b:  
Uses 65m of 2mm diameter elastic cord, 1312 stitches (656 crosses).  
Each stitch length = approximately 30mm.  
Stitching path follows 6.5 spiral turns.  
Maximum spiral radius = 324mm, minimum spiral radius = 61mm.

Average elastic cord loading = weight / number of stitches, such that:  
90kg / 1312 = 0.0685kg (68.5g) per stitch  
75kg / 1312 = 0.0571kg (57.1g) per stitch

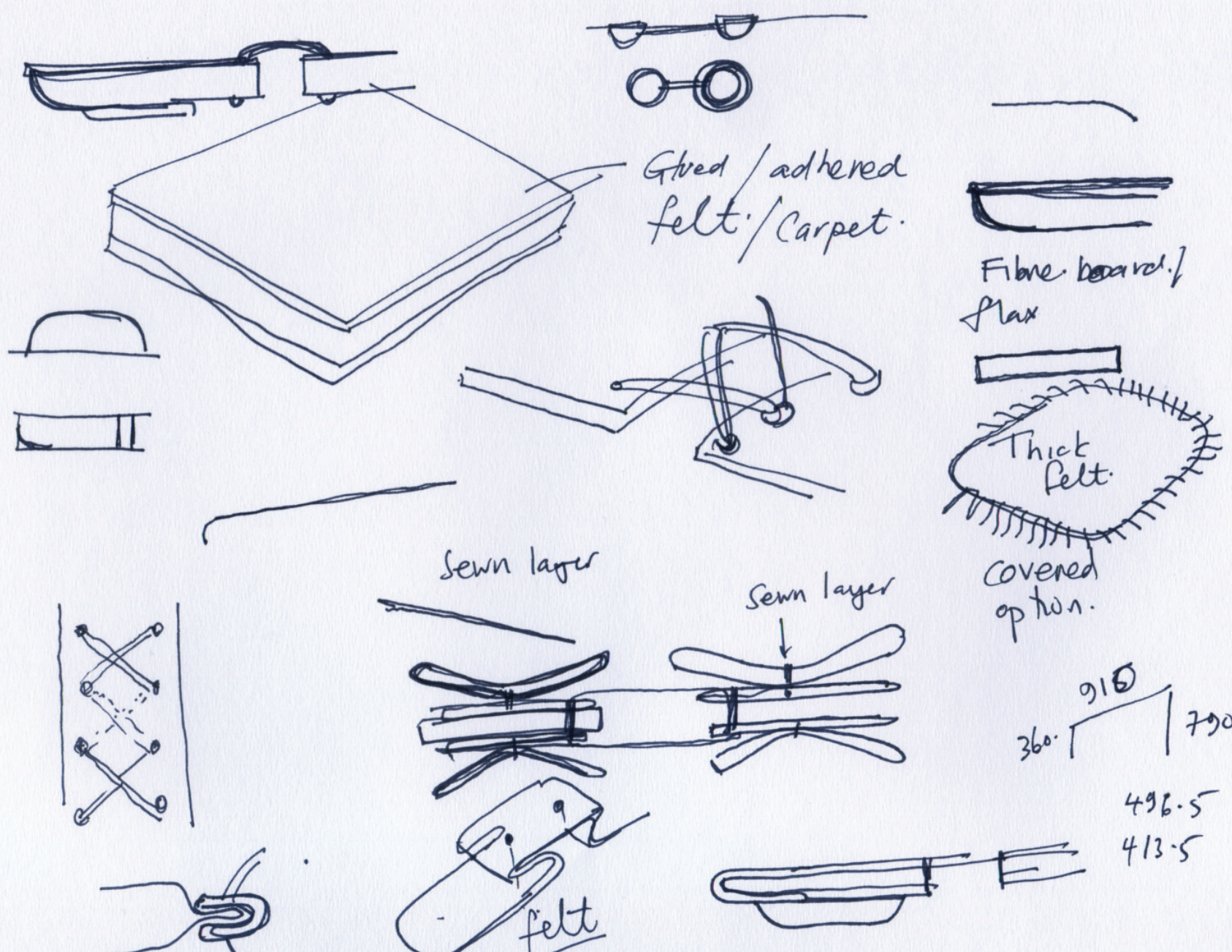
Still too firm - try 91.5 elastic.





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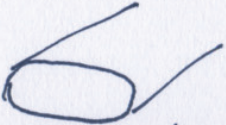


	910	
360		790
		496.5
		413.5

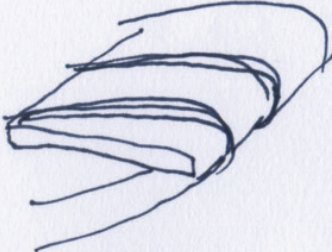
© Jason Kenner  
 12 July 2010



How is the spiral covered. / finished?



woven fabric  
sock over  
plastic sheet

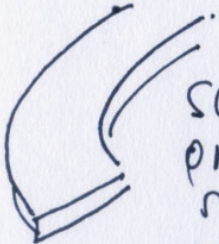


Binding  
over plastic  
sheet

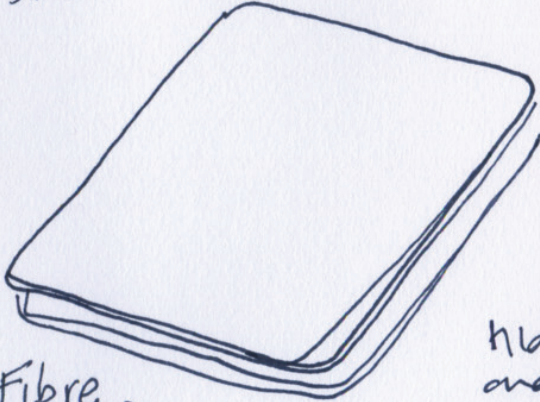
1. covered spiral
  2. Exposed spiral.

x

  1. cut spiral.
  2. Added spiral  
[formed]

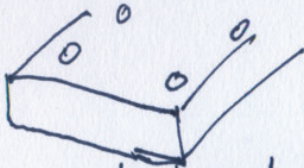


screen printing  
on plastic  
sheet: top/  
bottom surface.



Fibre  
sheet?

hide front  
and rear. Then  
laser cut.

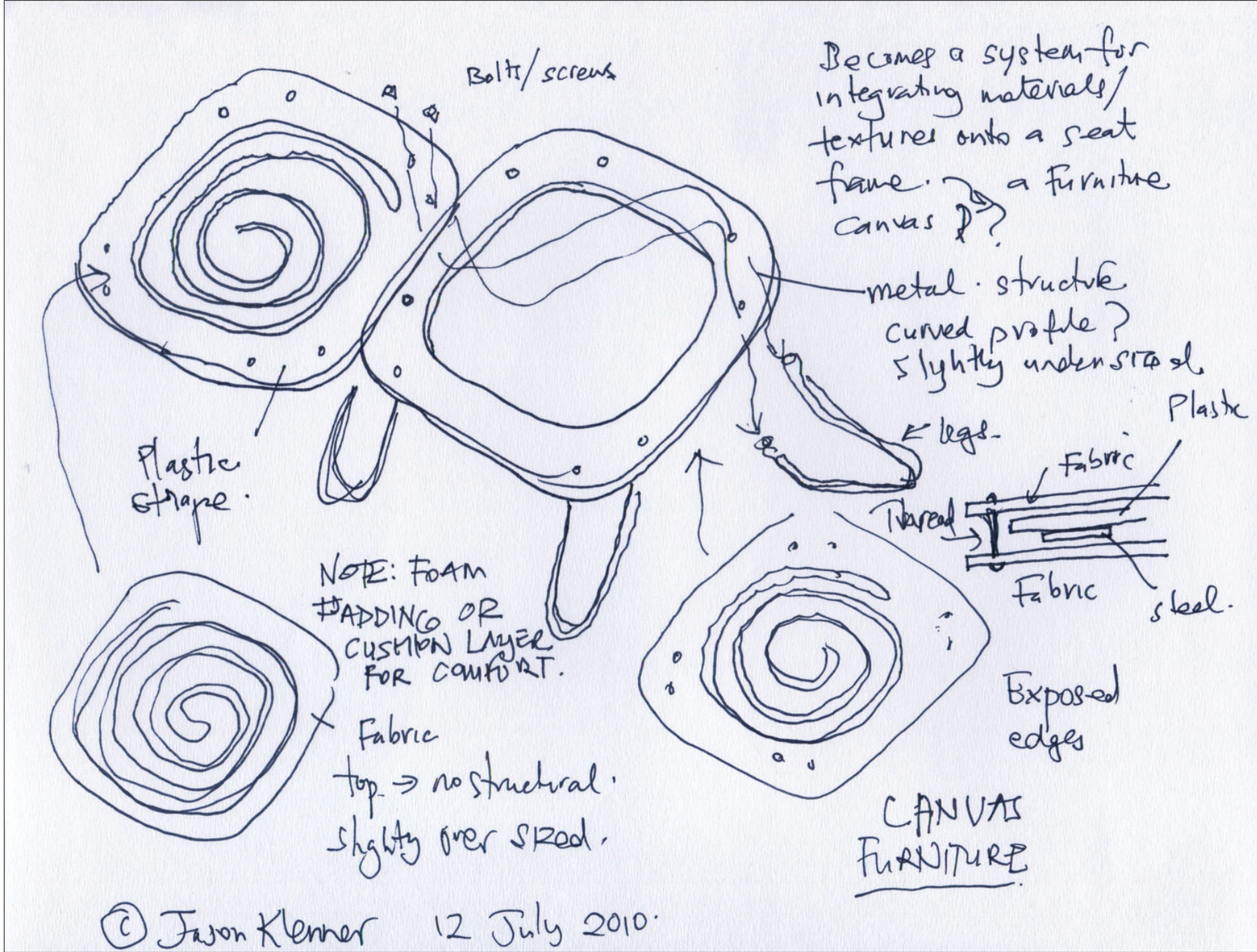


Porous/closed  
cell foam



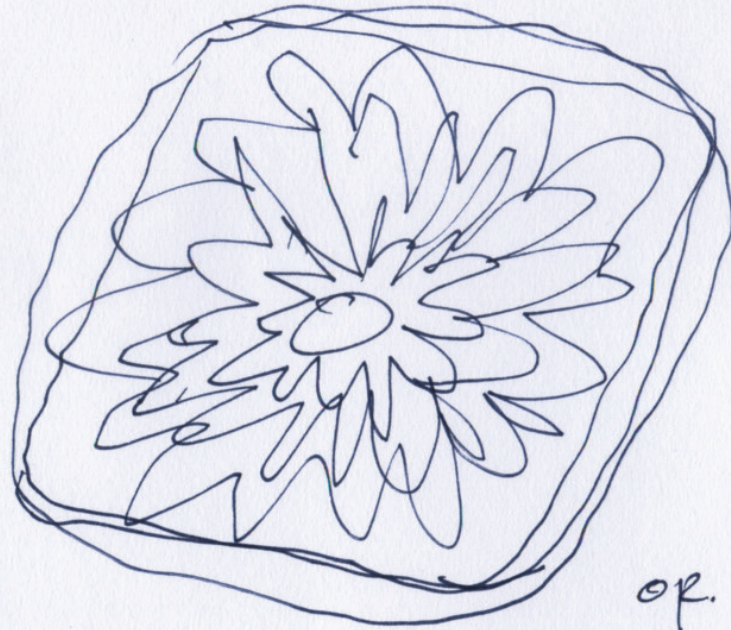
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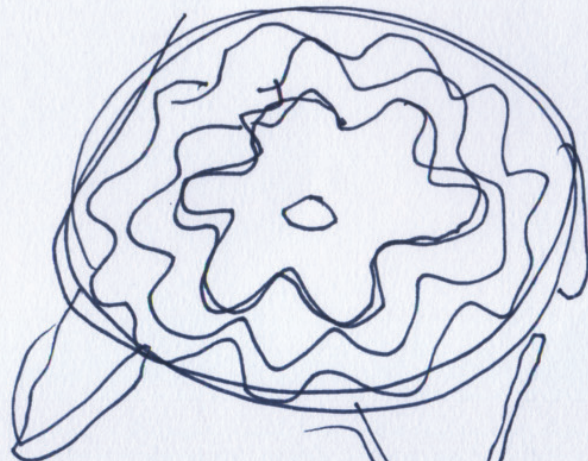


Exhibition can have  
a few variations of  
Thiel's chair.



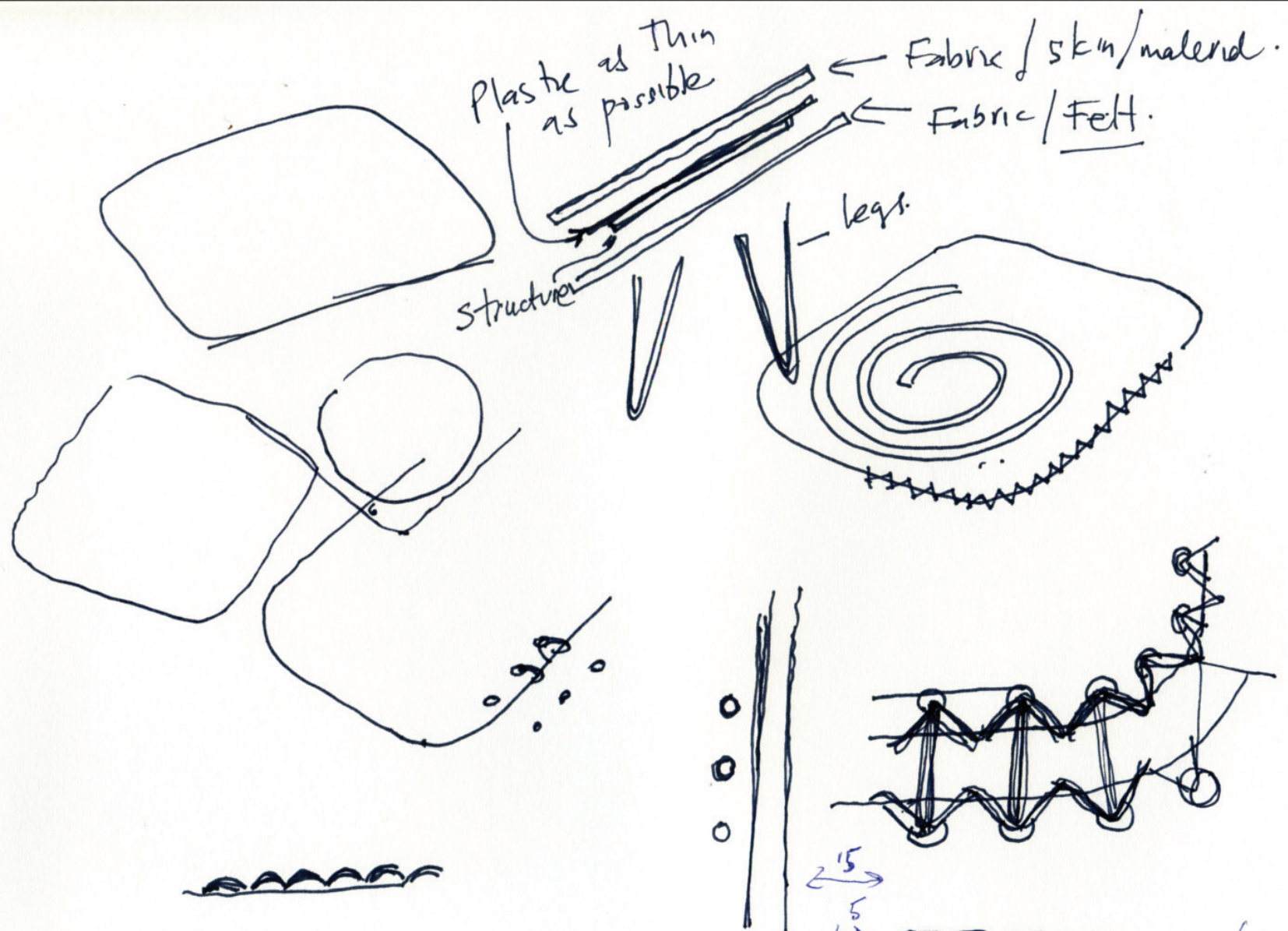
OVER LAYERING  
OF FABRIC →  
SPIN IS NOT  
VISIBLE

OR. PATTERN IS LIKE THE  
PAINT GAME AT N2 FAIRS

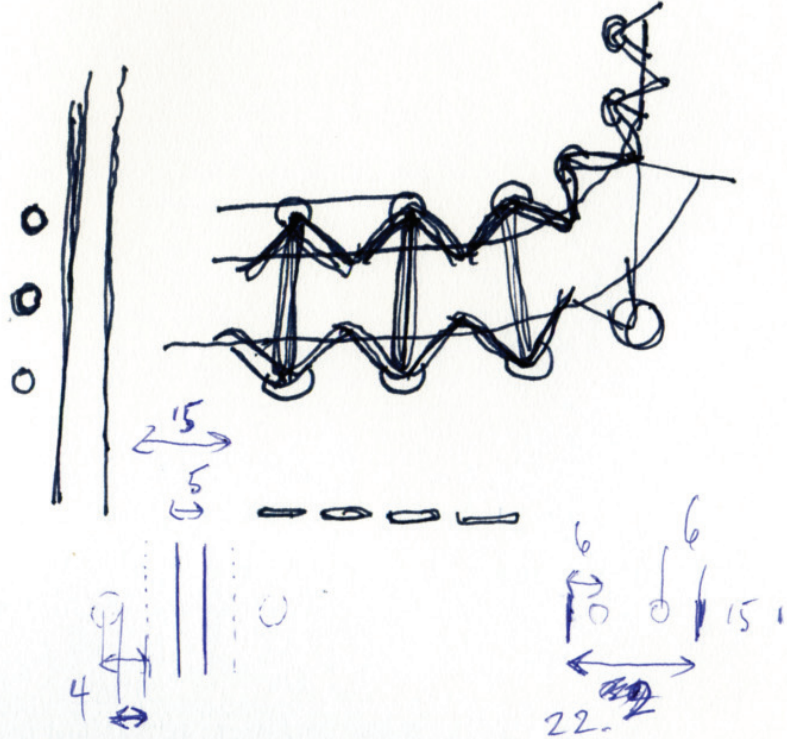


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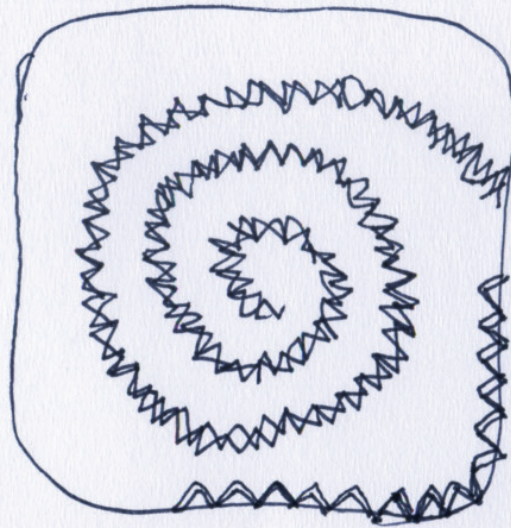


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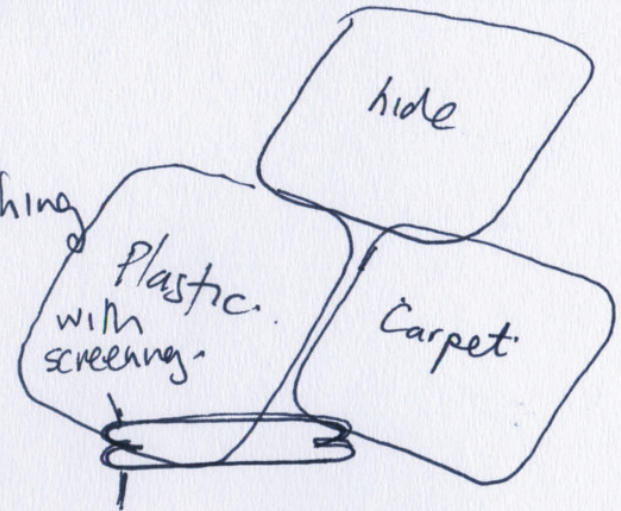




How would the edges around the outside be finished?

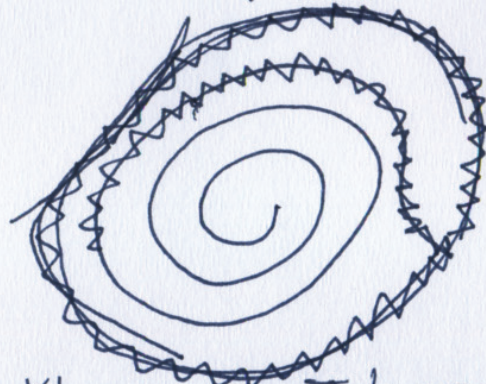


Cross stitching

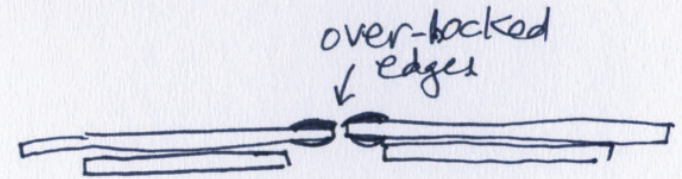


use fabrics that do not need to be hemmed

→ Leather, hide, felt, Carpet



heat sealed edges



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Collage -

Thousands of individual pieces.

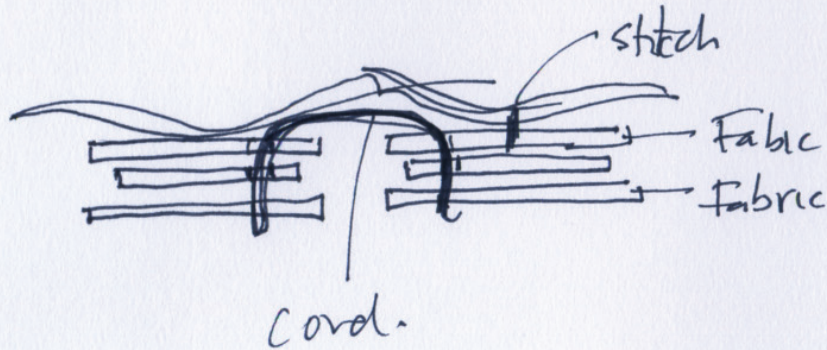
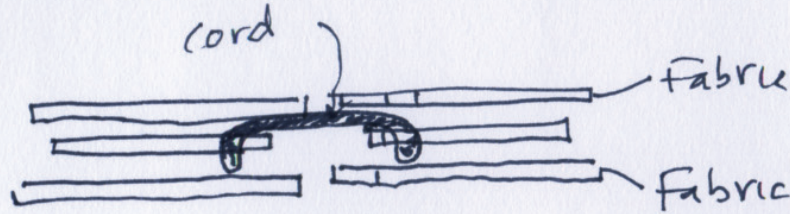
one can create a point of interest with the sandwiching of pieces



- > Coloured cord.
- > Natural colour cord.

stitch required?

exposed. elastic cord.



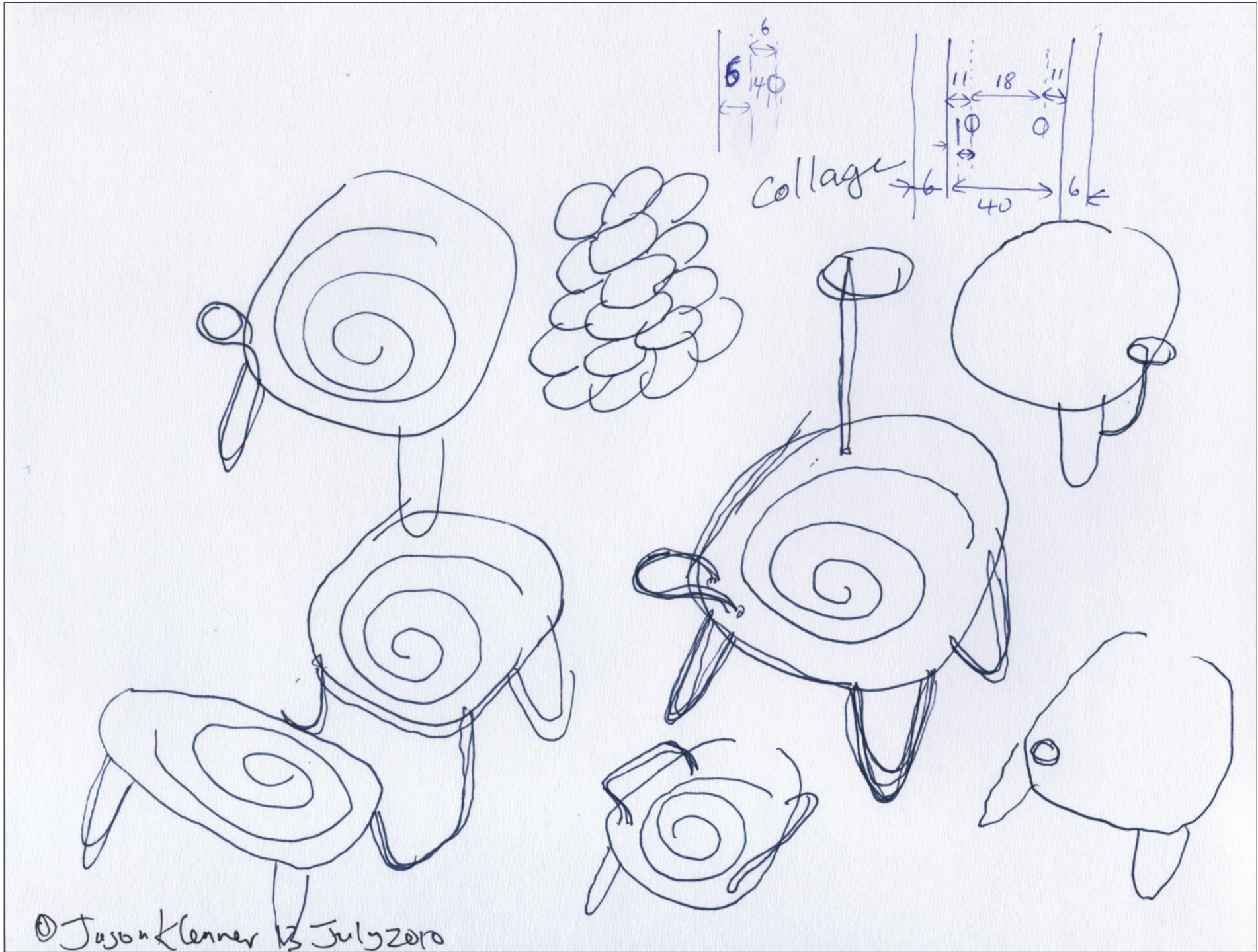
felt?

What bright coloured fabrics exist that don't require seams?



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"LOOKING AT" VISUAL AND TACTILE COMFORT IN NEW WAYS. → CHOOSE YOUR SHEET → DOES IT LOOK COMFORTABLE? DOES IT FEEL COMFORTABLE?

These → my DESCRIPTION.  
→ how I VIEW MYSELF

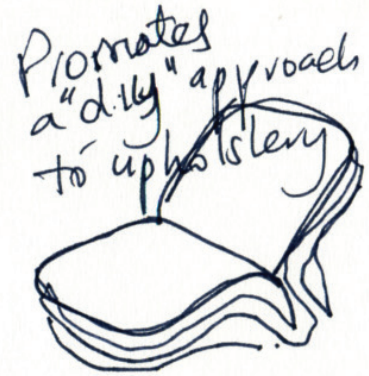


PLAYING/MIXING WITH TACTILE AND VISUAL COMFORT

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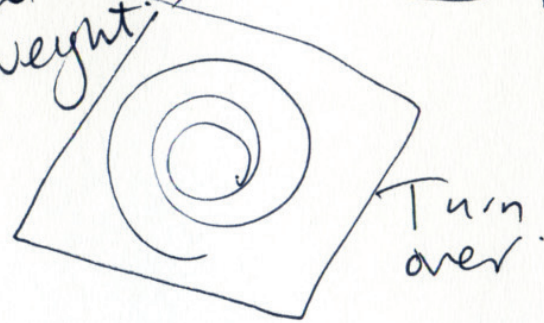
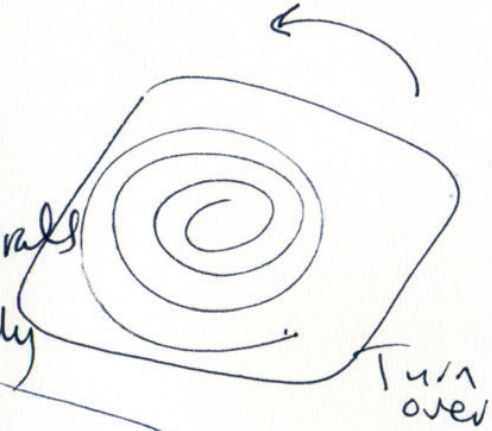


Interactive furniture →  
allowing people to interact / experience  
the furniture in new ways



Flat  
becomes  
3d.

Canvas  
for materials  
slim and visually  
lightweight.



Simple.  
Surprise

Surprising  
interactions

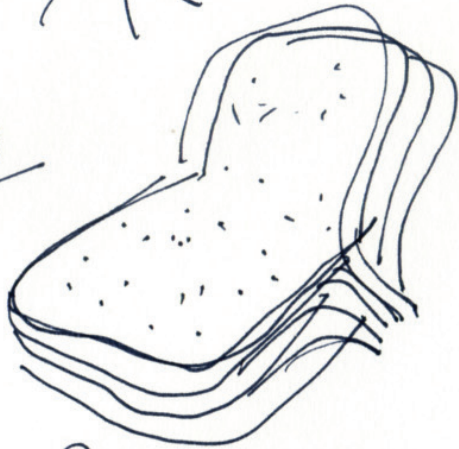
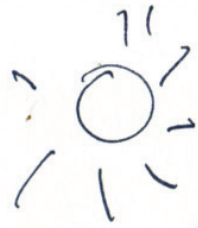
Chair that  
expresses your  
mood. → adapts  
to your mood.

personality.

19 July 2016 © Jason Klenner



4 seasons



Summer



winter

"MIX and match"

What is the concept?

Change

Select the covering to reflect your mood.

improve your momentary experience with the object

apply clothes?

Hot	Neutral
Cold	Expanded
Firm	Interacted
Soft	Contracting

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Scenarios:

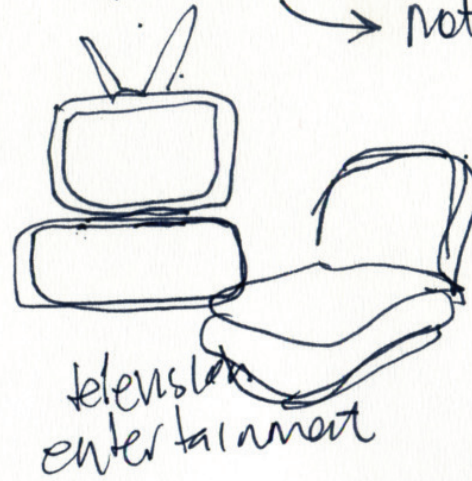


- Party
- Television
- Reading
- Chatting
- Snoozing.

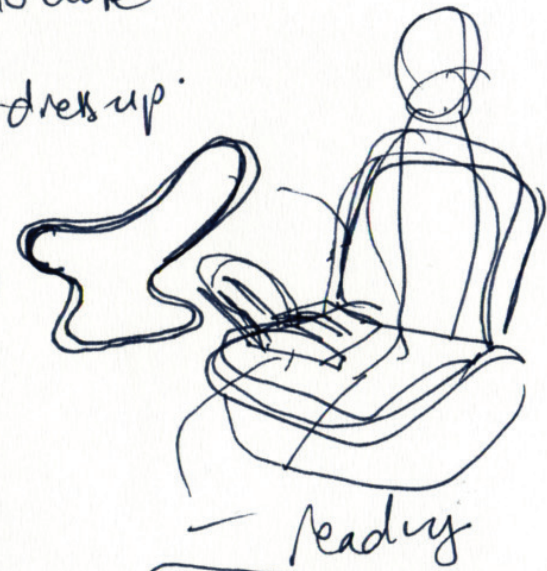
materials  
 > denim filled  
 > padded upholstery.

adapting / adapts to suit  
 your mood → too close  
 to karns??

→ Not dress up.



television  
 entertainment

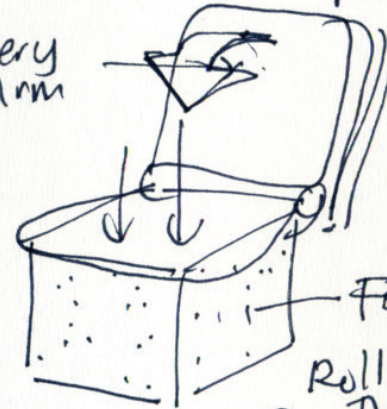


Reading

Form -  
 very soft

Very  
 firm

Very  
 firm



Foam.

Roll through  
 the upholstery



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## Flexibility of Fabric.

Karin is about changing the furniture/dressing the furniture to change the zone/space.

---

What The  
The pages concept  
all about


Karin is about  
expressing a mood.  
'Dressing furniture.'  
or Expressing an action.

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VAV.  
the same both ways  
around

→ I am about ⇒ offering  
a selection of fabric types  
to provide a greater amount  
of Aes' furniture related comfort  
and aesthetic flexibility

offering/  
allowing choice  
of every type



why? → to cater to different  
emotional/physical needs  
of furniture.





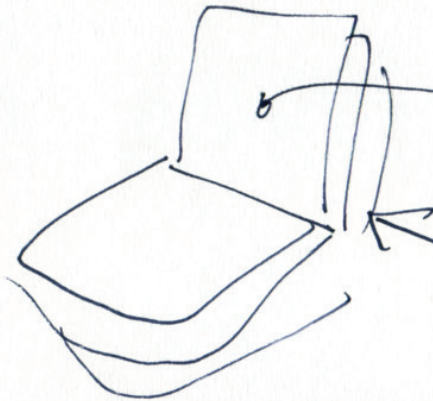
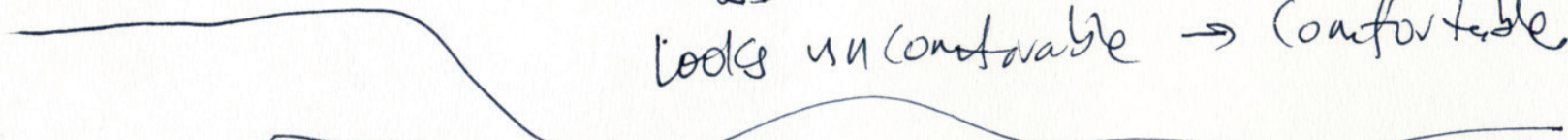
→ Spiral chair.  
Structure does  
not appear comfortable

→ Upholstery is associated  
with comfort

↔ Contrast/element =

2D → 3D

looks uncomfortable → comfortable



Page looks comfortable but is not vice versa.

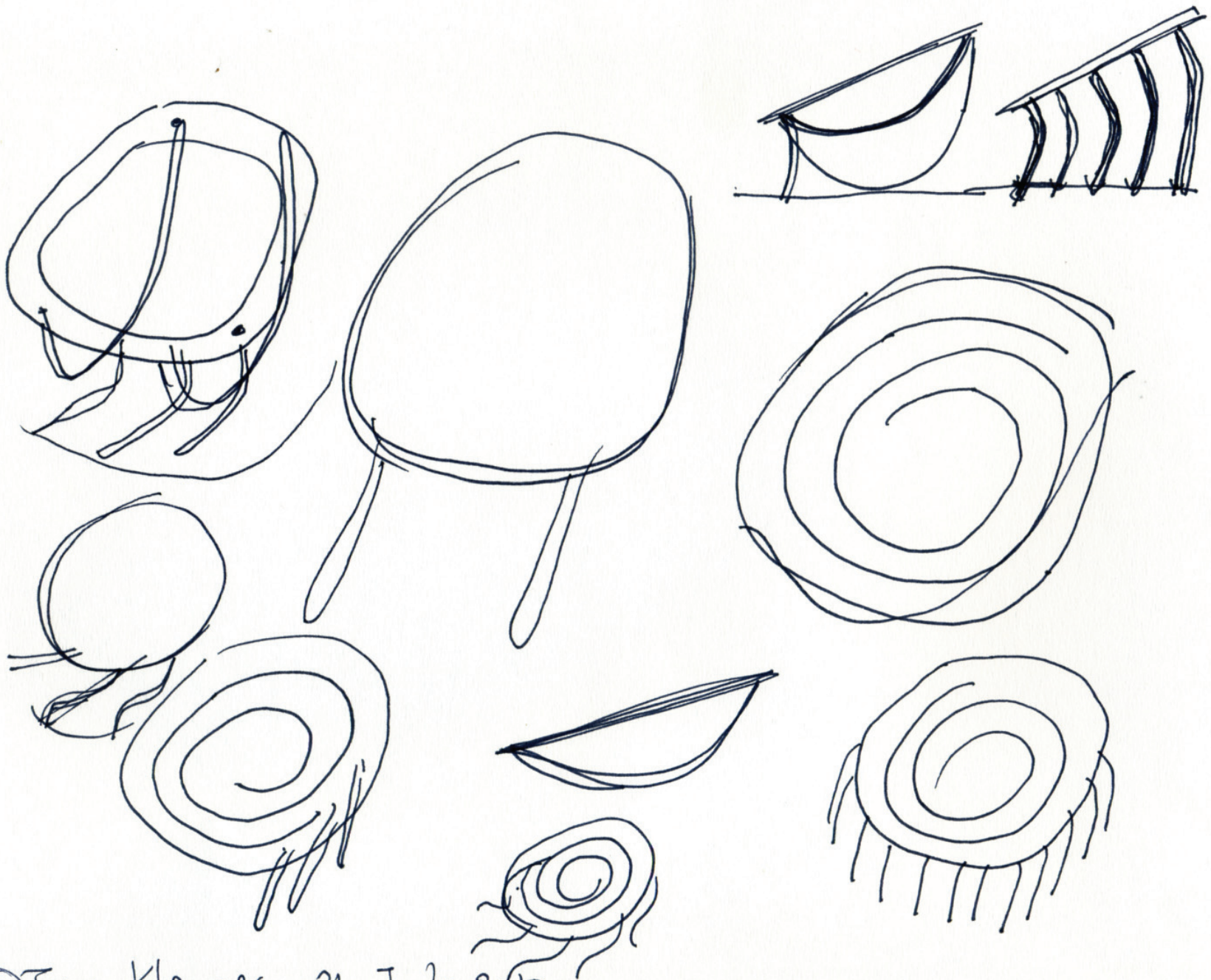
Too much comfort draw  
bursting with comfort →  
an infinite selection of  
comfort





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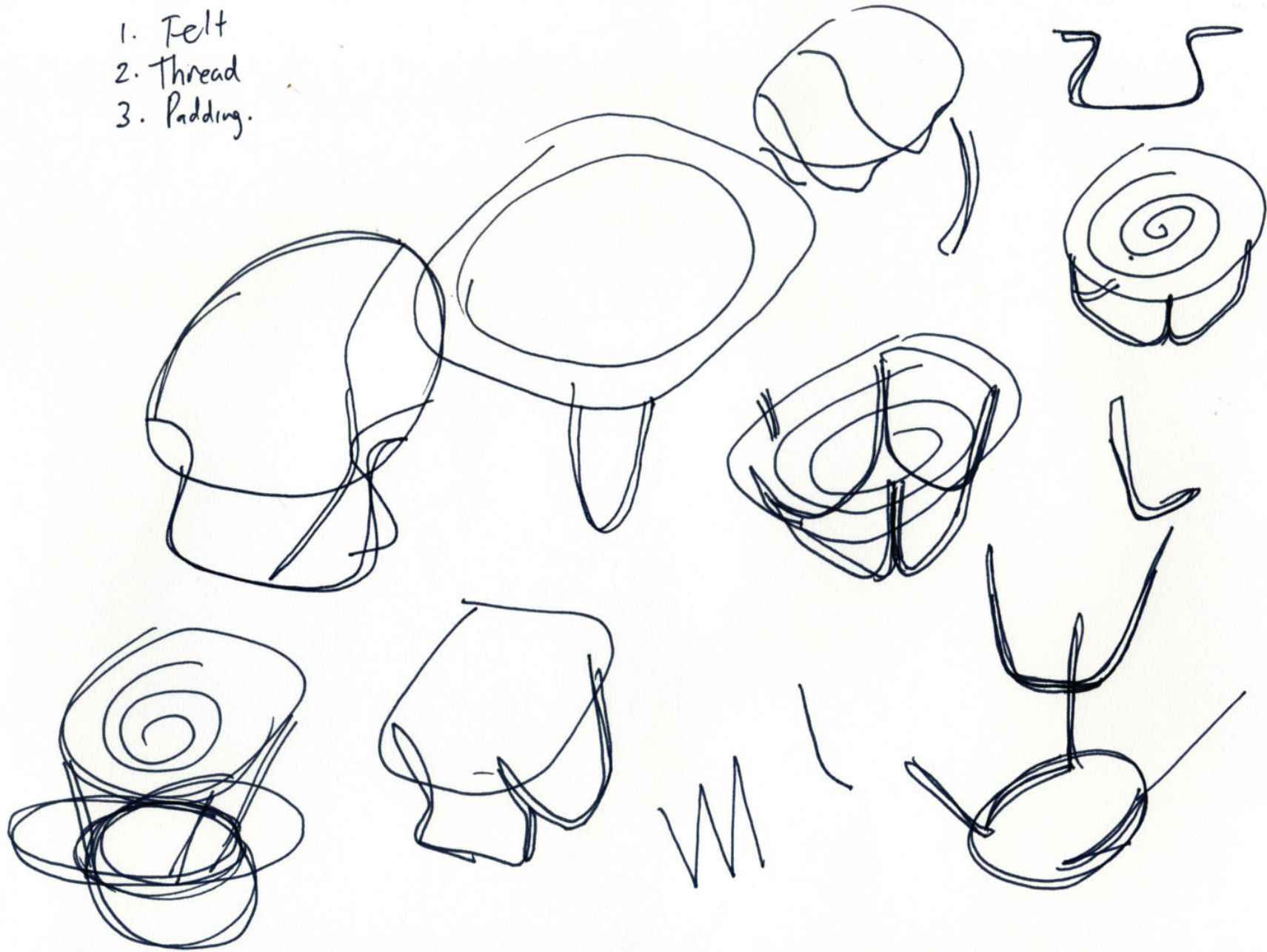




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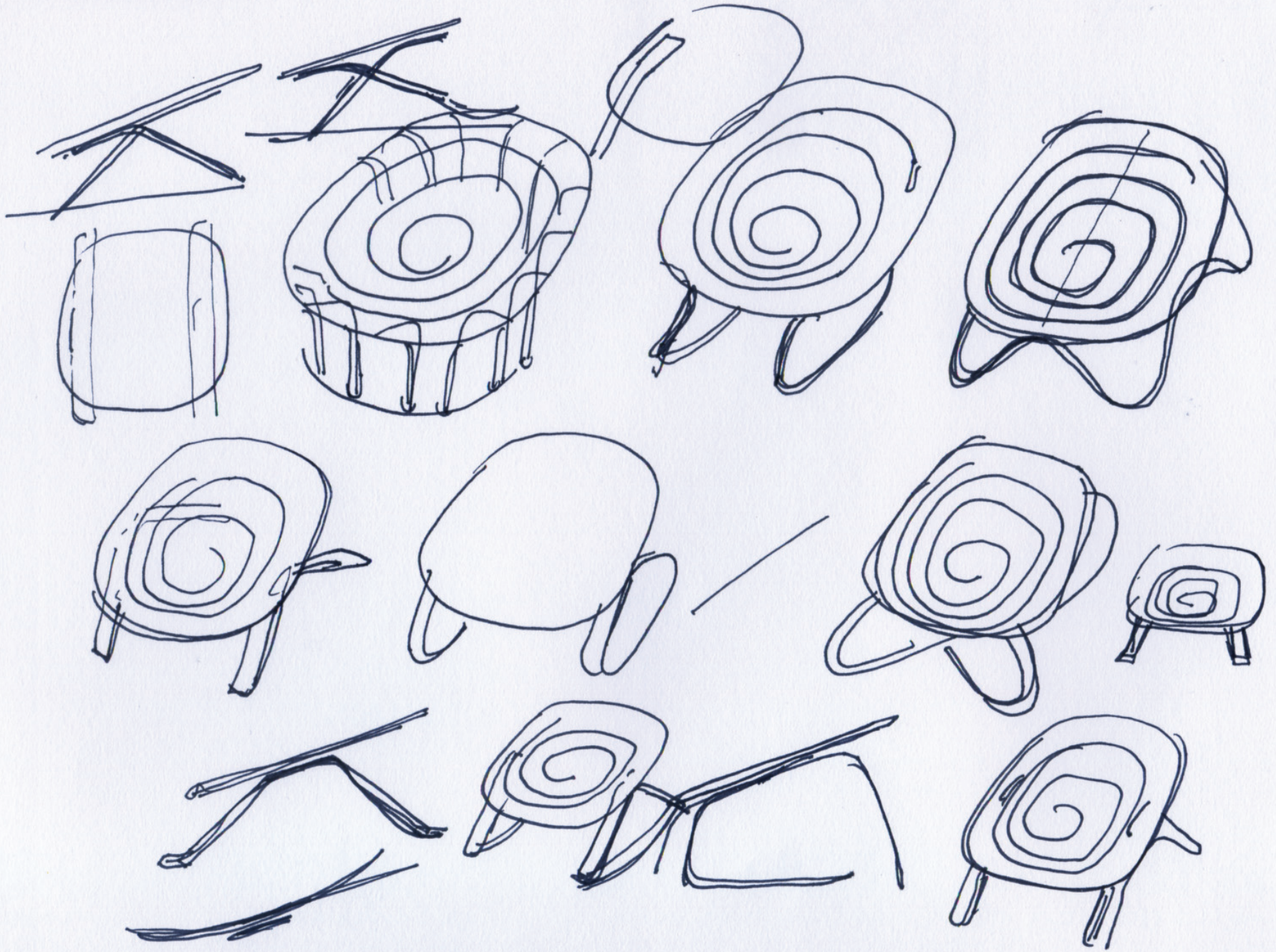


1. Felt
2. Thread
3. Padding.



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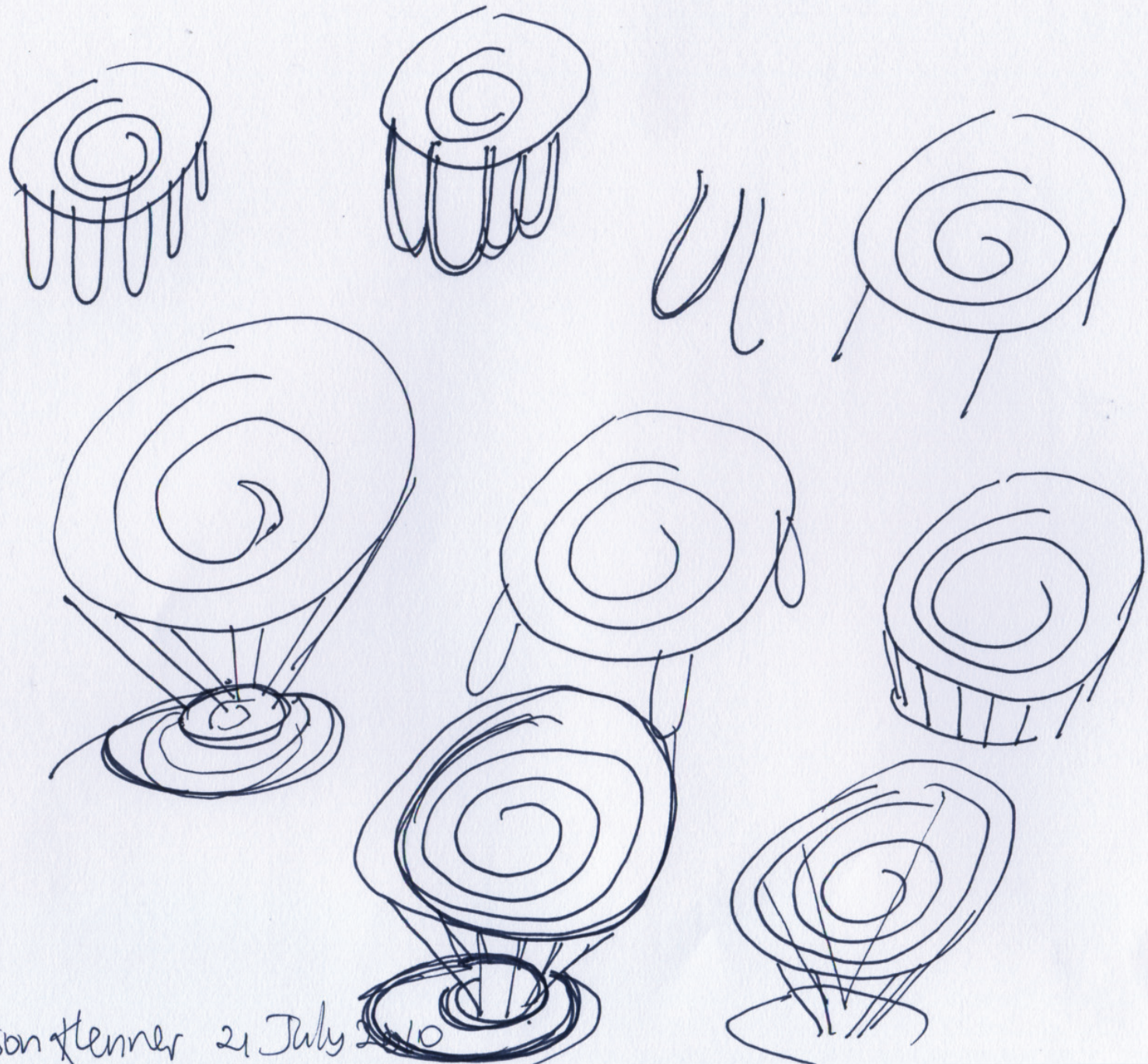




