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ARVEGODS

A PEICE PROMOTING AFFECTION



LUND
UNIVERSITY

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A TRIBUTE
TO MY
RELATIVES

**Degree Project for Bachelor of Fine Arts in
Design**

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From

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The brief

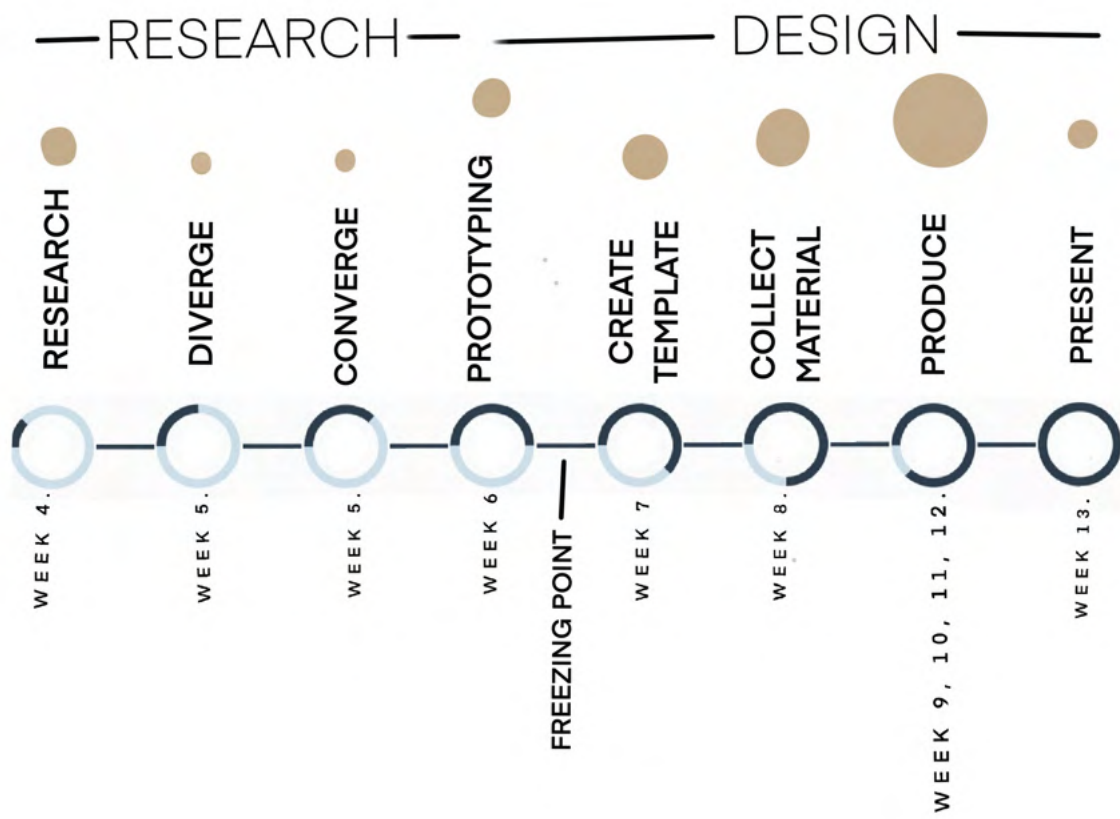
"Creating an armchair made with local resources from south of Sweden that promotes reuse of fabric."



Time flies and our products come and go. But which products do we keep throughout our lives? Which ones survive the test of time? Which ones get thrown out with trends and seasons?

The products that we love and cherish are the ones that last in our homes. It is the products that have earned a special place in our memories, the ones we love looking at and the ones we have had conversations around with our loved ones.

Looking at my own product savings throughout the years, there are some which I keep and care for a little extra for example the linnen fabrics that my grandma has sown, spun and woven. I wanted to find a way for me to integrate these in my design and allow others to add their own fabrics to my products to create the feeling of affection for every user.



The feeling

My philosophy is that its not only the aesthetics or comfort that decides if a furniture has a "good" design. The furniture has to be an invite. Inviting for conversations, creativity, memories and interaction. An armchair is not only a furniture. It is a place were you sit in your grandmas lap while she is reading your favorite book, it is in that perfect corner in your childhood home where your cat layed to catch the last sunrays of the day, it is where you can chose to engage in conversations with your family or simply cozy up and read your favorite book.



