

The Artisan Designer

Olof Janssons master degree project



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Acknowledgments

I have many people to thank for helping me throughout this process, And i'm sure i couldn't have done it on my own, here is some but the list could go on and on.

Here are some of the people that supported me on my way. The list could go on and on. I have to start with my supervisor Carl Livgaard that helped me structure my work. He also helped me understand that life is more than doing a great project in school. He also helped me understand that you need to plan and schedule time for your studies as much as time away from studies. I have to thank my examiner Anna Persson, who helped me through firm but fair feedback. She also helped me understand that I have something to offer in the Design world throughout my BA and MA studies. I have to thank Karl Jönsson for being a constant push forward and a reliable support on the slippery slopes. We have helped each other grow, and I wish everyone a good friend like him. I have to thank all my classmates, both BA and MA, who helped create a fun, encouraging and contagious atmosphere where falling was easy and standing tall was celebrated. Tessa Guise and Oskar Olsson are classmates that deserve a special mention for making bad days good and good days perfect. Lastly, I have to thank Claus-Christian Eckhardt for always believing in me. He once said to me, you are a special student, and we dont get someone like you every year. I still remember them.



Abstract

This is a project about local small scale production, a story about how an artisan designer could take on the IKEAs of the world armed with modern day technology and some old fashioned hard work.

This project is at its core a reflection about the future of design general and my role in particular. This contemplative journey does a few steps along the way to discuss the following sentence and why it's important....at least to me.

Can I make it as a small-scale locale designer?

I break this sentence down to define and contextualize it word by word.

The I: In this part I reflect about me and what decisions that lead me pursuing this project. I go through my intention, a part that I think is key to any creative process. I do an inventory about my strengths and weaknesses. I define my dream.

The Make: In this part I make my own definition of "making it", this part is mainly driven by material things such as living cost contra income. The emotional and/or philosophical definition of this sentence I hope to have answered in the The I segment. To make this segment relevant I have chosen to use the closest to real life numbers as possible in all my calculations. The downside of

doing this is that real life numbers have a tendency to change over time and thereby making it less relevant.

The scale: In this part I give my definition of small scale. I also try to explain how this relates to a global and historical context, and why scale matters.

The Local: I set my geographical focal length, and explain why.

The Designer: Here I try to figure out what tasks a designer can do And what tasks that are available on the local market. I try to explain what skills I was taught in school, and if they are matching the current needs and availability. Also here the reader needs to keep in mind that times are changing and that this was truest when I graduated 2016.

Even though this started out as a personal contemplation, my aim was to also make this rapport relevant for unOlofs too. The border between the different terms in my sentence is sometimes blurry and it should be read as a whole.



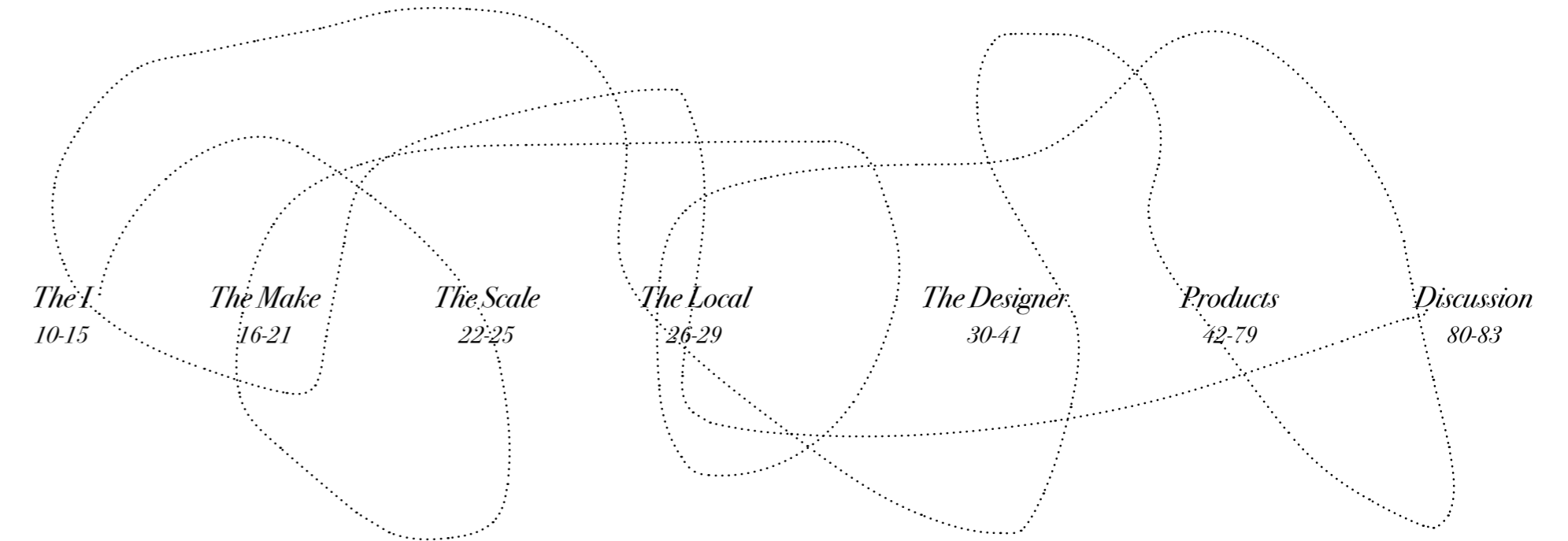
Summary

This is a project where I ask the questionian “Can I make it as a small-scale local designer?” This rapport is my attempt to answer that sentence.

In this report I sometimes use the term artisan designer. I do this because it, according to me, strikes a better balance between the thinking, making and craftsmanship of design. I try to envision a change in paradigm and ask if an artisan designer can take on the IKEAs of the world armed with modern day technology and some old fashioned hard work. I ask if we are ready for this change in paradigm. I conducted both quantitative and qualitative research. Interviewing people from all parts of the design, production and distribution “puzzle”. Both about their thoughts on the future, and about what to learn from history. I did field studies, visited design fairs, and tried to climb the WEB to see what I could find. Investigated the climate and the landscape of the design continent and where the borders are, looked into what we as designers would need to be able to cross them in terms of skills, knowledge and tools. And also why we would want to.

The result is a family of products made with the restrictions but also the opportunities of small scale local production in mind. Made from common stock material, like sheet metal, metal pipe, wood, window glass and porcelain. Some of the products are quick “fry ups” and some have been “slowly cooked” from when I first started here in Lund, but they all have a family trace, and I am their proud mum. Say hi to: Box, The Muggs, Pillerburken, The Booms, Pipe/3310/Snake, Spots and The Toothpasters. More than anything this project has been to get to know myself better. To calibrate myself and my goals with reality, the one outside the safe and comforting walls of this school. I needed to find my strengths and weaknesses and ways to best use them both. I needed to know what tools that I had to sharpen and what tools I should leave in the drawer. This project has helped me see that I have a place in the design world, and even though I don’t know the exact location for this spot, I know I want to sit there in sunshine and rain and create objects that would give someone strength..... or at least some happiness.

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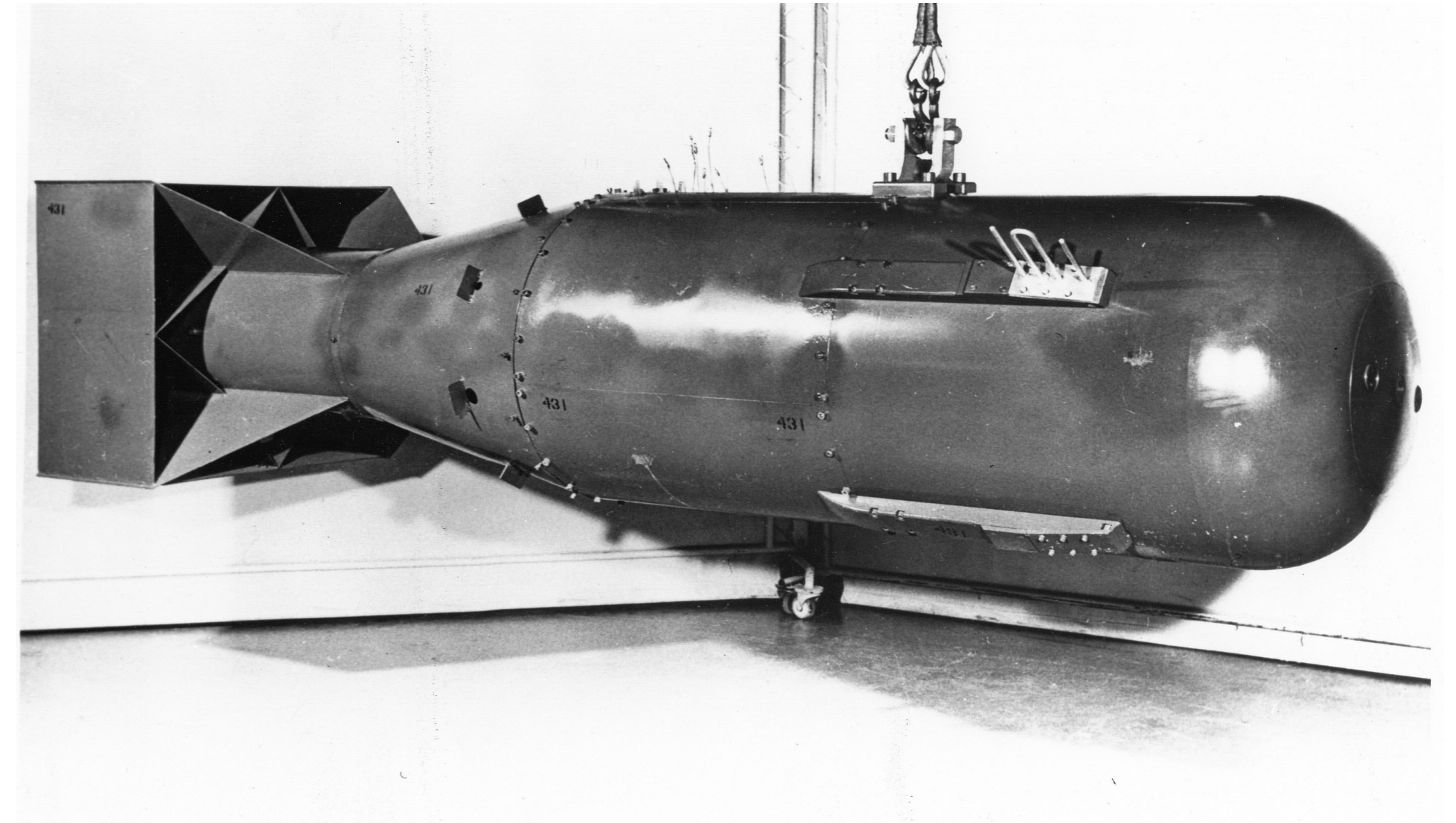


The I

Intention

I believe that you always have to state your intention when designing something, the atomic bomb little boy might be considered good design if your intention is to kill a lot of Japanese people. The America had their smartest, most competent people on the job, and everything went according to plan. My intention is to create design for normal people. I understand that the term normal is iffy, and depends on socioeconomic factors, where you are in the world and so on. But maby Diter Rams could work as an explanation. The objects he design for Braun wasent cheap, but most people could afford it, at least with some saving up. I think good design should be accessible and in this one I share one of the goals of IKEA, and for me this is an example why we always need to state our intention when considering if design is good or bad. Ikea is a great example of good design but with a shaky intention. Good design for the masses, sserved manny people well, Especilu in a time of the 50th building booms, where inherited furniture from older generations only could go so far. In thiis day and age, IKEA have made the passing of objects through generations almost obsolete. A dad drives with his 18 year old child and buys a complete new set. And this is manyl paid for by deforestation and minimum vages in third world countries.

I was raised by a single mum that surrounded herself with objects of simple elegance to give her strength. It was objects from a time where beauty and the craftsmanship behind it was cherished equally. I grew up dreaming that I one day would create objects that gave someone strength, or at least some happiness. This is a part of my story, and one that I hope would shine through in all my design projects. I wanted to find out if I could one day live the dream where an artisan designer can make a living, even raise some kids out of a small-scale local production? To find the answer to this question



Olof

It wasn't as easy of a question as it first seemed, in life we tend to make up our goals and then make plans and directions to get to them. We chase after them for years until the goalposts have moved without us noticing it, and then we are chasing ghosts. To stop and make up new directions feels scary because we now invested so heavily into our plans and directions that we don't even dare to look up. Or down at the scatherd bredcrumbs along our way to stop or walk back. But for my process this contemplation is key, I had to turn my attention inwards, look at myself, contemplating about my own existence, I had to find out my strength and my weaknesses. where I Am right now, where I want to go and when. Did I have what it actually took to go there? I needed to know if I had the necessary tools, skills and abilities to help me on my way. Analyzing myself. This was a hard process, to be absolutely frank about your weaknesses and your strength is tricky, and it goes both ways, being a swedish man I've been raised with a strong tall poppy focus or as we call it in Scandinavia, "The Jante lagen". This is something that runs deep in people, and this syndrome could hinder this personal analysis from being as good as it could. Honesty is one of the hardest things, the other thing that needed to be reflected upon is where I want to go, and on what time frames. The last

thing is to pair them up and see if they match up. If what I have could take me to where I want to go. All these personal reflections obviously need to be conducted on all layers both personal and professional. So here is an honest attempt at self desiccation. What are my strengths? Conceptually, I thrive in the first part of a project, especially if the project is conducted in a team Storytelling Red threading Workshop experience. What is my weakness? Spreading my work Prioritizing, i can help others on this matter, but not myself Organisation, in everything from my file to my dates last 10%ing I have a hard time trusting others, makes me have to work harder than what's necessary technical 3d modeling, I need to be better at rhino, there should be no restrictions from brain to computer when it comes to designing. Rendering, A powerful tool that can save someone a lot of work, something that i need to improve.



