

HOW TO DESIGN A CLASSIC OF THE 2020's



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QUESTIONS AT ISSUE

HOW TO DESIGN A CLASSIC OF THE 2020'S?

WHAT COULD BE THE ESSENTIAL ELEMENTS OF A DESIGN CLASSIC OF THE 2020'S?

IS IT POSSIBLE TO CREATE A DESIGN CLASSIC IN THE 2020'S?
WITH THE AIM OF GENERATING SUSTAINABLE DESIGN IN ITS ENTIRE CYCLE.

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ABSTRACT

With the questions of how, what and if, this study aims to create a deeper understanding of design classics and what may define a design classic dated the 2020's. Design classics are a well-known phenomenon that includes a large number of objects. In this survey we have focused on furniture and decor design classics. The study was performed by comparing design classics mainly from the 1930s to the 1970s, and examine the differences and the similarities with today's furniture designs. The study examined the important elements in a design process today and which elements may influence the objects that are remembered as design classics from the 2020's.

A qualitative study was conducted where case studies were performed on three respondents from three different organizations working with design. With the help of historical research, contemporary research and empirical data, we were able to construct a design process with the goal of shaping our research into three different furniture and decor objects. The end result was a design family named Tribus containing three objects, a table lamp, a coffee table and a lounge chair.

Our conclusion shows that there are countless answers and solutions to our question at issue and that only the future can designate what will signify the design of the 2020's. It is a challenging task that touches on many important perspectives in a design process. During the project, we have learned a lot about design classics and what may be essential for the design of the future. But we have only scratched the surface and there are significantly more angles to examine. Studying a subjective and constantly changing subject as design is both complex but at the same time highly developing. This implies that the end result can become almost anything, just as free as design should be.

KEY WORDS

Design Classics, Furniture design, Decor Design, Sustainability, Mass consumption, Nature, Robust, Quality, Design trends, Design family, Chair, Table, Lamp.

PREFACE

This Bachelor's thesis is written in the spring term between week 4 and week 18 in the year 2021. We want to thank the companies and respondents that set aside time to participate in interviews and thus enable our survey. We would also like to thank our supervisor Claus-Christian Eckhardt for a great guiding through the project that helped us during our process.

Bachelor in Fine Arts, main field Industrial Design.
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SAMMANFATTNING

Med frågeställningar som diskuterar hur, vad och om, ämnar vår studie göra det möjligt att skapa en djupare förståelse kring designklassiker och vad som kan definiera en designklassiker från 2020-talet. Designklassiker är ett välkänt fenomen som innehåller ett stort antal objekt. I denna undersökning har vi fokuserat på möbler och inredningsklassiker. Studien utfördes genom att jämföra designklassiker främst från 1930-talet till 1970-talet och undersöka skillnaderna och likheterna med dagens möbeldesign. I studien undersöktes vad som är viktiga element i en designprocess i nutid och som kan komma att påverka vilka objekt som blir ihågkomna som designklassiker från 2020-talet.

Det genomfördes en kvalitativ undersökning där fallstudier utfördes på tre stycken respondenter från tre olika organisationer som arbetar med design. Med hjälp av historisk research, nutida research och empiri kunde vi konstruera en designprocess med målet att gestalta vår forskning i tre olika möbel- och dekor-föremål. Slutresultatet blev en design familj namngiven Tribus innehållande tre objekt, en bordslampa, ett soffbord och en fåtölj.

Vår slutsats visar att vår frågeställning har oändligt många lösningar och svar samt att endast framtiden kan utse vad som kommer signifiera 2020-talets design. Det är en utmanande uppgift som berör många viktiga perspektiv i en designprocess. Under projektets gång har vi lärt oss mycket om designklassiker och vad som kan komma att vara essentiellt för framtidens design. Men vi har bara skrapat på ytan och det finns betydligt mer infallsvinklar att undersöka. Att studera ett subjektivt och ständigt föränderligt ämne som design är både komplext men samtidigt ytterst intressant. Det innebär att slutresultatet kan bli i stort sett vad som helst, precis så fritt som design ska vara.

NYCKELORD

Designklassiker, Möbeldesign, Dekordesign, Hållbarhet, Masskonsumtion, Natur, Robust, Kvalitet, Designtrender, Designfamilj, Stol, Bord, Lampa.



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The introduction presents the background to the thesis' problem formulation and its study. Highlighting the context and perspective that has been in focus for the survey. Discussing the purpose of the study is presented together with the questions at issue as well as associated boundaries. And lastly, describing the intended target group and disposition of the degree project.

1.1 BACKGROUND

A design classic is a well-established word that can include many different types of objects. According to the Swedish Academy's dictionary, Design means an artistic shaping, and classic means authors (or other artists) who have created works with generally recognized lasting value.¹

Many of the more well-known design classics originated around the 1930s to 1960s, among them are Arne Jacobsen's Myran and Sjuan chair,² Lounge Chair & Ottoman by Charles and Ray Eames³ and the pendant lamp PH-5 by Poul Henningsen.⁴ Of course, there are many commonly known design furniture from years before the 1930's and recent years after the 1960's that are considered classics. But the closer we get to the present, the fewer furniture designs signed with classics is to be found. This is not because the production of furniture has decreased or it does not exist as many furniture designers, actually quite the opposite. Either this phenomenon of declining classics dated the 21st century and onwards, is due to the fact that countless furniture and interiors are produced, that it is difficult to stand out from the crowd and that there are many similar objects because of it. Or it is just more difficult to create an object that becomes a classic when trends grow as rapidly as they are later on outdated. Therefore, one can consider whether it is possible to create an object that is timeless in such a trend-crazy world.

With global digitalisation, we now have access to information about the latest trends around the world. The trends we see today are not infrequently short-lived but also parallel to each other. These short-lived and numerous trends make it difficult to distinguish what is a trend and what we can consider as a "cultural zeitgeist".

Fast fashion is a common concept today and can be traced back to the early 1990's. Fast fashion often signifies the fashion industry but can be found in most industries, whether it is electronics, furniture, sports equipment or in fact most of the objects we surround ourselves with. Humans are herd animals that like to own equal products as others, and with today's industries, production becomes large and cheap. This leads to more people having the opportunity to mass produce and shortly thereafter throw it away since it is no longer cool and exciting. Fixed trends affect our view of objects. The feeling of owning something untrendy can almost be seen as shameful. Because this idea has been put into our systems, and large parts of the industry adopt that idea when they produce products. One may wonder how difficult it is to create a product today that should not end up in this hamster wheel. Therefore, one of the thoughts and goals of this project is to challenge this fixed thinking and see if it is possible not to be affected by all the trends we are faced by daily.

As soon as you wake up in the morning, you pick up your phone, check if you have received any important emails or messages. Then you quickly click into various social media to take part in what others have done or bought. What does their home look like? What are they doing? What are they wearing? Today, fixed trends are often created through social media. People show who they are, what they own and what they do for a living. And this sells. There is even a concept and a profession for it, influencers, and that is exactly what they do, they influence other people. Of course, there are many other ways to sell products, but social media is full of

advertising that constantly feeds people both consciously and unconsciously.⁵

As a designer, you are influenced by what you see and experience around you, which of course has an impact in your creative process. Many ideas arise from impressions you respond to. It can be considered difficult as a designer to ignore all the things you are countered by on social media. Therefore, as a designer, it is interesting to try to challenge yourself not to be too influenced by fixed trends, both in terms of design language, material choice and production. At the same time, being inspired by other things that surround you is a part of being creative. To embrace new information and merge it with knowledge you already have to create something new can be surprisingly efficient and powerful when designing.

1.2 PROBLEM FORMULATION

First, one can question how it was decided that a work would be called a design classic. Is it something that happens by chance or is there an obvious pattern between some of the well-known products in design. If there is a pattern for how a well-executed design is created and what its design language looks like, it can be possible to influence whether a product becomes a design classic. This might be easier said than done as there is generally no known method that can create a design classic. It can also be questioned whether there are certain people who have and have had an influence on which objects that become popular and timeless. Would there be other objects named timeless design classics if the power was redistributed. Because power influences trends.

Why is a classic considered "good"? To create an object that should be considered timeless, have high quality and perhaps even become a design classic can for several designers be the purpose

of the work. But why is the expression design classic considered good? Many times, designers want to move away from the classic to create something innovative and/or provocative. But this object which for its time was anything but classic, can then be remembered as a design classic. Could it be because something we have seen many times before is often received positively. Or is it because many of the objects that belong to design classics are created by prominent designers and that it is therefore considered that their work is good. If the choice of material has any significance, classics are most often produced in a correct way with real and durable materials.

Who is to decide if it is a classic? How important is all the work behind a product. Does a product increase in value if it has been a time consuming creative project. Do special material choices have any effect on how great a chance there is that a product becomes a classic. Who really decides which of all the different factors is most important for a product to become a classic? As previously mentioned, we now have influencers who influence people to buy certain products and can be involved and influence what trends our society has. Before the breakthrough of social media and before the common man had his own computer and mobile, there were also influencers. Influencers have always existed, but they have had different approaches to reach people, depending on resources. Some attributes are probably similar for influencers through the ages. They have, among other things, had access to power to some extent. Influencers biggest power today is capture and occupy our time and attention.

What is considered a classic? A classic is by many considered to be a solid and well-designed product. The choice of material and design language can vary a lot within the term of design classics. If there are any significant attributes that can be found in a design classic - that is to be examined.

What we can state today is that the general opinion/belief of what a design classic is: that it is something from the past. Therefore the result will be visible to us in the future. Being in a field of quick results we should not be afraid of stretching our timeline and setting goals in the future. As a designer we should have a foot in the future as well as in the present to be able to create a sustainable outcome.

1.3 PURPOSE

Today, a lot of design is affected by fast trends and mass production. Therefore, we would like to examine if it is possible to disregard these aspects of present-day design and create a product that could be a timeless classic dated decade 2020. Could we design a template on how to create a sustainable (modern) design classic. Sustainability is relevant in all aspects of a project where the goal is to design a product dated 2021. It should be included in all parts of the process; the choice of material, location of production, amount of products produced, among others. The goal of creating a timeless expression with the goal to be cared for throughout generations.

A second purpose of this degree project is the importance of process. Through the education at the Industrial Design program at LTH, Lund University, we have learned many different aspects of a process. The relevance of a necessary process to be able to create a meaningful, useful and thought through product. Therefore, this project is a chance to further develop our aspects of process importance.

Furthermore, the value of craftsmanship has a relevant part of the project. Craftsmanship is defined as the quality of design and work shown in something made by hand; artistry. This aspect should be affected by sustainable thinking in terms of the impact

of mass production and creating awareness of our buying habits. Lastly, a purpose is to develop skills in teamwork even more, that would most likely be practical in future tasks.

1.4 QUESTION AT ISSUE

We intend to answer the purpose through the following questions:
- *What could be the essential elements for a design classic of the 2020's?*
- *Is it possible to calculate your way to a classic? With the aim of generating sustainable design in its entire cycle.*

1.5 DELIMITATIONS

The focus of the study will be on examining how and if a design classic can be created in present time and be qualified for the 2020s with the aspects that are important in a production today. For the research, we have chosen to focus on modern design classics from Europe, and with that we exclude designs from before the beginning of the 20th century. This delimitation is necessary to perform since there are countless design classics from all decades and millenniums. To embed all content of design classic through time would be impractical and excessive for this project.

When it comes to material selection for the object, we have chosen not to include new plastic as an alternative. This is because we do not believe that it is a choice that we can argue for from an environmental point of view. However, the use of recycled plastic is becoming more common. For example, it has become increasingly popular to use recycled plastic that is melted down and compressed to create a stone imitation. A material that is both bold and includes environmental thinking.



TARGET GROUP

1.6 TARGET GROUP

The target group for this study and the kind of results and discussion it presents can be directed to other designers and creators. The study will analyze and compare different design classics and investigate whether there is a recipe for how to create a classic. What the outcome of the project will be is something that time will tell, but the path there can definitely be interesting for other creators to take part of in order to be inspired for their creation.

The target group for the final product cannot be completely determined before since the final product is not definitive. We know that it will be a product that belongs to furniture/interior/decor and that it may have the opportunity to be signified as a design classic. Therefore, the target group for the product needs to be attracted to invest in furniture/interior/decor. The idea is that the price should be reasonable and that it should not be available only to a small number of people. However, the cost can increase by choosing a good material, using qualitative craftsmanship and having the entire production close to its origin.

1.7 DISPOSITION

1. Introduction

In this part, we present the background to the study and its problem formulation. Based on this, a purpose is formulated with associated issues. Then the survey's boundaries and target group are presented.

2. Method

The method section presents which research strategy, research design, research method and analysis method have been used in the course of the study. We will also report on previous knowledge and experience as well as ethical considerations.

3. Research review

The literature review reports the literature, documentaries together with other sources that we have used in the survey.

4. Empiri

In the empirical section, the empirical data we have collected for the research is described.

5. Design process

The design process includes different versions of creative design processes to try to create form. The ergonomics, material and trends are examined and sketches together with technical drawings is presented.

6. Manufacturing

Here, the manufacturing of the product is explained. Since there was no possible way to get access to the University workshops during covid times, we had to order our design from an outside workshop for them to manufacture.

7. Final design

The final product is presented along with a portrayal of the completed work. The modulation segment includes a 3D model of the design object including rendering.

8. Analysis

In this part we go through the themes of this degree project and analyze the themes. Challenges and demands are also discussed.

9. Conclusion

The focal point in the conclusion is to give feedback on the questions at issue. In this part we ask ourselves how well the question at issue has been answered and if it would be possible to answer the question in another way.

10. Reflection

Our own reflections about the degree project and its results. Ending with what future research would be possible and suitable for this topic.



In this chapter, we will present how we have proceeded to carry out this study. We will present pre-understanding, method review, literature collection, analysis, research quality and method criticism as well as method summary.

2.1 METHODOLOGICAL REVIEW

In the following sections, we will describe and motivate the various steps within our research approach that have been carried out to fulfill the study's problem formulation and purpose.

2.1.1 Qualitative method

The choice of research during the study reflects the direction in which the researchers intend to immerse themselves. Before choosing a research strategy, one should first decide what type of data one intends to collect to answer the survey's questions. In conducting this study, we chose to use a qualitative approach.⁶ This is because we wanted in-depth interviews with developed answers. The subjective perspective thus provides an opportunity for us to create a clearer perception of what a collection of people who work with design think about the subject. Consequently, we believe that the qualitative approach is a necessary direction for answering our questions. Our desire is to create a vision of what may signify the furniture and decor design of the 2020s and whether it is possible to create a classic for the 2020s. The qualitative data collected through interviews, documentation and observations enabled a clearer understanding and explanation of furniture and decor design in the present and past. In our survey, we collected data through interviews and documents. By conducting the interviews with our respondents, a good foundation and pre-understanding was thus created about what signifies design classics that exist today and which attributes can be important for future design classics.

A risk that exists through the subjective focus may be that the researcher loses his objective role. The consequence of this is the problem of replicating the study and putting it in other contexts beyond the study performed, the generalization of the study results can thus be affected. We intended to respond to the described criticism through an awareness of the potential shortcomings that exist around the chosen methods, and by maintaining a neutral attitude towards the respondents when collecting the empirical material despite the prior knowledge we possess.

2.1.2 Examination objects

For this study we have chosen to interview three persons with different backgrounds and views of design. All the interviewed work with design, but from various perspectives. One work at a University as a lecturer in design history. The second one works at a design museum, focusing on specific design objects. The last person is an architect and works with interior, furniture and architecture. We chose to interview these three people as they may have different perspectives on furniture and decor design based on their different backgrounds and environment. These will be referred to as Respondent 1, Respondent 2 and Respondent 3 from Company A, Company B and Company C. Additional descriptions of fall companies and respondents take place in sections 4.1 and 4.2.

2.1.3 Literature selection

When it comes to choosing literature for the study, we considered it important to try to use sources that differed somewhat from each other and took up different perspectives. We have read Victor Papanek's book "The Green Imperative"⁷ which discusses many interesting perspectives on design, production, environment, ethics and more. Even though "The Green Imperative" was launched in 1996, there are many relevant discussion topics that can be linked

to our study. Another book from our literature selection is Ingrid Sommar and Susanne Helgeson's book "Buy yourself free"⁸ which discusses the old, once excellent, battle cry about beauty for all and wear and tear that today has turned into lousy mottos like sick cheap and buy and throw. This requires new working ideas about what good consumption and good design can be thought of in today's global world.

2.1.3.1 Source criticism

In order to counteract the risk of inadequate literature, it becomes all the more important to be source-critical. The literature review should pay attention to the source's tendencies, depending on what the source has for the agenda and stakeholders who can benefit from it. During the study, we have intended to disregard personal opinions and remain neutral, and in turn strive for transparency and objectivity during the course of the study.

2.2 DATA COLLECTION

In this section, we will describe the methods used to collect empirical data.

2.2.1 Ethical considerations

It is important that the survey and the interviews follow ethical principles when collecting empirical data. Basic ethical issues concern voluntariness, integrity, confidentiality and anonymity for the people directly involved in the research. The four principles that apply for Swedish research, the information requirement, the consent requirement, the confidentiality requirement and the utilization requirement.

We met the information requirement by informing via e-mail a summary of what our study intended to investigate. This was done

based on a description of our purpose and issue, as well as a draft of our interview guide. We considered this important to demonstrate how the respondents could contribute to answering these. In some cases, we were also referred by the companies to other employees, to ensure that the right respondent with the right skills was interviewed. Furthermore, it is important that the person is assured that the information will not be used for any purpose other than for research and also where the results will be presented, which we were also clear in passing on to the respondents.

The consent requirement is that participants in a survey have the right to decide for themselves about their participation. As this is a survey with active involvement of the participants, consent must always be obtained. When we had a discussion with our respondents in advance via email, it was also discussed how the interview was intended to take place in the form of time period and themes in the interviews, so we also met the consent requirement.

The confidentiality requirement means that information about all the persons included in the survey must be treated with the greatest possible confidentiality. Personal data must be stored in such a way that unauthorized persons cannot access them. Thus, we chose to keep both the respondents' and the organizations' names anonymous and instead refer to their roles within the companies. It was done to be consistent.

The utilization requirement states that the information collected about individuals may only be used for research purposes. The survey could be concretized by, for example, not sharing the information with other companies for their benefit. We also clarified that the collected material would only be used for the purpose of the study.

2.2.2 Empirical selection

When we made our empirical selection, we based it on what kind of questions we wanted answers to and that we wanted to get several different perspectives on the study. From respondent 1, we wanted to gain more knowledge about the essential pieces of design history and its influences on contemporary design. From the interview with respondent 2, we wanted to get information about which objects the interviewed considered significant design classics. Finally, we chose respondent 3 as we wanted a point of view from a designer, architect and creator. We asked everyone about their vision of design and design classics among other questions.

2.2.3 Interviews & Interview Guide

Before the interview, all the interviewees had received all the planned interview questions. This is so that they will have the opportunity to prepare their answers and feel safe through the interview. If an interesting discussion arose, we could ask follow-up questions, which the interviewee obviously had the opportunity not to answer if he did not want to. Semi-structured interviews mean that the questions are predetermined, but also that you can form your own follow-up questions during the interview, which can open up for discussion and more in-depth and developed answers from the respondents. A semi-structured interview tends to make the respondent feel safe as it avoids the feeling of questioning and is instead experienced as a professional conversation. With the help of semi-structured interviews, the focus is on the general in terms of the formulation of the initial questions and emphasis is placed on the interviewees' own perceptions and views. This gives the opportunity to let the interview move in different directions and provides the opportunity for improvisation.

The first thing to do is to clarify the purpose of the interview

and clarify which topic is to be discussed. In our case, we presented our questions regarding design classics and the design classics of the future and what we wanted to get out of the interview. Then the interview format should be taken into account. Due to the current situation with Covid-19, the respondents had to decide for themselves whether they wanted to answer the interview via video call, telephone call or email. We met interviewee 1 and interviewee 2 via video call. Interviewee 3 we spoke to on the phone. We found that it was easier to get in touch with the interviewee and deepen the conversation when we could see the interviewee and he could see us, via video call.

We chose to use an interview technique where those who interview sit quietly and listen until the interviewee has spoken to the point. This makes it easier for the interviewee to think aloud and say all the thoughts he gets without being interrupted. When we felt that the interview answers left the subject under investigation, we asked straight questions to actually get the answers we were looking for. Detta för att säkerställa att materialet inte skulle försvinna av någon anledning. Under intervjun som spelades in via telefonsamtal spelas ljudet in på mobilen.