The persona

A young, climate-aware and settled down couple with kids is preparing for a long and loving life together. They want a long term investment in a furniture that matches their home perfectly.





Moodboard



6



The key values

Sustainability

Craftmanship

Adaptability

Nostalgia

Durability

Interaction

Some words about sustainability

Sustainable products are those we keep.
We keep the products that we love.
We love the products that we feel connected to.

**So how do I as a designer promote connection
for the consumer?**

The consumer applies their own fabric to the
armchair and they can easily change it when
and how they want.



Furniture designers and interior designers create spaces that people live in. These environments are vital for their work and therefore they must consider environment in all parts of their production of new products. Preservation of the environment is a vital part to make sure future generations have environments to thrive and grow in.

Designers also depend on the natural resources that exist in these environments such as wood, electricity and paper.

Sustainable design aims to reduce the negative effects individuals have on the environment and future generations by utilizing resources wisely, preventing pollution, and providing equitable social benefits. It covers a wide range of topics in building construction, including renewable energy, water conservation, healthy interior environments, healthy communities, and ecological balance.

Designers should evaluate the lifespan of any material they want to employ, especially for those aspects that endure a lot of wear and tear, to avoid materials and items being thrown too frequently (such as flooring). The objective of designing for longevity is to create environments that are enduring and timeless, while resisting the impulse to replace the entire design every few years. Quality rather than quantity, timeless over trendy, and convenience over decorations are the greatest ways to attain timelessness.

<https://econyl.medium.com/5-principles-of-sustainable-interior-design-b390503a5176>



Trends and sustainability

People evolve and grow through time, and they want their surroundings to adapt and grow with them. In preparation for this, designers should think about the adaptability of spaces, or how effectively they can be altered to meet the changing demands of those who use them. One of the keys to long-term success is to design adaptable products. When specific pieces of a room can be readily replaced or adapted, there is no need to destroy and restore the entire space.

Easy maintenance is a crucial aspect of product design for longevity. Because when items are difficult to maintain, frequent modifications are unavoidable, resulting in increased resource consumption and waste production.

Many solutions for flexible design have emerged as a result of innovation. Modular couches that allow personalization and pieces that can be altered and changed from consumer to consumer are examples of adjustable furniture that can be reconstructed to match the demands of the consumer.

It is all about the product managing the test of time. Today in this hyper trend focused society, some homes are viewed on social media and therefore is a representation of your personality and lifestyle. No one want to be seen as off trend and therefore people feel forced to consume new products ever changing season. The fast fashion that we have seen in the clothing industry has turned into a reality for the interior design industry as well.

Arvegods supports longevity but takes trends into consideration. The template allows the consumer to learn how to change the upholstery by themselves which allows them to, if they want, keep up with the latest colour and textile trends within interior design while not compromising sustainability.



Some words about Craftmanship

Craftsmanship is an essential element of the furniture industry, since it requires skillful use of materials and techniques in creating pieces which are functional as well as aesthetic. A fine piece of furniture may last for generations, growing into an heirloom which is loved by its owners.

Craftsmanship requires a deep understanding of materials and their properties, as well as the ability to apply them with accuracy and care. The beauty of a piece of wood or metal can be brought to life by a skilled artisan, highlighting its unique grain or texture.

In the South Sweden region of Skåne, where many craftsmen have trained their skills in textile making for years, craftsmanship is a highly valued tradition. With many small producers continuing to use traditional techniques unique to the production of textiles and beautiful fabrics, Skåne is well known for its high quality textiles.

A deep understanding of materials and their properties, as well as the ability to manipulate them with precision and care, is required in the manufacture of fabrics. In order to produce textiles with distinctive character and texture, Skåne's skilled artists apply techniques such as finger dyeing or handweaving. The fabrics of Skåne are distinguished from mass marketed textiles by their attention to detail and commitment to quality.



In the same way, craftsmanship is a key quality and durability attribute of wooden furniture design. In order to ensure that each piece is of the highest quality, skilled craftsmen who produce wooden furniture make a great deal of effort in selecting and working with materials.

A thorough understanding of the characteristics of different wood species and how they could be manipulated to create functional, beautiful furniture is essential when designing wooden furniture. Precise details and embellishments that complement the unique character of each piece may be produced by techniques such as handcarving or traditional joinery.

