

NEIGHBORLY

Degree Project for Bachelor of Fine Arts in Design

by Moa Gustafson

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LUND
UNIVERSITY

NEIGHBOUR

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“It is important to remember that architecture and design are the social arts par excellence. It is possible to avoid theatre and ballet, never to visit museums or galleries, to spurn poetry and literature and to switch off radio concerts. Building, settlements and **the daily tools of living** however, form a web of visual impressions that are inescapable.“

– Viktor Papanek (*The Green Imperative* p. 174).

ACKNOWLEDGEMENT

I want to begin by thanking my classmates for being such a brilliant and supportive group of people.

I want to thank my teachers, Anna, Jas, Claus and Charlotte, for teaching me so much. Not only in this course, but during the last three years.

I want to thank my grandmother for agreeing to be a part of this project.
You are the best, as always.

A huge thanks to the very real person Ebba Lindgren, who has been my imaginary friend in this project. Her bachelor documentation has given me both inspiration and support during this entire process.

And lastly to Martin, for all the pep talks. They were many.

ABSTRACT

People are inescapably affected by their surroundings. Or at least, that is what I believe. This project is based on my longing to work with the objects that surround us in our everyday lives, and my fear of that not being enough.

Through an investigation of how people have worked with the concept of everyday things in the past, I established a set of basic principles and values to apply to my project – the essence being that the way we furnish and decorate our homes influences our wellbeing and that beauty and good design should be accessible to all.

Using an empathic design approach, I decided to create a product for my grandmother. In an experiment called “one picture per hour”, I asked her to document her day using a disposable camera.

Through these pictures, I learned about how the sight of a light in her neighbour’s window eased her feelings of loneliness. I therefore decided to try to enhance this experience by designing a luminaire with a kind form language!

With the help of my own everyday things, I explored grips, dimensions and proportions. The result became a small portable table lamp with two light modes, allowing it to be used in multiple scenarios. It can be viewed both as a companion for my grandmother and as a symbol of my learnings in this project.

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1. background and research
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meddelanden till sig själv
 ↳ sympati, empati
 Self pity: kanske för lite mitt handool? + idc
 poor me: kan göra typ en kortlek med olika tycka synd om scenarion
 ↳ Men vad i 3D då?
 ↳ Incest!

irrationelle beteende
 + inte lösning utan betraktelse av situationer
 just den här gången bror jag mig om vad du drömde

LOUISA
 > faderskap adaption
 > detox
 > fiender i vardagen

Jobba med scenarion för att sedan hitta ett bann
 Man kan göra som Ivan och samla in olika människors historier om ett ämne
 Vad skulle hända om djuren betedde sig som oss

Var går olika gränser?
 ↳ När blir det lästigt.
 vardagsred
 ↳ när saker sätts på sin spets, kulminerar

bryter ner beslutsprocessen
 försäkra sig i situationer där man måste

Variation från västriket
 ↳ titta på massa appen
 Variation från massproduktion
 ↳ de där små cycklingarna

nur kan man formulera en brief som låter en göra
 Vardagsobjekt: - en person genom objekt
 - ritualer
 - kramskrams som jag älskar
 - materialism, starkt av influenser

varför gillar man pgnadsaker?
 - status, design, emotionellt värde, stämning
 - har vi plats för saker utan funktion?
 två sidor av samma mynt - ska något förvaras i dem.
 dualitet
 voldemort

vardagsrum - behov: mysa, spela spel, sitta, titta på saker, det man visar utåt, där gäster får vara, saker som behöver förvaras men ändå vara tillgängliga men inte tillhör kategorierna sov ät hygien nödvändigtvis, pynta efter olika årstider och tillfällen
 från Molly: någon ska sova över i vardagsrummet.

hur skiljer de sig?
 evolution
 "förmågan att känna igen regelbundenheter och längta efter att kunna förklara uppkomsten av dem"

det här hände, alltså ledde det till det här
 "jag hade på mig den här skjortan, vilket gav mig mycket fisk" = delaktig tidning av företaget

ATT TA MED SIG FRÅN VIDSKEPELSEN:

- fokus på semiotik: vad signalerar objekten, förmedlar, osv.
- gömda egenskaper. Multifunktionellt på ett bra sätt, om det nu går...
- Jag vill nog ändå ha ett hum om vad för typ av produkt konceptet ska landa i för att jag ska känna mig trygg och lugn.
- beteenden: inövade, autopilot, omedvetna, fråga varför: ifrågasätt dem
- att vara paranoid men att försöka dölja det / spel för galleriet
 ↳ bygga identitet med hjälp av föremål
 ↳ kanske blir för stereotyp baserat
- Spegel, skulptur, örngott → vardagsobjekt: jag gillar nog inte för spexiga objekt, jag vill gärna att det ska vara något som kan användas.
- storytelling → skapa egen mytologi, kanske mer karaktärsdesign?
 - Alexia skulle göra eget tv-spel
 - modern version av något gammalt

är egentligen symptom på kontrollbehov
 vad kan objekt signalera?
 - hur de ska användas, hur de öppnas, var man håller, hur?
 "en vilja att organisera verkligheten / om världen i olika sammanhängande mönster"

ursprung: spegeln med den gömda funktionen att den studsar
 ↳ är huvudfunktion verkligen det viktigaste?

födelsedagar → ensamhet, det viktiga är vilka man firar med
 ↳ hur kan man fira på distans... känns sömtigt
 smååtande, leendet man gör när man passerar någon speglar sig
 ↳ men det är fullt att spegla sig själv

vad är vi paranoida över?
 - att vi ska bli avslöjade på olika sätt, impostor syndrome
 - inte passa in, vara som alla andra
 - att inte vara omtyckt, vad andra tycker om en
 - att någon ljugar
 - att vara förföljd
 - att vi glömt stänga av ugnen, låsa dörren
 ↳ grundar sig i avsaknaden av tillräckligt stark feedback, kanske... feedbacken gör inte tillräckligt stort intryck "tada!"

fa utlopp för känslan
 ↳ kan ett föremål känna sig som en bluff?
 ↳ Repetitiva handlingar/mönster behöver brytas upp?

VIDSKEPLIGHET - från en vilja av att vilja organisera omvärlden i mönster, struktur och mening ger tillfredställelse, regelbundenheter. lära sig av erfarenheter.

HANDLEDDNING 3/2
 > "vidskepelse" idag, online-liv kopplat till moral, hålla människor i schack.
 > något gjort med värdighet i alla led
 > rättfärdiga existensen av saker
 > utvärdera kontor
 > mina vidskepelse om ut en designer är
 > var inte rädd för att jobba parallellt med research och skiss

FÖRSLAG FRÅN ALEX
 - du kanske ska göra många olika versioner av en och samma grej. kopplat till beslutsångest och velighet.
 - Tvinga dig själv att formulera koncept utifrån resonemangen!!! Tidig deadline

1.1 VILLOVÄGAR (THE SEARCH FOR THE PERFECT BRIEF)

The only thing I felt certain about at the start of this project was that I wanted to create something for the home environment. Whose home? Unclear. What type of home? Not sure. But, I knew that I wanted to design a product(s) that people would interact with in their everyday lives.

Everyday objects is an extremely wide topic and I feared that it would not be intriguing enough for a bachelor project. This led me to hunt for a twist. I thought that if I were to make a mundane object, it had to be based on a thrilling phenomenon or

explore an unusual theme, at the very least. I wanted to find the perfect brief. In order to do so, I read a lot of articles, especially concerning human behaviour. Some of the various subjects I indulged in were superstition, self-pity and imposter syndrome. While some findings proved to be useful later on, this part of the process mostly caused me to lose sight of the essence of the project: the everyday things. Eventually, with the encouragement of my supervisor, I accepted that having everyday objects as my main focus was okay.



1.2 DEFINITION

*Everyday: ordinary, typical or usual.*¹

In this project, I have defined everyday things (objects, items, products, etc) as objects we encounter in our everyday life. These objects can be an active part of our daily routine or simple be a part of our home environment. To further limit the concept I decided that my definition of everyday objects would not include products that are associated with activities outside of the home. For instance, someone might mow their lawn or play tennis everyday, but I do not consider lawnmowers or tennis rackets to be everyday objects.

1.3 EVERYDAY THINGS IN THE PAST

I find the coffee cup to be a prime example of an everyday object. For coffee drinkers it is a recurring item in their daily routine. Since I have a personal interest in Swedish ceramics, my supervisor encouraged me to look into the history of Swedish

porcelain factories. In this research I encountered the concept of *Vackrare vardagsvara* (more beautiful or better things for everyday life).

Vackrare vardagsvara was a propaganda publication written by art historian Gregor Paulsson and published by the Swedish Crafts Association (today Svensk Form) in 1919. In it, the author advocated that art should be brought to the people by connecting artists to the industry. He wanted beautiful, well-designed things to be accessible to the wide public. The porcelain company Gustavsberg is one of the companies who took this philosophy to heart and achieved great success by hiring artists to work with their industrial production.

Paulsson was heavily influenced by German ideals of art as an important part of people's everyday lives, but also by Ellen Key (Swedish author, pedagogue and difference feminist). Ellen Key was

a firm believer in beauty for all. She even thought that a beautiful home had the power to affect people's morale, making them good. Paulsson and Key were also supporters of function aesthetics, meaning products that are well designed for their purpose.

While Paulsson was inspired by Key, Key herself was inspired by Carl August Ehrensvärd. Ehrensvärd thought that humans have a need for beauty, which affects their wellbeing. However, the need for beauty will not be felt before the basic needs like sleep and hunger are satisfied. He called these aesthetic needs the happy needs.²

¹ **Cambridge University Press**, <https://dictionary.cambridge.org/dictionary/english/everyday>, (accessed 2020-04-11).

² **Gunnela Ivanov**, *Vackrare vardagsvara – design för alla? Gregor Paulsson och Svenska Slöjdföreningen 1915–1925*, (Umeå universitet, 2004) p. 106 & 65.





Stig Lindberg, Lisa Larsson and Wilhelm Kåge from Gustavsberg porcelain.

1.4 WELLBEING

Gregor Paulsson, Ellen Key and Carl August Ehrensward provided a good historical perspective on everyday things and the effect they can have on our minds, if designed right. A more modern example of someone practicing these theories is Ilse Crawford. Crawford is an acknowledged designer who runs her own studio, Studioilse, and has founded the department of Man and Wellbeing at the Design Academy Eindhoven. In her work she focuses on how people feel in and experience a room. She believes that the way we furnish and decorate our homes can create habits and rituals, which possibly can improve our lives. A table, for instance, can be designed to enhance conversation and bring us closer together. By always having the human experience in mind, empathy becomes a very important part of Crawford's design process.³ I like that!

³ **Studioilse**, <http://www.studioilse.com/ilse-crawford>, (accessed 2020-04-11).



1.5 EMPATHIC DESIGN

Although Ilse Crawford might have made me aware of the use of empathy as a tool in the design process, empathic design is a well-established design approach within itself. The foundation of empathic design is to observe users in their own environment; to watch them use products in their everyday routines. This method will provide greater insight and information than observation made in non-genuine contexts. According to professor Dorothy Leonard and lecturer Jeffrey F. Rayport from Harvard Business School, empathic design can be broken into five key steps:

1. Observation
2. Capturing data
3. Reflection and Analysis
4. Brainstorming for Solutions
5. Developing Prototypes of Possible Solutions⁴

Since my aim in this project was to work with things found in everyday life, empathic design seemed like a suitable approach. Leonard and Rayport's model worked as an inspiration as I tried to establish my project plan.