2.2.4 Recording

Qualitative interviews are often recorded because qualitative researchers are both interested in what is said and how it is said. It also gives the researcher the opportunity to fully focus on the interview as you do not need to take notes. The interview also has a better flow and the conversation is of higher quality at the same time as the researcher can go through the material several times. We received permission from all respondents to record the conversations. During the first two interviews that took place via Zoom, one of us recorded the interview via the computer and by telephone. The recordings then helped us with the transcription.

2.2.5 Transcription

Transcribing an interview means that you maintain the interviewees' wording and expression. This leads to a large body of text that must be transcribed. We therefore chose to transcribe the material when the interview was completed. We chose not to include sound that did not add anything to the conversation, for example when one tried to formulate themselves or searched for words.

2.3 ANALYSIS

Going through and analyzing the collected empirical material is a central part of qualitative research. Similarities and differences in the empirical material can create several nuances of a theme, as the respondents can describe themes in different ways, which we also looked for in the analysis. We began the analysis by identifying overall areas that were recurring in the empirical material. Some of these areas were characteristics of a design classic, what may signify design classics from the 2020s and whether it will be possible to create design classics today.

Since the transcription from the collected material resulted in an extensive amount of data, it was important for us to sort the empirical data in order to get a clearer overview and order of the material. Although the sorting delimited the empirics, there was still a large amount of material that needed to be reduced. This was necessary to frame our data further, while we wanted to retain the relevance and the different nuances stated by the respondents during the interviews.

2.4 METHODOLOGICAL CRITICISM

A problematic effect of a qualitative method is that it can demonstrate tendencies where the researcher has an overly influential influence on the research subjects. We intended to respond to this criticism by being aware of the risks that exist within the researcher's role at the time of the interview, such as subjectivity. Difficulties can arise during interviews, as the researcher wishes to receive rich and developed answers from the respondents while at the same time wishing to maintain an objective perspective on the subject. We experienced this aspect as a difficult balance as we wanted detailed answers, at the same time as we did not want to force answers to put words in the respondent's mouth and influence their answers.

Another criticism is based on the fact that each case is unique and has different basic needs, and that researchers and respondents may have varying effects on the survey results depending on gender, age and personality. This aspect reflects another characteristic that is important in a study, credibility. Credibility of a study is determined, among other things, on the basis of how clearly the social reality of the case study has been described, and how the probability corresponds between theory and observations.



RESEARCH REVIEW

This chapter treats prior research with different perspectives, lying the basis for the study and the empirical study. Here we will present literature as well as documentaries and then present the theoretical parts that are relevant to the purpose of the study.

3.1 BACKGROUND AND CONTEXT

This chapter aims to create a broader and extensive understanding for design in a historical perspective, sustainable perspective, creativity's positive outgrowth, future predictions and ethical aspects.

3.2 RESEARCH SELECTION

The different perspectives on design were made possible through literature research and documentaries all listed in 3.2.1.

3.2.1 Description of research selection

Literature

Charlotte Perriand - The Design Museum

<https://designmuseum.org/designers/charlotte-perriand>

Sommar, I, Helgeson, S. "Köp Dig Fri! Om design, överlevnad och konsumtion."

Hedqvist, H, "Svensk Form, Internationell Design", Malmö, Bokförlaget Arena, 2012.

Papanek, V, 1995. "The Green Imperative: ecology and ethics in design and architecture."

Even though the book is from 1995 the content is still relevant today and is considered course literature at Lund University, Sweden.

Fagerström, L, "Kön, genus och design. Om en designroll i förändring."

Hansson, L och Jahnke, M, "Gender bending through design - an account of a student project on gender."

Barkul, Ö, Ayyilidiz Potur, A, "Perspectives on gender in design education: A four years comparative study."

"Product description Eva lounge chair", Länna Möbler.
<https://www.lannamobler.se/fatoljer-och-fotpallar/fatoljer/bruno-mathsson-international-fatolj-eva-med-armstod-sadelgjord-svart/>

"The super ellipse and the enthralling leg", Bruno Mathsson International.
<https://mathsson.se/material-teknik/historien-kring-superellip-sen/>

"Night owl", Fritz Hansen.
https://fritzhansen.com/sv-SE/products/Lighting/night_owl

"Bollo", Fogia Collection.
<https://www.fogia.se/collection/bollo/>

"Bollo Product description", Olsson och Gerthel AB.
<https://www.olssongerthel.se/fogia/bollo-fatolj>

"DLM", Hay ApS.
<https://hay.dk/sv/hay/furniture/tables-5f607efa/coffee-table/dlm>

"History of 2014", Smeg.
<https://www.smeg.se/f%C3%B6retag/historia>

Documentaries

Stéphane Ghez, "Design beyond boundaries - Charlotte Perriand." (Original title: Charlotte Perriand - pionnière de l'art de vivre) , SVT Play (2020).

Jackson, T, "Histories of Design", SVT Play (2021) Published on SVT Play, by Sveriges Television AB, the documentary is therefore approved at a state level.

Beamish, J, Trackman, T, "The Creative Brain." Netflix (2019). Published on the international online streaming service Netflix, the documentary has to qualify for their policies.

3.2.2 Risks and opportunities with research choice

There are risks of choosing sources we find interesting and reflect our interests, our results might be biased and that have been kept in mind. This is a qualitative study, all aspects might not be taken in consideration due to our time limit. Although the width of our research is enough to give a comprehensive result.



3.3 CHARLOTTE PERRIAND

In 1927, at just twenty-four years old, Charlotte Perriand waltzed into Le Corbusier's atelier. She asked for a job and was swiftly rejected with the now infamous line, "We don't embroider cushions here." She was neither amused nor deterred.⁹ She showed a bar made of curved steel, glass, and aluminum for the roof of Paris' Salon d'Automne, the annual design festival. Pierre Jeanneret, Le Corbusier's cousin and collaborator, brought her to see her design. Le Corbusier was so impressed by Perriand's skill that he apologized and hired her as a furniture designer.¹⁰ Working at Le Corbusier's studio she had the opportunity to visualize her ideas and experiment with different materials when developing functional and comfortable furniture. In the late 1920's and 1930's she introduced the "machine age" aesthetic with interiors in steel, aluminum and glass. These furnitures are today some of 1900's most classic furniture making Charlotte Perriand one of the most influential designers of the early modern movement.

In 1928, she worked with Le Corbusier and Jeanneret to design the LC4 Chaise Lounge. Le Corbusier called it the "relaxing machine" for its simulation of the body's natural curves. It's since become one of the most popular pieces to emerge from his studio. The trio often collaborated, but the credit for the LC4 Chaise Lounge is largely attributed to Perriand. She posed for the publicity shots lounging on the chaise in what was then considered a daringly short skirt, a short sleeve sweater, and a necklace made of ball bearings.¹¹

Charlotte Perriand had the human in centre with freedom in focus. Her work is philosophical in many ways, questioning filling in or creating space through her design. Perriand enjoyed the emptiness, it could hold anything and everything. Taking inspiration from hospital environments and the car industry she created a design language that had not been seen before. The high

functionality, simplicity and comfort permeates her work. When launching her work at the Salon d'Automne in Paris the reactions were strong. The strong design language and floor plan was provocative and opposite to what existed. This made the big manufacturers uninterested and mass production became difficult. Soon designers and architects, like Rene Herbst, Robert Mallet-Herbst, Eileen Gray, Sonia Delaunay to name a few, all took inspiration from Perriand's steel pipe furniture.¹²

To say the least Charlotte Perriand was a pioneer of her time. With a strong personality in her work, creating functional and comfortable work in a male dominated profession, her design stood out from the masses.

3.4 LITERATURE

3.4.1 Köp dig fri

A book that has been discussed is Köp dig fri! (Buy yourself free) by Ingrid Sommar and Susanne Helgeson. The book is based on both literature research and 26 surveys with big companies as well as active designers, such as CEO of Design House Stockholm, CEO of Svenskt Tenn, founder of Norrgavel Nirvan Richter, Architect and designer Jonas Lindvall, and former Industrial design student at IKDC Jenny Nordberg to name a few. The book orderly discusses and answers the questions of the survey. The questions we found of most interest are: “Does it matter if I buy cheap or expensive?”, “What is a good object today, what is good quality?” and “Does it matter what materials are used in what I buy?”, shortly summarized below.

The book questions today’s consuming habits, what needs to be changed for creating a more sustainable consumption. Due to globalization and digitalisation, when, where and how we shop have changed during time. It is in both consumers and designers interest in creating a sustainable consumption of design objects. The book invites us to create a discussion on the topic and encourages us to selectively consume and demand a good quality assortment.¹³

“Does it matter what materials are used in what I buy?”

According to Ingrid Sommar and Susanne Helgeson, the most important factor for sustainability and good quality is knowing what materials that our products are actually made of. It is a complex issue, renewable materials, conventionally grown cotton and illegal or unethical felled wood can be extremely harmful. The poor tracking capability of where and under what condition materials have been produced is a major issue. Often, even the managers of

Swedish furniture companies do not know where the wood in their products comes from. The lack of information, not knowing what is going on behind the facade, is a problem when working towards sustainable materials.¹⁴

“Does it matter if I buy cheap or expensive?”

Yes, it makes a huge difference according to Sommar and Helgeson. Our fairly new consumption habits, shaped during the last four decades, do not last in the long run. Consumers are able to consume and toss away at a very fast pace due to the very cheap prices.

Sommar and Helgeson think of price as something relative that should be divided over the products’ lifetime. Something expensive that will last for a long time is in the end cheaper, compared to the inexpensive that only lasts for a few uses. In a situation like this the expensive product might actually be affordable and priceworthy.¹⁵ Very cheap often means that somebody else has to pay, like the third world according to Nirvan Richter, founder of Norrgavel.¹⁶

According to the designers Peter Lilja and Jenny Nordberg the issue with pricing is more complex. To only look at the price can be misleading. A cheap product can be more sustainable than a more expensive one. For example, recycled unbleached toilet paper is cheaper than the fluffy, chalk white one with pink elephants on.¹⁷

The constant desire to make a good deal is not uncommon, it triggers our reward system which is one of our most primitive needs. It makes the desire comparable to addiction. We are not made for today’s society according to Predrag Petrović, researcher at cognitive neuroscience at Karolinska Institutet.¹⁸

Maria Benktzon, professor in Industrial design, argues that cheap products encourage wasteful behavior and more expensive products require a greater reflection when purchasing and stays useful for a longer time.¹⁹

“What is a good object today, what is good quality?”

Sommar and Helgeson describe several examples of good objects based on their survey. A general description of good objects complement and prolongs human abilities. Factors like longlasting, easy to maintain, information about where the product has been produced and the origin of the materials are important.

For the product to be called sustainable its product life cycle needs to be viewed in its whole, more commonly known as cradle-to-cradle. Starting at raw material and its extraction to production, transportation, trade, consumers use and lastly waste disposal.

Several respondents in Sommar and Helgeson’s study argue that how a product is being used is just as important as the product itself. Like Jonas Lindvall expresses: “Buy things that can be passed down through several generations, and try to refrain from trend consumption.”

A sustainable product of today is about ethics and design, about a fair production and trade, which is the best guarantee for good environmental and working conditions, claims Summer and Helgeson.²⁰

"WE ARE STILL LOOKING FOR A NEW REALITY-BASED AESTHETIC. ECOLOGY AND CONCERN FOR THE ENVIRONMENT, WHICH INCLUDES RECYCLING. DESIGN DIVERSIFICATION FOR ADAPTIVE RE-USE, DESIGN-FOR-DISASSEMBLY, THE USE OF NON COMPOUND MATERIALS, AND - MOST IMPORTANTLY - USING LESS, ARE THE MOST PROFOUND AND POWERFUL FORCERS, AND MAY INDEED DEVELOP THE NEW DIRECTIONS THAT ARE SO DESPERATELY NEEDED IN BOTH DESIGN AND ARCHITECTURE."

VICTOR PAPANЕК, *THE GREEN IMPERATIVE*, 1995.

3.4.2 The green imperative

In Victor Papanek's book *The Green Imperative* he shares his view on future prospects in terms of environmental and ethical aspects in design and architecture. Ethical aspects are discussed in 3.8.²¹

Papanek explains the serious and accelerating environmental issues and how we have dealt with it on personal levels. What he encourages us to do is try to contribute from our own specific role in society, in our case as designers. Papanek further acknowledges the complexity of pollution related to products and means it occurs at several stages in the design cycle and the products' lifetime. These six stages are: the choice of materials, the manufacturing process, packaging of the product, the finished product, transporting the product and lastly waste. Therefore several stages have to be considered when creating and aiming towards sustainable products and generate as little pollution as possible.²²

According to Papanek, the best designers of the world are the Inuits. Everything created is done the best they can do and made to last long. The Inuits have to cooperate with nature because it is too harsh to overcome and with tight limits and tough constraints help force innovative design. They have another way of thinking and perspectives we have difficulty to grasp. Papanek exemplifies their three dimensional thinking with three dimensional maps, made out of wood and are to be read by the fingers.²³ This inspired us in our creative process, kickstarting our design process in a, for us, new way. That is to be seen under 5- 5.1.3.

3.4.3 Svensk form internationell design

We have also read the book *Swedish form and international design* by Hedvig Hedqvist. In the book, Hedqvist gives a review of design classics through time. We decided to focus on a few classics that made a big imprint in the design history, listed under 3.6 Design classics.

3.5 DOCUMENTARIES

By watching several documentaries regarding design in different perspectives makes it possible to have a nuanced discussion. For example a documentary named *The creative brain*, *Designhistorier* and a documentary about Charlotte Perriand called *Design beyond boundaries*.

3.5.1 *Design bortom gränser*

In this documentary Charlotte Perriand's life and design career is presented. Her story is filled with undetectable turns, great successes as well as adversity. This is presented under 3.3.

3.5.2 *The creative brain*

In documentary *The Creative Brain* you get to follow the neuroscientist and best selling author, David Eagleman, when he meets professionals from across the creative spectrum. Trying to understand and unravel different creative processes, within several different fields, encouraging everybody to be more creative, no matter what field.

David Eagleman interviews the American author Michael Chabon, who has an interesting view on his work. Instead of comparing his work with prior authors' great work he instead thinks of it as "how can he use what they did?". Together with his own unique experiences in life he is able to make it different from the previous work from the past.

David Eagleman highlights how our world we live in, in a blink of an eye, has been transformed by humans. The engine behind all of it is the human creativity. Creativity is an important factor behind a development and innovation within all fields. Art and creativity goes hand in hand but creativity is to be found in so many fields.²⁴

What is creativity? one may ask. For many, it is an occurrence of taking ideas from one field and applying it into another. According to Bill Gates, Nathan Myhrvold, the former CTO of Microsoft, is the smartest man on earth. For Myhrvold to come up with ideas he has to be surrounded by different influences and inputs, combining new information with prior knowledge. The richer the input, the more the brain has to play with. He also believes it is easier to be a critic than the originator and in that way start ideas. To think outside the legendary box one has to be prepared to be wrong, but one has also to be prepared to be right when everybody thinks you are wrong, means Myhrvold.

3.5.3 *Designhistorier*

Designhistorier is a series of six episodes based on Swedish pioneering designers both from the past and today, with women in focus. Learning and discovering difficulties with the creative profession, both of today and the past.²⁵

It is inspiring to see the big development of how women's creativity and self expression is allowed to take place and participate in competing.

3.6 DESIGN CLASSICS

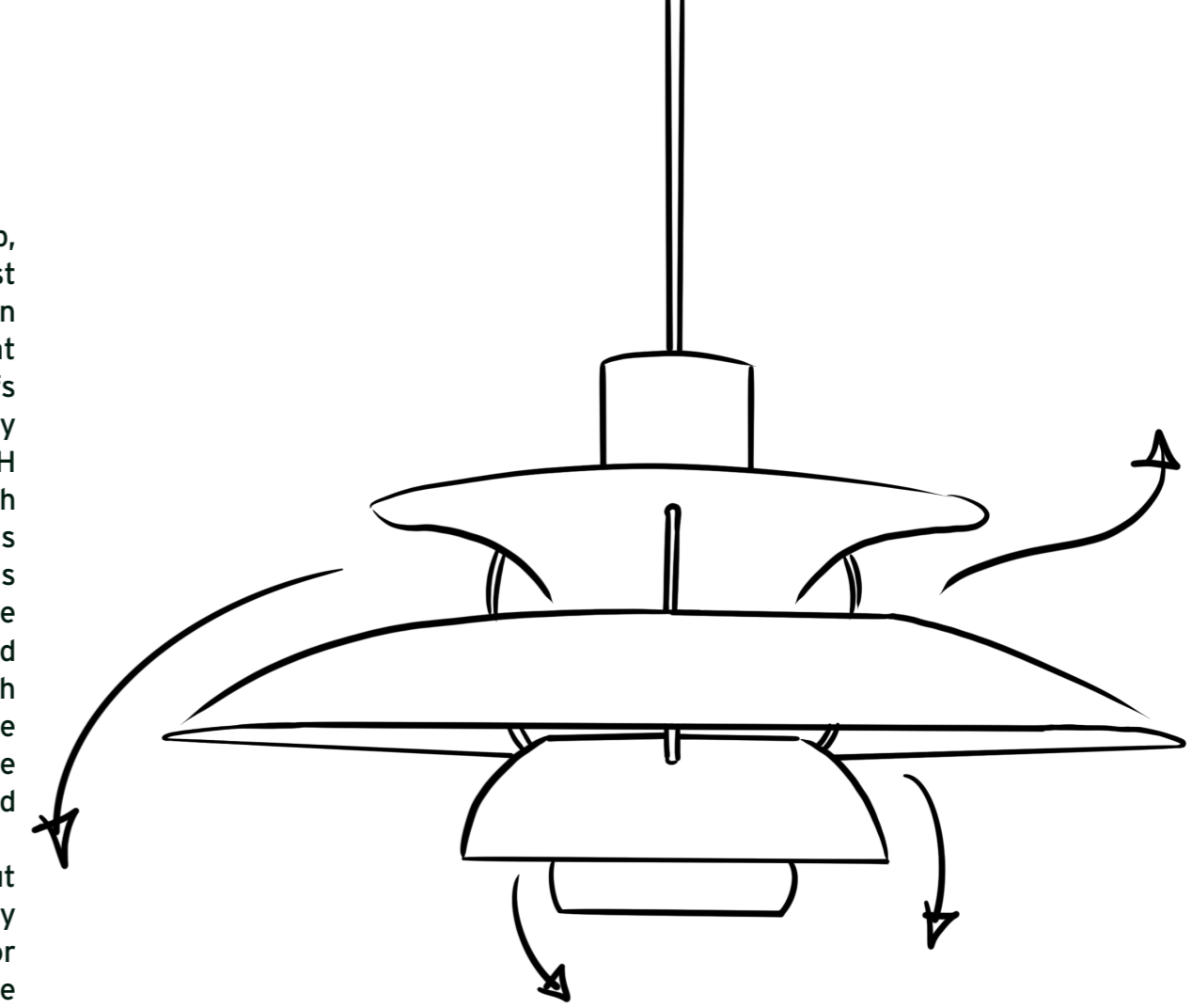
Many of the more well-known design classics originated around the 1930s to 1970s, a few of them are described below. Of course, there are many commonly known design furniture from years before the 1930's and recent years after the 1960's that are considered classics. The ones listed below are a few classics that made a big imprint in the design history.

PH-5 Pendant - Poul Henningsen

The Danish architect is the creator behind the PH lamp, an electric lighting fixture. The prototype for the first PH lamp was constructed in 1924 after almost ten years of experimentation. The lamp was presented at the 1925 Exposition Internationale des Arts Decoratifs & Industriels Modernes in Paris and went on sale by Louis Poulsen in 1926. The most iconic one is called PH 5, from 1958, with four outer screens, the top of which reflects light upwards and the other lights downwards and two colored screens inside. The design language is characteristic and easily recognizable at the same time it serves a greater purpose. The lamp is effectively and comfortably spreading the light through the room, both upwards and downwards without giving any glare. The color choice of the screens, blue and red, is giving the reflection a warm diffused light upwards and cooler and sharp light directed downwards.