Some words about Nostalgia

It can be an effective way of inducing emotion and creating a sense of familiarity and comfort by using the nostalgia element in furniture design. Nostalgia is a feeling of longing for old times or places, and may give rise to feelings of warmth and sentimentality in the design of furniture.

The furniture designers are allowed to produce objects that look timeless, and conjure memories of a past period through inspiration from classic designs or incorporating elements of traditional craftsmanship. For example, a wooden rocking chair with a classic design can remind someone of their childhood home or a beloved grandparent.

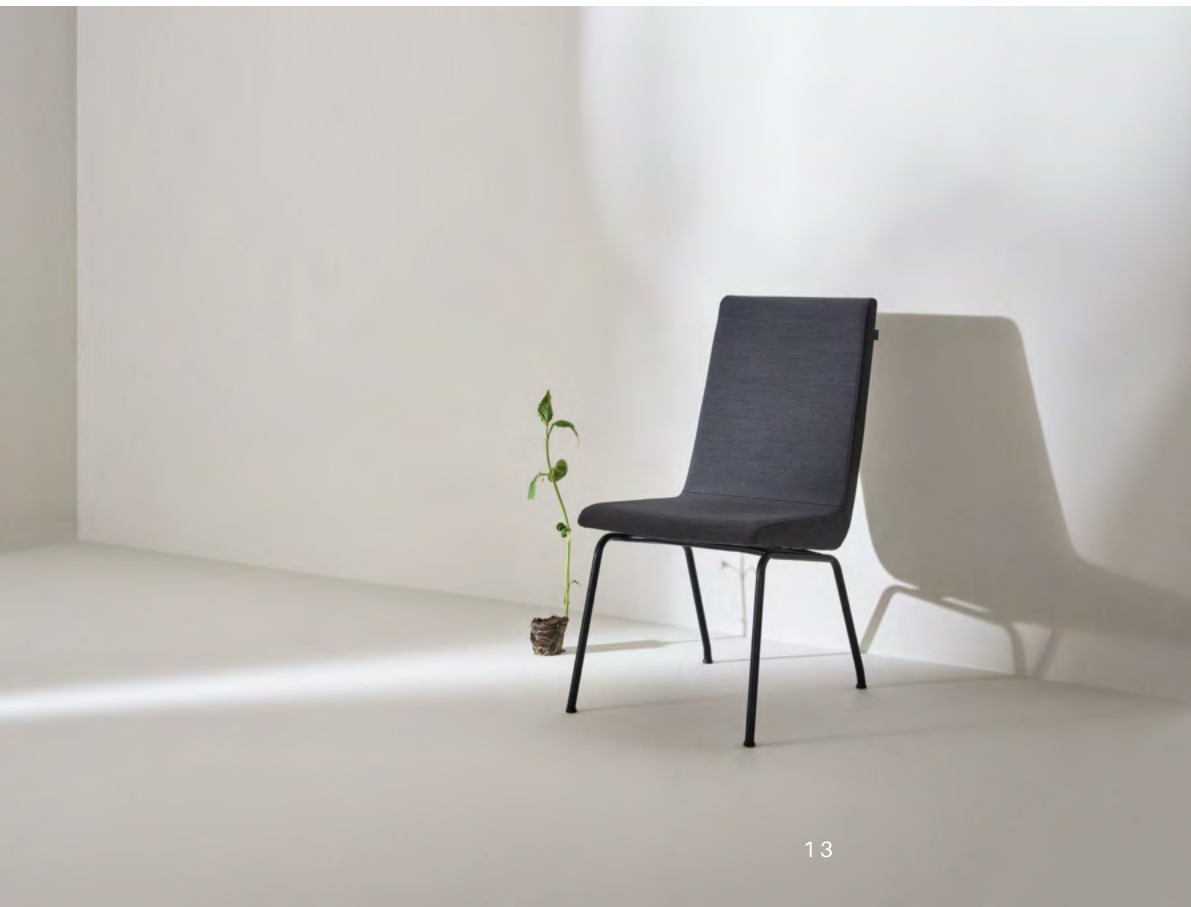
As nostalgia often involves incorporating elements of history and tradition into modern design, it can also give rise to a sense of authenticity and uniqueness. This may make a furniture item feel more meaningful and specific to the owner. The ability of nostalgia to bring an emotional connection with the user, as well as a better enjoyment of using and residing in furniture are all good factors for integrating this element within furniture design.