Too wide for this

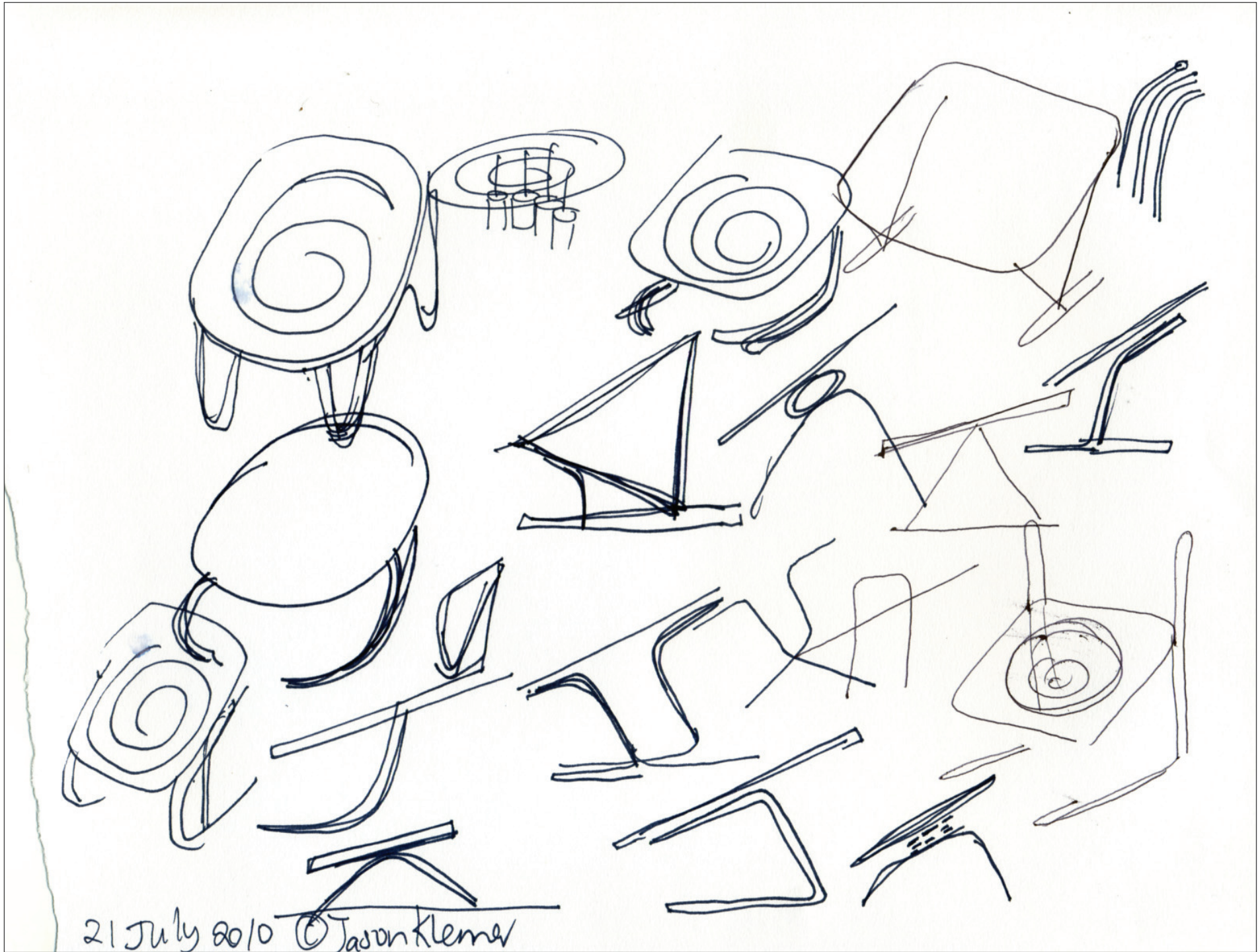
@Jason Klenner 21 July 2010



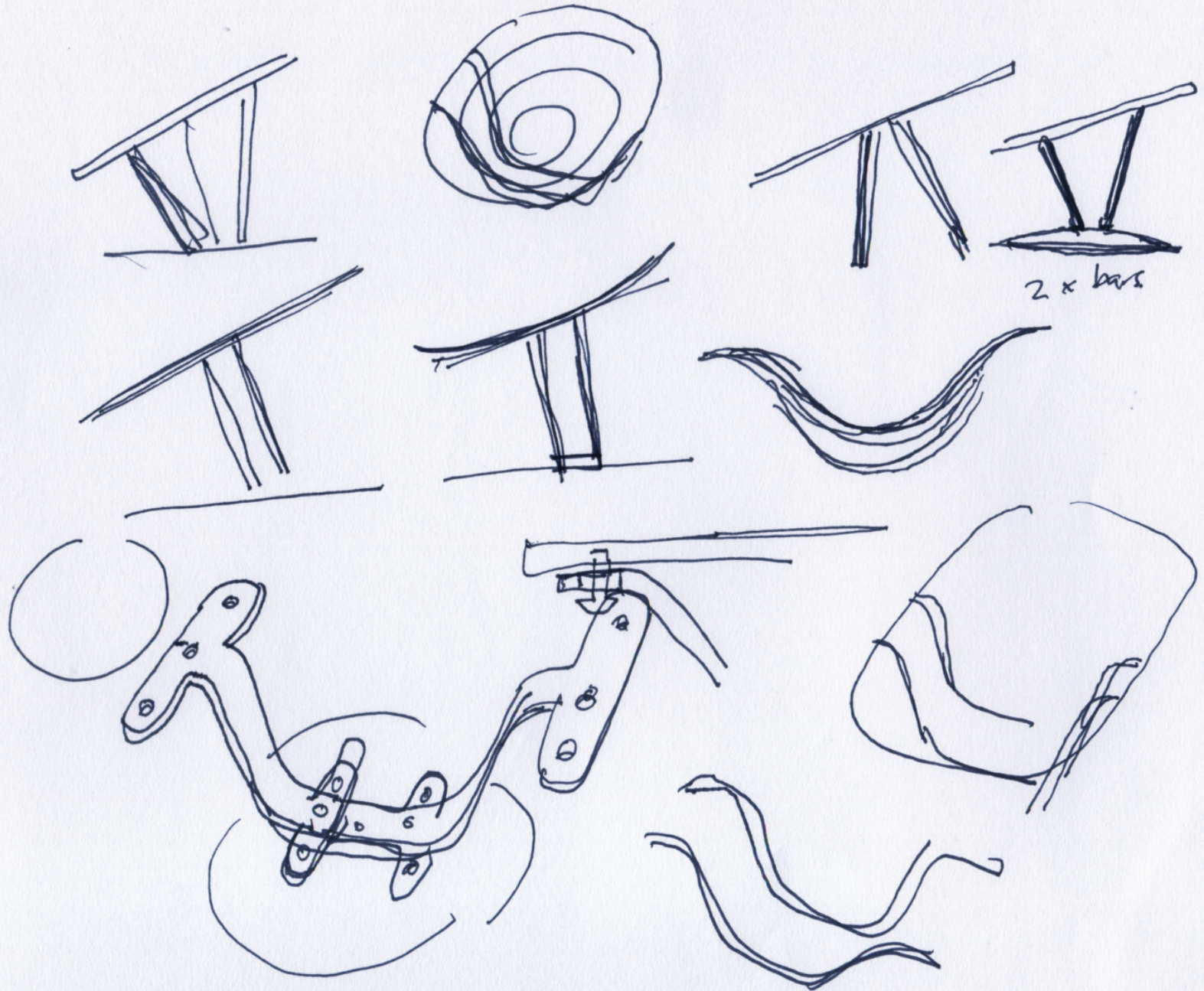


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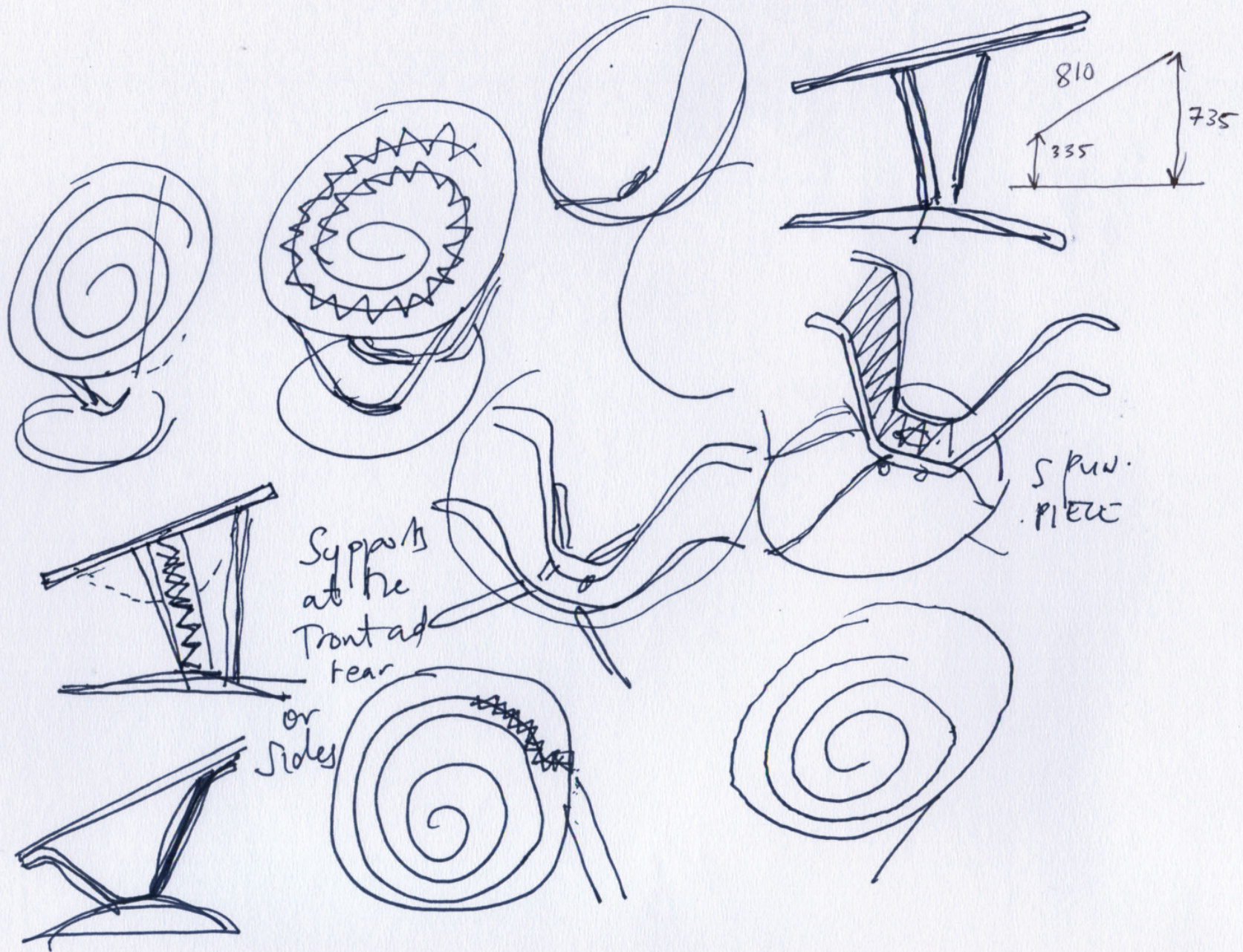






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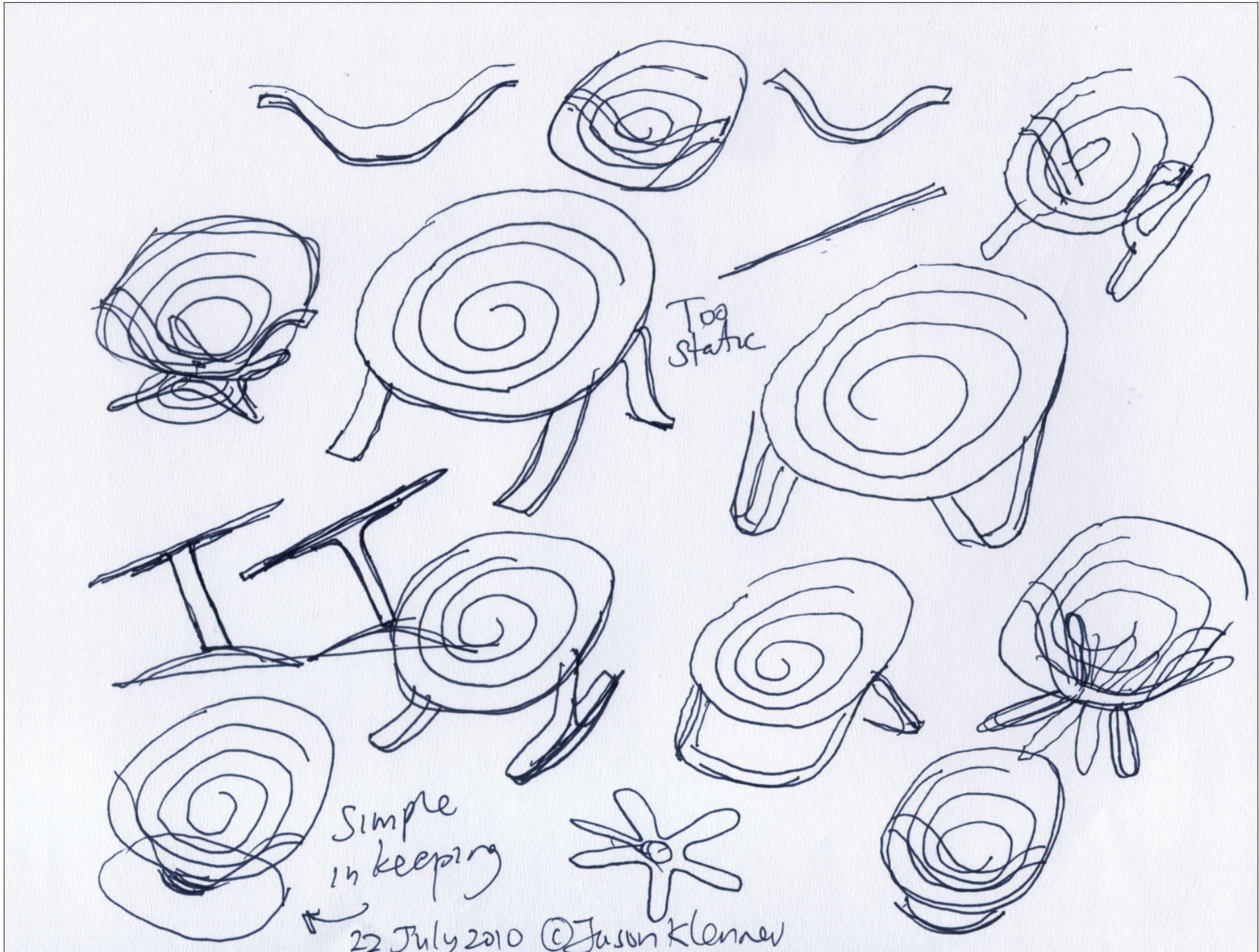
Supports  
at the  
front and  
rear

or  
sides

5 p.w.  
piece

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Too static

Simple in keeping

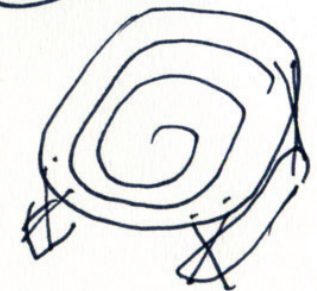
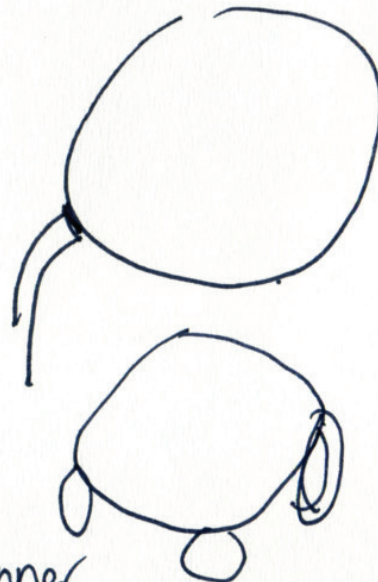
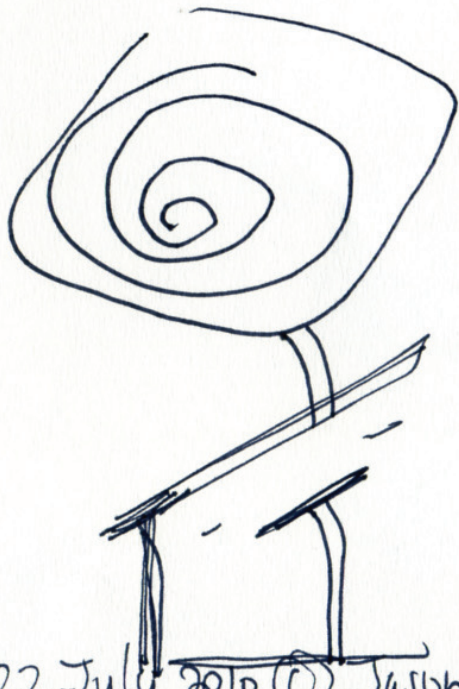
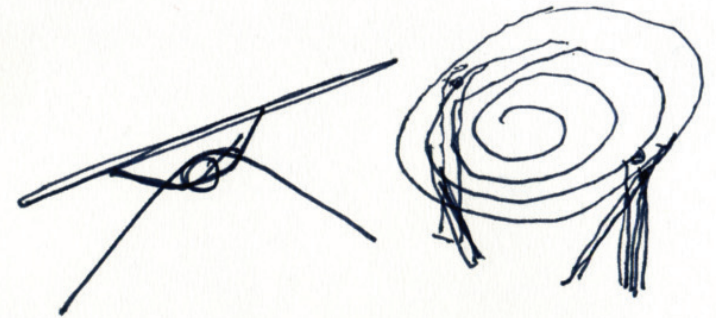
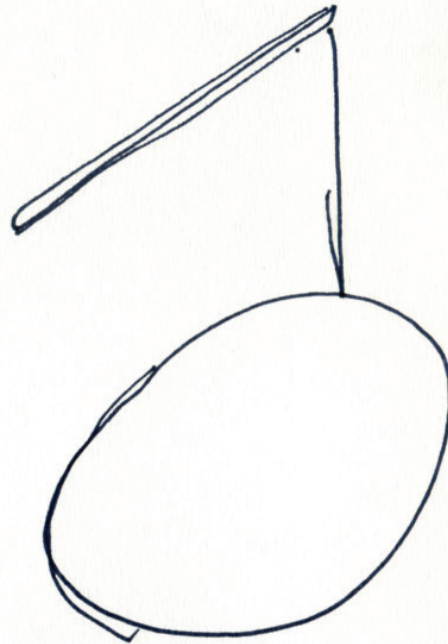
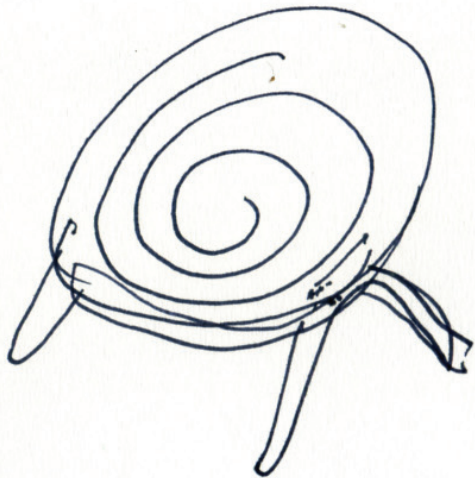
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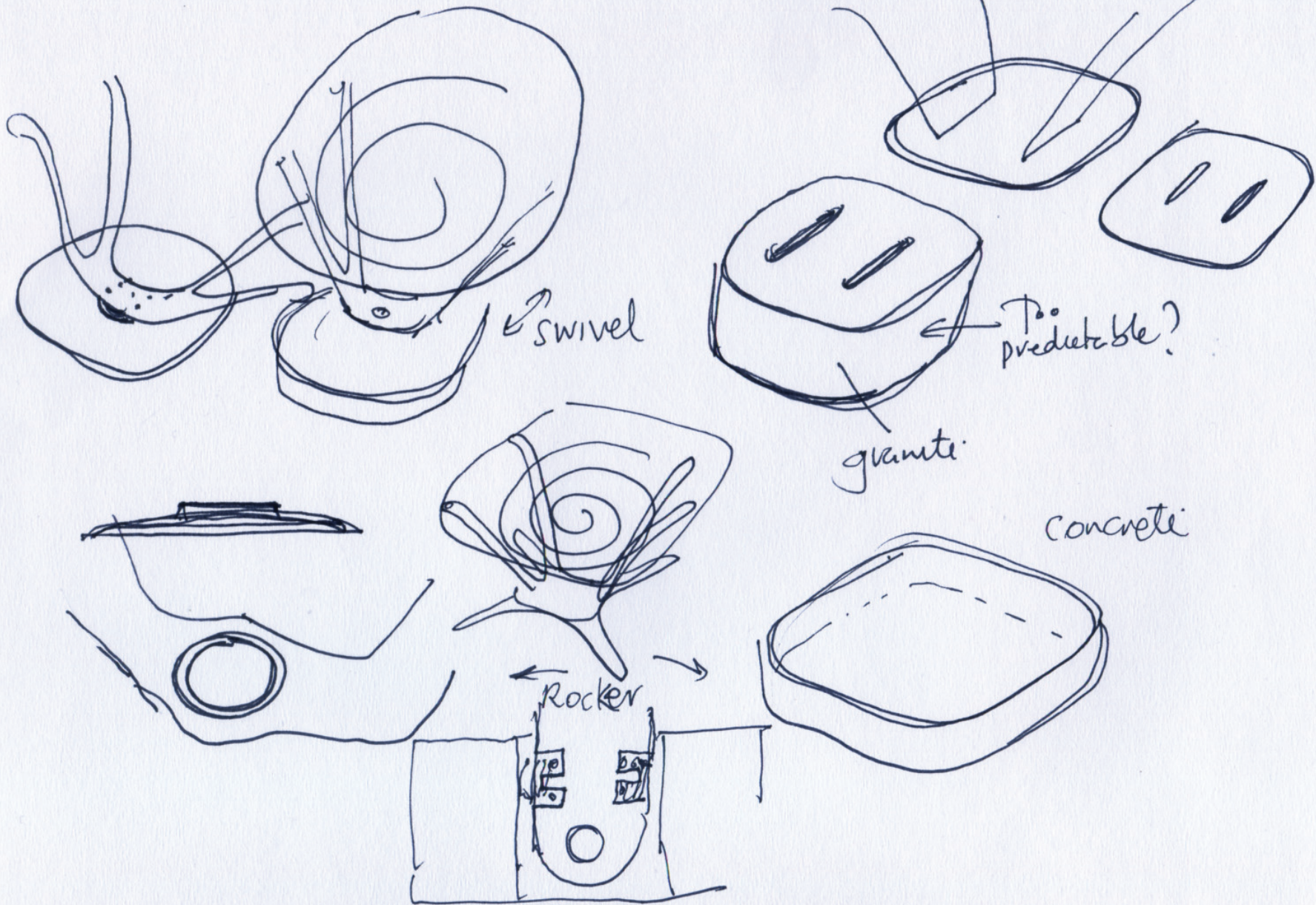
22 July 2010 © Jason Klenner





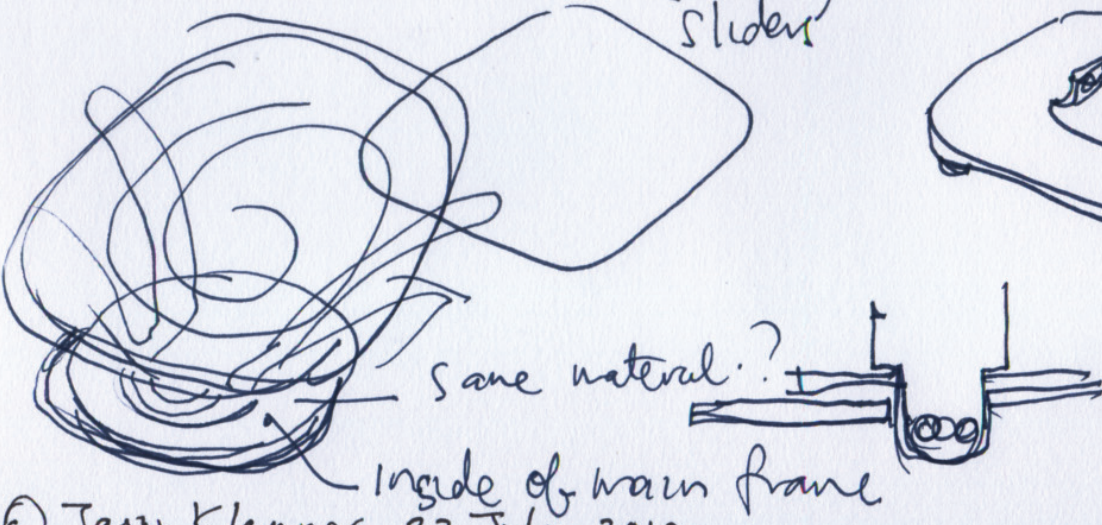
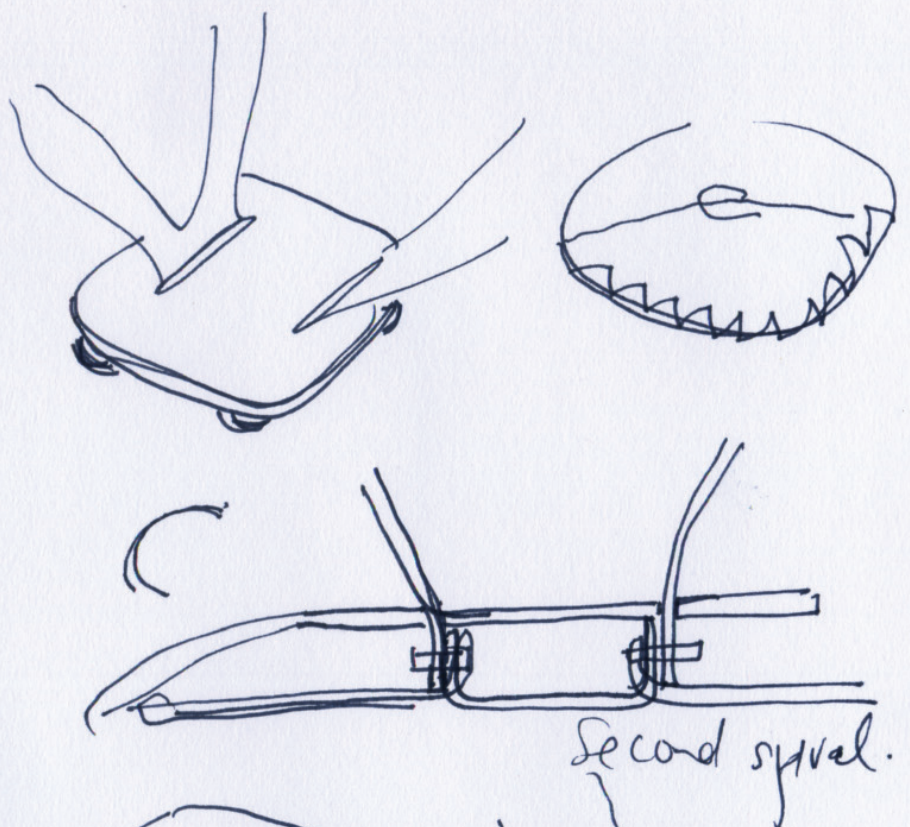
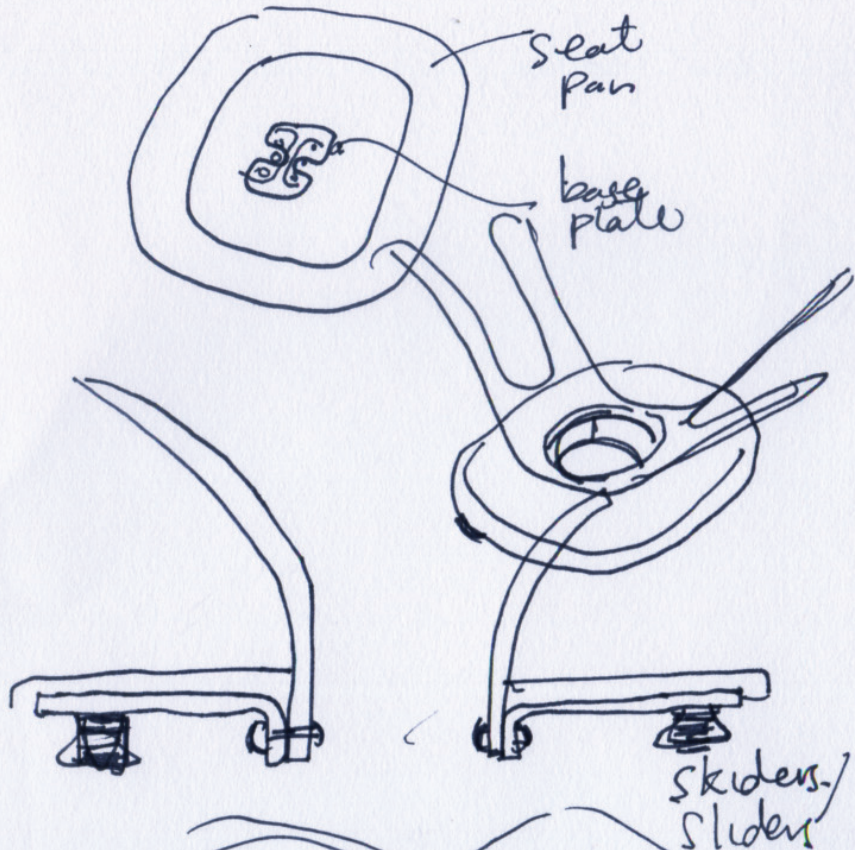
22 July 2010 © Jason Hennen





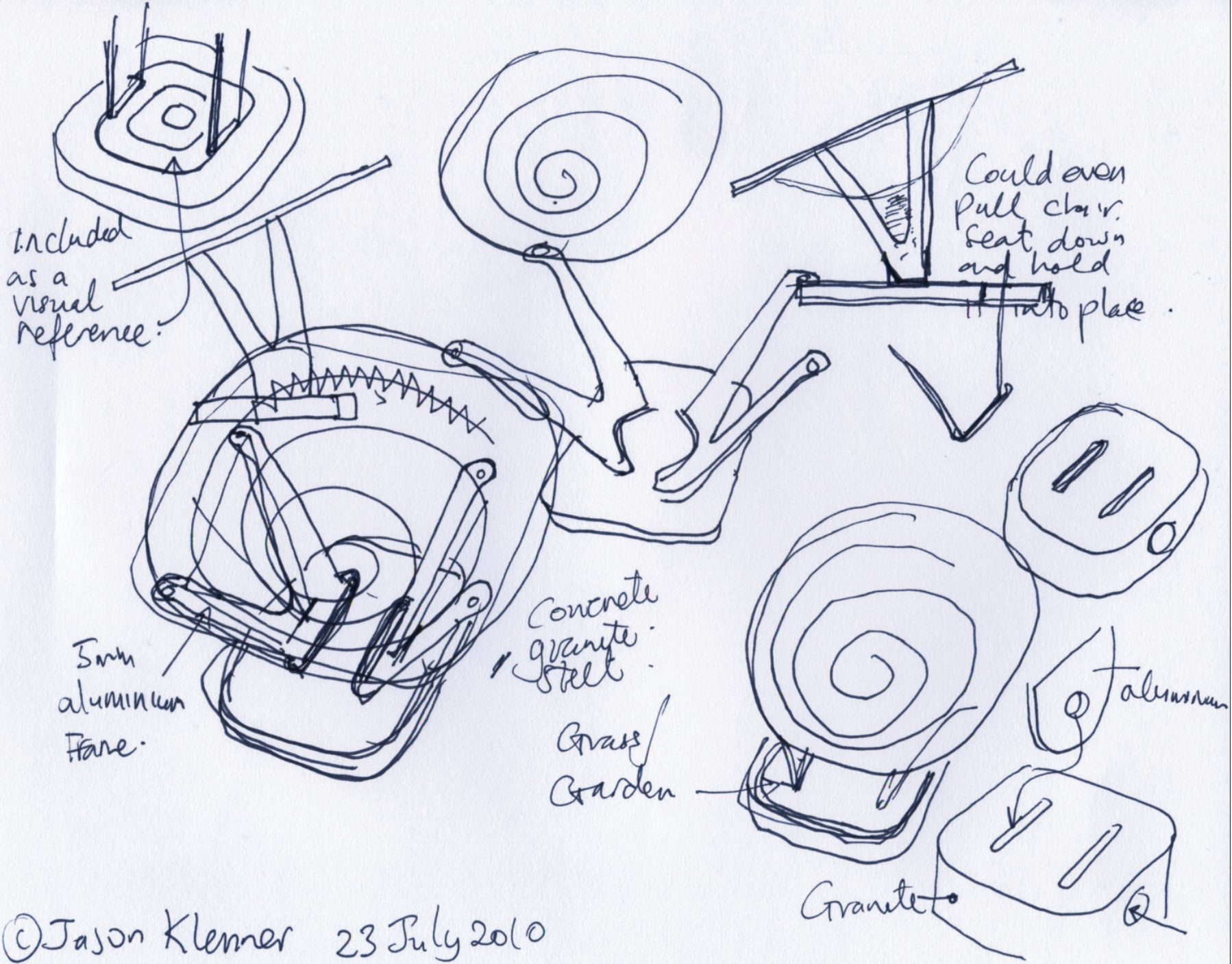
©Jason Klemmer 23 July 2010





© Jason Klenner 23 July 2010





© Jason Klemmer 23 July 2010



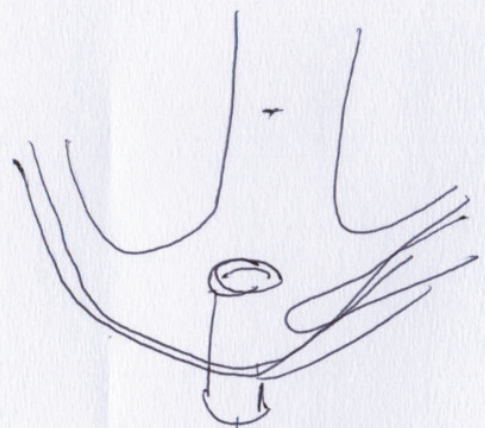
in door.

Fabric inner/cushion  
\$7.95 P/m  
Pellon M204 MBE  
Fabric vision

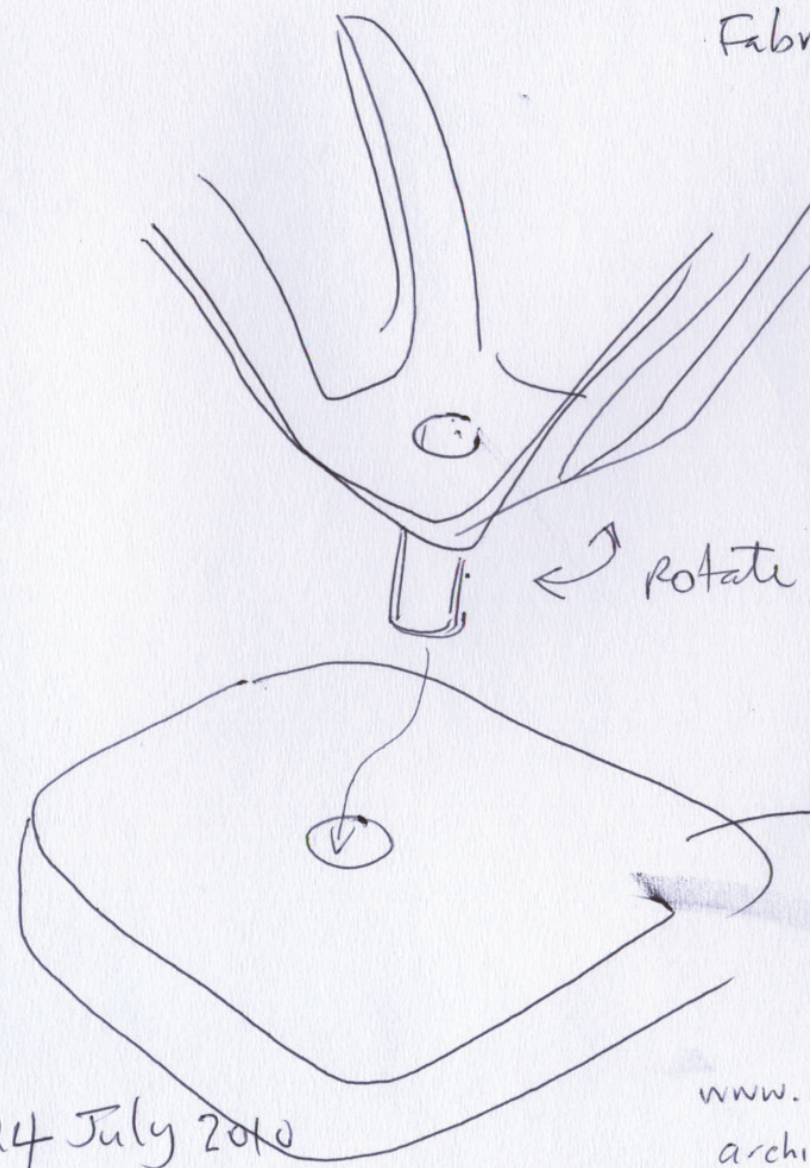
2431

9-10 am  
Thurs 29 July  
MDes Studio

in design  
28 July 6-8 pm  
Room 11A25



peg  
for  
ground.

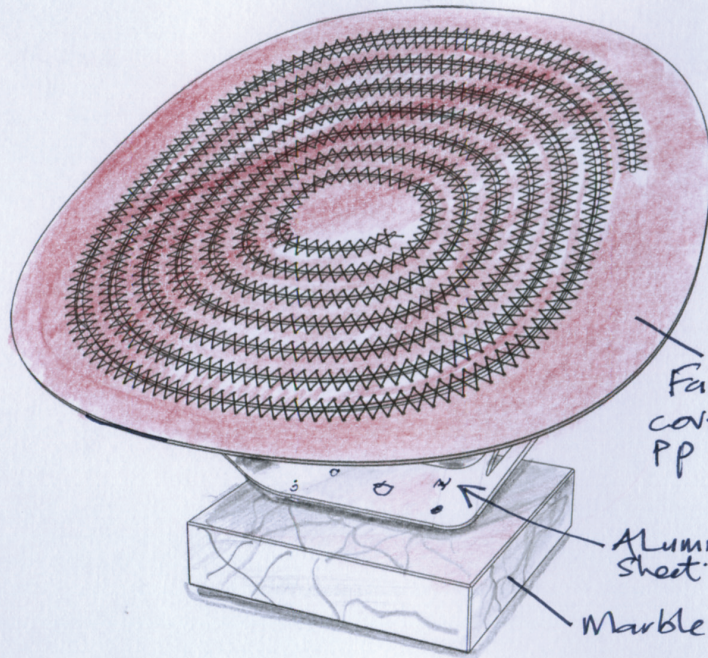
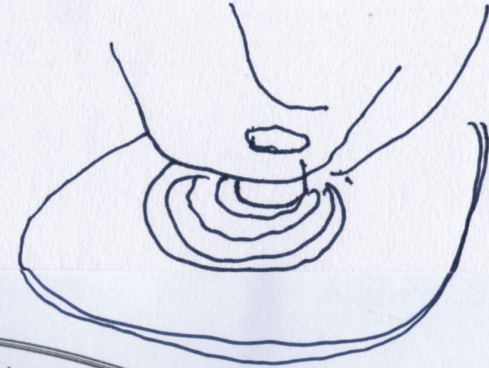
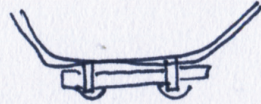


marble

© Jason Klenner 24 July 2010

[www.meblogging.com/2009\\_09\\_01\\_archive.html](http://www.meblogging.com/2009_09_01_archive.html)



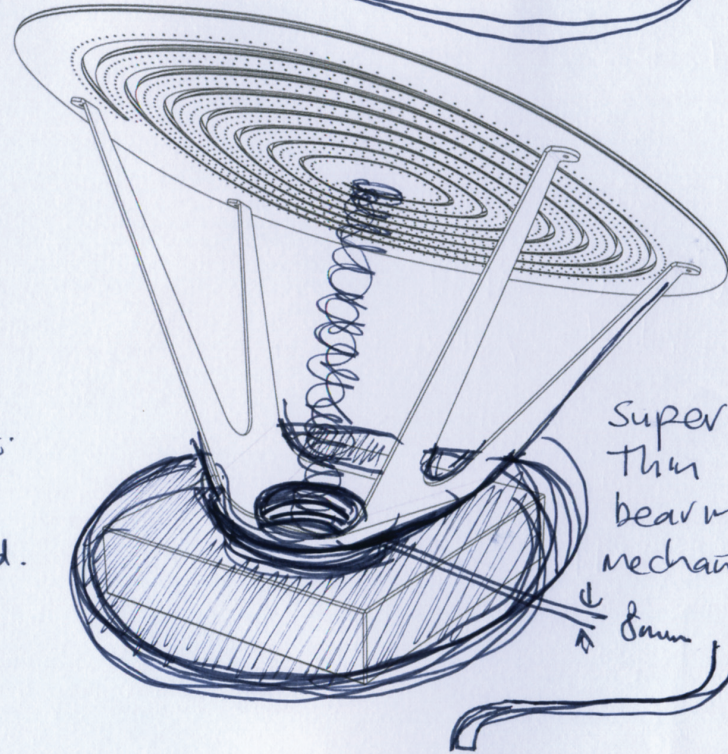


Fabric covered.  
PP sheet.

Aluminum  
Sheet folded.

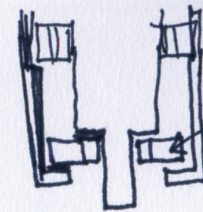
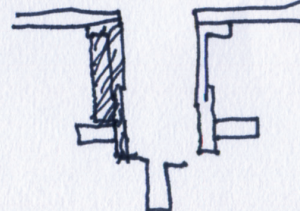
Marble.

chair swivels.