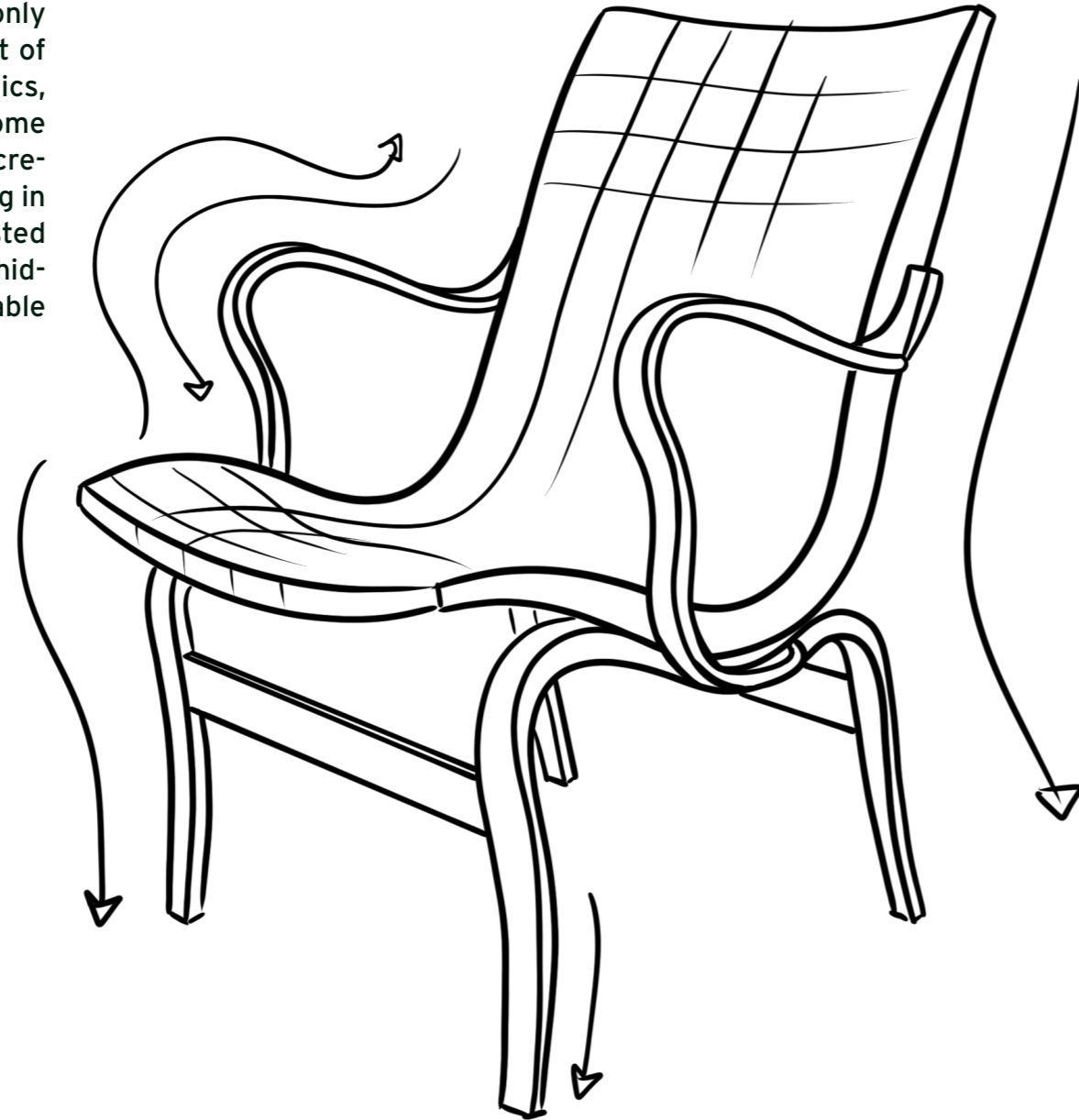
These different lamps might appear to be about appearance - about style and fashion - or, with the very large lights, about drama but in fact they allowed for such a precise control of artificial light that they were used in work spaces and in museums and galleries - used in the first trade exhibition on the opening of Forum in 1926 and in the exhibition spaces and staircases of the Design Museum in Copenhagen - and even, on long stems set at an angle, installed in ranks to flood-light indoor tennis courts.

Unlike many great artists, Poul Henningsen gets to experience his work being a sales success, far beyond Denmark's borders.²⁶



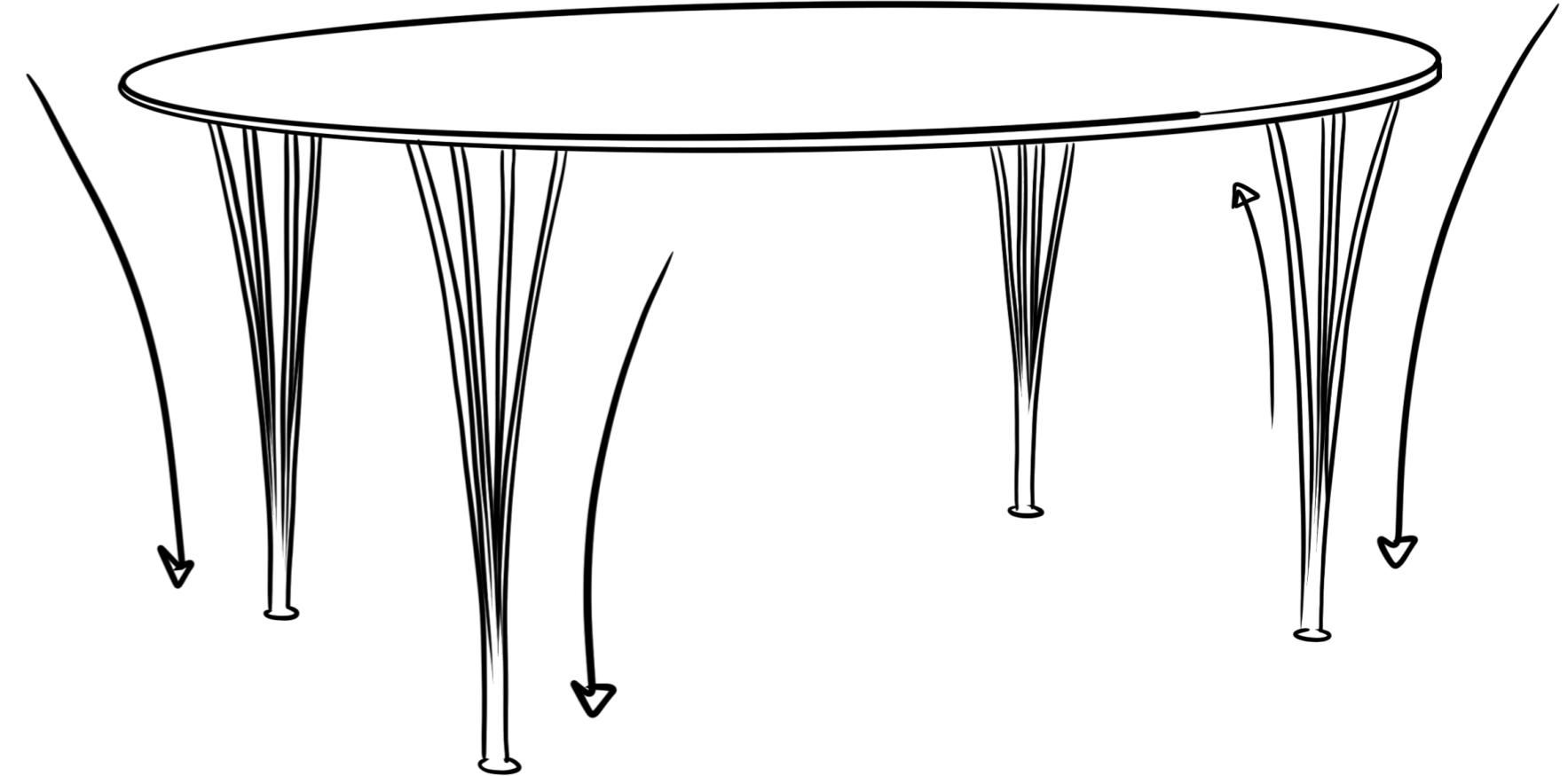
Eva chair- Bruno Mathsson

Bruno Mathsson is one of Sweden's internationally known furniture designer. One of his most commonly known works is the Eva chair. The chair is made out of saddle girth, without any additional padding or elastics, and the comfort is inevitable. The measurements come from shapes sculpted by sitting in snowbanks. This created the ultimate comfort without additional padding in the seating. This was highly unusual from what existed on the market, the saddle girth was supposed to be hidden. The bent laminated wood made the chair durable yet looking elegant.²⁷



Superellipsen - Bruno Mathsson

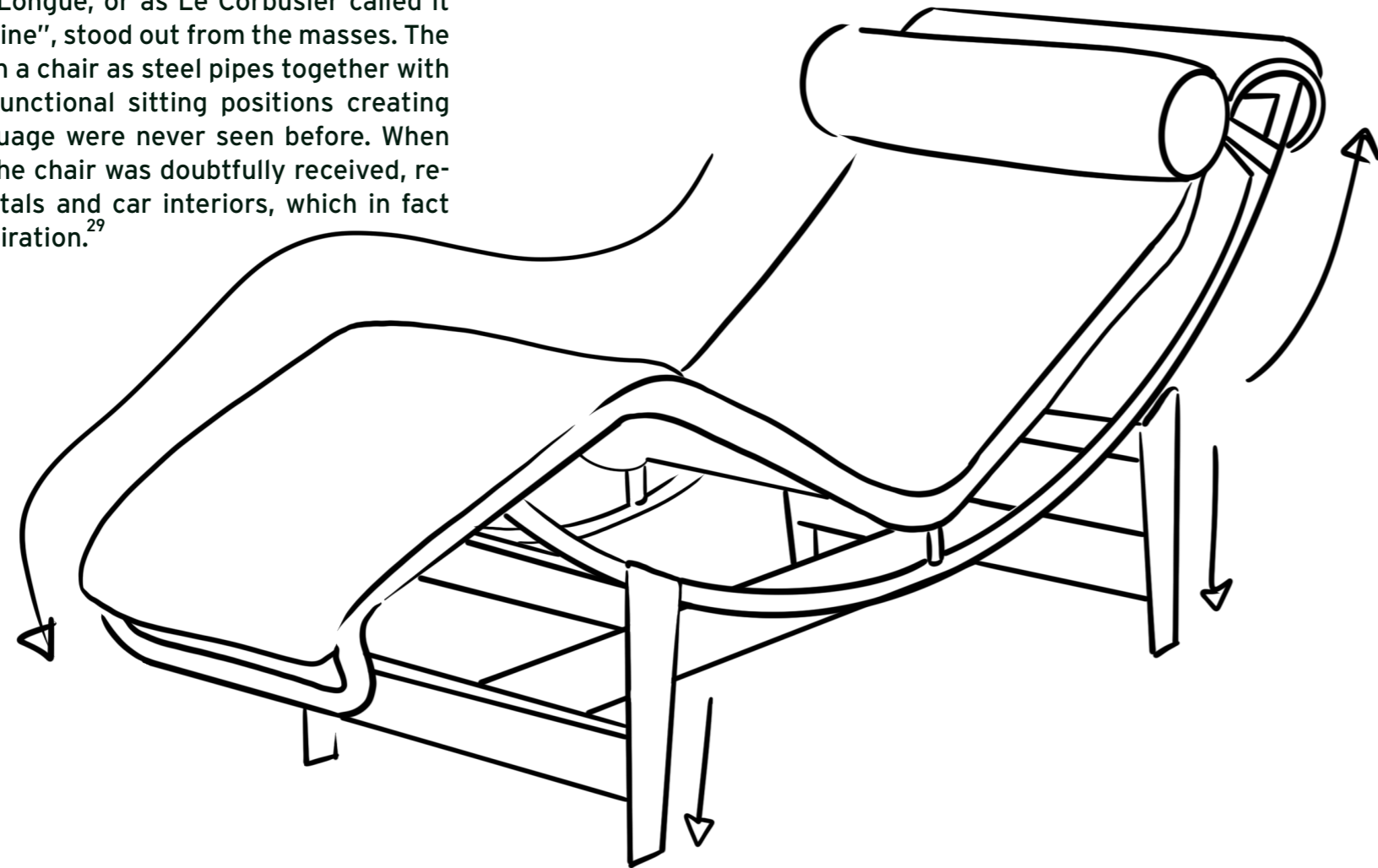
The table Superellips by Bruno Mathsson was constructed in 1964. He took inspiration from the mathematician, and friend, Piet Hein, who created the superellips to solve traffic and estetic difficulties when creating Sergels Torg in Stockholm. Together with Piet Hein, they created the characteristic legs of the table. The legs are giving the illusion of the table top floating on top of the legs while at the same giving great support and easy disassembly.²⁸



Chaise Longue LC4 - Le Corbusier, Charlotte Perriand

Working side by side in Le Corbusier's studio, Charlotte Perriand designed the Chaise Longue LC4 in 1928. It is one of the most popular pieces to emerge from his studio and is still in production today and retails for around 50 000 SEK. Her life and work can be read about in 3.3.

The Chaise Longue, or as Le Corbusier called it the "relaxing machine", stood out from the masses. The unseen materials in a chair as steel pipes together with leather, the multifunctional sitting positions creating a new design language were never seen before. When launched in 1928 the chair was doubtfully received, reminiscent of hospitals and car interiors, which in fact was Perriand's inspiration.²⁹

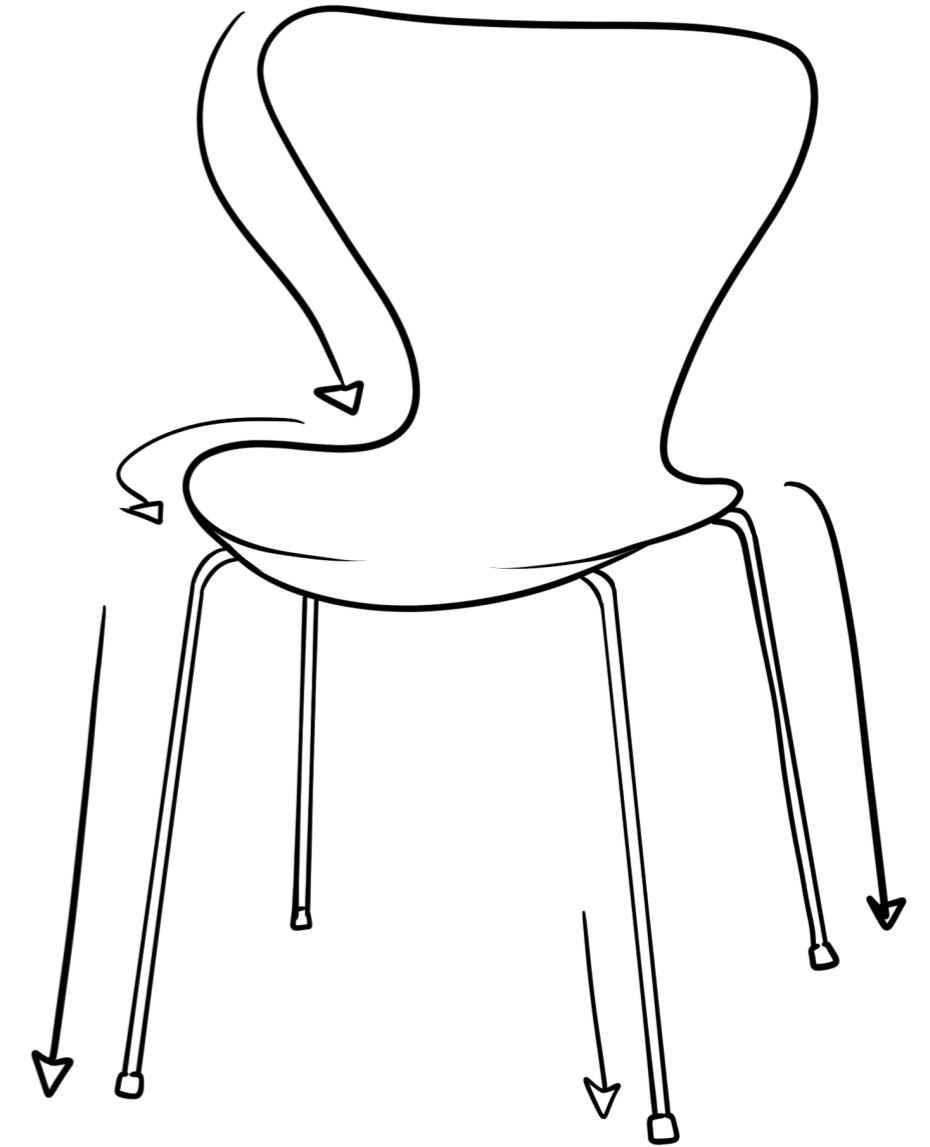


Myran and Sjuan - Arne Jacobsen

Sjuan and Myran chairs, designed 1952 and 1955 by the Danish designer and architect Arne Jacobsen. It has been manufactured by Fritz Hansen since 1952 and was originally intended for the dining room at the pharmaceutical company Novo (now Novo Nordisk) in Copenhagen. The one-piece molded seat and backrest are in plywood and the legs are made of stainless steel pipes. The original Myran had only three legs, but after pressure from the manufacturer and a desire from the market Arne Jacobsen agreed on producing a more stable model with four legs. From environmental perspectives, all parts of the Myran and Sjuan can be disassembled and easily repaired if needed. The chairs are easily stacked in a space effective way.

Today, Myran is one of the most prominent icons in Fritz Hansen's collection of design classics. However, it was close that the chair ended up as yet another produced prototype, as Fritz Hansen was initially not convinced of the chair's potential. Arne Jacobsen, who designed Myran, was so confident, however, that he promised to buy all the chairs produced himself if no one else would.

In 2015, the Danish artist Tal R developed nine new color mixtures that change with the light, the room, the season and other factors in the surrounding environment. All colors have one thing in common - they lie between two colors and constantly strive in both directions.³⁰





POSSIBLE DESIGN CLASSICS CREATED AFTER 2000

3.7 POSSIBLE DESIGN CLASSICS CREATED AFTER 2000

The closer we get to the present, the fewer furniture designs signed with the title “classic” is to be found. This is not because the production of furniture or furniture designers has decreased, actually quite the opposite. Either this phenomenon of declining classics dated the 21st century and onwards, is due to the fact that countless furniture and interiors are produced. Or it is problematic to create an object that becomes a classic when trends grow as rapidly as they are later on outdated. Therefore, one can consider whether it is possible to create an object that is timeless in such a trend-crazy world. Below are a few design objects of today that we see potential in becoming a design classic.

Night Owl lamp - Fritz Hansen

One possible design classic object could be the Night Owl lamp by Fritz Hansen of Nicholai Wiig Hansen designed in 2016. The Night Owl table lamp was born out of a desire to create a uniquely Nordic wash of light, with an aim to create a warm, cozy and informal atmosphere. With a distinctive owl like appearance, hence the name, yet elegant silhouette is the lamp giving a personality to any place.³¹

Bollo - Fogia

Created by Andreas Engesvik for Fogia in 1016 the chair is one of Fogia’s The Bollo chair is as comfortable as it looks and with its generous and voluptuous padding it becomes a strong character in any room. The soft volumes against the thin metallic creates an interesting and surprising contrast.³²

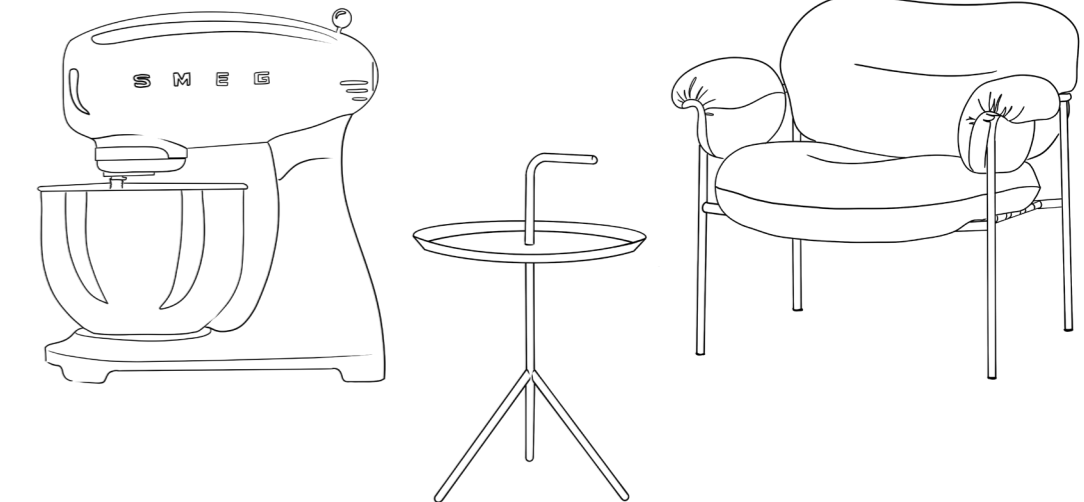
In 2016, Bo Bedre announced Bollo to be the Furniture of The Year, with the motivation of being surprising and innovative shapes that refer to different epoques in history.³³

DLM (Don't Leave Me) - HAY

Thomas Bentzen is the Danish designer behind the table Don't Leave Me for Hay. The table has a characteristic expression due to its portableness. It is created with a sense of joy, fine tuned touch at the same time being durable and engaging. Giving more funtional addition to traditional side tables.³⁴

Stand -mixer - Smeg

The kitchen utensils designed by Deepdesign studio for Smeg, launched in 2014, evoking the unmistakable shapes and atmosphere of the 50's style. The new icons in the kitchen have a robust yet elegant design language. When launched Smeg designs household products immediately got several awards. Smeg's kitchen products were designed by Matteo Bazzicalupo e Raffaella Mangiarotti and were born out of a fusion of technology, aesthetics and functionality. Soft lines, retro style and colors are reinterpreted with a modern twist to become the center of the kitchen, objects with a strong character, without losing sight of high quality performance.³⁵



3.8 ETHICAL PERSPECTIVES

In this section ethical viewpoints on design and consumption are being discussed, with a base in literature references.