Dream

Ever since I was a little kid I have longed for a home. Not to say I haven't had a good home growing up but I needed something else too. Something that I could trust on not leaving me. I have had this feeling of rootlessness for as long as I can remember and I have been looking for something to hold on to. The further in life I get the clearer it gets that these holes are not going to be filled with one thing and that this doesn't necessarily have to be a physical place. It could be something else, a person maybe? A hobby, (Could be my home) could it even be a company, something that I would build myself brick by brick until I could live in it(or of it) This struck me as an intriguing idea, and something worth looking into. I have an opportunity to create something homelike. A home in the form of a company. My own company. I don't know if this home needs to be a physical place or if it can be To fulfill this dream i need to know a few things.



The make

Making a living can be hard, for everyone. In this segment I am going to define what making a living is to me, the practical and emotional components of a life, hopefully a good life.

I am going to focus on the local context here, but I have to start by talking a bit about the bigger picture. We live in a very vague world, where flows of material and the conditions of labor are hidden in a mist, and the only thing that is really clear to us in the west is the price. The game is rigged so that we in the west always win, and everyone else always loses. This is mind boggling unjust and it is hard to have a serious conversation about making a living as a Swedish designer as long as this dynamic is still in place. I am literally writing this report on a computer that was built in a factory with slavlike conditions, that have nets to keep the workers from killing themselves. I walked her in shoes made by kidsWith that said, let's get back to making a living. On one side of the equation are all the costs, rent, insurance, phone, internet, content, food and so on. On the other side is income. As a starting point I will try to calculate my "make a living"-numbers on only selling products. If in the end the sales can support the full living, I will count on some alternative incomes, like arranging courses or similar. To aid in this calculation I have taken the cost of living from the Swedish Consumer Agency, (konsumentverket). Here are their numbers*

Individuella matkostnader per månad: 3 420 (cost for food for one person)

Övriga individuella kostnader per månad: 2 250 (other expenses for one person)

Hushålllets gemensamma kostnader per månad: 3 710 (share in common expenses)

Total cost: 9380

To this we need to add rent, my rent now is 8500 so I use this number

This gives us a total cost of 17880, this number is calculated on making all your meals at home, and most figures are pretty bare minimum. To have 18000 skr left we need to make around 23tkr before taxes. This gives us a lowest demarcation for making a living, this is not affording a good life, this is just to survive.

What do we need to do, make or sell to get 23000 every month? The answer to this question might not be complete in this segment, but I will try to give us some building blocks to help us understand



it better.

Then there is also almost always a cost related to the making of things, material, workshops, bookkeeping, production, storage, insurance, electricity, fairs, computer programs. The list can be long. Again here I count on almost bare minimum to demarcate the lowest amount needed to make a living.

I will split the cost in production cost and cost that will be the same month by month.

Workshop, I have a shared workshop/office at Norra grängesbergsgatan in Malmö, that cost 3000kr each month

Bookkeeping, cheap accountant that cost 600 a month

Computer programs, including adobe, marvelous designer, substance painter and others, 1000

Computer, 38 000 over 5 years, is 7600 a year, or 633 kr a month

Email, cloud storage and other similar, 400 kr a month

Other equipment like camera, printer, 3d printers, wacom and so on, 1000 kr a month

Tot 6633 kr a month

Production cost is gonna change from product to product, but as an example i am going to use the calculation of a MUGs mug, I do this because of two reasons, one is that i have made and sold many mugs, and the other is that almost every swedish person is comfortable with the IKEA price of the Färgriik mug that is 10 kr including taxes.

MUGs mug calculation:

In my workshop we pay 300kr for a firing in the kiln, you need two firings for a finished mug.

In the first fire we can fit about 120 mugs in the kiln, in the second fire, about 60. This would be if we had the time to make that amount of mugs, and had space to store them, first in its "green" state and then in its bisked(first fire). For me this would be very rare and I think 60 mugs a fire is more likely. This would give us a 10 kr in cost for fireings. This figure could be lower if we made a lot of mugs at the same time.

Poelain, pigment and glaze is about 15 kr a mug

Production and material for the molds, including 3d-prints, plaster is about 2 kr for each mug. (this do not include the time making the mug)

So total cost of making a mug excluding labor and

taxes for one mug is 28 kr

You could make around 30 mugs an hour, if we calculate on 300kr an hour before taxes we would be 10kr a mug in labor

That gives us a total price of 38 kr excluding taxes.

To better understand how we can make money selling the MUGs mug, I researched the different ways to sell things as an artisan designer. Here are the different ways how to make money as a designer/maker, I then gonna make an example of the Mugs, a product of mine that already exists, and take it through the different ways to get paid and see, how much that is left, and compare that number needed to make an income calculated in the segment above. Note that the calculations below are more of a rough estimate, to better paint the picture of how hard it is to make a living as an artisan designer. Taxes is hard to calculate on and I have simplified it to make this already hard thing easier to understand

Royalty,

This gives the designer a small percentage of the sales of a product. As mentioned above this construction was part of the start of this project, when ...insert her name.... Explained that she made no money on royalties of her products, this coming

from a designer that made it on the international scene was worrisome.

The advantage with this deal is that you often can let go of the production, marketing and selling completely, you have an initial phase of setting up and then the rest should be pretty automatic.

The disadvantage of this deal is that you only get a very small percentage of the sales, often as low as a few percent. This number is often counted on the sale from producer to shop minus production cost, so it's not on the final price. To make this work the designer/maker often needs to sell a lot of something, or sell something really expensive, best would be both.

Mugexample,

Interjuving a friend working for HAY, i came a cross their way of counting, 3-5% on production cost if we count with 4% we get $38 \times 0,04 = 1,52 + 25\%$ taxes

So I would get 1.52 kr for each mug, and if we divide that with our costs we get $23000kr + 6633 = 29633$, then I would need to sell around 19500 MUGs a month to make a living.

Shop buys your things.

This used to be the number one way to get paid and is still very common, down below I list its pros and disadvantages.

The good part of this deal is that you get paid straight away, and that you don't have any or little responsibility for marketing and finding new customers. The cost of this deal is that you often get less money..insert calculation. Another cost of this deal can be that the "shop" expects you to be able to deliver in the quantities that they think is fitting, and on the time frames that suits them. This can lead to increased cost due to the maker needing to keep a stock of all its items, the maker might also need to keep other material connected to the production in stock.

If we take a ceramic vase as an example, the maker/designer might have to have finished vases in stock, in the different colors and finishes that the vase comes in stock. The maker/designer also needs to keep molds, slip, glazes and pigments in stock, and have regular access to a kiln. You also need to make sure that deliveries can be made at the right time and that you have time to communicate with the store about orders and returns.

have a very fast and flexible chain of production.

A normal way to count is for a shop to add 2 or 2.5 on the price, this number often include VAT,

Mug example: 150 kr price, the $60 \times 2.5 = 150$ så inkomsten skulle bli $60kr + 25\% = 75kr$ då skulle vi behöva sälja 493 muggar i månaden

Shop sells your things on a commission.

This method is becoming more normal, especially in a small scale designer/maker context.

The good part of this deal is that you get to keep a larger portion of the products selling fee. Often between 50-70% to keep. It's also more common that you can be flexible with deliveries and quantities if you sell by commission. It's also less of a risk for the shop to take new products in when they don't have to pay the initial fees. This can offer a better potential to test new products, and see if they sell or not.

The bad part of this deal is that you as a seller have to carry the cost until your products are sold, shops often also have windows in which they pay you, like every second month, or once every month, so your income can be pretty unpredictable. A risk with this approach is also that the shop don't have the same incentive to push your product by for example placement or by recommending them to shoppers as if the shop already paid for the products.

Mugexample: we sell a mug for 150kr in the shop, 150-20% in VAT, si $120/2 = 60 + 25\%$

Det skulle bli samma som att sälja till en affär. 493 muggar i månaden

You sell your products yourself on your through your own network, webpage, instagram and fairs

This is a method that can be combined with all the ones above. You almost always need to set the same price on your products as the shops sell them for.

The good thing with this approach is that you get to keep all or almost all of the selling fee. It also allows for a lot of flexibility in what products are available and how fast you make them. You as a maker designer are forced to stay very close to both your products and your buyers, which can be both a good and a bad thing.

The bad part of this approach is that you have to do absolutely everything by yourself, Have contact with every single buyer, send every single package and promote.

So selling by yourself 150-20% VAT is 120 kr då skulle vi behöva sälja 247 muggar i månaden.

To sell between 19500 and 247 MUGs mugs a month would be a challenge, But at least we have

some fairly dependable numbers to work with. Maybe the price could be 200kr, and maybe the prediction cost could come down a little bit. When talking to Scandinavien form that makes vases, and sells them all over the world, she told me that she produces her things in Portugal, and a vase is only a few crowns, glazed and shipped. This is the advantage that you get when you skip local and small scale. And this is still produced in Europe. We could probably get a cheaper price in China.

The Scale

Scale is always very important. larger scale is almost always accompanied by greater complexity, and that can sometimes have its perks, and sometimes have its disadvantages

Also here we start with a look at the bigger picture. It could be said that the scale of modern day consumption is not only part of the problem but is the problem itself. To keep production and tooling costs low, we have to work with large batches, now we need many consumers to want the same thing, and we have to use a lot of resources to convince them. In the book No logo Naomi Klein explains this concept of building needs in, and creating promises of grand things in fashion. It's a colorful sparkling balloon filled with nothing but cheap slavellike production and the greediest form of neo capitalism. Countries have to compete against each other in a race to the bottom, by selling their labor and resources to an ever lower rate. We consumers are getting a bland soup of design, made to fit all. This has not always been the case, and in the grand scheme of things it's a pretty novel occurrence. It's not absolutely clear what the perks with this way of producing and consuming are. Or from one angle is crystal clear, we in the west can buy resources and labor to a discounted price. That makes every CSN-"poor" student a rich person compared to most of the world. With a buying power that is above the general population even in some EU countries. If we borrow the mug example from the prior segment, we can see that something is upside down. The IKEA mug can be sold in

Sweden for 10kr that includes taxes and VAT, profit, shipping, material and production, some of this is due to that scale gives you some advantages in efficiency, but something must be wrong. I Am on 38kr for a mug, before taxes, VAT, shipping/delivery and profit. There's also a risk that this creates skewed expectations from consumers of prices on for example mugs, 10kr that is the baseline price. I've got an example of a situation where this skewed expectation could have happened. I sold my things on a big design market in Copenhagen called Finders Keepers, a woman walks up to my stand, she takes a mug, then take a mug with her other hand and say, these would be perfect for my son, and she said a lot of nice things about them, but then said, I can't pay 80 danish kr for a mug. She could have given her son a lifetime supply of coffee mugs for about 500 danish crowns. I don't know anything about her expendable income, but I would have guessed that she could afford this sum. I would even go so far as to guess that this sum was very affordable to her. I think the problem for her was that this was too different from her expected base sum for a mug, the sum of 10 kr.



Photocredit: Pixabay

Maybe the easiest way to define small scale is to start with the opposite of the above, instead of mist, transparens, instead of cheating, fair, instead of big batches of bland un personal things, small batches of very personal things. Instead of balloons, quality. Instead of a fake story, a true story. I think that an inherent value of small scale is in relationships. The relationships between producer and seller, the relationships between seller and buyer. I Am a firm believer that this relationship charges the object with an energy that can be felt for the remainder of the object and/or users lifetime.

So personal, transparent, fair, quality, true.

Another important factor in small scale is the risk that it becomes luxury items, big scale for the masses, small scale for the rich. That's not what I want to do as I explained in a prior segment, I want to design for pretty normal people, I understand that that is an iffy term, normal, Maby affordable then...also iffy. I would want to aim for a sweet spot between affordable and cheriget. I think a good era is what happened after WW2, into the 50th, the product Blå eld by Herta Bengtson or Josef franks fabrics, It was not cheap, and most people couldn't afford this on a wimp, but they could as an investment. If we get back to the danish lady that thought my MUGs mugs would be perfect for her son, because they struck a nice balance between masculine and feminine, function and looks(her words not mine) she could have bought almost a lifelong supply of 6 mugs for 80 for 480 danish crowns, i think I sold them a bit to cheaply then, but even if they were 150kr each it would have been 900 kr in total.



The Local

This and the above segment is connected to the scale, both when it comes to production and selling your products. To simplify this I'm going to split it up, local production and local sales. My aim here is to define what's local to me and what implications that have on production and sales.