Super  
thin  
bearing  
mechanism

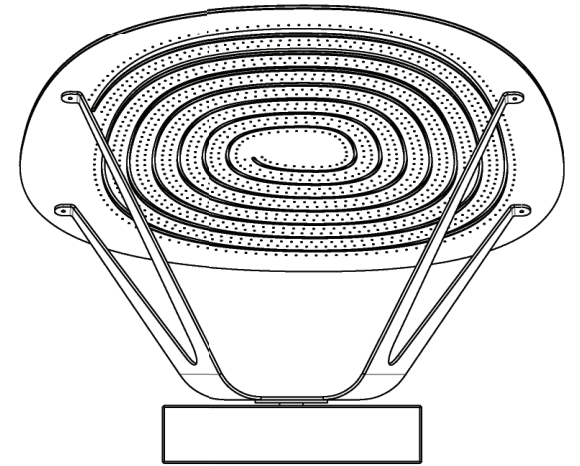
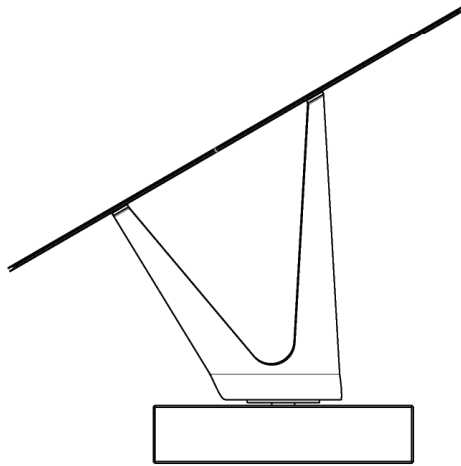
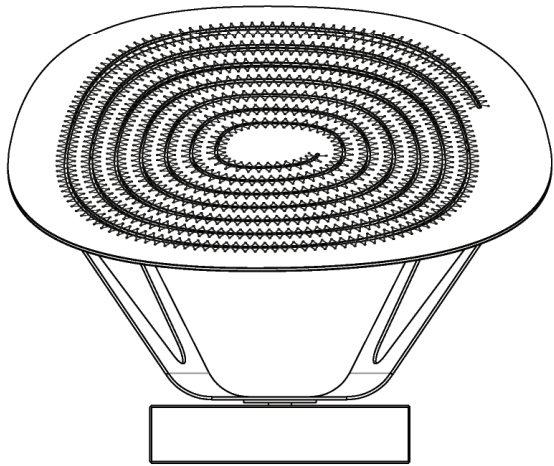
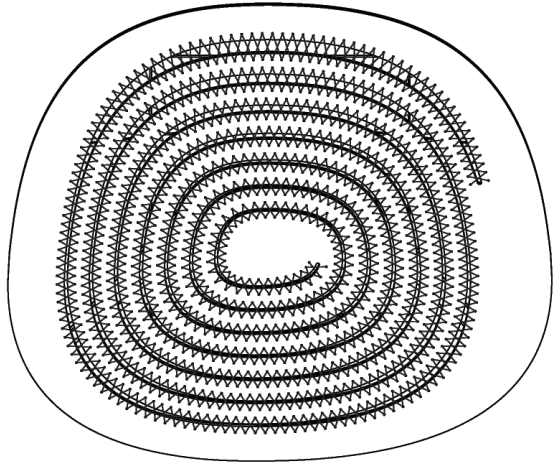
8mm



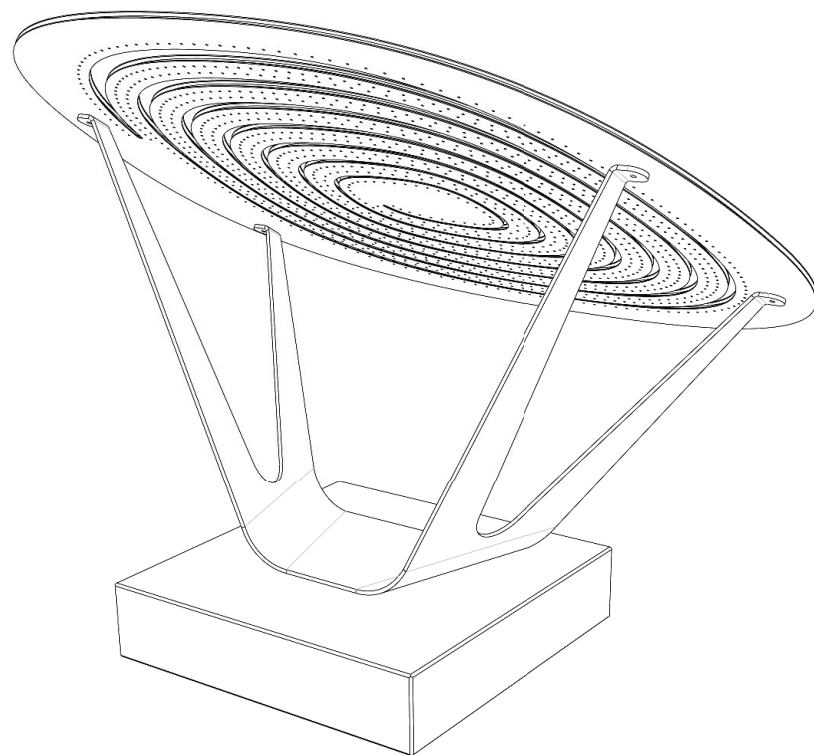
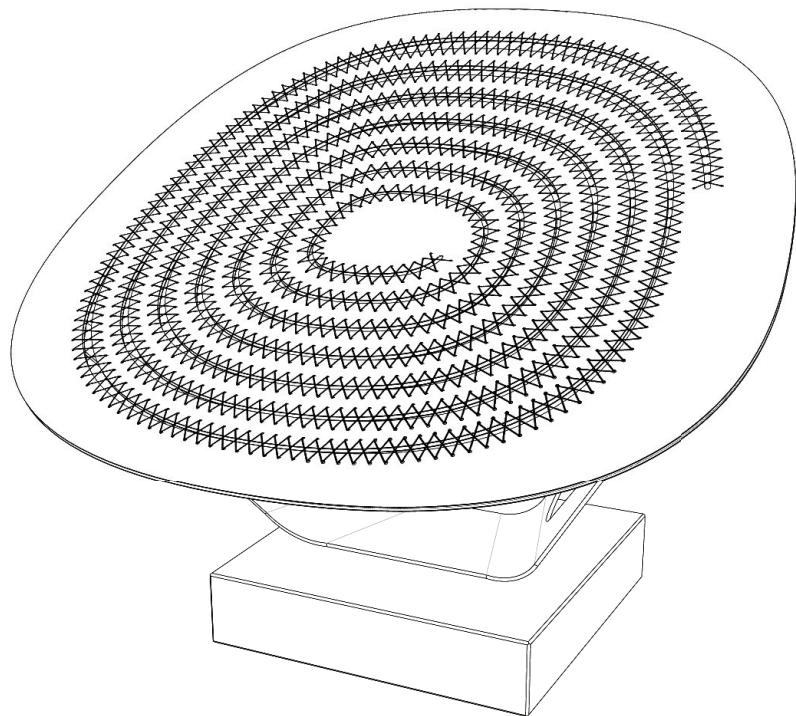
screws not  
to be visible  
on the legs.  
bearing

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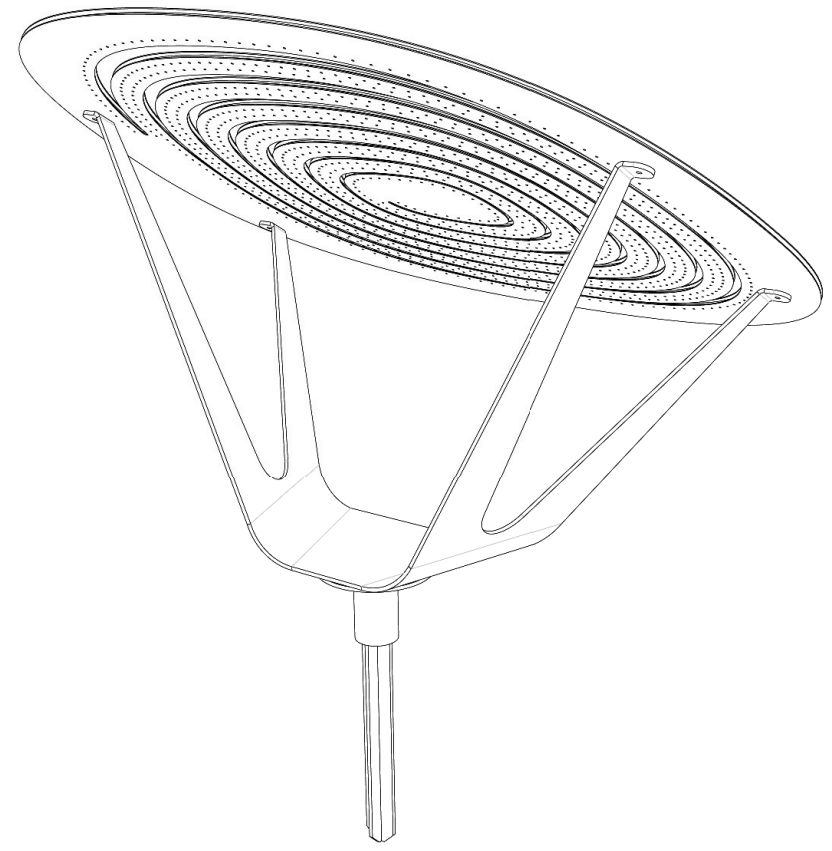
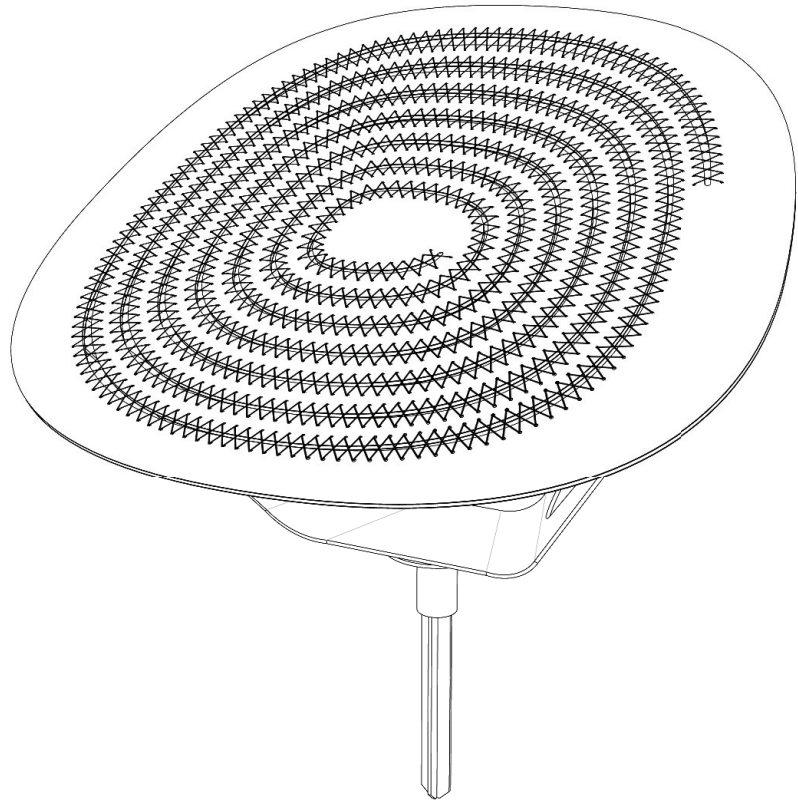




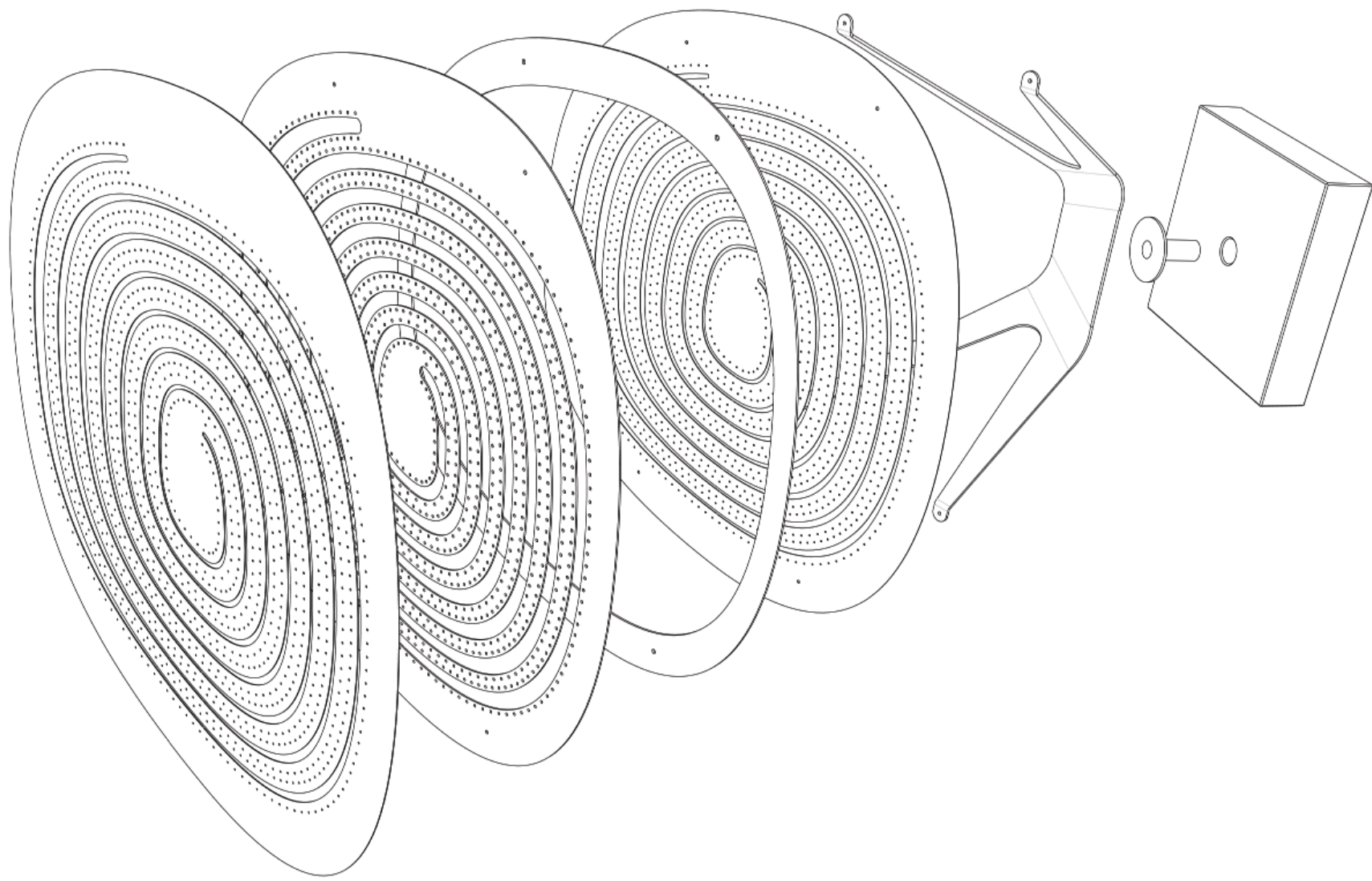






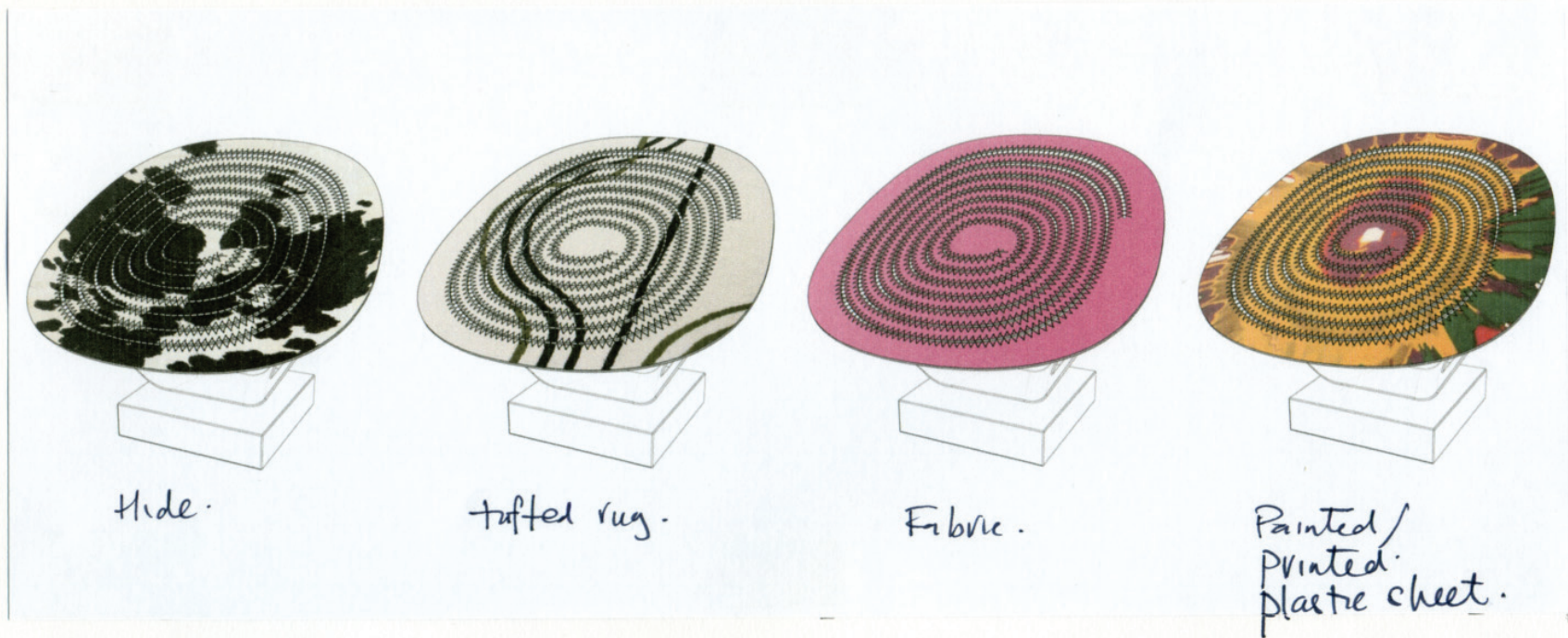






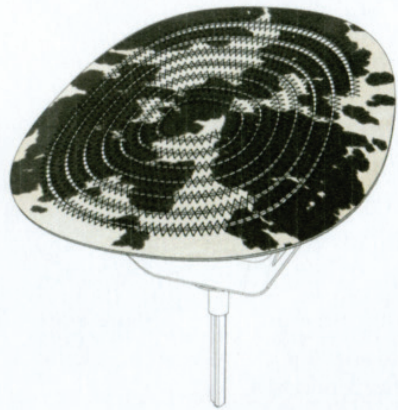


\* Chairs/Seat pans became a canvas for the upholsterers. → allows graphic/bold patterns to be used.



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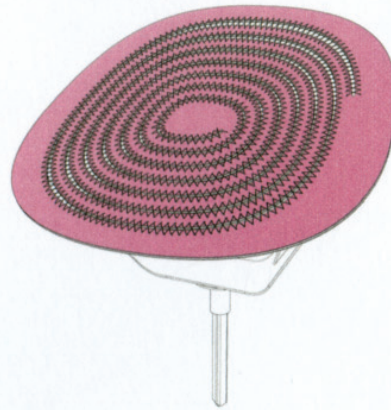




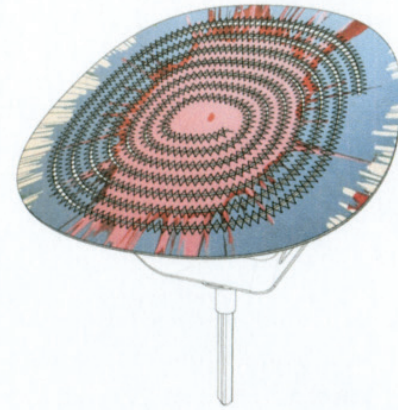
Hide.



tufted rug



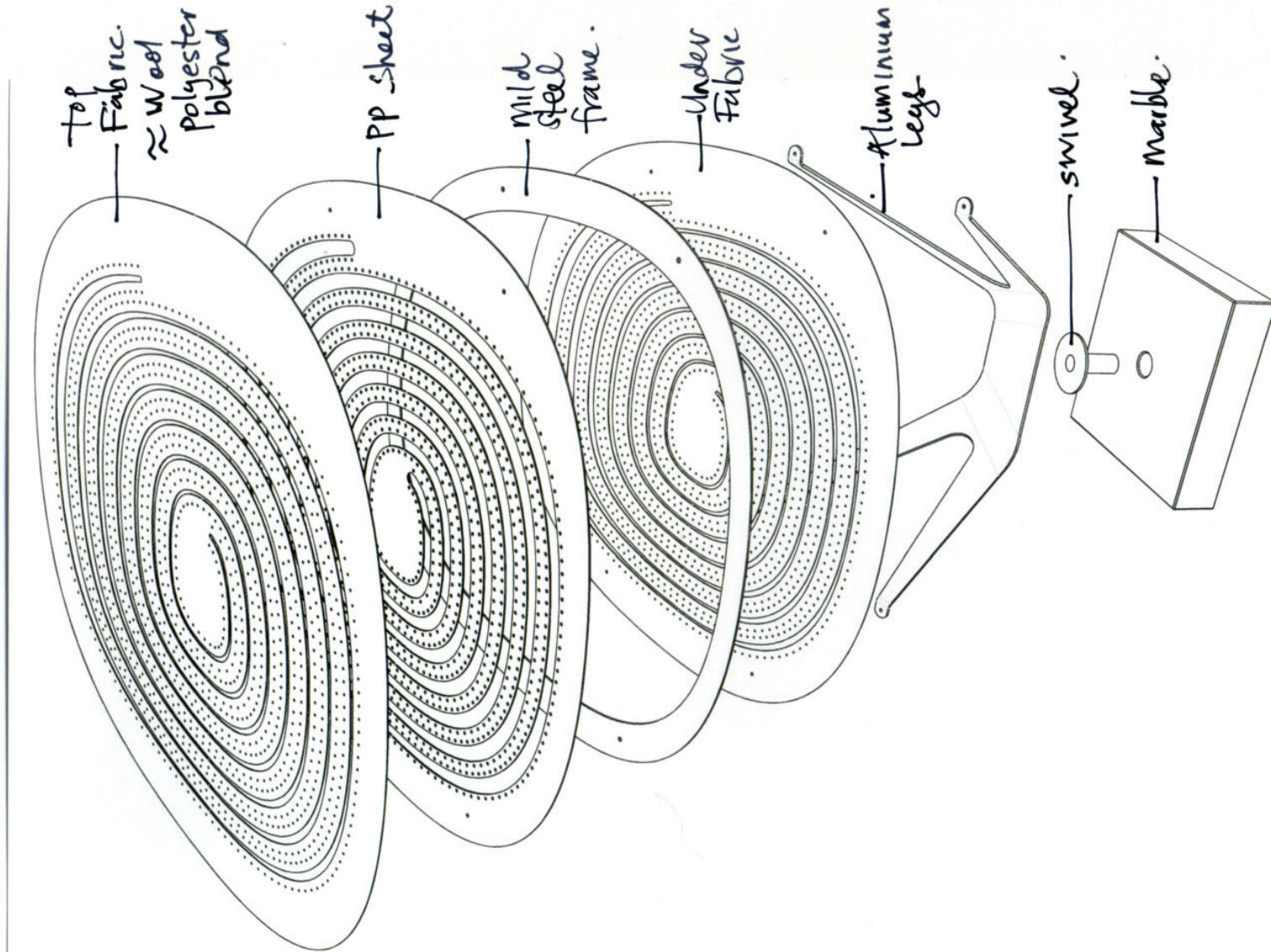
Fabric.



Painted/printed  
plastic sheet.

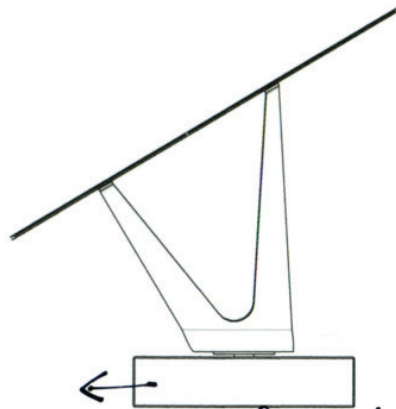
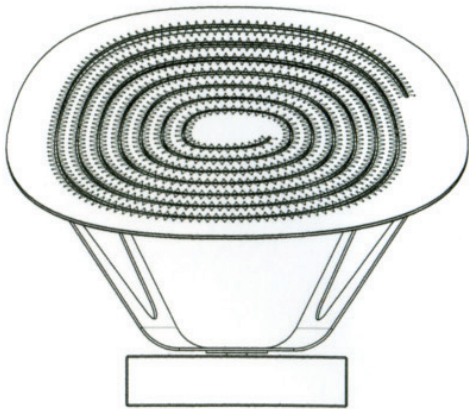
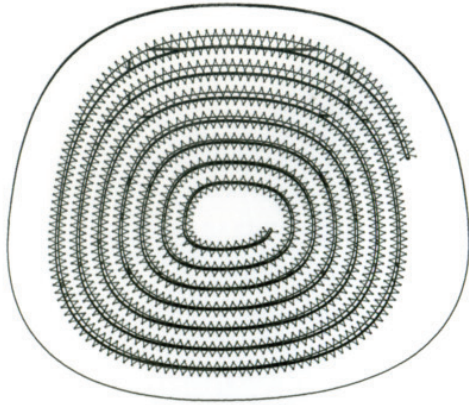
© Jason Klenner 25 July 2010



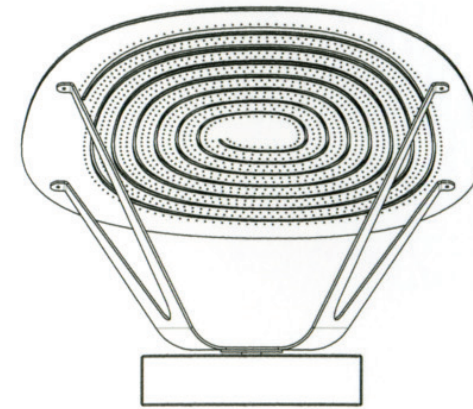


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←  
move forward.  
for support.



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**Central proposition:**

An applied industrial design investigation in order to understand the ideology of design art objects, and to establish a personal design narrative through a range of design art pieces.

An applied industrial design investigation in order to develop a platform for advancing and developing my design profession by developing a personal design ideology Through the design of a range of design-art pieces.

\* underlined areas require further description/definitions.



### Definitions:

Ideology, in the context of understanding the ideology of design art objects, refers to the framework and body of ideals that form the basis of the design art field.

Design art refers to limited-edition, prototype and one-off objects that are described as the design of chairs, tables and luminaires of which designers sell prototypes, one-offs or limited-editions through galleries and auction houses. These objects are intended to be appreciated as sculptures and as pieces to be used and do not fulfil the definition of modern design, as they are not designed for industrial mass production and they do not necessarily solve problems to enhance life (Zehentbauer, 2008).

These objects often integrate a narrative as an integral part of their finished form and are considered to be 'evocative' and 'symbolic' when compared with utilitarian equivalents (Williams, 2009), and to a collector they are described as having a covetable quality through material, concept or craftsmanship (Lovell, 2008).

Typically these objects are created outside of the industrial manufacturing system by the designer and are a result of exploring the boundaries of materials, process and medium (Lovell, 2009).

Personal design narrative refers to a unique design style that, when successful, becomes identifiable and associated with an individual designer, reflecting their point of view and personality.

The exploration and integration of material, process and concept are factors that influence a personal design narrative. Ross Lovegrove describes his design narrative to be inspired by nature, achieving a design language he calls organic minimalism where he combines organic inspiration from nature with a fresh approach to function and cutting edge manufacturing technologies.

*"I'm interested in developing an aesthetic for the 21st century which comes from the intelligent use of resources, materials and structures"* ("Biography: Ross Lovegrove," 2008).

4

Range refers to a collection of three complementary objects that consist of two chairs and an outdoor light. These objects will focus on my interest in the outdoor / indoor lifestyle, and the rituals and habits associated with food and socialising that have been reinterpreted to provide an element of surprise. Combined, these factors will form the basis of my personal design narrative.

Chairs have been selected because they are the most successful object in establishing an international presence for emerging designers. For example, Marc Newson gained international exposure through the design of the Lockheed Lounge, David Trubridge for the Body Raft and Ron Arad for the Rover 2000 chair.

I have selected a light because luminaires is a recognised category within the design art field. Additionally, Clare Mora from Essenze describes lighting as being their most popular and largest selling product category.

Specifically, I will be designing an outdoor light to complement New Zealand's image of an outdoor lifestyle and because this type of lighting object is still relatively unexplored in the design art field.

Revised Master of Design Central Proposition (for comment) 31 May 2010 © Jason Klenner

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**Study aim:**

To gain an understanding of the key elements that underpin the success of selected New Zealand designers as well as selected celebrity designers in order to establish a personal design narrative by focusing on design art objects that ultimately will allow me to reposition myself within the design industry and to move away from the mass design services' market.

**Study objectives:**

Study objective 1: Gain an in-depth knowledge in the area of design art by; researching and understanding its definition, ideals and history, identifying designers that are recognised as leaders in this field and gain an understanding of their personal design narrative. Findings will be used to inform my understanding of the ideology behind design art objects and the development of my personal design narrative.

Study objective 2: Research and understand the key elements behind the success of New Zealand designers and craft designers such as David Trubridge and Peter Haythornthwaite as well as celebrity designers such as Ron Arad, Marc Newson and Ross Lovegrove. Findings will be used to inform the development and promotion of my personal design narrative.

Study objective 3: Research and understand what national and international channels (e.g. shows, galleries, competitions, groups and websites etc.) exist for promoting and selling design art objects. Findings will be used to inform how I should approach promoting the objects created during this study.

Study objective 4: Research and understand what advances in direct manufacturing and rapid prototyping are available to support this study. Findings will be used to inform what new materials, processes and technologies are available to aid the development of my personal design narrative.

Study objective 5: Synthesize the research findings in order to create (i) a design brief and (ii) performance and experience criteria for each object being designed.

Study objective 6: Have an industry expert evaluate the completed designs against the established performance and experience criteria at the conclusion of this study.



### **What is my design ideology?**

My design ideology involves incorporating an element of surprise into everyday objects that is a result of challenging how they are used and perceived and experimenting with materials and structures. Combined, these factors influence the objects' appearance and functionality.

The aim of this ideology is to encourage the user to view and interact with these objects in new ways, ways that are more memorable and enjoyable when compared with how the user would normally interact with a utilitarian, mass market equivalent in order to increase the sentimental attachment that the user has with the object.

One example is a lounge chair that can be used both indoors and outdoors and incorporates an element of surprise when sat in as the 2-dimensional seat pan flexes into a 3-dimensional form, providing a subtle bouncing motion offering a memorable and unexpectedly comfortable seating experience.

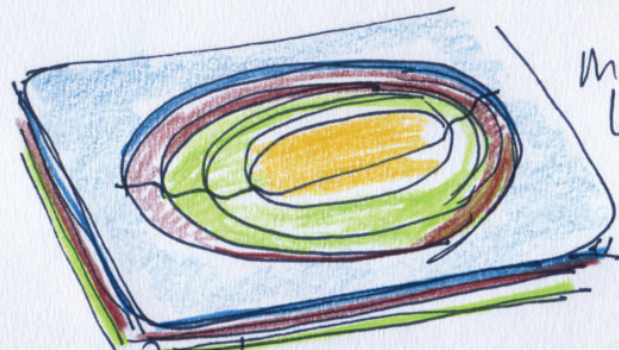
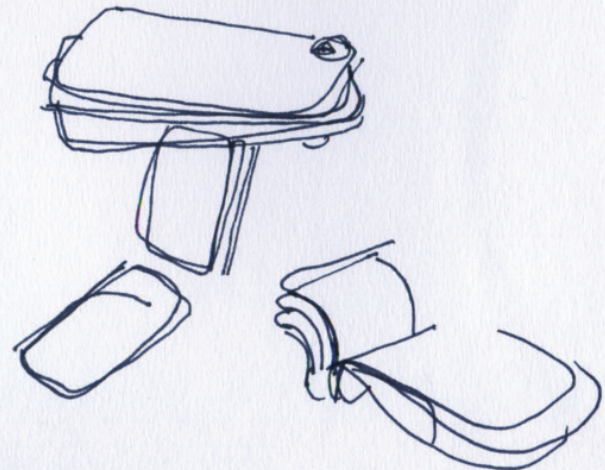
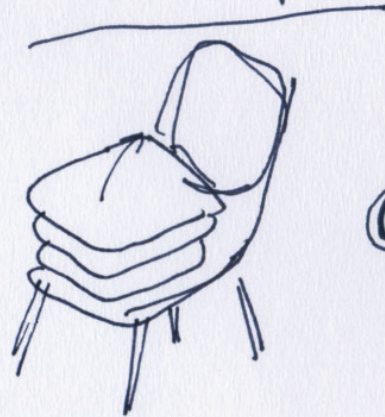
Another example is a chair that allows a different type of interaction by allowing the user to repeatedly select and change the chair's colour, texture and fabric type in order to suit their comfort and visual needs for a particular occasion, whether it be for socialising or for relaxing with a book.

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Wellington

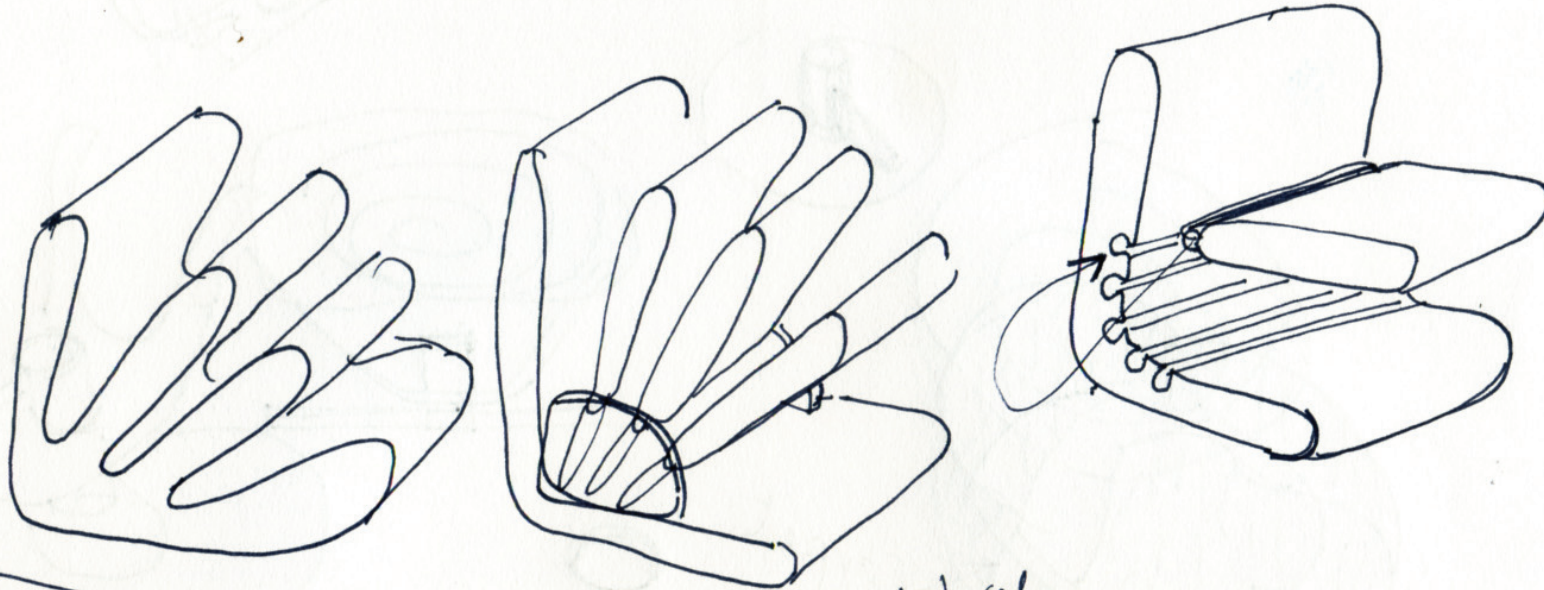
1. Library - return books
2. Knots - research
3. Stitchery - research
4. Fabric - laser cutting research
5. Plastic - laser cutting research
- ✓ 6. Steel laser cutting research
- ✓ 7. Steel forming research
8. Mable - research
9. Library → extra mural status



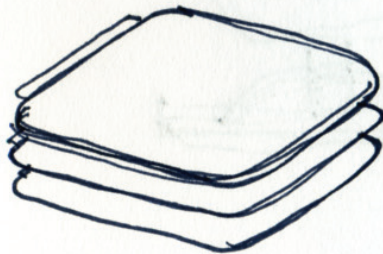
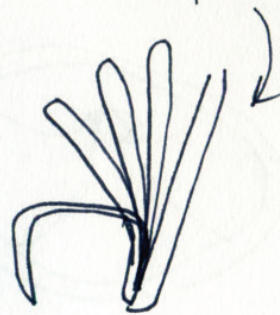
Many Layers

© Jason Klenner 28 July 2010





sculptural.



© Jason Klemar 28 July 2010

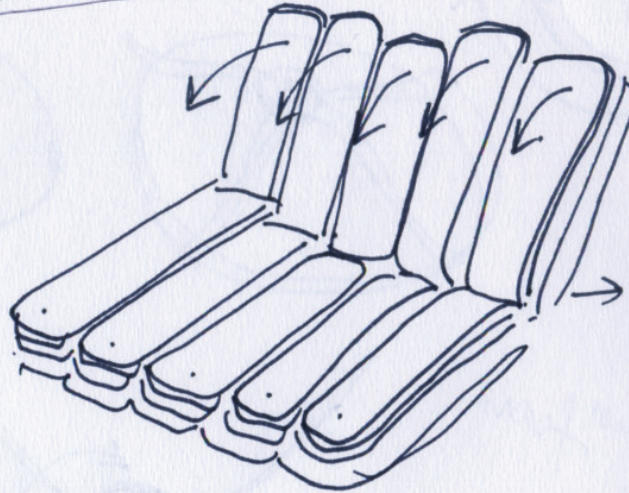
© Jason Klemar 28 July 2010



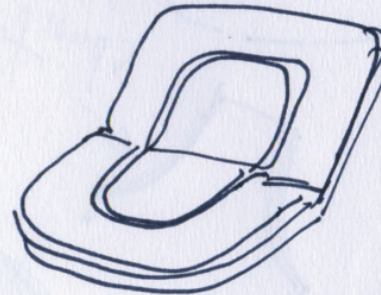
Indesigns tutor

k.kremer@massey.ac.nz

Creates  
a 3D effect  
if used on different  
levels



different  
materials



Same approach

Fan appearance.  
"Spring"



Spring

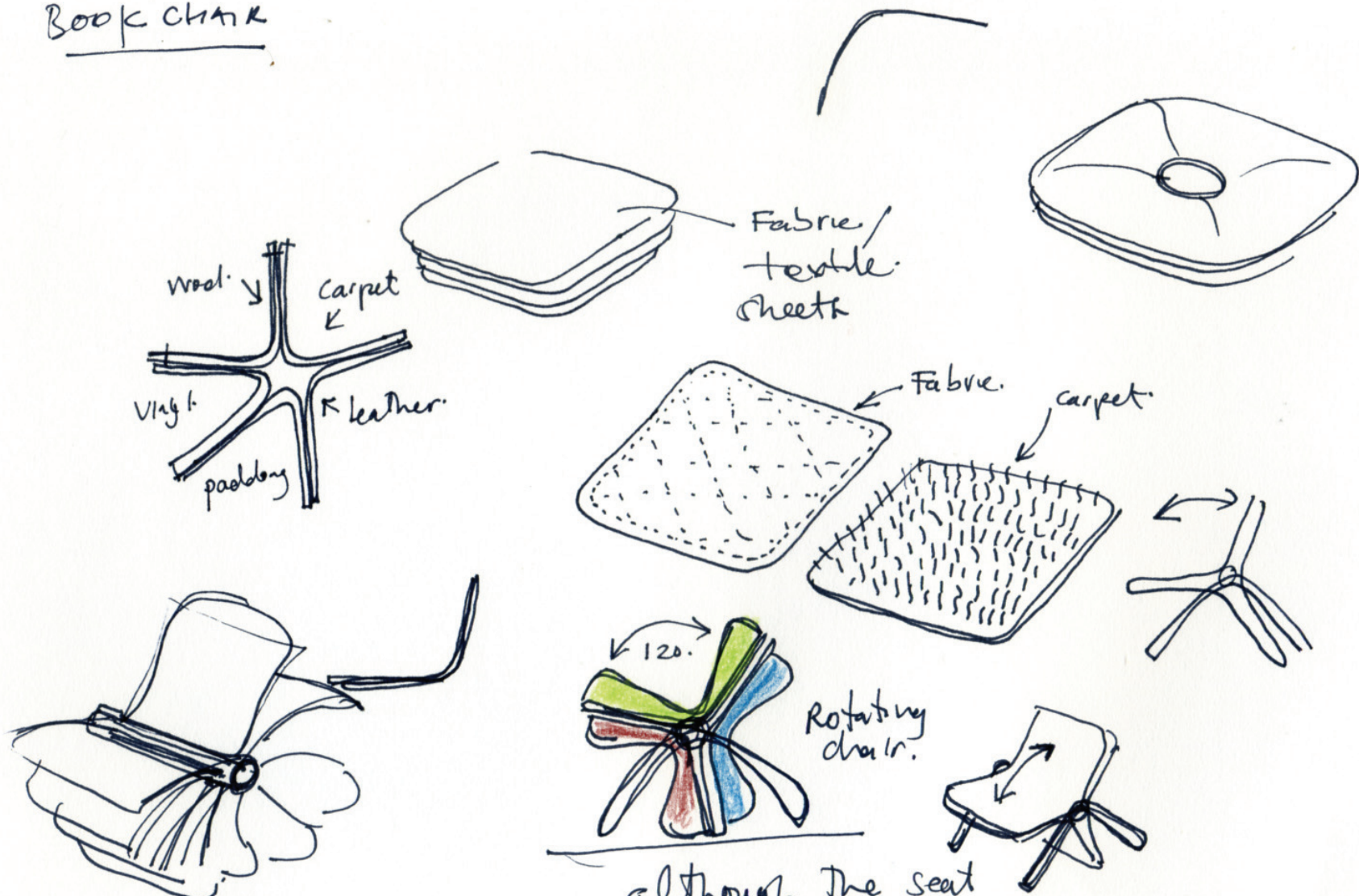


Different  
density of  
fan.

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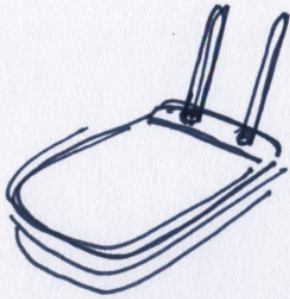
BOOK CHAIR



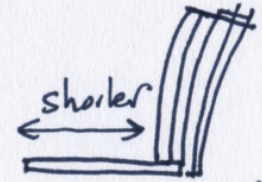
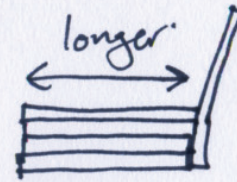
although the seat pan/back geometry would be wrong with the floor

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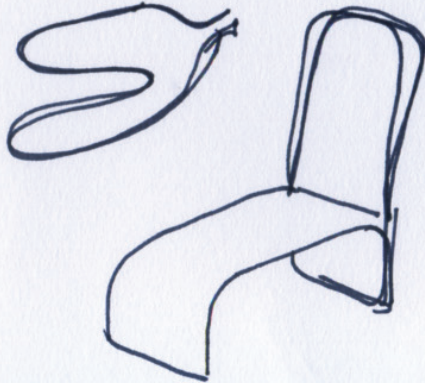
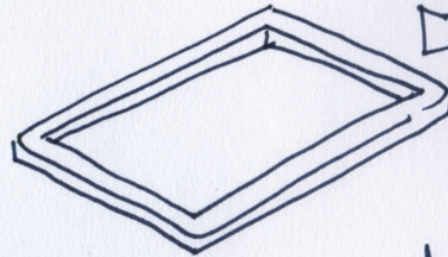




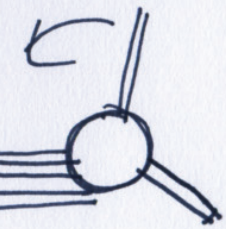
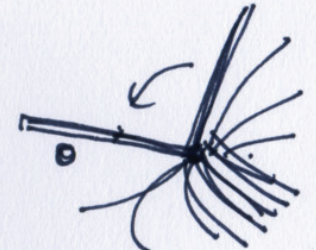
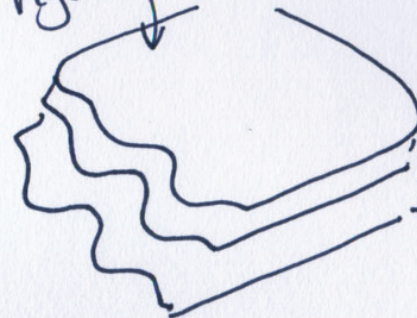
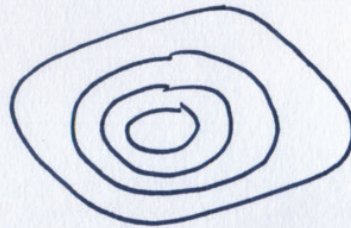
Tufted.  
Fabric  
Strips



Fabric  
draped over  
a frame :?)

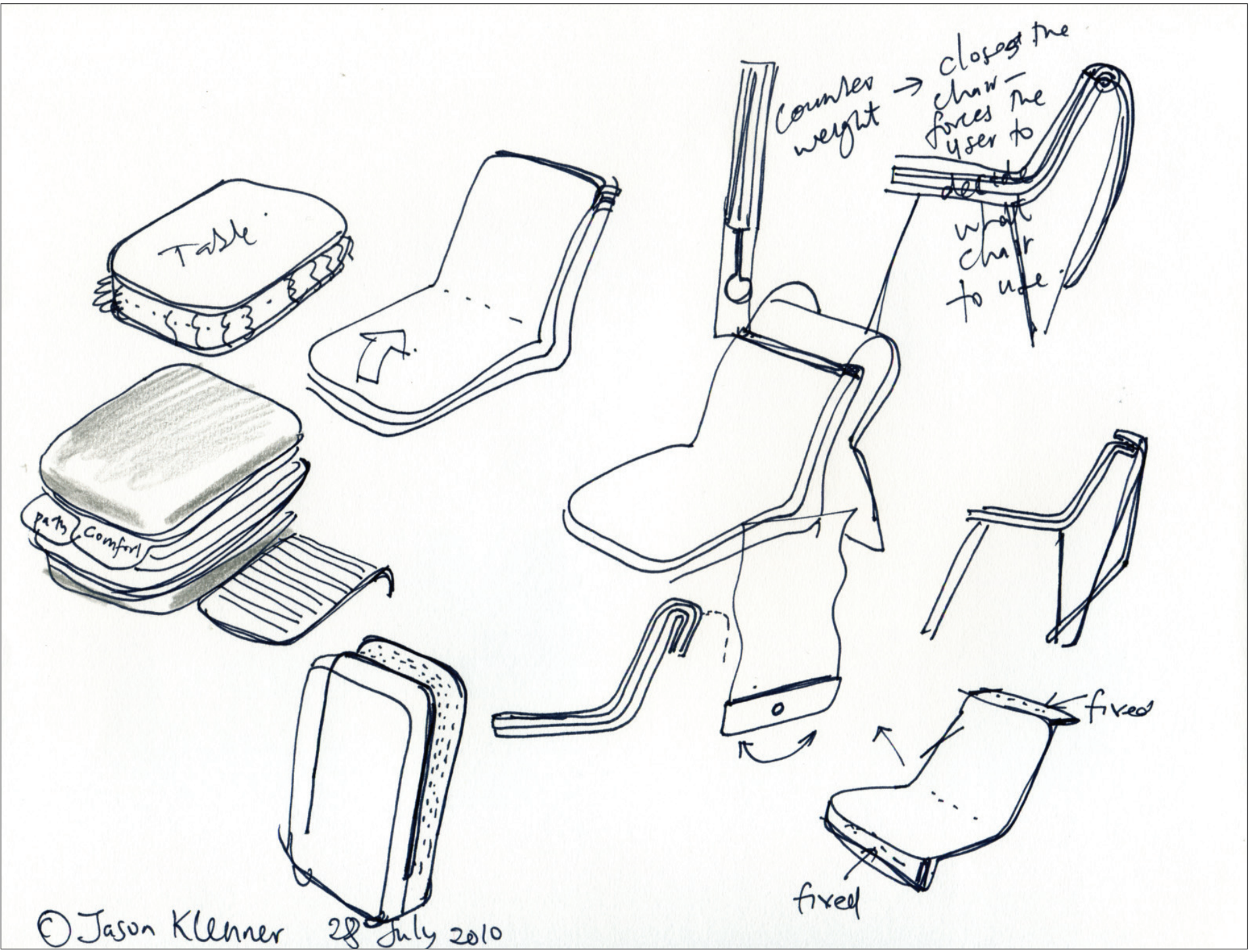


Less rigid.



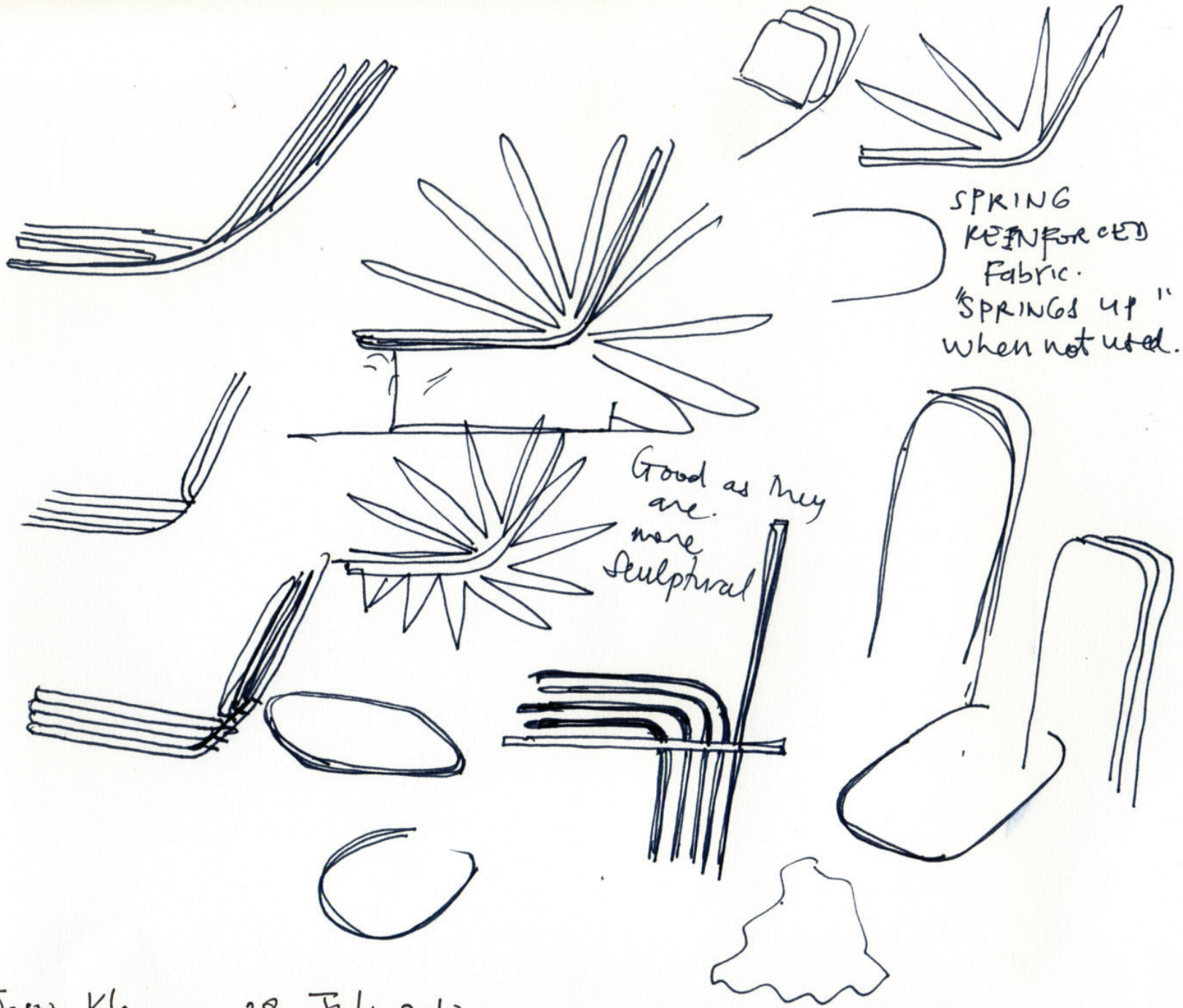
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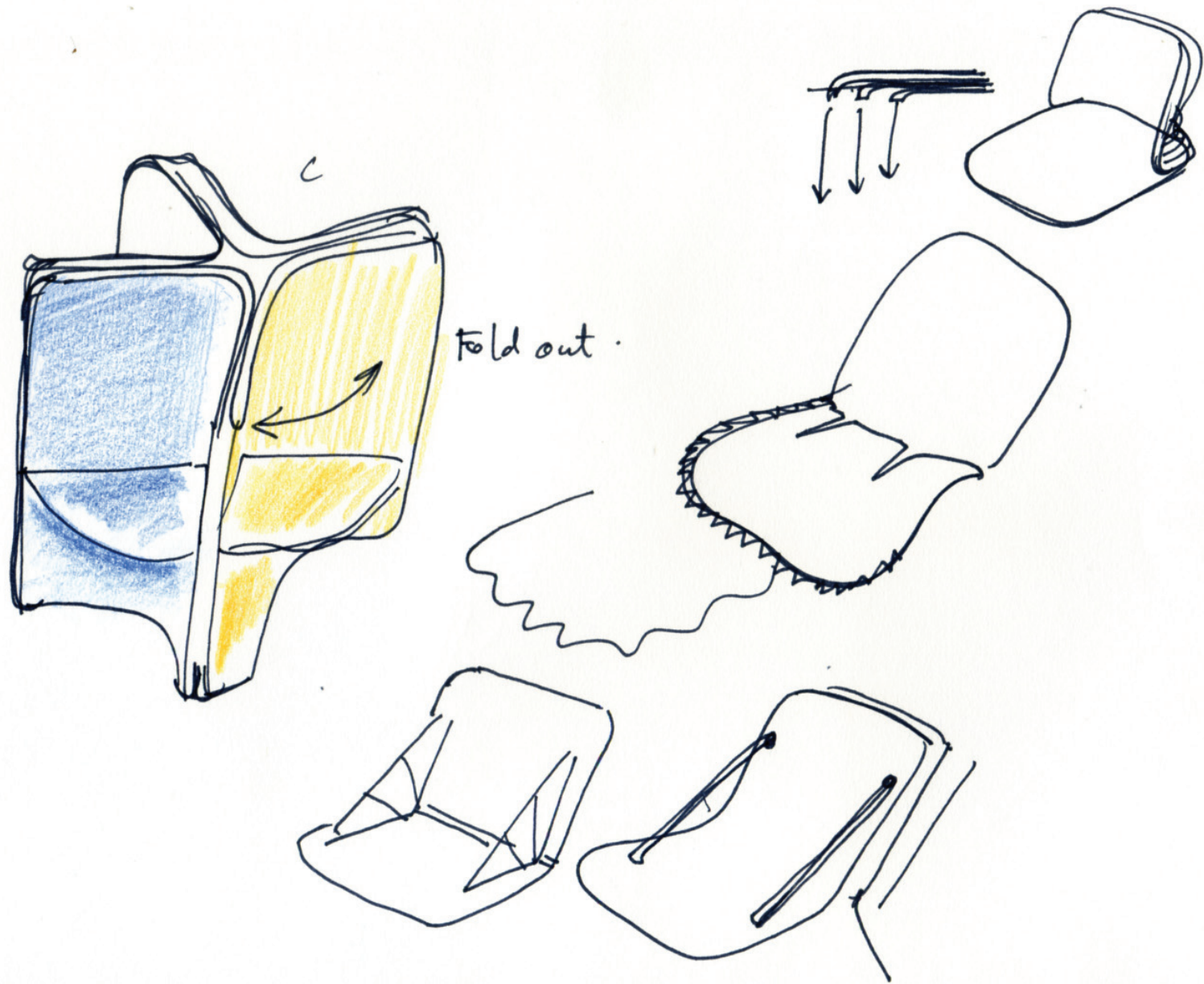


SPRING  
REINFORCED  
Fabric.  
"SPRINGS UP"  
when not used.