3.8.1 Environmental perspectives

Much of what we consume today is beyond the necessities. Several factors decide on what we buy and to what extents. Concepts like trends and status symbols, to name a few, are factors that affect our purchases. These are not new phenomena for the world we live in today, anthropologists mean that we have always consumed like this.³⁶ To resist the urge today's consumption stress and consume with an awareness is easier said than done. Sale and marketing techniques that continuously make us want to buy more are often hard to detect. To consume ethical means to consume with an awareness, to resist trends, good deals and sales.

Massconsumption contributes to mass production to be able to meet the market demand. Papanek addresses our planet's critical state and he means that there has to be a change in our consuming habits for a sustainable future to be possible on the planet.³⁷ He claims that the easiest way to save on the earth's resources, energy and reduce our waste is to expend less. With this he means that we need to consume less and take care of what we already have. This might sound like common sense, although according to Papanek it is a rare lifestyle.³⁸

Create sustainable design

It is not only consumers who have to think about consuming in an ethical way. There is an ethical responsibility as a designer. Designing with an ecologically sustainable perspective and with a critical approach includes continuously questioning the purpose, the product's impact on both humans and the planet, the choice of

material and the product's possible consequences after its lifespan. In this way, we as designers can help create an assortment for the consumer that is sustainable for both the planet and us humans.

Ethical aims

By aiming towards taking care of and taking advantage of what we have, like Papanek's ambition and contribute to a sustainable supply where we can move away from trends and overconsumption. Creating a timeless product that through quality and design will last for generations, inspire other designers, we hope to reach our goals. A design classic is timeless and is just as relevant yesterday, as today and as tomorrow. In this way, a design classic has a great impact on both people and the environment. In order for the consumer to be able to consume sustainably, there must thus be a sustainable range created by designers.

3.8.2 Form and function

One aspect that can be found in many design classics from the 20th century, which can still be in production today, is the balance between form and function. How important is it that a product has a signature form, as well as a smooth function, and what happens if the focus is not evenly distributed?

A clear and well-thought-out function, regardless of purpose, is an important feature of a product for many to think it is worth investing in. Objects without a clear function and that only pay attention to aesthetics can be more difficult to appeal to a large target group. The author and designer Victor Papanek (1995) writes in his book about his view of anti-chairs versus traditional chairs. He says that many of these long-lasting chairs, the traditional chairs, were never marketed but became popular thanks to their comfort, simplicity and good shape. He also emphasizes his skepticism against anti-chairs, a subjective opinion in which he

pulls all anti-chairs over a comb. A product with a clear aesthetic can also lead to great popularity without having advanced function.³⁹

A distinctive and well-designed shape can stand out on the market and it can be precisely this aspect that makes the product more memorable than another. In this thesis, we have chosen to focus on furniture and decor. In many cases, furniture and decor have a clear purpose in terms of function, such as a chair, a vase or a lamp. This market is also much explored and it may seem difficult to add a new feature to such classic products. In these cases, the shape can be essential for the product to be remembered as a design classic dated to the 2020s.

Our question at issue - whether you can design a furniture or decor classic dated the 2020's is a question whose answer lies in the future. Perhaps the most prominent discussion at present is the environmental aspect. In our opinion, environmental aspects fit well into the function of a product. This is something that, for example, should permeate the choice of material, the amount of material for a product and how the product is produced.

That every step in a design process is dominated by environmental thinking is more than important. Environmental aspects must always be included in a design process together with, among other things, a well-designed aesthetic and a well-thought-out function. Considering all these perspectives in a design process requires research and time, but it is well worth the effort.

3.8.3 Gender

One feature can be found in the majority of the well-known design classics, they are designed by men. How is our work affected by the fact that the majority of our research is shaped by men's ideas and creativity? Would design classics have had different design language and function if all genders had been given the opportunity to be the creators?

Design - A male dominated industry

The design world has for a long time been dominated by men. The author Linda Fagerström discusses in her book "Gender and design" about the advantages of being a man versus a woman in a male-dominated industry. The book interviews several designers who are active in the industry and they explain their experiences of gender in design. Many of the interviewees point out that there is a big difference and that they have experienced several times that it is easier to succeed as a man than as a woman. There are also a number who have experienced that men have been favored, both during their studies and in working life, as many of their employers and teachers have been men. One of the interviewees says: "If you look at the colleges that train designers and artisans, we see that there is a majority of women among the students ... among those who lead the institutions, there is a majority of men. The chance of a male achieving success is thus much higher in percentage terms than if you are a woman."⁴⁰

In Fagerström's book, published in 2007, figures were reported that the proportion of women and men in design education is now evenly distributed, even a majority of women in some of the disciplines. Despite this, the discussion on gender issues in design is just as relevant today. Even when education has equal proportions of women and men, it can take longer for the industry to adopt that distribution of power. The fear of failure based on historical difficulties may affect the progress of change. As more women enter the design industry, dedicated work is required to change ingrained patterns of behavior. Therefore, it is important that those who can influence and change ingrained norms make active choices and that they listen to younger generations' views on gender issues.

How is the gender topic received in design

The authors Hansson, L and Jahnke, M had in their study "Gender bending through design - an account of a student project on gender" to investigate how gender is painted and reflected in design. They were encouraged to explore other approaches that departed from the stereotypical images that exist of gender in order to also improve creative freedom of expression as well as opportunities for new solutions. The final exhibition of the project was named "Plays a Role - an exhibition on design and gender equality". The title opens up for discussion about gender equality and gender roles.⁴¹

According to the researchers behind the project, at this time there were hardly any studies that studied the relationship between gender and design. Object design reflects norms and values based on male and female users. Depending on who the particular user is, different skills, techniques and design language are attributed. The aim of the study was to question and try to change the gender norms that limit people as gender is not a static condition but a continuous ongoing process.

In order for gender issues not to continue to be sensitive to discussion, it may be required that it is mandatory to present such aspects in the teaching. When students need to manage a gender perspective in design, a new design process can be explored and create a new driving force for creativity. If gender is actively considered in a design process, this can have positive effects on gender equality, ethnicity and norms. Today we experience that it may be easier to discuss gender issues, but there is still a lot that is unresolved. It is a small group that chooses to discuss and include gender perspectives in their work. For the big change to take place, it is necessary that significantly more people get involved. Discussions about gender should, as they mention in the study, be a mandatory part of the teaching. It is an important aspect of a design process and can have a major influence on the design of the end product. It is so easy to accept what products look like,

because they have always looked that way, and forget to question why they look that way. As young designers, we have a great responsibility there, what objects do we want future generations to be shaped by?

The lack of female role models in design

In the study "Perspectives on gender in design education: A four years comparative study",⁴² the architects Barkul, Ö and Ayyilidiz Potur, A examine whether there is any difference between the creativity of the different sexes. Questions about gender differences are often a complex subject and not enough research has been done on why there are less prominent creative women than men. The purpose of the study was to investigate gender shifts in design education to achieve reliable results.

To summarize the study, it can be stated that there is no statistically significant difference between the sexes. Once differences emerge in studies, it is inconsistent as to which groups perform better than the others and that gender is not an important factor for deviant thinking. This leaves one with the question of why there is then a lack of female role models in creative professions. It has been discussed whether it may be due to the myth of women's lack of creativity as it has rarely been recognized or registered, which is consistent with women's underrepresentation in much of human history. Few female creative role models can also be due to social and cultural gender roles that influence career decisions. Social differences between the sexes have many times benefited men, this has created an imbalance in power in many areas. In order to introduce more women in the creative professions, it may be necessary to investigate how creativity can be developed for a more varied target group.

Because research has so consistently shown that there is no difference in intelligence between the sexes and that none of the sexes is more creative than the other, rather just creative in

different ways, it is time for the game plan to change. Which we hope and believe it is already doing. With new generations entering the market, a lot can happen. Today, there is a more even distribution of men and women in different design schools and of course this will affect the future view of creative professions, you have to decide to believe in it.

Charlotte Perriand - A great inspiration

Many of Charlotte Perriand's furniture designs are known worldwide, but under the name Le Corbusier. A man's name. This is a common phenomenon in history, that women are led behind the spotlight despite outstanding work. Because of this, there are few female role models in design. Charlotte Perriand was a very strong woman who created what she thought was exciting and beautiful, while at the same time being functional. She was many times questioned by older men in the industry but nothing stopped her from creating what she herself believed in. When she introduced steel in the home, a material that was previously only used in hospital environments, it was several older designers who were upset and protested. But not long after that other designers followed, and today steel and other metals are a common element in the home.⁴³

Being questioned for one's work because of one's gender still lives on today, and this also applies to the design industry. Charlotte Perriand started her career almost 100 years ago, and yet there is a similar problem today. When we decided on the issue and topic of our thesis, we had no idea that the majority of our basis for the work was designed by men. It is difficult to find design classics named after women. This does not necessarily mean that women were not involved in designing a design classic, but their names were not allowed to appear on the end result. So how do we, as two young, female designers, approach the fact that the majority of our research is based on male creativity. This is an issue that must be taken into account in our work.

We may not fit into the template around who will be allowed

to shape today's design classics. But we can only hope that we have come further than that. So that we can show Charlotte Perriand that her designs beyond borders created opportunities for future female designers.

3.9 SUMMARY OF RESEARCH REVIEW

With different aspects and perspectives of design and past design classics presenting a broad and general understanding. Instead of comparing and competing our work with the past we have focused on learning from the past. Asking ourselves how we can use what they did, just like Michael Chambon. By creating as big inputs and influences from past as well as present design, with great variation, stimulating our creativity similar to Nathan Myhrvold. Just like him we are prepared to be wrong, but also prepared to be right, when everybody thinks we are wrong.

Working with the human in centre, functionality, simplicity and comfort we are learning from the past classics. Several iconic designers have shown a strong personality through their work standing out from the masses in an artistic way. This is giving the objects personality as well as bringing character to the room, this without compensating in quality.

With pricing being something relative that is divided over the products' lifetime a more expensive product requires a greater reflection when purchasing and stays useful for a longer time. With this discussion we would like to further discuss the topic and encourage consumers to selectively consume and demand a good quality assortment, hoping to leave the fast trend-mentality.

Having the privilege of being the heart of things, between the producer and the consumer, we want to take the opportunity to contribute through our profession and work towards sustainable and ethical design. A sustainable product of today is about ethics and design, about fair production and trade, which is the best guarantee for good environmental and working conditions.



EMPIRI

In this section, we will describe the methods used to collect empirical data.

4.1 CASE COMPANIES

All the selected case companies for our study are well-established companies that you have great confidence in. They all possess knowledge of design, with different perspectives.

4.1.1 Company A

Company A is a municipally owned museum located in the heart of Gothenburg that was inaugurated in 1916. Company A has an extensive collection of applied art, fashion and design, both contemporary and from the past. With its mix of contemporary and historical perspectives and permanent and temporary exhibitions Company A attracts both tourists as well as locals.

4.1.2 Company B

Company B is an educational institution located in Sweden. It is one of the largest and leading Universities of Sweden. It was founded in 1666 as the then fifth university under the then Swedish supremacy and is today Sweden's second oldest university.

4.1.3 Company C

Company C is located in Malmö, Sweden, with three employees. With the multifaceted employees the results have been diverse, creating a broad spectrum of both architecture and design. There have been villas, hotels, restaurants and church interiors created as well as lighting and furniture.

4.2 RESPONDENTS

The selection of respondents was based on which discussions and knowledge were of interest to our study. All respondents have a clear connection to design and a lot of knowledge about design classics.

4.2.1 Respondent 1

Respondent 1 is an object register at Company A with a broad knowledge within historical aspects of design and specific information of design classics.

4.2.2 Respondent 2

Respondent 2 is a university lecturer at the Department of Art History and Visual Studies at Company B. The department researches older, modern and contemporary art, architecture and design from historical, social and aesthetic perspectives.

4.2.3 Respondent 3

Respondent 3 is an interior architect. With an education from HDK in Gothenburg, furniture design at the Royal Academy of Fine Arts in London and School of Architecture in Copenhagen, Respondent 3 is now having its own office in Malmö, Company C. Respondent 3 has traditional craftsmanship and a spirit of modernity as an inherent theme throughout his work. Awards like "Golden Chair", "Furniture of The Year" and "Excellent Swedish Design award" have been earned by Respondent 3.

4.3 SUMMARY OF EMPIRICAL DATA

With the interviews transcribed their thoughts and reflections were homogenous, providing us a clear view on design classics and factors of their origin.

An important factor to a design classic is its intermediation of that time's movement, according to Respondent 1. Examples of this is when new innovations like the refrigerator leads to new products like refrigerator-set or when the standard of living increases and our homes become bigger with new rooms to fill with new products and interior. Respondent 2 further acknowledges that design reflects the political movement. For example during the 1930's in Sweden when the Swedish Social democrats had their breakthrough. A both modern and functional style with high quality, easy to produce was desired. With a goal of being available for all, both the wealthy and non wealthy. Resulting in light and airy tubular steel furniture. Comparing to Europe a more regressive movement is common with nationalistic movements, resulting in heavy and well padded furniture.

Respondent 1, means that a design classic has to have a surprising element, something new that is not seen before. Although she believes it has always been new design languages replacing what is seen before. However, the 20th century is different compared to the earlier centuries. During the 18th century there were two to three main design languages for the whole century whereas the 20th century is massive and dynamic with several design languages. This is due to the world's vast development. Examples of a signature design classic with a surprising element according to Respondent 1 is the collection for Braun by Dieter Rams. Radios and technological gadgets were hiding the functions looking like matching furniture of the living room. Whereas Rams did the opposite, he wanted to show the function in a downscaled, simplistic

and aesthetic way.

Another example of a signature design classic is the furniture by Bruno Mathsson. Respondent 1 emphasizes his way of working with the human in focus, where form follows functions becomes clear. Respondent 2 further acknowledges Bruno Mathsson's furniture as design classics. The Eva chair by Bruno Mathsson is made with both comfort and a larger scaled production in mind. Bruno Mathsson uses laminated wood to create comfortable curved shapes and saddle girth. A textile that back then is found underneath the seating, unexposed. The laminated wood is durable and makes the comfortable curves possible while giving flexibility to the chair. The saddle girth is durable, gives a slight flexibility and a lightness to the chair.

Respondent 2 explains connections between design classics from the 1920's as undecorated, unpadded furniture, new constructions using steel pipes and curved wood. The production method with the new materials was easy at the same time increasing the quality. By eliminating decor and embellishments resulting in clean shapes, both in its surface and its construction. Common factors between design classics are the careful composition of different materials together. Usually not more than two different materials or colors together and keeping them separated.

With a new and innovative creative process and material selection you can expect a bold and rare design expression. An example of this is Bruno Mathsson's chair Eva as previously mentioned. The producing method and excluding the heavy seating only using a saddle girth gives the chair a new expression and comfort.

Design classics are often the pioneer of new construction methods and innovative technology. An example of this is the Thonet chair by Michael Thonet who 1859 started using bentwood. Being early in the development stage of new techniques and therefore being innovative can be a keyword to create a design classic

according to Respondent 3.

Respondent 2 believes that when being inside, especially the amount that we do in today's circumstances, what we see on our screens is not enough. What we then decide on to enrich our homes with, to create an environment to grow in, is yet to be answered. Respondent 2 emphasizes the importance to remember the design heritage we have. Learning from the past both in what we can discard and what we can bring with us.

Respondent 3 who has had workshops in making design classics started out by looking at design classics and analysing them to what factors are making them a design classic.

To try to stray away from trends will be hard but a necessary move according to Respondent 2. We can not continue with "wear and tear" products from an environmental point of view. It also means that we need to take better care of what we already have, either doing it ourselves or hiring craftsmen for repairing. Although a lot of the interiors we see on the market today have a short-term quality and are not made to be worn out gracefully according to Respondent 3. For this to change, Respondent 2 believes that there needs to be an interest in stop consuming.

Design products of the 2020's will, according to Respondent 1, have sustainability in focus. This needs to characterize the whole process and on all levels. She believes that we will use materials and processes yet to be discovered and produced.

4.4 REVIEW OF COLLECTED EMPIRICAL DATA

Even though the width of different backgrounds and experiences in the field of design the respondents have similar answers and reflections on the subject. Making the empirical study a good foundation for our project to refer to. The main viewpoints are stated below.

Intermediation of that time's movement

When defining what a design classic is one of several key factors was the intermediation of that time's movement. It can be visualized in many ways and examples like production methods, material selection and the category of the object are a few that reflect the present time. Sustainability is thoroughly permeated in today's society. Therefore when creating something for the 2020's sustainability needs to be in focus and in all aspects to reflect our time's movement.

Surprising element

Having a surprising element or something that is unseen is a key factor for many design classics. An example of a surprising element can be working the opposite way of what is commonly seen. Like Dieter Rams' way of displaying technology that previously were meant to be hidden or Bruno Mathssons Eva chair without a padded seating displaying the saddle girth.

It is important to emphasize on the difficulties of the 20th century. We have a massive and dynamic variation in design languages from all over the globe, all at the same time due to the vast globalisation. Although there have always been new design languages replacing what is seen before, today's quick replacement of design languages is nearly explosive in its quick appearance and soon to be forgotten. Compared to prior centuries there were only a few different design languages for a whole century, which

perhaps made it easier to stand out in terms of being unseen and surprising.

Trends

Their thoughts on trends were equal and the interior objects often come with bad quality materials which makes it difficult for the product to age gracefully. Therefore straying away from trends is a necessary move for creating a long lived design classic and from a sustainable environmental point of view. Changing our mindset on trends is one way to create an interest in stop consuming.

Production methods & Material choice

Many of the design classics were pioneers of its time when it came to create with new materials and innovative production methods. The developed production made larger productions possible, increased the quality and resulted in a unique design language, which additionally adds to a surprising factor.

Learning from prior design classics

It is important to remember the design heritage we have, learning both from failures and from successes. Looking at design classics from the past and analysing their strength and the factors making them a classic is a good way to create a foundation for well designed objects. Taking inspiration from past designs can be done in several ways, everything from composition, material choice, production method, design language, expression to the color choice.

Why create interior?

We spend much more time inside our homes than ever before and what we surround ourselves with has inevitably an impact on us. What we decide to enrich our homes with is, of course, highly individual although interior pieces like luminaires, seating and tables are essential. They are basic interior pieces that will be relevant throughout time.



