Seating by Design

Curated by Monica Correia

Figge Art Museum
Seating by Design
This catalog accompanies the exhibition *Seating by Design*, curated by Monica Correia and organized by Monica Correia, Vakhtangi (Vako) Darjania, Vinicius Lima, and the Figge Art Museum staff.

**Exhibition Schedule**
Figge Art Museum
Katz Gallery
225 West Second Street, Davenport, IA
September 26, 2020 – January 17, 2021

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Seating by Design

September 26, 2020–January 17, 2021

Figge Art Museum
Katz Gallery

Davenport, Iowa
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Director’s Remarks

Michelle Hargrave
Figge Art Museum Executive Director and CEO
The Figge Art Museum is thrilled to present the exhibition *Seating by Design* to the Quad Cities community. As part of our mission to bring art and people together, we engage visitors with a range of artworks, including the art of design, and seating furniture has been at the forefront of 20th and 21st century design, embodying materiality, usefulness, manufacturing, and creativity. More than something on which to sit, chairs, benches, and other seating objects are works of art in and of themselves and inspire designers of each generation to adapt, improve, and reinvent them. Thoughtfully curated by Monica Correia, *Seating by Design* and its accompanying catalog highlight the varied materials, technologies, and formal solutions used by today’s designers, demonstrating the innovation and artistic potential existing in the field.

We extend our gratitude to Monica Correia, curator of the exhibition and mentor to the designers. Many thanks also to the designers for generously lending their work, and to Judy Hu, for lending the work of Professor Hung-Shu Hu (1935–2015). Throughout the organizational process, our museum staff worked closely with Professor Monica Correia, Vinicius Lima, and Vako Darjania, all of whom have been generous with their time and energy. We thank them for their dedication in collaborating with the museum on the exhibition installation.

We are grateful to all of the staff at the Figge who supported this project in various ways, including Vanessa Sage, Assistant Curator; Andrew Wallace, Director of Collections and Exhibitions; Joshua Johnson, Assistant Registrar; Melissa Mohr, Director of Education, and Sara Volz, Director of Development and both of their teams; and Todd Woeber, Chief Financial Officer.

Finally, a special thanks to the University of Iowa 3D Design Program at the School of Art and Art History. We are privileged to have this Program with Professor Correia at the helm in Iowa and supporting the next generation of innovative designers.
Foreword

Barbara Burlison Mooney
Associate Professor of Art History
The University of Iowa
Surely every architect today is familiar with the famous first-century B.C. writer Vitruvius, who claimed that good architecture is based on three principles: *utilitas*, *firmitas*, and *venustas*. *Utilitas*, or utility, means that a building must fulfill its functions properly, whether that building is a substantial house or grand temple. *Firmitas*, or firmness, means that a building must be structurally sound. Most of us would agree that we would avoid entering buildings that can easily fail and kill us. *Venustas*, or the requirement that a building must be beautiful, however, stands as a far more subjective term, especially in contemporary architecture. I would like to argue here that Vitruvius’ terms likewise apply to three-dimensional design, in particular to the furnishings seen in the current Figge exhibition, *Seating by Design*. In other words, excellent seating design must address function, structural solidity, and the subjective issue of beauty.

As an architectural historian, I was struck by a number of parallels between the contemporary designs for seating in this exhibition and examples of the broader history of modern and contemporary architecture. Such companionship between architecture and furniture, however, is not a new concept. For example, in the early nineteenth century, First Lady Dolley Madison commissioned the architect Benjamin Henry Latrobe to design Greek Revival furniture to complement the Greek Revival additions that he was making to the exterior of the President’s House, later to be known as the White House. Below, you will read only a few of my impressions of the affinities between some of the seating designs presented in this exhibit and architectural ideas of the twentieth and twentieth-first centuries.

Vinicius Lima’s *Boomerang Chair* in plywood seems to echo some of the ideas of Jean Prouvé’s *Tout Bois, or All Wood Chair* of 1941. The French Prouvé was trained in metalwork but self-educated in architectural and furniture design and collaborated with the famous International Style architect, Le Corbusier. Most of Prouvé’s designs incorporated metal, but according to the September 2020 issue of *Architectural Record*, shortages of metal during WWII led Prouvé to employ only wood for this specific chair. Prouvé’s and Lima’s chairs share important similarities. Both of their chair backs and back legs are positioned at an angle. Even more notably, both designers utilize one of the principal ideals of the earlier Arts and Crafts Movement in Europe and the United States, that is, an honest expression of construction. The projecting ends of the horizontal stretchers that connect a chair’s legs show the viewer how the chair is put together and made structurally sound, as if they were they were the horizontal lintels or beams that connected the vertical posts of building construction. Lima makes this architectural element even more clear than Prouvé by including projecting stretchers between the back legs and under the seat.
(top)
**Boomerang Chair**
Vinicius Lima
2013

(bottom)
**Vanity Chair**
Vako Darjania
2018

(top)
**Radio Chair**
Cahle Correll
2017

(bottom)
**Ventosa Stool**
Monica Correia
2009
The back of Cahle Correll’s *Radio Chair* at first might at first suggest an early radio antenna with outstretched arms needed to pick up electromagnetic signals. Yet, when initially viewing this chair design, I could not help but think about Frank Lloyd Wright’s designs for the furniture he designed for his now-demolished 1903 Larkin Building in Buffalo, New York. While not at all identical, the geometry between these two chairs invites inquiry. What is the proper balance between aesthetic innovation and function?