1.6 PAUSE (CONCLUSION)

At this point in the process I felt that I had succeeded in justifying the everyday things. They did not need to have a twist, but had a value of their own. I had also learned more about empathic design, a method, which I felt would further justify the existence of the product I was to design.

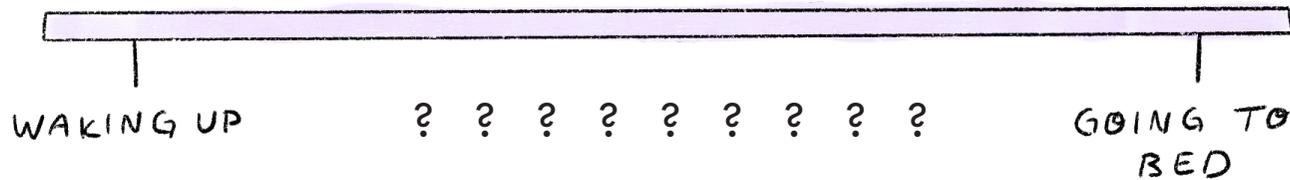
⁴ **Leonard and Rayport**, *Spark Innovation Through Empathic Design*, Harvard Business Review, November-December 1997, <https://hbr.org/1997/11/spark-innovation-through-empathic-design>, (accessed 2020-04-12).

1.7 THE MYSTERIOUS LIFE OF SENIOR CITIZENS

After deciding to adopt the empathic design approach, there was a huge question remaining: who do I observe? The answer came rather quickly, as the mind map from my very first (!!!) brainstorm session included a bubble saying “the mysterious life of senior citizens”. When I was trying to come up with a project subject, one of my methods was to write down potential target groups. As I thought about senior citizens, and especially those

in my close family, it puzzled me how little I knew about their day-to-day life. I knew that they got up, had their meals and went to bed. But what about all the in-between? I played with the idea of using the popular blogger method “one-picture-per-hour”. In these entries the blogger, often a female in her late twenties or early thirties, documents her day by setting an alarm every hour and then taking an honest picture of what

she is doing. At that time, the concept did not feel interesting enough – I did not feel like I could justify it – so it ended up in the dismissed pile. Now, however, it felt like a very good observation technique! I decided to contact my grandmother and ask if she would feel comfortable participating in an experiment. Luckily, she said yes!



2. research: observation

.....

2.1 MY GRANDMOTHER AND THE DISPOSABLE CAMERA

My grandmother was born in 1945. She lives in a four-room apartment with her husband, my grandfather. She has expressed that she is very uninterested in technology, thus she does not use the computer or own a smartphone. With this in mind, I thought that the best way for her to take pictures of her day would be with a disposable camera. I thought that the fact that you cannot delete and retake the photos would contribute to it being an honest representation of her daily life.

To me, Mondays are the arch-everyday, so that seemed like the perfect day to perform the experiment. So, on a very regular Monday my

grandmother set out to document her day using the disposable camera and an egg clock, to work as a reminder. Her instructions were to not stage anything, but to take pictures of what actually was in front of her. To make my grandfather feel involved, we decided that he could take some of the pictures, but with my grandmother in them. The result was 16 pictures in total, which I know I will treasure long after the project has finished.

On the same day, I tried to perform the same experiment with my iPhone camera. However, those pictures ended up not being used in the project.



Me and my grandmother, 1998.



Pictures from the disposable camera.

2.2 CAPTURING DATA

The next step after observation according to Leonard and Rayport is, as previously stated, to capture data. I did that by first identifying all the everyday things I could see in the photos. I decided to disregard all the objects that were more or less fixed to the walls and thus not easily movable, like doors and hat racks.

After that I wrote down some spontaneous reflections of what I saw. These reflections awoke new questions, which led me to make a small interview with my grandmother (see appendices).

”Reading seems to be an important occupation”

”Hours to herself before my grandfather wakes up”

”I can see at least three vases with fresh flowers”

”A lot of coffee” *”A radio keeps her company”*

”Some objects have earned permanent spots on the dining table”

”A sense of community in the apartment building”

2.3 REFLECTION AND ANALYSIS

By analysing the contents of the pictures and the answers I received in the interview I could identify several potential work areas. The three main ones were:

1. DESIGN AN ASSISTING DEVICE OR AID

This approach focuses on easing my grandmother's everyday tasks and habits. For instance, the photos showed her baking, a hobby she thoroughly enjoys. Unfortunately, working in the kitchen for too long hurts her back. This is a situation where a product possibly could make her baking experience more comfortable, like perching stool.



2. SATISFY THE HAPPY NEEDS

Since I was very intrigued by the happy needs, I thought it would be interesting to work with them directly. After noticing several flower arrangements in the pictures, I confronted my grandmother about them. She told me that having fresh flowers in her home is something she values greatly. When she cleans the apartment thoroughly, putting new flowers in her vases is always her last step. To me, it felt obvious that her want of flowers was an aesthetic need. Designing vases, or other possibilities for her to have flowers on her table hence became a potential approach.



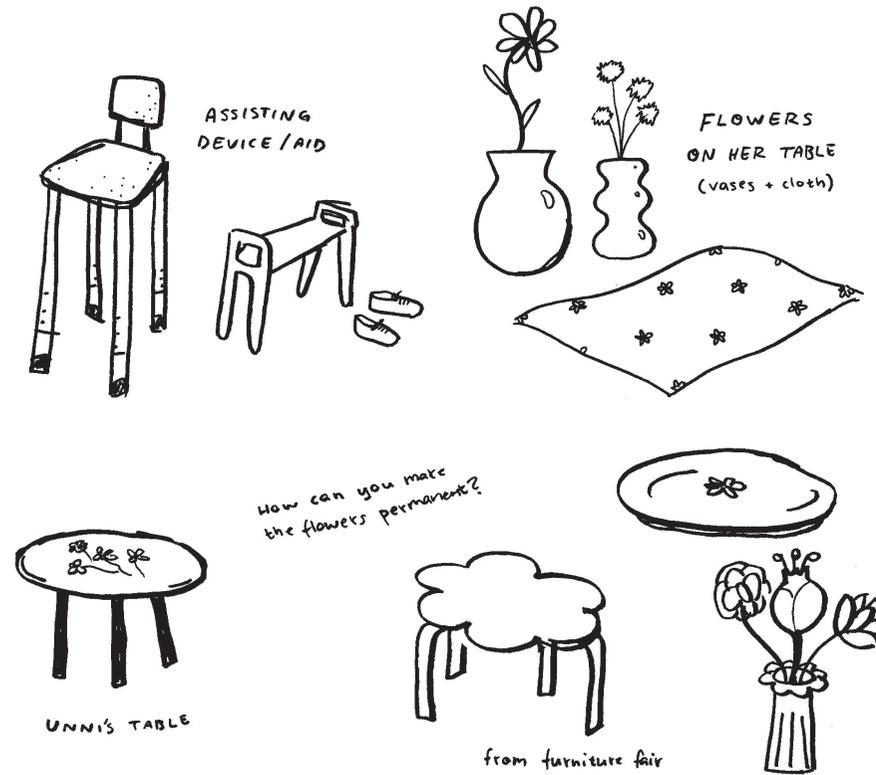
3. THE LONELY MORNING HOURS

One of my favourite pictures from the experiment contained a story. When we were talking about the picture taken from her window, my grandmother told me: "I have trouble sleeping and I wake up very early, a few hours before your grandfather. The first thing I do when I get up is to look if my neighbour has turned on his light. Some days I wake up before him and some days he wakes up before me. I don't know him, but it makes me feel less lonely to know that someone else has also started their day". To me this really highlighted the human need for belonging. When my grandmother felt lonely, a simple sign (the light in the window) of someone else sharing her experience made her happier. I called this approach "light and loneliness", but what it meant did not feel as clear as the other approaches.



2.4 PICKING AN APPROACH

I decided to move forward with “light and loneliness”. Creating a well functioning aid felt like a project of its own, and I was afraid that I would not do it justice with the amount of time that was left. Designing vases did go very well with my research about the effect that objects perceived as beautiful can have on a person’s wellbeing, but new problems had occurred. My bachelor project took place the same spring as the Covid-19 pandemic, which caused the school and all the workshops to close. Consequently, the course requirement of creating a model was taken away, and us students were instead encouraged to focus on digital visualisations of our concepts. In my mind, a project about vases is very material based, and without access to the workshops I felt reluctant to continue that path.



3. ideas
.....

3.1 LONELINESS + PRODUCT DESIGN = FALSE?

While I had confidence in the narrative aspect of the lonely morning hours, I doubted if product design actually could solve anything in the situation. To me, it is obvious that a product can never replace real human interaction. However, I do believe that an environment or a product can be more or less hostile or kind. Consequently, I decided to focus my project on trying to create a product that could fit into my grandmother's morning routine and potentially ease her feeling of loneliness, using kind design language.

3.2 MOODBOARD: KIND FORM LANGUAGE



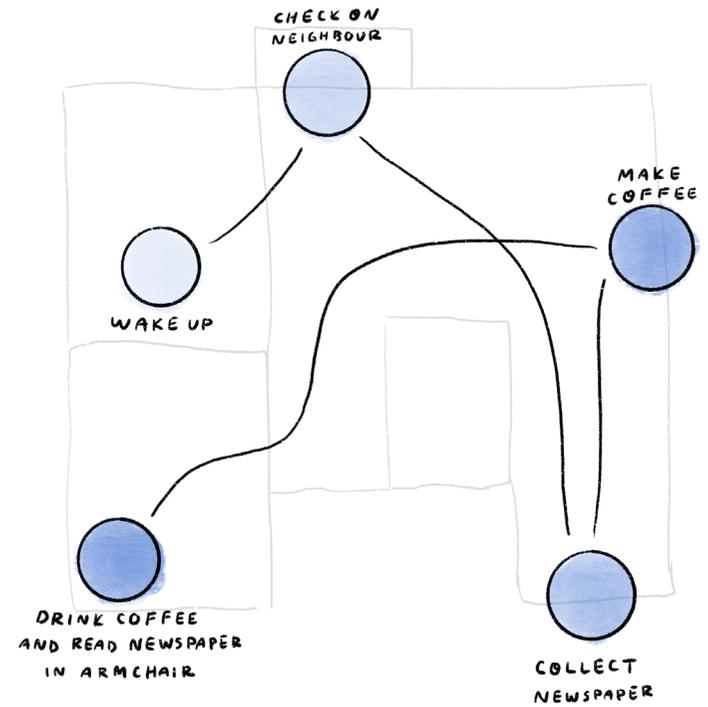
3.3 WHAT TYPE OF PRODUCT?

I visualized my grandmother's morning moving pattern, based on the photos and information she had provided me. This allowed me to identify potential design opportunities.