What already exist on the market?

There are several companies like Ikea Royal Design and All Modern which sells separate upholstery for their products. Exchangeable upholstery exists, but for the consumers this still means extra costs to be able to change the fabric to by more products from the company.

No companies were found that was supporting knowledge for the consumer of how to fix their stained or broken upholstery by themselves.



Women and textile production

In most cultures it is women who create textiles together in groups. For example, in Mayan textile production, it is the women who produce the fabrics together to safeguard the identity of the indigenous people in Guatemalan Textiles (Muscato, C, 2019, Mayan Textiles History) have throughout the ages mainly been a female craft. One can reflect on how it has become that women have been given precisely this task in a majority of cultures. One theory is that women have been considered weaker and more fragile than men throughout part of our history and have not been associated with heavier physical work such as wood crafts. This gender distribution in the design world can be clearly seen in the labor market today.

In the design profession, women's competence is devalued, which results in men to a greater extent obtaining managerial positions and generally have more power in the design profession (L. Fagerström, 2013, Gender, gender and design. Vulkan).

It is also seen that in the car industry, for example, there is a significant majority of men in exterior design, which in the industry is considered to be the most prestigious. At the same time, there is a majority of women in CMF (Color material and finish), which is a lower paid professional area in car design that is more intended for women as a large part of the work revolves around color choice and textile work.

This is a dilemma in the degree project as it is unintentionally a more women-focused product because the change of fabric on the armchair includes just color choice and textile work. Is it the designers responsibility to include more men in this work or is it the designers job to raise the status of these tasks? It becomes a paradoxical dilemma where one should reflect on whether it is a matter of the sexes performing the exact same work or whether the work that the two sexes perform should be valued equally. However, this is not the designer's responsibility, even though they can affect a certain part of society by deciding how they design products, how the products are to be used and who is to use them.

A very comfortable market research at MIO

This market research was made with 5 test persons with different body shapes, weight and length. They sat in the chairs for 5-10 min per chair to investigate the best sitting posture in each chair. The test persons were giving ratings to each chair together with a given comment on general thought about the design and comfort. The rating system was made from 1 being the least comfortable to 10 being the most comfortable.

The conclusion drawn from this research was that the chairs with the deepest and broadest seats were the most most comfortable due to them allowing for variation of seating positions. Out of the ones rated with the highest score, no particular negative comment was made on the once with lower height of the backrest. Two comments were made on the ability to rest the arm on the backrest when in a tilted position.





"Sit like you're going to sit
and gossip with your
friends for hours"

An ergonomic research

20 test persons were examined to investigate what seating position was most associated with comfort. The participants were told to sit in a comfortable position as if they were going to sit and talk to their friends for hours. 16 out of 20 participants either tilted their hips, spreaded their legs, pulled one leg up or two legs up. The other 4 placed the back straight to the backrest with both legs parallel. This shows just like in the previous research that a bigger seat is required for the test persons desired seating positions.

In the making of a peice of furniture there is always the issue of weighing in the desired features. It needs to be comfortable, available for a broad clientele, be esthicaly pleaseing etc. It is easy to get lost and loose the initial thought behind the project. The desired features of Arvegods was the possibility for the costumer to easily change the fabric, a comfortable and durable construction and the core to it all was sustainability.

The project took different turns when weighing in the different factors and these were the thoughts behind the process.