Vako Darjania’s upholstered *Vanity Chair*, also asks us to think about its relationship to the past. His work’s comfortable curvilinear forms recall, at first glance, the glamorous cushioned Art Deco furniture of the late-1920s through the 1930’s. However, Darjania’s strong contrast between the perfect circle of the chair’s back and arm rest with the perfect squares of the supporting legs evokes Piet Mondrian’s reliance on strict geometric forms in his De Stijl paintings and furniture. Yet, Darjania disrupts this connection to Mondrian by employing a rich deep purple soft fabric.

The last piece that I will have the opportunity to discuss is Professor Monica Correia’s 2008 *Ventosa Stool*. Computer-aided design has played a major role in both recent architecture and three-dimensional material culture since the 1990s. Such technology has allowed designers to translate impromptu, complex curvilinear drawings created by hand into more easily engineered objects. Some readers might recall that French CATIA aircraft software made Frank Gehry’s 1997 Guggenheim Museum at Bilbao, Spain feasible. Correia’s complex curvilinear geometry for the *Ventosa Stool* was made manifest by the use of other computer-aided design and computer-numerical control. The curved bowl of the seating seems to pull a person’s bottom into a comfortable tipped position and yet for that person be able to pay attention in an upright position.

Some viewers of this exhibition will find the seating designs of this exhibition difficult to understand or even imagine comfortable. Admittedly, this is not an exhibition of cushy reclining chairs. Rather, this Figge exhibition represents an exercise wherein artists explore the limits of three-dimensional design by negotiating the conflicting demands of Vitruvius’ three principles: function, structure, and beauty. You can judge how each design best addresses his principles.
Curatorial Remarks

**Monica Correia**
Exhibition Curator
Professor of Three-Dimensional Design
The University of Iowa
Throughout history chairs have taken on a variety of shapes and forms. Whether an ornate throne or a simple utilitarian stool, these objects are reflective of the time and the culture in which they were created. Over the past century this versatile piece of furniture has taken on significance as an object of modern design. By embracing new technology while considering user-function and formal qualities, designers have shaped modern life. Beyond the chairs we sit upon, everything from the vehicles we drive to the shoes we wear are objects of design. Seating continues to evolve as this generation of designers push the limits of their creativity while integrating new technologies with what they’ve learned from their predecessors.

*Seating by Design* presents a collection of chairs and stools created by 23 former and current students of the University of Iowa’s 3D Design Program over the course of nearly two decades. The exhibition also highlights works by Professor Monica Correia, head of the program, and works by her mentor and former program head, Professor Hung-Shu Hu (1935–2015). By focusing on thematic sections based on formal design qualities, the exhibition reveals the multi-faceted nature of seating design. The concepts, forms, technologies, and materials used by designers on the seating furniture in the exhibition offers insight into the working process and the Design Program.

At the University of Iowa 3D Design Program, students strive to create beautiful, comfortable, and unique seating forms, continuing to do so after they graduate. The Program emphasizes the balance between the old and the new — a balance achieved by incorporating digital and traditional technologies into the making of such works. Through a selection of outstanding designs, *Seating by Design* reveals the educational and creative potential of seating.

**Enjoy the show!**
The Works
Assemble

Shu Wun Chan
Cahle Correll
Joan Kim
Vinicius Lima
Yi Xie
Sometimes, designers opt to embrace an aesthetic that enhances how the different parts of a piece of furniture fit together. This honest joinery requires careful planning and exacting manufacturing processes. The furniture often appears to have been assembled like pieces of a puzzle or a building kit that can be put together or taken apart as needed.

The works in this section reveal the method of their construction proudly. They expose the intrinsic qualities of furniture and have roots in traditional carpentry and craftsmanship. In some cases, the same honesty exists in the materials. Left in their natural state with no disguises, these materials have an innate beauty that works in tandem with the overall design.
Shu Wun Chan
ChairONE, 2013

High-Density Polyethylene
Computer-Aided Design
Computer Numerical Control
17 x 17 x 30 in.

ChairONE is part of a furniture series that Chan has been developing since he was a graduate student at the University of Iowa. It was designed to be produced locally wherever sold. It uses CNC technology to manufacture the parts out of any flat sheet of material. The design can be built in a variety of colors and materials too.
Cahle Correll
Radio Chair, 2017

Wood, Forescolor®
Computer-Aided Design
Computer Numerical Control
17 x 16 x 25 in.

The Radio Chair was designed to be small enough for a kid yet large enough for an adult to sit comfortably. Its Red Forescolor® material was assembled like a radio tower to help the smaller chair draw the viewers’ attention from a distance.
The Assembly Chair was designed to pack flat with an easy assembly method. With five pieces and no hardware, the Assembly Chair is built out of plywood presented in its natural color.

**Joan Kim**  
*The Assembly Chair, 2018*

Birch Plywood, Paint  
Computer-Aided Design  
Computer Numerical Control  
17 x 17 x 24 in.
The Boomerang Chair was designed as a multifunctional chair that could be assembled and disassembled without any hardware or adhesives. Its seat and backrest are made out of two parts in a shallow angle, defining a concave area for comfort, less waste of material and reduced packaging.

Vinicius Lima  
*Boomerang Chair, 2013*

Plywood  
Computer-Aided Design  
Computer Numerical Control  
20 x 23 x 23 in.
The *Cocktail Chair* aims to provide a side table/support surface for when people are sitting. The attached table can be installed on either side of the chair, making it suitable for both left and right-handed users. All of its pieces come from a single 4 x 4 ft sheet of plywood. The parts can be assembled by anyone without using power tools.

**Yi Xie**  
*Cocktail Chair*, 2013

Plywood  
Computer-Aided Design  
Computer Numerical Control  
26 x 20 x 29 in.
“I would like to argue here that Vitruvius’ terms [utility, firmness, beauty] likewise apply to three-dimensional design, in particular to the furnishings seen in the current Figge exhibition, Seating by Design. In other words, excellent seating design must address function, structural solidity, and the subjective issue of beauty.”