Good as they  
are.  
more  
Sculptural

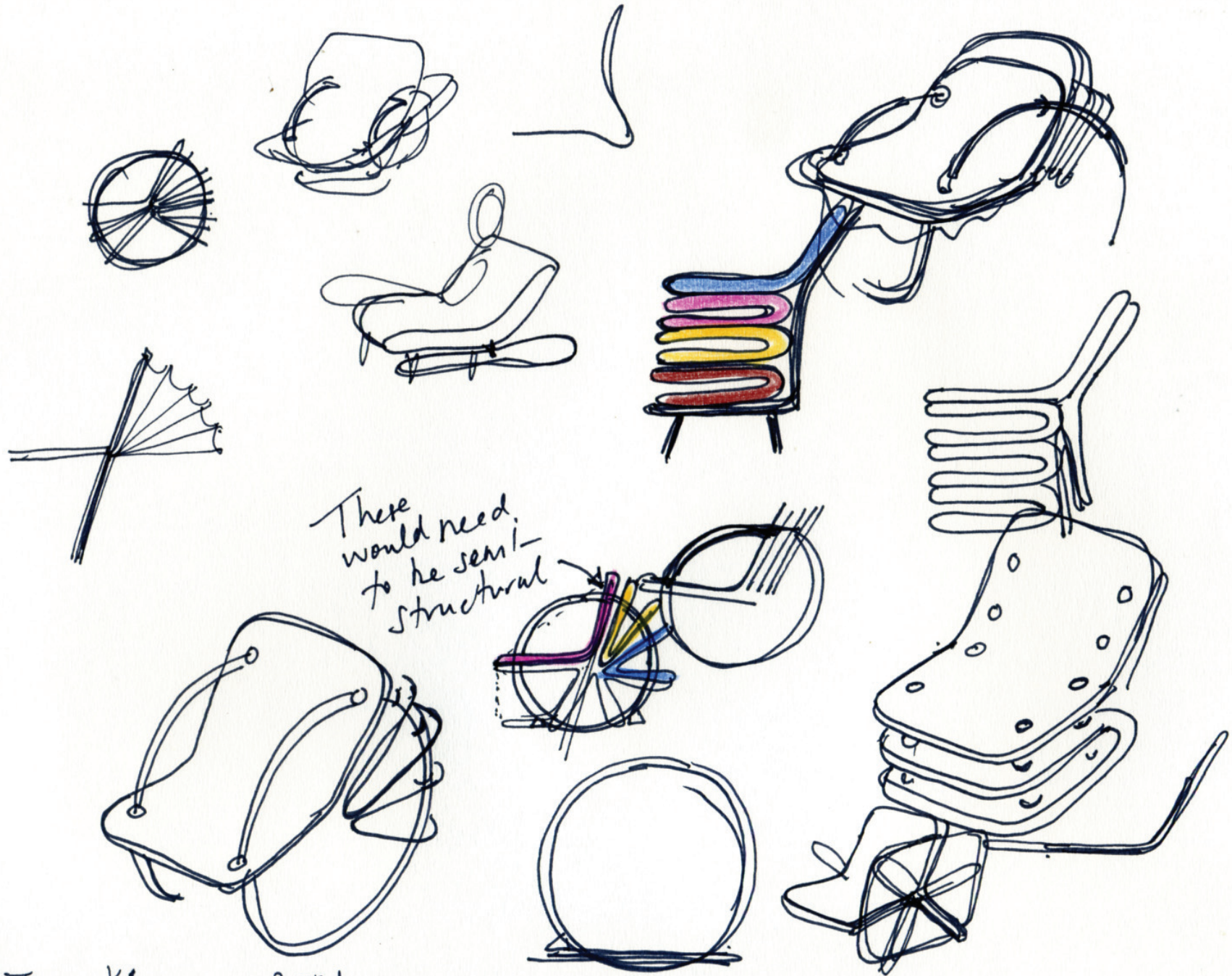
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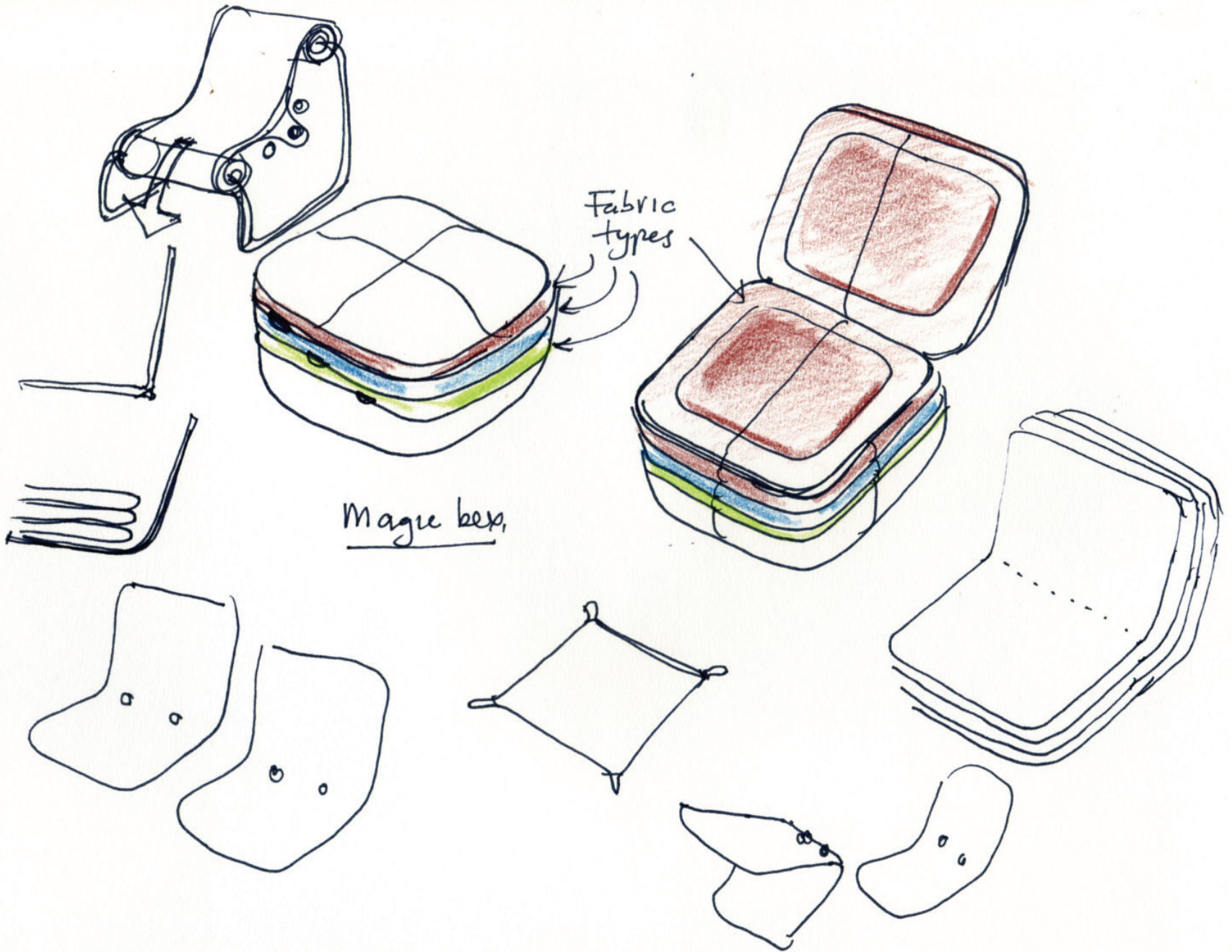


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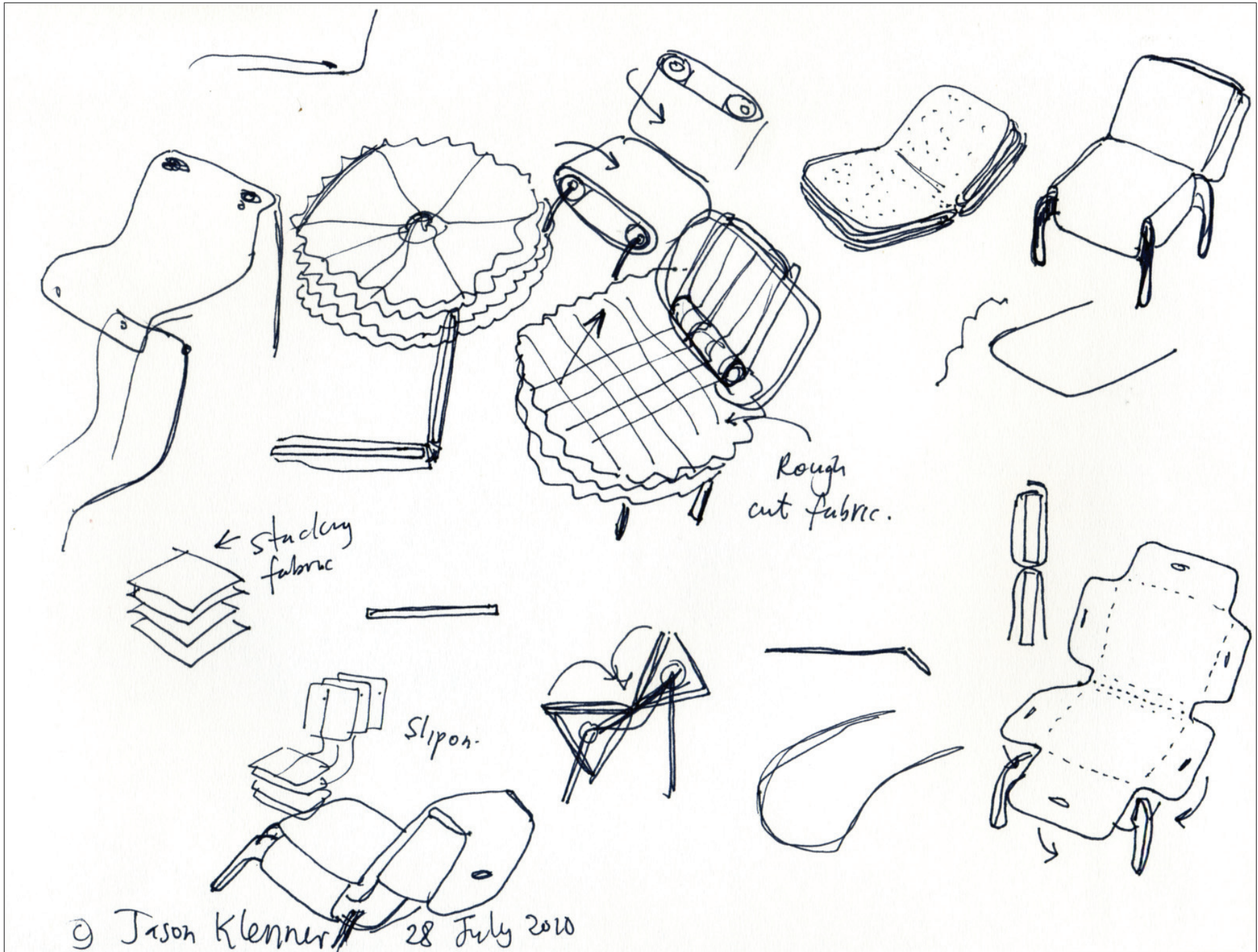


Magic box

Fabric types

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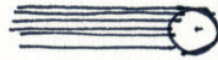
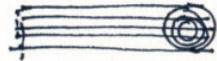
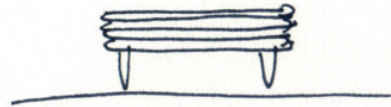


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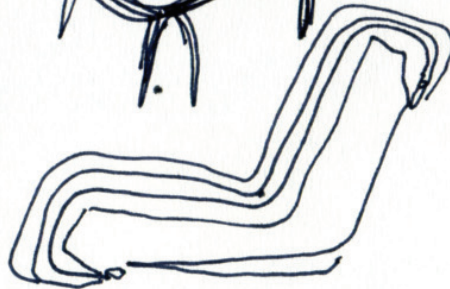
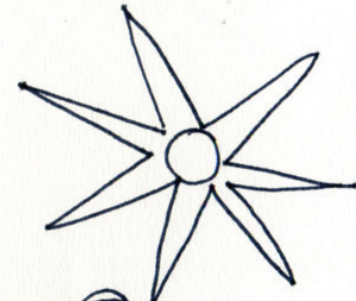
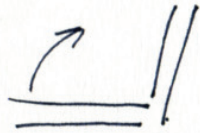
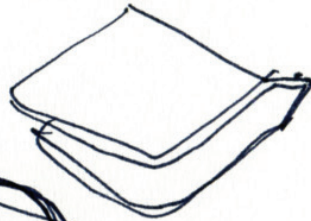








internal  
structure  
or  
external  
structure?



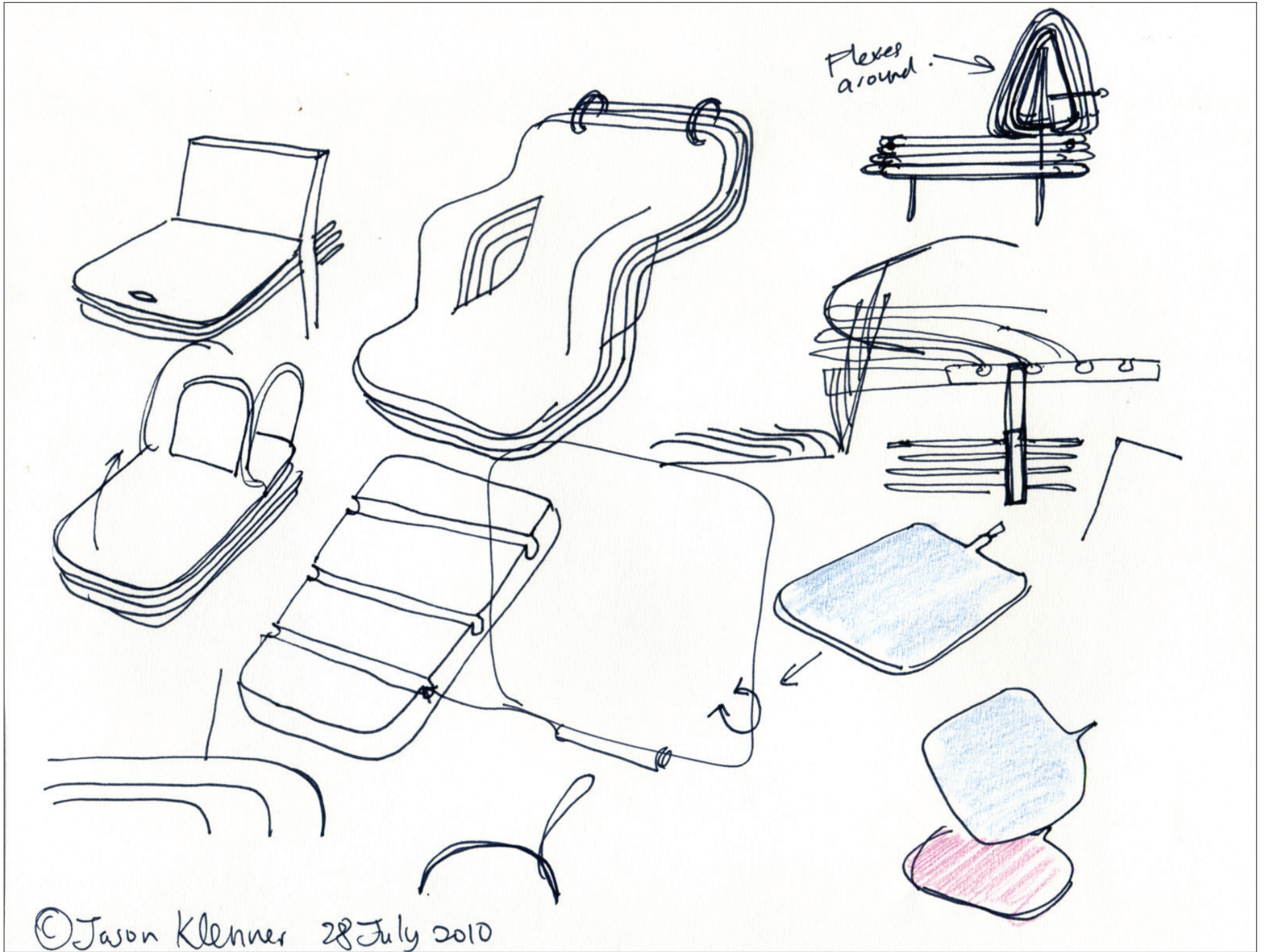
Lock



©Jason Klenner

©2008 July 2010

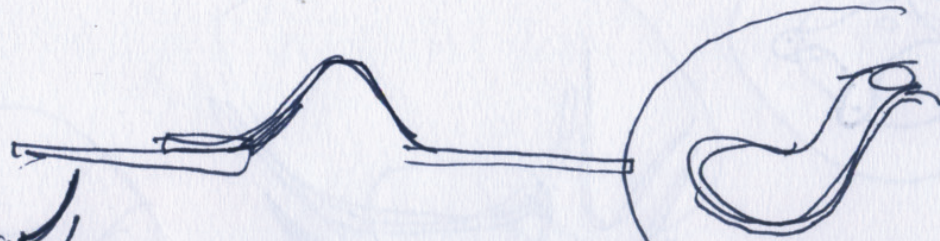






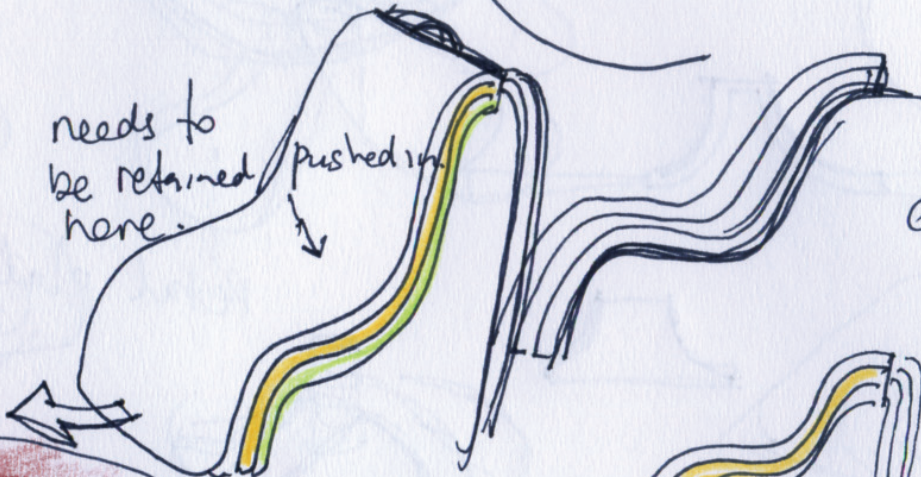
LESS IS MORE

Carpet



needs to be retained here.

pushed in



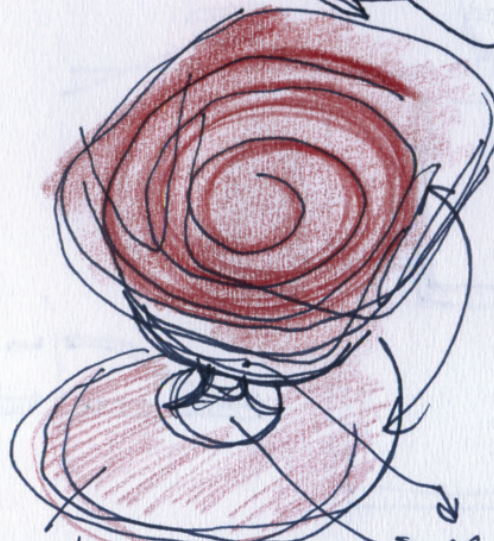
Start with soft and comfortable/warm



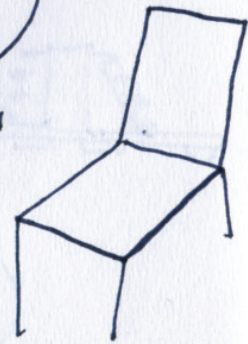
moving down to cold. hard. uncomfortable.



matching colour

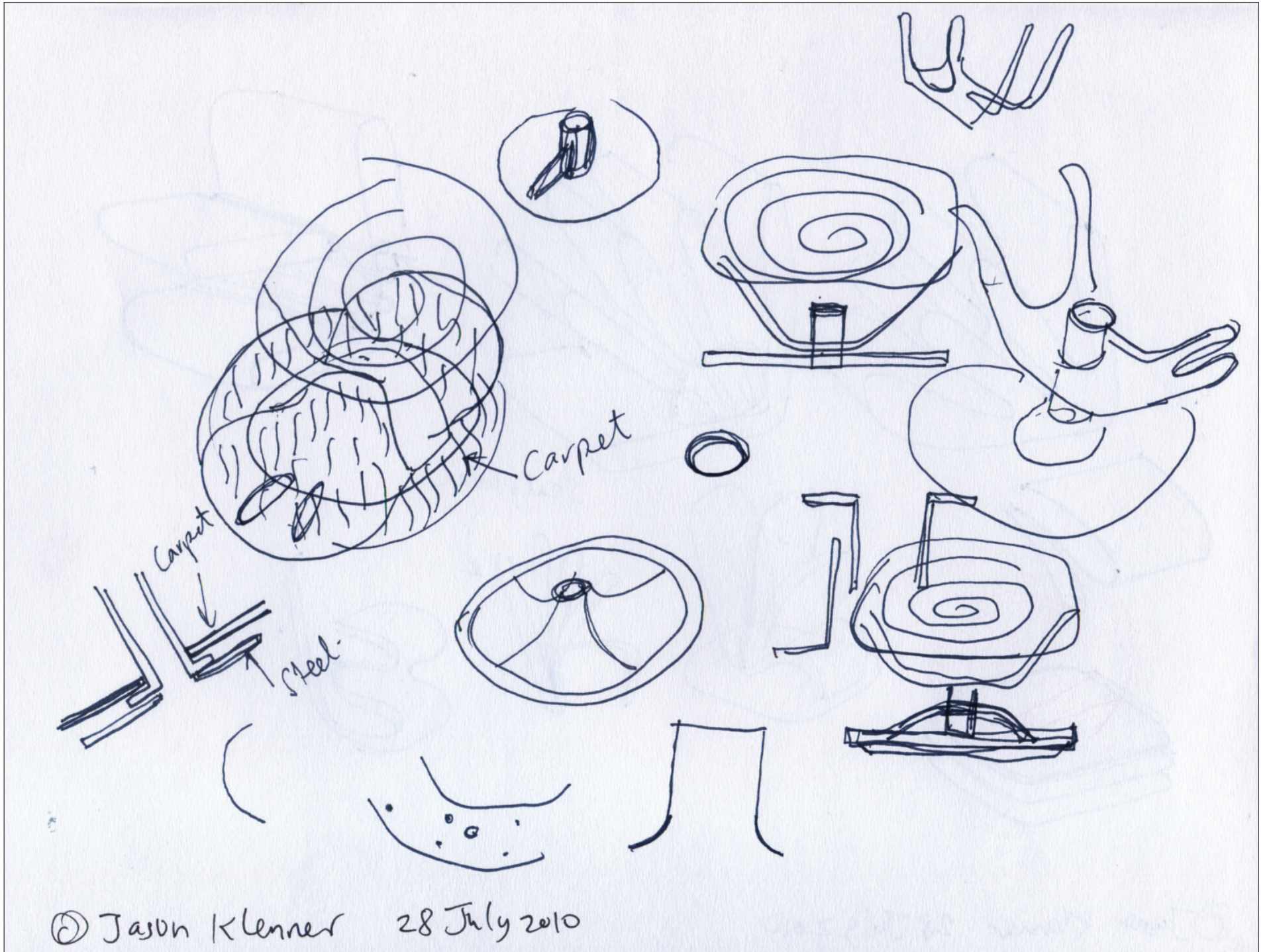


Starts wider.



chrome  
© Jason Kler Carpet 28 July 2010

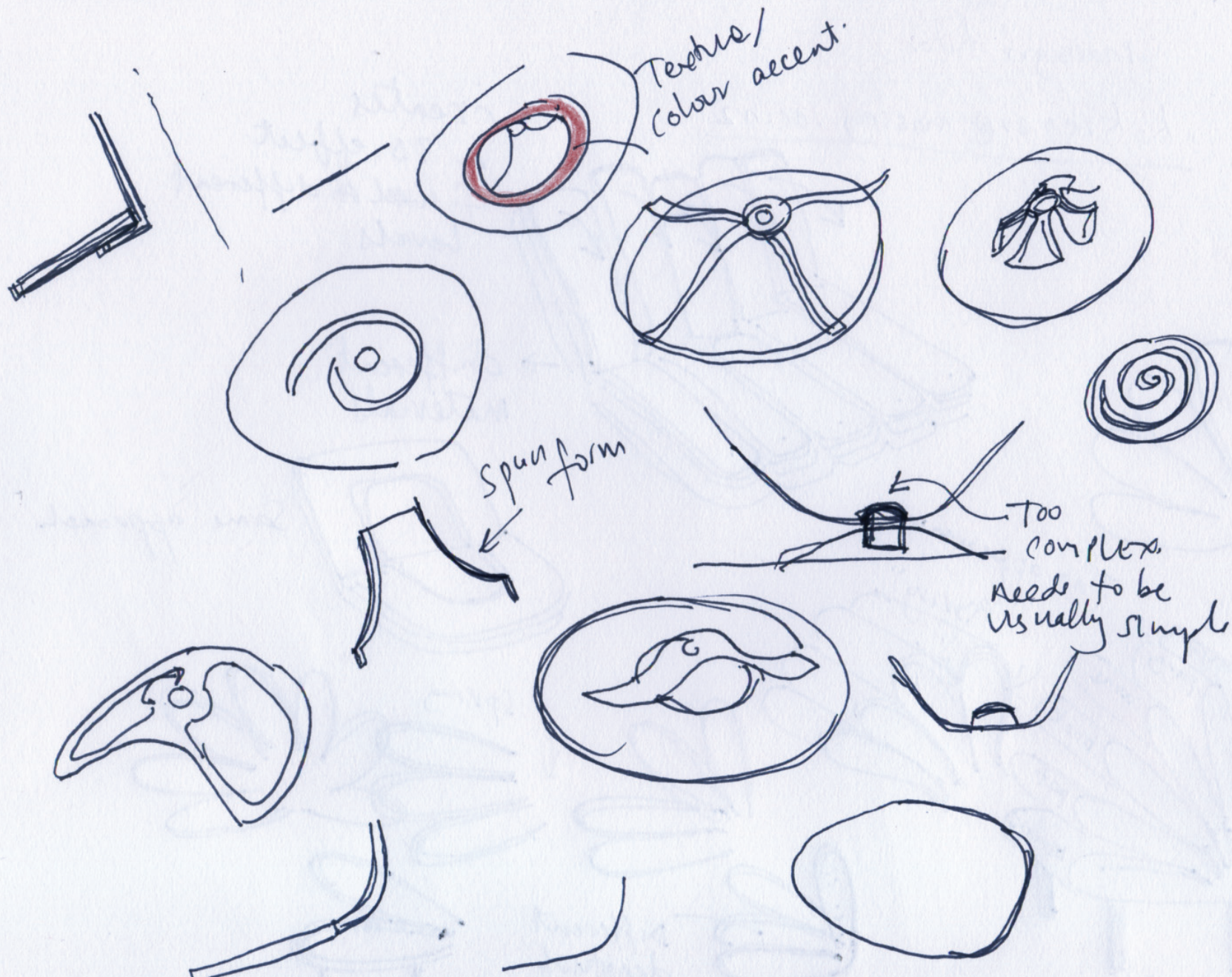






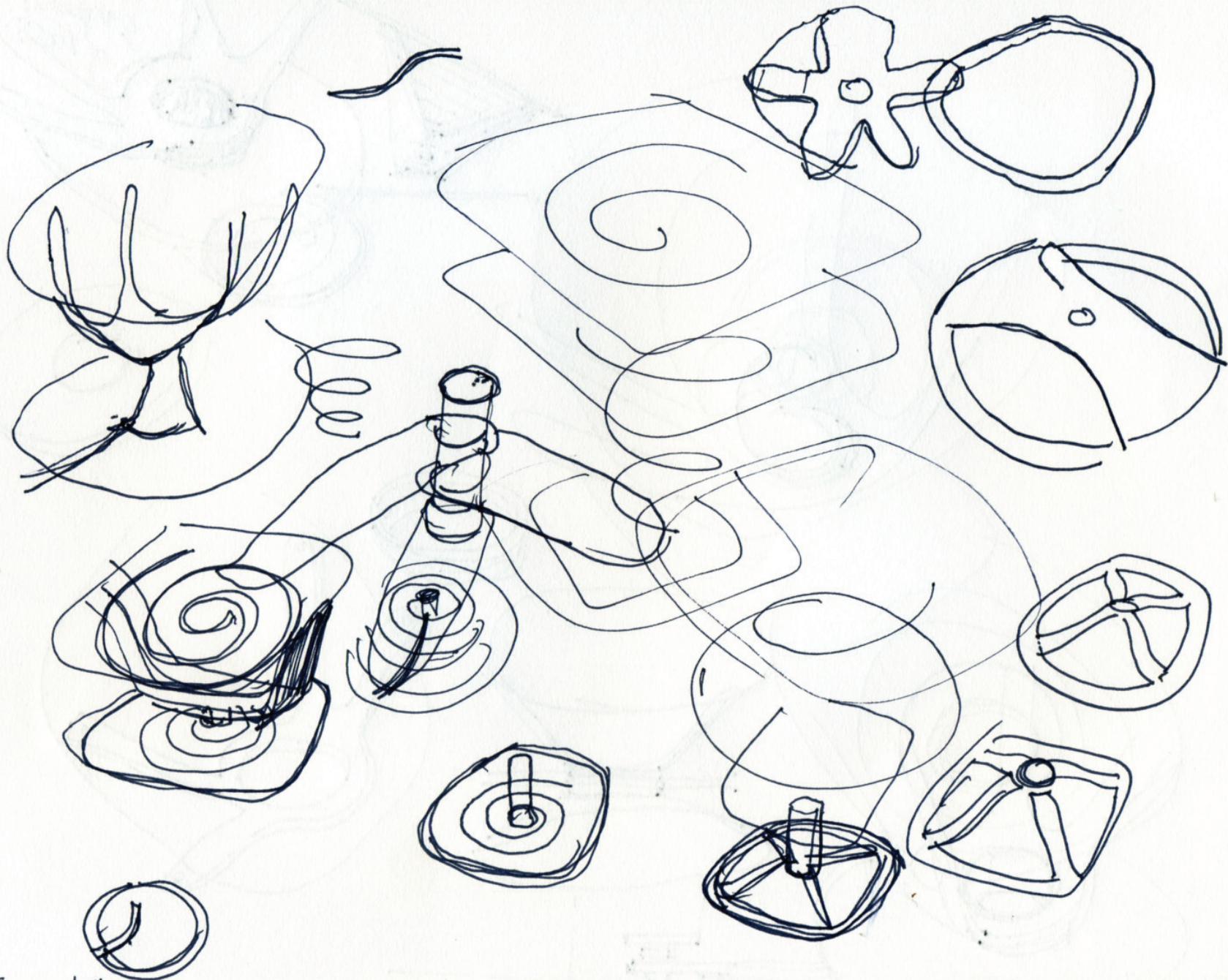






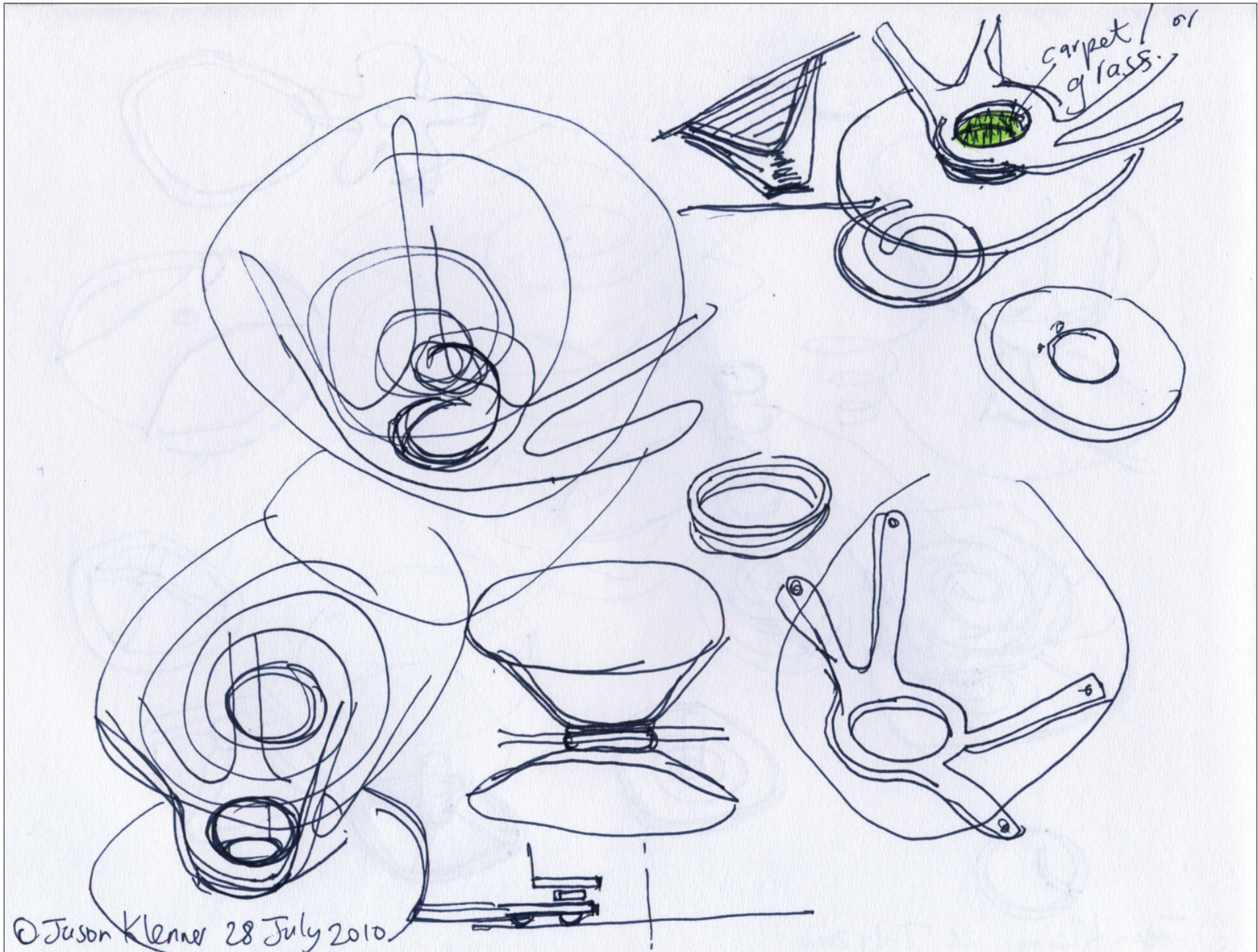
28 July 2010 © Jason Klenner





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## Following Supervisors meeting

- > Part of the product family could disguise the spiral. (one member)  
for example ... a piece of carpet that has the elastic disguised/  
invisible.
- > Tony mentioned the Kobra Pizza again
- > Look at how I can weave areas to minimize/maximize flex
- > Base Julieanna mentioned how having a base that fans out again
- > How do you pretension the elastic? → is this needed?
- > Julieanna mentioned weaving a spiral like old table mats.
- > Julieanna says → work with the spiral. → have to/m moving in or moving out, texture moving in and moving out. tufting.

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Seal



base -

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## Following Supervisors meeting

- > Create one object only → spiral chair
- > Investigate different brother and sister variations. 

- gloss plastic	} - colour combinations
- Thick hide.	
- > Bright / primary colours would look jaw dropping.
- > Experiment with forming the edges of the plastic → create a subtle 3d shape



- > Experiment with different weaving techniques between the product variants
- > Raw plastic (high gloss?) would be fine.
- > Swivel → would add an interesting element
- > Everybody bounces on the chair.
- > Marble base is too pretentious. → try something else. → mini metal plate spiral.
- > Think about an ethnic element → old weaving technology with new materials like the coran tiki's
- > How would the elastic be replaced?

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To Do

30 July 2010.

1. Plastic sheet types colours
2. Properties of PP vs ABS vs styrene.
3. Vac. forming of PP.
4. Fabric laser cutting

UV Suntuf  
 Flat → Trubridge's  
 lamp/pod.

Polypropylene  
 homopolymer  
 Homopolymer sheet.

29 July 2010 © Jason Klenner

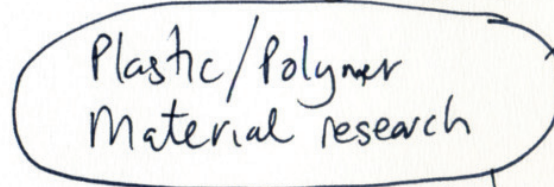
> Dotmar universal plastics.  
 www.dotmar.co.nz  
 states that PP can be Thermoformed.

> PSP Plastics  
 Polypropylene → 3mm white or black  
 Polycarbonate.

> AWard plastics

> Mulford plastics  
 PP  
 Kydex sheet.

Polypropylene.



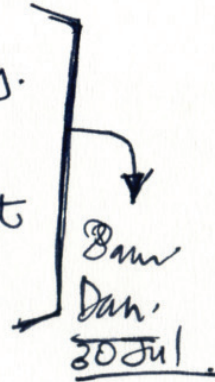
Mulfordinternational.com website.

Kydex Sheet:

- over 3000 colours
- 8 textures.
- Thickness = 0.56 → 12mm.



Fraser Engineering.  
04-5686819.  
18 Peterkin Street  
Wingate.



MSM  
Metric Sheet Metals Ltd.  
04 568 4864

Hitech sheet metals  
03 366 6771

Stratco  
338 9063

Shape technology  
03 3386 386

Pioneer Sheet Metals Ltd  
03 377 2778

Ring +  
visit  
next  
week

Slade  
engineering

03 366 3620

Brian Moore

These  
guys  
have a  
R50mm  
punch

up to  
12mm  
thick

Idiens

033799694

Stragers  
Fabricators

033655104

He has a  
turret press. Ring +  
visit him. next  
week.

Dwayne  
Dwayne

Direct Firewood  
03 312 8181

Tuesday: 9am → 9:30am  
\$210.

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## Tensile Elongation (ASTM D638)

- \* Deformation a material undergoes when a tensile force is applied. It is given as a percentage. The percentage is a change in length. The higher the value  $\Rightarrow$  the more pliable and ductile.
- ABS = 20%      PP homopolymer = 400%      PC = 110

## Tensile Strength (ASTM D638) is the pressure required to yield or break

a material when a tensile force is applied across a specified area. The higher the value  $\Rightarrow$  the stronger the material is in tensile applications.

ABS = 6,100 psi      PP = Homopolymer = 5,150 psi      PC = 9,500

- \* Tensile Modulus (ASTM D638) is the ratio of stress to strain in tension through the elastic region of a material. A high tensile modulus means that the material is rigid, or that more stress is required to produce a given amount of strain.
- ABS = 310,000 psi      PP homopolymer = 240,000 psi      PC 345,000

## 120d Impact Strength (ASTM D256) Notched 120d Impact is a single point test that

measures a material's resistance to impact from a swinging pendulum. The higher the value, the more impact resistance the material has and is also considered tough.

ABS = 7.7      PP homo = 1.2      PC 14.0



# Material possibilities:

- Polypropylene
- > Good/proven flex.
  - > Can it be painted?
  - > Can it be vac formed?
  - > laser cutting finish?
  - > Can be purchased in 2mm?

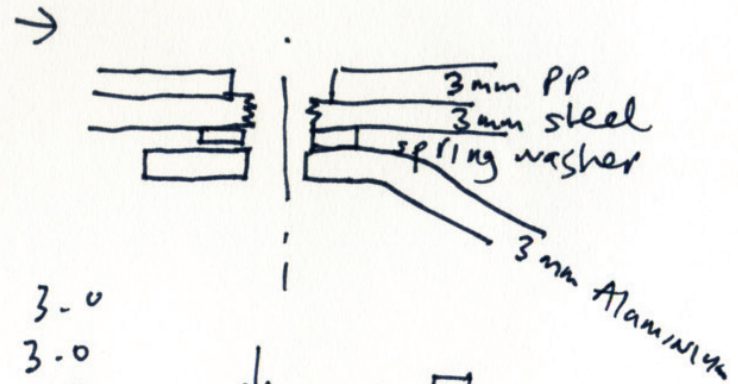
- ABS:
- > Toughness/flex: properties.
  - > Can it be painted?



Fabrics Direct  
CHUZNOR sheet  
Charles Parsons

## Find out:

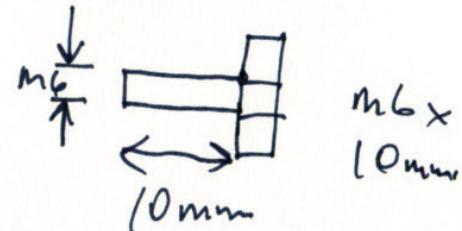
M6 Bolt sizes/head types



3.0  
 3.0  
 1.5  
 3.0  


---

 10.5 mm



19 July 2010 © Jason Klenner



Note:  
 Polypropylene is the most flexible out of ABS, PC and PP → however, it is not the strongest for flexural applications as the yield point is the lowest.

Week starting 2 August

- Monday
- Tuesday - Email Fraser Eng - Complete drawings of metal parts.
- Wed. - Complete drawings of metal parts
- Thurs - Check plastic dims + offsets prior to cutting plastic sheet → sewing dims etc.

Fabric Spiral

STIFFNESS IS MEASURED BY:

- MODULUS OF ELASTICITY
- FLEXURAL MODULUS
- SHEAR MODULUS

PP.60 ENGINEERING MATERIALS - PROPERTIES AND SELECTION  
 KENNETH G. BUDINSKI, MICHAEL K. BUDINSKI.

SUCH THAT → POLYPROPYLENE IS THE MOST FLEXIBLE MATERIAL FOR THE SPIRAL CHAIR APPLICATION.

	PP	ABS	PC	
MODULUS OF ELASTICITY	212500	340000	345000	↗
FLEXURAL MODULUS	240000	310000	<del>345000</del> 345000	↘

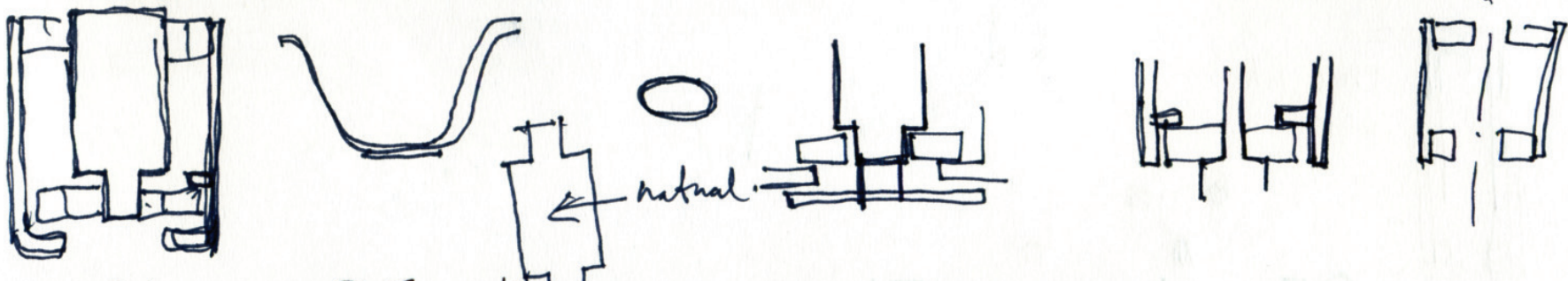
FLIP.

29 July 2010 © Jason Klenner



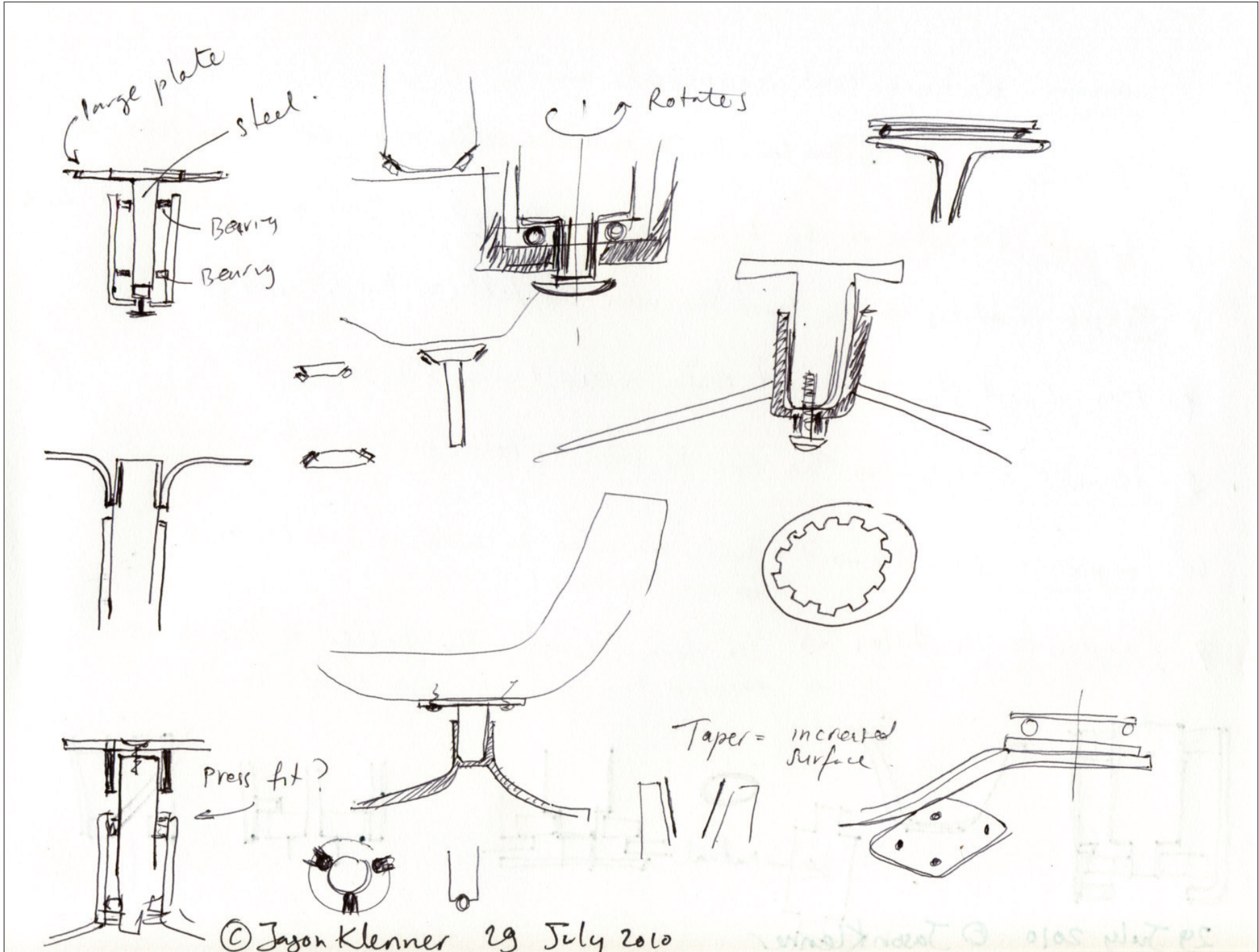
Summary - plastic material requirements are -

1. Tensile strength → ~~the lower the PSI value the better as~~ not really relevant
2. Tensile elongation → the higher the value the better as this is more pliable and ductile
3. Tensile modulus → the lower the value the better as this is less rigid.
4. 120D impact strength → not really relevant - nice to have
5. Flexural modulus → the lower the value the better as this is less rigid.
6. Compressive strength → the higher the value the better as it is stronger to compression applications
7. Compressive modulus → the lower the value the better as less stress is required to give an amount of strain??