CREATIVE DESIGN PROCESSES

5.1

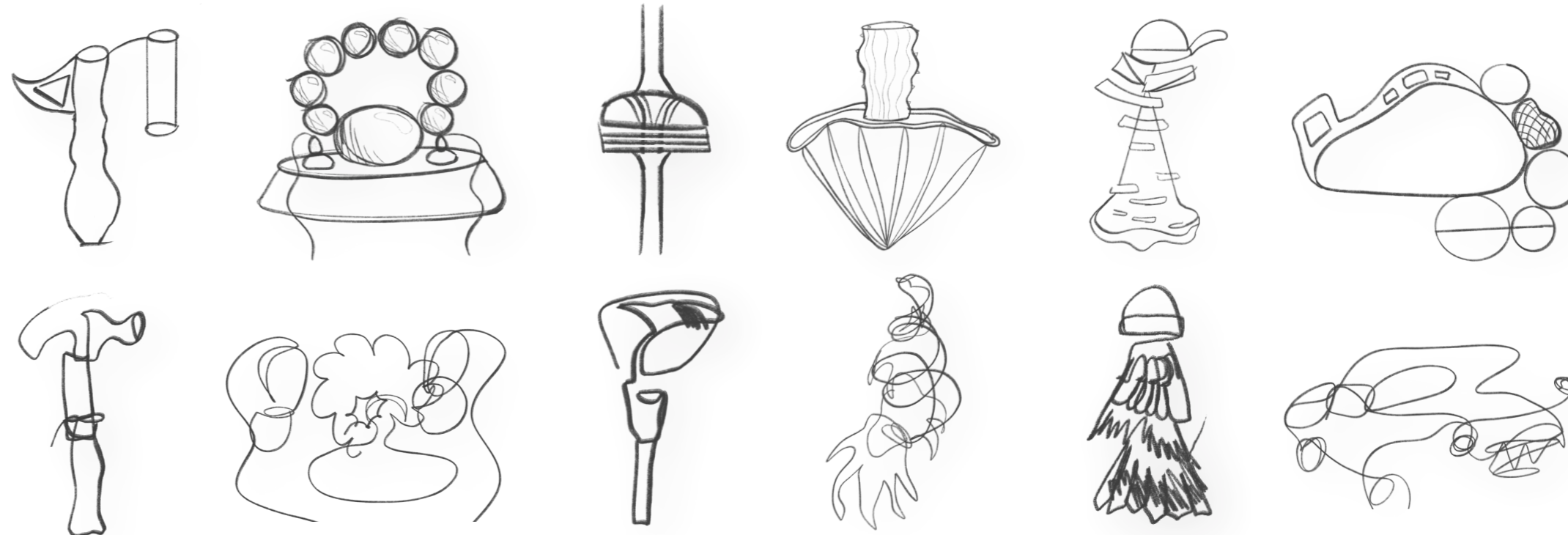
Creativity can exist in many ways. One way is to be inspired from one field and apply it in another different one. The wider and richer input in inspiration, such as light, sound, texture, movement scents etcetera, the more the brain has to play and create with. Being surrounded by a great number of inspirational sources will pay off in a numerous amount of new ideas. To take new information and combine it with what is already known from before is an important part of the creative process according to Nathan Myhrvold, *The Creative Brain* (2019).⁴⁴

"The creation of something new is not accomplished by the intellect alone, but by the play instinct, from inner necessity. The creative mind plays with the object it loves."

- Victor Papanek, *The Green Imperative*, 1995.

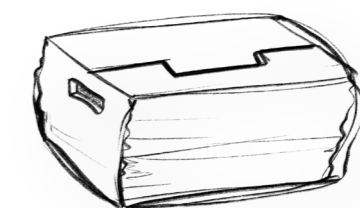
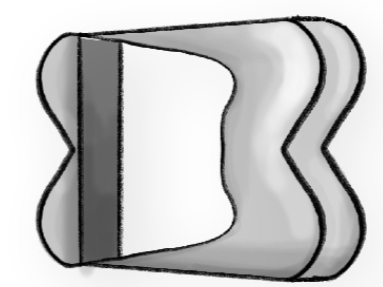
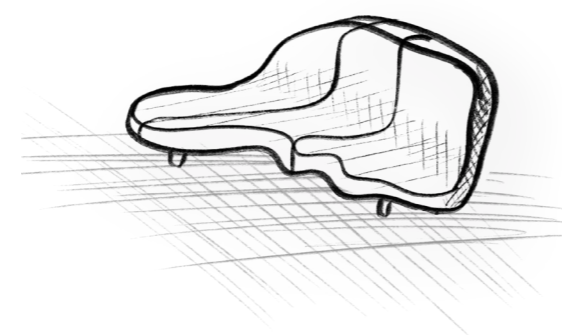
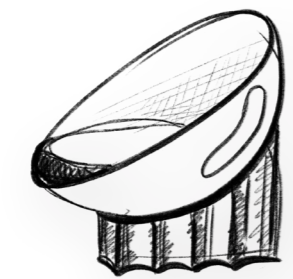
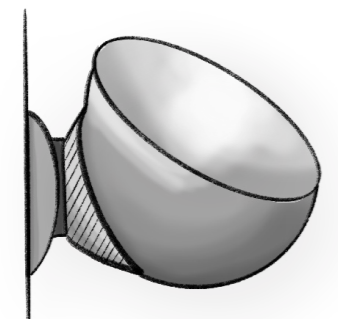
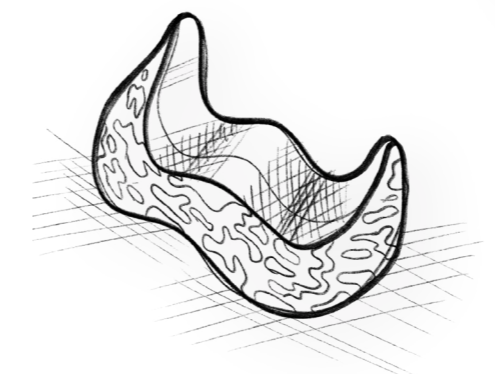
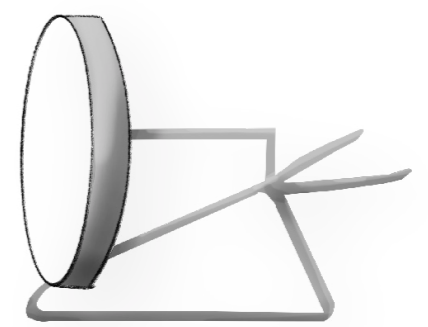
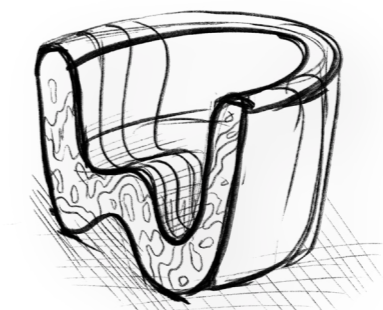
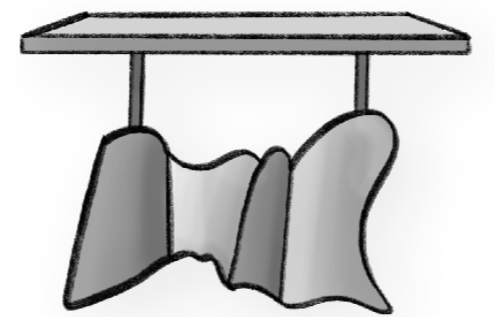
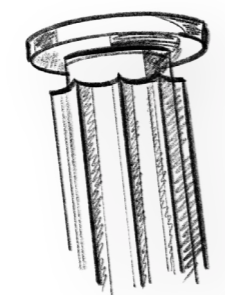
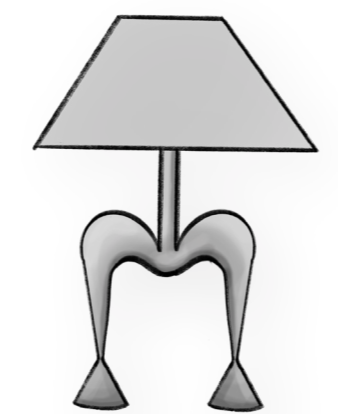
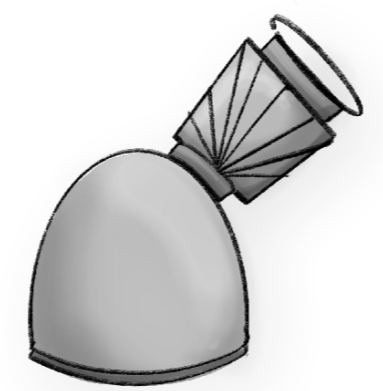
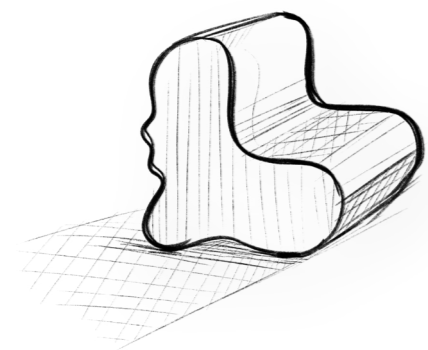
5.1.1 Creative process 1

Describe a shape from an object that is not common to have inside a home, the other should paint what it is described for itself. Inspired by Charlotte Perriand's thought of being inspired by other environments both in terms of design language and choice of material. When you have then seen the picture that the others have described for you, you should look at the picture and at the same time draw a sketch without looking at the paper. Both found from two to three objects that they could describe to the other.



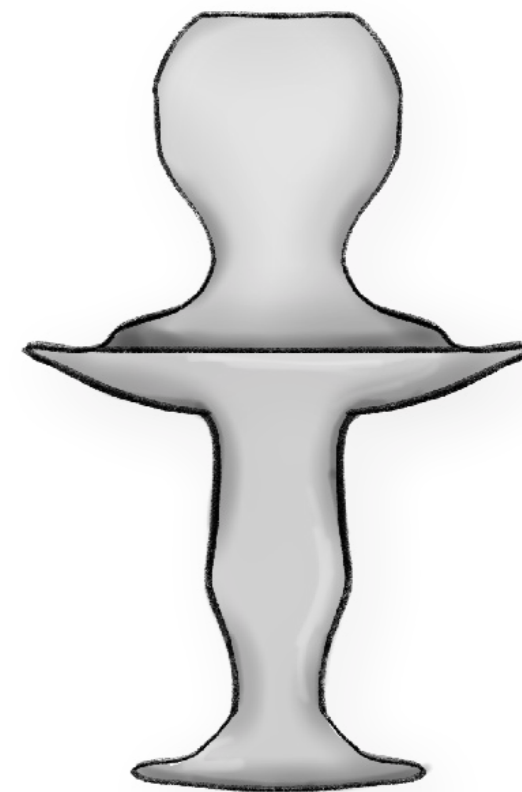
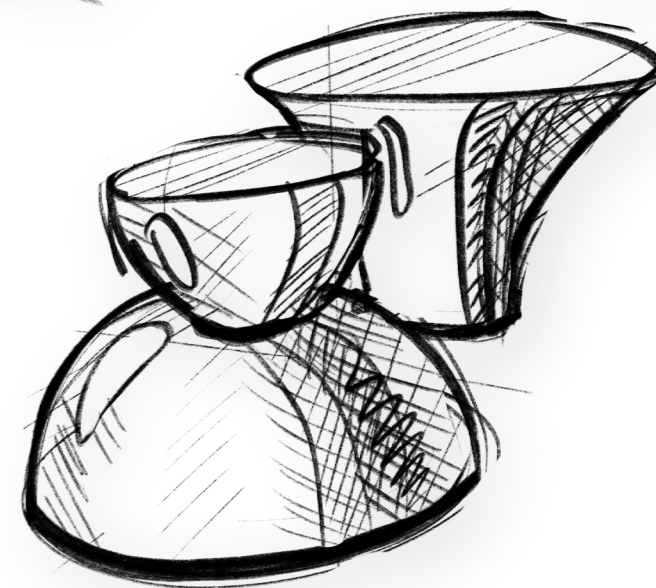
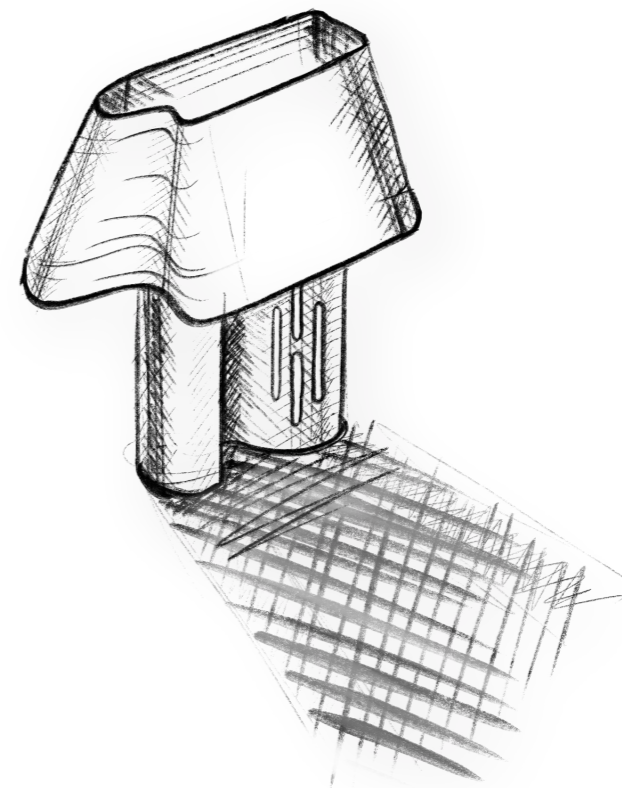
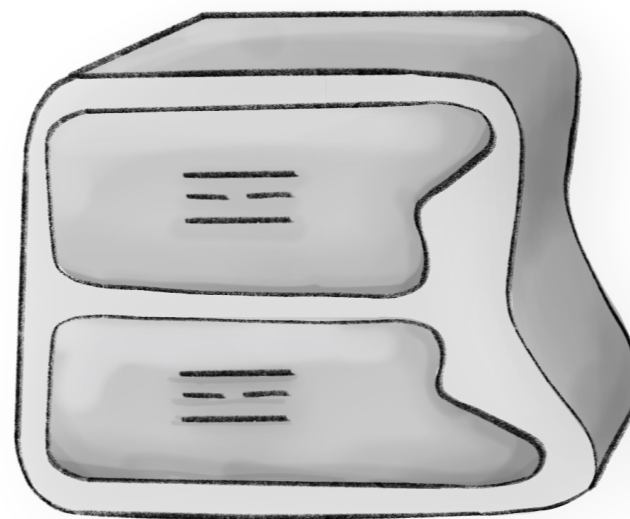
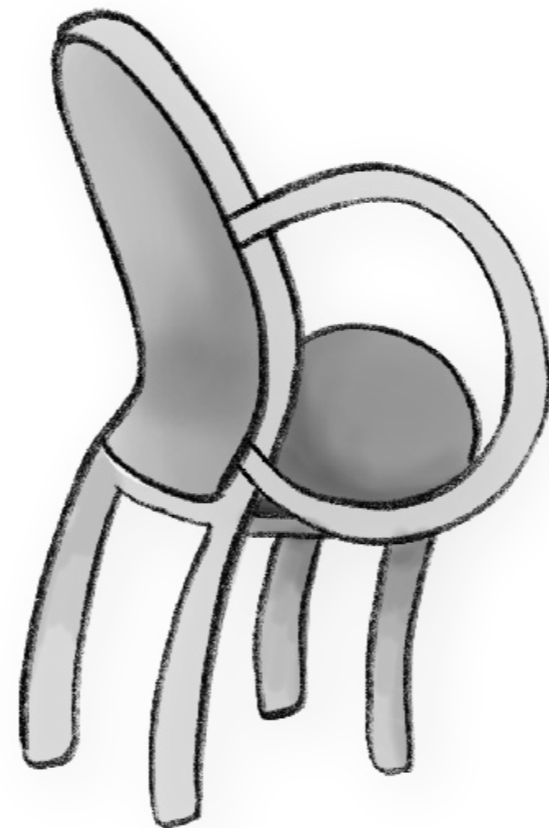
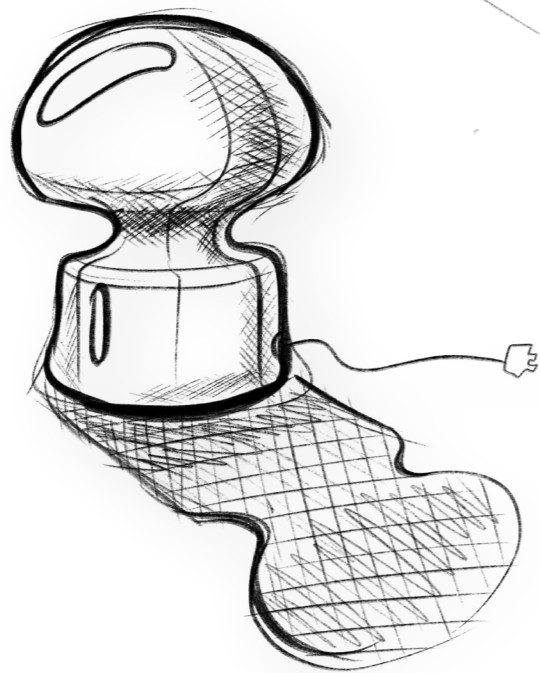
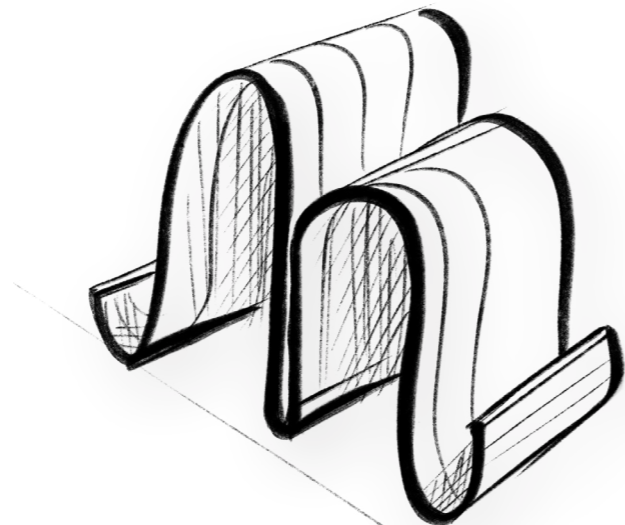
5.1.2 Creative process 2

Be inspired by the Inuit who could see an object from all different directions and not just linearly. See what you can get for shapes if you turn and rotate photos, objects, parts of nature and so on. Both looked up two to three images each, on either objects or something else, that could be interesting to twist and turn to create different expressions.



5.1.3 Creative process 3

Create new furniture/decor from existing classics. Try to find shapes and materials to be inspired by. Both looked up two to three pictures each of commonly known design classics, can be any object in the furniture and interior section.



5.2 BUILDING BLOCKS

The building blocks serve as the basis for the design process. It is through this research that we have found both inspiration and understanding of what exists and what can change.

5.2.1 Classical

It is important to separate “classic” from “classical”. By looking at classical architecture it is easy to define the concept Classical. The Roman and Greek era lays the foundation for classical architecture. With limited decorative elements together with proportion and order defines the classical characteristics.⁴⁵

Several design classics have classical elements that give the aesthetic a timeless appeal, keeping it relevant and desirable throughout generations. By designing with classical elements, such as limited decoration, proportion and order the aesthetic will be perceived as classical and timeless.



5.2.2 Design classics

There are many design classics that inspire and evoke emotions. We believe that it is important to examine the furniture and decor that today are considered classics in order to be able to investigate what may be classics for the 2020s. There are countless design classics and which ones stand out are absolutely subjective and reflect which design language we are attracted to. One of the many important aspects of a design classic, we believe, is that it was produced over a long period, and perhaps even is still produced today. Which the majority of those in the pictures beside do. However, this is only a moodboard and not the only objects we choose to investigate in terms of design classics. When you look at the choice of materials for many design classics in furniture and decor that have had a long production time, they are often produced from wood, but also glass, metal and textiles.⁴⁶ Something that we consider important to take into account when we make decisions about material selection for our intended product. What aspects of today's design classics will be reflected in future classics? What aspects will be replaced by new visions? And which design classics will survive for a long, long time?



5.2.3 Inspirational form language

There are, of course, endless forms and expressions that are interesting for this project and we have been careful not to focus on a specific object or material and form too early in the process. Therefore, this moodboard is only a small hint of all the inspiration we have for the project. One characteristic that may be consistent with most of our inspirational objects is that they have an innovative and different shape compared to many other objects. They are unique in their own way and have a well-thought-out aesthetic. They all have the opportunity to be classics as they are clearly eye-catching with proper craftsmanship. These are objects that create a feeling by just seeing a picture of them, a feeling that can either be linked to something you have previously experienced or something completely new. It is clean and real materials with a lot of thought behind the products. They are created by someone who dares and wants to think new.



INSPIRATIONAL FORM LANGUAGE

5.2.4 Innovative Materials

When it comes to new innovative materials, humans are ingenious. New versions of already existing materials and completely new materials are constantly being worked on. Many of the new ideas come from nature's own raw materials as well as waste and recycled materials. It is interesting to see what can be done with a material that you so firmly believe has only a certain property. And how something like a coffee bean, algae and food waste can actually be transformed into a functional material. For example, The Dutch Studio Klarenbeek & Dros transforms living algae into bioplastic for 3D printing.⁴⁷ The outcome is an elegant collection of 3D-printed bowls and vases. The designers believe that the algae polymer could be used to make everything from cosmetic bottles to tableware and then ultimately replace plastics made from fossil fuels such as oil.