Barbara Burlison Mooney
Associate Professor of Art History
The University of Iowa
Combine

Justin Bailey
Suzanne Bradley
Vako Darjania
Youtian Duan
Todd Hahn II

Yiran Li
Shaun Morris
Terry Rathje
Yejia Shao
Jixuan Zhu
The materiality of a design piece is a fundamental decision that each designer makes when giving form to their ideas. The material directly impacts how users experience the work and affects the qualities that add character and functionality to a piece. The color, texture, and comfort of a design are among these qualities. Designers often choose to combine materials that add contrast and interesting details to their work.

This selection highlights the ways in which designers incorporate a variety of materials to add character to their work. In these combinations, they emphasize sensations that users might experience when interacting with the designs: the warmth of wood, the coziness of foam, the strength of metal, among others. During the planning stages, designers seek to marry functionality with the materials before finalizing their designs.
A concept chair inspired after the mainstay Iowa City restaurant The Airliner. The chair borrows its name and structure from the restaurant’s biplane logo. A lightweight framework of lines, rivets, and stretched canvas reference the classic aircraft. The chair’s horizontal crossbars are removable to collapse flat.

Justin Bailey
Airliner Chair, 2014

Steel, Plywood, Rivets, Cotton Canvas
Computer-Aided Design
Computer Numerical Control
20 x 19 x 32 in.
Justin Bailey
Fugue Chair, 2019

Tamboured Wood, Bent Steel Pipe
Tambour Wood Lamination
Custom algorithm
Metal Fabrication
Powder Coating
Custom Dye Tubing
19 x 25 x 32 in.

The *Fugue Series* draws its name from the musical term for a melody echoed back and forth. The chair merges a draped blanket of rollable wood and a continuous steel tube frame, each moving on where the other leaves off. The chair’s tubular frame references Bauhaus designer Marcel Breuer’s *Cesca Chair.*
Suzanne Bradley
Color Wheel Modular Seating, 2013

Steel, Foam, Fabric
Metal Fabrication
Powder Coating
Upholstery
15 x 12 x 15 in.

The Color Wheel Modular Seating is a byproduct of a modular shelving project, the Color Wheel Units, functioning as a built-in attachment. The shapes of each modular unit resemble portions of the color wheel that fit together in multiple configurations. The original benches were steel, but later the material changed to wood due to weight.
Vako Darjania

*Luna Stool*, 2015

Baltic Birch, Natural Felt
Computer-Aided Design
Computer Numerical Control
19 x 19 x 14 in.

The *Luna Stool* is part of a furniture set that contains three stools and a round coffee table. The stools are stackable, which minimizes their footprint when not in use. On the stool’s seat, two circular forms represent lunar craters while functioning as stoppers that prevent the felted cushion from sliding.
The Vanity Chair draws inspiration from the Art Deco and Memphis Modern eras of design. Its asymmetric layering of surfaces and volumes complements vibrant, lush tones of velvet and wood.

**Vako Darjania**

*Vanity Chair, 2018*

White Oak, Natural Velvet
Computer-Aided Design
Computer Numerical Control
38 x 19 x 34 in.
Youtian Duan  
*A Flock of Sheep*, 2019

Wood, Foam, Fabric, Metal  
Metal Fabrication  
Upholstery  
Woodturning  
60 x 20 x 16 in.

*A Flock of Sheep* encourages people to gather for good conversations in public areas. Each module, a ‘sheep’, stays close to the other. Their soft texture invites the touch and provide an amicable and enjoyable atmosphere. Each set of sheep was designed for two or three people to sit together, but more people can join if we move the sheep together. Being a modular piece, many arrangements are possible, creating different scenes and moments every time.
With the goal of creating a base unique to itself, the Hahn Chair aims to use simple lines with contrasting materials to emphasize the beauty of structural integrity. Its cantilevered base and back rest distribute weight evenly throughout the chair as the user fully rests into a seated position.
The LounGe Chair was designed to give people a break from the busy world and bring them to a relaxing atmosphere. The chair’s fabric color contrasts well with the more serene birch plywood. Its geometric shape brings some design inspiration to any environment in which it is placed.
Shaun Morris  
*Open Arms Lounge Chair, 2019*

Plywood, Foam, Fabric  
Computer-Aided Design  
Computer Numerical Control  
Upholstery  
48 x 24 x 32 in.

The *Open Arms Lounge Chair* has the ability to accommodate users who wish to sit in an upright or in a lying position. Its rectilinear form is intended to complement the geometric upholstery pattern and allude to the modern era of simplicity.
Terry Rathje
Skeleton Chair, 2007

Steel, Spring Steel, Resin
Computer Numerical Control
22 x 22 x 23 in.

The Skeleton Chair is based on our skeleton and was cut with a waterjet from .25” steel.
Yeji Shao
_Cubical Lounge Chair, 2017_

Birch Plywood, Synthetic Leather
Computer-Aided Design
Computer Numerical Control
25 x 28 x 36 in.

The _Cubical Lounge Chair’s_ wooden structure contrasts with the natural curve created by the leather seat and backrest. These subtle curves in the leather served as inspiration for the leg contours. The chair packs flat and can be assembled without hardware.
The *Tuxedo Chair* got its name from the two black metal parts on its arm, which resemble the black collar on a tuxedo. The chair is built efficiently with rope and wood and is perfectly stabilized by the design of the wood stretcher underneath the chair.
Form

Justin Bailey
Weitong Cheng
Monica Correia
Sarah Gutowski
Hung-Shu Hu
Terry Rathje
Matthew White
When designers work on realizing their concepts, they must continuously balance their imagination with the technical constraints of the materials and the fabrication process. As their design develops, they experiment with different raw materials and craftsmanship methods that best enable them to bring their concepts to life.