Local production

We already have some guidance from the prior segment, transparent, fair, quality. The widest geographical scope that I could consider local would be Sweden and Denmark. In alignment with transparent, true and quality I would want to be able to visit everyone that would help me produce my products. I guess I could go and visit a ceramic factory in Portugal, but that's too far, I want to be able to sleep in my own bed. That gives a rough traveling time of 3 hours, or 6 hours return, to leave some time for the visit itself. This is an outer demarcation of local production that includes Skåne, Småland, Blekinge and Shelland in Denmark. This area is rich in different forms of production. We have wood, glass, textile, ceramic, metal, the list could go on. I also need to be able to pay a fair price for the labor, and still keep my products affordable, this is going to be a tough nut to crack. Local production is often more costly compared to un-local, for reasons mentioned in above segments. A ballpark-figure is 1000kr an hour of labor, it can vary a bit and

it can also depend on what they do. Then we also have material costs, and finishings. On the possessive side is that most of the producers that are still active in Sweden got used to being flexible. But we need to make the 1000kr an hour stretch enough to make many products. As an example if we can get 10 objects made in that hour it would already cost 250 kr in a shop. And that sum is just for production alone. Local production is about building the relationships mentioned above. During this project I build relationships with. Kirseberg Plåt. A producer specializing in everything metal, laser cutting, bending, welding. The also do some finishes, mainly powder coating. Branteviks a company that are experts in finishes, both powder coating and wet paint. Stålmannen, a company that specializes in bending metal pipes, and rods. They have a CNC bending machine that can produce many objects really fast. Norrgränges carpentry, a carpenter/workshop that work on custom projects. Jensens savart oxidering, a company that specializes in oxidation, (think barrel of a gun)

Local sales

This part of the puzzle can be looked at from a few different angles. One would be to go for a geographical scope that would have enough shops and customers to sell to. Down below is a summary of the local shops that potentially could be interested in selling small scale produced products. I have deliberately not added shops that focus on big brands like Lammhults. At the end of each shop's explanation I give an assessment of how likely I think it is that the shop would sell my things, in some cases I have talked to them, and I know for sure. I chose to fokus on Skåne as my primary target. But Copenhagen have great potential for sales when it comes to small scale and local goods. I have sold on 3 fairs in Copenhagen as a part of this project and i have always sold more then on a similar fair in sweden.

Lund

Kulturen, They have a shop, and sell on commission. They sell to a lower commission than the normal rate. 30%, this is the lowest I could find. The reason for this is that they already have some

of all of their funding covered by grants form state/ municipal. I think it's pretty likely that this shop would sell my products

Bruk och Form, shop located in central Lund, It specializes on locally produced products in small batches, that sells for 40% commission, I think it's about 50/50 that this shop would take in my products

Malmö

Lilla Skåne, a shop for local products produced in small batches, situated in the center of Malmö, sells on commission of 40%. She is interested to sell, one of several of my products

Filialen, a member-run shop that sells for commission of 30% and that you sometimes have to help out by working in the shop. It is situated in the old town of malmö. I have talked to them and they were interested in having my products in there shop

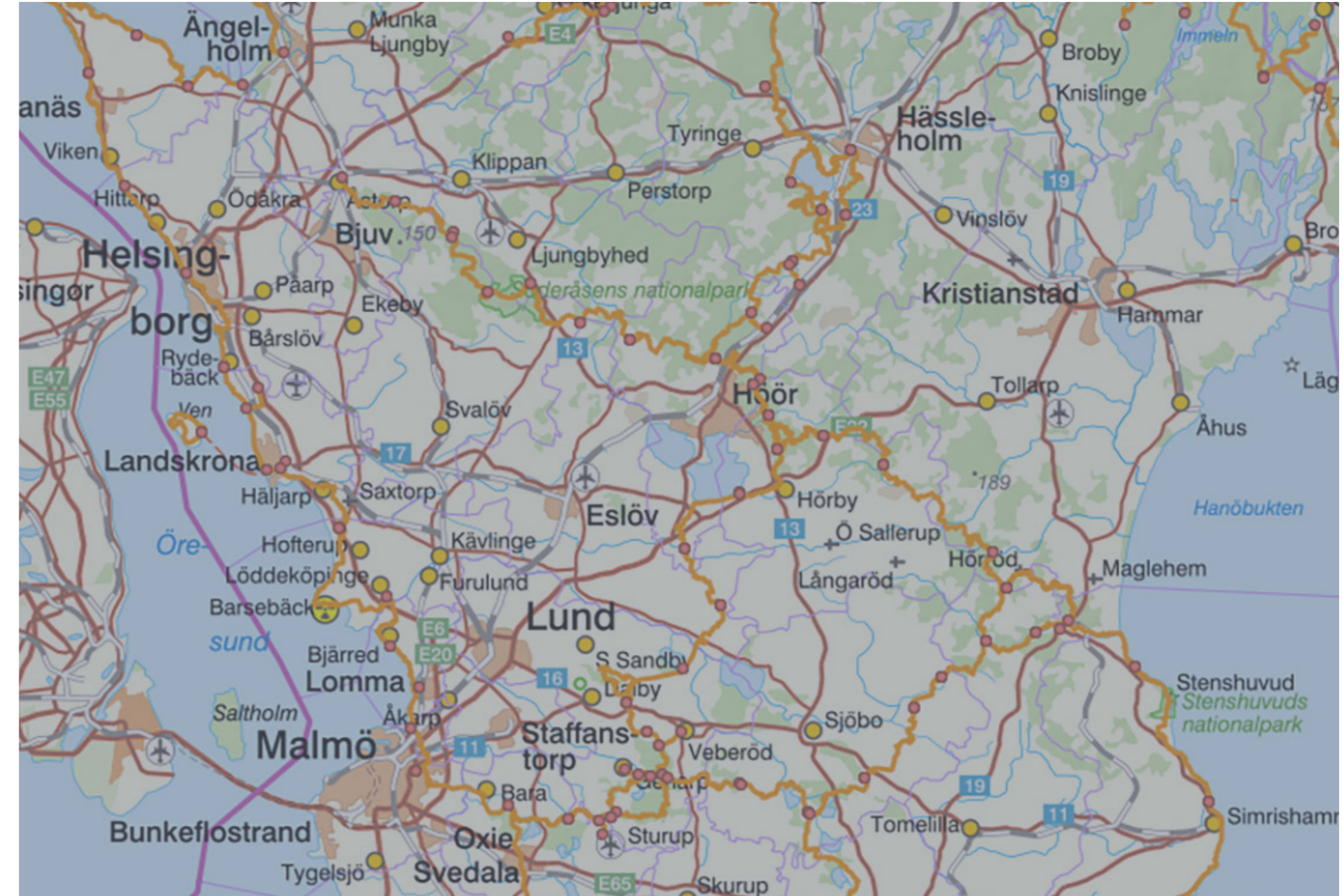
Formar gruppen, same as above, this also a member-run shop, and you have to apply and be

selected. If you get selected and become a member you pay a fee each month, and you pay a lower commission you also have to help out in the store, they also offer a guest membership that has a higher commission but you don't have to help out in the shop. The shop is located in a corner of Lilla torg, a very busy spot, populated by both locals and tourists. I have talked to this shop and they were interested in having my products in the shop

Form and Design center, I gallery and shop that is also located on Lilla Torg, in the shop they sell local designs on commission that is 30%, they have a low rate for the same reasons as Kulturen in Lund, they are supported by the municipality. I think it would be possible so sell some of my products here

Olson & Gerthel, I design shop only a few meters away from Lilla torg. It's a shop that mainly focuses on big established design brands but they also do some exceptions. If they are interested in a new product they would buy the things and add 2.5 times the price they buy for. I think it would be pretty unlikely to get any of my products in here

AB Småland, a design shop situated on the main shopping street in Malmö, Södra förstadsgatan. It offers some locally produced products in small batches. But mainly they sell things that have an aura of small scale but are made in the third world. I have sold things to them and they buy and then add 2.5 times that price. I think it would be about 50/50 that this should would take one or several of the products in



The Designer

The research segment is divided into subsegment, The Landscape, The Climate, The History and trends, All these segments have different scopes,.

The research segment is divided into subsegment, The Landscape, The Climate, The History and trends, All these segments have different scopes, The Landscape is zoomed in on the Design occupation, and its surrounding, The Climate is about the world in general, but still with a Designer perspective, The History might not need to be explained but has a Design perspective. The trends I look at what patterns i see, what movements that occur around us, also in a Design perspective. Is it harsh rocky roads or smooth sailing on blue oceans? Do we have a Landscape allow for local artisan designers? How's the design landscape? And what do I mean with the landscape? For me the landscape is about the terrain we are about to enter, be it harsh rocky roads or smooth sailing on blue oceans. If there are obstacles in our ways, I wanted to know if there was a diffrent for freelance, being employed or to be an artisan designer. Maybe the timing was right for one but not another. And was this a good way of dividing the different work situations. Could a person be all of them? An employed freelancer that did artisan design. This added something to my own challenge. Was there a percentile that was the perfect mix, and was it perfect to “survive” or to thrive. One step i took to gather information about the landscape was visit to Arbetsförmedlingen. I went to talk to

arbetsförmedlingen about what trends they could see and I also conducted a quantitative research on the Arbetsförmedlingens own database to see what was available in terms of job offerings related to my/our education. Only after a quick search it was obvious that there be no companies standing in line on our graduation day just begging us to come and work for them. In Graphic design, UX design And web/app design there was many opportunities. I know we have knowledge overlapping most of these fields, but we are not expecting any of them. Was there tools that we could acquire to compete for them jobs? Should we get them through our education? Another step was to interview artisan designers in different stages of their careers and that work on different scales and that had different goals with their artisan design. I talked to Katarina at Snego, Kristin at Cut and Circle, Eva at Scandinavien form, Peder, And Andy Wolf. Are they competition or are they friends? Tesla have made all their drawings available to their competitors for the sole reason that more electric car companies is better also for Tesla. In a normal competitive world this would be madness. To give hard work knowledge away for free. But in

a world filled with strong competing products, it could be that the only way to survive is to build for a bigger market, even if this means that you are not controlling it. This logic is interesting for the artisan designer, if there were a way to increase the interest for local and small scale produced design this would gain us all. Talked to retailers and shops about their situations and what they were looking for Svensk slöjd, Marko at,Johanna at Form och design center, Fromskåne. They all have valuable input that varies. At Svensk Slöjd, they said that they have seen an slow but steady increase of interest for artisan design, but that it the sale needed more work, if the person in the store really pushed the story through on to the customer then the numbers looked good, but that this a hard and labor intensive process. They said that they also noticed an increase in the base level of interest but no major difference. Marco Said that where he is situated his customers are only interested in the shape and looks of the products, that values such as local and handmade would come far down on the pecking order. And would only be good if it did not affect the final price. He said that he hoped

that one day people would appreciate these values enough to pay for them, but that he didn't hold his breath for that day to come soon. On the positive side, Marco wants to take my products into his shop and see what reaction he gets. This is a very exciting development Fromskåne a malmö based design shop and studio said that the story is key in selling the product, that people were ready to pay extra for products as long as the story resonated with them. He said that they have a small shop and can push the story for all the products that they have.

landscape

Is it warm or cold, can we set our roots in the ground beneath our feet or do we need to move? And if so, where to? What is the climate gonna be like for us as we graduate? As an example we could take the Architect students that now graduated into a “sunny summer day” with many firms looking to recruit, this pushes the salaries up and makes for a good climate, warm sunny days. This is obviously linked to my now paused project about creations of housing and the extreme shortage of dwellings that we now have in Sweden (and in other countries). We are now expecting a building boom equivalent to the one in the 60th-70th were Sweden built around one million dwellings in a short time span, the estimated numbers from Boverket, the government agency in charge of dwellings was a shortage of 450 000 dwellings a year ago, now the estimation is that the shortage is over 700000 dwellings. So is any of this “building boom good days’ ’ going to drip down on us Designers? I Am not to sure, this could be something that going to show in the numbers of employed designers in the future, It could be a logical progression, that the architects are hired first in a soon to be building boom and that at a later stage the demand for designers also increase, when all these buildings are going to be furnished and decorated. It is hard to find any good data on this. Our best bet is to

go back through history and see what happened the last time we had a building boom like this in Sweden. This also brought with it a golden era for designers, the functionalism had its glory days and many homes needed to be decorated or redecorated. In this time in history we see a strong focus for the common people in design, design for the masses Another factor that could make for a warmer climate for a designer is the general public’s idea of its value, to clarify this we could look at an example from another field. It wasn’t long ago that ecological and homegrown food was considered an unnecessary luxury. It was hard to provide the customer that the history of food actually was worth paying for. That a carrot from Södra Sandby was worth paying extra for, instead of just buying one from Spain. But this has changed and nowadays many people are willing to pay a steeper price for a local product that has a story. Maybe this could be a Phenomena that would come to the design field to



History

It's always good to look in the rearview mirror when accelerating towards the future, this could help us stay clear of old drama and find an angle IKEA, Yeah I said it. And you can't really look at design history and not mention them/it, coz there is definitely a before and after IKEA, we should have a shortening for that to save us some ink, Everyone i meet during this process have had something to say about IKEA, and only few words have been good. I meet a designer that have been active both BI and AI and said that she BI could make a good living on designing for a local market, that it was easy or easier to make the buyer understand that the price or the product had a direct connection to the costs going into making the product, like material, salaries among other things, she said that nowadays it's hard, either you sell at expensive stores. And that the AI days are much harder. For the reasons I mentioned in prior segments. That the base line prices have been bent out of shape by IKEAs almost unprecedented power when it comes to production, distribution and sourcing material. In many of my conversations with people connected to artisan design it was

bleak. But if I would try to take in the general discussion it would be one of local and small scale making a revival. And that it's good days for an artisan designer. This contrasting picture is on one hand painted by people that live the artisan designer life, and on the other hand by people that just have a feeling. The sad part is that for example Finders Keepers, the biggest and best design market in all of Scandinavia for artisan design, most people didn't make their money back. During the 3 days I was there I probably had 40 conversations with people that all said the same thing...this is my last year here.

