



Bert Loeschner

project_ ***inspired by Eames***

*is a handcrafted appropriation project investigating and illuminating
originals of design culture in a playful pedantic manner*

Representative is based upon the first picture emerging at Google for the words RAR Eames. The chair was recreated in life size but flat as an icon using its original materials. It is reduced to the function of representation.





The object **representative** at the exhibition “Ceci n`est pas une copie!” curated by Chris Meplon at the CID (centre d`innovation et de design) Grand Hornu Museum, Belgium

A group exhibition featuring works of Alvar Aalto, Volker Albus, Maarten Baas, Pieke Bergmans, HP Berlage, Bouroullecs, Andrea Branzi, Achille Castiglioni, Bonet, Kurchan et Hardoy, Hilde De Decker, Michele De Lucchi, Charles and Ray Eames, Egon Eiermann, Joseph Beverly Fenby, Martino Gamper, Konstantin Grcic, Herzog & De Meuron, Poul Henningsen, Patrick Hoet, Josef Hoffmann, Richard Hutten, Jacob Jacobsen, Hella Jongerius, Simon Karkov, Hanna Krüger, Sofie Lachaert et Luc d'Hanis, Le Corbusier, Simon Legald, Bert Loeschner, Gillis Lundgren, Philippe Mainzer, MAL, Jasper Morrison, Isamu Noguchi, Norway Says, Nuuv, Satyendra Pakhalé, Bertjan Pot, David Rowland, Wieki Somers, Ettore Sottsass, Robert Stadler, Mart Stam, Philippe Starck, Piet Stockmans, Matthew Strong, TAF, Unfold, Patricia Urquiola, Bas van Beek, Jan Van der Vaart, Maarten Van Severen, Hans Wegner and Sylvain Willenz.

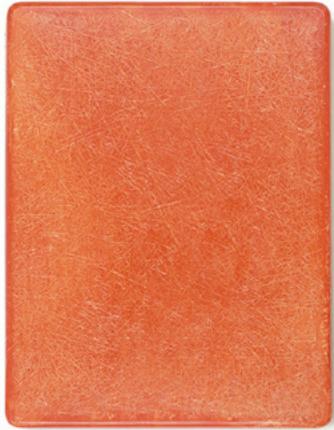




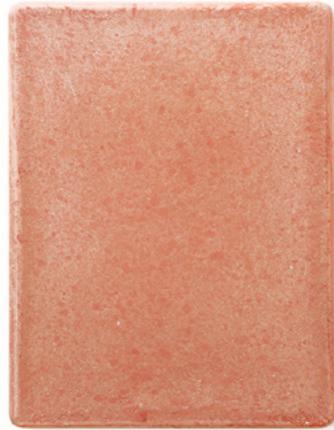
The object **relation** (picture on previous page) consists of two crafted seatshells in collector`s colour scheme salmon and seafoam, hand produced shockmounts, stronger dimensioned rod bases and steambended oak rockers.



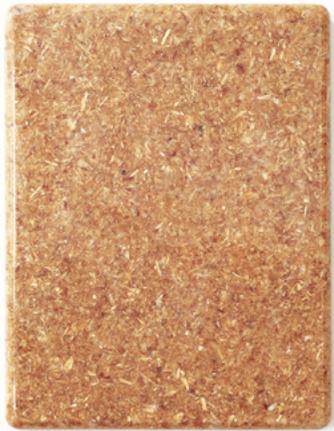
panel "fake vintage salmon style glass fibre"