The works in this section show how designers interact with different materials to complete their projects. These designers push the potential of materials through manipulation and by using techniques like cutting, carving, scoring, casting, folding, thermoforming, or bending. When complete, the materials have been transformed, defining the appearance, functionality, and feel of each work.
Justin Bailey  
*Murmur Stool*, 2017

Aluminum, Corian™, Plywood, Metal  
3D Printing, Casting, Thermoforming  
Computer-Aided Design, Computer Numerical Control  
16 x 22 x 20 in.

Subtle movement and gentle curves blanket like freshly-fallen snow, quiet as a winter morning. The *Murmur Stool* was designed to form the image of a landscape when multiple units align side-by-side. The molded Corian™ seat lightly floats atop a minimal aluminum frame, cast from a large-scale 3D print.
Weitong Cheng
*HAO Bar Stool, 2019*

Ash, Poplar, Steel
Metal Fabrication
Wood Thermal Fabrication
Computer-Aided Design
16 x 22 x 40 in.

The *HAO* stool used the simplest shape and a minimum amount of materials to create a lightweight, modern-looking barstool with a durable structure. Steel tubing and thermally-modified ash were used to fabricate the seat and frame. The stool is a perfect fit for both outdoor or indoor environments.
Monica Correia  
*Green Button Stool*, 2007

Biofoam, Fiberglass, Aquaresin®  
Computer-Aided Design  
Handcarving  
23 x 21 x 16 in.

The design for *Green Button* was abstracted from stone forms found at the Étretat beach in Normandy, France. The design was developed with the help of Computer-Aided Design technology, transferred by hand to a block of biofoam, hand-carved, and finished with fiberglass and Aquaresin®.
Sarah Gutowski
*Flutter Chair*, 2019

Plywood
Computer-Aided Design
Computer Numerical Control
14 x 14 x 31 in.

The *Flutter Chair* creates a softly curved enclosure from a flat, rigid plywood sheet. With the help of many relief cuts, the rigid plywood becomes flexible and malleable. The cone-like curvature imitates the strong yet flexible curvature of a bird’s wing in flight.
Hung-Shu Hu
*Blue Chair*, 1982

Wood
Woodworking
16 x 16 x 32 in.
Terry Rathje
*Saddle Stool, 2011*

Wood, Leather
Computer-Aided Design
Handbuilding
14 x 15 x 19 in.

The *Saddle Stool* came about as an answer to what would be the perfect shape for a chair that complements the human body, which one can find out by sitting on a giant batch of clay.
Matthew White  
*LC3, 2020*

Birch Plywood  
Computer-Aided Design  
Computer Numerical Control  
Handfinishing  
18 x 26 x 26 in.

LC3 (lounge chair 3) is a prototype that examines how a single profile or contour can comfortably support the human body. Initially designed as a single-extrusion object, its form was further developed to cradle the body and to provide additional structural integrity while minimizing its profile thickness. The multi-ply makeup of the plywood used in the fabrication and assembly process enhances the chair’s contoured aesthetics.
“More than something on which to sit, chairs, benches, and other seating objects are works of art in and of themselves and inspire designers of each generation to adapt, improve, and reinvent them.”

**Michelle Hargrave**
Executive Director and CEO
Figge Art Museum
Layer

Yiwen Chu
Monica Correia
Brandon Goldsberry
Sharon Kraus
Ninglu Zhang
One method designers use to define a 3D object is to slice it into a series of layers cut in two directions. By dividing the object in this way, it can be broken down more easily into interlocking parts within a grid-like framework. The object can then be reassembled as a super-strong, lattice-like web of parts. You may be familiar with a similar strategy often used in packing fragile objects such as glassware and fruit that gets bruised easily. These delicate objects are often packed between interlocking layers of foam or cardboard which, when assembled around the object, create a protective framework.

The works in this section use layered parts in their construction. With an emphasis on edges and the relationship between the material and its voids, light and shadow become an important element in each design. The surfaces are adorned by striped and checkered motifs emphasized by the interaction of light as it hits the material’s surfaces and edges. This technique is used by designers to build simple and complex shapes by combining flat components.
Yiwen Chu
*Screen Chair*, 2019

Wood
Computer-Aided Design
Computer Numerical Control
Handfinishing
16 x 12 x 46 in.

Designed to convey serenity, the *Screen Chair* is a design experiment that references Charles Rennie Mackintosh’s *Mackintosh Chair*. The rhythmic vertical chair back defines a screen that divides the space, while its curvy armrest emulates the abstract shape of clouds seen in Chinese paintings.
Monica Correia  
*Flowerbud Stool, 2012*

Bamboo Plywood  
Computer-Aided Design  
Computer Numerical Control  
30 x 28 x 22.5 in.

The concept of transforming a flower bud’s form with geometry and surfaces was the inspiration for this stool. The seat and the its structural parts follow a simple assemblage sequence that make the structure strong and the final form functional.
The individual pieces that define the *Rickrack Bench* were designed to allow its seating area’s expansion and different configurations. The highly-detailed contour under the seat makes visual reference to rickrack and movement found in fabric.

**Monica Correia**  
*Rickrack Bench*, 2011

Birch Plywood  
Computer-Aided Design  
Computer Numerical Control  
37 x 17.5 x 16 in.
The Chair is manufactured considering minimal material and tool use. All twenty pieces are cut from a single 4-foot x 8-foot sheet of plywood, and the final product can be constructed by hand. Despite using eight legs as its base, the Chair displays simplicity in its build.
Sharon Kraus  
_**Delineate Chair, 2013**_

Birch, Plywood  
Computer-Aided Design  
Computer Numerical Control  
18 x 21 x 34 in.