The objects that interested me the most were the side table and the table lamp. I liked the idea of the side table since it would sit beside my grand-

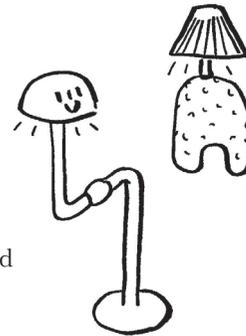
mother at her "final destination" in her moving pattern: reading in her armchair. The side table would also hold all the important items of her morning ritual: her coffee cup, the newspaper and her reading glasses. The table lamp on the other hand, had the advantage of a strong narrative. Since seeing the light in her neighbour's window is what eased the lonely feelings, I thought it would

make sense to design a light. The light had great symbolic value, playing such an important role in the story, but it would also provide a clear design assignment. I decided to save the side table for another time and continue with the lamp.



3.4 DEFINED BRIEF

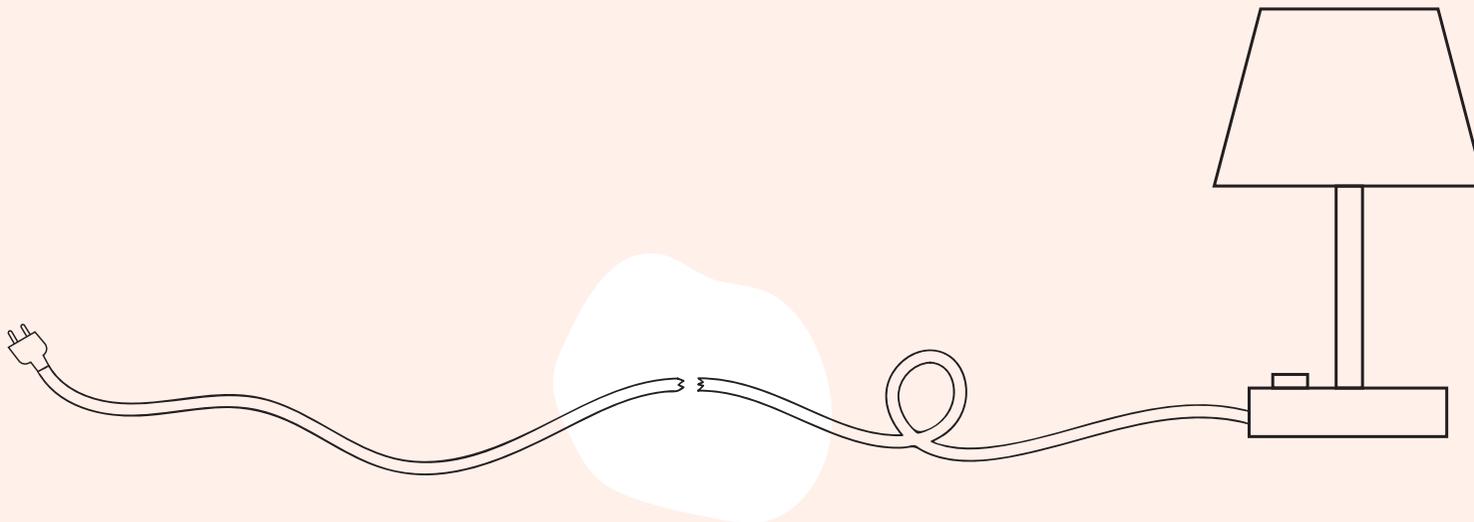
“Create a lamp inspired by the values and basic principles I have found in this project. It should primarily be designed for my grandmother, but also appeal to other people.”



3.5 PREJUDICE

Since I had decided that my grandmother would be the primary user of the lamp, I wanted to talk to her one more time before making the function analysis. I discovered that many of my expectations of what she would want were quite wrong. After being given some options, she said that she liked the idea of a rechargeable portable lamp,

rather than a traditional table lamp. With the background of knowing that she is very uninterested in technology, I assumed she would have preferred the latter. Concerning the aesthetics of the lamp, her only guidelines were that she likes simplicity and disliked curlicues (krusiduller).



3.6 FUNCTION ANALYSIS

Spread light	MF
Fit in window or on small table	N
Have kind form language (and satisfy the happy needs)	N
Be portable (= rechargeable)	N
Ease loneliness	D
Be nice to interact with	D

3.7 ANTHROPOMORPHISM

During the initial research phase, I came across the concept of anthropomorphism. It basically means that humans sometimes give human attributes to non-humans, like animals and inanimate objects. Feeling like your computer is mad at you is one example of personification, and thinking that a piece of furniture looks a little nervous is another. What interested me about anthropomorphism is that studies have found that it can function as strategy to cope with loneliness.⁵ When we crave social contact and feel alone, we are more likely to see human qualities in the objects around us.

Humans tend to be drawn to anthropomorphic shapes and products that exhibit human-like traits, since they allow us to connect with them more easily. This is something product designers can take advantage of: if a customer perceives an object as friendly, he or she might be more inclined to buy it. On the other hand, if a user regards an object as their friend, they might feel very loyal to it and not want to replace it.⁶

I liked to think of the lamp as a little companion for my grandmother. Since I had intended “ease of loneliness” to be one of its desired functions,

I thought that it could be valid to try to use anthropomorphism in the design.

⁵ **Adam Waytz**, *Social Connection and Seeing Human*, Oxford University Press, 2013, <https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780195398700.001.0001/oxfordhb-9780195398700-e-23>, (accessed 2020-04-12).

⁶ **Islam Gouda**, *Product Anthropomorphism: The Personification of Design*, Digital Doughnut, 2015, <https://www.digitaldoughnut.com/articles/2015/december/product-anthropomorphism-the-personification-of-d>, (accessed 2020-04-12).



Boo lamp by Hedda Torgersen, Kink vase by Rachel Griffin and Milk NA1 table lamp by Norm Architects.

3.8 FIRST IDEAS



I explored my first ideas by creating small silhouette sketches. After a while I realized that almost all of them could be categorised into three groups: (1) the mushrooms, (2) the three-legged-creatures and (3) the watchers.

3.9 SKETCH MODELS



I made some small clay models of some of the sketches I liked. I also tried out papier-mâché to see how it would look if one of the shapes was lit.

3.10 EVALUATION OF FIRST IDEAS

After having discussions about the light image, it became obvious that the only versions that made sense were the ones, which would give a rotational symmetric light. If the lamp was going to be portable, I did not want the user to be forced to rotate the light in order to get it in the right direction – it should work wherever you put it down. I also thought that the rotational symmetric light would suit more scenarios: if my grandmother and grandfather would want to use the lamp together at the dinner table for example, it would require a more inclusive light image. Therefore, I decided

that the lamps in the “watcher” category had to be dismissed, since they would only spread light in one or two directions.

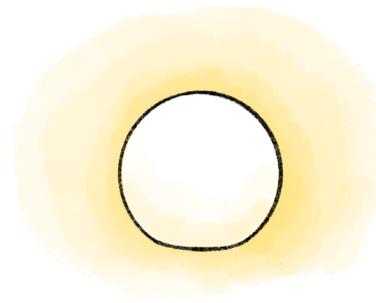
Wanting the lamp to be useful in multiple scenarios also raised the question of different light settings. With today's LED technology, it is possible to create different light modes using a single light source. You could allow the user to change light intensity, colour temperature and even the direction of the light depending on how the LEDs are mounted. I thought that changing the colour

temperature seemed a little redundant, but that a dimmer and two different light modes would be useful. That way, the lamp could be used both as cosy light and a more focused light.

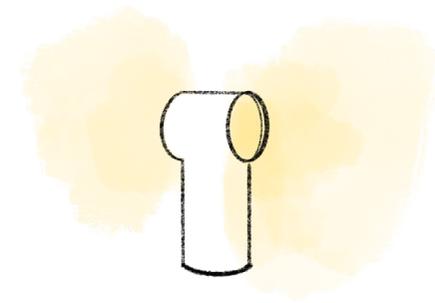
When coming up with shapes, I struggled a lot with the anthropomorphic aspect. I wanted the light to look friendly, but not necessarily like a little person wearing a hat. At the same time it felt like the three-legged lamps did not quite live up to what my grandmother was asking for – she had wanted simplicity after all.



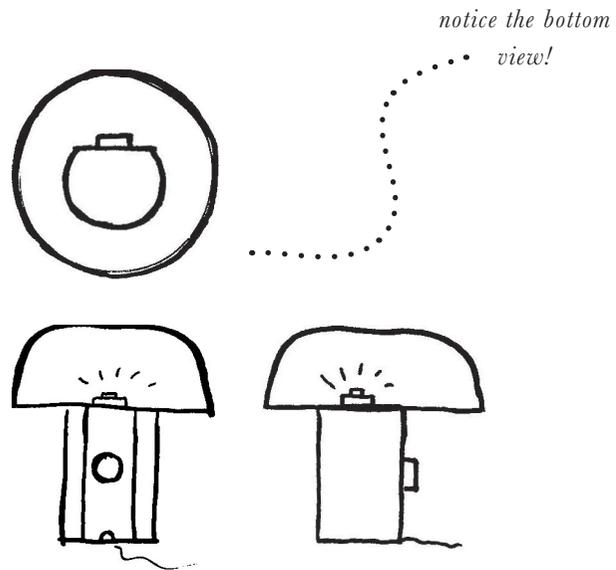
downwards, evenly
I like this!



all around
and this!



directed
this is wrong.



I decided to continue with the most basic shape: the mushroom-like form with a cylindrical base where one of the sides is "cut off". I thought that the flat side of the cylinder would create a nice meeting between the base and the dimmer.

4. concept

.....

4.1 DESIGNING WITH THE HELP OF MY EVERYDAY THINGS

The Covid-19 outbreak had horrendous consequences worldwide, but it actually ended up strengthening my concept. Since I was solely working from home at this point, I ended up using a lot of my own everyday things as references in my design process. By feeling and measuring all the different knobs in my apartment, I got a better understanding of the grip of the dimmer. It also amazed me how I was able to find more or less all the diameters I needed. It seemed like the proportions I liked, someone else had liked before me.