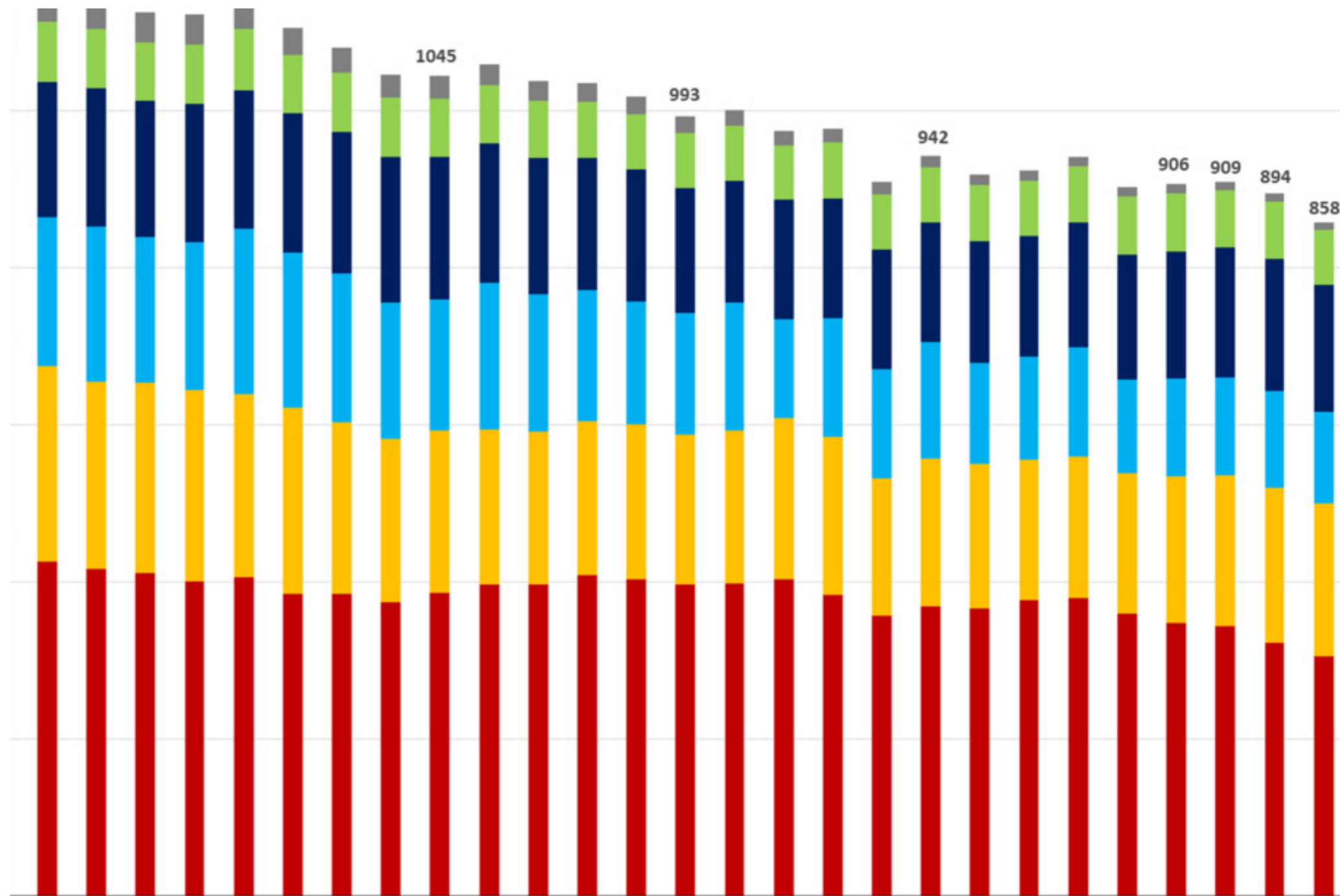


Trends

The internet is offering many opportunities for someone looking to sell their things or services. This is something that has been discussed a million times and I feel a bit silly for only bringing it up. But it is a factor that needs to be mentioned, example of companies offering these opportunities is Etsy was one of the first examples of a platform that offers a shopping window for smaller designers, open to the whole world, and that didn't take much of a cut. A newer example is tictail that offers the same shopping window but in a nicer package and with more control for the user. When doing an interview with Lotta Losten a designer and user of etsy said that it's a potent tool but it's hard to stand out among all the other competitors. From my own initial contact with tictail it seems like a very good and easy platform to work with. These new platforms offer better terms when it

comes to charges and percentage than normal mainstream shops, And this creates an environment that is easier to work within for many designers. But the biggest advantage with this way of selling is the non-local aspect of it. You can sell to the whole world. For me this was something that was outside my demarcations.

<https://upload.wikimedia.org/wikipedia/commons/9/99/Chg-emissionsgrafik-trend-1990-2019-nach-ksg-einteilung.png>



Tools

In this section I try to give a analysis of what tools a designer are going to need in the future. Or at least what I think would come useful. One of the least obvious tools I felt that I was lacking was how to reach out. How to establish a contact and how to build from that base. What information to send, in what order. Both when it comes to getting something produced and to get something into a shop, communication is a very time consuming process. Through the project I got better and better at this, and in the end I felt like I had a formula that worked. Another less hidden fact is that the sad truth is that success is firmly linked to the size of the network you possess. An artist I interviewed said about 100% of his sales came through his own network. And he said that his friends from art school that got more successful also started with better and/or richer networks .There are many ways in this day and age to reach out, instagram, facebook, pinterest. The hard part is not to find ways to reach out its to reach through. It's hard for someone to hear you if everyone around you is screaming to. There is skills involved in this apparently and I needed to find out how to obtain these skills. I focused on instagram because it seems to be where most designers promote themselves. I did an interview with a tattoo artist that during the last couple of years and his own account said

he owes much of his success to Instagram Photos, he had built up a following that was around 100k. And this gave him enough tracktion. The more I learn about ways to create a successful brand the more I realize the importance of good photos. Though we had some opportunities to learn about photography, I still felt like I would need a lot more. Both in a studio and a more casual context. It can't be stressed enough how important working with lights, props, and backgrounds is. This can create a story in a very short time. I think it would also serve a designer well to have some understanding in programming like Java and other programming programs. This could be a good angle to increase our relevance on the job-market. Video editing and filming video is another thing that i have had to do



Market

What's the status of the market and how could I penetrate this market? New business models Symbiotic models. The ceramicist in Jönköping that now sells directly to restaurants and then sell her things through them, this creates a calmer platform on which to work, you have steady orders, that can finance the development of new products, and then a stage to sell and promote her things on. The restaurant gets a precious part to tell the story, to make it unique and stand out in the crowd, and they get a percentage of the sales, this is a phenomena that pops up here and there nowadays and offer an opportunity to survive as a ceramic artist in a way that was almost impossible a few years ago. This shows of the power of the story, restaurants have been successful in telling the story of local and handmade and ecological. The reason for this could be many, one is that media have focused on this lately, institutions and organizations have worked hard on creating labeling that now is accepted and can work as a guide and reminder what the extra cost is covering, the takeaway message is that there's ways to convince the broader masses that some values actually is worth paying for, this could surely be made for design to, and this would be an almost essential step towards a blooming local design and production How could we find symbiotic

relationships? Restaurants, cafes, bars, flower shops, Crowdfunding Maybe not a brand new phenomena, but something that has changed the power Paradigm or at least tilted it. Working both as a platform for funding but also as a marketing and sales tool. I interviewed a person that owns a flower shop in Caroli in Malmö. She was interested in selling my BOOMs vases, and said that we could create an exhibition. She was happy to get some extra storytelling. She gave another example where she has a yoga teacher that holds classes in her flower shop. On a digital platform this would be called content. Meby this is an angle to be successful in. content for physical shops and places. Ticktale, shopify What different products'' are there, what makes them different, what makes a good Other sales and funding platforms.



The Products

Brief

So to boil down all this to a brief, a recipe for design. They need to be local, small scale, transparent. I want to make a line of products with the restrictions and opportunities of local production in mind. I want to create objects of simple elegance for material that is easy to get hold of and is inexpensive. I want to Utilize all the strength given to us Designers by modern day technology in the form of sales channels and means of productions to its maximum. I did some of the products in the University workshops. But I did nothing that couldn't be made by local producers. For me design first become really interesting when its put in a production context, too many times i have heard talk about design that lacks any link to the production chain, and this for me is like only getting to read a third of the book, or only get to drink a sip of the beer, it leaves me longing to hear the rest of the story. And production has a big part to play in the telling of a product's story. Production also takes place at a physical place and this also leaves a line in the story, and the people involved in the production. So material, geographical scope and production are closely interconnected and it is from the triangulation of these factors that objects are born, and the beauty of the objects is created in the eyes of the beholder. For all the products there are many stories, and I

am going to explain them here down under. From the conceptual idea to the more dry production story, that often is more interesting, at least for me. It's a project that takes its design cues from material and/or production, paired with my own love for simple clean forms. I took a very rough idea to the producers to let them have as much input as they could. So to be truly honest this is a collaborative design process. For example Pipe was born from sketching around how we could produce something really fast that still had a beautiful and functional quality. After the machine is tweaked this could be made in minutes from pipes that are a cheap and abundant material.

