









The Eames LCW (Lounge Chair Wood) is an iconic post-WWII American-made chair by Charles and Ray Eames. During the war, Ray and Charles designed molded-plywood splints for wounded soldiers. Once the war ended, the couple naturally shifted their efforts toward furniture design. This is where the LCW sits in history. Made for the masses, the LCW is designed using fast production and cutting-edge technology. It embodies sleek form and cheap comfortability, molding to the human body.

This poster interprets these ideas of the Eames LCW using visual language. The most important part of this language is the specific forms seen in the initial sketches and final posters. These forms read as type (LCW), and they also represent the molded characteristics of the chair. They interact with the surrounding space: some shapes wrap around the objects around them while others float in space. Additionally, the forms interact with the blocks of color around them. To further emphasize, the decisions made in the final poster trace back to the visual language that presents itself in the original sketches.

These typographic forms and the chosen sans-serif typeface keep the composition grounded. Minimal and bold, the type moves along an axis in a single direction, almost like a production line. The larger shapes behind the type create depth. They form curves that look like the seat of the chair.

Accents of shapes and colors border the composition to interact with the main objects. They fill the atmosphere just enough to maintain the lightweight quality of the poster.

This poster visually interprets the mentality of the two historic Eames designers and the characteristics of the LCW Chair.