fake 50's herman miller



terracotta marple style

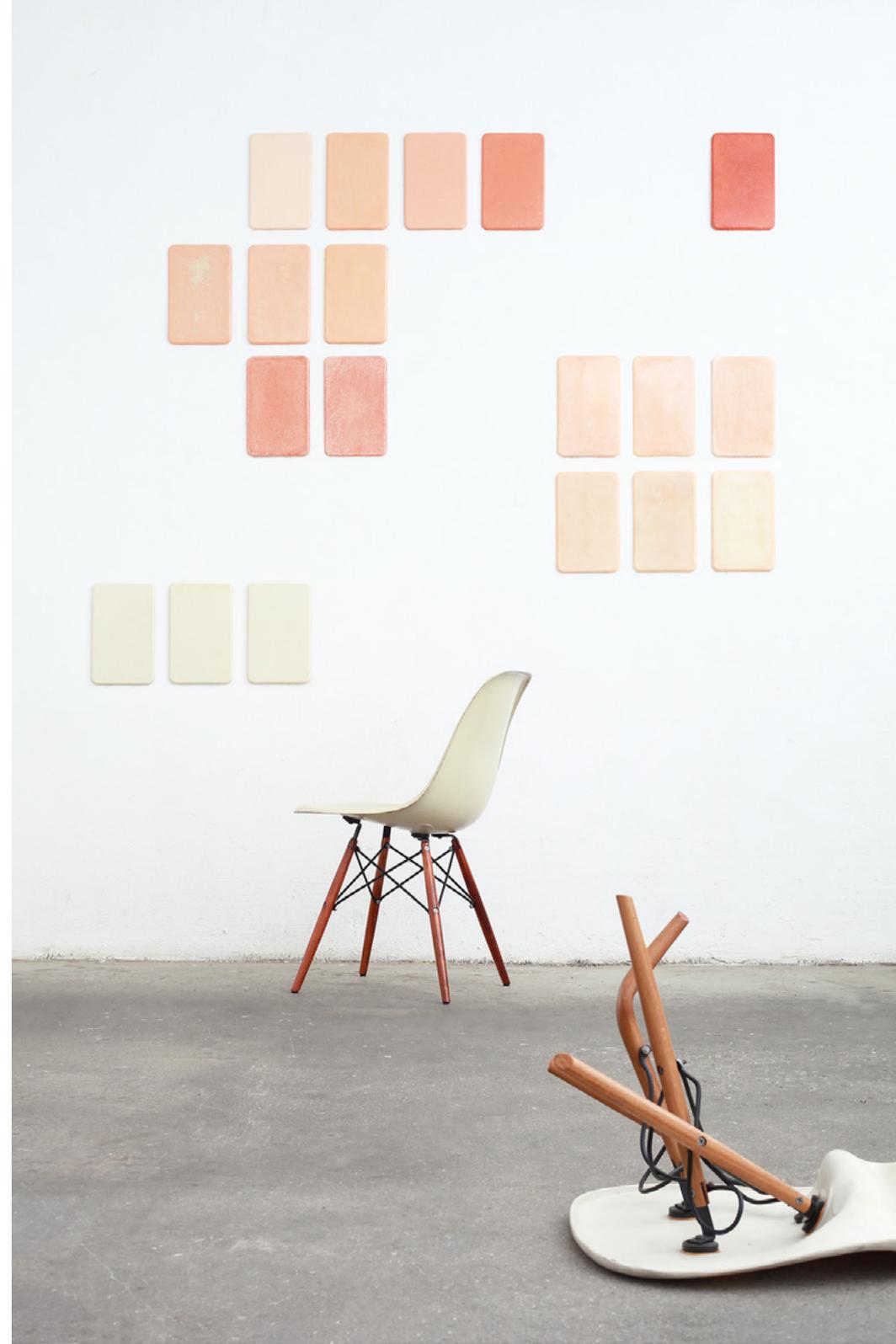


pine chips (approx.<1cm)

analogous equivalents
to digital rendering textures

Size: 4cm x 35cm x45cm
(lxbxh)

A range of panels was developed in order to investigate how the fibreglass structure and colour of the seat shells from the 50s can be reproduced under different pressure and consistency of the resin.





Object ***dead sidechair wood*** with the original chair, which was used as model and positive (seat shell).