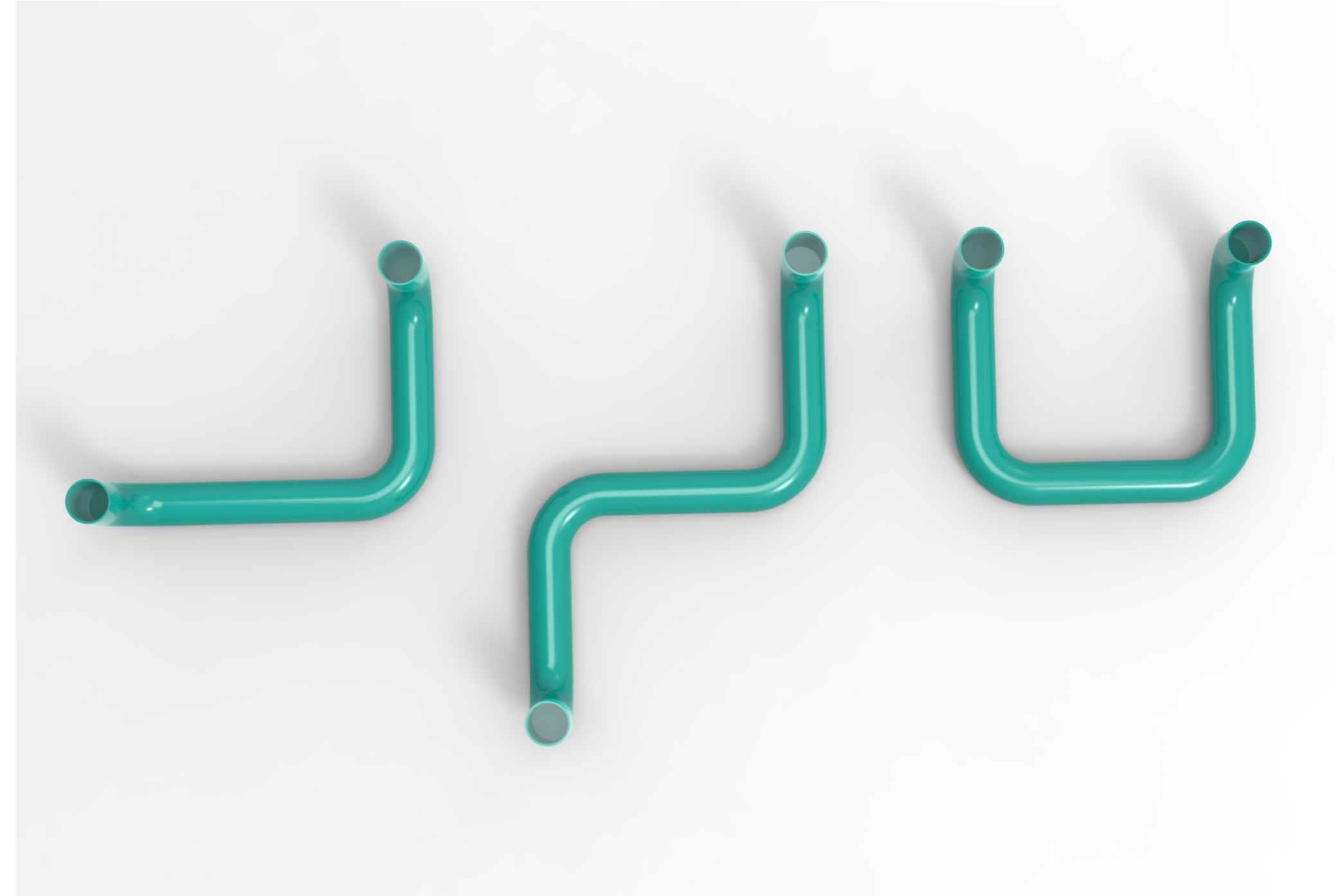


Pipe/Snake/3310

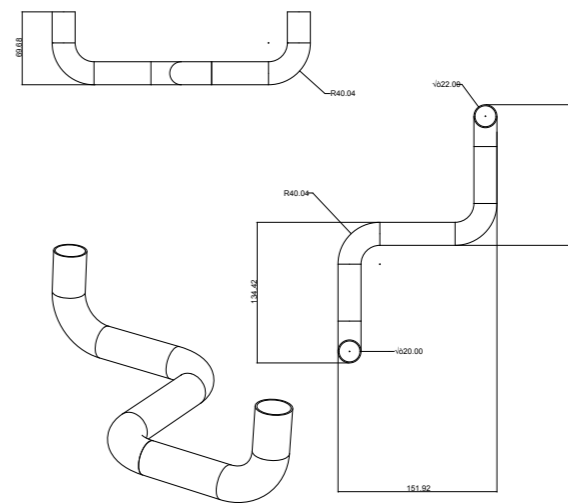
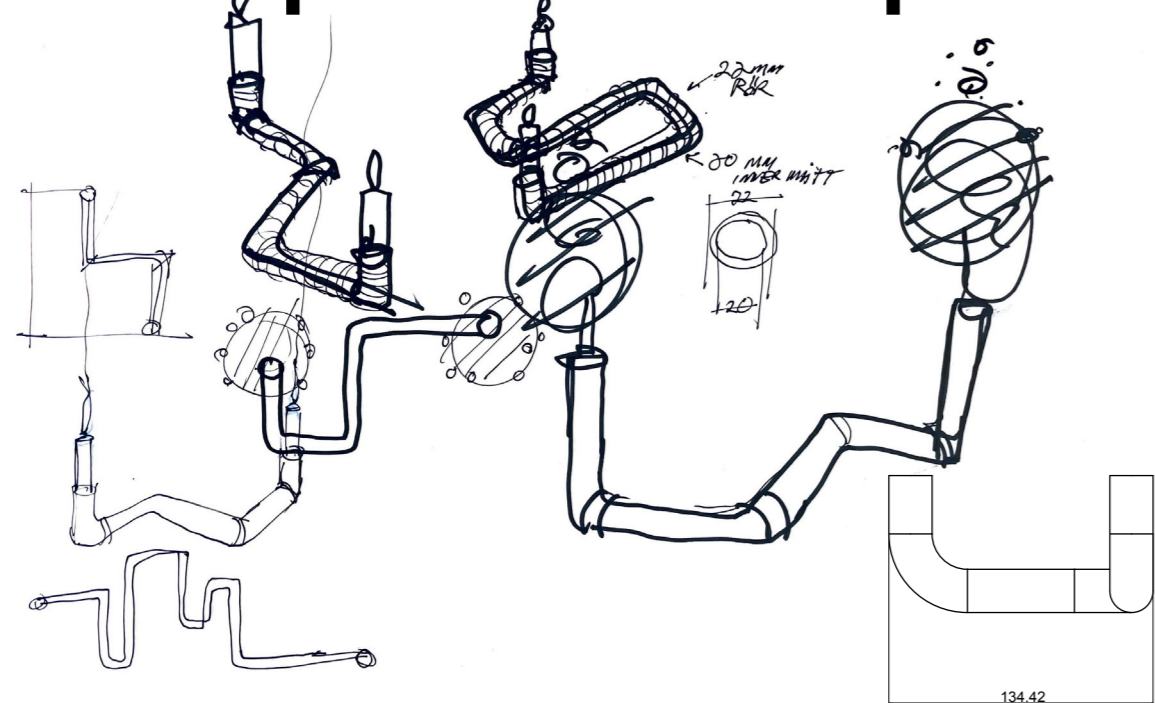
Vases and candle holders in bent powder coated pipe.

A collaboration between me and Superman or Stålmannen in Swedish, a manufacturer specializing in bending pipes, the result was a series of vases and candle holders (who would have thought). Inspired by my teenage years favorite game, snake. I couldn't afford a phone of my own at that time and had to live off the scraps of others, when their thumbs were sour enough to need a break I got my chance. I have been interested in CNC pipe bending ever since I saw it for the first time. And it is a perfect production method for small scale local production, no expensive tooling needed, at least if you stick to the most common pipe dimensions, programs can be made from step-files so almost no added time in programming, the programs can easily be changed if necessary. Designing i metal pipes comes with some pre programmed restrictions, and this was something I had to work hard to find out, I visited two different manufacturers that both needed at least 200 millimeters between the bends, the reason for this was that their machinery was made to bend large dimension pipes, But this killed the whole product, they had to be made in a scale that would never fit on any normal tables. With Stanly Plåt we talked about bending the pipes in separate parts and welding them together as an option. But this method would add cost to the production, it would be three weldings, two cuts and a tool to fix the pipe when

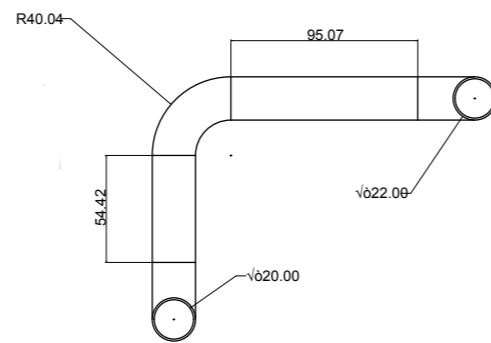
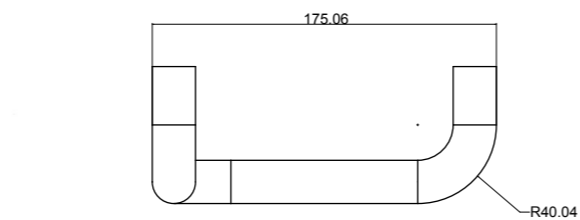
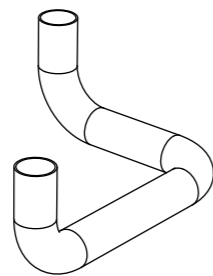
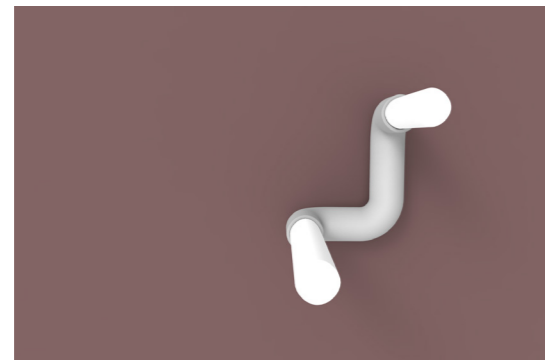
welding. This was the complete opposite of what I wanted to do, trying to bring out the pure potential of a material and a production method. It was a pity because the boys at Stanly Plåt had been really helpful, and went out of their skin to try to make this happen. But we had to give up. Just before leaving they said that they heard about a manufacturer with the name Stålmannen and that I could try there, and that they could have newer equipment. Me and Stålmannen have now come to a place where we can start to do a test run of products. It's now a question about budget. Due to the rapid production of these products, and that the material is sheepish, the finish is going to be the biggest cost. Price in a shop could be 300-500 kr.



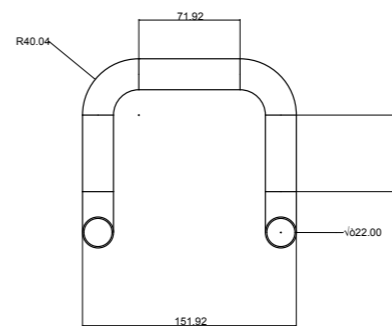
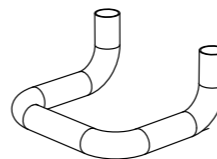
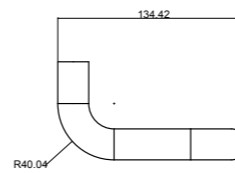
Pipe/Snake/3310 process



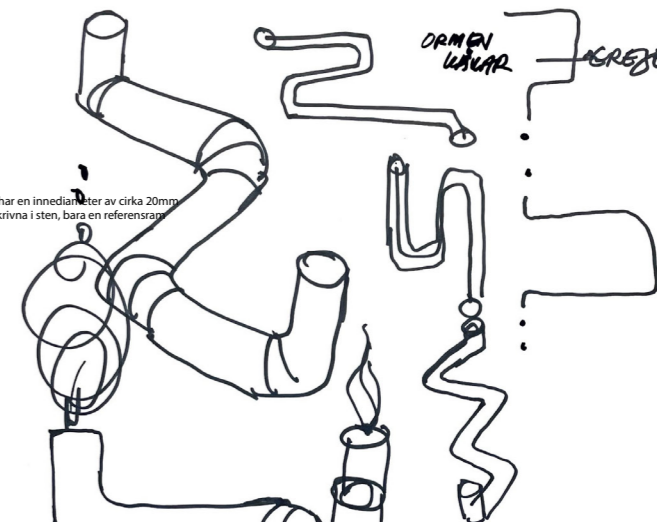
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-Absolut inga mått är skrivna i sten, bara en referensram



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HUR STOPPAR VI DEN IFRÅN ATT VÄLTA...



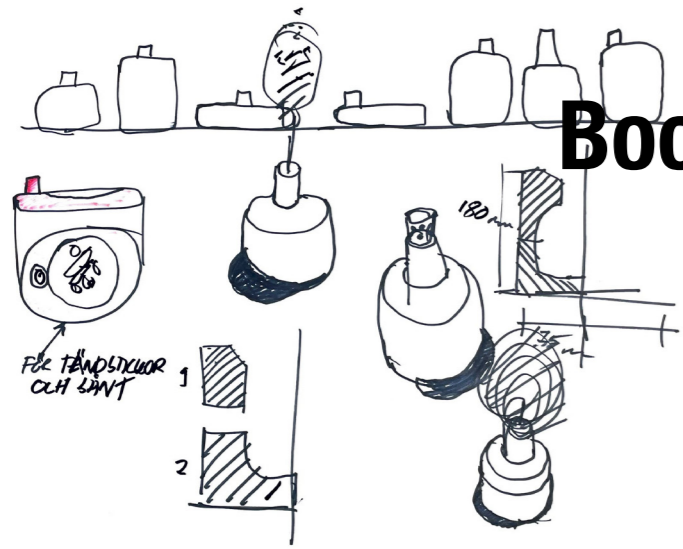
Booms

Vases and containers in colorful porcelain, sometimes with cork lids.