The intention behind the _Delineate Chair_ was to build a visually appealing chair that did not rely on a solid seat or back. The combination of horizontal and vertical parts does just that. Also, all parts of the chair nest well together to help cut production waste.

Ninglu Zhang
*Coconut Chair*, 2018

Wood, Foam, Fabric
Computer-Aided Design
Computer Numerical Control
Upholstery
31 x 26 x 27 in.

The *Coconut Chair* demonstrates the hardware-free construction idea and its easy packing, moving, and storage advantages. Revealing and exposing its inner structure satisfies people’s curiosity. The use of walnut plywood and milky white upholstery fabric kept the chair’s original idea: a coconut.
Play

Huda Al-Aithan
Monica Correia
Hung-Shu Hu
Typically, a chair consists of a seat, a back, and four legs. But does it always have to be this way? Despite what some would see as restrictions, designers continue to find room to be original and playful in their work in order to bring their ideas into reality.

The works in this section challenge the traditional forms in seating design. Using fiberglass, resin, and foam molding, these designers push the boundaries of seating. The malleability of such materials allows designers to pursue new contours and daring ideas. Choosing to play with unique forms, they go beyond the traditional and explore new design frontiers.
Huda Al-Aithan  
*Dreamer’s Chair*, 2020

High-Density Foam, Maple Plywood, Synthetic Velvet  
Computer-Aided Design  
Computer Numerical Control  
Upholstery  
60 x 60 x 28 in.

The *Dreamer’s Chair* creates a casual experience for dreamers who wish to connect with their thoughts and disconnect from the world. The chair provides a cozy environment for a user to sprawl. The varying slants in the cushions surrounding the seat provide a variety of seating positions around one spot.
Forms manipulated using computer modeling software generated the concept for the Ventosa Stool. The stool’s outlines were carefully studied to make each of its angles dynamic and unique. The Rapid Prototyping process facilitated an understanding of user’s interactions.
Hung-Shu Hu
*Lap Chair*, 1985

Wood, Fiberglass
Woodworking
16 x 17 x 31 in.
Hung-Shu Hu
For Your Eyes Only, 1980

Wood
Woodworking
24 x 26 x 27 in.
Hop

Yiwen Chu
Youtian Duan
Sarah Gutowski
Yiran Li
Joan Kim
Jixuan Zhu
The cost of living in large cities is pushing real estate developers, designers, and architects to maximize capacity in the smallest space possible. People are now faced with the challenge of storing their belongings in increasingly tight quarters. In this context, a step stool is a helpful multi-functional object for urban dwellers, and for those who need a little boost.

The works in this section are multifunctional and small-scale. Designed by students, these stepstools illustrate novel solutions to the problem of creating functional objects which take up as little space as possible. These designs may be used as seating, side tables, booster seats, among other functions.
Yiwen Chu
*Standing at Ease Stool*, 2014

Bamboo Plywood
Computer-Aided Design
Computer Numerical Control
14 x 12 x 11 in.

The *Standing at Ease Stool* is a bamboo plywood piece from the Bamboo furniture collection. The stool’s feet are shaped as asymmetrical trapezoids, conveying movement with ease, adding a sense of leisure that balances the stool’s sturdiness, and defines its character.
Youtian Duan

Stepstool, 2018

Wood, Felt
Computer-Aided Design
Computer Numerical Control
12 x 12 x 10 in.

The stools are part of a furniture set that consists of two stackable stools, a coat-rack, and a coffee table. The set is designed for young people who live in small dwellings in crowded urban areas. All pieces can be packed flat and can be quickly disassembled.
Sarah Gutowski  
*Deflect Stools, 2018*

Bamboo Plywood  
Computer-Aided Design  
Computer Numerical Control  
14 x 12 x 11 in.

The *Deflect Stools* are an experiment that combines functionality and visual texture. Each stool is stackable and can be disassembled and packed flat. The relief cuts on its surface allow the bamboo plywood to curve from a traditionally rigid piece of seating into a sophisticated, flexible surface.
Yiran Li  
*CuBox Stool, 2019*

Plywood  
Computer-Aided Design  
Computer Numerical Control  
16 x 12 x 11 in.

The *CuBox Stool* is a set of stacking stools that creates a playful, energetic atmosphere in a space. The material of choice — birch plywood — brings with it a clean and natural impression, making the stools fit into many different interior spaces.
The Assembly Stools were designed with five pieces and no hardware. They stack on top of each other and pack flat with easy assembling.

Joan Kim
*The Assembly Stool, 2019*

Birch Plywood, Paint
Computer-Aided Design
Computer Numerical Control
12 x 14 x 8 in.
Jixuan Zhu
*Tuxedo Stool, 2018*

Plywood, Metal
Computer-Aided Design
Computer Numerical Control
14 x 12 x 14 in.

This stool is one of the pieces in the *Tuxedo* collection. In order to convey a sense of harmony between all the collection items, the pieces are built combining black metal and natural wood. The stools stack together, saving space and allowing to carry the set more easily.
Designer Profiles
Hung-Shu Hu

Hung-Shu Hu is an internationally-known artist, with over a thousand paintings, countless sculptures, and numerous public art pieces around the world. Born in 1935 in Shanghai, China, his family immigrated to Taiwan in 1949. After graduating from National Cheng Kung University with a B.Sc. in Architecture, Hu migrated to the United States to receive a Master of Fine Arts degree in Design from the Cranbrook Academy of Art in Bloomfield Hills, Michigan. He began his teaching career in 1966 at the University of Northern Iowa in and became Head of Design at the University of Iowa in 1968, where he taught until retirement (2003). Professor Hu passed away on January 22, 2015.