Another important aspect in the area of new innovative materials is of course reusable thinking. There are over a 100 billion items of clothing produced every year, resulting in a huge textile waste. Used clothing is now more frequently seen being reused for new different products. It could be recreated into a new piece of clothing or for example into an interior or decor. Sophie Rowley, for example, is a designer who creates tables out of old pieces of denim forming new textures resembling marble stone.⁴⁸ Another designer who has worked with used textiles is Harry Nuriev who filled a vinyl sofa with worn and discarded Balenciaga clothes.⁴⁹

The list of innovative materials is long. Some, just to mention a few, could be bioplastics made of food waste that can work as alternatives to petroleum-based plastics.⁵⁰ Cork, a material favoured by several designers and architects for its compostable and recyclable properties.⁵¹ Pressure inflated metal, a company named Zieta has refined a technology called FIDU.⁵² FIDU engenders the design of innovative, bionic forms with entirely recycled objects

in a mass production process. Lastly, a stone imitated material created from used plastics. One designer who has developed this material is Enis Akiev to emulate the organic process of rock formation. It is to resemble marble with their flowing, irregular patterns. This is done through heat and pressure on the single-use plastic packaging.⁵³

For this project, we have decided not to continue with a material that is too complex and therefore difficult for us to develop on our own. To choose a material that is very expensive in its production and fairly newly developed in a laboratory would be notable to use since we have no possible way of actually using the material more than in a sketch or idea.



5.2.5 Fast trends of today?

Today, it is very common with so-called fast trends, even in furniture and interiors. People who have the opportunity can choose to refurnish continuously, something that was almost unthinkable if you only look back a few decades. This constant change of furniture in the home means that a product can quickly go out of trend. One day everyone wants to own this product and the next day people are ashamed to have that product at home. The phenomenon of fast trends first came to the textile industry but is now found in many different industries.⁵⁴ There is a big problem with this phenomenon. The wear and tear thinking that characterizes much of consumption today is obviously not sustainable. Therefore, it would have been interesting to see if it is possible to create a product today that in some aspect does not become a fast trend. All though, it is a compliment that a product is becoming trendy and that many want to own it. In several cases, this means that you have created a product that appeals to the mass in terms of aesthetics, function and purpose. Sometimes it can also be a coincidence which object becomes a trend, for example because the right person revealed the product at the right time and place.

Here we have selected some objects that can be contemporary fast trends, this is of course nothing that is fact-based but only a few possible suggestions. This is based on furniture and decor that you can see in many homes today, which are not too expensive to invest in as well as items that are easy to get rid of. In recent years, for example, dried flowers, reeds and other dried plants have become a common substitute for flowers in the home. They last longer and it is therefore more economical to buy compared to fresh flowers, if you do not choose to dry them as well. Another trend that has grown together with covid-19 is DIY products, meaning that you create products at home by yourself. This is done with, among other things, candles that are screwed,

ceramics that should look organic and carelessly made, and mirrors together with other furniture that is adorned with joint foam. Lastly, the open light bulb became a big trend and many homes were decorated with such a lamp. However, something that has been overlooked in this construction is that you can easily be dazzled by the lamp, something that many designers want to avoid when creating a lamp, for example Poul Henningsen with the PH lamp.



FAST TRENDS OF TODAY?

5.2.6 Ergonomics

In the interviews we conducted, two of the interviewees, respondent 1 and respondent 2, mentioned Bruno Mathsson. They have mentioned the designer Mathsson and his philosophy of putting people in the spotlight of his creations. Respondent 1 mentions that Bruno Mathsson's furniture makes it clear that form and function interact. That one takes the sitting function into account and that one clearly sees the human being in focus in his design. Placing the person in the spotlight when creating decor and furniture feels very relevant, since the human is the main user of the objects. This spotlight can be directed in many different paths. One aspect is ergonomics. If you are going to create furniture for humans, it is important that the furniture is designed from the human form and function. Therefore, we have chosen to investigate what are important ergonomic aspects of a chair, a table and a lamp.

Seating furniture: To have an ergonomic position in a chair, the backrest should be placed so that you have support in the lumbar region. The height of the chair should make it possible to reach down with your feet on the floor. Then you get good support for both the feet and thighs. You should feel free to sit properly on the seat, which should provide support for the entire thigh. But there should preferably be an approximately fist-sized space between the seat and the knee crease. This is where blood vessels and nerves lie quite superficially. If they are squeezed, the blood circulation to the legs deteriorates and you can get swollen lower legs and feet.

If you angle the seat so that the front edge is a few centimeters lower than the rear edge, it is easier to keep the waist. Then it is also easier to keep the head and neck in a good position. If you have previously sat on the opposite side, i.e. with the rear edge lower than the front edge, it takes some time to get used to the new position. Then it is wise to first adjust the seat so that it is

completely flat and after about a week angle it forward.⁵⁵

Table: The table should be at a height that allows you to sit relaxed in the shoulders when using the keyboard or typing by hand. If the table is too high, there is a risk of sitting with your shoulders raised. If it is too low, you sit bent forward with your head hanging, which among other things leads to increased tension in the muscles in the neck and shoulders.⁵⁶

Luminaire: Inadequate or incorrect lighting can strain the eyes unnecessarily and cause eye problems, headaches, fatigue and even muscle tension in the shoulders and neck. With a good lamp and ergonomic lighting, you can light up the area you are in without having to illuminate the entire room just as strongly for that matter. The placement of the luminaire is important so as not to dazzle or disturb. Environment and energy consumption can of course also be a decisive factor in the choice of lamp.

There are lamps with both asymmetrical or symmetrical lighting, as well as certain variants that you can choose the type of lighting yourself. An asymmetrical lighting means that the lamp distributes the light evenly over the entire work surface. This can prevent reflections and glare from interfering. Asymmetrical lighting is best suited where the light itself does not need to be directed or focused on a particular object.

Symmetrical lighting is when the lamp provides light to a small area. This is perfect where you need strong light on a specific object, or on a small object with low contrast. An example of this can be when the watchmaker works with a small detail in a watch. Then the light needs to be concentrated to a certain point to increase the visibility and reduce the contrasts. An ergonomic lamp in combination with ceiling lighting and daylight is part of a well-planned surface. The lighting not only raises the lighting in the room but also affects the efficiency and joy.⁵⁷

5.2.7 The view on plastic

The view of the word plastic and everything it includes can often be negative, for well-founded reasons. One of the main consequences of plastic waste is the effect on marine life.⁵⁸ Plastic debris pollutes our oceans and threatens the lives of millions of marine animals. Seals, whales, dolphins, seabirds, fish, crabs and many other animals die or become ill from this deadly environmental threat. Microplastics are a big part of this problem. Microplastics are tiny pieces of plastic that come from larger plastic parts, which have broken down over time. Sea animals often eat microplastics because they are so small. And plastic packaging contains toxic chemicals, which can increase the risk of disease and affect reproduction. After swallowing microplastics, seals and other animals can suffer for months or years before they die. In 2014, between 15 and 51 trillion microplastic particles were estimated to float around the world's oceans and weigh between 93,000 and 236,000 tonnes.

We early on decided that we would not include plastic in the considerations of materials since the impact of plastic consumption is non arguable from an environmental perspective. But there are many different kinds of plastic materials, and several organisations work to develop plastic into a material that is better for the environment. One example of that is the plastic named PHA, otherwise known as polyhydroxyalkanoates. The water bottle brand Cove has developed this natural polyester created from bacterial formation. The PHA breaks down completely in compost or landfill, as well it is considered marine-degradable. That indicates that if you would throw the bottle away in the ocean, not that you should ever consider doing so, it would thoroughly degrade.⁵⁹

The development of plastics such as PHA, could contribute to changing the view of plastic. Although the production of "good" plastic is small today, this could be something that more brands continue to develop with the aim of having a fossil-free production. So maybe in the future, the view on plastic could be a bit more positive than it is today.⁶⁰



5.3 THE DESIGN FAMILY

Chosen furniture: a seating furniture, a luminaire and a table. Intentional qualities: sustainable material, lasts long and can be recycled. Stylish but at the same time innovative design language with the goal of being timeless. A clear function that can be used by a large target group.

All these qualities that we have chosen to focus on can be combined with the proposed products. They can all be produced in a material that is robust, durable and recyclable. A chair, a lamp, and a table can all have a design language that is innovative but with the goal of being timeless, can be used for a longer period of time and can blend into many different environments. Finally, all these three objects have a very clear and well-known function that has been shown to work well as there are many versions of all the products.

By creating a design family consisting of three different furniture objects we are able to present a red thread in our design language. According to Respondent 1, a key factor of a design classic is having a red thread throughout the design. A design family with a distinguished design language makes that possible. These suggestions are based on classic products in the home that you can assume will remain in the home for a long time to come. They have a clear function and can be used by many.

For our design family the luminaire, or table lamp, will be the main character in the family. This piece will be placed in the spotlight. This will be the object that we will develop the furthest.

Beside and in the background of the table lamp we would like to place a coffee/side table and a lounge chair. The choice of having the table as a coffee/side table is because there are not so many restrictions to take into account, as for example when designing a dinner table. Therefore we could be more explorative and also give more focus to the luminaire. Regarding the lamp, a table lamp is not as complex to design in comparison with a ceiling lamp for example. You do not need the same technical knowledge and research to create a table lamp that has an interesting form expression and creates a good spread of light. When designing a table lamp, that criteria is not necessary to fulfill. As long as the table lamp does not give any glare, it is approved.

By constructing a lounge chair the proportions are not as specific as compared to a kitchen chair. Because of that, we can elaborate more with the proportions and size of the chair.

5.4 NATURE

A timeless inspirational source. Many designs and innovations have taken inspiration from nature, for example Eva chair (Bruno Mathsson) with the nature of the human body as a focus point, Papillon chair (Antonio Bonet), Butterfly stool (Sori Yanagi), Tulip chair (Eero Saarinen), Ant chair and Egg chair (Arne Jacobsen), Artichoke lamp (Poul Henningsen) and the list goes on.

One might consider nature as the master designer of all time. Solving advanced design challenges by using nature as a guidance is called biomimicry and has led to numerous successful innovations.⁶¹ Taking inspiration from nature is not only a way to solve human challenges. Products and environments that remind us of nature gives us many beneficial impacts on both the body and the mind. It is about our desire to (re)connect with nature. When the design is thoroughly thought-out it can reduce stress, enhance creativity and clarity of thought, improve our well-being and expedite healing, as explained by Terrapin Bright Green in 14 Patterns of Biophilic Design (2014).⁶² There are a lot of different ways to adapt these patterns into designs. Although it is important to keep in mind that less is more in this case. Trying to adapt as many patterns as possible might backfire.

From Nature as a building block, we decided to develop five different design themes that were inspired by nature in different ways. Of course, they also took inspiration from our other selected building blocks. It was important that the different design themes worked well together so that we would not be too locked with one theme if we liked the combination of two or more. Below are the different design themes; Robust, Organic, Joints, Raw and Sharp lines.

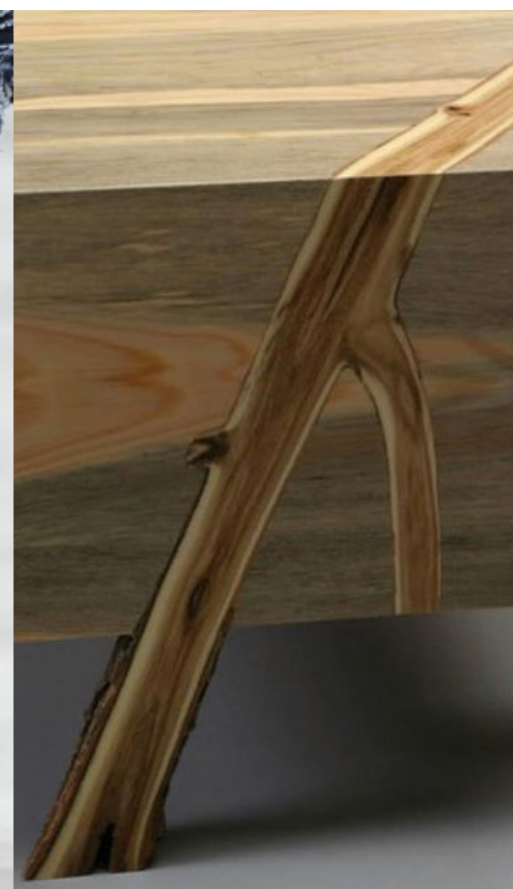


STURDY AND **RAW** MINIMALISTIC SHARP JOINTS ELEGANCE
SHARP LINES EFFECTIVENESS NATURAL ELEMENTS ORGANIC
DESIGN THEMES BY NATURE INSPIRED ROBUST RELIABLE THROUGHOUT TIME

DESIGN THEME 1 ROBUST RELIABLE THROUGHOUT TIME



DESIGN THEME 2 ORGANIC NATURAL ELEMENTS



DESIGN THEME 3 JOINTS SHARP ELEGANCE

DESIGN THEME 4 RAW STURDY AND MINIMALISTIC



DESIGN THEME 5 SHARP LINES MATERIAL EFFECTIVENESS



5.5 SKETCHES

These early on sketches were based on the different design themes that were presented. From the start of the sketch phase we did not want to restrict ourselves too much with the form language. Therefore, we decided that the design themes would be easy to interpret in many different ways. They should also have a connection to each other, Nature, which makes them go well with each other. One big family.



DESIGN THEME 1 ROBUST



78 DESIGN THEME 4 RAW



DESIGN THEME 5 SHARP LINES

CHOSEN DESIGN THEME ROBUST RELIABLE THROUGH OUT TIME

ORGANIC SCULPTURAL STABLE STURDY RAW ARCHITECTURAL ELEGANT BOLD

5.6 CHOSEN DESIGN THEME

After we developed and experimented with sketches of furniture design for the different design themes, we chose to move on with the theme we thought best went together with our different building blocks. In our opinion, the design theme Robust has a strong connection to nature as it is synonymous with powerful, stable, solid and durable, definitions that we think fit well with what we want to achieve with our design. Our value words for this design theme are organic, raw, sculptural, architectural, stable, bold and elegant. The importance of Robust can also be linked to our other building blocks, such as classic and classical.



CHOSEN OBJECTS TO MOVE FORWARD WITH

5.6.1 Developed sketches

To develop the sketches based on the design theme Robust it was certainly important that all the three objects from the design family could be linked together. We decided on what sketched objects were interesting to continue developing. It was important that their form language was both startling and reflected on us as designers. Since it will be impossible to predict what could be a design classic of the 2020's. This study only works as an investigation to see what maybe could be possible objects to remember of this time. A very important aspect of the design is that it will reflect the designers, because that might be the attribute that makes these objects personal and robust.

Being passionate about what you do is most likely going to make you stand out, becoming the expert of that design, the flowlines, the material, the equipment and so on. Maybe it is more important to make something that we are passionate about and show our personality through our designs, and in that way stand out.



T H E L A M P



5.6.1.3 The lamp

The luminaire is chosen to be a table lamp, a very clean and minimalist construction with not too much details. In this design the aim is to continue the expression of the other objects, combining sharp lines with organic forms. The table lamp should be designed in metal pieces. We decided that it would be interesting to experiment with two or three shades to receive a good spread of light from the table lamp. The color range of the lamp should go well together with wood and have a subtle feeling. The reason for choosing to design a table lamp, instead of a ceiling lamp for example, is because it does not need such a complex technique.



THE LAMP

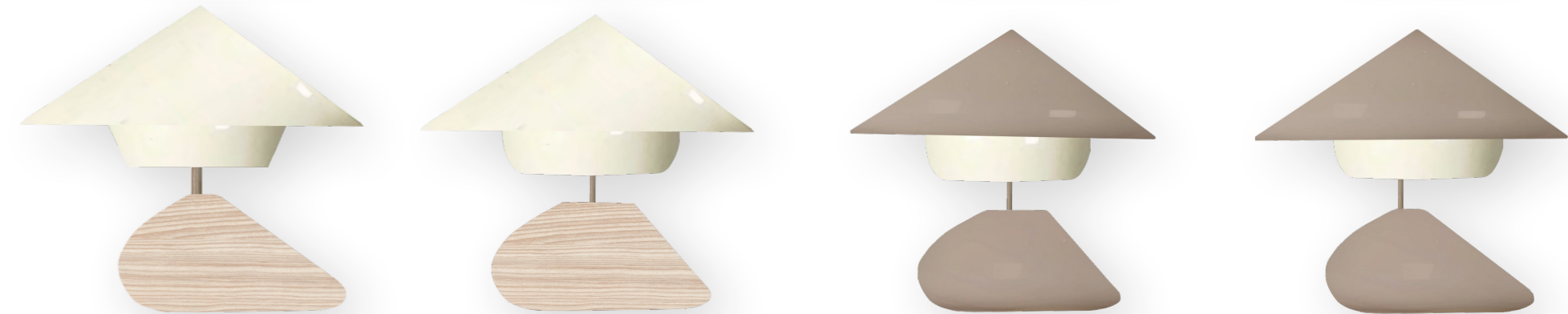




Quite early on in the design process, we experimented with a design language for the table lamp that we found compelling to develop. This design language can be twisted and turned in many ways, something we believe is an important perspective for a well-thought-out design. In this step, we designed the lamp in different materials and with small shape changes to find the most expressive design. We came to the conclusion to continue with a lamp completely constructed in metal, aluminum. The choice of material creates a timeless construction with long durability.

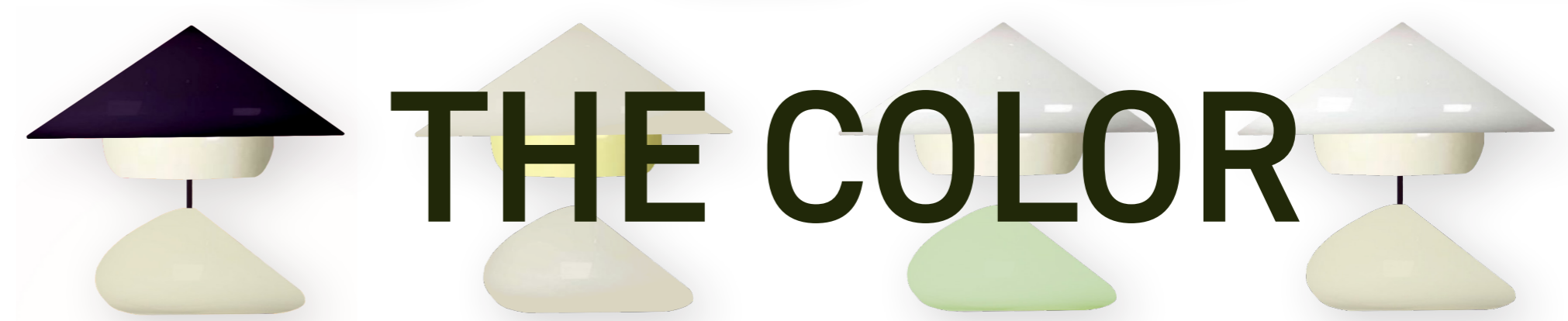
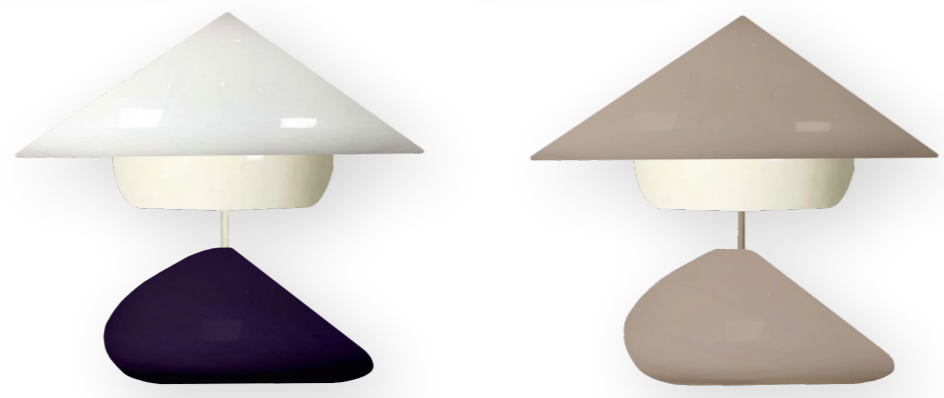


THE SHAPE





After the final shape and material choice of the lamp design was decided, we started examining the color choices for the metal construction. In this segment, it is communicated that the lamp works with several different color combinations. We do not want to limit ourselves to just one color combination as we believe that there are several exciting lamp variations. For the final sketches and renderings, however, we have chosen to promote one of these color combinations. You can see this choice in the next segment where final sketches are presented.