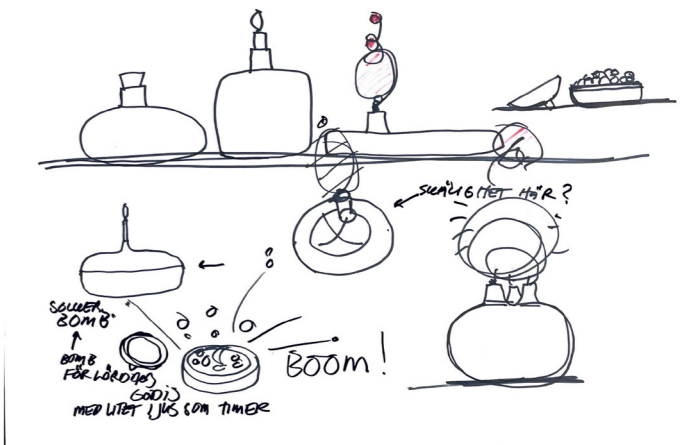
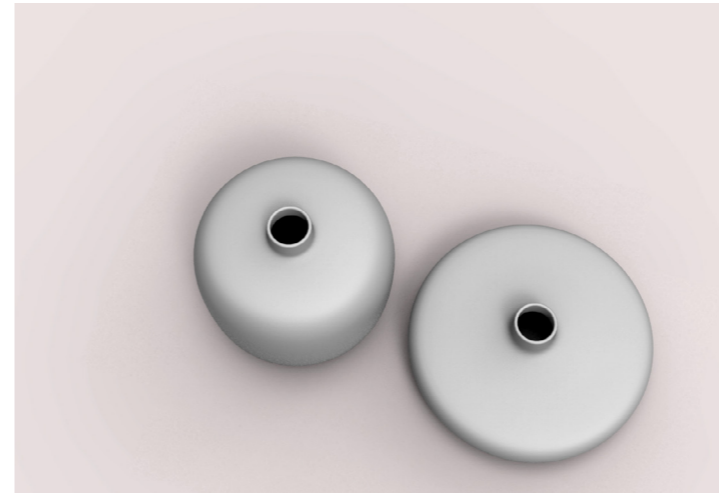
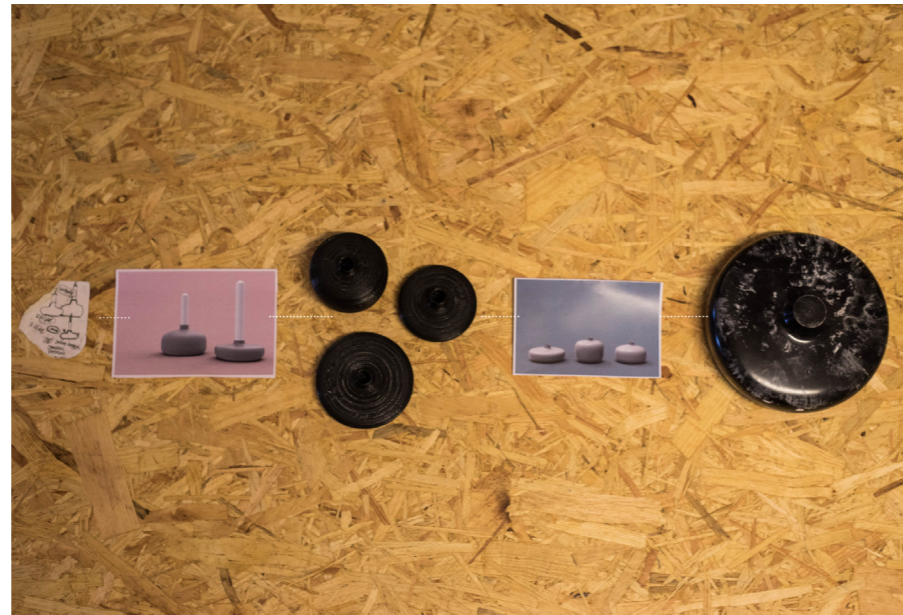
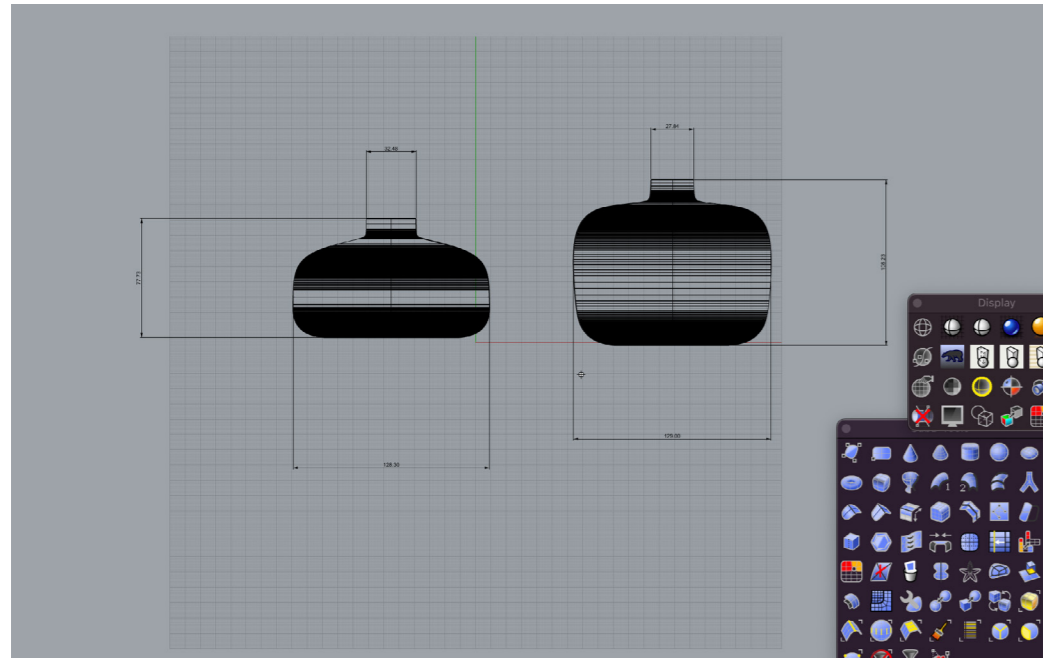
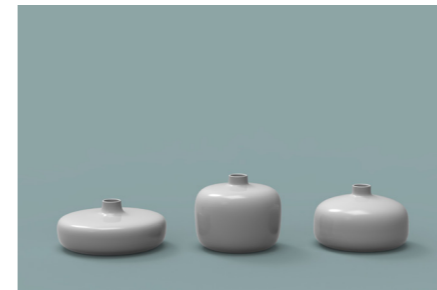
Porcelain and cork. A collection of Flasks that could be used as vases, bottles or candleholders. Originally these object was made to be a container holding candy for kids, “the saturday candy” or lördagsgodis in swedish, a borderline holy ritual in sweden. I only got to making a test series to get a feel for proportions before falling in love with the them, Now i just let the Booms be Booms. This is my old territori, I wanted to add a series of larger porcelain products to my family. I had realized when showing “The Toothpaster” many wanted the largest bottle, and that it could be sold on its own, I had made some quick drawings. I also kept the “multifunctional hole system” MHS from The Toothpaster, that we could fit a candle and a cork in the hole, but this time the hole was scaled up to fit a normal candle. This gave us a dimension to start working from and also an equation, including shrinkage, and variations of burning temperatures, fluctuations of shape, and average shrinkage of different brands of porcelain. I started sketching on a family of three objects, with a strong trace but it should also be objects that could function on their own. I wanted to play with the visual space the objects claimed. And change it depending on what angle you looked at them. I also restricted the size of the objects to get plaster molds that would be easy to manage and fast to produce with, and to keep drying time of both plaster mold and porcelain object down. Now when the Booms product family is born out in this world There is a few adjustments that would needed to be made to make them really good. One is that for budget reason i couldn't afford the good porcelain and had to work with a cheaper kind, this changed the shrinkage which changed the MHS, this is an easy adjustment.

Second is that the flatter surface on the low Booms, tend to curve inwards. This problem can be solved in different ways, thicker dimensions would most likely take care of the problem, but then the MHS dimensions would need to be changed. A different burning program for the kiln could take care of the problem, if this would work it would be the best because nothing else needs to change, and changing the program is a fast process. If none of the above solutions worked we would have to change the curvature of the shape itself to compensate for the inwards curve, This is a long and tricky process involving many iterations, and therefore heavy costs in shapes, molds and burnings. To make it worse, the result of these iterations would still only be viable for one exact brand of porcelain and one exact burning program, a lot of cost for minimum gain. There is actually a fourth solution, to again let the Booms be Booms, and keep the inwards curve as an imperfection that tells a story, one that could be even more interesting than the perfect one. After selling a fair few BOOMs low, the only feedback I got is that the bowl-like quality is something that people love. This is an underestimated part of prototyping, the mistakes often becomes the selling points
When slip casting the time to do a small thing and/or a big thing is about the same. The difference is that you always have to fill up the molds, to allow for this you need to mix bigger amounts of colored slip. The good thing is that the price you can charge for a big object scales up much better. I sell Booms for 400 kr, more than two times the price of a Mugs, and maybe only 15% more work





Booms process





The Muggs

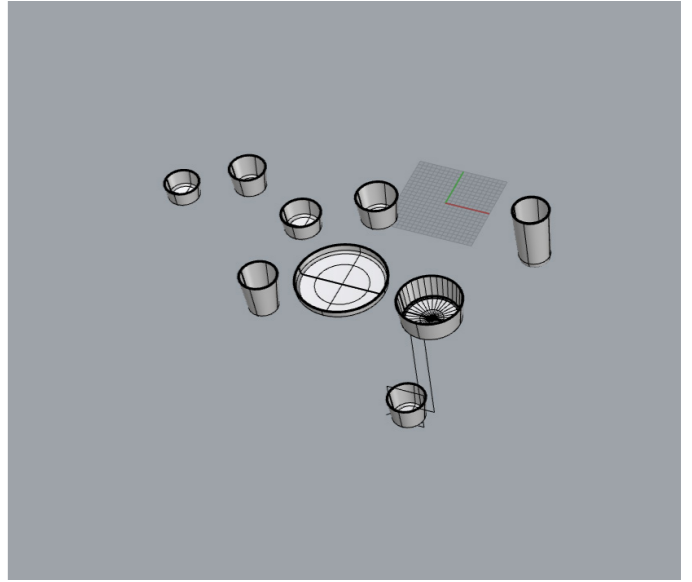
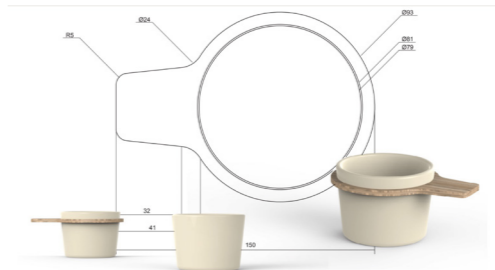
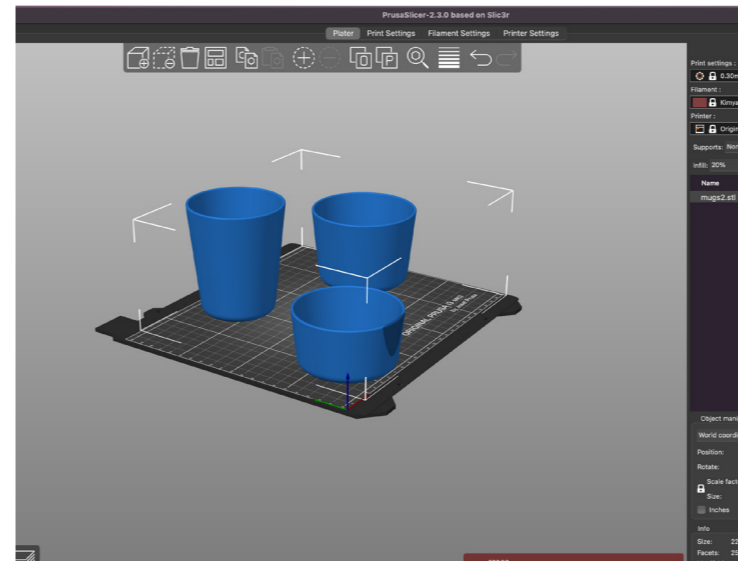
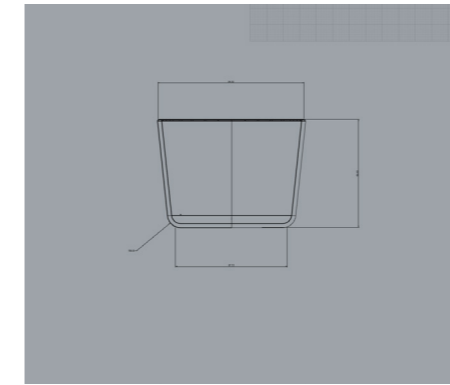
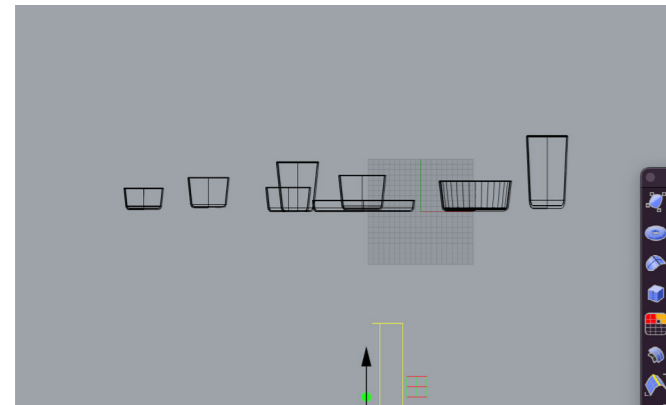
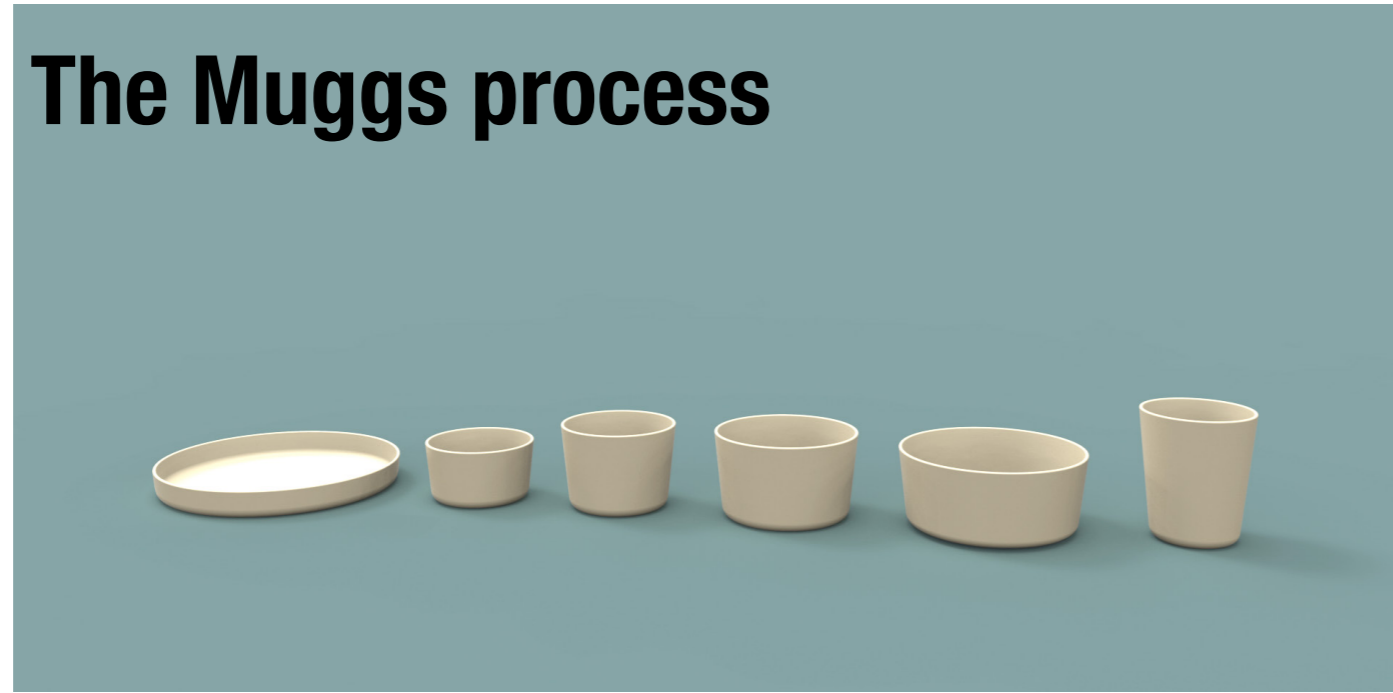
Mugs for all kind of beverages in stoneware or porcelain