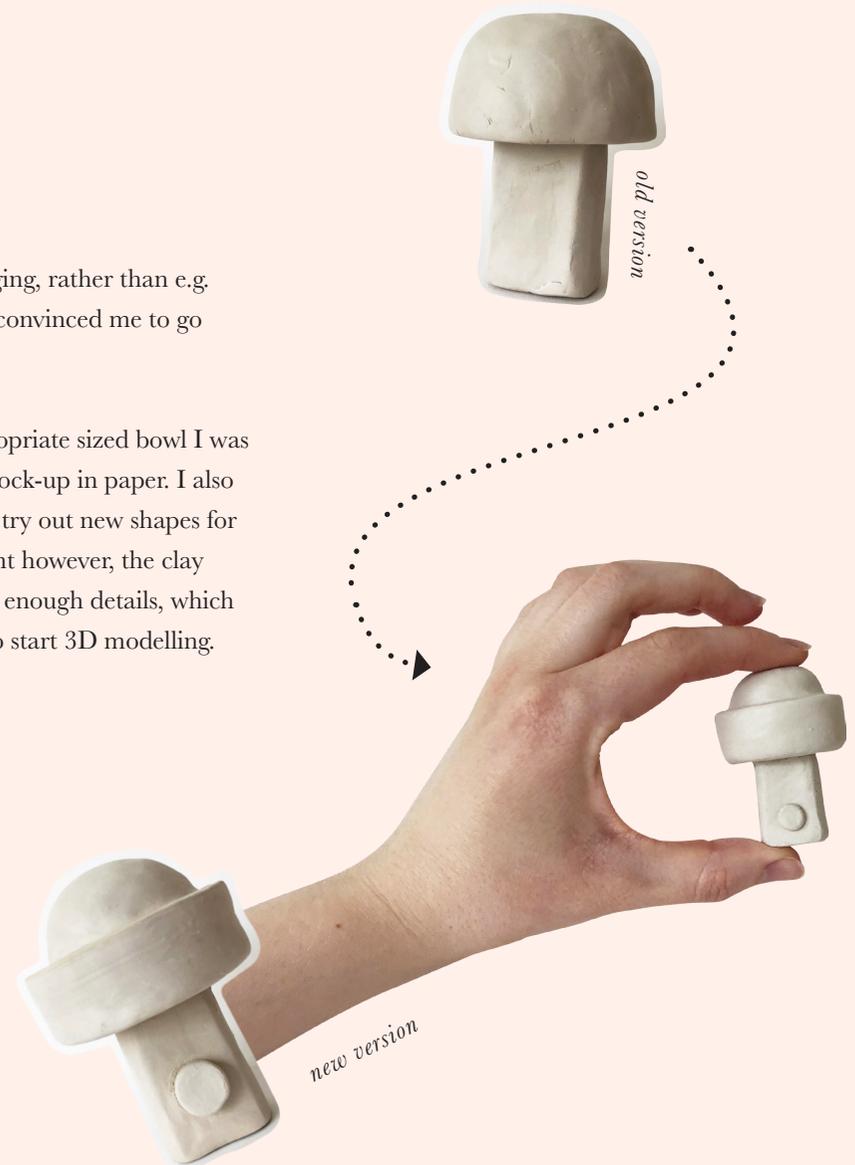


4.2 THE RIGHT SIZE

As I was beginning to explore my design in its potential final size, I had to consider the technical aspects. Since I had written in the function analysis that the lamp should be portable and rechargeable, I thought it was best to look at some of the already existing lamps from that category; that way I would get a good indication of what would be a reasonable size to fit all the necessary components. I noticed that most of the popular lamps measured 15 to 25 cm in height. Therefore, I aimed to make my lamp approximately 20 cm tall. I also found that it was still much more

common to use USB charging, rather than e.g. inductive charging, which convinced me to go with the USB option.

Once I had found an appropriate sized bowl I was able to make a full-scale mock-up in paper. I also made more clay models to try out new shapes for the lampshade. At this point however, the clay models were not providing enough details, which meant that I would need to start 3D modelling.

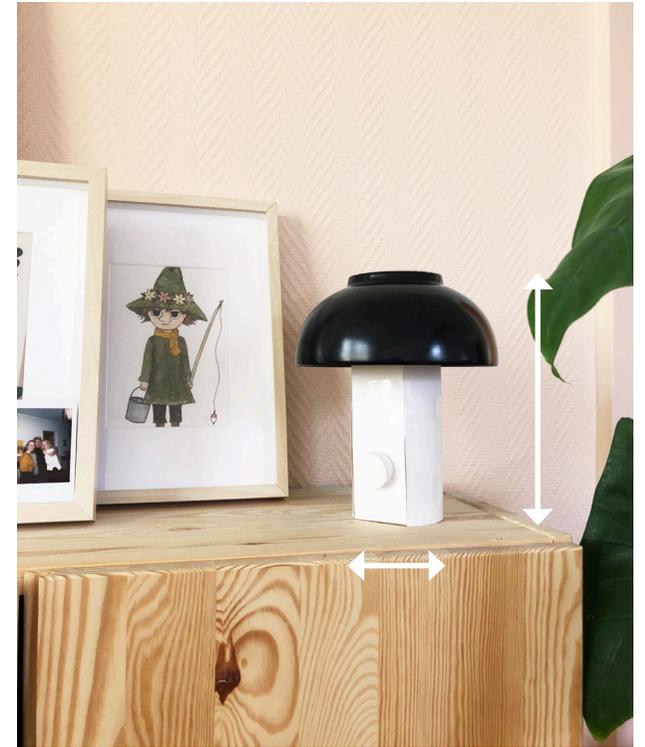




The Setago JH27 from &Tradition is 22 cm tall with a base of Ø14 cm and a shade of Ø23 cm.



The PC Portable lamp from HAY is also 22 cm tall with a smaller shade of Ø14 cm.



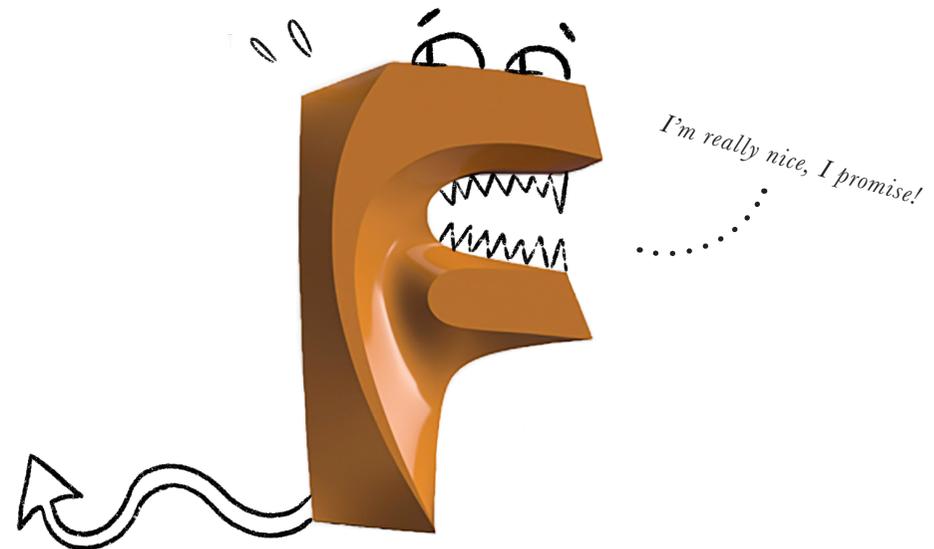
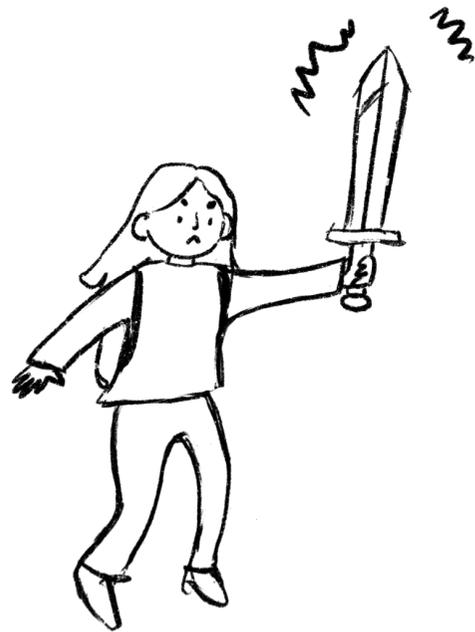
I decided to make my lamp in a similar size to ensure that the technical components would fit.

4.3 MAKING PEACE WITH 3D

Ever since the Autodesk Alias course in the first year of the bachelor program, I have had a complicated relationship with 3D modelling. I had no experience with any 3D software before coming to the school, which made me feel very uncomfortable and insecure. But since there had been no requirements of presenting a 3D model in

any of the other courses, I had always been able to work around it. Completely avoiding a useful visualization tool is not a very wise approach, and once again, Covid-19 proved to have some positive effects on my project: with the school and workshops closed I had no choice but to face my fears and start modelling.

I used Fusion 360. It took me one whiskey bottle, one ice cube tray, a bike handle and some other various items to get comfortable enough to start working on my own model. Working my way through those first tutorials was a very provocative experience, because in all honesty, I quite enjoyed it.





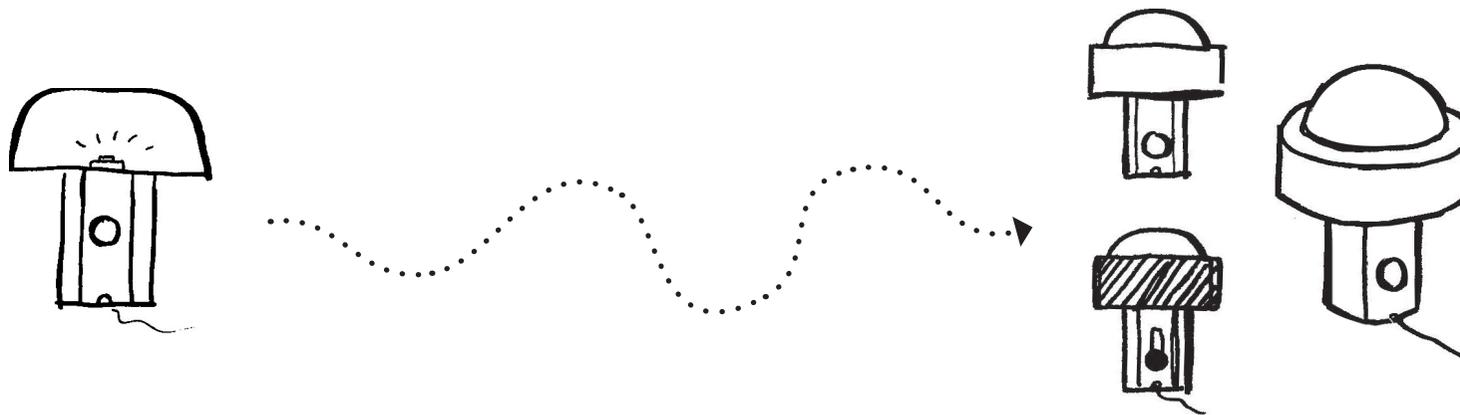
*Hey, I made these! And I am very grateful for Kevin Kennedy and his Youtube tutorials for showing me how.
That man is a treasure!*