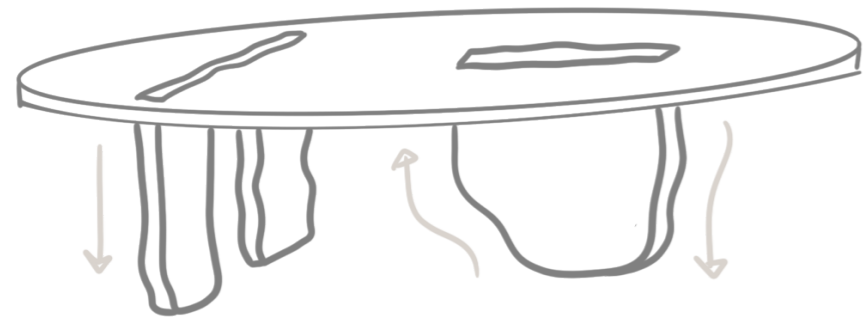


Further variants of the lamp design

Since the lamp is the main object in our design family it was interesting to continue experimenting with the form. The design of the table lamp was suitable as a floor lamp, ceiling lamp and wall lamp as well. With further development, these could be good candidates when expanding the design family. The versatility of the lamp design can be seen as a well executed design idea and process.

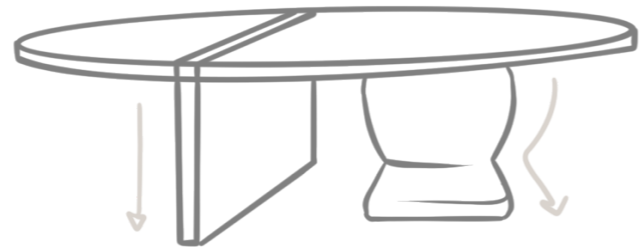
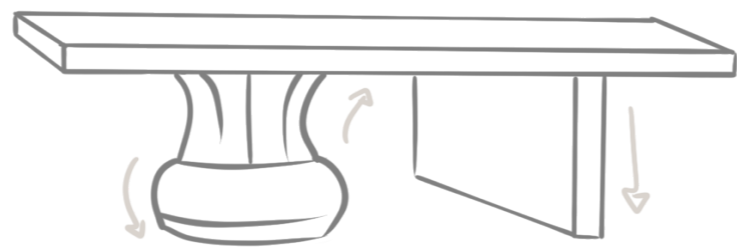
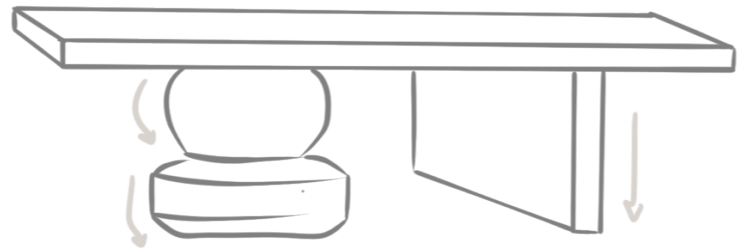
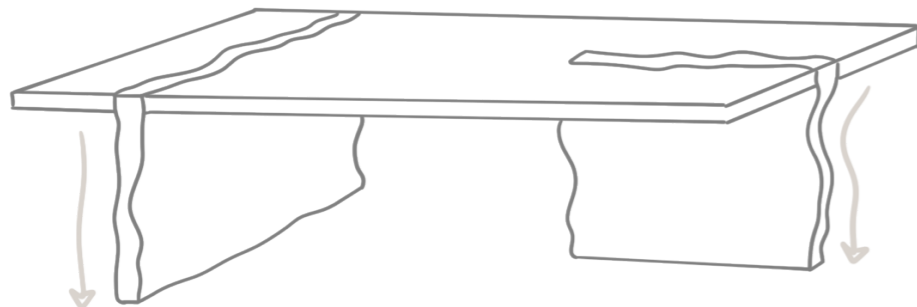


THE TABLE



5.6.1.2 The Table

The table, or the coffee/side table as we choose it to be, should be a side piece to the lamp. The reason for making the decision of the table being a coffee/side table is because there are less restrictions with the functionality in comparison with a dining table. The design of the coffee/side table should express sharp lines meeting organic. A robust table, that is not easily moveable, and will because of that stay for a long time. The table should have a subtle table top, preferably only well defined joints showing as sharp lines. In contrast, the table legs would be more experimented in terms of organic meets sharp. Playing with directions and form language. Lastly, we would want to achieve character by using different types of wood materials. The table design in focus is the shape we decided to continue developing.



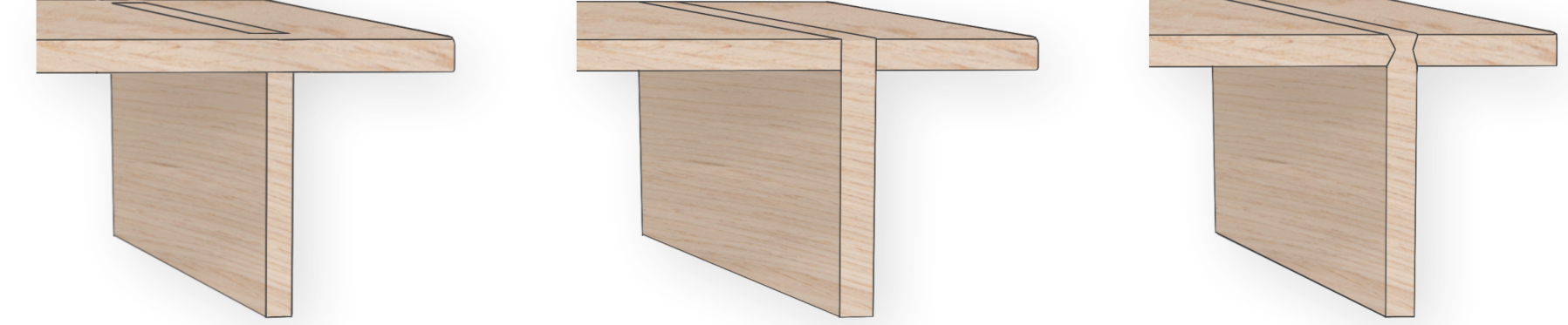
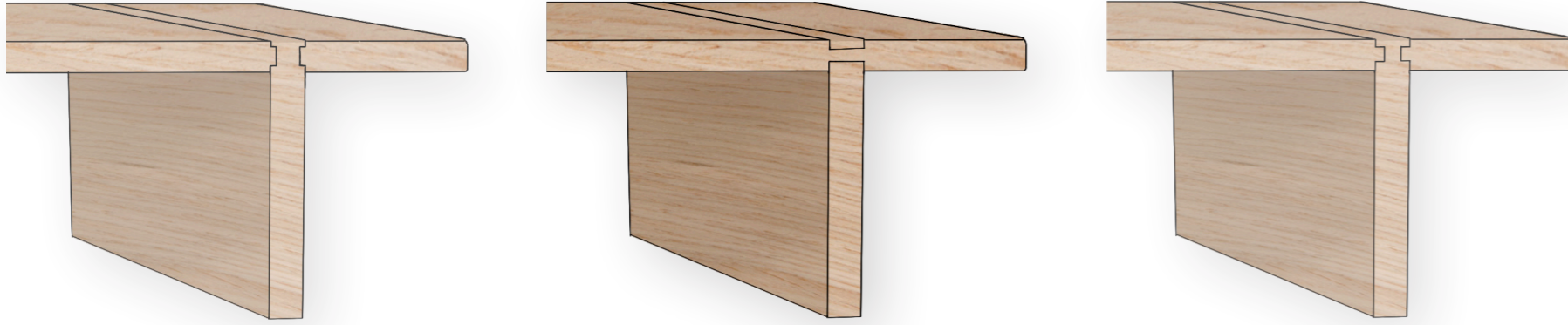


On this page, we mainly examine the organic foot and which design is most engaging to continue with. We had set restrictions that this table leg should consist of two organic forms that go well together, creating one uniform shape. The remaining pieces of the table, the tabletop and the squared leg, were kept sharp in its design language. Therefore, we did not want to rework with these parts too much. It was important to retain the contrast of the sharp pieces with the organic table leg. The chosen design to move forward with is in focus.



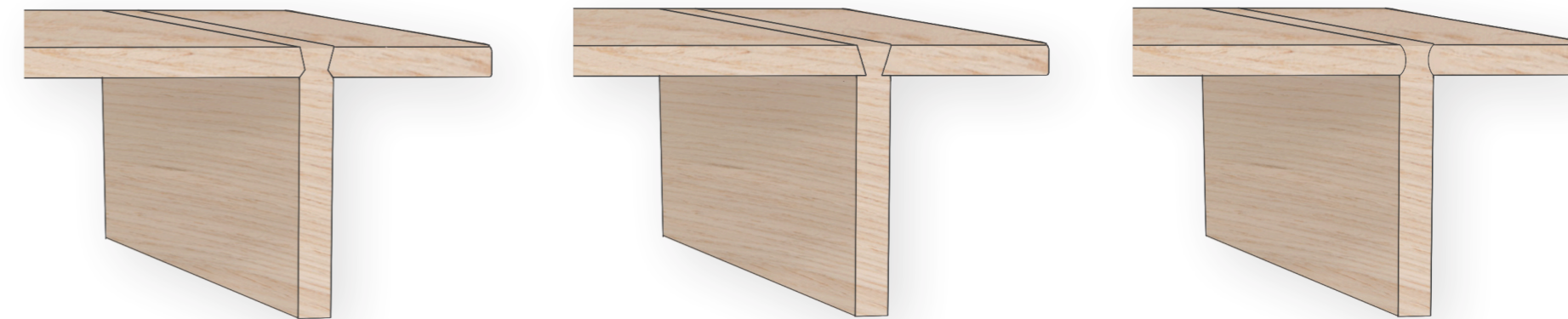
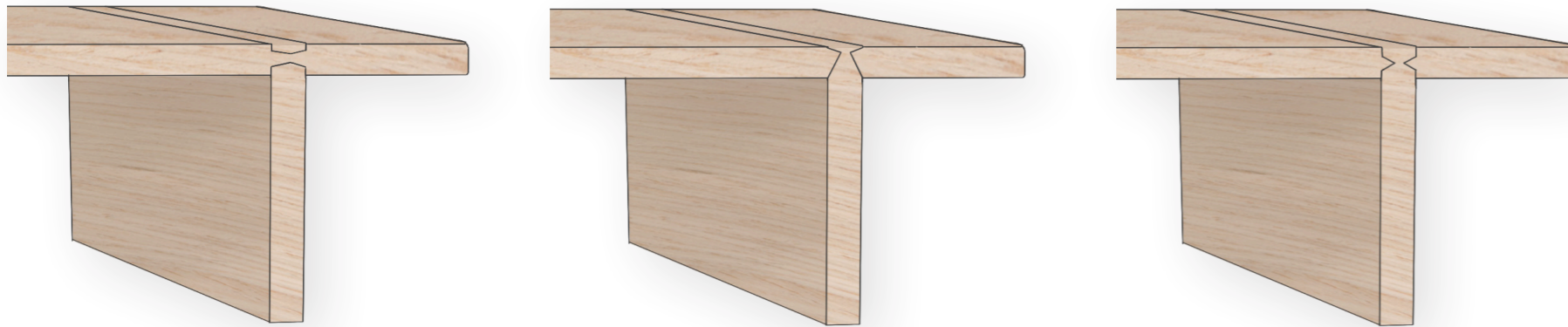
THE SHAPE





One detail that we considered important in the construction between the two sharp rectangular blocks was an elegant joint. We did research to see what was possible to do regarding the joints. Since we have chosen to work with wood as a material, there are many different possibilities. Here are some of the ones we found to be interesting: The design of the joint that we chose for our design is in focus.

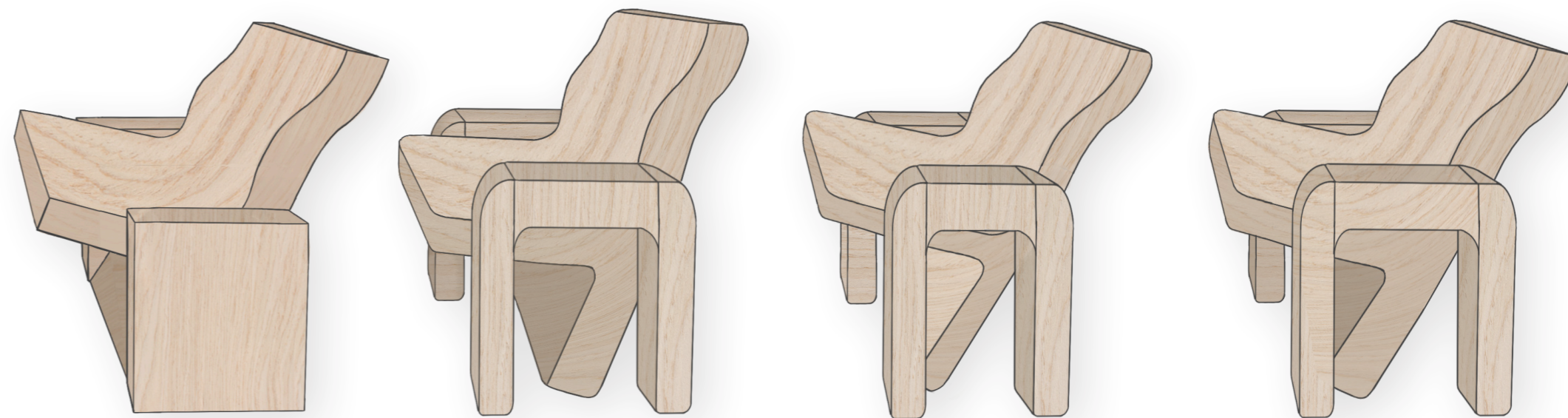
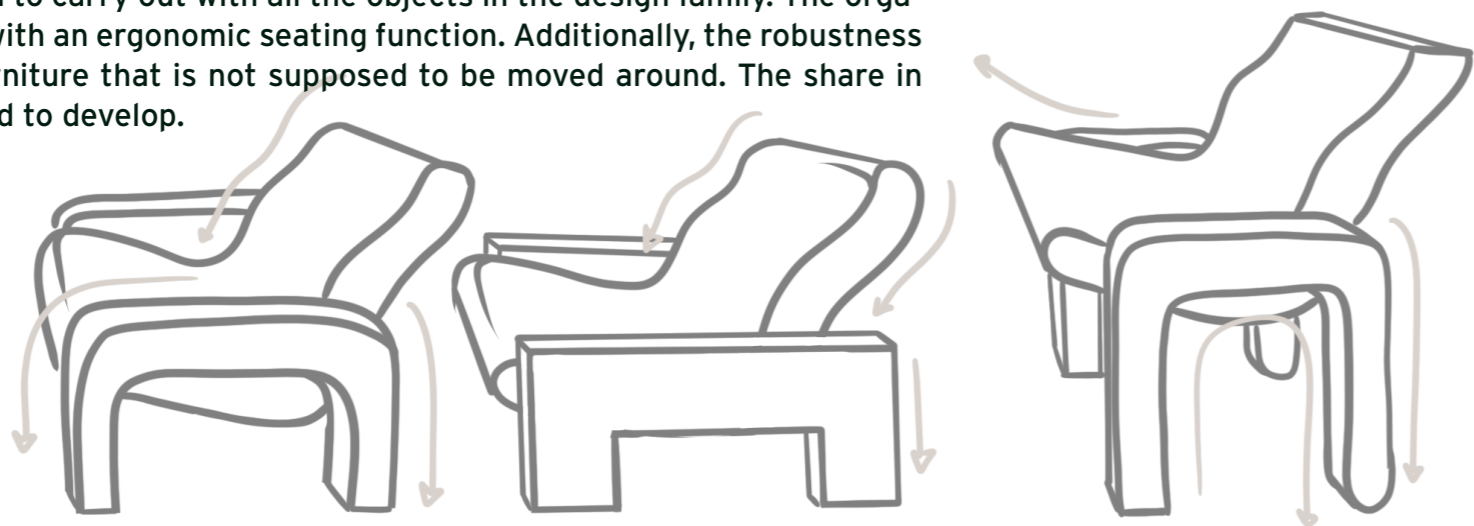
THE JOINT



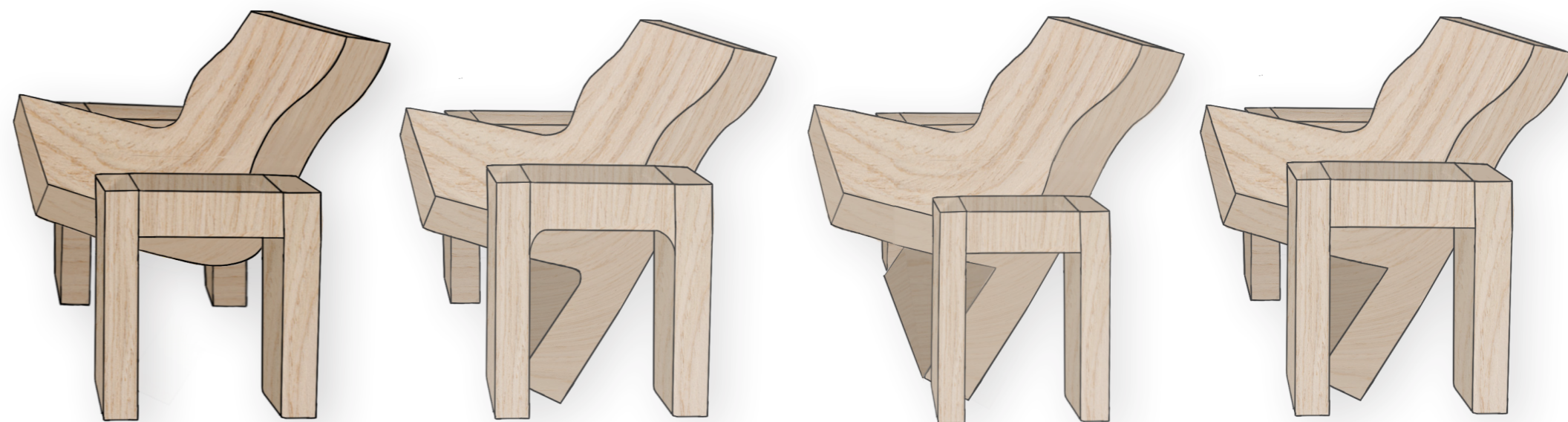
THE CHAIR

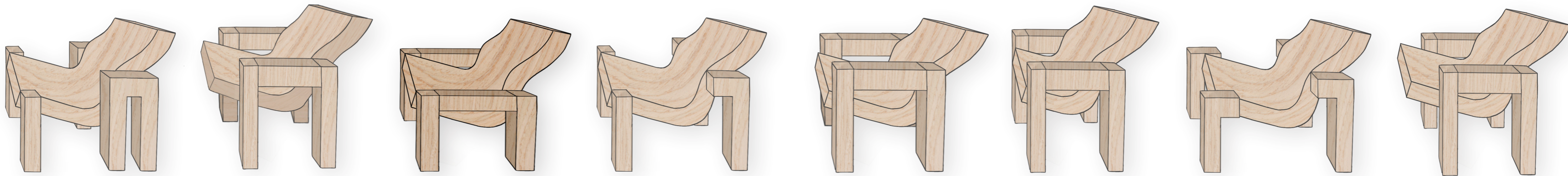
5.6.1.1 The Chair

The chair, or the seating furniture, that we continued to develop is a sturdy, robust, raw and at the same time elegant piece. It was efficient that the object should most preferably be constructed in only one material, in this case wood, that would create a raw form language. This piece has the aim of being a subtle statement piece. Subtle but with features that makes it pop out, keeping it minimalistic and clean. It should have the function of a lounge chair with organic movement in a robust form. This would create a form language where organic meets sharp, an expression we wanted to carry out with all the objects in the design family. The organic part would also contribute with an ergonomic seating function. Additionally, the robustness expresses the weight, a big furniture that is not supposed to be moved around. The share in focus is the model we continued to develop.



THE CHAIR





We chose to move on with one of the chairs presented on the previous page, that chair in focus. After that, we developed and examined details of the chair, such as the height of the seat, the shape and function of the armrests and more. Here is a selection of the different variations of the chair. We did not find it profitable to present all the different designs with minimal difference. After experimenting thoroughly with the chair's design language, we decided to move on with that chair in focus. The choice of design for the chair was based on the shape that we considered had both an appealing design language but also a clear function as a lounge chair. It is a subtle design with well-defined details where the organic movements meet the sharp lines.