The thoughts behind design process

I

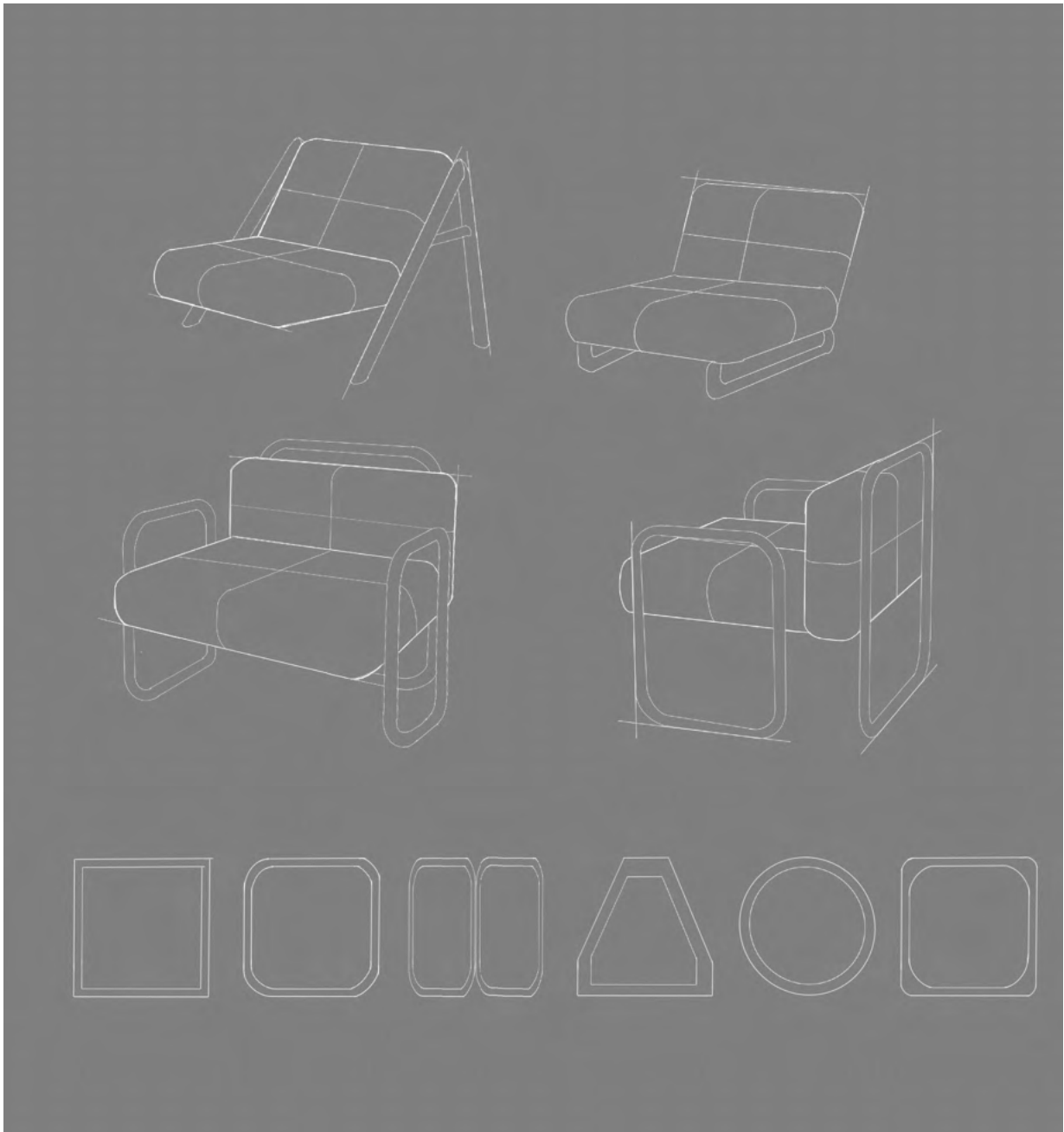
The first idea was inspired by some classics such as the Barcelona chair by Ludwig Mies van der Rohe. With sleek durable metal rims and two squarish cushions as a seat and backrest. I liked the design but it lacked that little extra playfulness.

II

The evolution of the second chair was based on the first one but adding playfulness with its pentagon shape. The idea behind it was its variation in seating positions and its ability to develop into a bigger furniture if combined. What was lost in the design was that one of the desired main features got lost in the design, the possibility for the consumer to easily change the fabric.



A few early clay sketches.



A few early concept sketches.



Ideas were created in fusion...