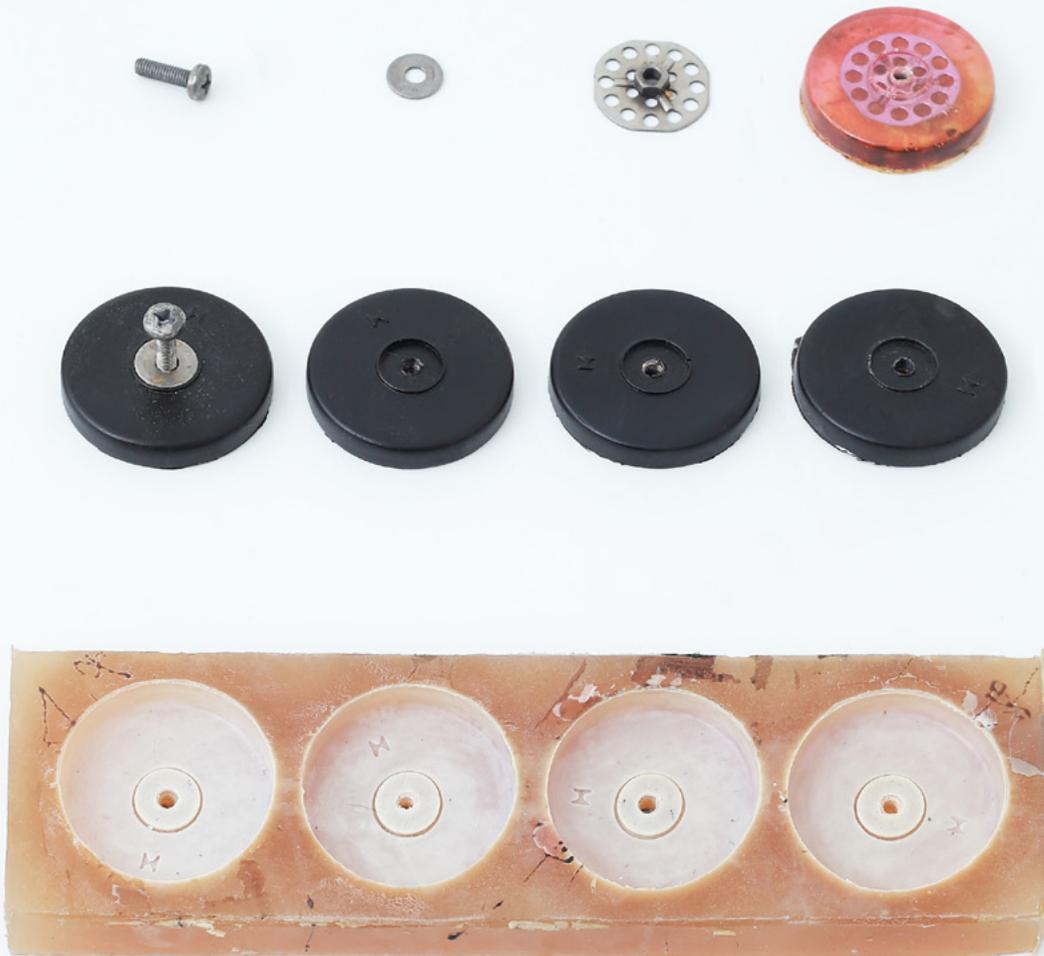




These are the mold parts for the front and back of the transformed seat shell, which was vacuum pressed to receive the same glass fibre structure as the original. For this shape a mold was created, based on a silicone casting produced using the original seat shell.



detail of the steambended, handcarved chair leg
from the object ***dead sidechair wood***



The shockmounts (dampers between the chair frame and the seat shell) were first printed in 3d, in a next step a tool made of silicone was made to produce polyurethane castings into which composite nuts are embedded.



object ***kim_k***

high-glossy seat shell with embedded
synthetic fur connected through a transparent
shockmount interpretation resting on resin
reinforced cardboard legs



inspired by Eames is a hands-on project using works of Ray and Charles Eames and their role in design culture as source of inspiration.

The appropriation process started in the nucleus of production – the technique. All objects are handcrafted with developing and improvising industrial production methods in an pedantic autodidactive way.

(for digital natives: create a new file
> place existing objects in > different layers
> use preferred tools
> flatten image)

for additional information visit the website

www.bertloeschner.com

or send an email to ***info@bertloeschner.com***

best regards
Bert Loeschner