THE SHAPE



5.6.2 Chosen material

Why pine?

We have been using wood for creating furniture for centuries and it is a timeless material that will blend into many homes. Wood is obviously strongly connected to nature which is important to our project. Pine is a good choice of wood material in terms of sustainability and easy to produce. There is also a large supply of pine in Sweden, which is an important perspective if you want a nearby production. It is possible to perform several different surface treatments that give a new look, a less yellowish and glossy appearance that is commonly seen when the pine has gotten a few years of patina . There are also different variations of pine wood, very high quality to lower quality that has a big difference in its expression. From an environmental point of view, it is desirable to use as few materials as possible in a construction. With only a few materials to disassemble, it is way easier to recycle the object.

During the big design event Around The Water in connection with Milan Design Week 2019,⁶² Swedish pine was in the spotlight for sustainability and innovation. During Stockholm Furniture & Light Fair 2019 the movement was clear, using pine as a red thread throughout several exhibitions showing off pine's full potential. Pine is wood for both the present time and the future. With a past of more commonly used wood material in private settings is now taking a bigger place in commercial activities. When the goal is to create a natural and sustainable atmosphere in a beautiful setting the desirable material to use is pine wood, according to Björn Nordin at Svenskt Trä.⁶³

Why aluminum?

For the lamp aluminum is a well arguable material for the metal parts, since it is a highly recyclable substrate. It is a good material because it is durable and possible to bend into several different shades, which is needed for the lamp. Metal is a very common material to use for lamp constructions since it is possible to make very thin but still being firm.⁶⁴

5.6.3 Production method

If we were to choose to order our furniture designs to be manufactured from a workshop, we would of course listen to their suggestions for production methods. This is because we believe that they have a greater knowledge of how to effectively construct an object with as little material waste as possible. Our proposal for a production method for the lounge chair could be to glue together large wooden boards so that you can get a solid piece. The seat surface and the backrest need to be designed separately to reduce the amount of wood that would otherwise be required if it were a massive piece from which the entire chair seat is formed. The chair legs can be constructed in three parts as, rectangular pieces of wood, which are then fastened together with plugs and glue, a relatively simple construction.

The coffee table could be manufactured in one piece for the table top, it might be that some pieces of wood need to be glued together to create that piece. For the sharp and squarish table leg the same method would be suitable. Because of the choice of

material, wood, it is also possible to create a beautiful joint between these two parts. The joint should make the straight leg go through the table top to create a delicate detail to the simple sharp lines. The other leg of the coffee table is supposed to be more organic. This leg can be constructed into two pieces that are later on fastened together.

The table lamp should be constructed in aluminum and/or wood. This material is chosen for the table lamp since it is very suitable for recycling. Aluminum is a material that is possible to bend into various forms and can be very thin but still strong and durable. It is a material that is suitable for lamps, especially the shades. The three main forms of the lamp should be constructed separately. The top shade should not be assembled with the other parts, since it needs to be possible to disassemble that shade when attaching the LED light bulb.

Thoughts on pricing

Having the raw material coming from Sweden, keeping the material at a high quality level and close to production will most certainly end up in a higher price range. Although, professor in Industrial design, Maria Benktzon, argues that cheap products encourage wasteful behavior and more expensive products require a greater reflection when purchasing and stay useful for a longer time.

Sommar and Helgeson think of price as something relative that should be divided over the products' lifetime. Something

expensive that will last for a long time is in the end cheaper, compared to the inexpensive that only lasts for a few uses. In a situation like this our expensive product might actually be affordable and priceworthy. Often very cheap means that somebody else has to pay, like the third world, according to Nirvan Richter, founder of Norrgavel.

5.6.4 Technical drawings

Here we present the technical drawings of the three furniture pieces. These are very important for the manufacturing of the objects. With this information it can be easier for the reader to understand the dimensions of the products. The objects are drawn in the angles that are needed to present all the dimensions.

THE LAMP

ORGANIC SCULPTURAL STABLE ARCHITECTURAL ELEGANT BOLD



THE TABLE

ORGANIC SCULPTURAL STABLE STURDY RAW ARCHITECTURAL



THE CHAIR

ORGANIC SCULPTURAL STABLE STURDY RAW ARCHITECTURAL



INSPIRATIONAL ENVIRONMENTS FOR THE OBJECTS TO BE PLACED IN





6. MANUFACTURING

Due to the current situation with Covid-19, it was impossible for us to manufacture our furniture designs ourselves. Of course, we thought this was very boring as we would have liked to have our design in reality and not just on a rendering, especially since it is for the Bachelor Degree project. To see if it was possible to manufacture the furniture in any other way, we contacted several wood joinery and metal workshops. When you produce a small scale of products, 1 to 2 of each product, the production becomes very expensive. For a well made craftsmanship, a great amount of time is required. Because of that, it was not possible to manufacture the products within the time frame of the course. However, this was not something that stopped us from wanting to order our designs from the manufacturers. Having our furniture designs produced would work as a proof of the last design project during our education at IKDC. This is probably the most important work during the Bachelor of Industrial Design and one of the works we will remember the most. Therefore, we are very much looking forward to seeing the finished products of our design in reality.



7. FINAL DESIGN

In this section we will present all the final renderings of our designs for the Bachelor project. The furniture pieces will be placed in a suitable environment to create the believed atmosphere of the objects.

After developing various versions of both chairs, tables and lamps, examining the design down to the smallest detail, the final sketches were finished. Following are the rendered and 3D models ordered from upwork presented, both separately and lastly together as a family.

7.1 THE LAMP

7.1.1 Rendering

This is the final rendering of the table lamp Sierra. The lamp is named Sierra based on its resemblance with a mountain, both visually and intentionally with the words nature and robust in focus.



SIERRA
the table lamp

7.2 THE TABLE

7.2.1 Rendering

This is the final rendering of the coffee table Contra. The choice of name for the table is Contra which will reflect on the contrast of the sharp lines and the organic forms of the table.



CONTRA
the coffee table

7.3 THE CHAIR

7.3.1 Rendering

This is the final rendering of the lounge chair Curlicue. The chair is named Curlicue because of the wave movement on the backrest, reflecting the nature's movement.



CURLICUE
the lounge chair



TRIBUS

THE DESIGN FAMILY IN ITS ENVIRONMENT

The design family Tribus includes three furniture and decor objects, the table lamp Sierra, the coffee table Contra and the lounge chair Curlicue. Tribus is a design family with characteristic features in its appearance. The three objects in the Tribus collection are subtle statements with the goal of standing out from the masses aesthetically and functionally. With high comfort in ergonomics and constructed with durable material the objects are suitable for series production. They have a great function regarding construction with few materials to easily assemble and disassemble.

To get an idea of the size and character of the different objects, they are placed in an environment suitable for the form language we wanted to achieve. A minimal and modern home meets the retro style. Functionalistic and strict shapes but still keeping the warm and soft feel in its material and color selection.



The great width of perspectives on design classics have led to multifaceted results and unexpected viewpoints. Learning from past design classics we are able to see patterns in different factors that made them successful, in terms of a product of a general knowledge, lasting value and an ongoing production. Factors like characteristic features in its appearance, highly functional with great ergonomics, easy to both assemble and disassemble, high convenience, standing out from the masses in its aesthetics, function and/or material choice, long lasting materials, possible series production to name a few. These factors are some of the key elements that they all had in common.

At the same time it is important to emphasize the differences in the time of the present compared to the past. Today we are working with completely different conditions in multiple ways. There are big differences in our consumption habits. Shaped during the last four decades we have easy access to consume products of all kinds and during all hours of the day. We are exposed to advertisements on a much larger scale that continuously encourages us to consume and make great deals. The constant desire to make a good deal is not uncommon, it triggers our reward system which is one of our most primitive needs. It makes the desire comparable to addiction, in which marketing strategies are aware of and used. Making us mass consume and factories mass produce, in order to keep up with the market demands.

Many of the design objects we analyzed had the opportunity to reach out to a larger audience through exhibitions and museum interior. The platforms for advertising were not as easily accessible as today's several platforms, that within seconds can reach out on a global level.

The present and the past do not only differ in fast paced consumption and easy global marketing, the trends and aesthetics are often short lived. Today we see trends coming and going

quicker than ever before. Adding to the mass consumption when soon after the products are bought the relevance decreases and is replaced with new trends. Compared with the five analyzed design classics the aesthetics were relevant during a longer time and even considered timeless in its design when still being relevant today.

The factors that made past design classics successful might not suit today's current conditions. As mentioned and explained above, our society has changed in many ways and perhaps what is important for a good design object today differs from the design classics of the past.

Sustainability is obligatory in creating a product of the 2020's. A sustainable product of today is about ethics and design, about fair production and trade, which is the best guarantee for good environmental and working conditions. The complexity of pollution related to products means it occurs at several stages in the design cycle and the products' lifetime. These six stages are: the choice of materials, the manufacturing process, packaging of the product, the finished product, transporting the product and lastly waste.

The pricing plays a big part in how we treat our products. Cheap products encourage wasteful behavior and more expensive products require a greater reflection when purchasing and stay useful for a longer time. Very cheap often means that somebody else has to pay.

A close production is making it possible for the creators to have control of the whole process, everything from material selection and extraction, transportation and trade. Which is uncommon today when supplyant have their under supplyants and the transparency and a made up facades are a problem.

8.1 IDENTIFICATION OF THEMES

During our project a couple of questions and discussions arised. We asked ourselves what would be the best way to visualize our results from our research, creating three interior pieces or focusing on one. We also discussed how to show our products in the best way possible, through physical models or through CAD models.

8.2 ANALYSIS OF THEMES

We decided to create a line of a three piece interior instead of one. In this way we have the opportunity to show a consistent design language, which would be impossible if working with only one product. Since a consistent design language was an important factor to design classics.

We decided that CAD models would be manageable within the given time frame. Although, we contacted several workshops with the aim of creating one of our products in a physical model to show at the degree show exhibition.

8.2.1 Challenges

As for many, the current pandemic has been challenging our work in several ways, such as our ability to have a safe and hands on approach to model making in workshop facilities and limiting us working safely together in studios. On the other hand, the pandemic has made video meetings with respondents easier and more accessible, resulting in long and interesting discussions that we might not have had the chance to arrange.


The unofficial discussions and spontaneous meetings with both classmates and teachers was something we missed a lot and the lack of it became prominent when working from home. These discussions are usually the ones that continuously make the project move forward giving consistent input and inspiration throughout the project.

Living during a pandemic many sources of input and inspiration are limited, for examples like seeing new places and environments, visiting museums, stores and restaurants, to name a few.

Our chosen theme of aiming towards creating a design classic turned out during the middle of the project to be a polarized and sensitive subject, which we were not prepared for.

8.2.2 Demands

We spend much more time inside our homes than ever before and what we surround ourselves with has inevitably a big impact on us. What we decide to enrich our homes with is, of course, highly individual although interior pieces like luminaires, seating and tables are essential. They are fundamental interior pieces that will be relevant throughout time. Therefore we believe that there is a demand and interest in investing in longlasting interior pieces.



CONCLUSION

In this segment we will give account for how and if the questions at issue have been discussed or answered. This chapter presents the conclusions we have reached from research, empirical data, design process and analysis by answering the survey's questions. We will discuss whether the questions have been answered as far as possible and if there have been any other solutions to the questions.

9.1 FEEDBACK ON QUESTION AT ISSUE

The purpose of this study was to study what the essential elements of furniture design will be in the 2020s. What will the future generations look back on and think "These are the design classics from the 2020 era." The study was performed by comparing design classics mainly from the 1930s to the 1970s, and examine the differences and the similarities with today's furniture designs. Along with this, interviews were conducted with three respondents who have a long experience in the design field. With this research a design process originated.

The questions at issue on which the survey was based were as follows:

- *How to design a classic of the 2020's?*
- *What could be the essential elements of a design classic of the 2020's?*
- *Is it possible to create a design classic in the 2020's?*

9.1.1 How well has the question at issue been answered?

From the start of this project, we have understood that there are no definitive answers to the questions we have chosen to investigate in a design process. We have carried out careful and extensive research in order to have as broad a perspective as possible. There is no right answer to How to design a classic of the 2020's, there are actually endless solutions. And how many and who succeeds only the future can decide. The ground to start the project from is historical and contemporary research and how you choose to interpret it. It becomes a subjective question with a subjective answer, something that in many ways reflects design. There are endless ways to be creative and solve a task. As long as the design process and the end result do not conflict with any ethical dilemmas or oppress anyone, there is really no solution that can be wrong.

So what could be the essential elements of a design classic of the 2020's? When it comes to something as subjective as the design language of a design, it is impossible to say how popular an object will be. There are countless styles and form languages is also something that comes and goes. We have been careful to examine form and function as well as the choice of materials, which are really essential parts of a design language. But there are objects that have become well known despite the lack of clear function or quality in materials. Form, function and material can thus be important building blocks for a product to become popular, but there is no guarantee of that.

Another element that can be important for a piece of furniture to become a design classic of the 2020's may be that the object reflects its contemporaries, either as a counter-reaction or an extension. Therefore, we believe that environmental aspects are very important to take into account in a design process. Today, that is almost required for a product to be considered having good

quality on the market today. The choice of material for the three objects is carefully weighed to be both possible to produce today, be recyclable, close to production and have a long shelf life.

Is it possible to create a design classic in the 2020's? This question flourished in our heads throughout the project. When you look back at the time when many of today's design classics were created, the market looked completely different. The range was smaller, designers were fewer and furniture was considered more exclusive. Today, there is an endless selection of furniture and decor, in all possible price ranges. The concept of wear and tear has found its way into the home and trends are disappearing as fast as they blew up. Designing something today that will stay in the home for decades is difficult. How do you create an item that not only becomes a trend and is forgotten the year after? There is no given solution to this, many times it may just be coincidence what is allowed to stay and what disappears. One element that we, however, actively chose to remove from our object was the technical properties. Technology is evolving at a furious pace and when you develop a technical product, there are constantly new solutions. That someone will keep the same technical product for several decades is therefore not as likely.

9.1.2 Possibilities of answering the question in another way?

As previously discussed, there are countless answers to our questions at issue. They could definitely have been answered in other ways. In a subjective design process, it is ultimately about what you as a designer think are important points to highlight and discuss. Therefore, this project could have ended anywhere. We considered this made the process even more interesting, because there were no right and wrong and there were no predetermined limitations. The only limitations that arose were those that we ourselves chose to set up during the project.



In this chapter, we will describe the reflections we made in connection with the survey.

10.1 REFLECTIONS

During this project it became clear that our topic on design classics had a broader and a more extensive width than what we initially thought, making research an ongoing matter throughout the project. The complex theme with its many perspectives and standpoints on the subject also led to several discussions both between us and third parties. Which made us learn more about the subject itself and our own stand points to it throughout the whole project.

We realized quite early on that design classics are a very complex phenomenon that affects very many areas. When we noticed that there was endless research to find about design classics, it was important to limit ourselves early in the process. We did this by only examining design classics from the 1930s to the 1970s. But during these 40 years, of course, many products were named design classics. Hence, we had to limit ourselves to a dozen design classics that we considered interesting to investigate.

Collecting empirical data for the study was considered an important part of research. When conducting a qualitative case study, there is obviously a problem with the result being subjective. What we see as a strength in the survey, however, is that we collected empirical data from three respondents from three different organizations that differ in several ways. They all work with different professions in design and could therefore contribute with different angles to our interview questions. To create an interesting survey, we wanted to interview respondents who worked a lot with design and have a great grasp of design classics, as this could provide significantly more nuanced answers in the subject. With this, we also wanted to show that design classics have different meanings depending on the respondent. The common

denominator of the respondents surveyed was their great passion and knowledge of design and design classics. We felt that we received a good response and detailed expenses that were very useful for our study.

Due to the current situation with Covid-19, all work for this project has been done from home without access to the school's facilities. Without the hands on approach to model making in workshop facilities and limiting us working safely together in studios our way to create a model is worked out mostly through 2D. This means the project has good chances in being developed even further when workshop facilities and IKDC open up, regarding the shape, ergonomic aspects and user testing. Then, how much would have looked different if we had had access to workshops and remaining assets at the school? That, we will never know. Maybe the result would have been something completely different or it would have been exactly the same. But constantly working from home and on your own is definitely something that inhibits creativity and opportunities.

In conclusion, we believe that our study may be of interest to both design students and design practitioners. Or someone who thinks that the subject of design classics is interesting to delve into. Trying to investigate the future is both impossible and very interesting. It gives the creator a lot of free rein to choose for themselves what they find interesting to explore and create. In summary, it will be a philosophical study based on a great amount of research where discussions can flow. It is important to be able to discuss some of the foremost design objects called design classics and see how it can reflect the future view of design. A subject that is so well known and has so much influence on design should be discussed without it being perceived as provocative. Design classics should be something interesting, inspiring and constantly evolving with their contemporaries. But most importantly, something that everyone can investigate, discuss and evolve.

10.2 FUTURE RESEARCH

As the study had a limited time span, we did not have the opportunity to conduct a longer study. The issues we chose for the project could have developed a lot with continued research. Because there will never be an end to design as long as man is alive. Therefore, it would have been interesting to delve further into the subject as we really only had time to scratch the surface.

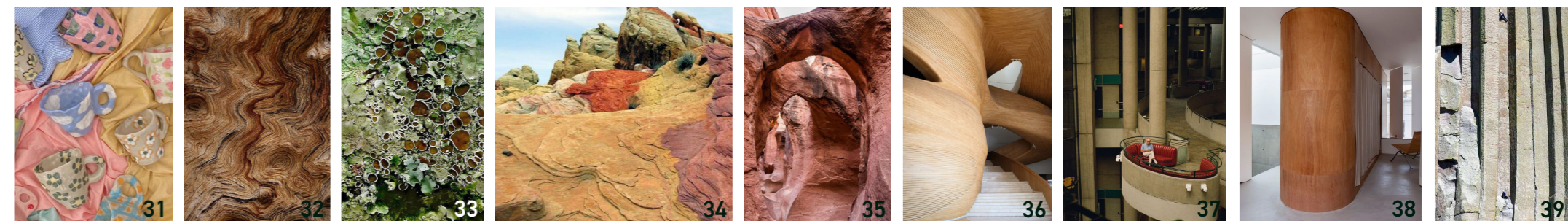
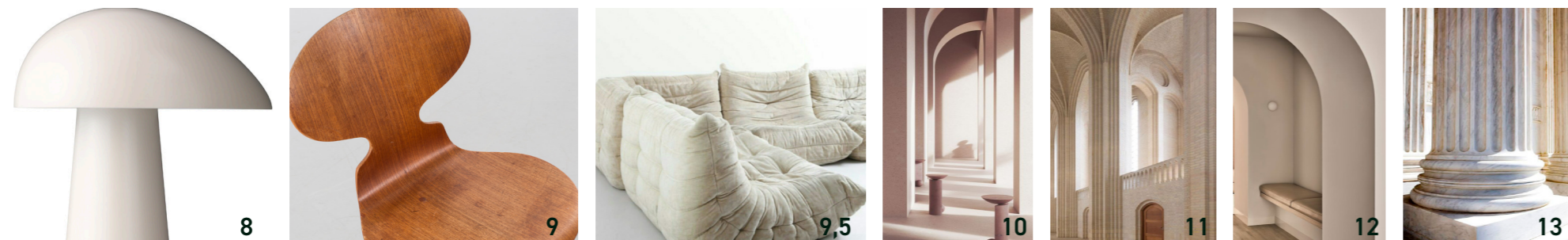
Future research could have examined the historical perspectives even more in-depth. But the most interesting thing to continue to explore is the constantly new influences that arise and affect the design possibilities of the future. Today, we can not set any limits on what future research and creativity can lead, which makes it even more interesting. It is both scary but also incredibly fun to feel that you can not know anything at all about the future. And it is important to have that view of something like design that is constantly changing and where there is no obvious right or wrong. As soon as ideas are categorized based on what one perceives as good or bad, it slows down creativity. And thinking outside the box can be absolutely naive, but as long as it is ethically correct, it is only an advantage to dare to think in your own way. There is no template for a design process as it is something that man himself has created. However, it is often beneficial to use the research that already exists to facilitate the process and the end result. But in a number of years, the process may look completely different, at least for some. And so also the design classics. We just have to wait a bit for the future to see.

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KLARA BLOMSTERBERG & JOSEPHINE NAUCKHOFF**