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## Tensile testing: ASTM D638

- > modulus of elasticity / Tensile modulus. → measured in PSI to take a material past its point of elasticity.
- > Tensile strength → measured in PSI to yield or break.
- > Tensile elongation. → % of initial length deformation a material undergoes when a tensile force is applied.



↑ of these, none are particularly relevant to my material selection.

## Flexural Testing:

- > Flexural modulus (ASTM 790) (Elastic content modulus) measured in PSI, ratio of stress and strain in flexural applications through the elastic region of a material. Smaller the number, the less rigid.
- > Flexural Strength (ASTM D695) → measured in PSI, to break or yield.

## Compression testing:

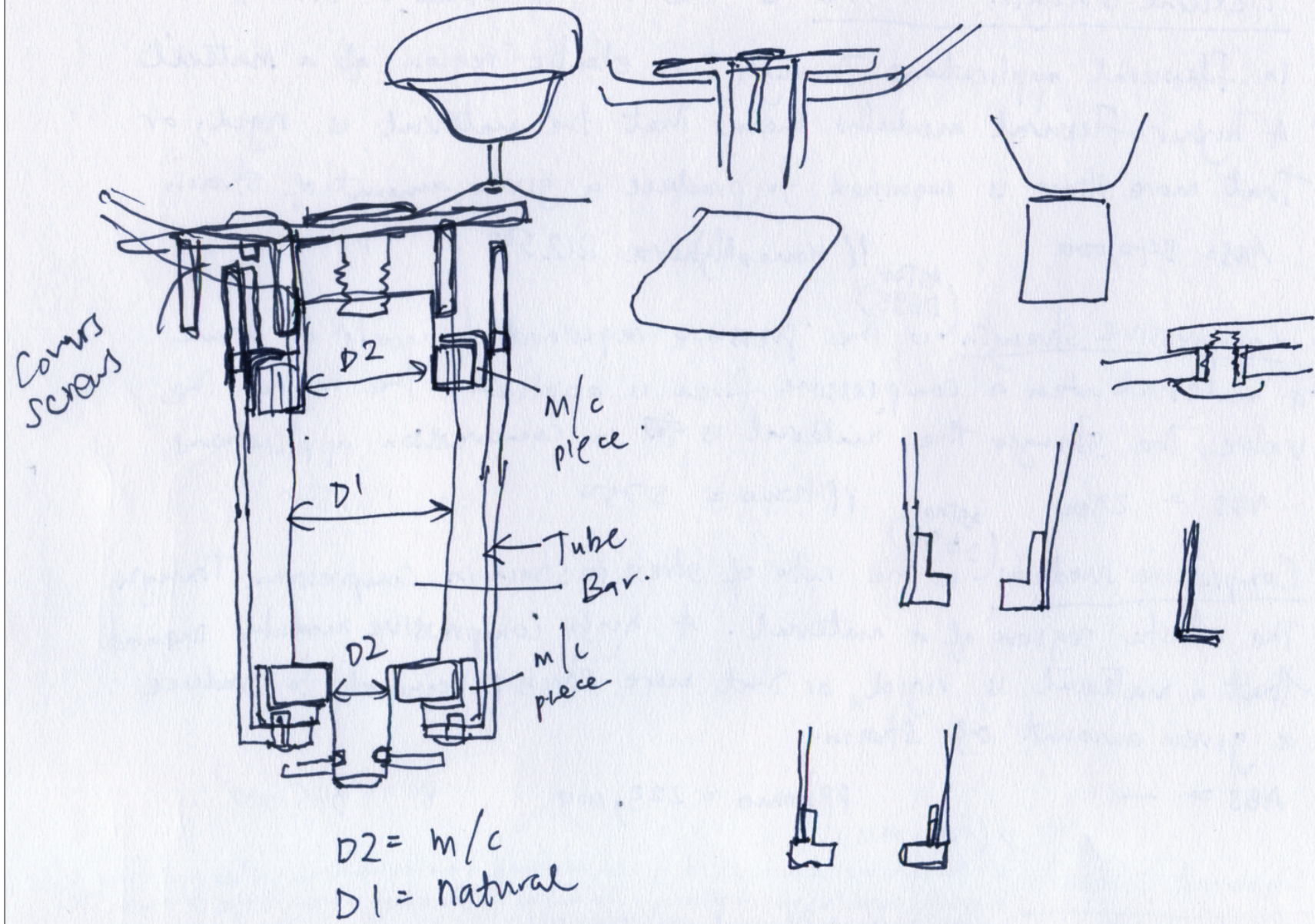
- > Compressive strength → (ASTM D695) → measured in PSI to yield or break.
- > Compressive modulus → (ASTM D695) → measured in PSI to take a material past the point of elasticity.

## Impact testing

- > 120D Impact Strength → (ASTM D256) → measured resistance to impact (ft \* lbs/in)

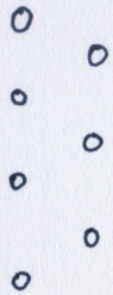
29 July 2010 © Jason Klenner





© Jason Kewer 30 July 2010





Double  
Stitch:  
Combination  
of weaving  
and stitching.

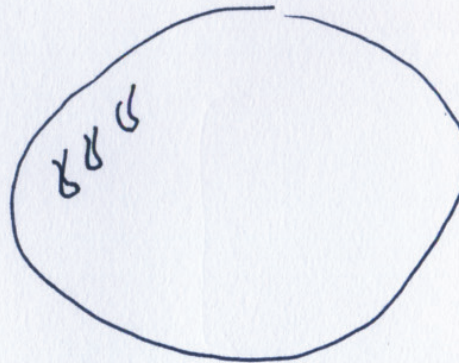
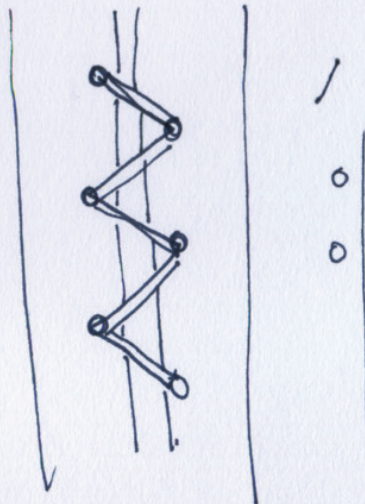
one dimensional wave/stitch.



Meeting with Fraser.  
Engineering Group

Dan Scudder.

Dan@Fraser.org.nz



- > Pieces are bent on a press brake.
- > They can cut PP.
- > Put a note on the drawing for the surfaces not to be scratched.
- > Two week turn around.
- > Aluminium can bend 3mm.
- > Mild steel can bend 3-4mm.
- > Aluminium is grade 5005
- > require a flat and folded drawing + a laser cut dxf.

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\* Flexural strength <sup>(ASTM D790)</sup> Modulus is the ratio of stress to strain

In flexural applications through the elastic region of a material  
A higher flexural modulus means that the material is rigid, or  
that more stress is required to produce a given amount of strain

ABS = 340,000      PP homo polymer = 212,500      PC = 345,000

n/a. Compressive strength <sup>(ASTM D695)</sup> is the pressure required to yield or break  
a material when a compressive force is applied. The higher the  
value, the stronger the material is in compression applications

ABS = 2900      PP homo = 5750      PC = 12,500

\* Compressive modulus <sup>(ASTM D695)</sup> is the ratio of stress to strain in compression through  
the elastic region of a material. A high compressive modulus means  
that a material is rigid, or that more stress is required to produce  
a given amount of strain.

ABS = —      pphomo = 225,000      PC = 345,000

\* Flexural strength <sup>(ASTM D695)</sup> is the pressure required to yield or break a material when a flexural force is  
applied across a specified area. The higher the flexural strength the stronger the  
material is in flexural applications.

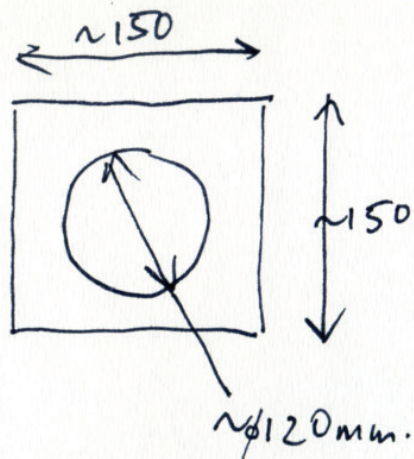
ABS = 19,500      pphomo = 7250      PC = 13500



# LAZY SUSAN BEARINGS

www.craftrunner.co.nz

6" Bearing: (A10F6)



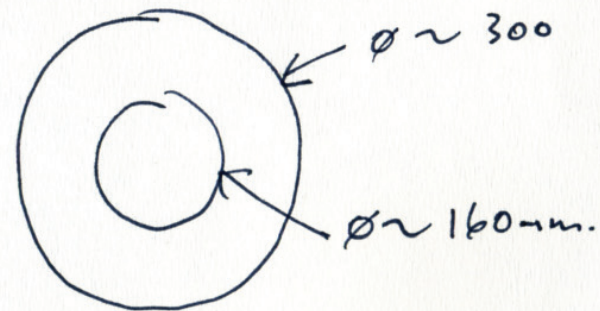
Balanced load capacity  
500 Lbs (~225 kg)

\$ NZ 22.95

HANDLES A TURNTABLE OF  
APPROX: 12 - 30" (300 → 762mm)

© Jason Klenner 8 August 2010

12" Bearing (A10F12)



Balanced load capacity  
1000 Lbs (~450 kg)

\$ NZ 42.35

Handles a turntable of approx:  
18" and over (450 → over)



# LAZY SUSAN BEARINGS

JOHN BROOKS LTD

CNR WALTHAM ROAD AND SHAKESPEARE ROAD  
PH. 366 9514

\* MF-23 ALI SWIVEL  
DISCOID LAZY SUSAN

STOCK ON HAND

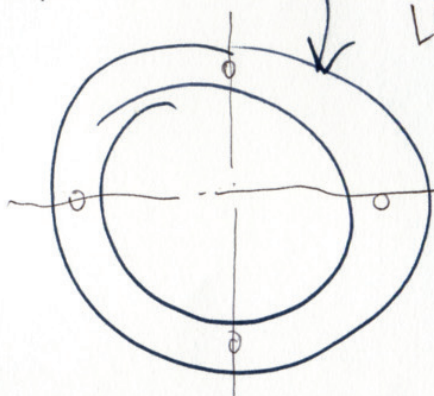
AUCKLAND 7

WELLINGTON 484

CHRISTCHURCH 3

\$29.50

OUTSIDE  $\phi = 230\text{mm}$



LOAD CAPACITY

MF-30 ALI SWIVEL  
DISCOID LAZY SUSAN

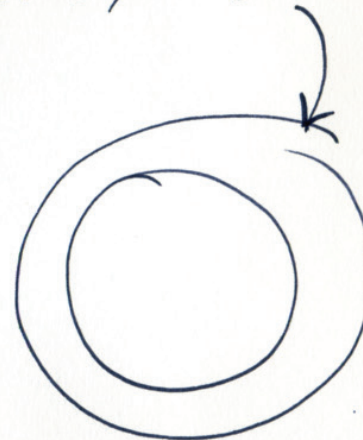
STOCK ON HAND

AUCKLAND 0

WELLINGTON 0

CHRISTCHURCH 0

OUTSIDE  $\phi = 300\text{mm}$



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TURNTABLE BEARINGS

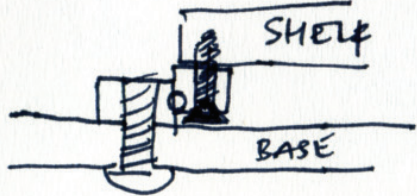
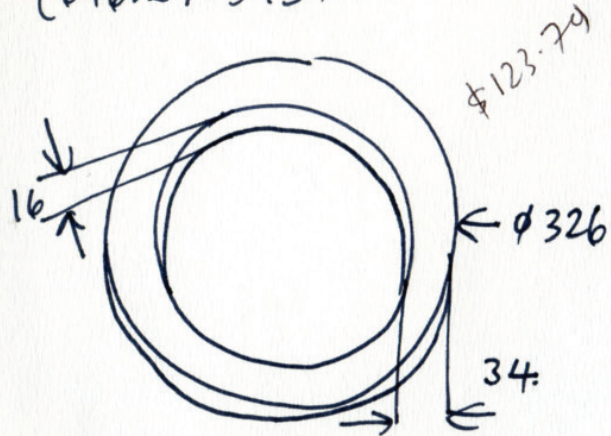
DA LEWIS.  
3480815

Kadima 04  
Davies furniture  
03 348 1386

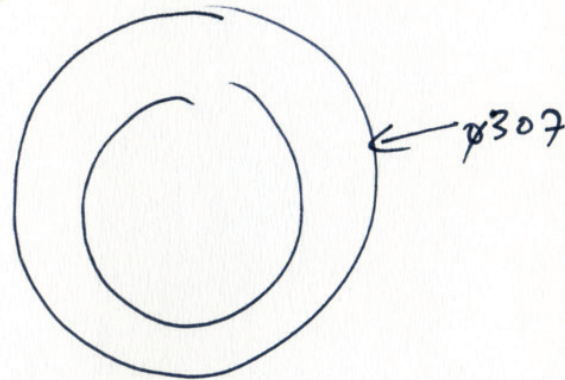
HUNTER FURNITURE  
982 4815

MAFEVE: NZ Ltd.  
Eastern Design Centre  
16 Accent Drive  
East Tamaki 09 274 2040

TURNTABLE, 360°, 300kg Cap.  
(646.27.345)



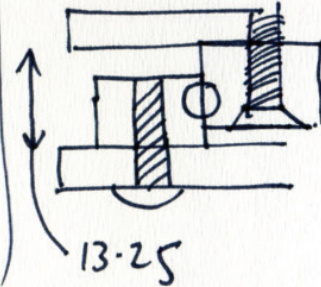
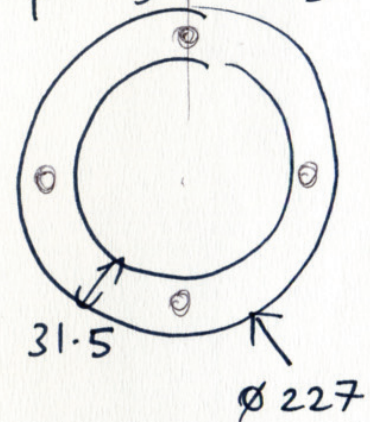
Turntable. 360°  
(646.22.902)



capacity = 450 kg.

Turntable 360°  
(646.19.350)

Capacity = 150 kg



Hafele christchurch

5 wigram close, sockburn.

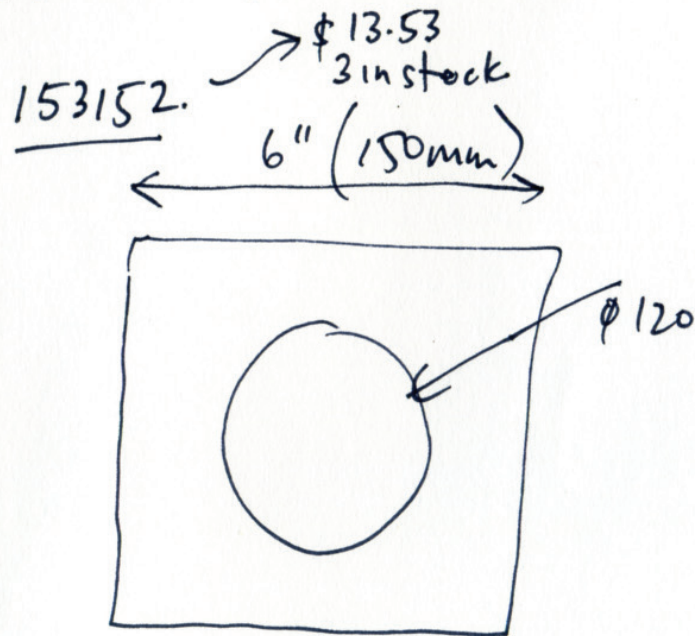
Ph. 343 5559

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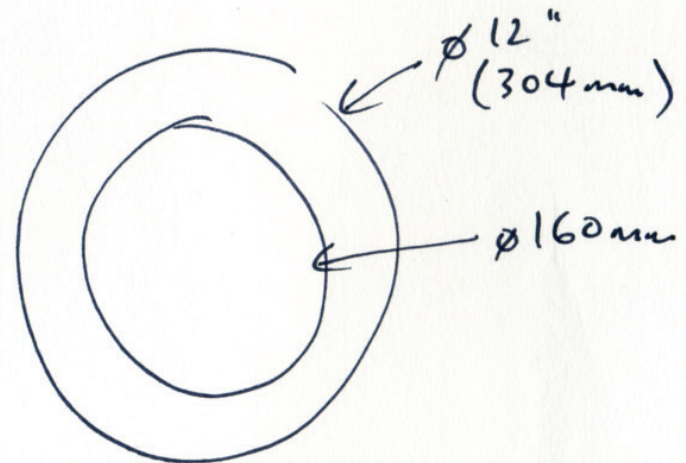
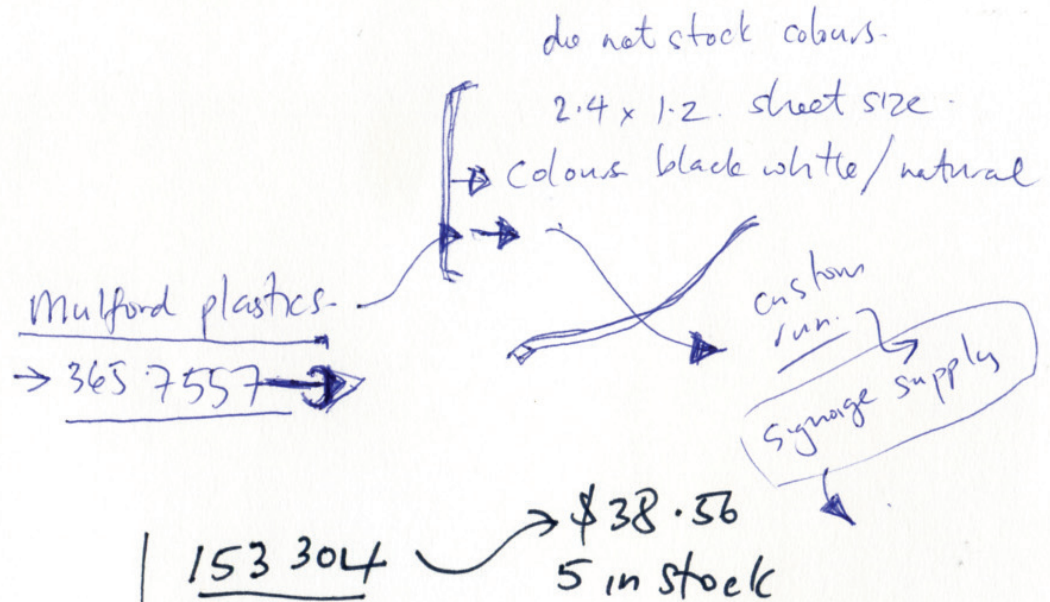
# LAZY SUSAN BEARINGS

LUDOWICI MULFORD  
ENGINEERING PLASTICS.  
18 Souter Road.  
Wigram Park chch.  
Ph. 043 7950 →



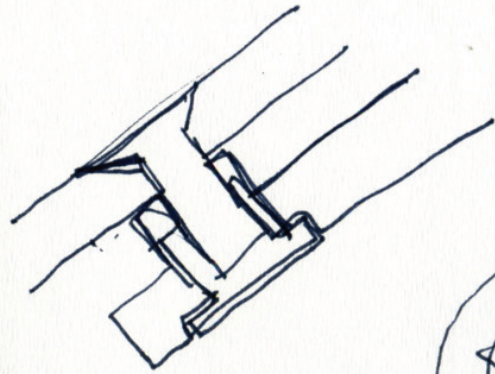
LOAD CAPACITY = 225 kg  
MAX TABLE ∅ = 750mm

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LOAD CAPACITY = 450 kg  
MAX DIA TABLE = 1400mm.

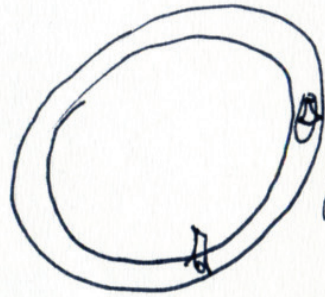




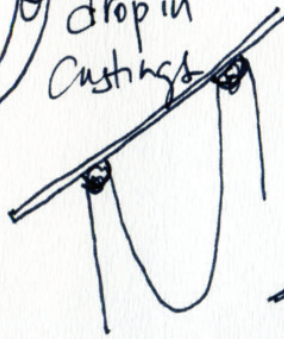
High gloss PP.



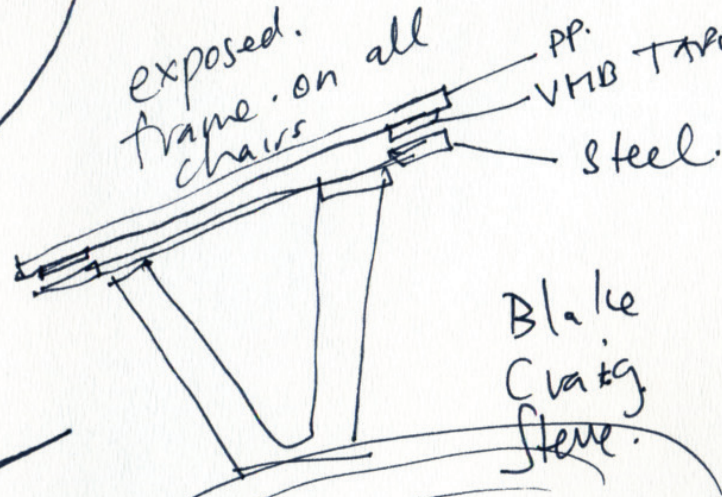
Aluminium rather than steel.



drop in castings



exposed. frame. on all chairs



PP. VHB TAPE  
Steel.

Blake Craig Steve.



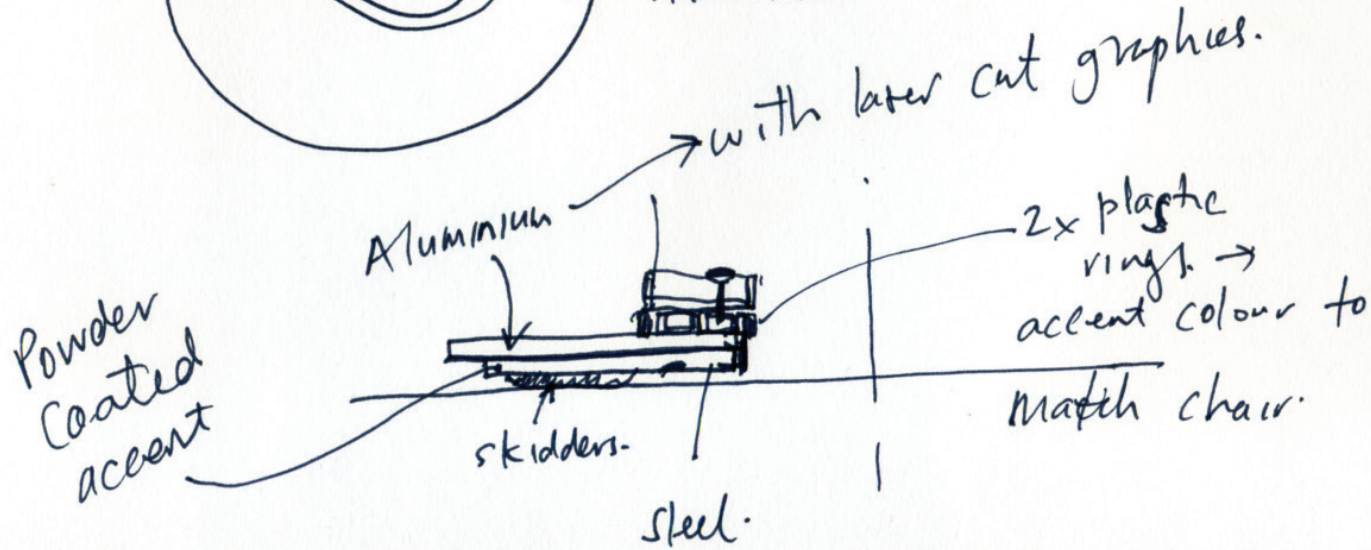
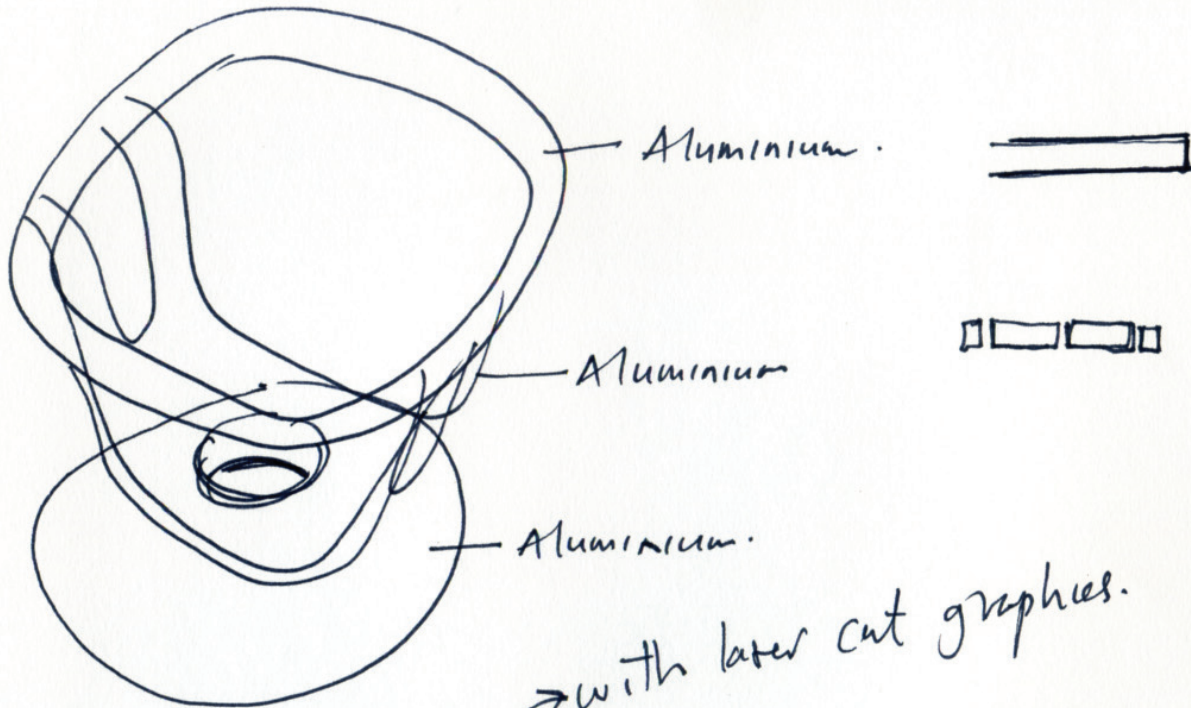
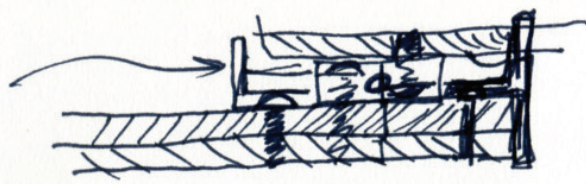
little brackets



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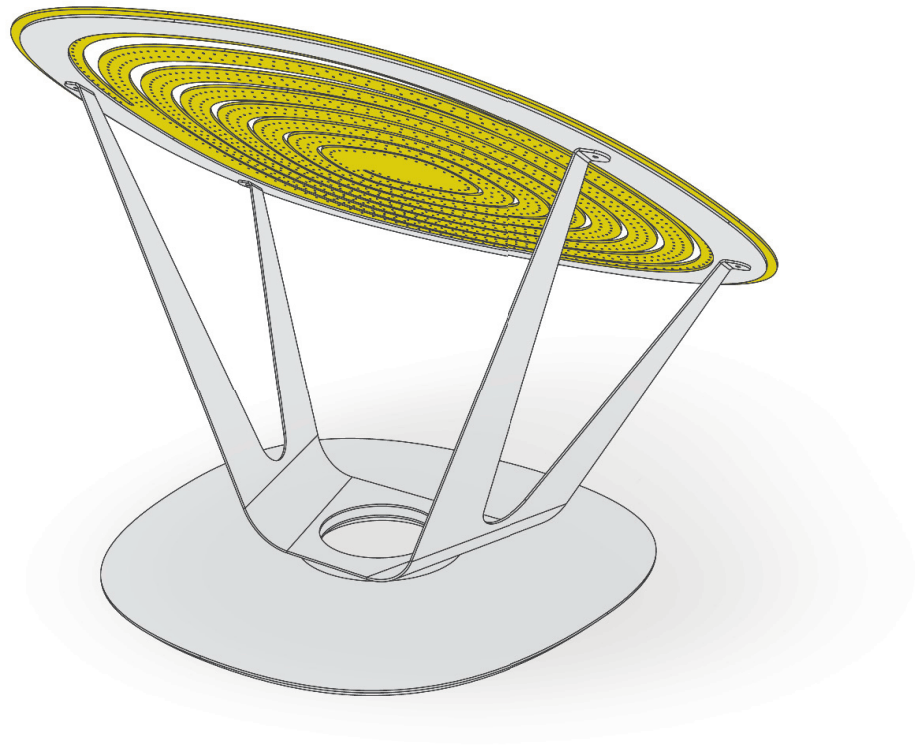
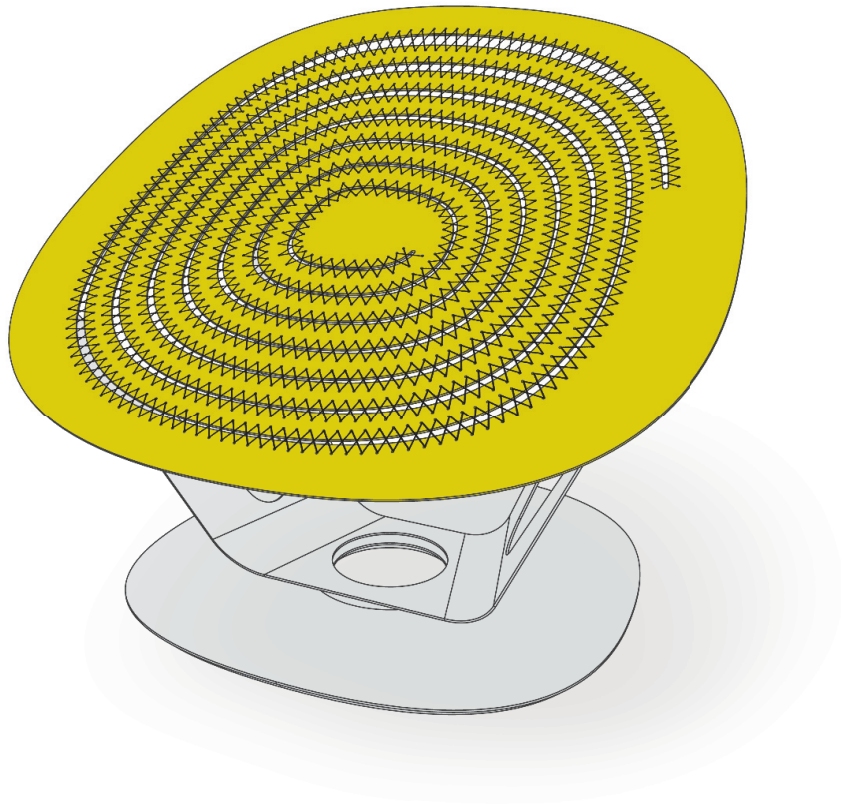


Painted Plastic Colour accents

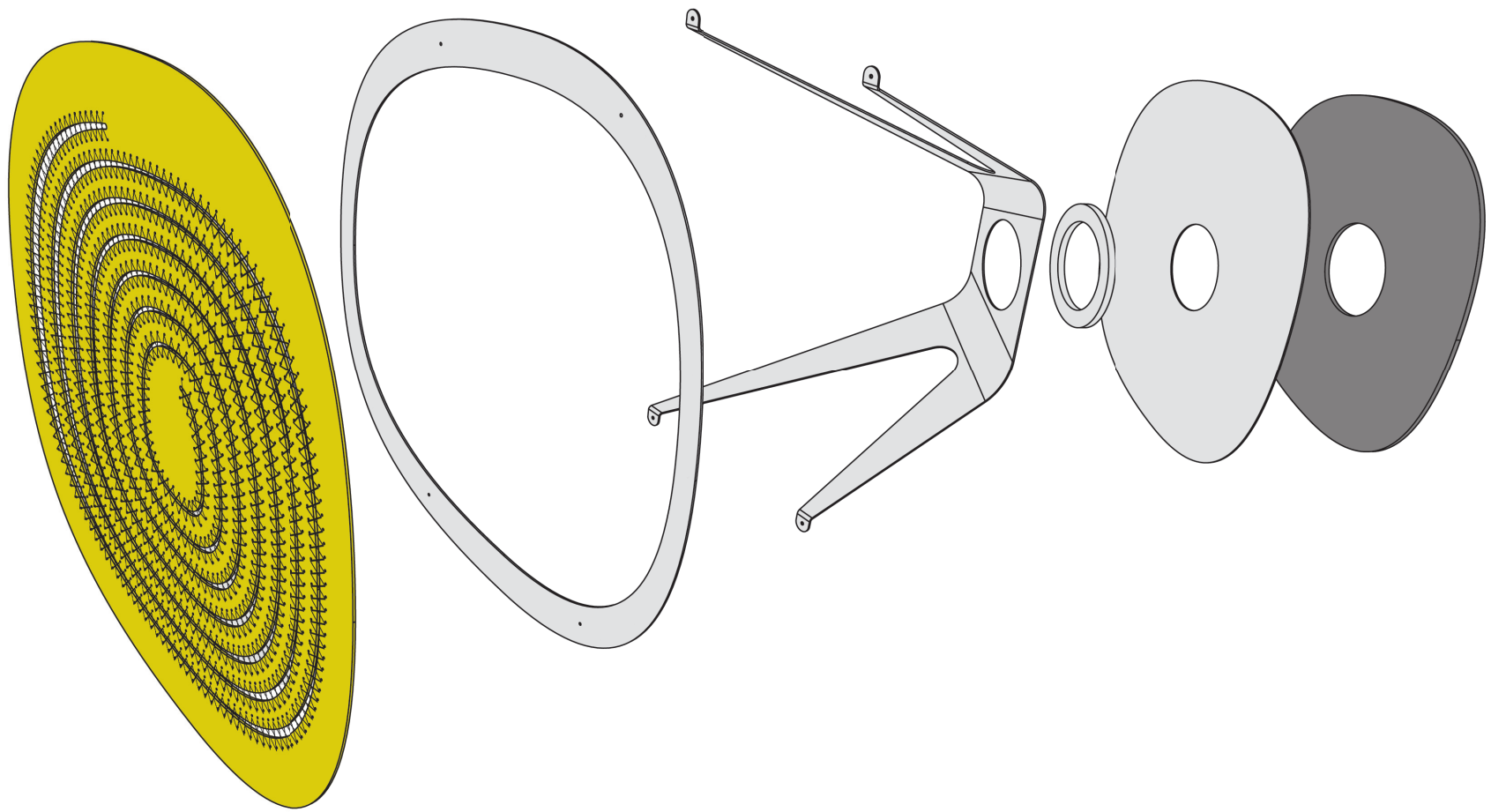


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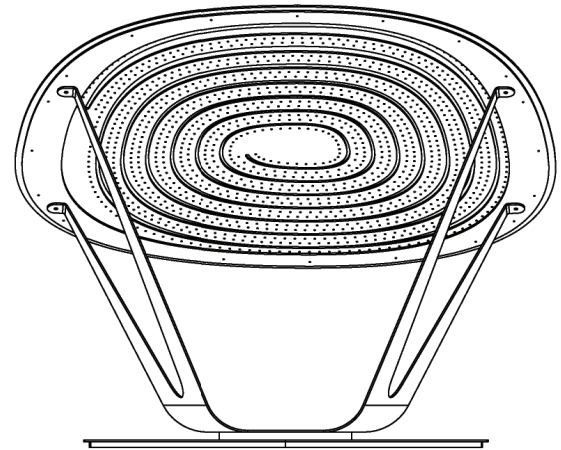
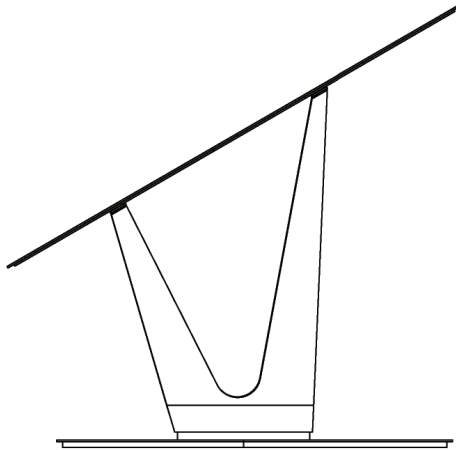
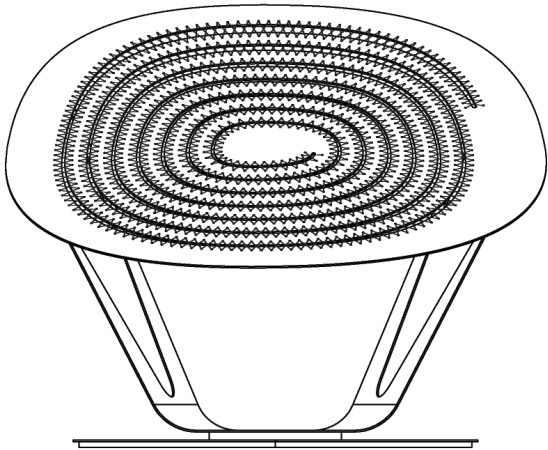
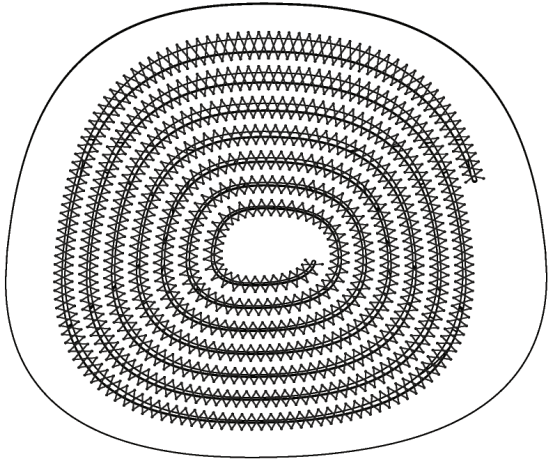






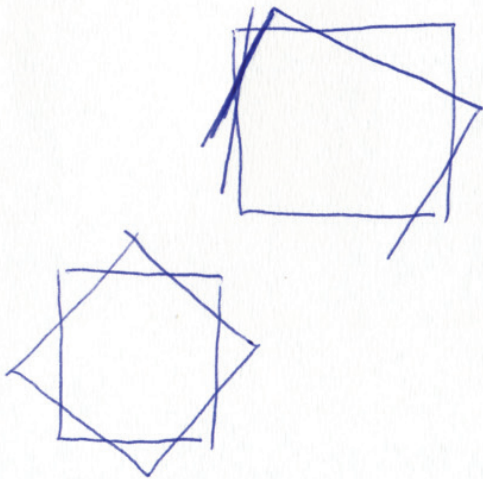
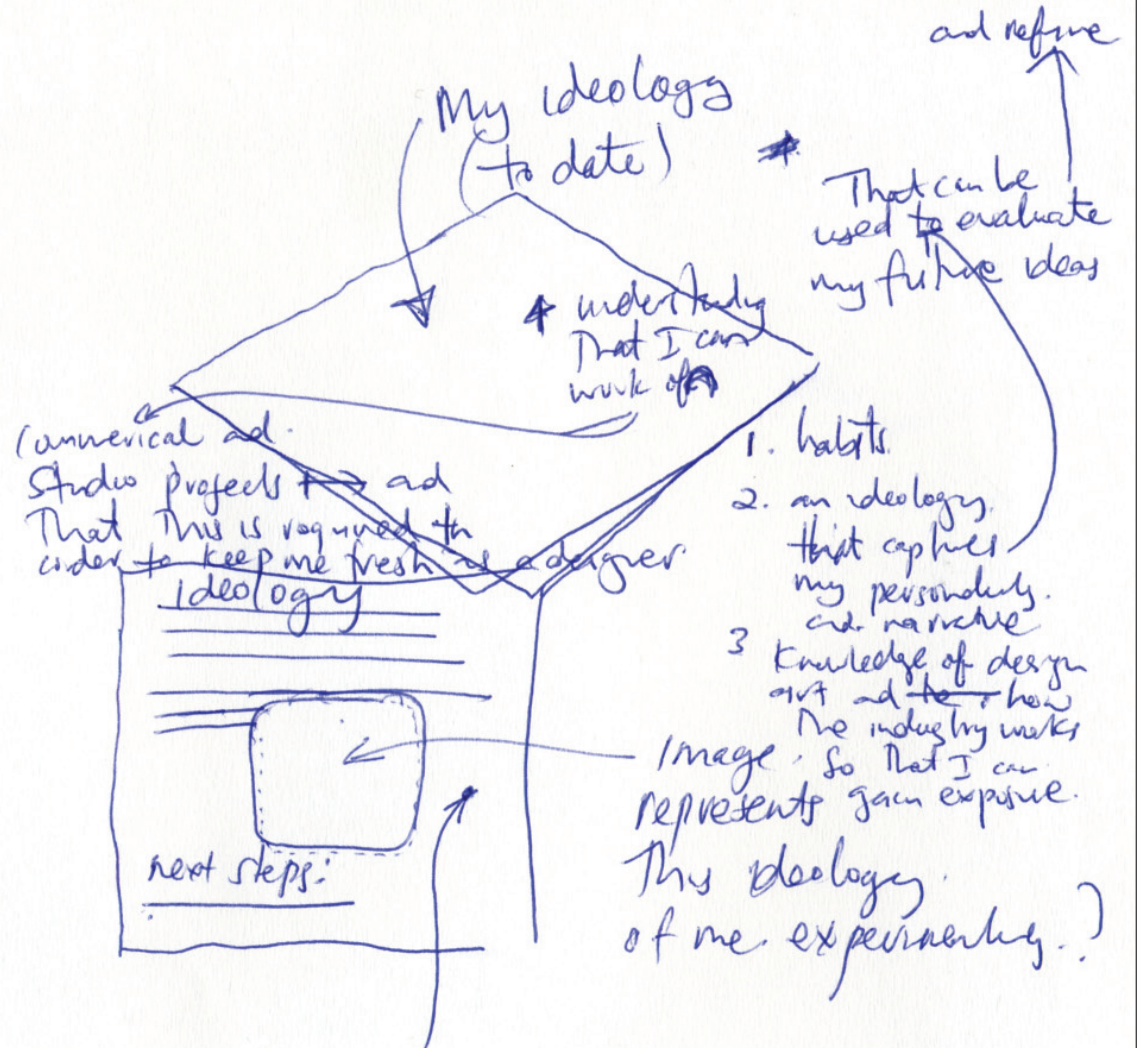
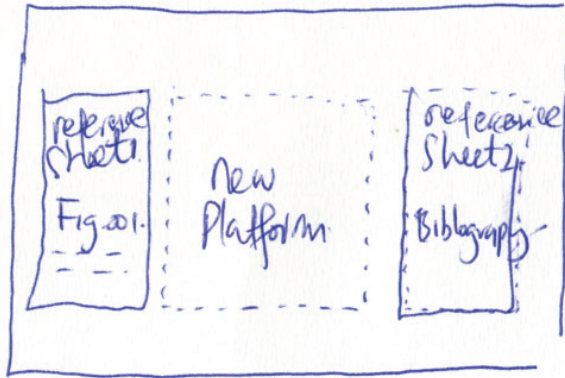








SNAPSHOT 3



What I will take away with me on completion of this study to continue development of my ideology, ~~building~~ and advancing my professional

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© Jason Kleener 17 August 2010

1. My own ideology that expresses my personality - - - - -
2. That will be used to ~~eval~~ generate, evaluate and refine future objects

add  
Arad's  
well  
tempered  
chair

Arad's well tempered chair  
is an extremely good example  
of the area that

3. Knowledge of the design art industry and ~~the process~~  
~~in which that process~~ and through the analysis of designers  
such as newson, Arad and Tribuzyde, or know of how  
exposure in ~~the~~ field can be gained.

4. New renewed curiosity of a new design art related movement  
away from my immediate field of expertise that could  
be used to inform my industry or studio projects

Commercial  
Studio

5. Contacts in industry

habitat, discipline and time-in order to

6. Habits → ~~learning~~, experimenting, research

building my knowledge  
through research +  
experimentation

7. Understanding that ~~I can~~ I need to work on commercial art  
studio projects in order to stay fresh and current



Add Bridge??

designing. single item.

sleek	model	actual size.	
-------	-------	--------------	--

what is here

~~This chair~~

While forming  
the basis for  
many limited  
edition and  
volume production  
derivatives.

add photo of me.  
in design ideology

add a rods well  
suspended chair.

Ron Arad's well chair is  
an excellent <sup>aspect</sup> example of  
the area within design art  
that I would like to occupy.  
This chair uses natural ~~to~~ the m.  
a new way to challenge conventions  
of comfort.

