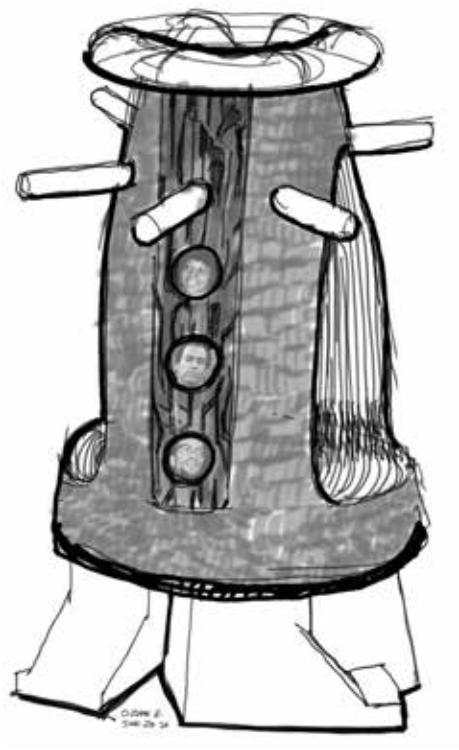
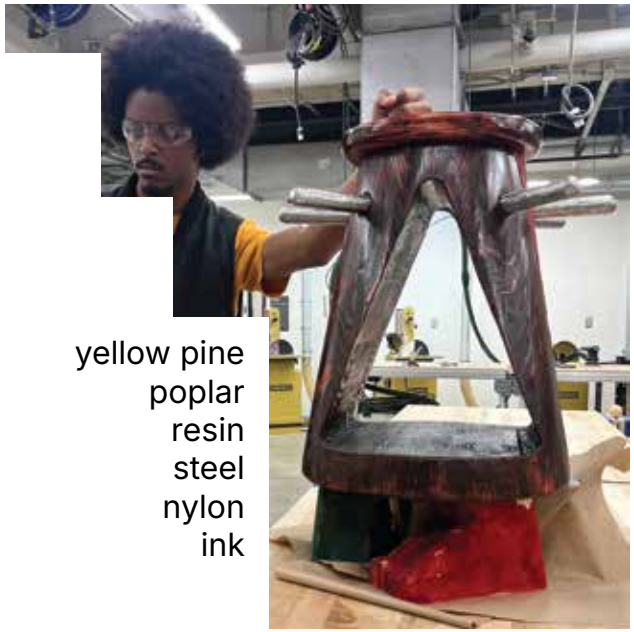


THE CYCLICAL B.A.R.S.

(BLACK AMERICAN RESISTANCE STOOL)

PROCESS BOOK

Olufela Zumbi Rodriguez
https://www.zumbidesigns.com/
@cupht on Instagram



yellow pine
poplar
resin
steel
nylon
ink

SHOUT OUT TO:

my mother, father, siblings, and family
my lovely girlfriend: Angel
Stephan in the industrial design school with me
Isaac & Maxwell over in the fine arts school
my housemates
our 'teacher-student' Tim
my fellow 'student-teachers' in Questionable Aesthetics
the 2026 summer staff in the DBL

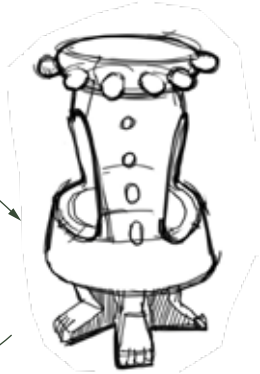
& PEACE GOES TO

All of my ancestors, & specifically
Assata Shakur
June Jordan
Toni Morrison
Huey P. Newton
George Jackson
Malcolm X



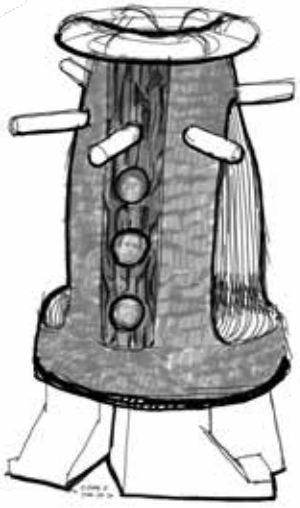
The stool **originally** would've held 45rpm 7" records.





... but it **evolved**.





... it evolved to reflect the emerging **nu-afrocentrism** style and themes:

expressing **your current black experience** through an afrocentric lense

I decided to focus on **Black america**.

for colors, the use of dark tones and red, black and green were paramount.



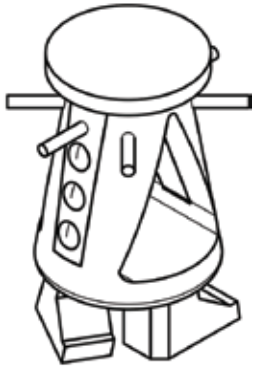






for material, wood aligns with traditional African sculpture

(see the nu-afrocentrism style guide in the front of the venue for more details)

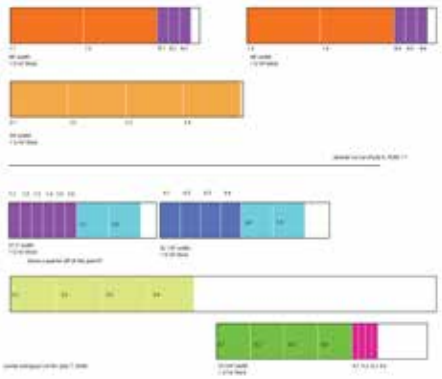


how do you build something like this from wood?