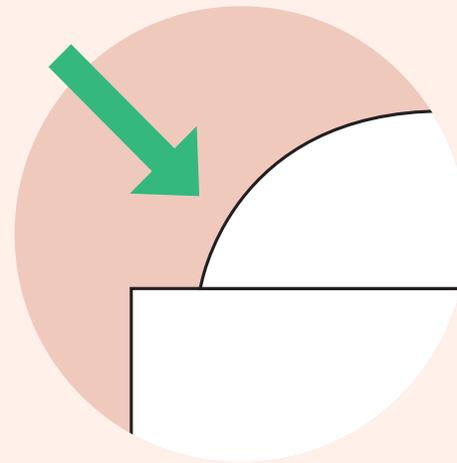
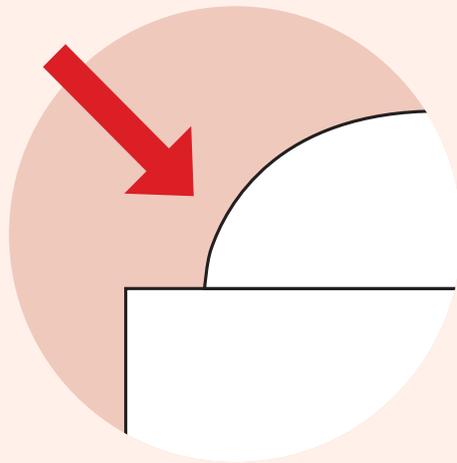
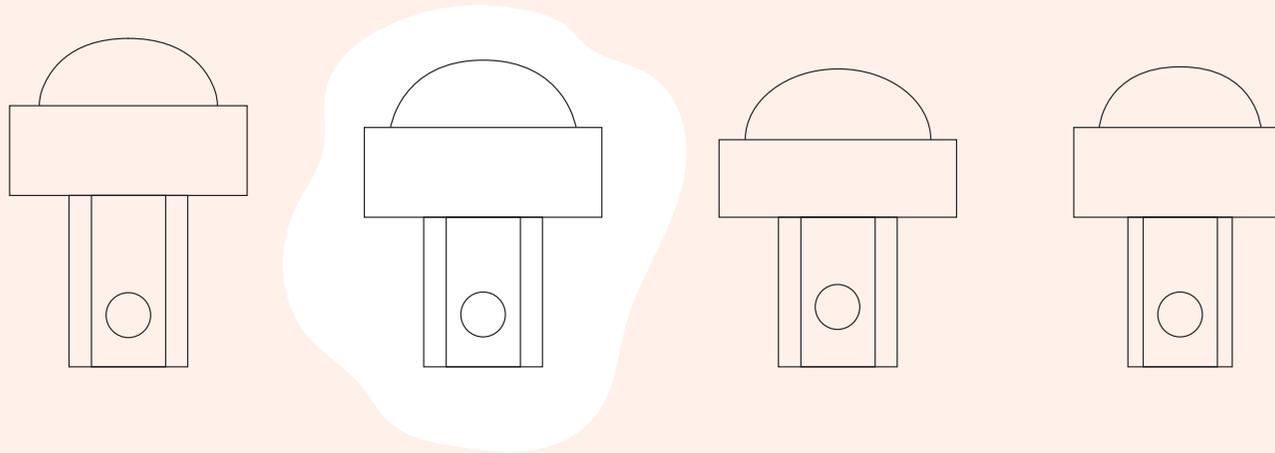
4.4 DEFINING THE DESIGN

With the new changes made in the sketch model stage, I felt like I had the basic concept of my design. The earlier mushroom-like silhouette had been exchanged for a more geometric version, where the lampshade had potential to be made out of two different parts, and thus also two different materials.

Using my thumbnail sketches as a base, I started to work in Adobe Illustrator to clean up the lines and further define the shape. I concentrated on

trying out slightly different proportions as well as curves for the dome-looking part of the lampshade. I thought it looked best when the width of the lampshade and the height of the entire lamp were quite similar. When the outlines of the front view of the lamp were done I imported them to Fusion 360 and used them as a guide for the 3D modelling.





*Top row: A few, just slightly, different variations of proportions.
Bottom row: A closer look at the curve of the top part of the lampshade.*

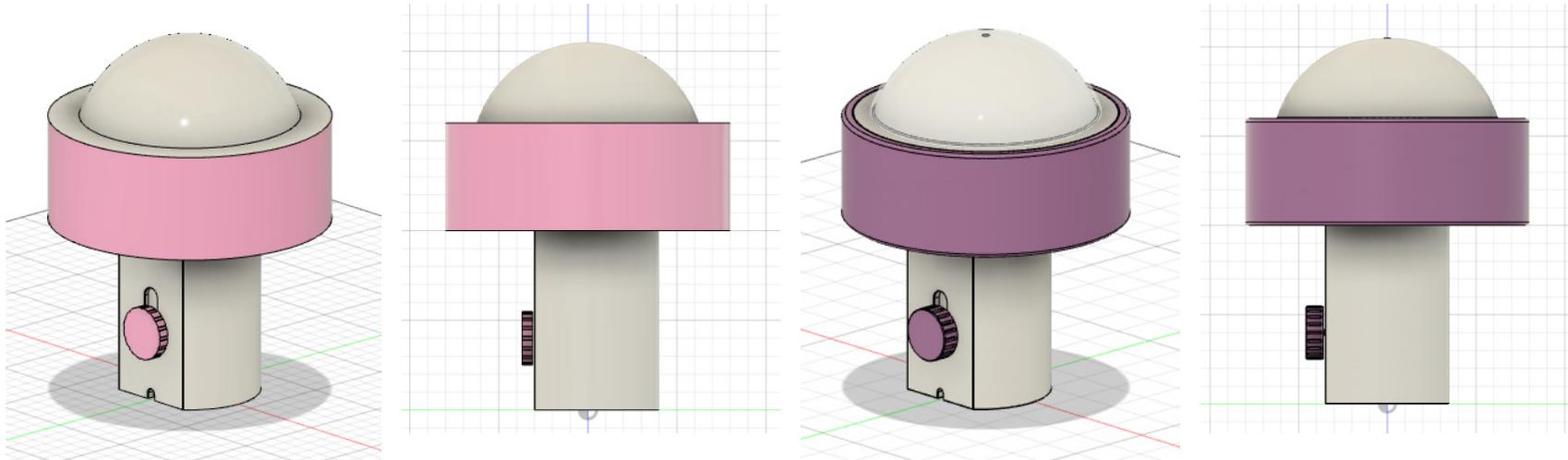
4.4.1 THE BASE

For a very long time, I felt like the flat side of the cylinder base was what set my lamp apart design-wise. The so-called “USP” of it, if you will. After building the lamp in Fusion 360, however, I started to question that design decision. On one hand, it was a shape I had not really seen before and it would give the dimmer a nice clean surface to rest upon. On the other hand, it created the

dilemmas of (1) how the base should be aligned with the lampshade and (2) how the flat side should transition into the rest of the cylinder.

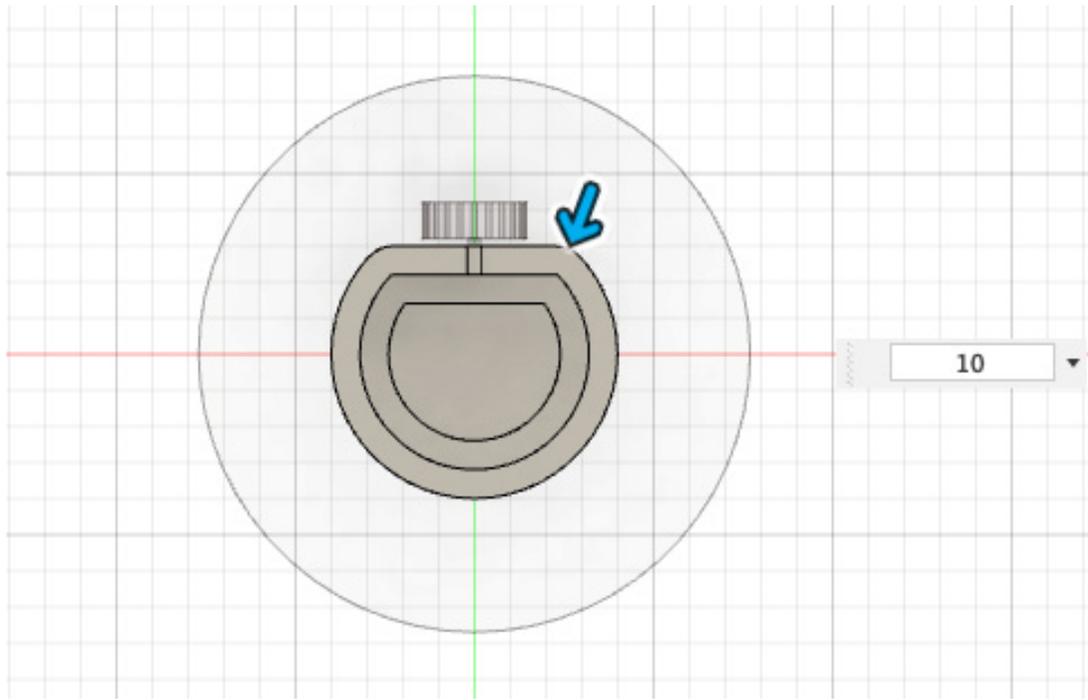
(1) Concerning the alignment, I could either keep the base at the place where it would have been centred to the lampshade if one of sides was not cut off, which would cause it to look a little bit off

in side view (see pink version). The other option was to try to centre align the actual shape of the base with the lampshade, which ended up looking good from the side but EXTREMELY off from some other angles (see purple version). To me, the first option looked a lot better – maybe even a little bit quirky (in a good way) – and I went forward with it.



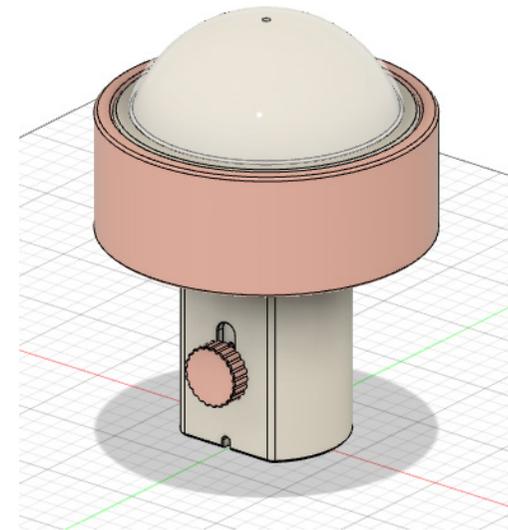
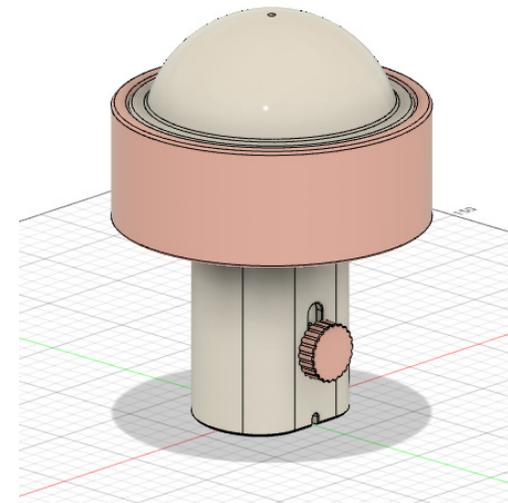
This version looks pretty good...

...but this one does not work at all!