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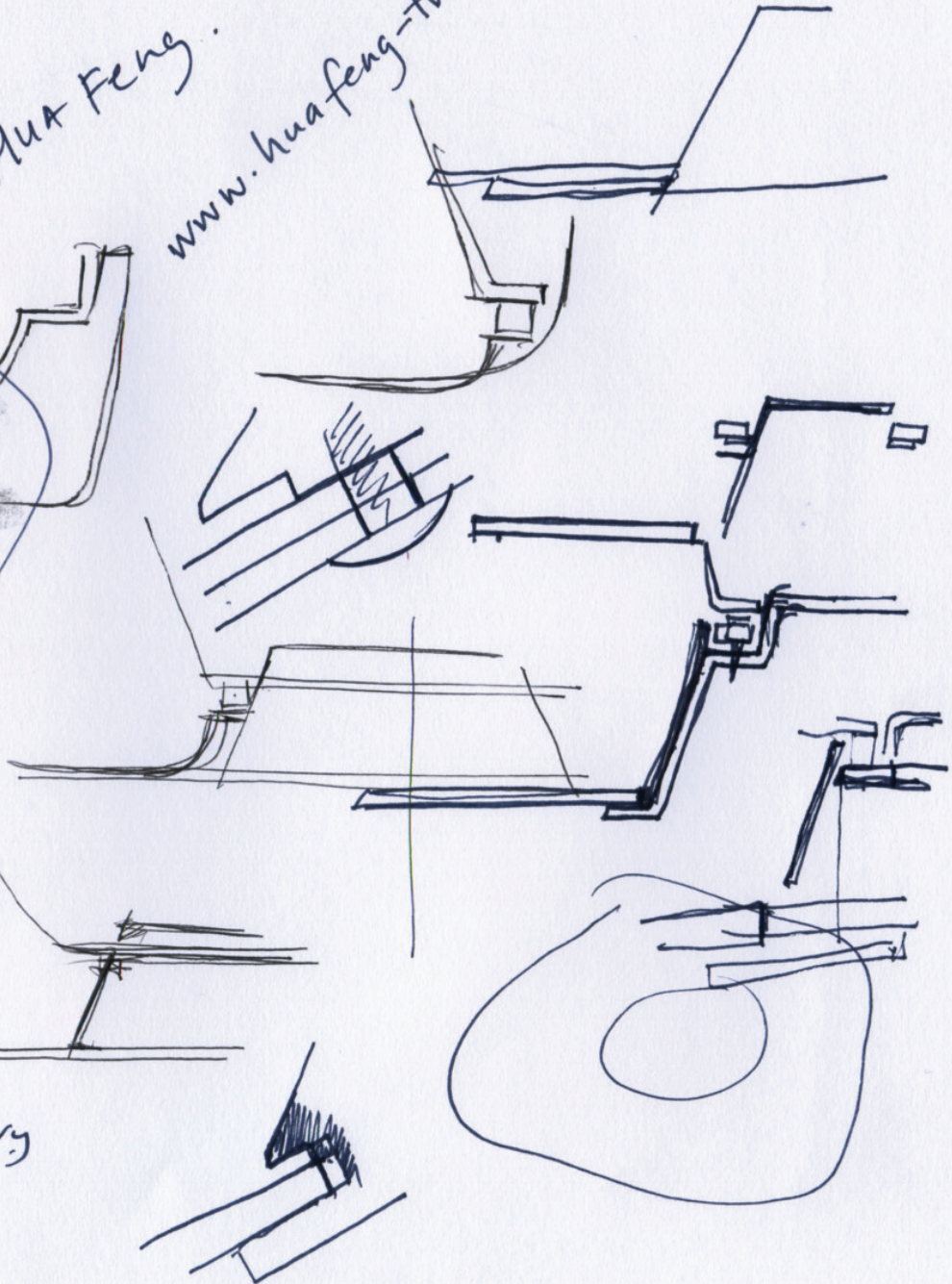


Detail Design

Hua Feng .  
www.hua-feng-tw.com



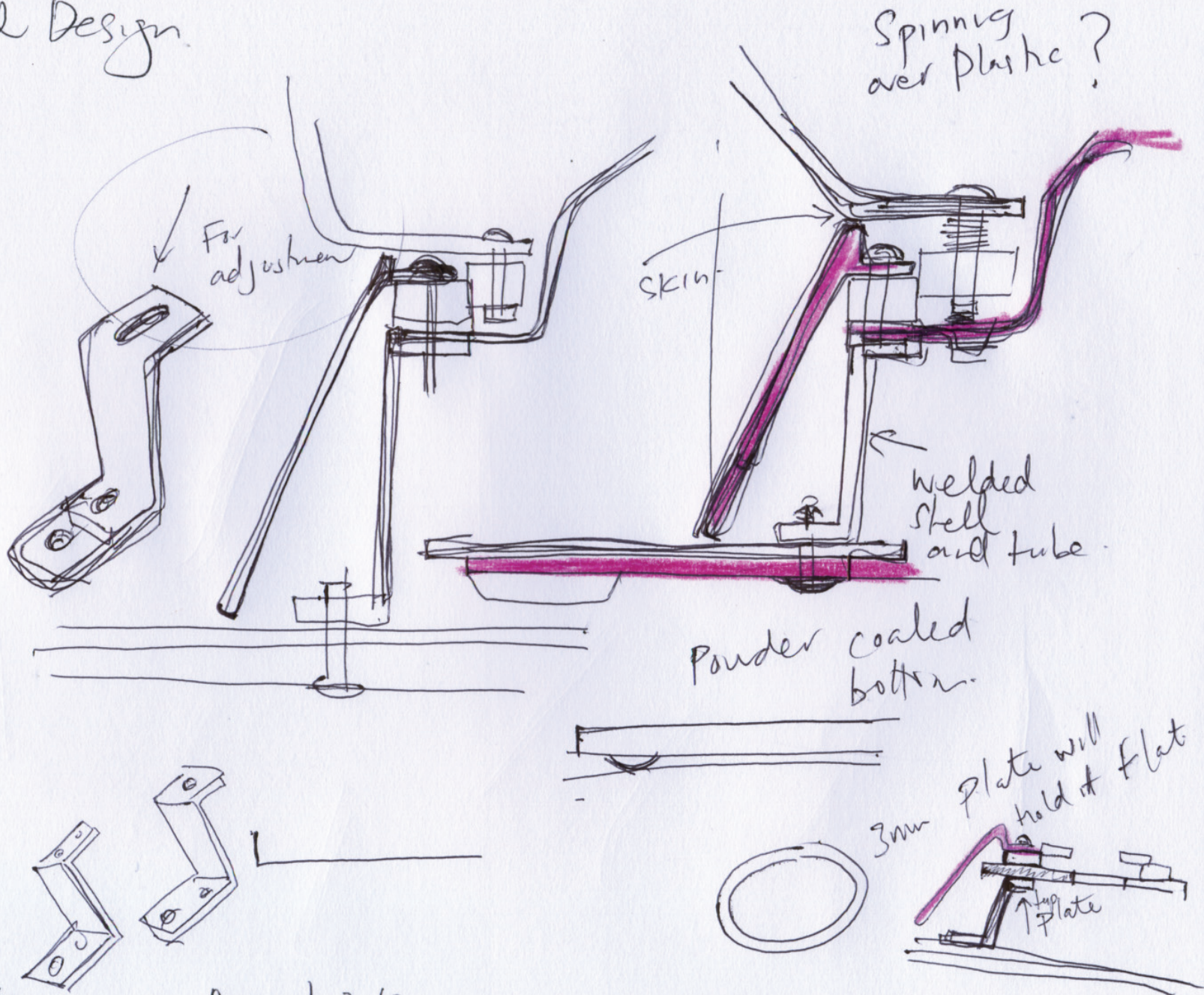
stationary



20. August 2010 Aluminum  
© Jason Klemmer



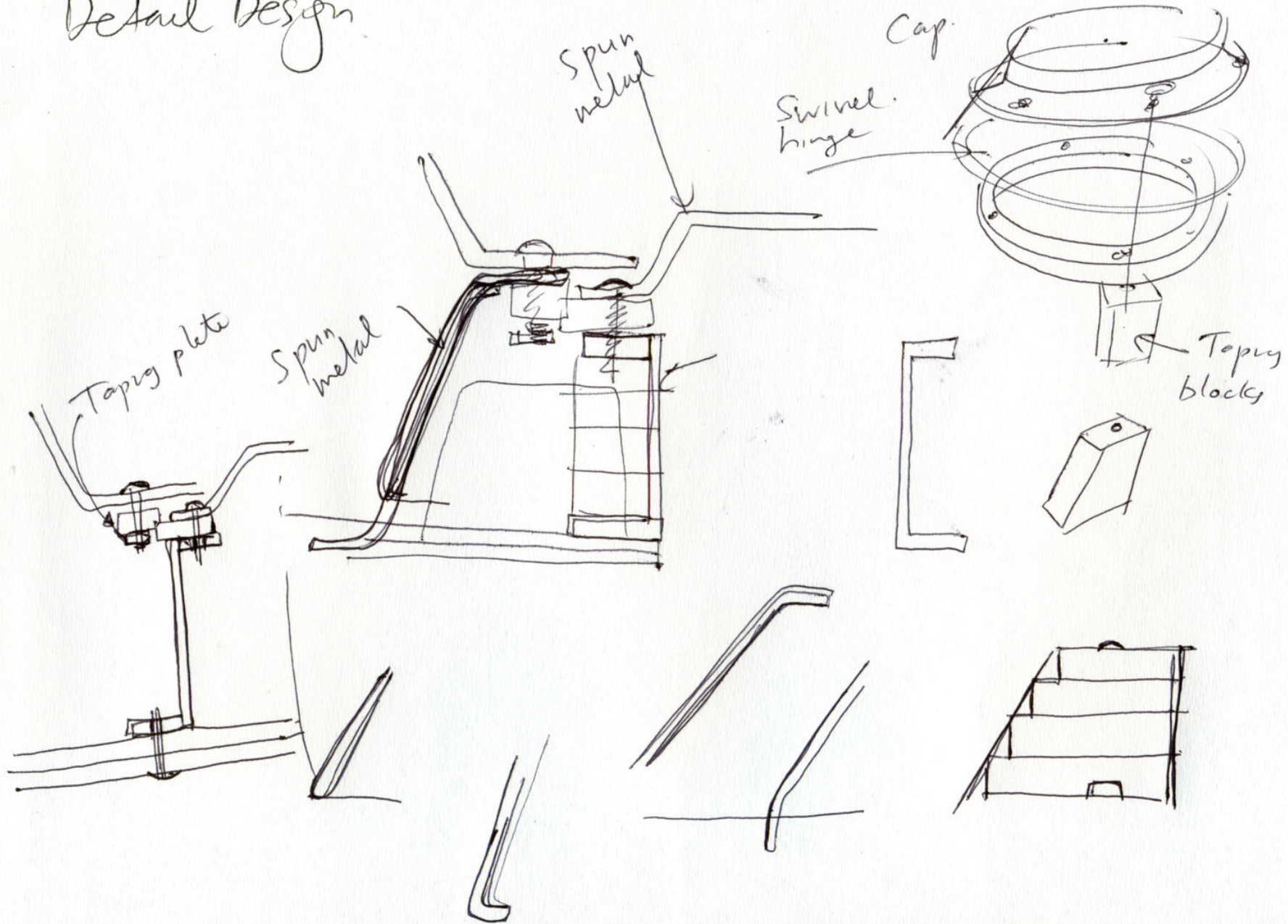
# Detail Design



© Jason Klenner 20 August 2010



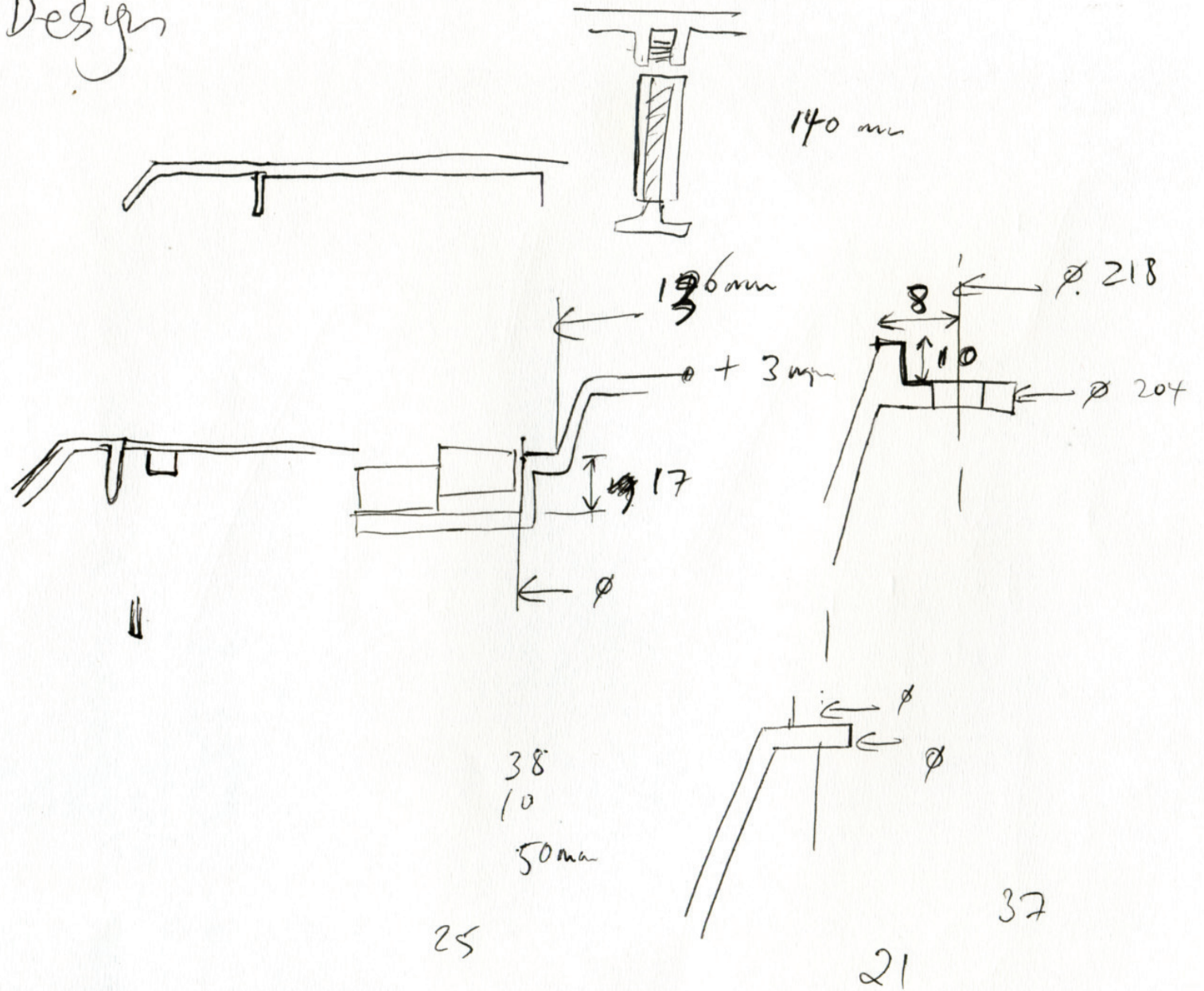
# Detail Design



20 August 2010 © Jason Klenner

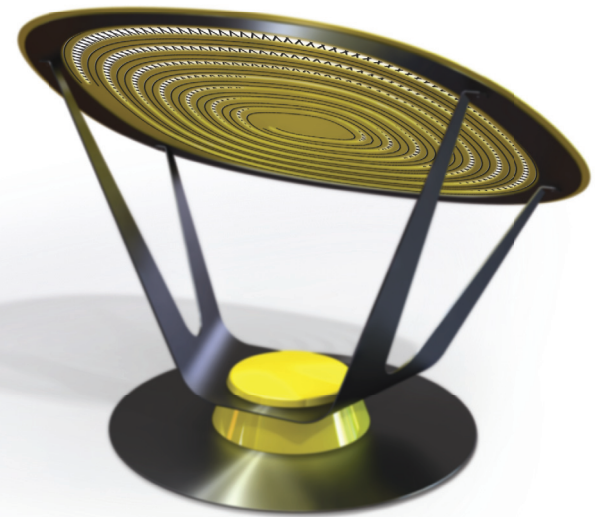
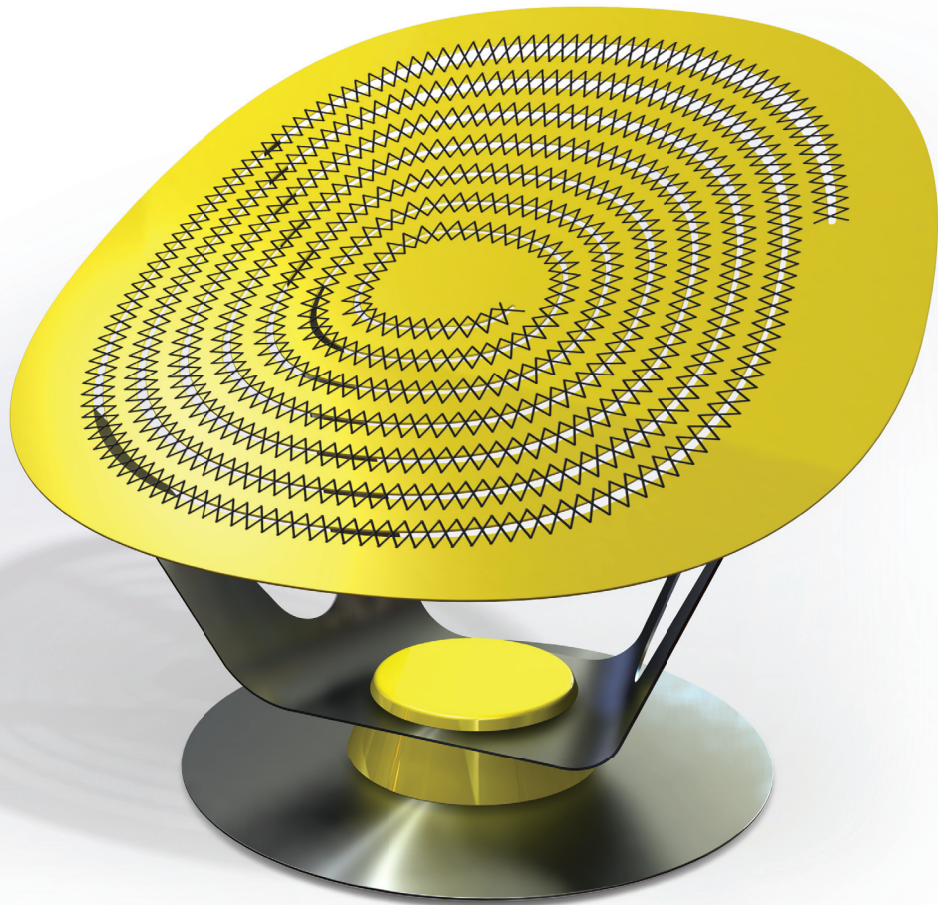


# Detail Design

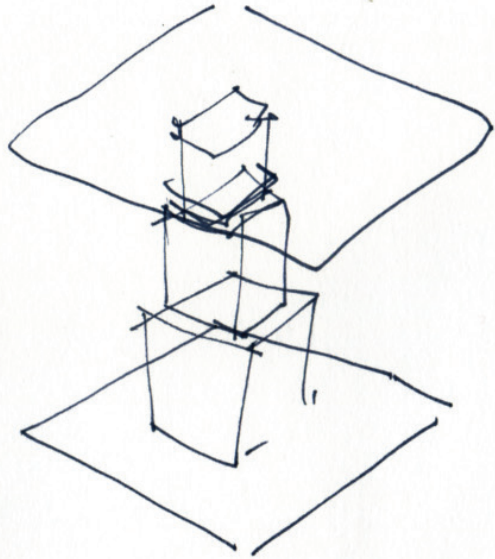


© Jason Klenner 22 August 2010









Snapshot.



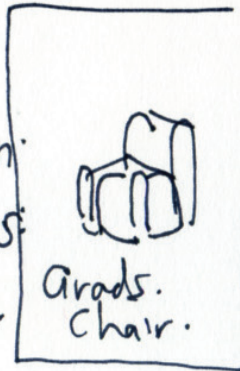
render (A2)



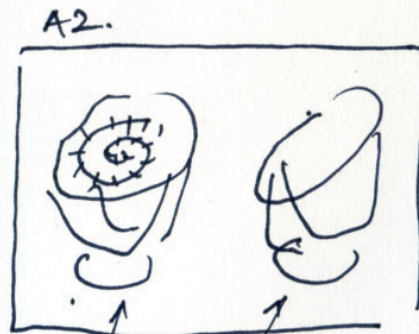
exploded - A2



- Proposition
- objectives
- findings



with my design ideology.



front rear.  
A2 elevations



© Jason Klenner 22 August 2010.





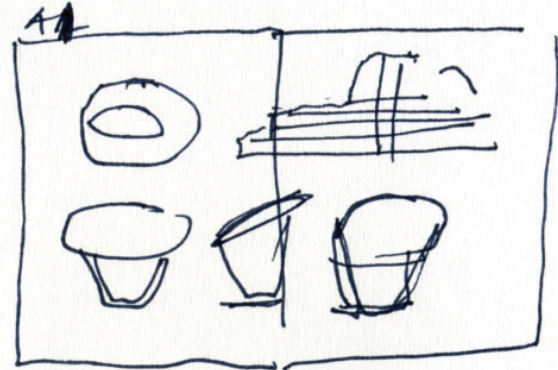
front pers



rear pers



exploded.



start dates

4 weeks

Nikki



Arads char.



process + ideology

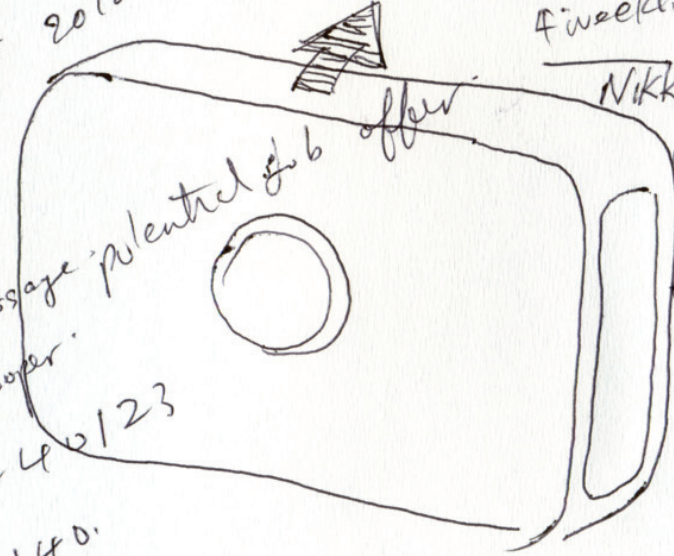
26 August 2010

11:54

10:47 message  
Dawn Cooper.

09 57 40/23

ext 8140.



potential job offer

weekend  
Monday.

@restaur

© Jason Klenner 23 August 2010



Feedback / review / reflection from CRIT 3.

Finding meaning in what I do as a designer → Karin.

Mattijs says that the ideology of Arad and Trubridge are more/greater than the forms of the objects they produce.

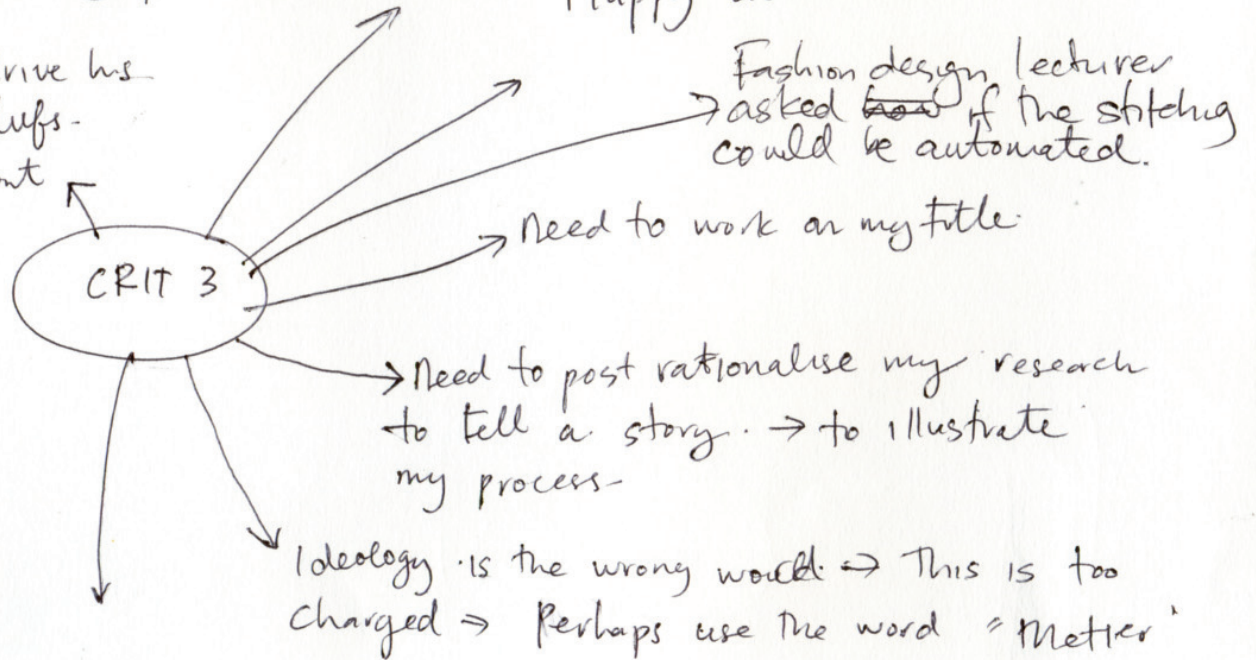
Mattijs also says that I should not get bogged down with the study and that I should ~~can be quite~~ irresponsible purely to see where it leads to → This is more important than the grind.

Happy accident

- > Trubridges is a vehicle to drive his environmental/ecological beliefs.
- > Arad has harsh comments about everyday life.

↓  
 How does this relate to me??  
 What am I about??

When developing an ideology, it is important that it is not too forced.



LOOK AT THE FOLLOWING THESIS DOCUMENTS AS THEY ARE SIMILAR:

- Jen Packer [curiousjen.co.nz](http://curiousjen.co.nz)
- Janet Dunn.

Currently there is little evidence that ~~the res~~ illustrating how the research links with the object. → Julieanna believes the workshop of 13 Sept. ~~is what I need to~~ will cover how to do this → she believes this is the next step for me.

26 August 2010 © Jason Klenner



Although Matty's did not say so, I feel that he believed that my ideology was not deep enough



"Challenging perceptions is good as it is nice to play tricks on the user"



But should it be more extreme?

Because using materials in new ways is what mass-market designers could claim to do also.



So I need to understand the quintessential elements about my point of view

Lyn said that my project looks like rich experience studio design →

He also said that it would be good to show some other ideas → even in 2d format

look at emotional design.

How is this going to evolve over time?

They were glad to hear/see that I have a lot of other ideas to develop.

At the final presentation → 2 questions that are always asked are

1. What didn't work (This is okay)?
2. Where to from here?

How does the research conducted express the ideology?

→ Rodney wanted me to summarise what my ideology is ~~is~~ after my presentation.

I need to articulate the investigation / my investigation and display how this informed my process

Crit 3



Bill Cameron (student of Arad).  
fringed at Massey for a while and  
he says that Arad is the type  
of guy that would pick something out  
of the bin and play and utilise it.

Currently... The research/  
~~is a distillation~~ The distillation of  
the research is not / does not  
form the basis of my ideologies

Mattys → sad. That it is  
good that I have a feel  
for. The stitching process.

Studio design product →

They believe that  
the chair is informed  
from an industrial designers  
perspective.

*Kees Overbeek*

Rodney suggested that  
I read "Overbeek"  
he writes about a  
"rich aesthetic experience"  
and he believes this is  
what I am doing

They all agree  
that there is  
a lot of opportunity  
for derivatives  
for this object.

masters...  
research has changed  
The way I look  
at materials —  
use materials / apply  
materials in my process

→ Rodney said he  
could imagine (cartell  
producing this chair —  
(although things have  
changed slightly).

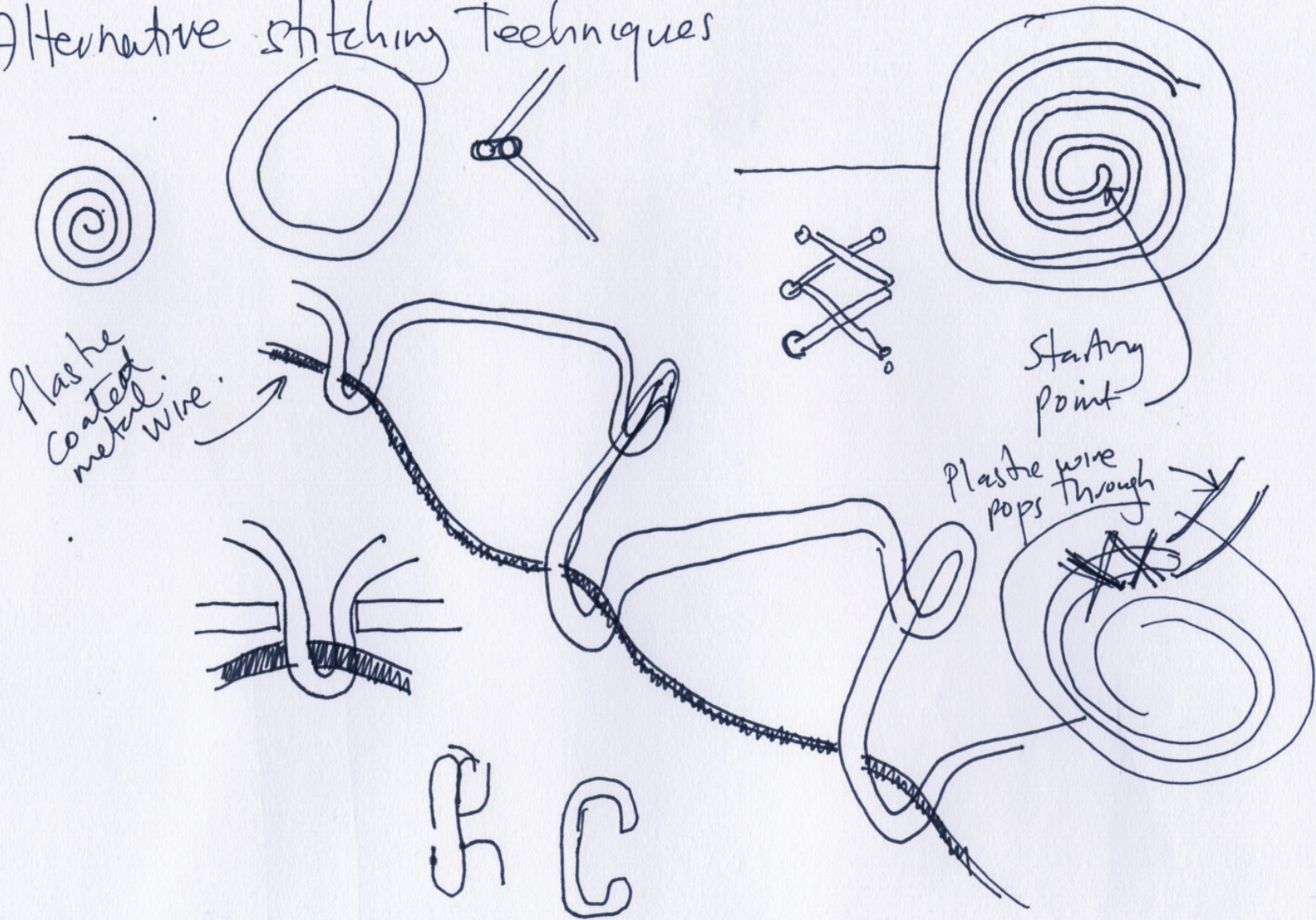
NOTE: Masters is about  
adding to the body of  
knowledge of design

NOTE: MY IDEOLOGY  
IS REDUCTION TO A  
MINIMUM

26 August 2010. © Jason Klenner



# Alternative stitching techniques



© Jason Klenner 2 September 2010



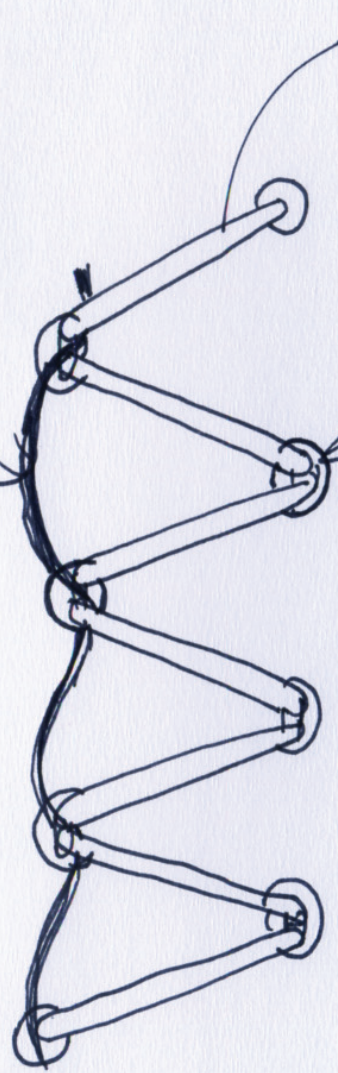
double  
wire  
on the back  
↳  
can be thinner.  
... 1.0mm.



cable  
twists  
through

Can this be  
tensioned?  
What is the  
tensile strength  
of the wire.

wire



2.0 mm shock chord.

Hole in plastic.  
≈ 3.5mm ∅



TO DO: WEEKEND 4 + 5 SEPTEMBER

1. EMAIL JULIEANNA RE: WRITING COURSE
2. BOOK FLIGHTS
3. NOTIFY JP + TP RE AUCKLAND / RE SYMPOSIUM AVAILABILITY
4. PACK NOTES PAPER ETC. / CDS.
5. PACK TOOLS ETC
6. CONTACT JP RE DOWNLOADING THESIS DOCUMENTS.
7. PLAN SYMPOSIUM.
8. CONTACT BEN RE AUCKLAND + SYMPOSIUM
9. CONTACT SAM RE AUCKLAND
10. INSTALL APPS. ON PC.
11. FILE TO CCF. FOR QUOTE.
12. FEET / SLIDERS FROM HAFELE
13. Read Thesis documents

~~\$\$\$~~ \$0.30 of each

Glide:  
 GLA height 10mm  $\phi$  32mm.  
 Furniture components [ 389 7780 ]  
 St Asaph Street  
~~HP Group 09 636 9193~~  
 Furniture Components  
 452 St Asaph Street 389 7780

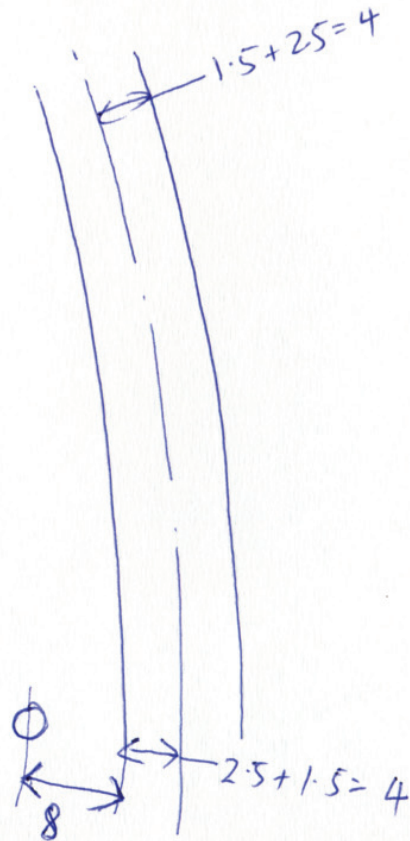


Seat Plate: steel · 135.15  
 legs Aluminum 163.41

---

Dan Scudder  
 745 P001 SPIRAL SEAT RING  
 745 P005 SPIRAL LEGS  
 745 P007 SPIRAL BASE FASCIA  
 Fraser 045686819

Dan → 18 Peterkin St



Al. Top Plate x 1

Al. legs x 1

Al base x 1

Steel base x 1

Steel brackets x 5

Steel support

Robert Craig  
 Geoff Slater

Autokend → 3386000.

745 P006 SPIRAL BASE

745 P008 SPIRAL BRACKET

745 P009 SPIRAL BEARING PLATE

5 September 2010 © Jason Klemmer



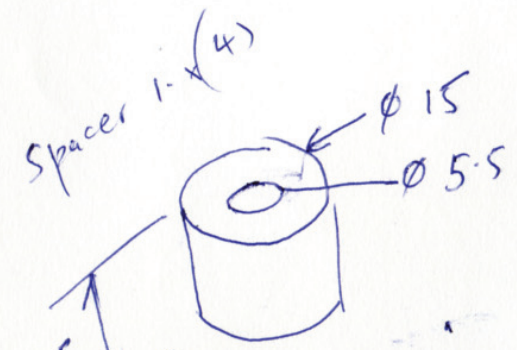
M5 nut. x 4 pieces

M6 nut

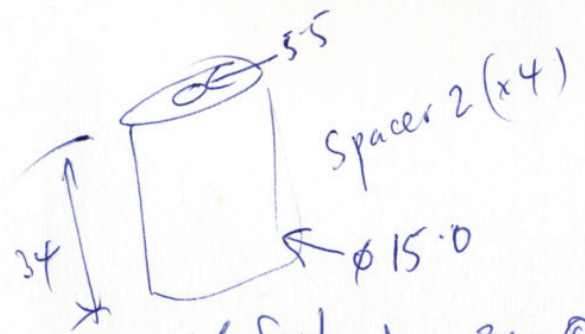
M6 x Screw

M5 x screw

### Screw / fastener List for Prototype 3



x 4 required.



1	M5 x 20 mm countersunk → 10 pieces	x 20
2	<del>M5 nut x → 10 pieces</del>	<del>x 10</del>
3	M5 x 25 mm screw (hex) → 4 pieces	x 10
4	M5 nut → 4 pieces	x 10
5	M5 x 50mm bolt → 4 pieces	x 10
6	M5 SL insert → 12 pieces	x 12
7	M6 x 30mm bolt → 5 pieces	x 10
8	M6 nut → 5 pieces	x 10
9	M5 x 15mm countersunk screws	x 10
10	Spacer	x 4
11	spacer	x 4

6 September 2010 © Jason Klenner



# Review of Thesis Document: Genevieve Packer

- [> Introduction: Project impetus and approach
- [> Project overview.

my conclusion  
can explain  
my ideologies.

- [> Chapter one: Theoretical framework  
and current practice.

My Theoretical framework.  
'Research for Design'  
'Research Through Design'

- [> Chapter two: Design development.

- Conclusion:
  - > exhibition
  - > responses

Research Through design  
Peter Downton p 57

Research is undertaken  
to test existing  
Knowledge → Design  
use knowledge from design  
and elsewhere and  
produces new knowledge.

[Do I need to have  
done a design review  
done as a conclusion??]

- as a series  
of questions???
- design auction house?

who: Mora?  
James?

Art + Object

Design Research → (2003)  
Peter Downton  
p. 57  
745.4072

6 September 2010 © Jason Klennar



Review of Thesis document: Janet Dunn / ReFashion.

- > Background.
- > Refashion Concept
- > Context

"ethos."

Examination of Past work and reflection...

Metier:  
Profession or trade →  
one's strong point

To Do in Wellington

1. Agenda for Supervisors meeting
2. Emotional design book. → emotional experience
3. Return library books
4. Download Lan's Thesis
5. Design Research - Peter Donaton

6 September 2010. © Jason Klenner





## Crafting a Story about my research project:

Background: **OVERVIEW:**

> The outcomes of this research project are going to be a guiding light for how to exist as a new Zealand based industrial designer, that is less reliant on commercial industry..... and ultimately allow greater creative freedom that is away from the realities of high volume/mass production manufacturing.



The goal is to ~~develop~~ establish a point of view / personality as a designer that ~~express~~ captures my personality, a personality that over the past 18 years of ~~profession~~ my professional career has taken second place to me concentrating on developing 'Corporate personalities' ~~that~~ through establishing digital design language strategies.

**Current situation:**

The need / want / desire for this research project is a result of:

> Being made redundant twice ~~over~~ within a period of 3 years due to industry being sold and relocating offshore. →

> Manufacturing moving offshore — and as a result the manufacturing



Component is disengaged from the design component which relates in a disconnect and reduces the opportunities for designers to push the boundaries of manufacturing to develop create truly novel and innovative design.

- > Every aspect of the process being digital and hands-off → <sup>where the intuitive and tactile.</sup> ~~losing the~~ side of design is being lost.
- > Frustration with how as a design manager, less time is spent designing.
- > Reduced time frames with design commodity products — means less risk is taken, focus is primarily on cosmetic design, <sup>with</sup> no allowance for ~~the~~ ~~research~~ design research and creating a product that is innovative and away from the meta mould.
- > The threat of design as a service being outsourced to lower cost providers, reducing the value of the service we provide



At the beginning of this journey → these were my darkest days as a designer, I had no idea what ~~opportu~~ the future would hold for designers ~~of my~~ like me. and if I had the energy to continue in a field that had more negative points than positive.



In order to understand what opportunities exist for me ~~I looked~~  
I decided to look at ~~designers that have become successful in~~  
that are considered to be successful in the industry and who operate  
within the high value, not commodity areas of the design industry.  
~~and~~ to understand the key elements that have contributed to their  
success~~s~~ and how they have managed to maintain their  
position within the design industry.....

designers researched/included .....

Marc Newson  
Ron Arad.  
Ross Lovegrove  
David Trubridge.  
Peter Hay Thornthwaite  
Simon James-

There appears to be many similarities between the key elements that  
underpin the success of these designers of which the following are the

most notable:

3



- > They became known through the creation of ~~a disti~~ and exhibition of a distinctive piece of <sup>(furniture)</sup> work that may have resulted in a licensing agreement with a reputable (Italian) brand.
- > They have and continue to operate with commercial and studio based projects. ~~These~~ These projects inform each other.
- > They have a distinctive design ideology that is deeper than the appearance/materials of the object.
- > They experience with materials ~~by~~ and use this ~~#~~ as a basis for design innovation.
- > They operate as individuals, not vanilla designers within a corporation → They have a personality.



During this research process I stumbled upon the design art and limited edition furniture movement ~~#~~ and discovered that a number of designers have established recognition through the creation of objects for exhibition purposes — ~~these~~ objects ~~are~~ that are designed and made through studios — not factories.



It was at this stage that I realised that the part of design that I love, being the curiosity ~~of~~ materials and developing new interpretations for ~~existing~~ existing problems. is what has been lacking in my career as a commercial designer. and that in order to grow, and regain confidence in the design field I need to work on studio based projects as well as commercial projects. with the ultimate goal of growing my own reputation as a individual.



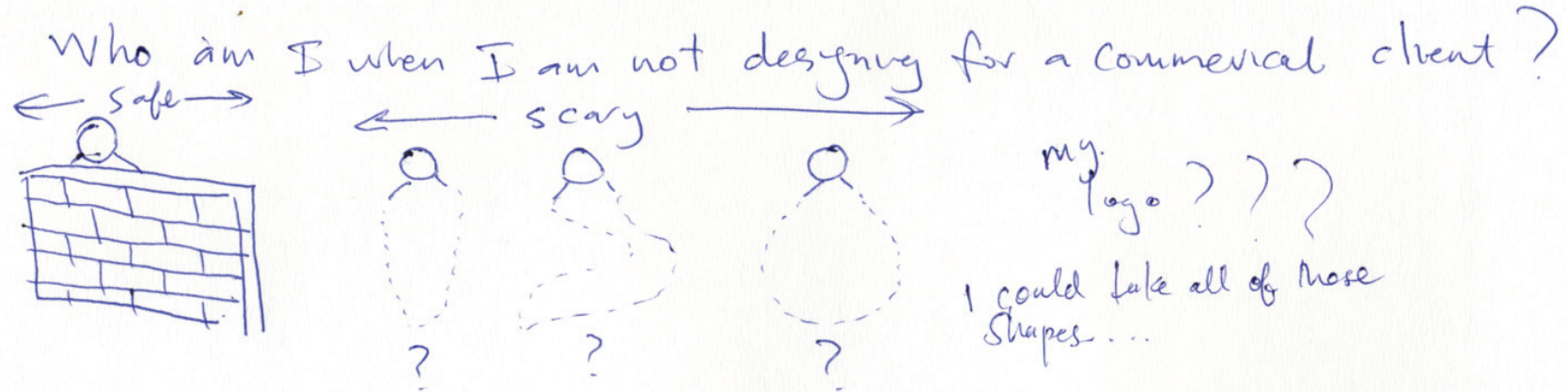
This new understanding involved the following variables:

1. Design Art / limited Edition objects
2. Developing a personal design ideology / point of view.

leading to more indepth research into design art, the ideology of selected



## Developing my own design ideology:



After years of designing in ~~inappropriate~~ appropriate styles for commercial brands I realised that I had lost my ~~own~~ personality and ideals as an individual. This process of rediscovering who I am was very challenging and involved. ~~understand~~ ~~mapping~~ what I like and don't like <sup>repeated</sup> sketching and making to start to understand what I like, what I don't like in an attempt to break down ~~the key elements that~~ / unpack the key elements ~~that~~ / key ingredients that make <sup>up</sup> this. . . . .

~~This process was less about the object~~



This process started off as being 'experimental' and being less about the object and more about the ideas.

I should be noted that early on, the most difficult part of this ~~project~~ process was about making decisions about what I liked and what I did not like as I ~~was~~ after something truly original. → As my development continued and I ~~explored my~~ experimented more by hand with materials I was able to ~~simple~~ achieve a level of originality and novelty to my ideas.

Reflection upon my ideas has allowed me to arrive at the beginning of a design ideology:

14-09-2010



My design ideology involves challenging how everyday objects are used and perceived; through the experimentation of materials and structures to incorporate an element of surprise. Combined, these factors influence the objects' appearance and functionality.

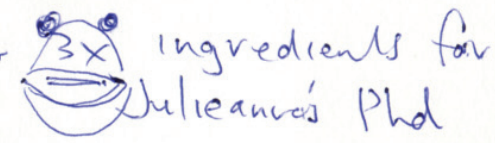
The aim of this ideology is to encourage the user to view and interact with objects in new ways—ways that are more memorable and enjoyable when compared with how they would normally

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Julieanna:

- > girl guides feminist toolbox
- > ~~toolbox~~ for Julieanna's phd.
- > Surface textures → internal + external



unpick the female suit →

Practical Solutions → "Karin"

Karin  
Norway

→ Humour

Julieanna: → Jason

> ~~2014~~ Hall of fame → 2011 graduate

Flight to London → takes to London students from masssey

VIA → Kiwi Engineering → going global

Find himself again

Repeat that process internally several times

Chair is a prop → a house

14.09.2010.



2006 - 2010 - He describes:

14.09.2010  
© Jason Klemmer

Not investing his own soul → not investing in his own soul.  
working for someone else → Commercial realities.

Moment of Darkness → find himself in another  
way - risking everything. →

I identifies a number of people Trubryde. etc: →

- how they keep their spirits high
- how they sustained his identity.

→ Simple object → beads and elastic.  
emblematic of my process.  
emblematic.

→ materials are symbolic of my process. →  
effectively I take this with me everywhere!!! → ☒



# My Story Jason Klenner

I am naturally curious and enjoy challenging convention.  $\rightarrow$  Being denied this curiosity is bad....

Introduction / Initial Statement  $\rightarrow$  describing what I am....

I take these materials with me everywhere.  $\rightarrow$  These are symbolic of how I look at things  $\rightarrow$  elastic represents ~~that~~ the flexible  $\rightarrow$  the spheres the stable and geometric.

Masters is

I have now taken time out to find myself within the design industry

I remove things from the rubbish bin. (Brad.)

Masters has allowed myself to find myself again...

a process that involved reevaluating myself several times

~~During 2006-2009 it is described as a dark moment where no investment was made in developing my career~~

During my career I have worked for someone else and not taken the time out to invest in developing my own career until I reached a moment of darkness.  $\rightarrow$

14.09.2010 The outcome / claw/object designed in a prop, one object that expresses my personality and my new knowledge.



## My Story

Initial Statement: Bold → about me → something symbolic....

Introduction: Masters has allowed me to find myself after having worked over the past 18 years as a professional designer around the world.

This process has involved reevaluating myself and my creative work continuously ~~over the~~ during this project.

The outcome / ~~chosen~~ object designed is a prop, one object that expresses my personality and the knowledge gained about myself.

~~In particular,~~

The idea for this Masters topic ~~was~~ arrived after ~~200~~ a period of personal professional upheaval between 2005-2008 where I worked for companies that

14.09.2010



Send to Julia

Your 'Story'

1 image of your object

I would ~~be~~  
be prepared  
to interact .....

evaluate me as an emerging designer/maker →

↓  
Present to a  
camera

↳ what would be my process.

↳ Conclusion

↳ reflect →  
beyond my reach

what is my kitset →

↳ what pulls you through their  
dark moment .....

Self reflection

That I devise and I communicate:

reinvent myself → realised I need a form of evaluation  
→ this is how I do about it.

14.09.2010



weeding my way →  
undergraduates seek approval.

prototype  
it

→ Present an idea — do things this way and get a result

exercise a structure → expect to receive a level of feedback — test case.



heart. examples → of theses →

I like these bits →

Talking about my design/ness

5 paragraphs → "Jason's voice" →  
part of my study is being me

14.09.2010



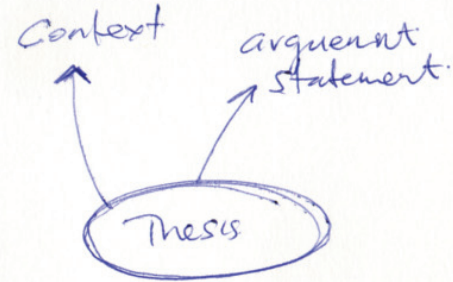
Gordon Harris 1/1 sheet

1.5 x 1.2 mm sheet 0.8 mm

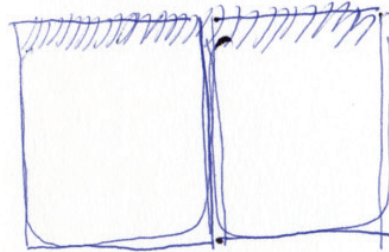
75 x 60 =

→ \$23.95 per sheet.

Voice 1. = my point of view!  
Comments with regard  
to the facts



How many voices should my Thesis have!?



Idea sheets

1. develop a table of Contents/  
Structure.

2. list 20 different titles

3. Think about my story approach



bullet points / key points.  
margin notes

Contents.

14, 09, 2010



> The object is the "placebo."

> Current situation

> Process research for design.  
research through design.

> Research methodology

> Research findings

> Research objectives

> Research Questions

> Study goal/aim

My creative approach.

My Evaluation approach.

My calibration: Bezeichnung.

Idea Spiral



- 1. national + international
- 2. designers such as trübnidge
- 3. direct manufacture

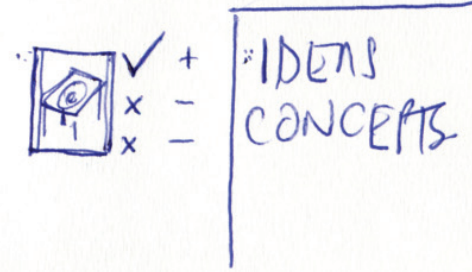
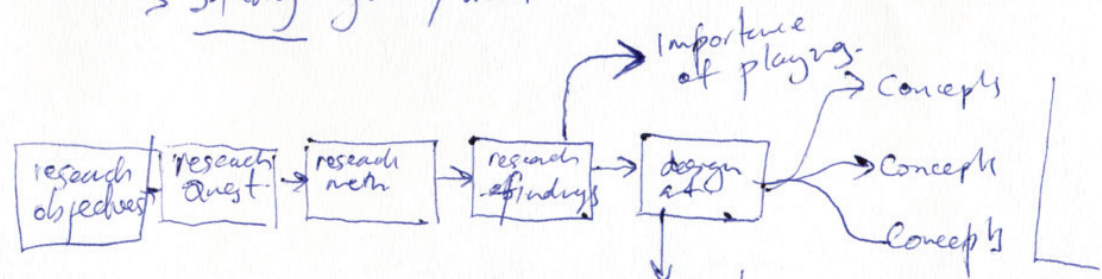
Design Art

My Zone

- Q1. what is it
- Q2
- Q3.