Ceramic, both porcelain and stoneware I made the Muggs to be a “comfort blanket” (snuttefilt in swedish) for people that have a hard time to get up in the morning, I have always been a person lying under the warmth of my blanket wondering why the mornings always have to be so cold, so harsh. I need someone or something to hold my hand during the morning’s first minutes when their world is laughing at my pathetic attempts to be brave. When we are kids we are good at loading objects with comfort, to be drawn from when life seems hard and scary, when we grow old we seem to lose this ability and we start to put comfort in the price tag of the objects instead. I Am a great believer in “strength by objects’ , maybe because I’m not strong enough on my own. The original MUGG have gone through three iterations to be where they are today. With slight changes every time. It was first a much smaller cup, more in line with the old “kaffe kopp ” that treated coffee as something precious and not something that should be consumed in buckets, as the cup-movement seems to be heading. To keep the user from burning their hand a wooden ring was made as a handle, this offered a design element that made the product stand out, it added an opportunity for variation, where different types of woods could be used, and together with glazen could create a wide variety of appearances. This was all good things but it came at a price, and a hefty one to say the least. I experimented with different production methods, CNC-milling the handles, water jets, cutting them,

milling them by hand, and cutting them out by hand. All different production methods came with problems that never could be covered in the cost. The wooden handle could at its cheapest be produced for 20 Swedish kronor, including material and waterjet time, this method was fast but also led to many bent handles, so a fair average cost would be 25 kronor. If we add tax, VAT to this we would have a minimum cost of 35, and this is not including my cost, the cost for design and some other added costs of reality. So the handle became an accessory that was too costly. After releasing this I cut the wooden handle and sold the cup as it was. Now after selling around 200 of these cups(watch out IKEA) I know that the only way to make even a slight profit was to really slipstream the production. I tested selling the cups without the handle and it went really well. After that I focused only on the cup. The material for the cup itself was around 15-20 Swedish crowns, for glaze, clay and pigment. Task list Stir stoneware slip, clean plaster molds, pour cup, wait 9 minutes, empty mold, turn over mold to get rid of drips, wait for 20 minutes, turn mold over again, cut cup edge, wait 40 minutes (this could vary depending on how wet the mold is), take cup out of mold

The first iteration of the Muggs was made in the Design Methodology course in the second year of BA, but was remade in this project and also made into a family containing different sizes.





Piller

Container in stoneware/porcelain with cork lid.

Was born out of a conversation I had with an old lady on the bus. I had a prototype of a Booms in my hand, and she asked about it. I told her what I did and she had a lot of questions. After a while she said that she took a lot of medicines and that all the containers were so ugly. And I promised her that I would do something that was nicer. I wanted the lid to be in CNCd cork that had more of a classic lid-shape but that was too much of a cost. Together with Eslövs korkfabrik, i could get a perfect cork, for very cheap. And that was a

compromise that had to be made. Piller is fast to make and a small mold. This enables me or another producer to use them at the



The Toothpaster

A collection of flasks and containers in porcelain with cork lids.

Porcelain, cork, There are many toothpaste brands on the market. They all try to complicate the shit out of each other by promising more protection, more whitening, and anti aging. They pack these promises in plastic and back them up with long lists of ingredients, chemicals we never heard of. The sad truth is that many of these ingredients are redundant and some can even be harmful. The fact of the matter is that it's easy to make toothpaste and that everyone could do it for themselves with few and natural ingredients. The toothpaste mixing movement has already started, sharing recipes with each other. In The Toothpaster, I made a collection of containers and tools to help this movement on the way, and package it all nice and simple. The Toothpaster once made as a kit for

homemade toothpaste, a collection of bottles and jars that can be used as vases, candleholders or whatever you choose, they come in many colors and sizes and come with a little cork. This product is hard to make money on, due to the small objects taking as long as the big, but you cant charge as much. Especially the little member of the TPs, I have sold this to some shops as a family of 3 and that worked. The price then is 400-450 and that leaves a profit. The first iteration of TPs had a CNCd cork lid, this is now swapped out for a lid from Eslövs korkfabrik

The Toothpaster was made for The Cyclic design course that showed on the Design week In Milano 2014, And used in this course as an example piece.



The Toothpaste process







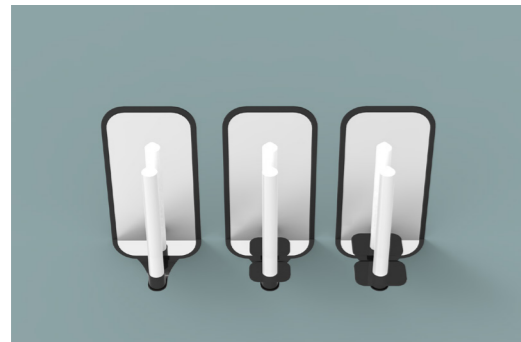
The Sheets

A product family of mirrors and candleholders in powder coated sheet material.

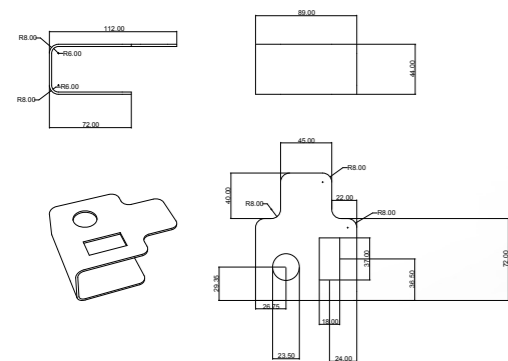
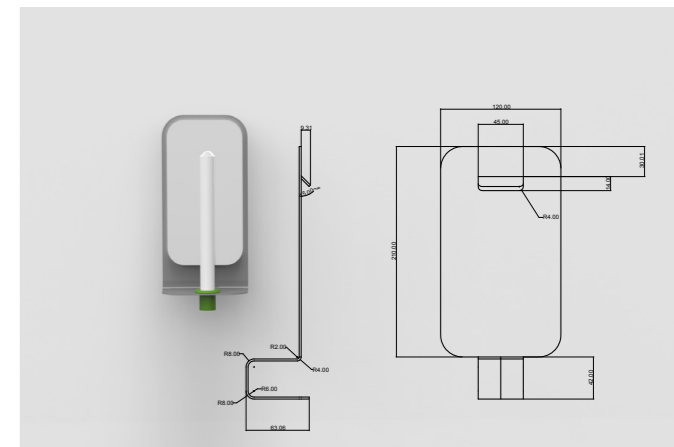
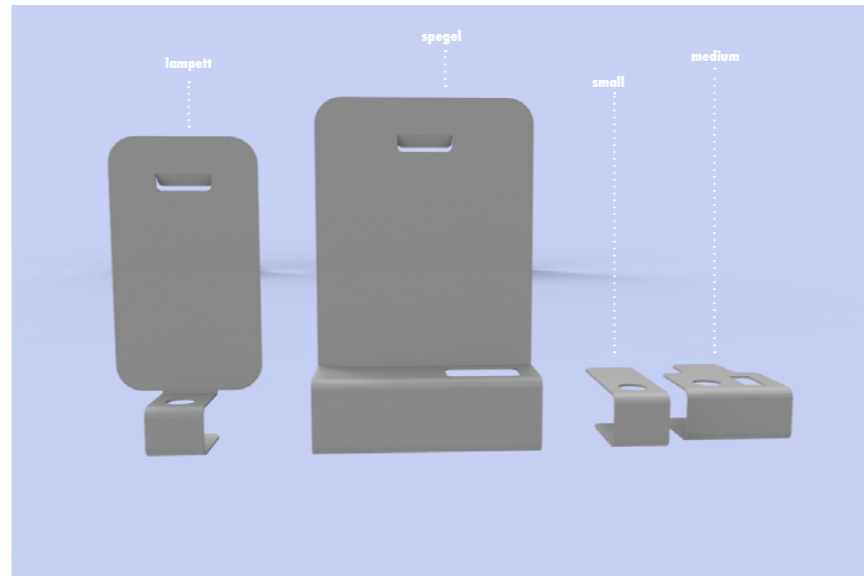
Metal and mirror. I just love the potential that sheet of metal holds. I dream of making locally produced objects of simple elegance, and this process is just about perfect. Once a Sheeter always a Sheeter, It's a Family containing four products This is the product that is closest to being ready for production in larger quantities. This has been thought of 2 iterations, each getting the product closer to production. I have been in contact with three different producers, Standly Plåt in malmö, Kirseberg Plåt in Malmö and Herman Andersson plåt in both Kirseberg and Herman Andersson have produced an test series and I, The result have varied from the two different producers and it is obvious that Herman andersson Plåt had crafted the object with more craftsmanship, and that Kirseberg

Plåt actually have the right tools to produce it closer to the original drawings. The Sheets if laser cutted and then bent into shape. This is the product that has come closest to a real production. And the price would be from 200-1200 for the product. Now the finish is made by Branteviks, and that's the most expensive part of the product. Moving forward Kirseberg would paint them for med, and the cost of production would be lower. I also have been in contact with a company that specializes in oxidation and this would also be a cheaper way. And the finish would be much more robust. The sad part of this would be that I really love working with Branteviks, a place where i am always greeted like family.

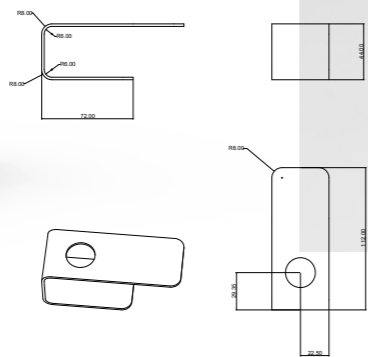




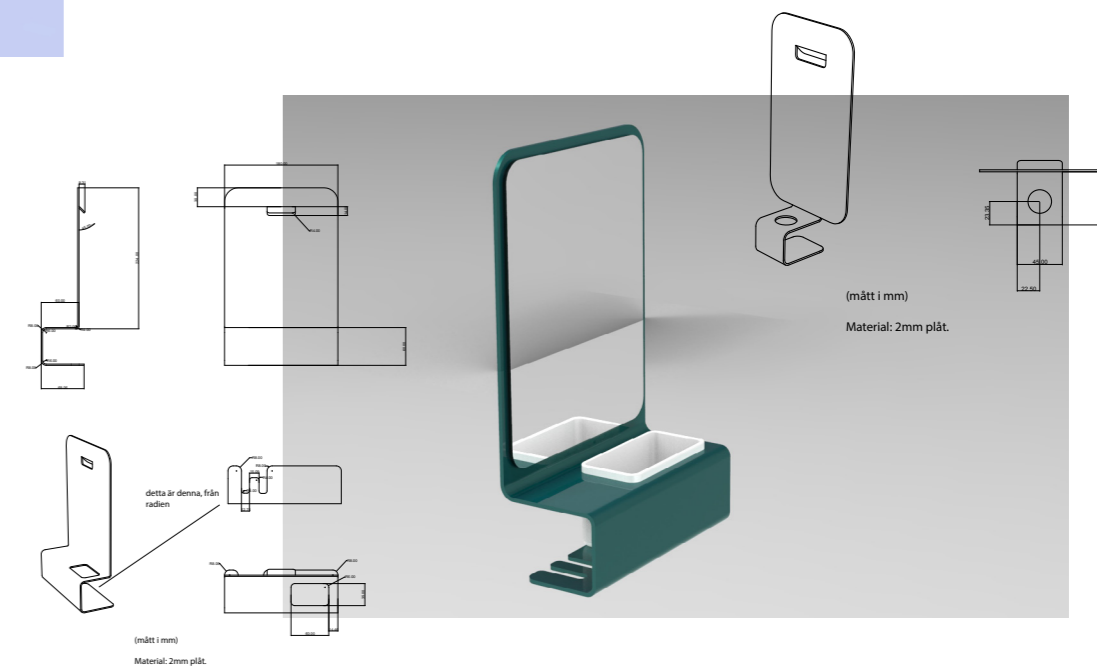
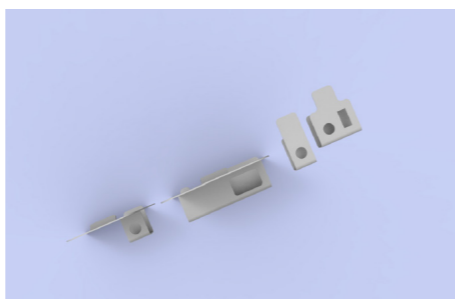
The Sheets process



(mått i mm)
Material: 2mm plåt.
måtten till hållets centrum behöver inte vara exakt 29.35 utan kan utan problem vara 29mm.(vet att såna mått ger halsbränna, förlåt.



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(mått i mm)
Material: 2mm plåt.

(mått i mm)
Material: 2mm plåt.





Box

A storage/display out of wood that has magnetic hooks and shelves.