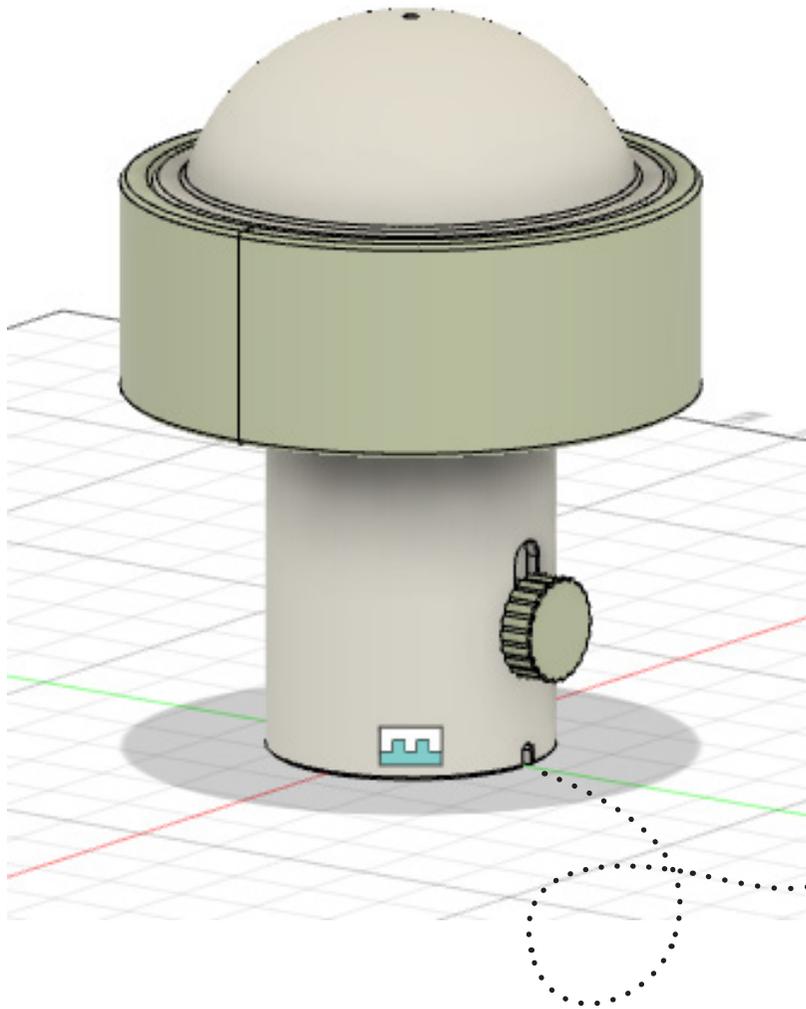


(2) The question then became how the flat side should relate to the cylinder. Since there are no perfectly sharp corners in real life I knew that I had to at least apply a small radius – but how small, or how big? After trying some different alternatives I realised that all I wanted was for my flat-sided cylinder to be a real, normal cylinder. The nice thing when you are designing is that you

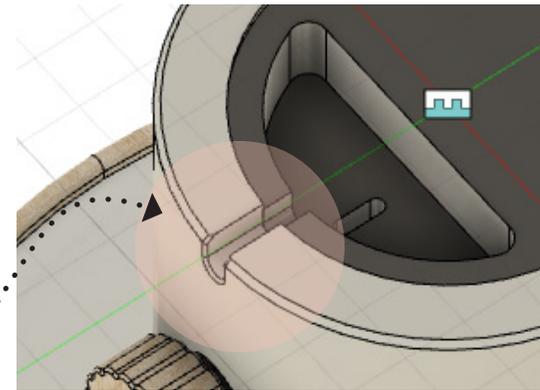
get to be your own Blue Fairy, and so, I decided to change the base. Even if I still really liked the idea of the flat side, it just did not look right when trying to realise it, which meant that I had to put it in the bin.



A lot vs a little bit of radius.



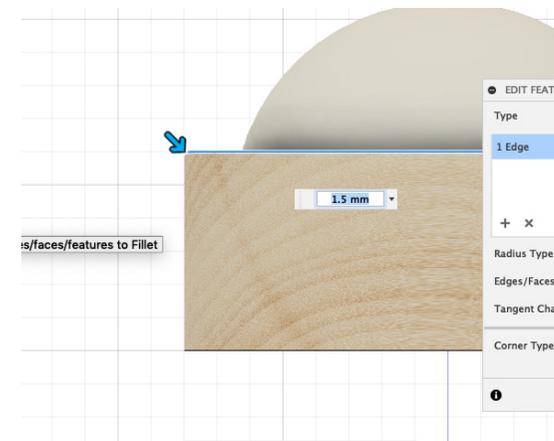
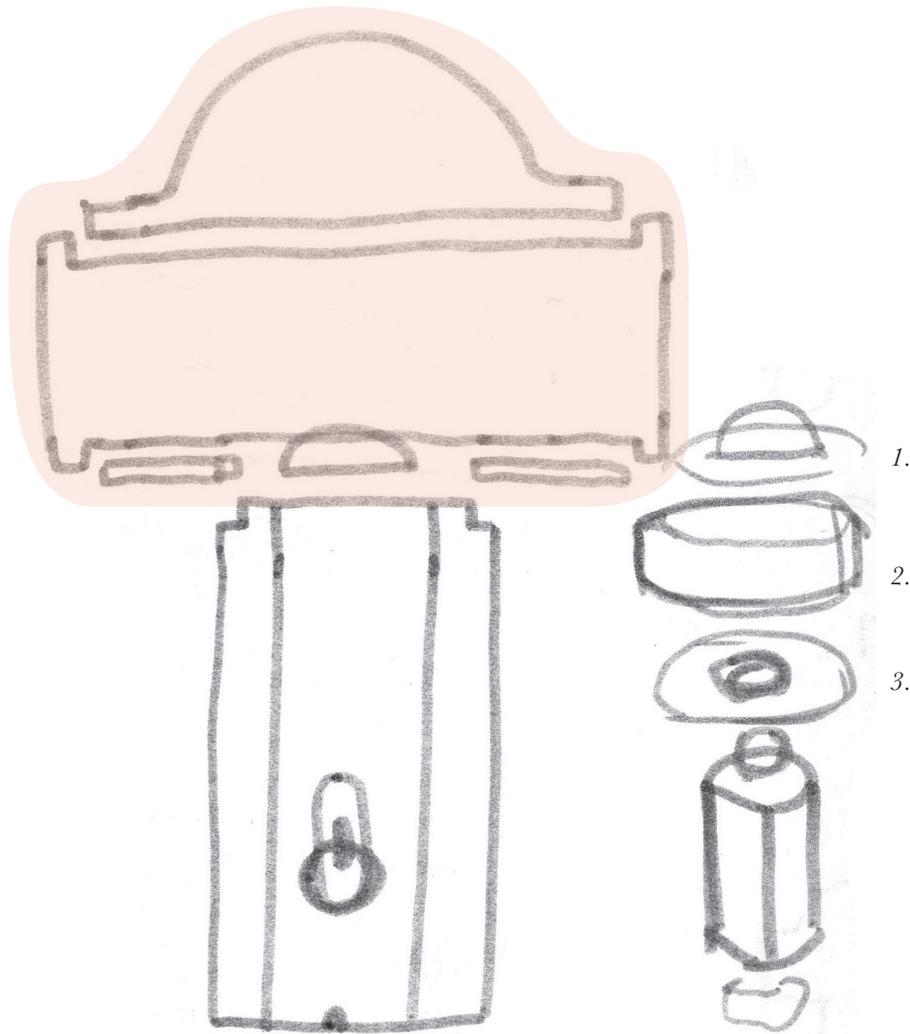
The last thing that should be addressed about the base is how it is affected by the USB-charging. I wanted to hide the USB-port at the bottom of the lamp, which meant that the charging cord would need some kind of opening to pass through – otherwise it would get stuck between the bottom of the lamp and the surface that it stands upon. Consequently, I put a small, arch-shaped hole in the base below the dimmer.



Close up view of the opening for the cord and the USB-port.

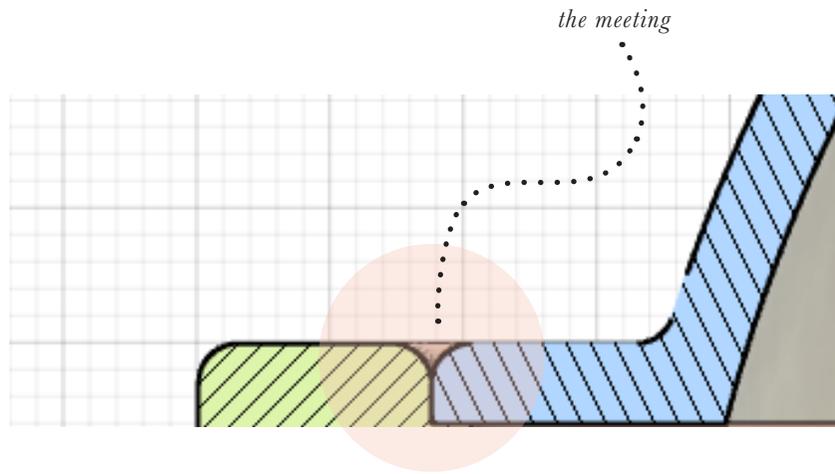


A very quick mock-up that demonstrates how the opening will allow the lamp to stand more stable while it is charging.

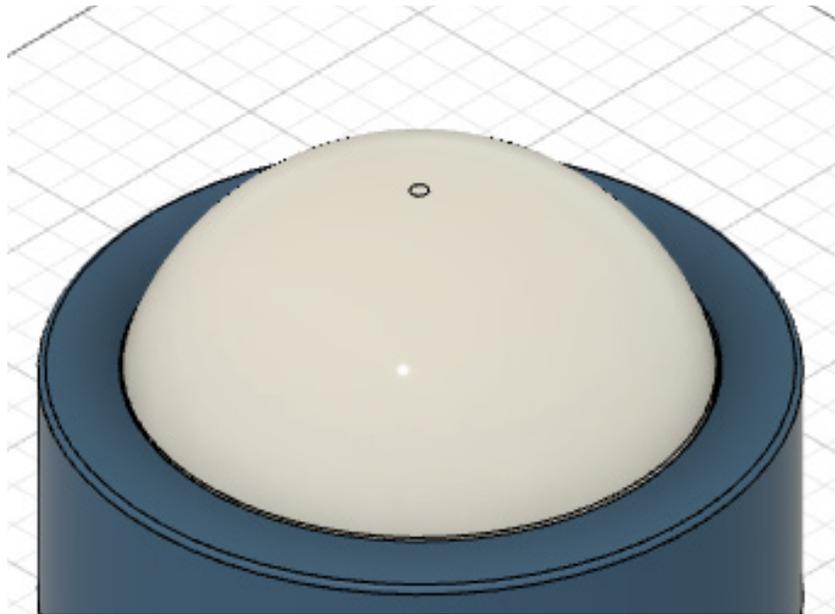


4.4.2 THE LAMPSHADE

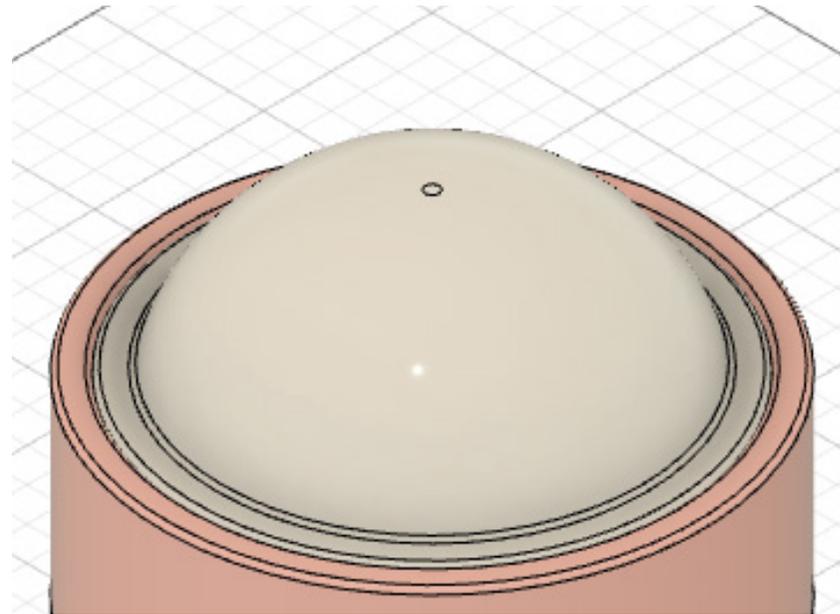
As for the lampshade, I felt satisfied with the overall shape, but I still needed to do some refinements – the most urgent being how the different parts should work together. Early on I had made a doodle, which pictured the lampshade consisting of three different parts. The idea was that it should have some kind of semi-translucent top (1), an opaque middle part (2) and another semi-translucent part at the bottom (3).