- 1. national and international networks
- 2. designers such as trübnidge
- 3. direct manufacturing

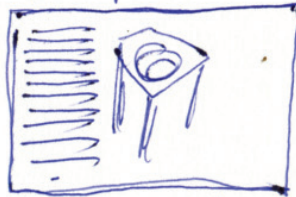
Concepts + Review  
2 voices



17.09.2010

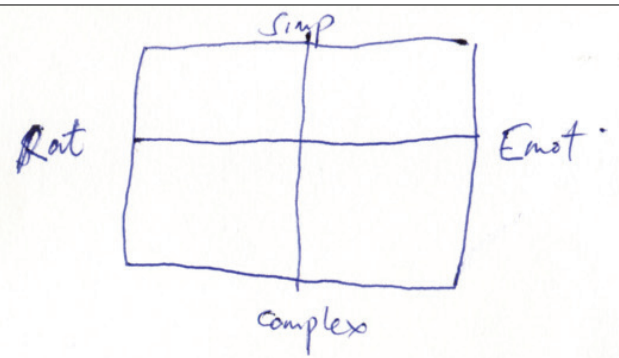
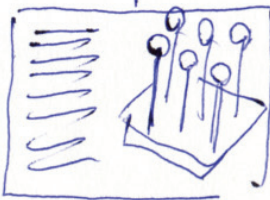


Concept sheet 1



pro conc etc.

Concept sheet 2



well temp chair

Trubridge

arad

crodet chair

newson

lockheed other.

"yes" and "no" products

design art description

- Concept level one
- Concept level one review + reflection
- Concept level two
- Concept level two review + reflection
- Concept level three
- Concept level three review + reflection

6x concepts misc random sketches

6x concepts

Spiral 1. 15.09.2010

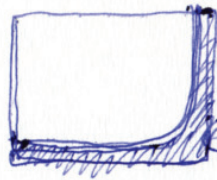
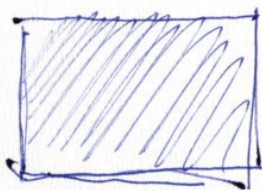
- Four → Cone
- Five → Spiral 2
- Six → Spiral 3



Conclusion: > my ideology.

- > Items in my kitset
- > Goals for the future/targets.
- > Further derivatives/objects.

Spiral =  
≈ 941 x 910 mm  
in size



Colour denotes  
chamfers.

More fasteners

- |    |                                   |      |
|----|-----------------------------------|------|
| 1. | M6 x 40mm Pan head Pozl           | x 10 |
| 2. | M6 nut                            | x 10 |
| 3. | M6 Washer                         | x 40 |
| 4. | M5 nut                            | x 30 |
| 5. | M5 x 20 countersunk               | x 10 |
| 6. | M5 washer (12.5 x 1.2)            | x 40 |
| 7. | M5 x 30 Pan head Pozl             | x 16 |
| 8. | M5 x 10 countersunk black capcrew | x 10 |

HiTech Sheetmetals.

Duncan 3666771

hitechsheetmetals@ihug.co.nz

Laser Cutting Ltd.

Danny 379 0047

Lasercut@cutstuff.co.nz

Fabrum Solutions

982 2810

Sales@fabrum.co.nz

15.09.2020



Working Titles → Exposed.

"Unplugged": An investigation into  
→ Need in my way

Cutting new ground.

charting new tentacles

Unrestrained. <sup>up close and personal.</sup>

Unleashed.

leashed free

Free roaming

Free ranging

Free exploration.

Finding method from madness

Liberation Through design.

17-09-2010 © Jason Klenner

Vulnerable. ← Camping.



freedom of design.

democratic.

Wandering.

Rambling.

Reinvent.

Rebuild.

Construction.

Constraint free.

Knitting a netle.

Finding liberation  
Through design.

Exposing... Reloaded.  
Free range design

Inner self.

Trial:

Exposed  
and liberated



reinvigorated energised.

Threading a needle.

Spinning a yarn.

Desirability.....

Confident

Free range

Creative  
freedom.



Unplugged . . . .

Reloaded: An explanation into creating a toolkit for further.

Refreshed: new modes

Exposed: building a path / Track.

Liberated

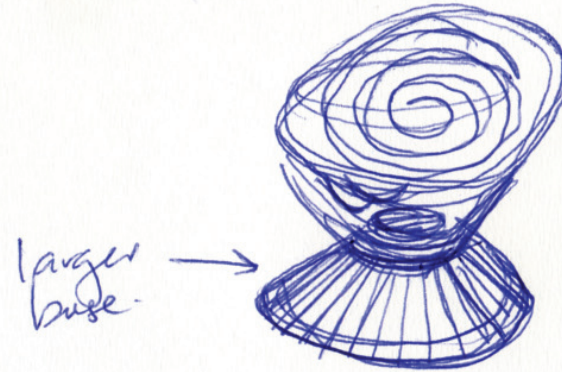
Unleashed:

Free Range design

Trail blazing:

Barn storming

Navigating new waters



DXO: Design Your Own.

: A ~~personal~~ designer's story into developing a personal design ideology.

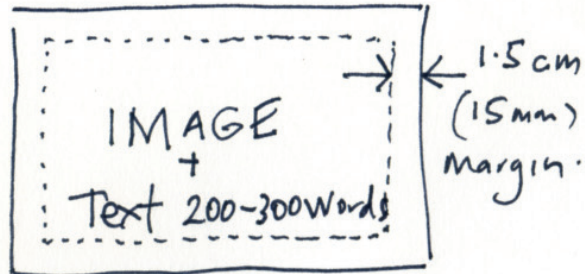
Tools to develop a personal design ideology

Key / Master key.

17.09.2010



## SYMPOSIUM:



A5 LANDSCAPE.  
(max 1MB size)

- Name
- Working title of project
- What I am researching
- Context of project is working within
- Processes and methods
- Forms the design research is taking
- What the research's impact or significance.

Unleashed: A designers exploration  
into creative freedom

A exploration into creating des;  
22.09.2010

## Thesis Titles:

Genevieve Packer →  
Double-dipping: crafting nostalgic resonance.

Janet Dunn →  
ReFashion ReDunn

Charlotte Bowie →  
Bach Pack independent energy solution

Lars Hansen →  
Desirable Impact: An exploration of  
how design for desirability can enhance  
a forecast snowboarding safety product

Wendy Neale → *An exploration into finding  
creative freedom through  
design*  
An embarrassment of riches:  
rekindling desire for obsolete furniture.

*Journey towards creative freedom  
Finding creative freedom through design.*



Unleashed: An exploration into finding creative freedom through design

---

→ personal / signature / ideology.

Unleashed: An ~~personal~~ exploration into finding creative freedom through design.

personal identity

and establishing a personal ~~design~~ identity through design.

discovering

into identity

22.09.2016



test this philosophy through the creation of ideas

What I am researching:

question: issue concern

How:  
creates a  
personal design  
identity  
through  
design

Context of project:

- Design art / limited edition
- Key elements of success of designers

Processes and methods:

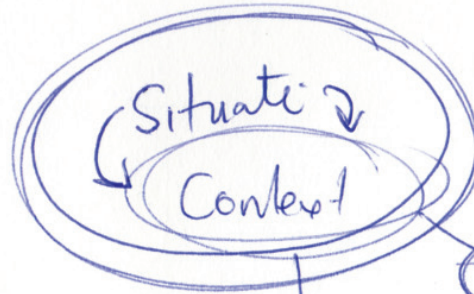
Research for design  
Research through design

- ← topic + questions
- ~~context~~ situate the topic
- relevant existing works
- Significance
- methods

Forms design researching talent

experimenting  
making

The researches significance or impact



design art  
limited edition

Selected  
celebrity designers

object  
is a test  
case for  
personal  
identity

22.09.2010



In a time where  
ends

~~This research~~  
Central to the research

~~My research~~

Jason's research project involves  
developing a personal identity through

What I am researching

Developing a  
personal identity through  
design.

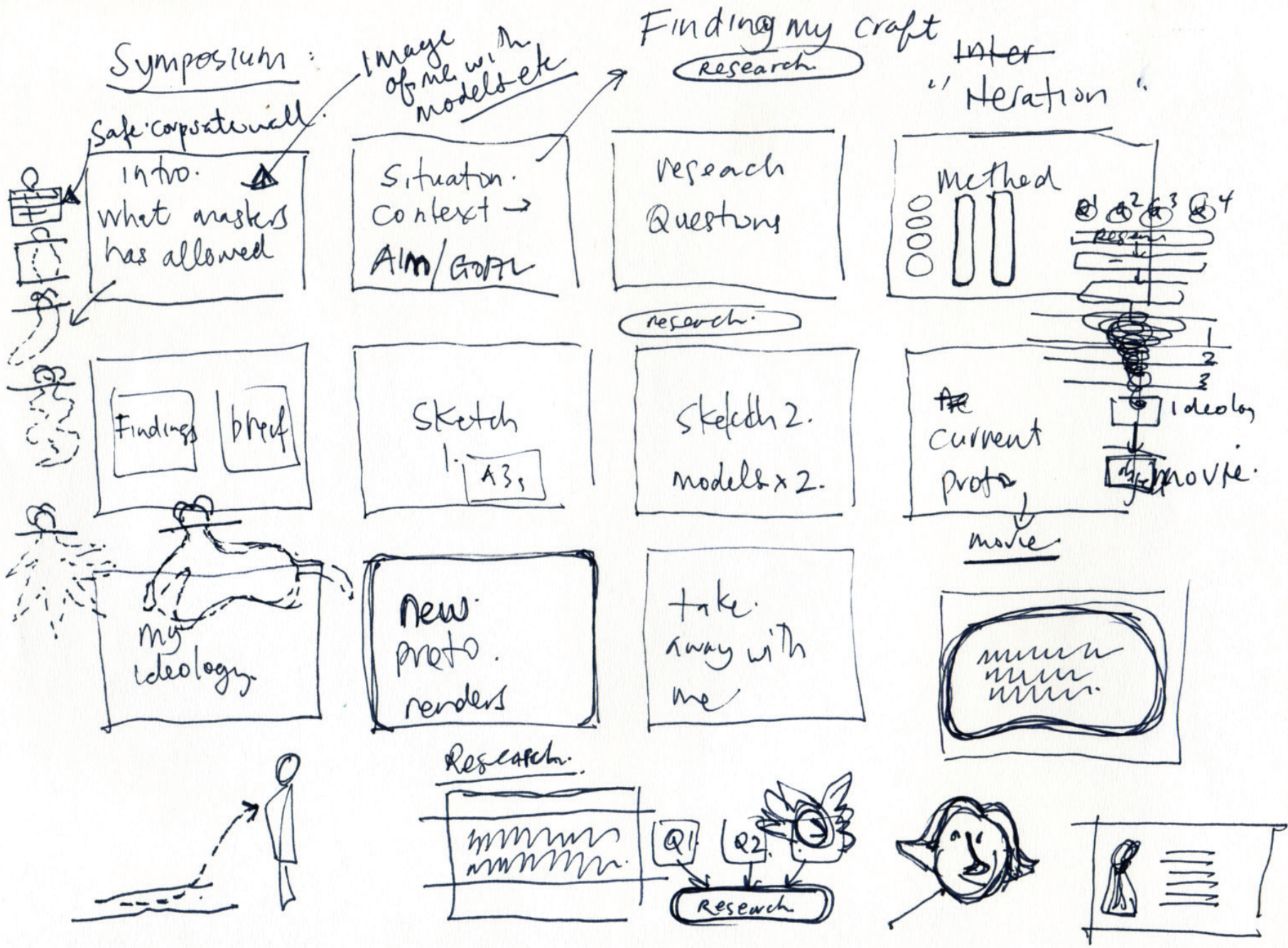
unleashed  
font =  
Kids

developing a personal  
design at a time  
in order to establish  
a new platform for him  
with the design industry  
allowing him to move away from  
mass design pieces from  
at a time where New Zealand  
based industries are  
by offshoring.

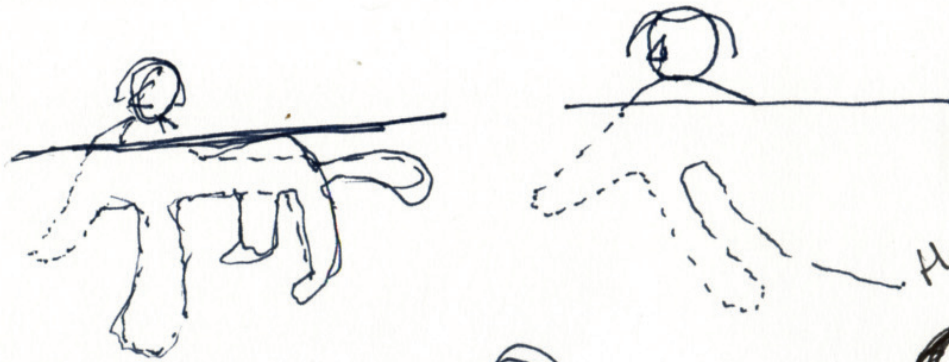
0800 734353  
Field International  
PP sheet sizes (colours)  
0.6, 0.8, 1.4 mm  
sheet size = 1200 x 600  
They also do other plastics  
on a roll PVC 0.3mm  
1200 wide

22.09.2000



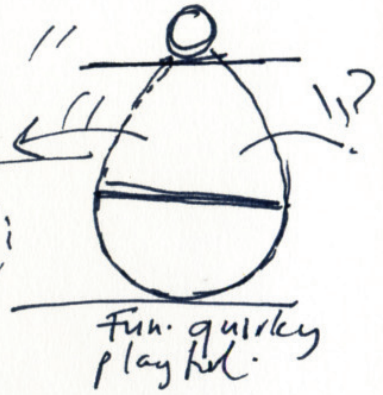






Help. Analogy does not work??

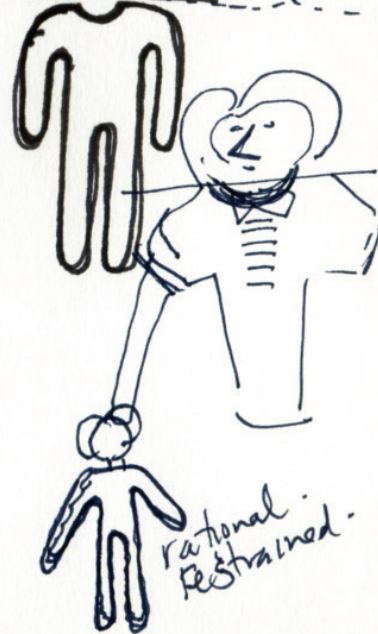
Loonahse	Whirl pool
Samsu	Humanware
General	
Symb elect	Nauman
esselte	



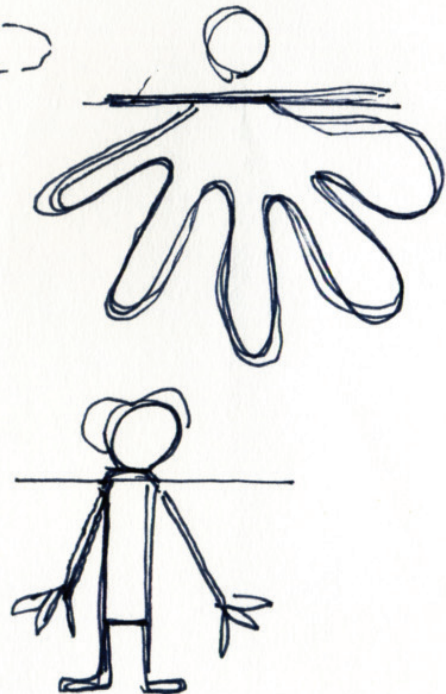
Fun, quirky play kid.



with props



rational. Restrained.



who just rejects conventional at all costs  
who expects to shock!  
29-09-2010



# Unleashed

## An exploration to achieve creative freedom by establishing a personal identity through design

### Jason Klenner

My research project involves the creation of a personal identity through design in order to reposition myself within the design industry at a time when the existence of New Zealand designers who work within the mass design services market is being threatened by New Zealand based manufacturing and industry moving offshore.

The design-led research has involved the observation and analysis of designers that are positioned within the high profile and high value area of the design industry including Ron Arad, Ross Lovegrove, Marc Newson and David Trubridge in order to gain insights and inspiration for developing my own personal identity. Using the information gained a process of repeated experimentation and reflection in the field of design art was used to establish the foundation of my personal identity.

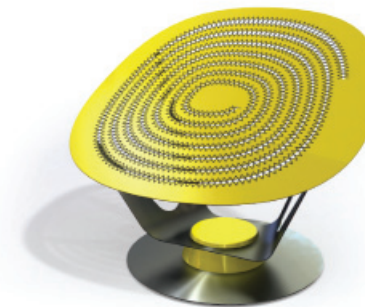
Symbolic of this personal identity is a curiosity for experimentation with material and structure in the design of everyday objects, providing the user with a rich interactive experience that can be described as surprising, memorable, enjoyable and even exhilarating.

The goal of this identity is to increase sentimental attachment and desirability towards these objects by encouraging users to view and interact with them in new ways when compared with their interaction with utilitarian, mass market equivalents.

An example of this is a chair called Sprung that integrates elastic shock cord with a 2-dimensional plastic sheet that flexes into a 3-dimensional springy form when sat in. This transformation appears and feels unexpected and the bounce experience fun, challenging how we view

materials and structures and how chairs are perceived and used.

This research has personal significance for my future career as the personal identity developed combined with my renewed enthusiasm for design can be applied to ongoing design art objects, allowing me to establish a track record in this field and move away from the mass design services' market.



*Sprung chair concept*



Still ensure with / about what my  
identity is → hop out of myself. to view this.  
honesty. → ✓

---

---

Break down → mass marketing →

---

Use my id experience →  
still operate in this field.

---

OPENING STATEMENT ABOUT MYSELF.]

---

Selling out. →

© Jason Klerner 6.10.2010



SYMPOSIUM.

Semiotic.

Recognising who I am by knowing what I am not.

Me → my culture  
my generation  
my youth.

Who am I ?

Dull life, you don't  
have to be this way →  
becoming unpopular.

What is it that makes me  
think that I am a designer

What is it that → what  
is design to me ??

images being  
consumed.

06.10.2010 © Jason Klenner

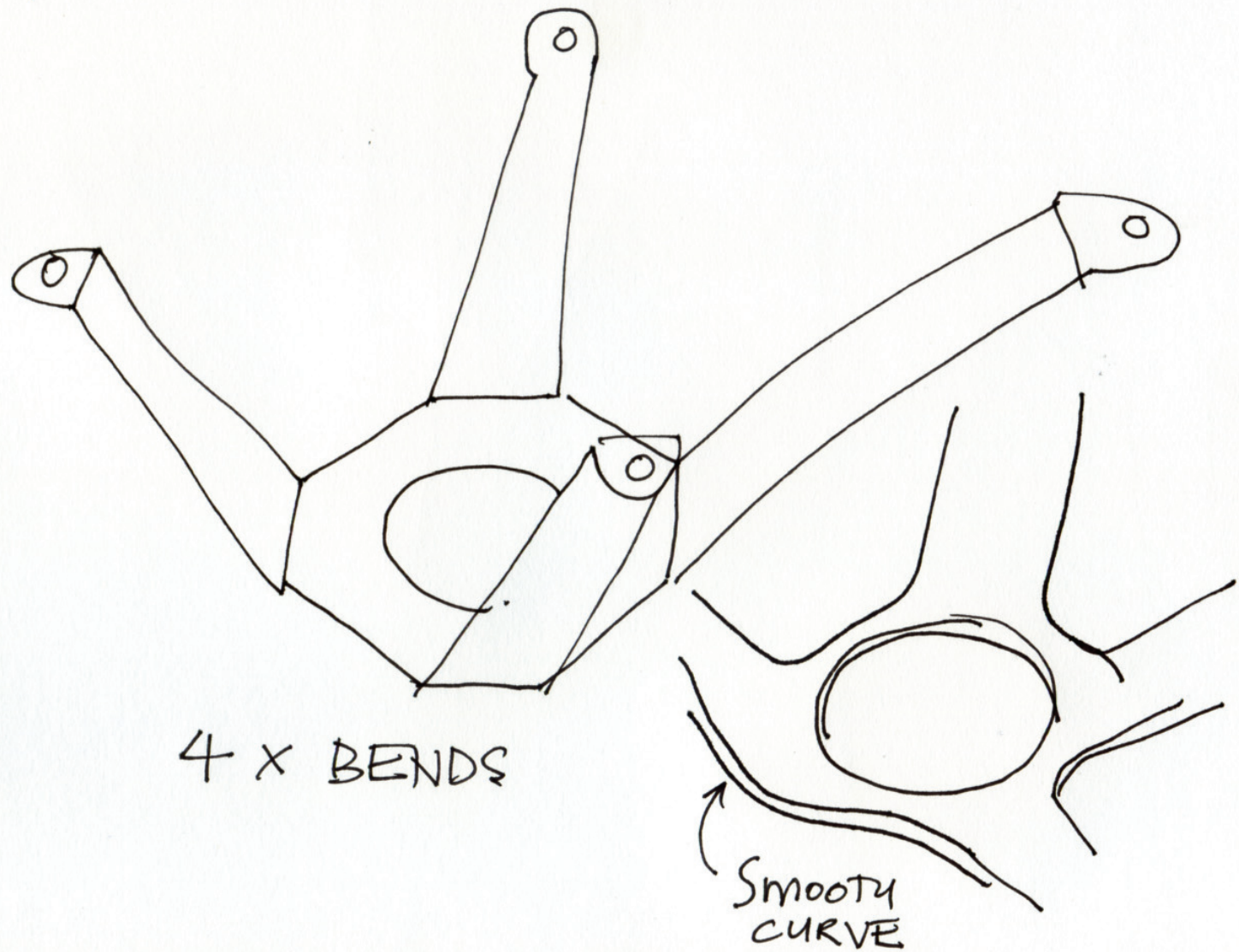




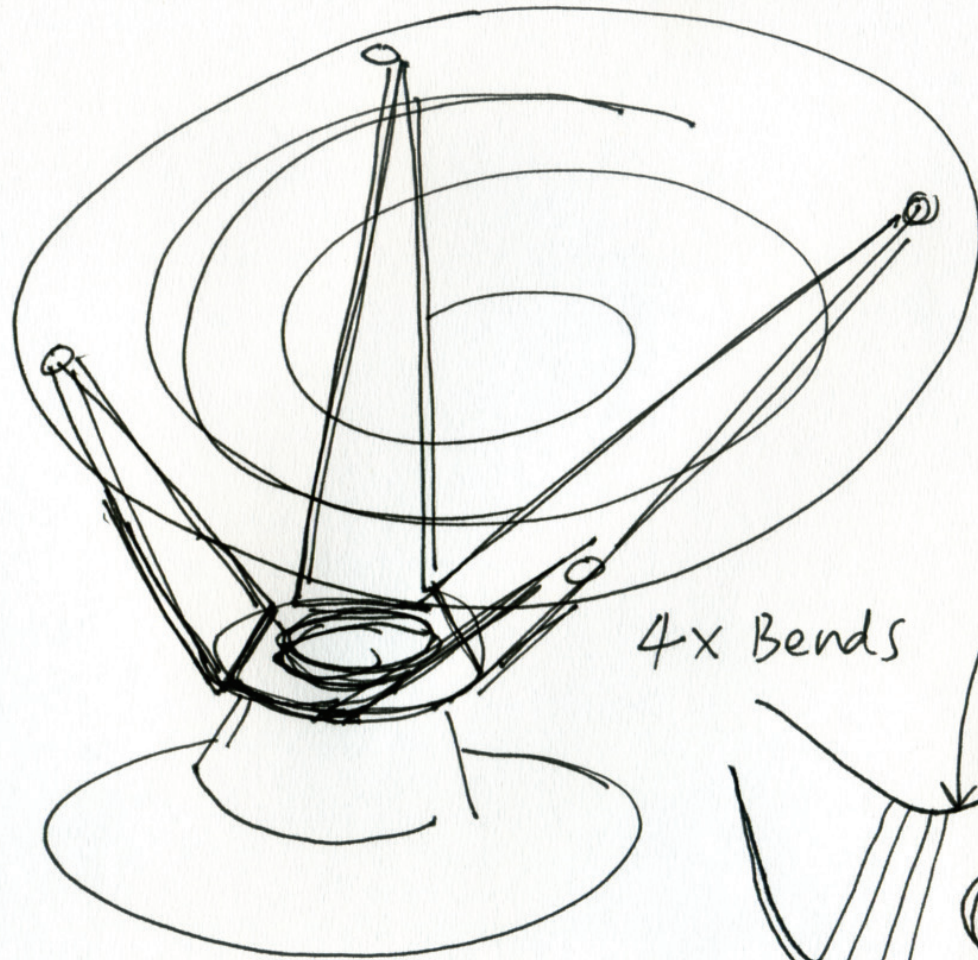




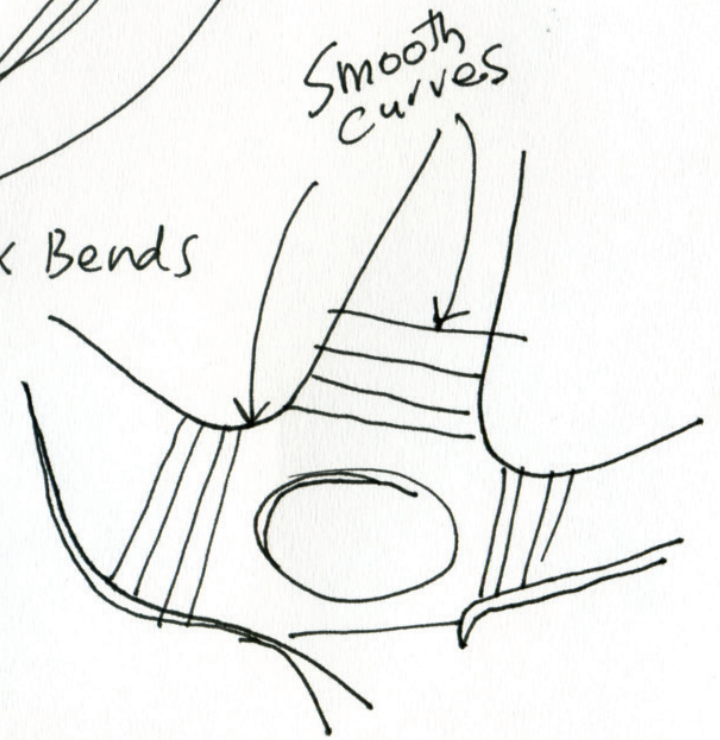






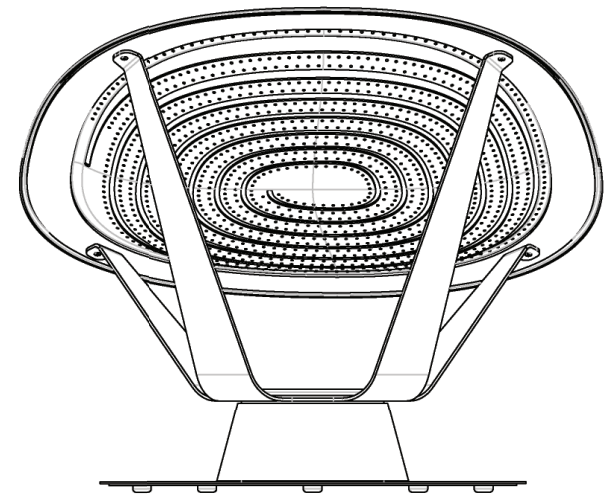
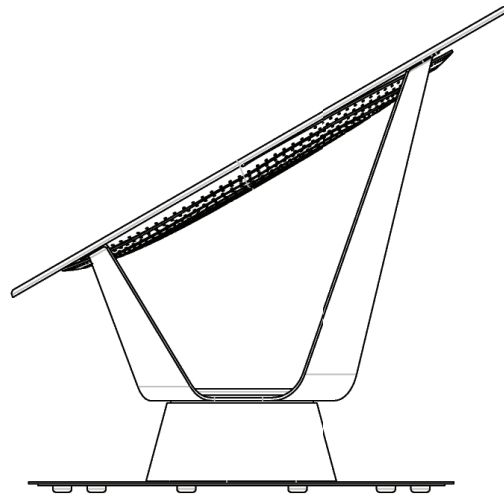
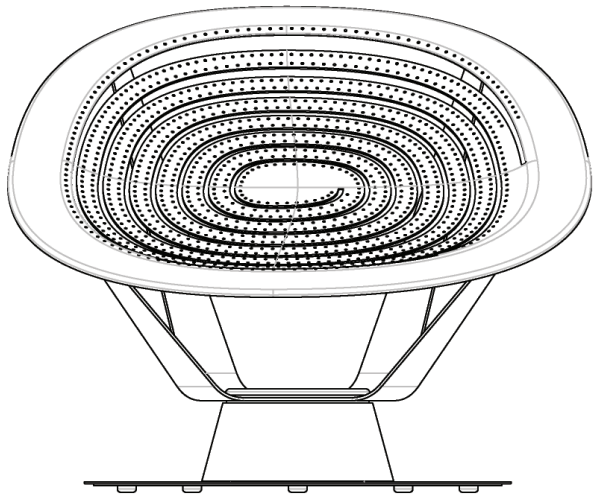
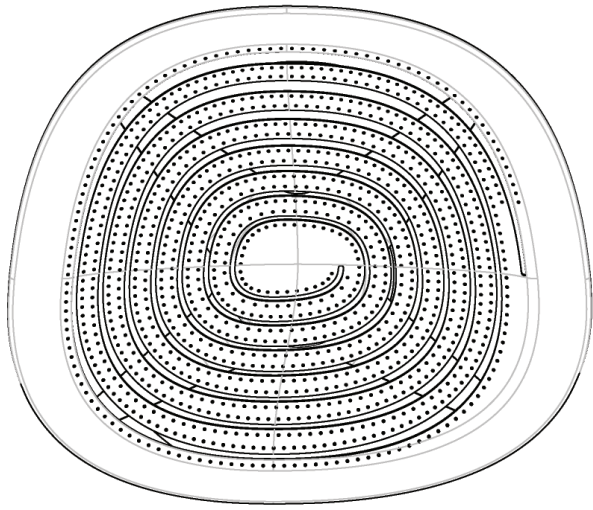


4x Bends

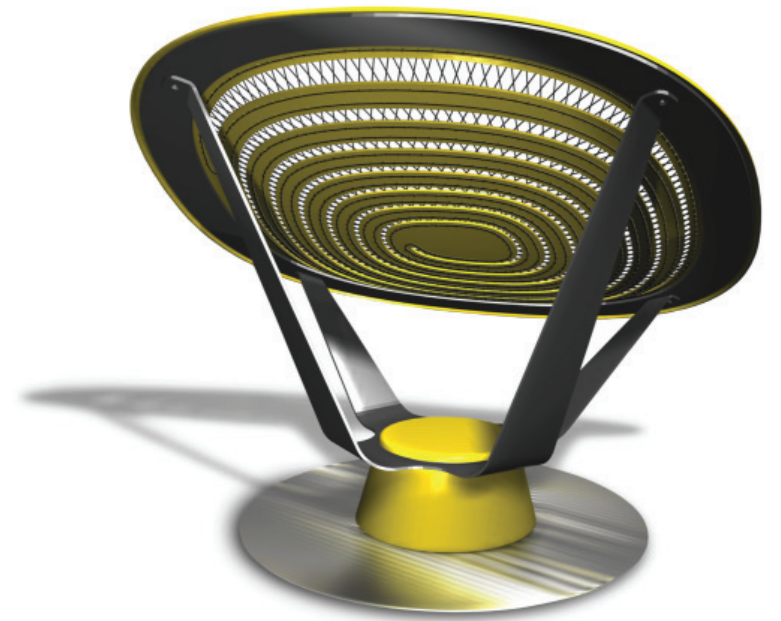
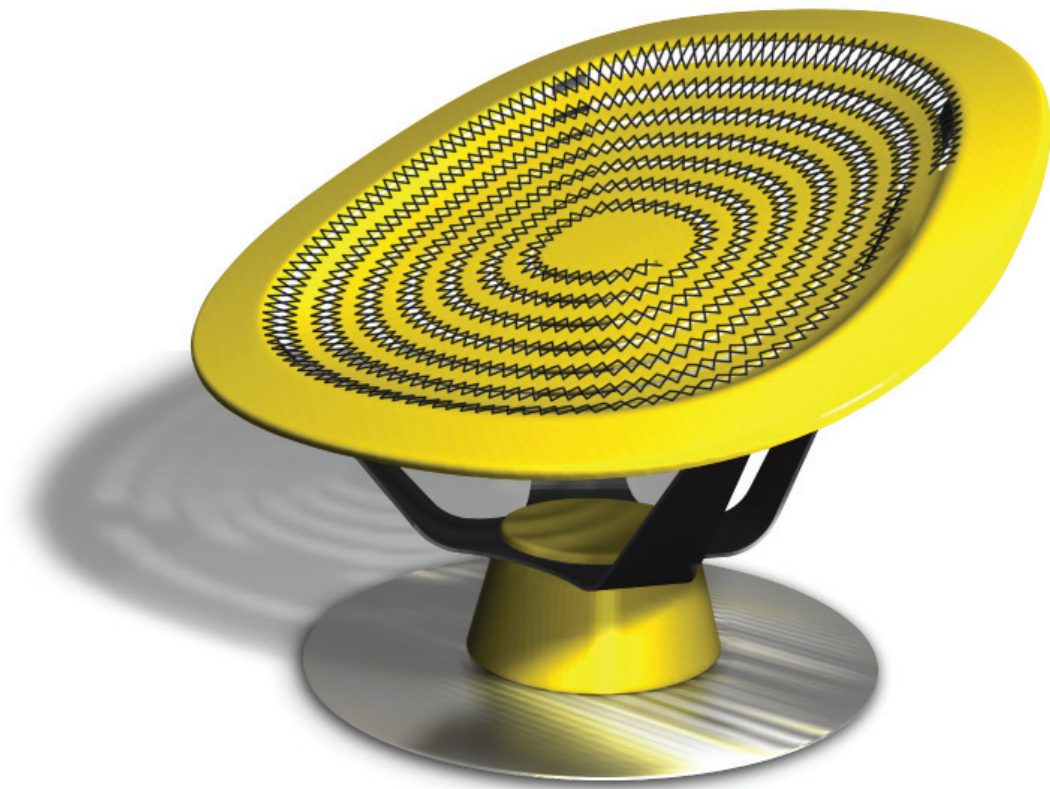


Smooth Curves











1 November 2010

	Required.	In stock	<u>BUY IN</u>
Washer m5 12.5 x 1.25	100 + 12 + 18 + 8 <u>138</u>	0	150
Washer m6	10	26	—
M6 Panhead m/c screw. x 30	5	5	—
M6 Nut	5	16	—
M4 x 12 CAPSCREW C/SUNK BLACK	12	25	—
M5 x 16 CAPSCREW C/SUNK BLACK	8	9	—
M5 x 20 CAPSCREW C/SUNK BLACK	18	20	—
M5 NUT	26	33	30
M5 x 30 PANHEAD SCREW m/c.	4	16	—
M5 x 45 PANHEAD SCREW m/c	4	0	12
PSM M5 SONIC LOK INSERT	12	10	10
M5 x 35 PANHEAD SCREW (m/c)	4	0	12
M5 x 8 CAPSCREW C/SUNK BLACK	4	10	—
M5 x 12 CAPSCREW C/SUNK BLACK	0	0	12



Volumes.

Bottom

$$\text{Top part} = 4.1951894 + 05 \text{ mm}^3$$

$$= \frac{419518.94 \text{ mm}^3}{1000} = 419.5 \text{ cm}^3 \times \$0.61 / \text{cm}^3$$
$$= \$225$$

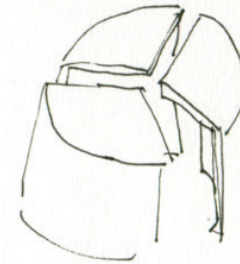
$$\text{Top part} = 1.5139041 + 05 \text{ mm}^3$$

$$= \frac{151390.41 \text{ mm}^3}{1000} = 151.4 \text{ cm}^3 \times \$0.61 / \text{cm}^3$$
$$= \$92.3.$$

SIZE: TOP PART 17.5 mm x  $\varnothing$  240 mm

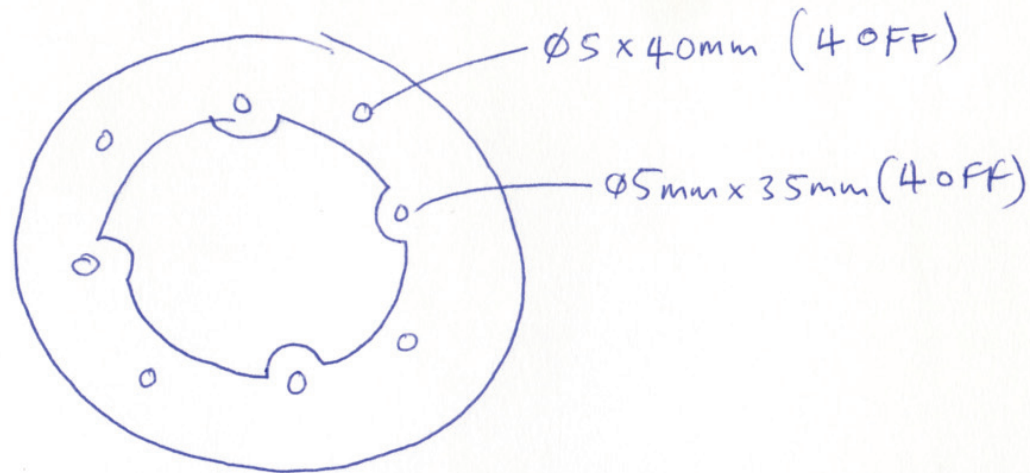
BOTTOM PART 134 mm x  $\varnothing$  316 mm

5-10-2010

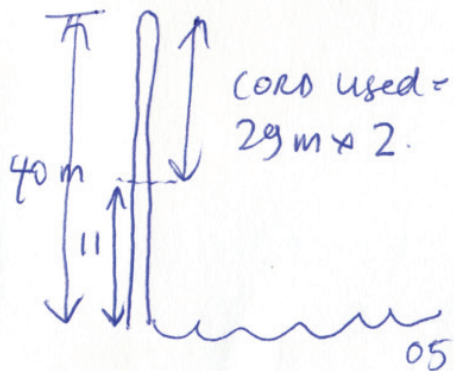


Max  
SIZE =  
203 x 203 x 305  
IN THE M/C





SPIRAL PROTOTYPE TWO USED APPROX. ~~29m~~  
OF ELASTIC CORD:



ORIGINALLY 40m WAS WOUND  
FROM THE ROLL → ALL 11m  
IS LEFT.  
∴ 29m WAS USED  $\times 2 = 58m$ .  
OF ELASTIC CABLE WAS USED



AC. 1982/83 lemonwood 526 507 14 Toyota.

---

Chem spec SY01780 metalux → Base coat  
or 2K

---

Otto motors Harris road

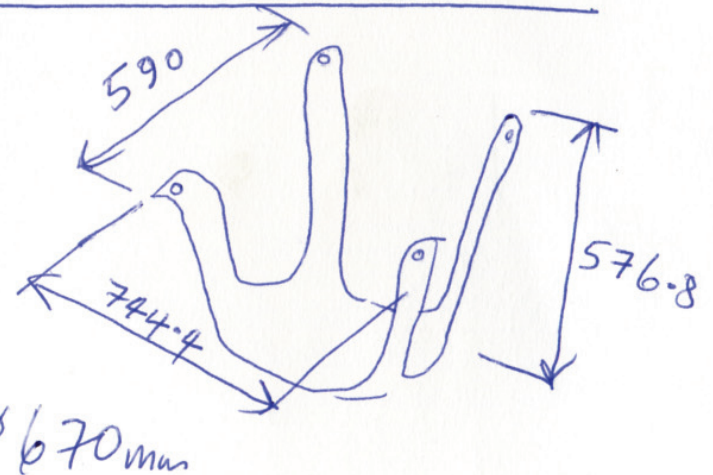
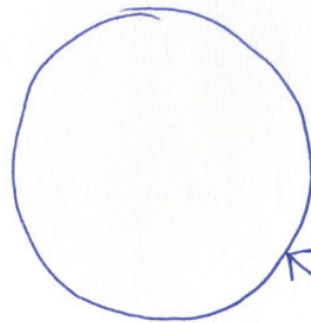
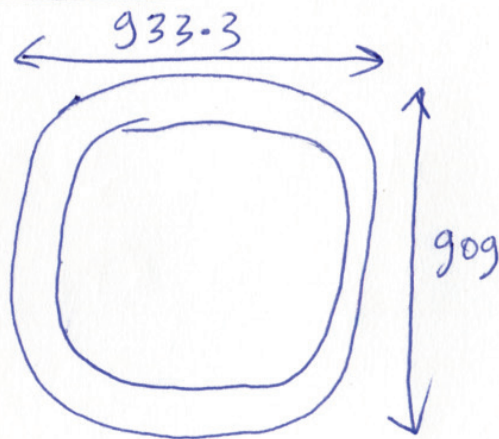
965.3

Cascade → cascades road.

941

Card board 1000 x 1000 mm

---

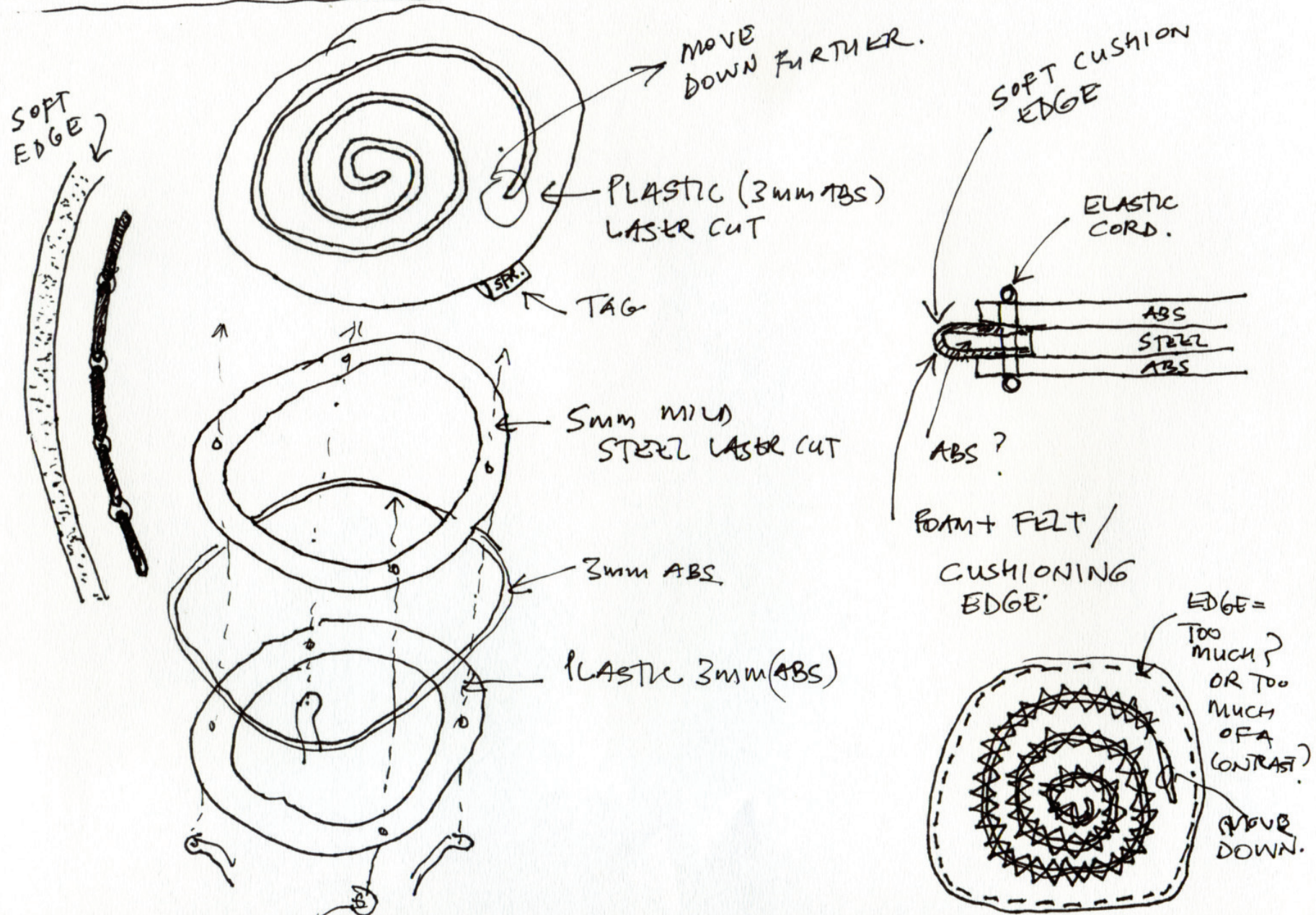


THREAD COLOURS FOR EMBROIDERY : GREY : 61011  
YELLOW : 61187

10.11.2010

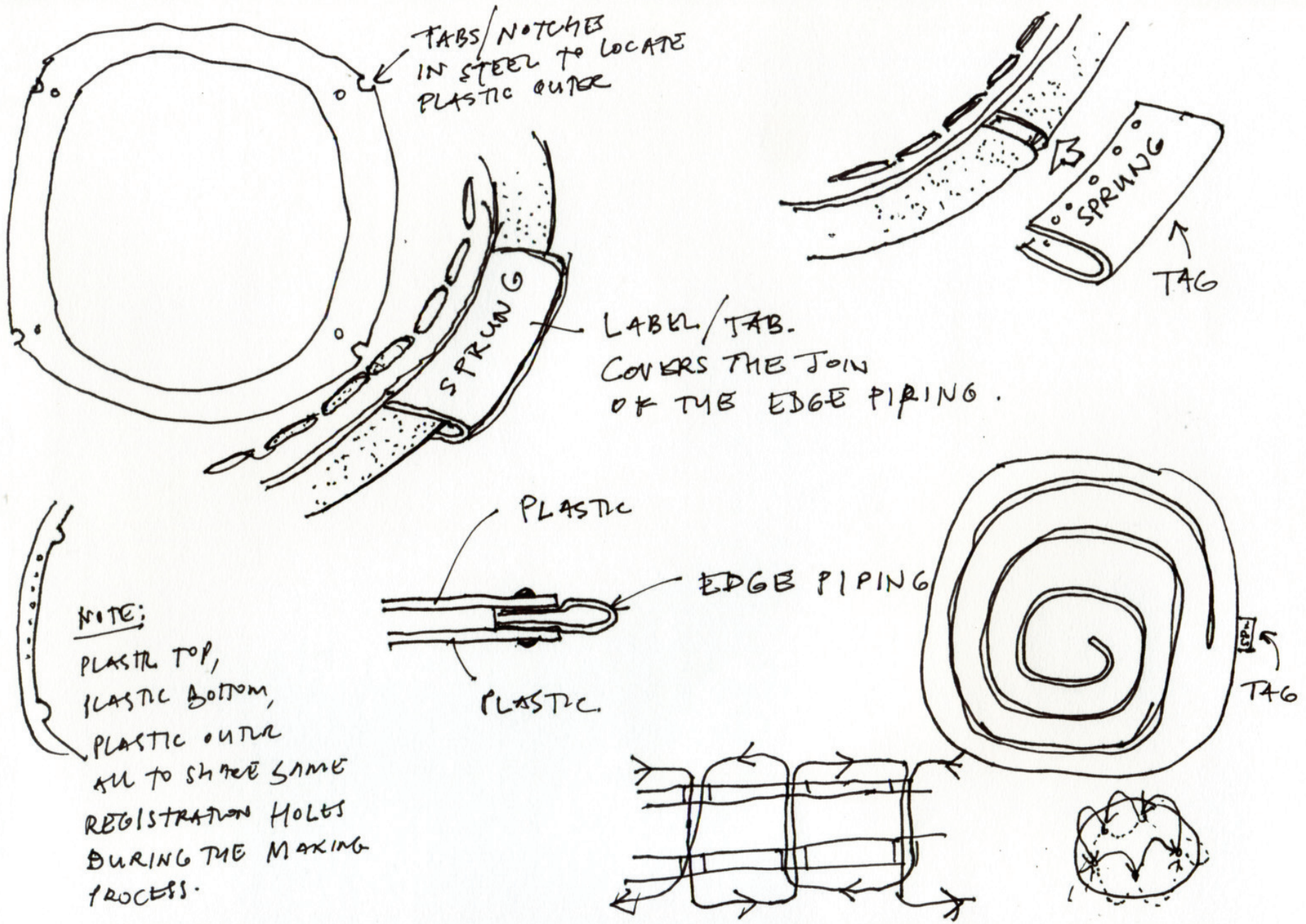


PROTOTYPE REFINEMENT → FOLLOWING PROTOTYPE 3



21 NOVEMBER 2010. © Jason Klenner





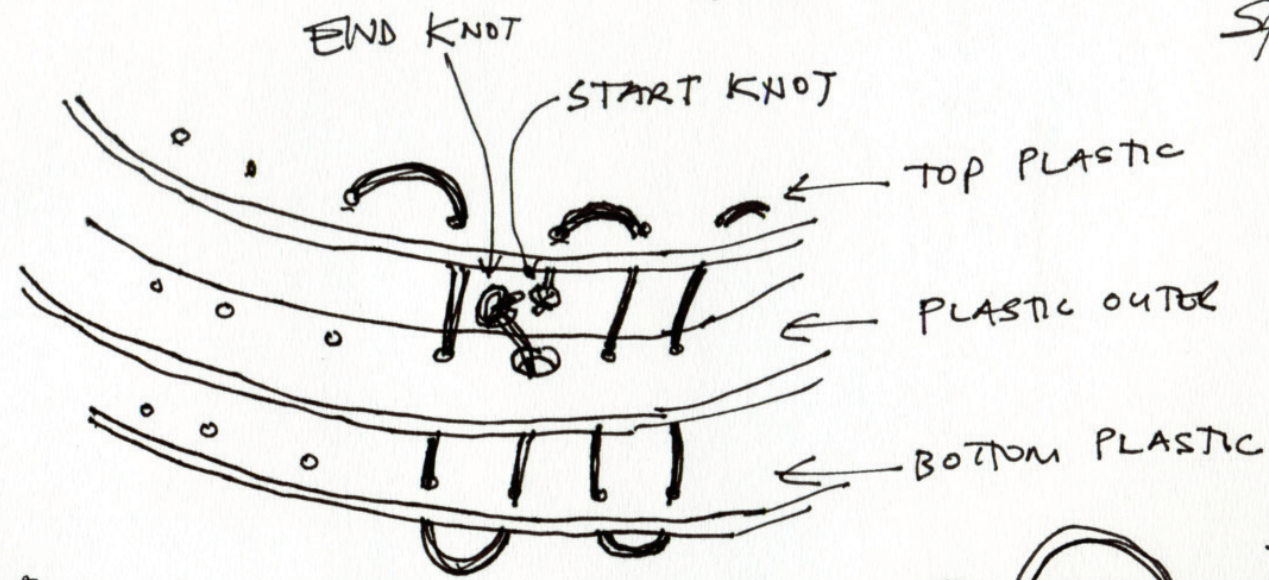
21. NOVEMBER 2010 © Jason Klenner



ODD NUMBER OF HOLES

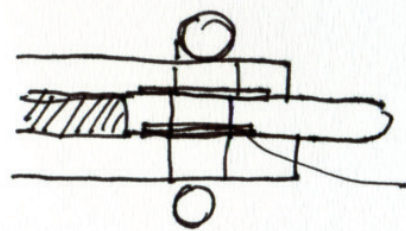
CONCEALED UNDER THE LABEL?