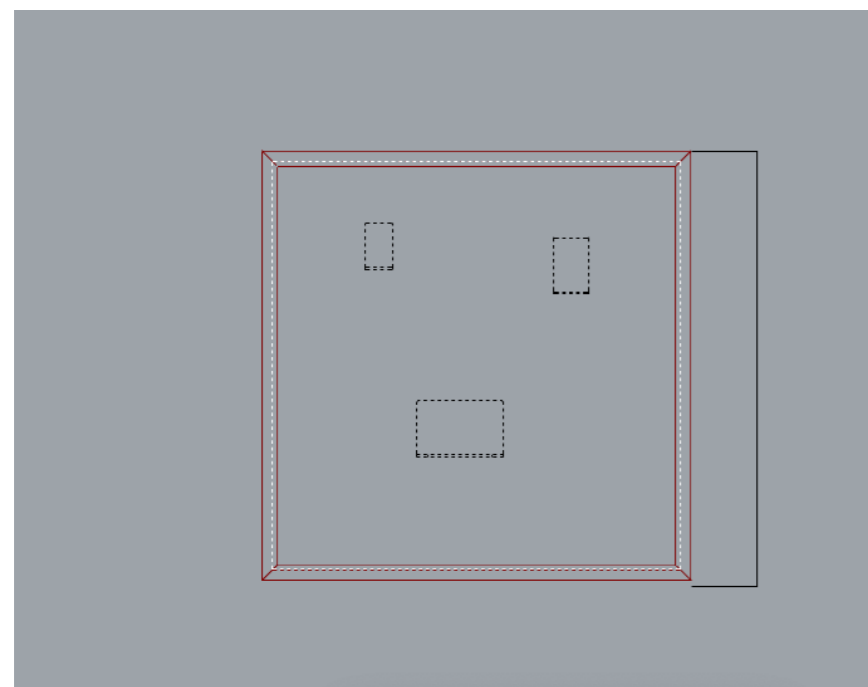
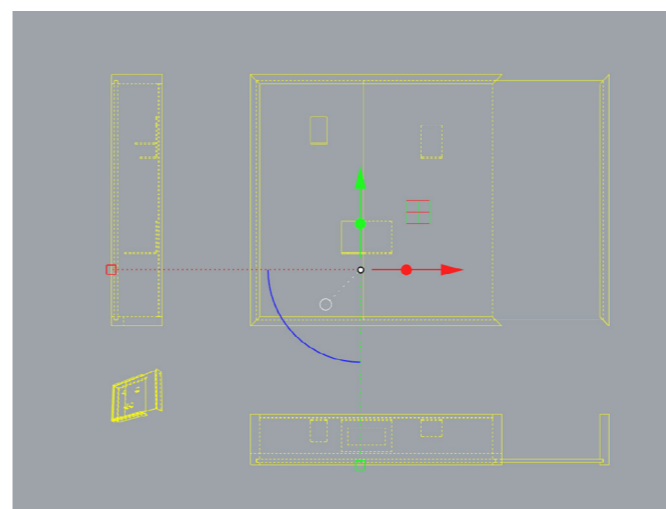
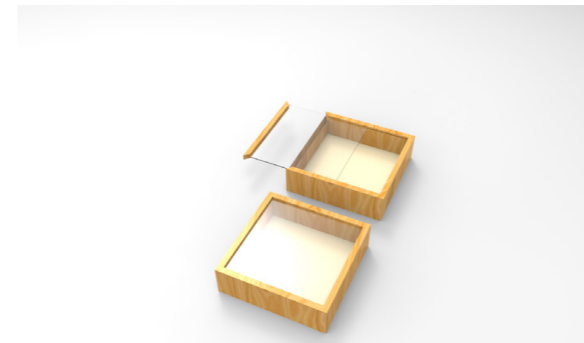
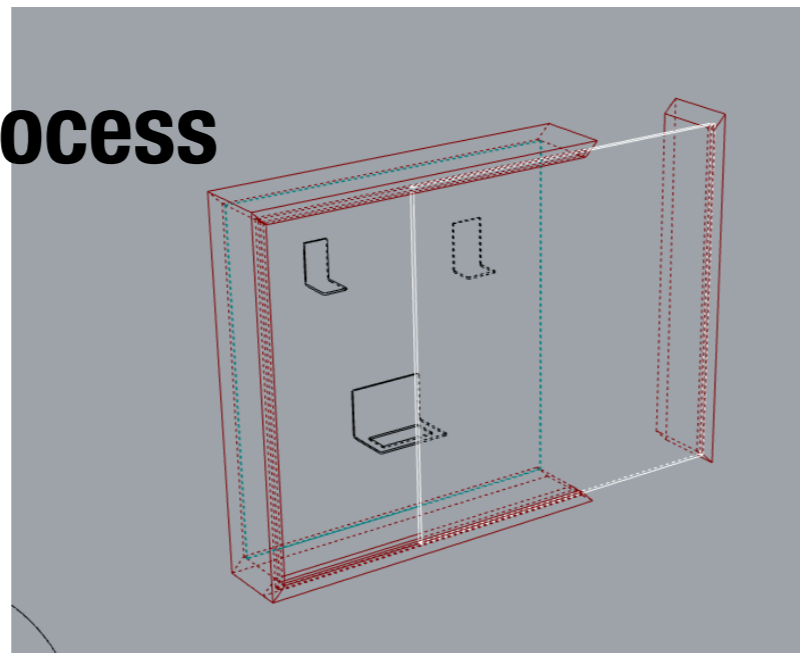
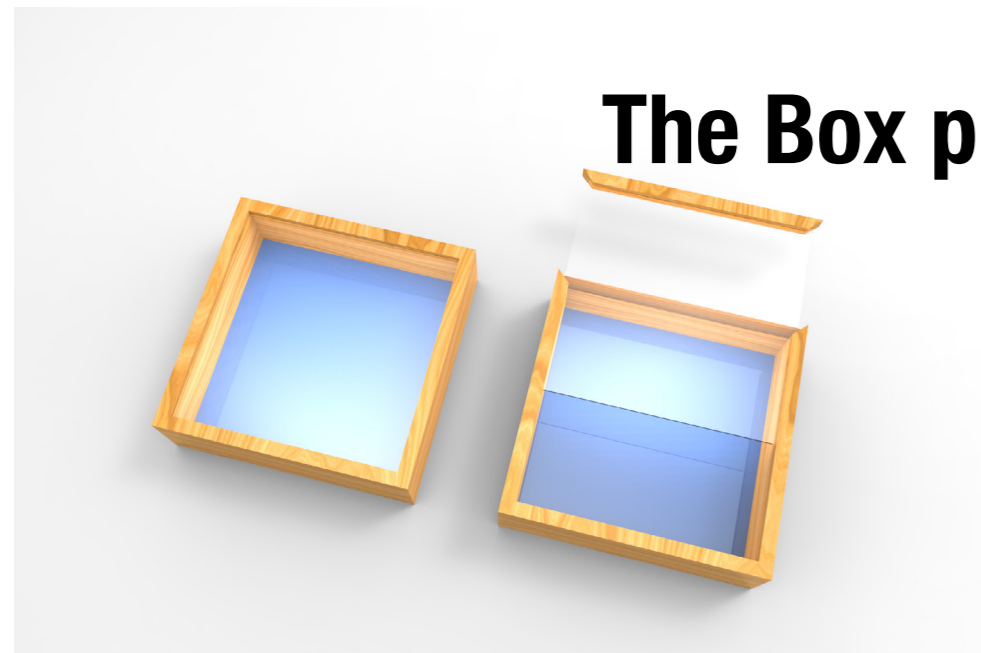
Ash, metal, glass To really capture all life's stories i made little cabinets/ boxes of wood and glass. In these boxes the user could create little 3d and 2d collage to help bring back good old memories. The box was created because of my own problems with keeping things organized, and The Box was made to be fast and easy to produce without having to invest in advanced tooling. The only facilities that Box needs is a normal wood workshop, and everyone that has access to a wood workshop would also have the skills to make most of the necessary parts. This is an experiment in outsourcing a product and seeing if there still could be any profit left for the involved parties. The plan is that different workshops could get the job at the same time, and could fill out their rosters with the production of this product. This is a common way of production in Vietnam, allowing for a very flexible production rate, the risk is that all producers is occupied at one given time but in this early stage it's a case or crossing the bridge when we get to it The product allows for a fairly lean production, and it maximizes the usage of the material. It could also use any wood. If the producer gets left over pieces of wood this could be a way to use them. This product is all about production speed, cutting tasks, finding faster and better ways Tasklist

Wood part. 1. Plane wood 2. slice up wood 3. plane slices 4. Make a track(spår) in the wood, on 1.5 mm for sheet metal back and one 3+mm for the glass. Glass part. 1. Buy glass in strips from a glass shop, and cut to length with a glass knife Sheet metal part. 1.water jet cut. 2. Powder coat.

It's hard to count on a production cost. If a carpenter would prioritize the production they would charge 700 kr for one hour. With jigs made(this is also gonna come at a cost) I think someone could make 20-30 wooden frames in 1 hour. To this comes the cost of the metal back that is laser cutted by Kirsebergs Plåt, and the finish that now is made by Branteviks. The good thing here is that the price to consumers could be 1000-1200 kr, and that would give enough to have some profit.



The Box process



The Discussion

Summary and Interpretations

Through this project I have learned things both about myself and the design landscape in which I will work and live. I found out some pretty tangible facts, like prices of production in different industries. I also found out the different ways to get paid as an artisan designer, and what pros and cons they bring with them. I looked at what opportunities there are for an industrial designer, or the lack of to be honest. I found out about design opportunities that are on the border to the industrial design competences and tried to explain what we could need to do to be able to challenge these jobs. I used all my findings in this project together with my existing knowledge and made a few families of products to use as crash test dummies in my investigations. I did this to see how close to far we are to be able to have artisan design as a potential occupation in the future.

I think it would be hard to interpret the result as positive in the scope of making a living as an artisan designer. Throughout the project I met positivity mainly from people that were not being artisan designers themselves, or in any way connected to one.

From people in the artisan design-field the picture was painted much darker. Most people that I talked to said that we are going backwards. I think this can be a very dangerous thing, when the public awareness is pointing towards that everything is going forward and the experts are saying the opposite. An example where we have seen this before is the climate. Until not long ago I think the public opinion on the matter was that we were moving in the right direction. There were a few different reasons for this. One was greenwashing, companies did everything they could to embroider an image that everything was good. In the backup-choir politicians, that want to be seen as active. In the audience stands a public that doesn't really want to change it that means it will affect them the slightest. I also noticed discrepancy in our taught competencies as industrial designers and what the job-market is looking for. Communicators, UX-designers, service designers, graphic-designers, digital designers. There were jobs to be found but nothing that was just up our alley.



Implications

I think the climate-debate works great as an analogy for the local small scale design field or as I refer to it though this report as artisan design. Also in this field we are deliberately made to feel like we are heading in the right direction. And almost everyone likes that image. The truth is that most designs sold as local on a fair is, repackaged to look local from a big box coming from china. I have seen this several times. This is also done by a shop like AB Småland in Malmö, they have some local, but most of their things are not. And only sold on the local small scale story. The Implication for this gap in the story of a booming artisan design movement and the reality can be very dangerous. When no ones buying anything, even artisan designers have to lower their prices. Because the story that should make up the price difference is being told by everyone. In this vibrant(to be nice) or loud (to be honest) sound landscape of storytelling it is hard to convince someone that it's your story that matters. It can still be done. The best example that I have found through my work is the one with the ceramicist that works together with a restaurant to tell a joint story. This creates an echo chamber and the story becomes

stronger, with more reach. The discrepancy between our education and the job-market could maybe point towards that the times have changed. And that education needs to move with it. During this project I talked with two people that could work as examples for this. I met an old classmate that after almost a year looking for a job decided to start an UX-design education to tap into what feels like an abundance of jobs. The other is my friend and old colleague Karl Jönsson that works for IDEO in London, where he is one of only a few Industrial designers among hundreds of other design competencies. And he now doesn't work with industrial design but with project management.

Limitations and Recommendations

It was hard to choose my demarcation, and because I worked from such a personal context it could be that I moved the goalpost around to fit the project. My aim was to understand what would happen to me and what I needed to do to survive in this local small scale context. And that survival is calculated on a very personal set of values and skills. There could be a risk that someone else doing the same journey would get another result. But I don't think it would differ too much. I think a better understanding of the Copenhagen design scene is missing from this work. I now have counted on it being very much the same as the Swedish one. I have been to three different fairs in Copenhagen and visited two shops to get some of the pictures. But Copenhagen is so much bigger than Malmö/Lund, especially when it comes to design

For me moving forward is to start making a portion of my living on artisan design. Through this project I have already talked with a lot of people that have shops and/or other opportunities for me to sell my things. I will move forward with the understanding that only 10% tops 20% of my living could be made from selling objects. I also see an opportunity for education to change some of its offerings to better suit the offerings in jobs. I think that education needs to be better in preparing students for different design journeys, where education now mainly prepares its students for being employed in a more classic manor. Most of the former students I talked to during this work that had taken a freelancing approach had to learn a lot of new skills. And most of the ones choosing this path later changed, often due to it being too hard. I think there is an interesting discussion to be had about how to educate designers for a diverse, dynamic and changeable design future.



Thank you for having the patience to read this documentation, I hope that you learned something and that you have a good day/year/life /Olof Jansson