My main concern was how the meeting between the top part and the middle part should look – should they meet right where the dome ends, or further out? I tried both, but eventually decided that it looked best if they met in the middle of the flat top area.



This is how the first version looked...



...and this is the version I went with!

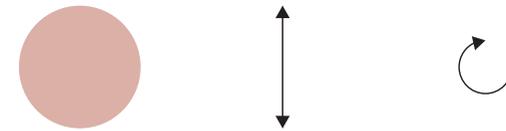
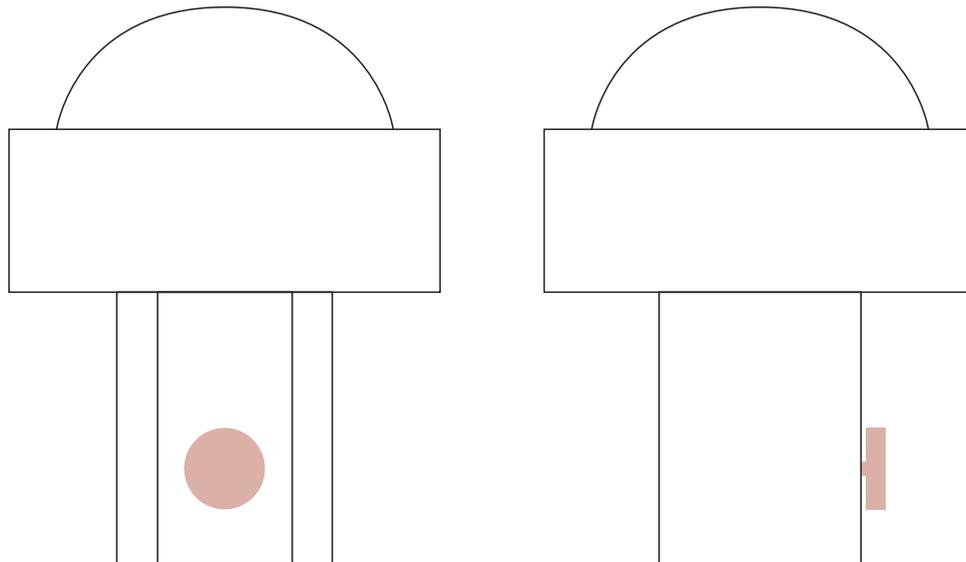
4.4.3 THE DIMMER

Since I had written in my function analysis that one of my desired functions was for the lamp to be nice to interact with, I spent a lot of time focusing on the dimmer knob. My aim was to give the lamp a single knob, which would allow the user to turn the light on and off, change between the two light modes and dim the light. This meant that I

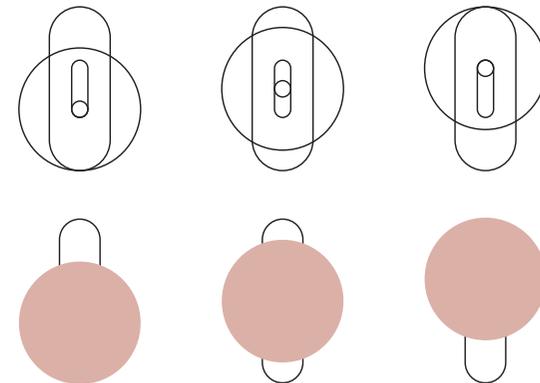
had to work both with semiotics and the movement of the knob in order to convey the function.

I decided that the best combination of movements would be to rotate the knob to dim the light and to move it up and down to turn it on and off and change between light modes. The possible

movements would be signified to the user partly by the shape of the knob itself, but also by a recess behind the dimmer. Depending on its position, the dimmer would cover the recess in a way that indicates whether it can be moved up, down or in both directions.

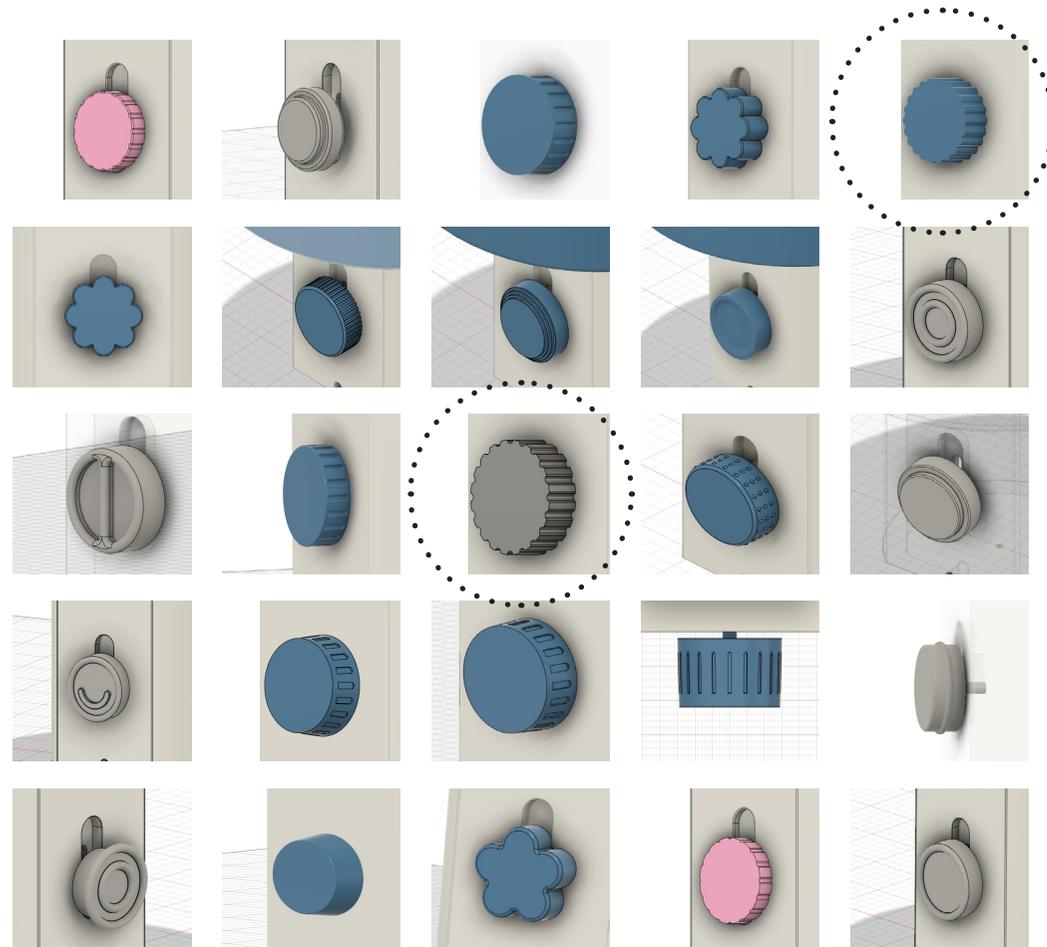


The dimmer knob should be able to move up and down + be rotated.



The three positions: turned off, light mode 1 and light mode 2.

As I wanted the dimmer to signify that it could also be rotated, I played around with the shape quite a bit. It was a great opportunity to try out different features in the 3D modelling software, which might have caused some versions to be a little less serious than others... From a semiotic standpoint, it felt obvious that some kind of pattern on the side of the dimmer was needed to imply rotation. As I did not like the iterations that leaned towards the “juice carton lid aesthetic”, I decided to go with the friendly cog wheel-style.



Thank you dimmer, you taught me a lot!

4.5 CHOICE OF MATERIALS

Since the lamp was going to be portable and moved around a lot, I had some demands on the materials and construction, like it having to be robust and lightweight. Just like when I was trying to decide on an appropriate size, I looked at similar products on the market to get an idea of what materials might be suitable. I found that a lot of the portable lamps, like the Setago JH27 and the PC Portable lamp that I have previously mentioned, were almost completely made out of different types of plastic. Another popular material among

the portable lamps was aluminium. More “natural” materials, like wood, textiles and ceramics, seemed to be reserved for the traditional table lamps that you plug into the wall.

In my early research, when I read about Ellen Key and Ilse Crawford, I learned that they both believed that people profited from being around so called true materials. I liked this idea, and since it did not seem very common to use these materials in the portable lamp category, I thought it

would benefit my design to incorporate them in some way. I would have loved a ceramic lamp, but since it would have caused it to weigh too much to be carried around comfortably, it had to be ruled out. Instead, I decided that the dimmer and the middle part of the lampshade should be made out of ash wood, while the base and the other parts of the lampshade should be made out of ABS plastic. I thought this would be a good combination of paying tribute to Ellen and Ilse, while still getting the necessary material properties.



ABS with a matte finish for the base...

...and ash wood for the dimmer and the lampshade!

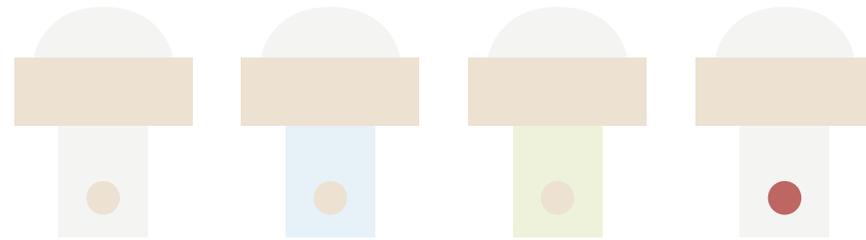
4.6 CHOICE OF COLOURS

As I had decided that the base of the lamp was going to be made out of ABS plastic, I knew that I had the possibility to make it in any colour. I tried a few different variations, but came to the conclusion that it would not be true to my grandmother to go with anything other than something neutral. So the base became white. I played around with the idea of giving the dimmer its own colour, but eventually felt that it, due to its special shape, stood out enough already.

Before starting the rendering process I also tried out some different colour schemes for the presentation of the lamp. Here I let my personal taste have a bigger say, and opted for the red, pink and brown setting.