Sprung



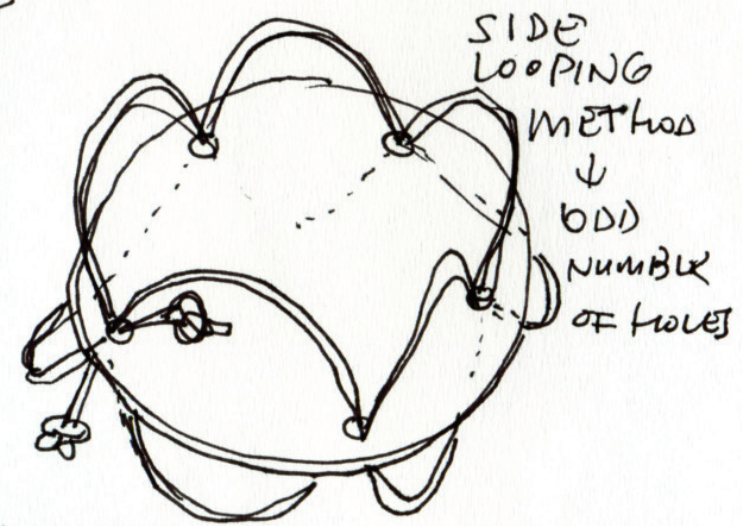
DOCUMENT THIS IN MY ESSAY

LARGER DIAMETER HOLE TO CONCEAL KNOTS



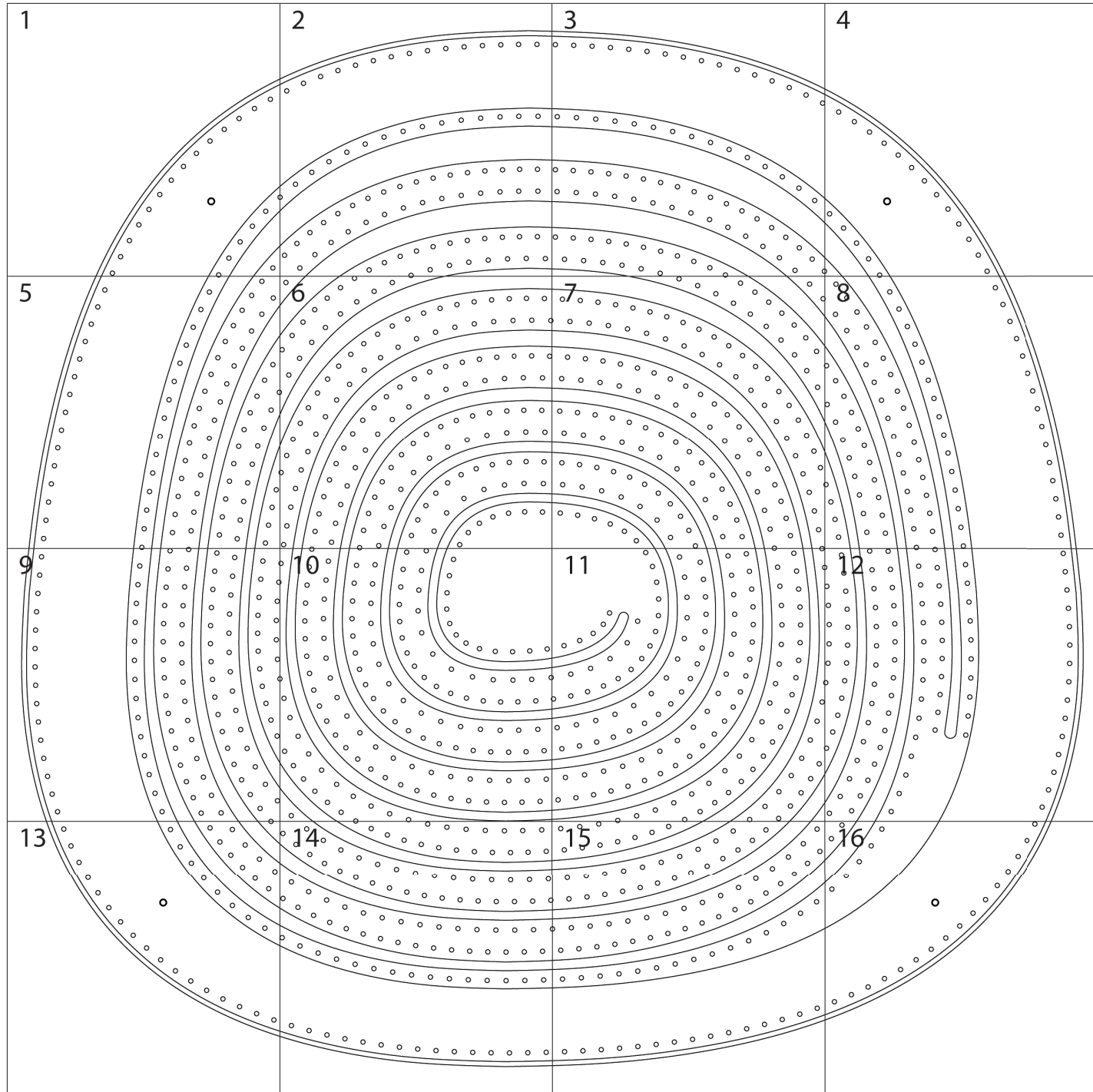
NARROW DOUBLE SIDED TAPE (6mm.)

HOLDING FORM TO ABS TO FELT

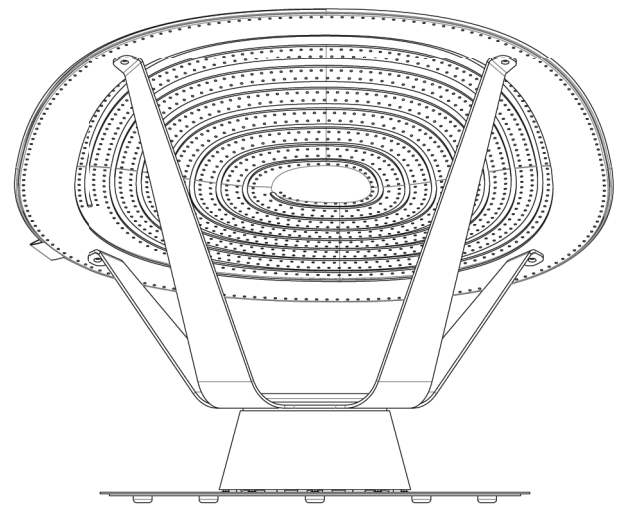
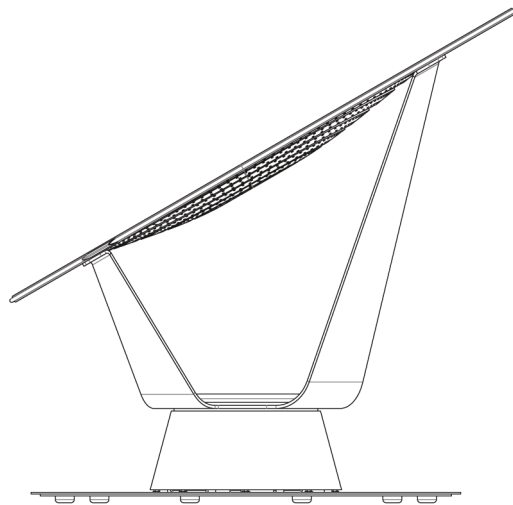
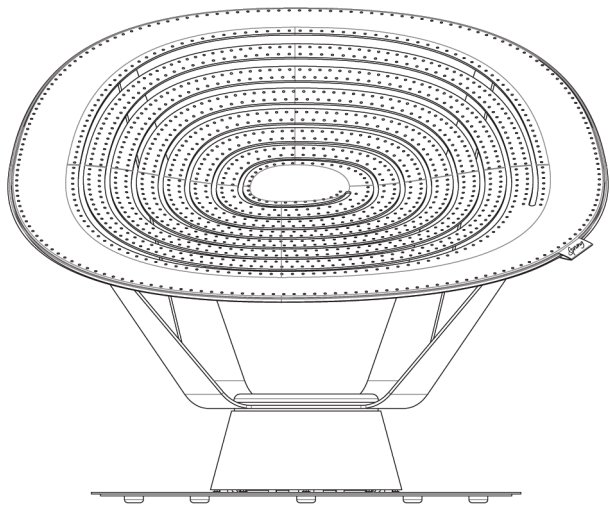
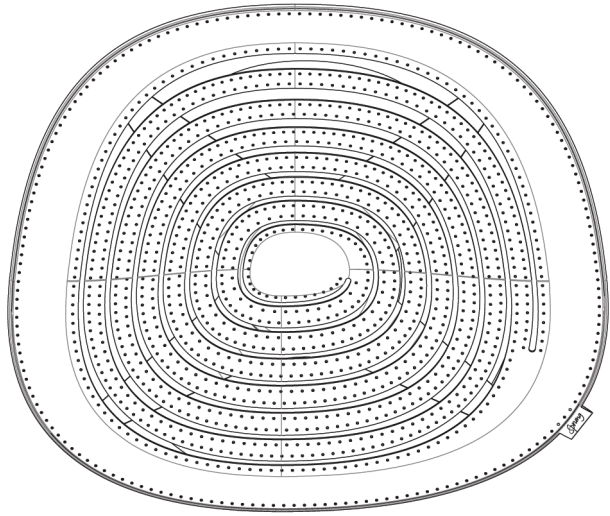


21 NOVEMBER 2010 © Jason Klehner

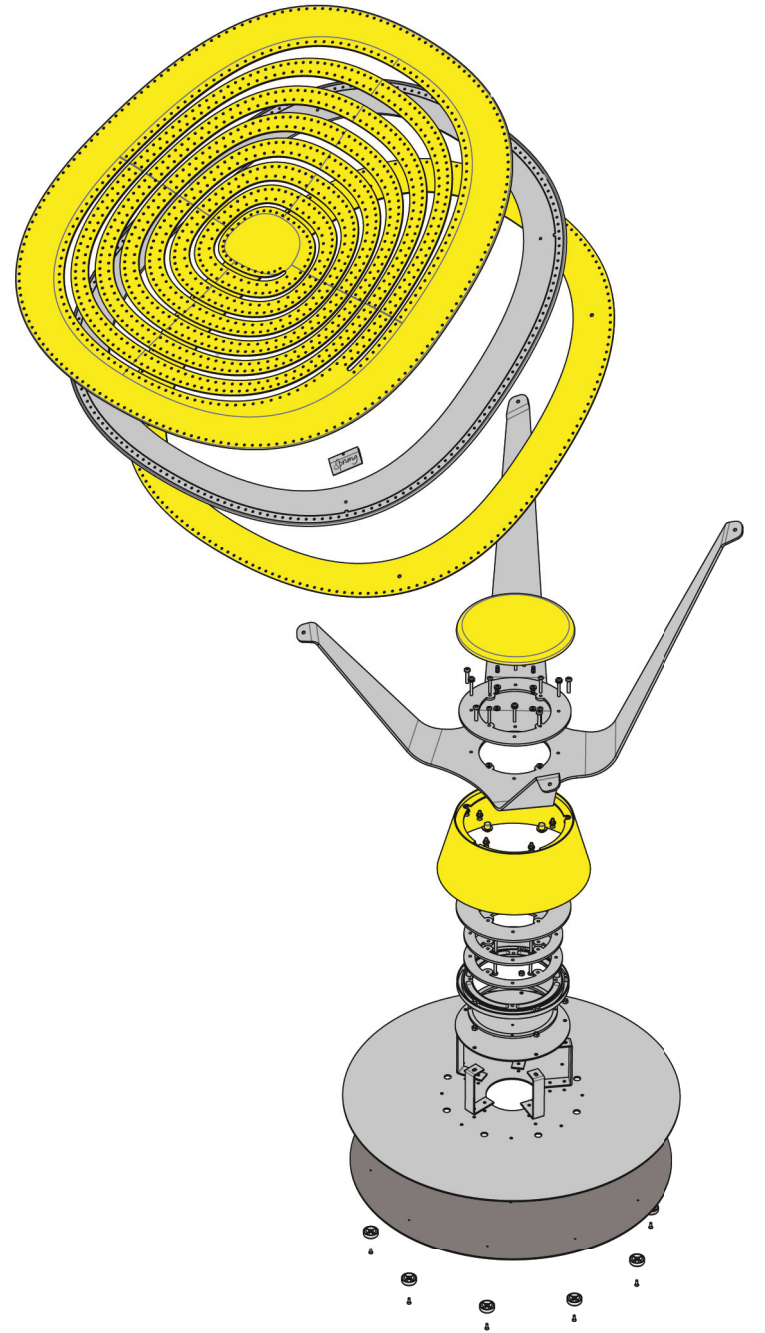
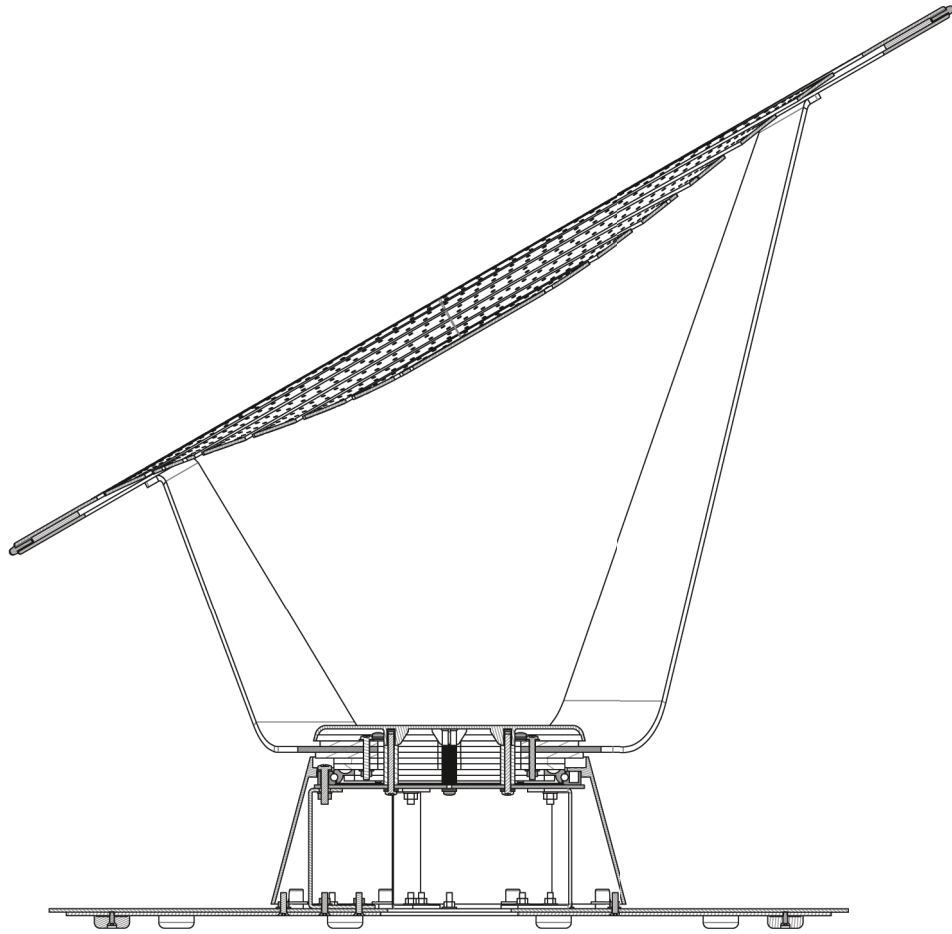




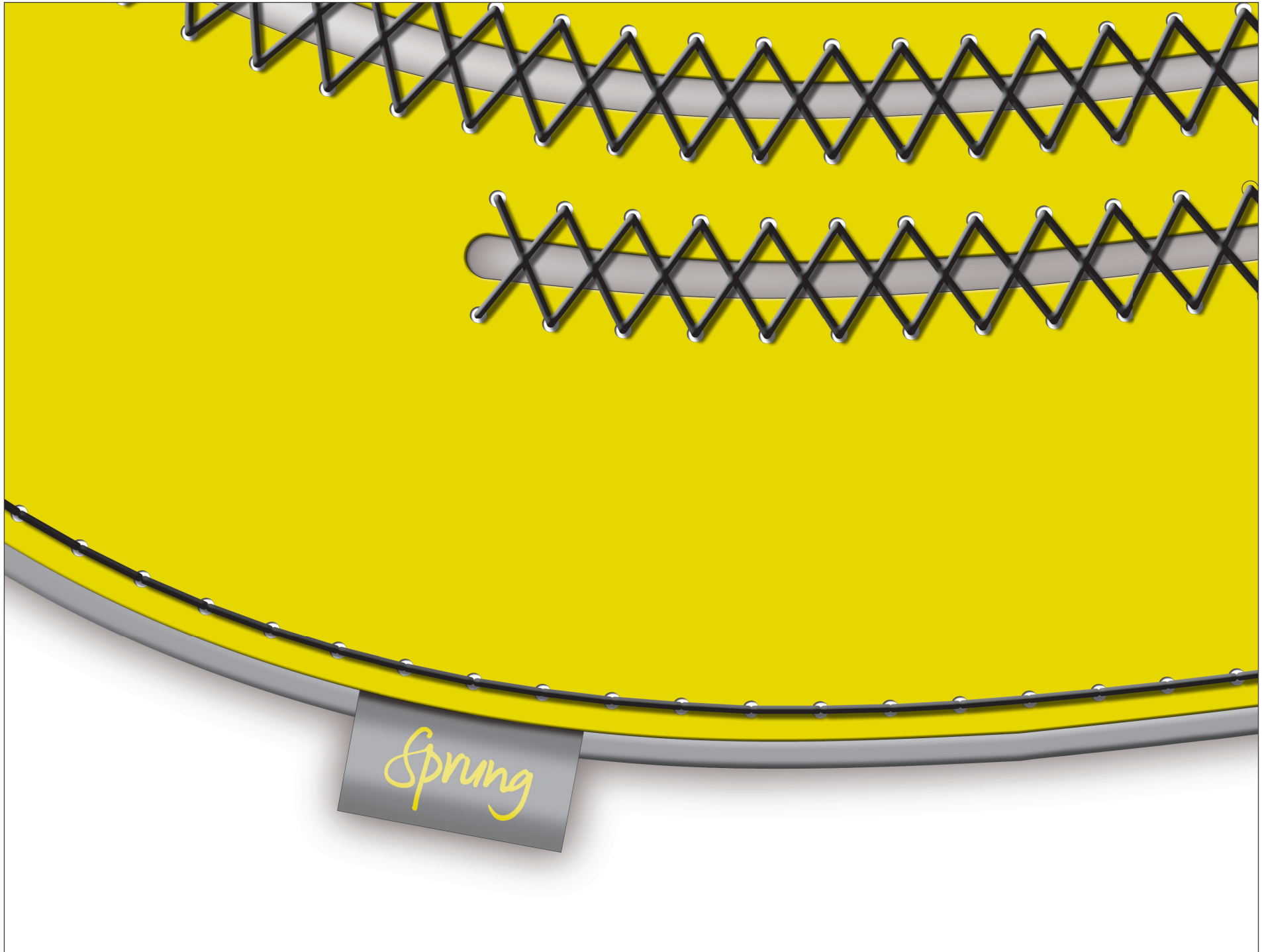




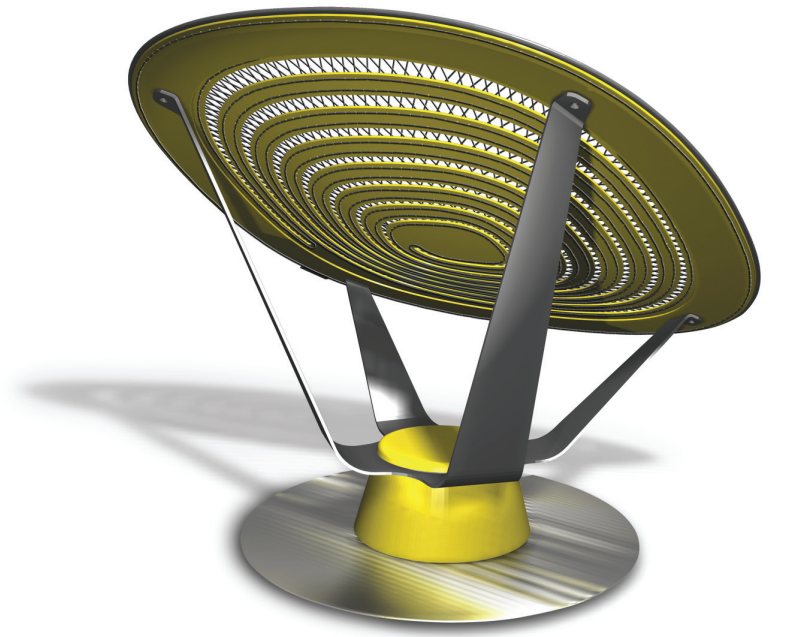
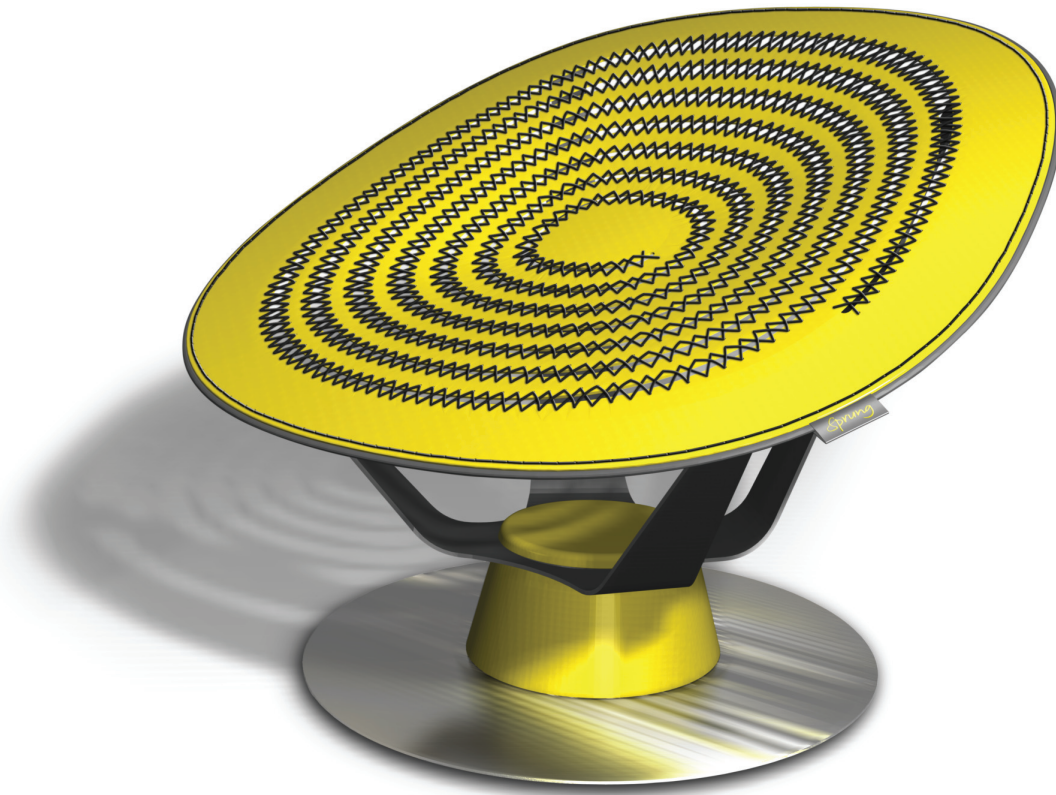










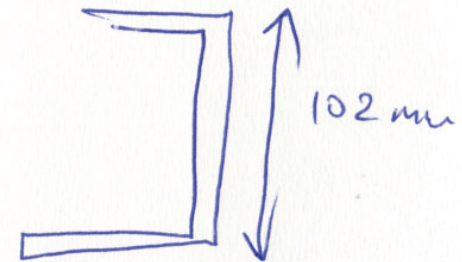




Labeltec 274 8072  
Unit 1/24 Bishop Dunn Place  
East Tamaki } Printed Fabric Labels

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EmbroidMe East Tamaki  
Wayne Strong  
Cnr Smales + Springs Roads  
265 0300



DULUX  
915 96884 Metropolis Spirit rgb 166 168 168

26.11.2010



ONE STOP CUTTING SHOP / GALINA / . 09 421 9073

10x-	✓ 1x SPIRAL SEAT RING	MS 5mm	\$ 112.40	} 406.50
	✓ 1x SPIRAL TAP	MS 5mm	\$ 5.70	
	✓ 5x SPIRAL BRACKET	MS 3mm	\$ 22.50	
	✓ 5x SPIRAL FOLD	MS 3mm.	\$ 79.75	
	✓ 1x SPIRAL BASE	MS 3mm	\$ 44.25	
	✓ 1x SPIRAL BEARING PLATE	MS 3mm	\$ 8.40	
	✓ 1x SPIRAL BASE FASCIA	SS 3mm	\$ 133.50	

6x	✓ 1x SEAT SPIRAL	ABS 3mm	\$ 86.70	} 164.50
	✓ 5x SEAT SPIRAL REAR	ABS 3mm	\$ 77.80	

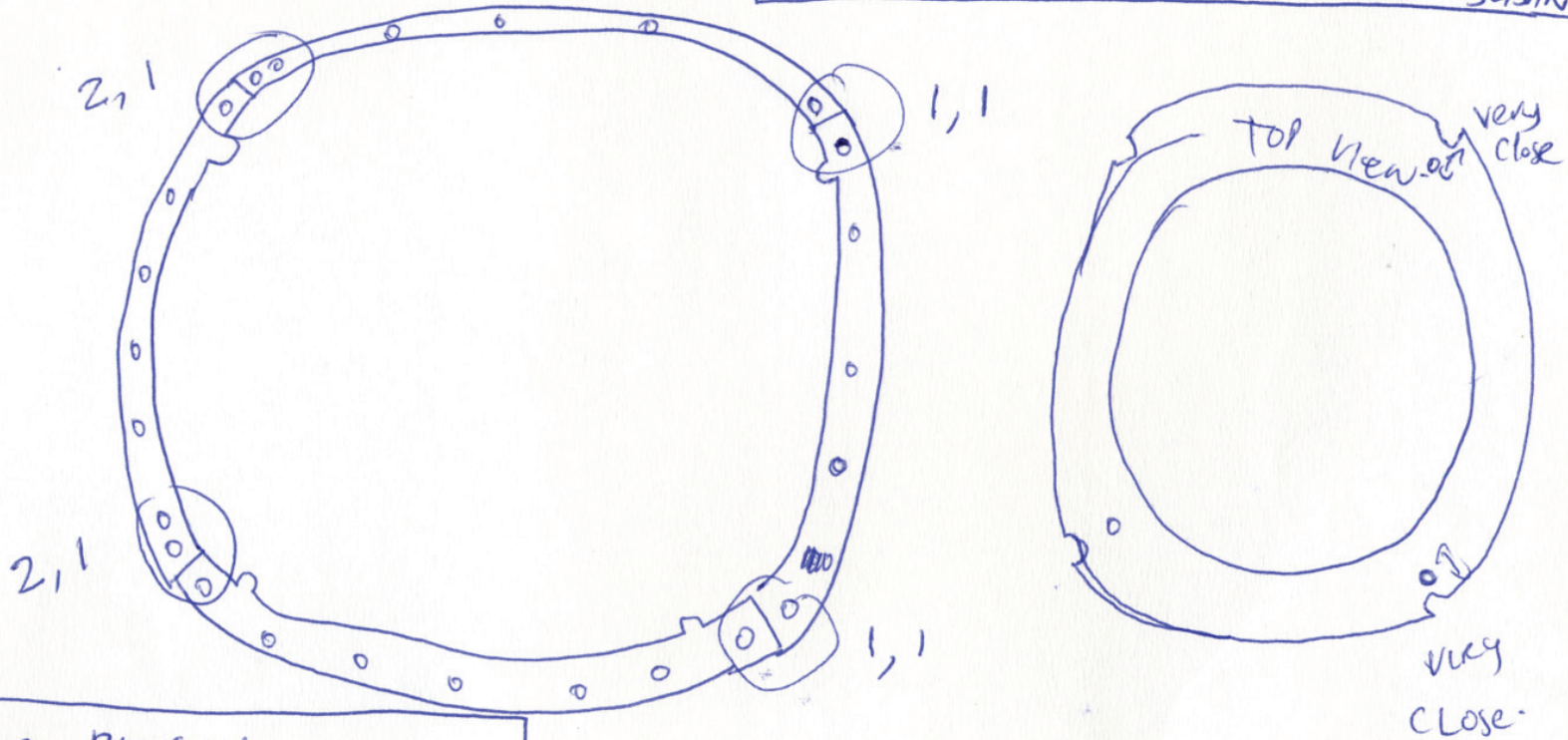
~~PRIMA PANEL BEATS → HARRIS RD~~  
~~JOHN MOIRE PANEL BEATS → 274 4778~~  
~~→ KUYIN NZTL → 274 8129~~ 571  
 BODY TECH HARRIS ROAD → 273 9303  
 SPECTRA MOTOR BODIES ANDROMEDA 271 5475  
 EAST CITY PANEL + PAINT → HARRIS - 274 1169 26.11.2010



PDT 09 426 1221

Bed Size : 250 x 250 mm

JOHN BROOKS HUA FENG  
 5 ANDROMEDA CRES  
 EAST TAMAKI. Ø230  
 09 274 7114 ~~29.50~~  
 HF-23 ALI SWIVEL DISCOID LAZY <sup>SEVIN</sup>



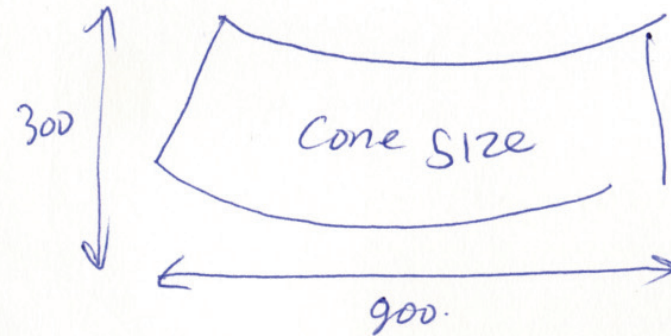
CHARLES PARSONS  
 ELASTIC SHOCKCORD  
 Ø 2mm BLACK x 100m.  
 A6874

→ 525 ROSEBANK ROAD  
 09 969 7435

28.11.2010



ACRON PLASTICS  
13 Woodson Place  
Glenfield - Auckland.  
09 443 5652



MIPS. 1.0mm x 1380 x 760  
1.5mm x 1380 x 760

J. Preston@massey.  
ac.  
nz

[www.yausendvt.com](http://www.yausendvt.com)

---

PDT 2/28 ANVIL ROAD

SILVERDALE

09 426 1221

---

REP POWDER COATING

DAVID MANNING

15 GABADOR PLACE MT. WELL

09 573 ~~707~~ 09 573 5641

---

ONE STOP CUTTING SHOP  
(NORTH SHORE CASER CUTTING)

23 PETERS WAY SILVERDALE

09 421 9073 ext 206 Galina

Shane

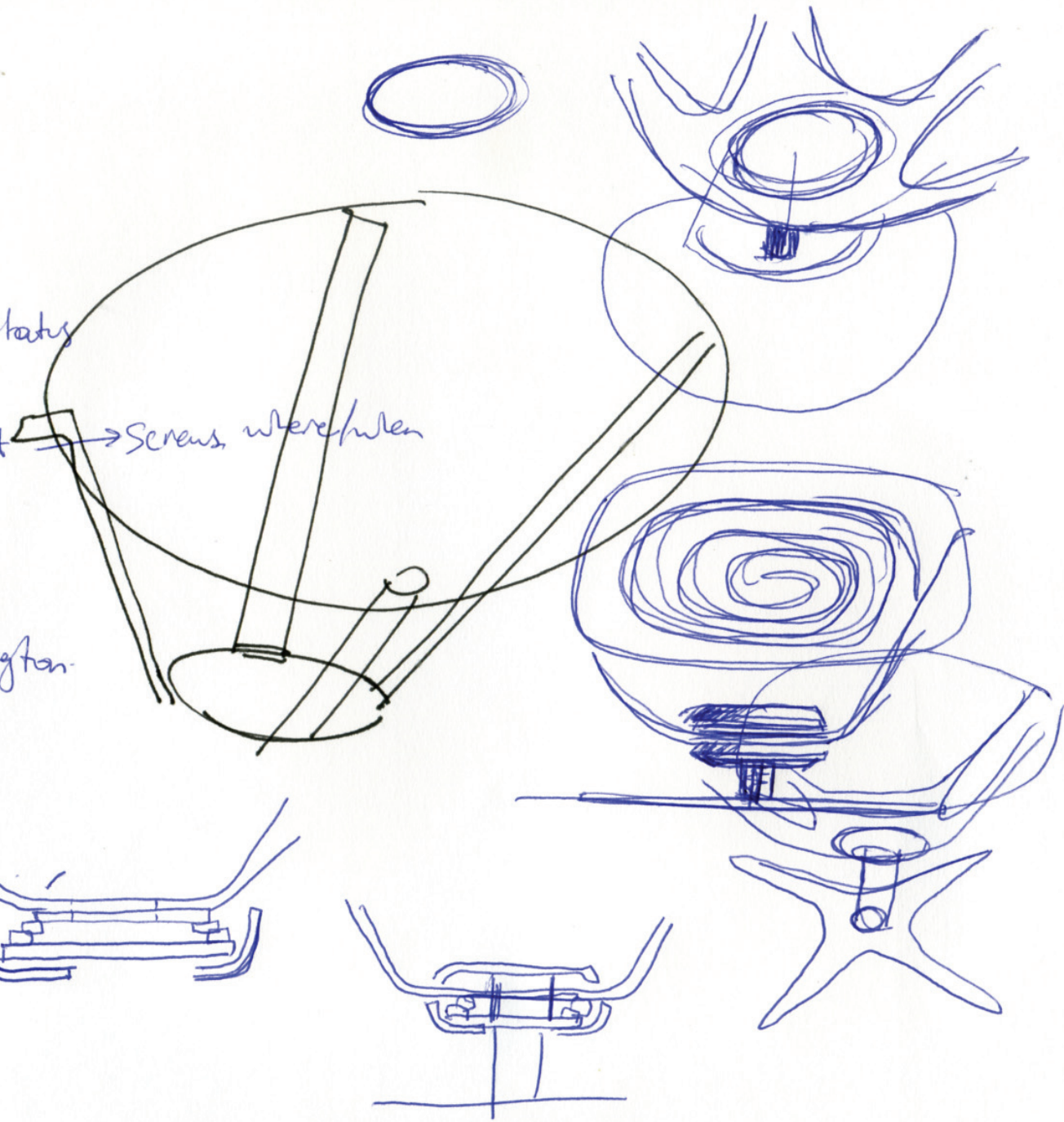
12.12.2010



To do

Wednesday, 15.12.2010

- Powder coating
- Laser cutting - confirm status
- M3 Screws.
- Pro Eng. Screw layout → Screws where/when
- Buy Super glue.
- Backup Pc.
- Pack Things for wellington.
- Burn CDs





## FINAL FASTENER BOM

M5 x 30 Panhead screw.	x 4
M5 washer	x 26
M6 washer	x 10
M6 x 30 Panhead screw	x 5
M6 nut	x 5
M4 x 12 capscrew csunk.	x 10
M5 sonic lock insert	x 12
M5 x 15 Capscrew Csunk	x 8
M5 x 20 Capscrew Csunk	x 18
M5 nut	x 22
M5 x 35 panhead screw	x 4
M5 x 40 Panhead screw	x 4
M6 x 12 capscrew csunk	x 4

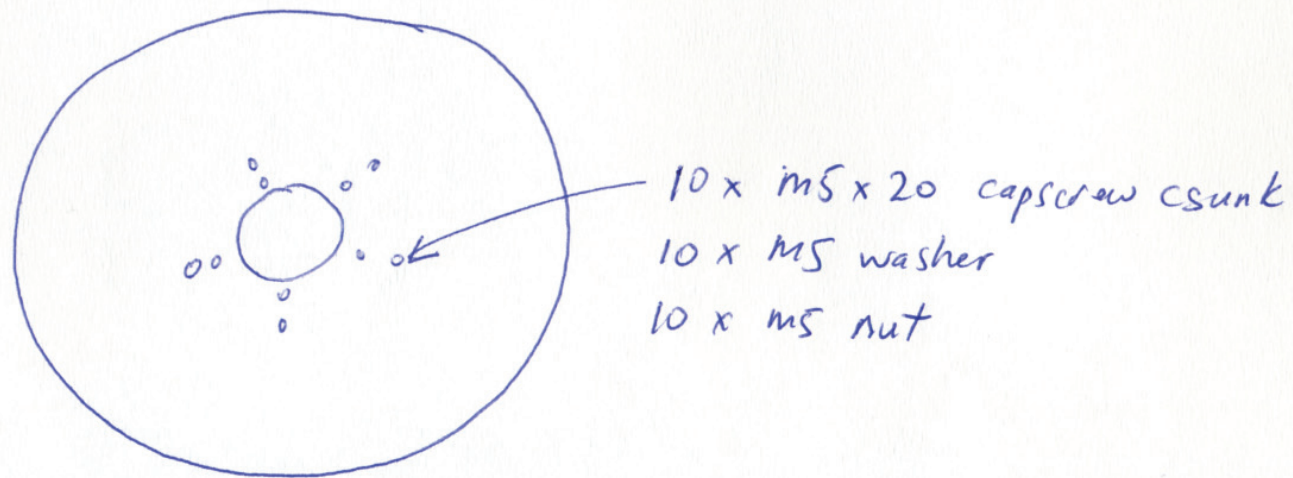
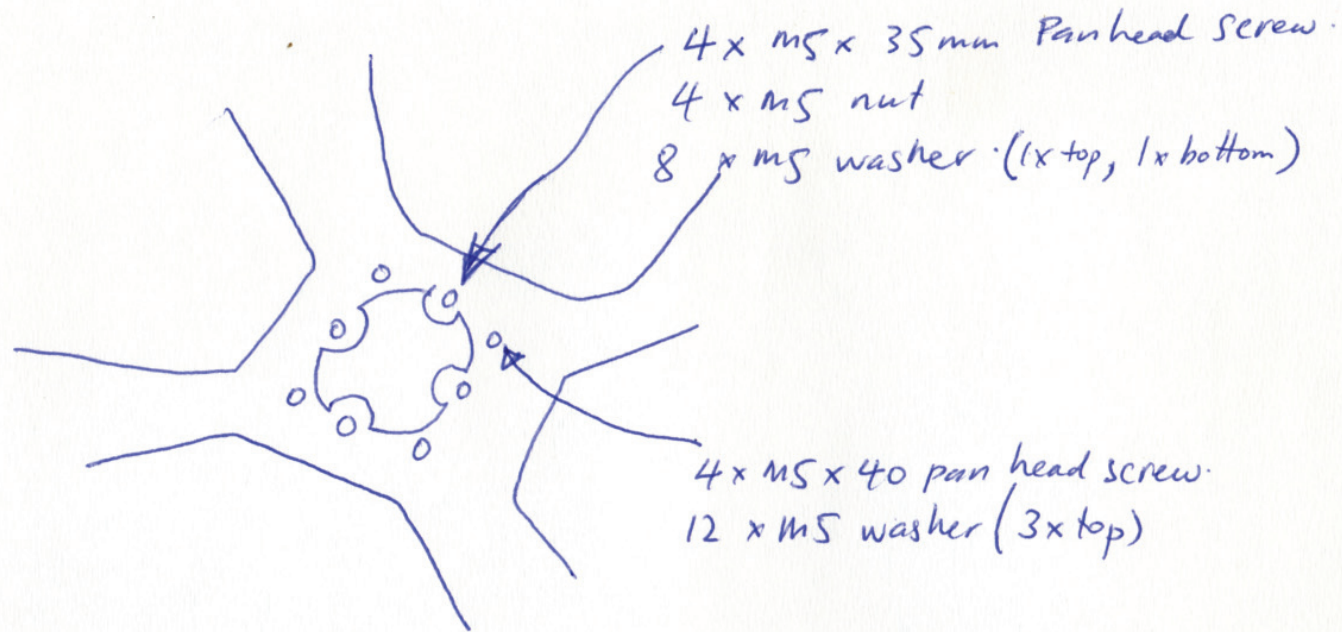
4 x spacers

1 spacer = 27 washers  
= height of 34.5mm

© Jason Klemmer 15 December 2010



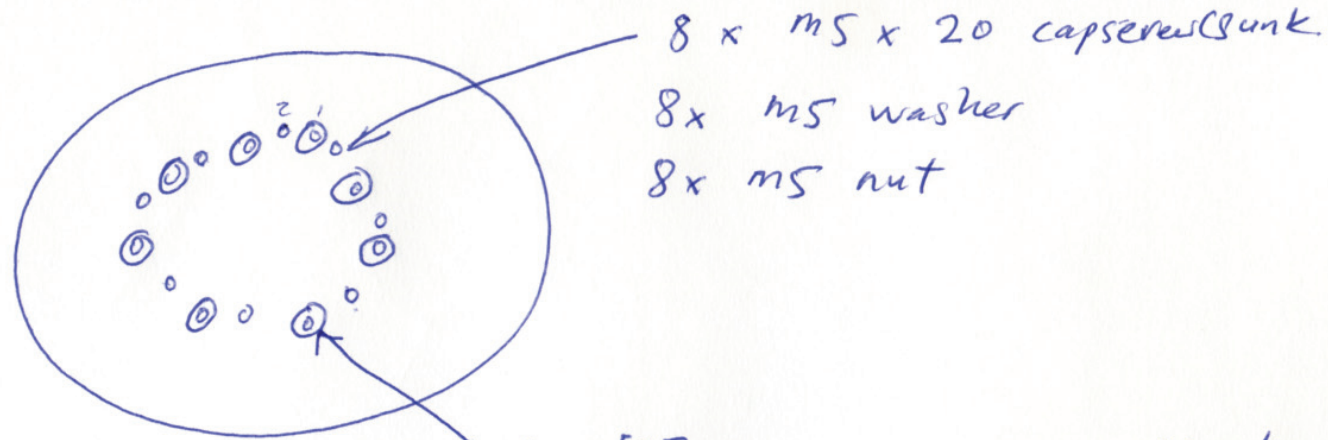
# Fastener list



© Jason Klenner 15 december 2010

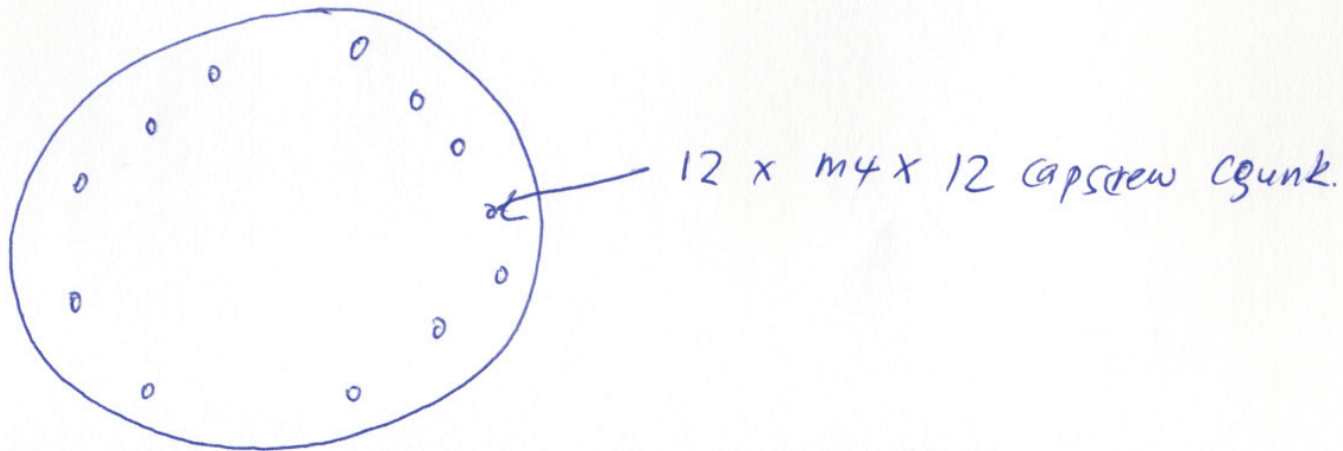


# Fastener list



8 x m5 x 20 capscrew CSunk  
8 x m5 washer  
8 x m5 nut

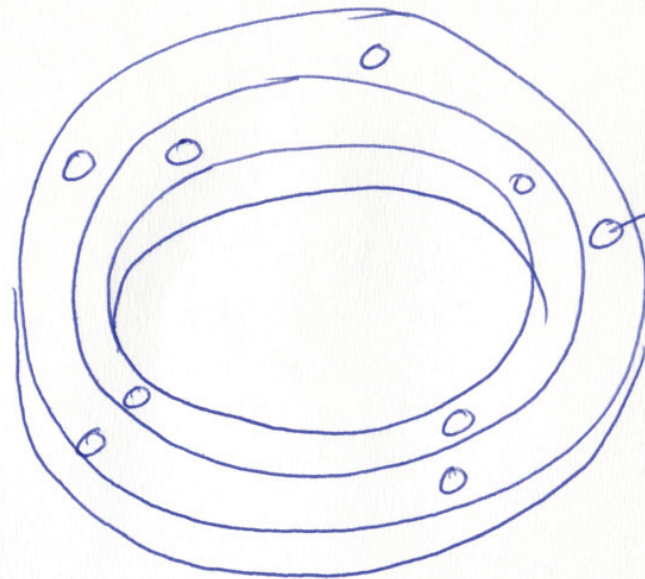
8 x m5 x 15mm Capscrew CSunk  
8 x m5 insert



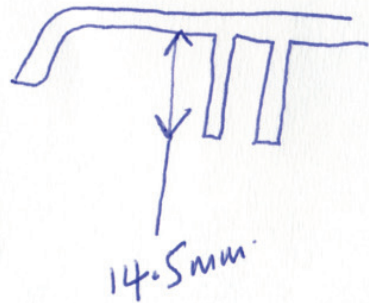
12 x m4 x 12 capscrew CSunk.

© Jason Klemmer 15 December 2010

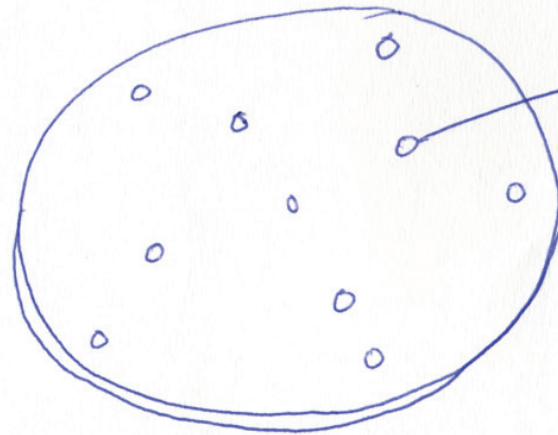




5 x m6 x 30 panhead screw.  
10 x m6 washer (1 x top, 1 x bottom)  
5 x m6 nut



14.5mm



4 x M5 x 50 panhead screw  
(inserted under)  
8 x M5 washer  
(inserted under)  
4 x M5 spacer  
4 x M5 insert

© Jason Klenner 15 December 2010