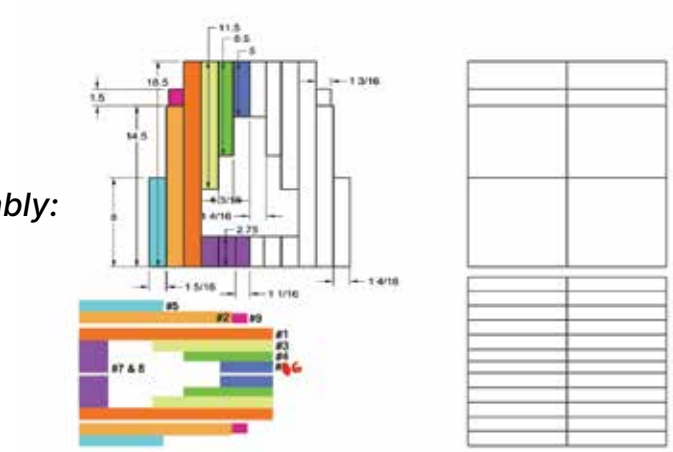
it is multiple planks of yellow pine glued together,

but I **planned how it was cut and assembled** to minimize cost & waste:

for cutting:



for assembly:



however, I prototyped first.













then, I built the stool.
it took me **4 weeks to make the main structure**,
due to the drying times of each plank from
being glued together (36 pieces).



I **tested different stain combinations**. I
used ink and an oil based stain, and sanded
it down to create depth in the material.

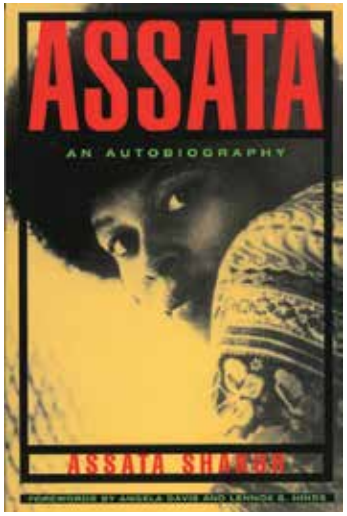
the yellow pine was great for this, with its
larger resin deposits.

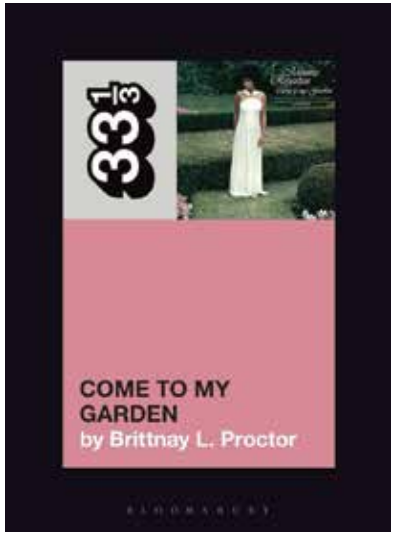


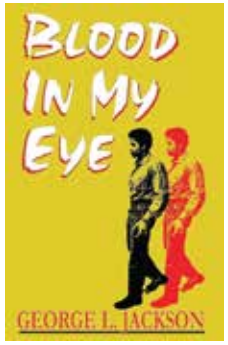
these were the final
combinations used.

red and black dominate the
form, pulling from the
Pan-African flag. **red
represents blood shed &
blood shared** through the
diaspora,

**black represents our identity
and pride** in it.







additional books I was (and still am) reading during this semester & working on the project; informing the themes



stain with india ink









coat with red stain



the **puncturing steel rods** have multiple interpretations and associations, given the context of the theme.

but they were made from a single 1 inch solid steel rod:



they were cut to be around 5 1/2 inches, and are inserted at least an inch and a half into the stool.



sanded to round tips using a grinder



then smoothed with a separate grinder and added texture

the **cyclical feet** represent the collective efforts of black resistance, which is why they are colored in the Pan-African flag colors.

they are made of **hardwood poplar**, which works better with wood sculpting than pine. the surface finish was not as good as yellow pine for staining, but I knew I would be covering them anyways.









after carving and coating in polyurethane, they were **flocked** with nylon fibers.
you cover the wood in adhesive, then shoot out small nylon fibers out of a cardboard tube at it.

the result is a fuzzy texture.

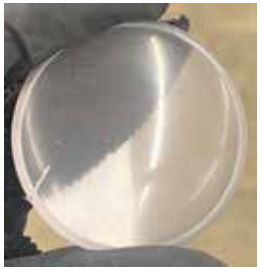
the **translucent screens** were made of SLA printed resin



before sanding



2000 grit



car polished

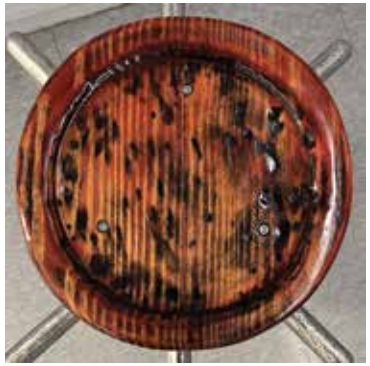


There are countless figures worth honoring, but I chose these 6 based on my own studied knowledge of them and their collective impact & influence on history itself.

My girlfriend, **Angel, helped me make decisions**.

I chose to display them in these circular frames **as a reference to the way Ahmad Jamal is displayed** in his 1970 release: "The Awakening", which I first encountered in middle school.





the stool's **seat** took 2 days to make.
it is the least important part.

this is because the stool is not meant to be sat on.

this is what it looks like from the top, though



despite the decisions I put in this book, **I do encourage people to discover their own intepretations and associations based on their knowledge & history of the Black resistance for liberation**. It is a long, complex, and living history, so there are probably countless examinations to be made beyond what I intended.