Hu was an educator, sculptor, painter, and designer. In the state of Iowa, Hu’s work can be seen at the University of Iowa’s Levitt Center for University Advancement and the Boyd Law Building in Iowa City; at the Iowa City City High School; at the S.T. Morrison Park and Marriott Hotel in Coralville; at the Eastern Iowa Airport in Cedar Rapids; and at the University of Northern Iowa Educational College Plaza and the Student Union in Cedar Falls. Hu also designed numerous furniture pieces that won competitions and accolades. Hu’s book, Basic Design: The Cultivation of Wisdom, Reason, and Sensibility, was published in 2008 in Chinese and in English. Hu’s work has been exhibited all over the country and the world through many solo and group exhibitions.

Monica Correia

Monica Correia received her Cum Laude Bachelor of Architecture degree from the Federal University of Rio de Janeiro, Brazil, and her Master of Fine Arts degree in 3D Design from the University of Iowa. She has had exhibitions in many art and design venues including London Design Fair, 100% Design: Emerging Brands, and DesignJunction, all in London, United Kingdom; EDIT DesignJunction, in Milan, Italy; ICFF - International Contemporary Furniture Fair in New York City; and BIO.23: Biennial of Design Show in Ljubljana, Slovenia. Monica’s pieces have also been shown at the Salão Design Casa Brasil, Abiplast Design Awards and Liceu de Design Award in Brazil; The Skin of Corian® in Milan, Italy; Krasl Art Center ArtLab in Saint Joseph, MI; Chico Art Center, CA and the Moss-Thorns Gallery of Art, KS, among others.

Her work as Professor and Head of the 3D Design program at the University of Iowa School of Art & Art History has been awarded the
Terry Rathje grew up in a small town in Eastern Iowa, where he learned to make art as a way of fighting off boredom. From drawing, he evolved to painting, leather working, photography, animation, sculpture and assemblage. Terry worked as a sign painter for two decades, then as a Professor of Graphic Design and Animation at Western Illinois University for nineteen years. He has a Bachelor of Arts degree from Marycrest International University and a Master of Fine Arts degree in 3D Design from the University of Iowa. Rathje was inspired by the work of Wendell Castle at an early age and studied with Leif Brush, Chunghi Choo, Hung-Shu Hu, and Monica Correia at the University of Iowa. He has had exhibitions in several museums in the U.S., in South America and in Europe. He is now a Professor Emeritus and makes furniture and sculpture in his studio located along the Wapsipinicon River in Eastern Iowa.

Vinicius Lima was born in Rio de Janeiro, Brazil, in 1982. He holds a Bachelor’s degree in Architecture and Urban Design from the Federal University of Rio de Janeiro (Brazil) and a Master of Arts and Master of Fine Arts degrees in Design from the University of Iowa. He is now Associate Professor and Graphic Design Program Head at Grand Valley State University in Allendale, Michigan. His interest in furniture design goes back to his undergraduate years when he enrolled in a model-making class with Professor Monica Correia. He continued his furniture design practice during graduate school and has designed various pieces of furniture and objects. Vinicius’s work is known for its strong geometric contours and for the using digital manufacturing techniques. Lima’s work has been exhibited in many art and design exhibitions in the United States, Brazil, Portugal, Slovenia Turkey, and China.
Suzanne Bradley
Suzanne Bradley was born in 1973 in Davenport, Iowa. She received both a Master of Arts and a Master of Fine Arts degrees from the University of Iowa in Design and currently teaches at the University of Iowa as a Lecturer. Professionally, she currently works as a lead designer for Martin Construction (Iowa City, Iowa), and as a photographer. Her interest in furniture started after her undergraduate studies in Anthropology. Suzanne started making one-of-a-kind art furniture pieces. Later, she decided to refine her work by pursuing graduate studies in design. Much of her work combines geometry with organic elements. Suzanne’s work has been exhibited in New York, Los Angeles, London, Brazil, and on NBC network television.

Shu Wun Chan
Shu Wun Chan is a Hong Kong native. He received a Bachelor of Fine Arts, Master of Arts, and Master of Fine Arts degrees in 3D Design from the University of Iowa. Currently, Shu Wun runs his design company, Apollo Studio, making products manufactured locally for their customers. Apollo Studio currently has two branches in Seattle, WA and Hong Kong, with current plans to open a third location in Great Britain.

Justin Bailey
Justin Bailey was born in St. Louis, Missouri in 1989. He received a Master of Arts and Master of Fine Arts degrees from the University of Iowa. He is currently an Assistant Professor at the Indiana University Eskenazi School of Art, Architecture, and Design in Bloomington, IN, where he teaches foundations in art and design. Justin’s interest in design emerged after earning a Bachelor of Fine Arts degree in sculpture from Webster University in 2012. Later that year he met Monica Correia at a Saint Louis Design Week exhibition. In his design work, Justin draws inspiration in the simple and light gestures such as a gliding kite or a draped blanket. By translating these motions using varying form and material explorations, Justin’s design works convey an encapsulated story to the body that is both seen and felt. Justin has presented designs nationally and internationally in Milan, Italy; Stockholm, Sweden, to name a few.
Yi Xie
Yi Xie was born in Wuhan, China in 1990. Having parents who enjoyed traveling and collecting art, she developed a tremendous love for art and design. She majored in Environmental Art at the Huazhong University of Science and Technology in Wuhan. After graduation, she moved to Iowa City and joined the 3D Design Graduate Program at the University of Iowa in 2012, focusing on furniture and interior design, receiving her Master of Fine Arts degree in 2016. Based on her education and work experience, Yi aims to merge the use of design and technology in search of innovation and optimization. Her work portfolio embraces many different areas like interior design, furniture, signage, and graphic arts. Currently, Yi is working as an Interior Design Coordinator in Dallas, TX.