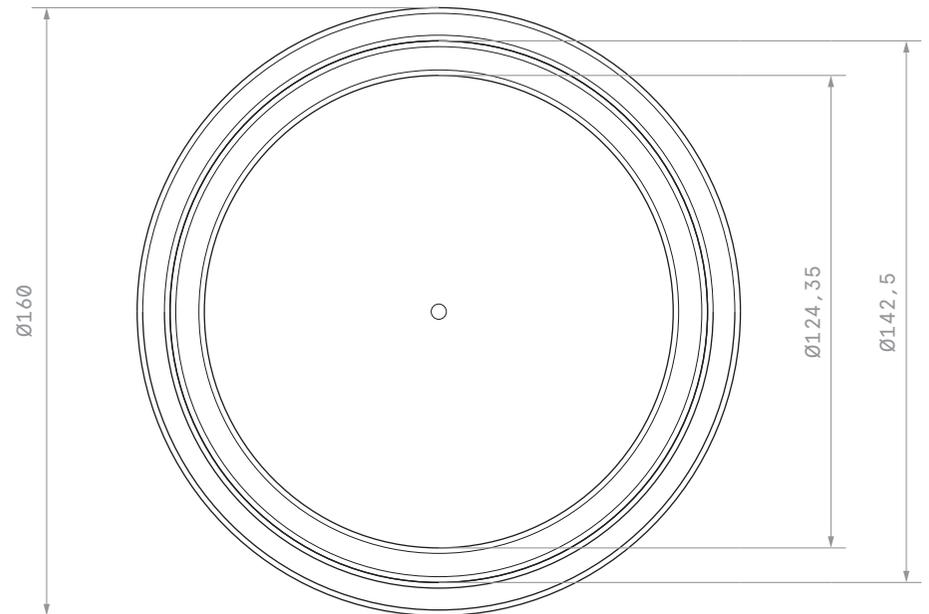
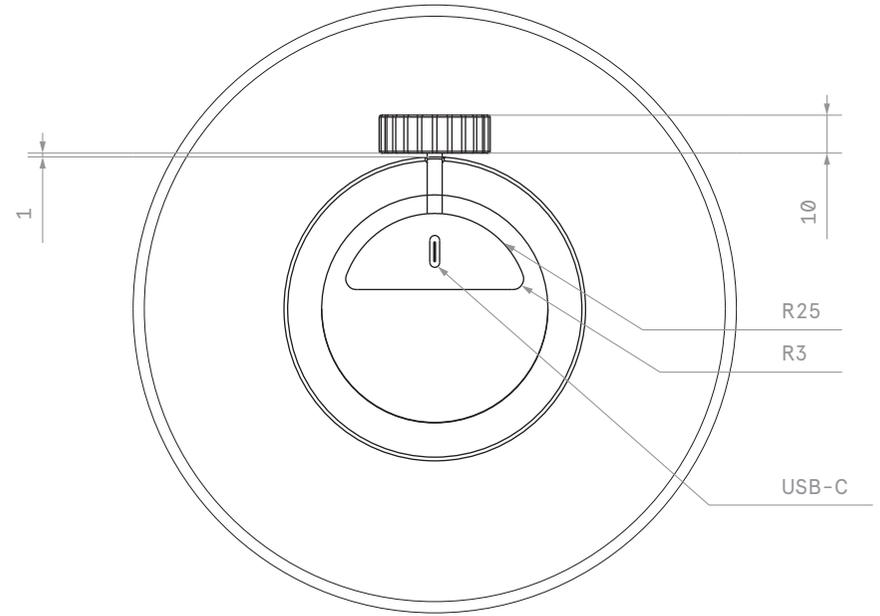
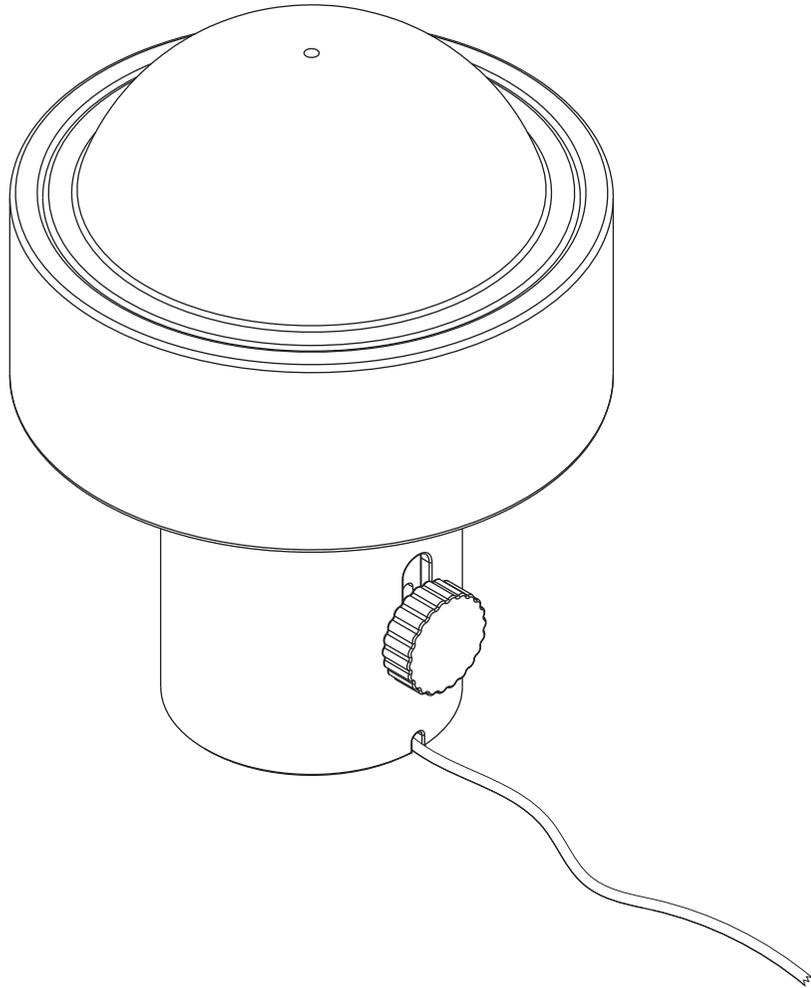
4.7 TECHNICAL DRAWING

When my 3D model was finished, I was able to make a technical drawing (see next spread). The section view is a stylised version of the basic components and thus only supposed to aid in the understanding of the form, rather than being an actual representation of how the lamp would be constructed.



A few different colour variations I played around with.





Title
NEIGHBOUR table lamp

Scale
1:2

Unit
mm

5. result
.....



5.1 RESULT

My finished result is a small portable table lamp that I have given the name Neighbour. It has a base made out of ABS plastic with a matte finish and a shade made out of ash wood and frosted ABS. The wood is also used for the dimmer knob.

There are two light modes: one where the light is mostly directed downwards, to be used for reading or other tasks that demand a more focused light, and one that is supposed to spread it around more evenly.

Neighbour is 20,5 cm tall, the base has a diameter of 8 cm and the shade has a diameter of 16 cm. It is charged with a USB-C cable. The port is situated on the bottom of the lamp, and a small slot in the side, through which you can guide the cable, allows you to charge it without the lamp standing in an awkward position.



Move the dimmer knob upwards to turn on the light.



Move in up another step to switch to the second light mode.



20.5 cm

8 cm



The lowered area in the lamp base in combination with the tactile pattern on the side of the dimmer knob indicates how it can be moved.



5.2 MY GRANDMOTHER'S RESPONSE

Since my Grandmother has been a huge inspiration in this project, I wanted to have some feedback from her about the finished result. After affirming me that she absolutely would have dared to tell me if she did not like the lamp, she had this to say:

“I thought the lamp was just as I had hoped: simplistic and strict. It seems to be easy to place – you could have it on the table or carry it around with you – so cosy! It does not look like any lamp I have seen before. At first when we spoke I thought it would turn out more angular, but it actually looks so gentle, you could hug it! I was surprised by it.”



6. discussion
.....

6. DISCUSSION

With all projects, there comes a point when it is time to look back at what actually happened. We evaluate – what was good, what was bad? Would I have done something differently? By doing so, we become a little wiser and hopefully more equipped to take on the next project. That is perhaps why for many people, absolutely including myself, the bachelor project can feel very intimidating.

After going through the process of creating and evaluating over and over again for two and a half years, there is an inescapable feeling of *this being it. I have become better, and now it is time to show it.* For me this feeling was accompanied by the fear of this *not* being it – *what if I fail?* Having this fear felt like a burden, but as time progressed I started to understand that that is only a natural response. For me, my biggest regret in this project has been

letting my insecurity get in the way for so long. I mean, imagine how many products I could have made if I was able to shake it off and just try things sooner! However, I also do feel very happy that it became something at all, and that the general response to the outcome of the project has been very positive.

“I learned a lot” feels like a lacklustre way to end all this, but it is also very true! I learned about some remarkable people and their views on design. I learned about new ways of working, both voluntary and by being forced to find new solutions due to an unexpected pandemic. I learned that holding down alt when scaling an item in illustrator allows you to resize it symmetrically, and I learned what it is like to not get to eat lunch with your classmates everyday. I got to know

my grandmother and Fusion 360 a little better. I learned that there is something called Zoom fatigue and that it is real. I do not think that I have learned how to stop worrying completely, but I do know that I am a little wiser, a bit more equipped and that I will do better next time. *See you then!*



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APPENDICES

INTERVIEW WITH MY GRANDMOTHER 2020/03/13

After I had looked through all the photos from the disposable camera, I had some thoughts and questions and decided to call up my grandmother. This is how it went:

Q: *Since the first picture shows your hallway, I wanted to ask about it: do you have a place to sit? Do you find it hard to put on your shoes?*

A: We have a stool in the hallway, so we do have somewhere to sit, but it would probably be better with something sturdier and longer, like a bench. But I have no trouble putting on my shoes, I do that standing up!

Q: *There were a lot of pictures of you reading. What is important for you when you read? What is your favourite place to sit? Does it differ depending on what you are reading? Do you have any issues with lighting or other things?*

A: I prefer to read in my armchair in the living room. In the morning I bring my coffee and the newspaper and sit there. I want it to be quiet and bright, which is why I use a small reading light.

Q: *Can you tell me about the picture taken from your balcony window? I heard there was something about your neighbour?*

A: Yes. I don't know the man in the other house, but I know that he is also retired. When I see that he turns on or has already turned on his light I feel a bit less lonely. When you wake up as early as I do it is very dark in the morning. I have trouble sleeping and wake up early, so when I see that he is also awake I feel encouraged and less alone.

Q: *I was thinking about your hanging above your dinner table, is there something special about the motive? Do you like it? Hangings do not seem to be as common anymore, have you always had them in your home?*

A: It has a beach and a little red house on it, but I do not know if it is supposed to be a certain place. I think your grandfather got it when he was working. It would be nice to know if it actually is a real place that is pictured! I cannot really recall if I have always had a hanging at home, but I have definitely had more than this one.

Q: *I also saw that the radio gets to sit on your dinner table. What do you usually listen to? When? Do you think the radio itself is working well or does it have any problems?*

A: I almost always have it turned on, because it keeps me company! Especially if I am cooking or baking something. I listen to whatever is on, whether it is the news or a show. I think my favourite is Sommarpratarna. I do actually think that the radio is a little complicated, there are some buttons that I do not know the purpose or function of.

Q: *Next to the radio on the dinner table is a thermometer. Does it show any other information? Why is it important for you to have it at such a central place?*

A: You see the date, what time it is and the temperature both inside and outside and if it is going to be sunny or cloudy. Those facts are important to me and often determine how I will spend my day.

Q: *I think I saw a lot of clocks in the pictures. Do you know how many you have? Do you still have one around your arm? Which one do you use the most?*

A: No I do not have one around my arm anymore, because I check the time on my cell phone. That thing you saw over my bed is not a clock, but a barometer. I do have a clock radio on my nightstand, which I use to set alarms.

Q: *You were baking in one of the pictures and drank coffee in some others. Do you know how many cups you drink in a day?*

A: I think I drink about five or six cups of coffee each day. The förmiddagsfika at eleven is very important. I enjoy baking, but my back gets very tired when I do it.

Q: *Lastly, I have to ask about all the fresh flowers. I could see bouquets both in the living room and in the kitchen. Are they important to you?*

A: Yes, I always try to have fresh flowers, on the dining table at least. They possess a lot of value to me and I like to put them out after I have cleaned the apartment to make it feel more done. I take good care of them, so each bouquet lasts for about two weeks.