Vakhtangi Darjania
Vakhtangi (Vako) Darjania was born in Tbilisi, Georgia in 1987. In 2001, he immigrated to Iowa City, Iowa. Vako received a Bachelor of Arts degree in International Studies, in addition to a Bachelor of Fine Arts, Master of Arts and Master of Fine Arts degrees in 3D Design from The University of Iowa. Currently, he is a Lecturer of Design at The University of Iowa. Vako’s interest in furniture making started after enrolling in a furniture design class at the University of Iowa taught by Professor Monica Correia, when he learned various furniture-making techniques and processes. Vako’s design works have a strong underlying language of Geometric and Brutalist forms that trace back to his childhood growing up around Soviet art and architecture. Vako has exhibited his design works in the United States, Canada, Italy, Slovenia, and England.

Sarah Gutowski
Sarah Gutowski was born in Newton, Massachusetts in 1991. She earned a Master of Arts and Master of Fine Arts degrees in 3D Design from the University of Iowa. Sarah is now a designer for Sadev USA in Coralville, Iowa. She has an undergraduate degree in civil engineering, but became frustrated with the cookbook problem-solving methods and the lack of hands-on fabrication. Her interest in design started when she took a furniture design class during the last semester of her undergraduate career, leading her to study 3D design in graduate school. Sarah became fascinated with computer numerically controlled methods of bending wood during her graduate studies and has been experimenting with new methods ever since. Sarah’s work has been exhibited in design exhibitions in the United States, Italy, and Canada.
Joan Kim
Joan Kim was born in Akron, Ohio in 1992. She received a Bachelor of Fine Arts degree in Graphic Design, and a Master of Arts and Master of Fine Arts degrees in 3D Design from the University of Iowa. Joan is now a Visual Merchandiser for IKEA in the Conshohocken, PA store. Joan’s interest in furniture design started after participating in the International Contemporary Furniture Fair (ICFF) in Manhattan during her first year of Graduate School. Her work focuses on designing tool-free mechanisms for assembly furniture, by using CNC (Computer Numerical Control) technology. Joan’s work has been exhibited in design exhibitions in the United States and in Milan, Italy.

Huda Al-Aithan
Huda Al-Aithan was born in 1991 in Syracuse, New York and raised in Dhahran, Saudi Arabia. She earned a Master of Arts and a Master of Fine Arts degrees in 3D Design with a minor in Theater Arts from the University of Iowa. Her interest in design started through her passion for 3D modeling and technology, which later developed into a passion for designing interior spaces and functional objects. Her work often combines Computer Technology and Artisanal Craft in order to transform her ideas into physical objects. She approaches design through the strong use of curves and fluid forms to present an experience for her audience that is harmonious and dynamic. She seeks to amplify the emotional response to her work through light and color. Huda’s works have been displayed in design exhibitions in the United States and in Milan, Italy.

Matthew White
Matthew White was born in 1985 in Davenport, Iowa and grew up in Taylor Ridge, Illinois. He received a Bachelor of Fine Arts degree in 3D Design from the University of Iowa and a Master of Architecture degree from Washington University in St. Louis. He is currently pursuing a Master of Science in Design degree in Robotics and Autonomous Systems at the University of Pennsylvania Stuart Weitzman School of Design. Matthew has worked in New York City since 2013 in the architecture and custom fabrication fields. Matthew’s interest in built environments started at an early age. He is particularly interested in both how the built environment influences human experience and how fabrication techniques can influence the built environment. He always seeks an understanding of fabrication techniques and materials to bring ideas to reality.
Brandon Goldsberry
Brandon Goldsberry was born in Milan, Illinois in 1973. He received a Bachelor of Fine Arts degree in 3D Design from the University of Iowa in 2012. Brandon currently works as an engineer and drafter for Robertson Manufacturing in Davenport, Iowa. His first ventures into furniture design occurred in Professor Monica Correia’s 3D Design classes at Iowa. He draws inspiration from the constraints around materials and fabrication processes. In his work, Brandon combines a reliance on elemental geometry and strong lines with a sense of play.

Sharon Kraus
Sharon Kraus was born in 1986 in Wisconsin and raised in the neighboring state of Iowa. She earned her Bachelor of Fine Arts degree in 3D Design at the University of Iowa in 2013. She currently lives in Millcreek, Utah, and works as the Associate Director of Alumni and Donor Records in the Office of Development at the University of Utah. It was her high school industrial design class that sparked her interest in 3D and furniture design. Sharon enjoys exploring her love for art and design in all mediums, including paint, paper, and design software. Sharon’s work has been shown at the 2013 SOFA exhibition in Chicago, IL, and at Figge’s 2013 College Invitational, receiving an honorable mention.

Weitong Cheng
Weitong Cheng was born in Fuzhou, China. He has a Master of Fine Arts degree in Furniture Design from the Savannah College of Art and Design, and a Bachelor of Fine Arts in 3D Design along with a Bachelor of Arts in Interdepartmental studies (health and science track) from The University of Iowa.

Weitong showed an interest for design and creativity at an early age, setting his mind in furniture design during his undergraduate studies under Professor Monica Correia. After graduation, Weitong spent a year working as a product photographer. This experience made him realize that designing and building furniture or products has become a way to promote his creativity to the public. He loves building functional works he can own and use daily. Weitong’s work has been displayed in national and international design exhibitions.
Todd Hahn II
Todd Hahn II was born in 1991 in Iowa City, Iowa. Having a family background in land development and residential construction, Todd found himself wishing to pursue a more creative aesthetic for his home designs in his early 20s. He received a Bachelor of Fine Arts degree in 3D Design from the University of Iowa in 2016. Todd now owns and operates a Residential Design-Build Company, Todd Hahn Design, LLC.

While in school, Todd began to refine his style toward a minimalist aesthetic. Todd’s appreciation for minimalism led him to design the furniture and lighting that would accompany his residential projects. Working with raw materials, Todd uses steel and natural hardwoods to build pieces with visually-striking structural lines. His work has been displayed at the Salone del Mobile in Milan, Italy, the International Contemporary Furniture Fair in New York City, and other furniture events in the United States.

Yiwen Chu
Yiwen Chu was born in Jiaxing, Zhejiang, China in 1995. She has a Bachelor of Fine Arts degree in 3D Design with honors from the University of Iowa. Currently, Yiwen is studying Interior Architecture at the School of the Art Institute of Chicago. Her interest in furniture started after attending a student fair during freshman orientation, which lead her to register for a furniture design course taught by Professor Monica Correia. Yiwen’s work in the exhibit started in a three-week summer course and references Charles Rennie Mackintosh’s *Hill House Chair*. The final design shows a piece with strong and rhythmic visuals.

Yejia Shao
Yejia Shao was born in Nanjing, China in 1995. She has a Bachelor of Fine Arts degree in 3D Design with honors from the University of Iowa and is now completing a Master of Interior Design degree at Musashino Art University in Tokyo, Japan. She became first attracted to chairs after seeing examples designed by the master architects in an Architecture history class. Following this, Professor Monica Correia would lead Yejia into the real world of furniture design in a 3D Design class she enrolled in her junior year. After practicing computer-aided design, her interests shifted to aesthetic elements in folk crafts. She is now focused on intentionally exaggerating the accidental occurrences observed in mass production. Yejia utilizes physical phenomena to form its own shape and emphasize imperfections later. Her work has been displayed in design exhibitions in the United States and Japan.
Cahle Correll
Cahle Correll was born in Cedar Rapids, Iowa in 1994. He earned a Bachelor of Fine Arts in 3D Design from the University of Iowa and is currently a Project Manager and Designer for Pancheros Franchise Corporation in Coralville, Iowa. His interest in design started from his woodworking hobby. His appreciation for furniture works started in a furniture design course with Professor Monica Correia. In the class, he learned ways to combine practical assembly and a unique design aesthetic. In his work, Cahle uses geometric forms that are manufactured through Computer Technology. His work has been exhibited in Iowa, and in the International Contemporary Furniture Fair in New York City.

Yiran Li
Yiran Li was born in Xi’an, China in 1994. She is a 2018 University of Iowa graduate, earning a Bachelor of Fine Arts degree in 3D Design with honors and high distinction. Yiran received a Master of Arts degree in 3D Design in 2020 and is currently on-track to receive a Master of Fine Arts in 3D Design by 2021, both from the University of Iowa, where she also works as a teaching assistant. Yiran developed an interest in Furniture Design while doing hands-on projects for the Problems in 3D Design course by Professor Monica Correia. Such interest lead her to pursue a graduate education. Yiran’s work uses geometric forms and reveals a preference for working with wood and sometimes combining it with other sustainable materials. Her work has been selected for shows in various countries, including the United States and Italy.

Youtian Duan
Youtian Duan is a designer/artist working mainly in furniture, sculpture, and objects. Born in China in 1995, she received a Bachelor of Fine Arts degree in 3D Design with honors from the University of Iowa. She is now pursuing a Master of Fine Arts degree in furniture design at the Rhode Island School of Design. A 3D design class taught by Monica Correia and Justin Bailey during her sophomore year was the start of her story toward falling in love with the furniture design field. Youtian often imagines that furniture is not silently accompanying people through every day. She sees it as a family member who is alive and caring and that may freely walk around in our home when we leave. Her playful furniture works have been exhibited in exhibitions in Milan, Italy, New York, Chicago, Iowa City, and Providence.
**Jixuan Zhu**
Jixuan Zhu was born in Penglai, China in 1993. He holds a Bachelor of Fine Arts degree in 3D Design from the University of Iowa and is now working toward a graduate degree in the same program. His interest in furniture design started in his undergraduate years while enrolled in a furniture design class taught by Professor Monica Correia. Jixuan is interested in using different materials in furniture design. His work consists of creating unique structures based on the properties of different materials. Jixuan’s work has been exhibited in design exhibitions in the United States and Italy.

**Ninglu Zhang**
Ninglu Zhang was born in Sichuan, China in 1996. She graduated with a Bachelor of Fine Arts degree in 3D design from the University of Iowa in 2019. Currently, Ninglu is a second-year graduate student in the same program. She found her interest in furniture design during a model-making course taught by lecturer Vakhtangi Darjania, leading her to continue her passion in Professor Monica Correia’s classes. Ninglu’s work often shows an appreciation for the organic form and a desire to utilize advanced technologies. Her work has been featured in design exhibitions in Chicago, New York, and Milan, Italy.

**Shaun Morris**
Shaun Morris was born in 1996 in Dubuque, Iowa. He has a Bachelor of Arts in Enterprise Leadership and a Bachelor of Fine Arts degree in 3D Design from the University of Iowa. He is now a Design-Build Intern at Lifescape Associates in Denver, CO. Shaun’s design work strongly emphasizes geometric forms and directional movement. His interest in design increased during his undergraduate studies after learning which new technologies could be utilized to intersect digital and traditional processes.
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Vako Darjania
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