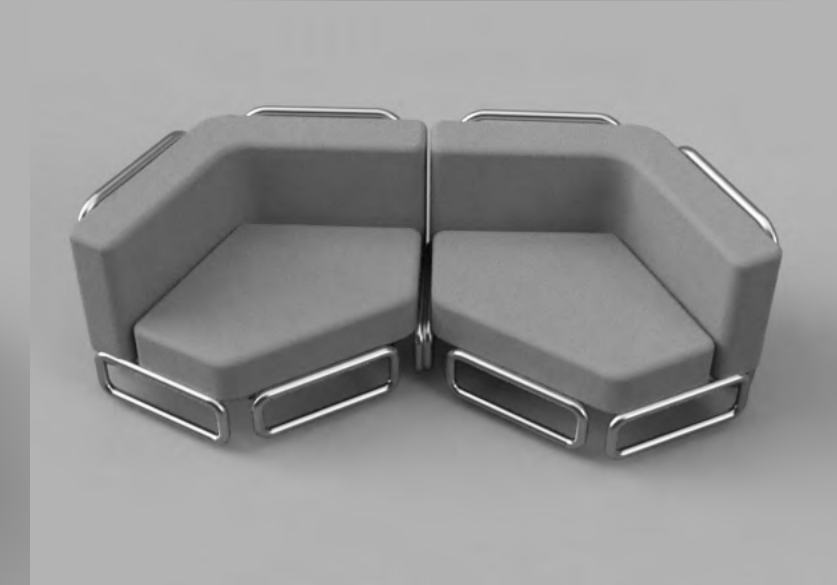
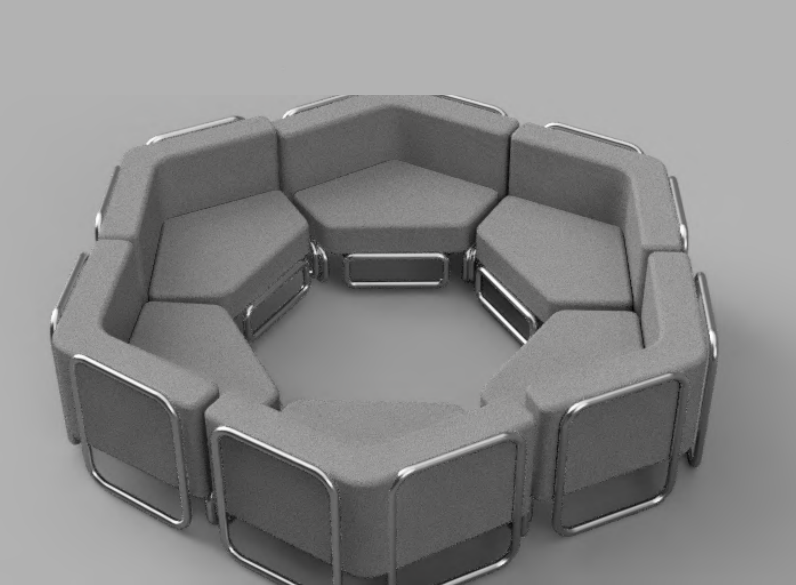
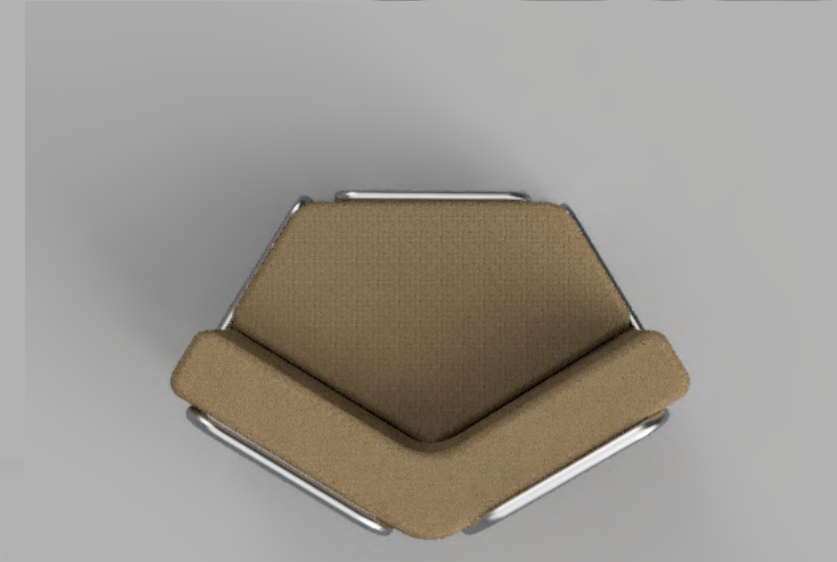
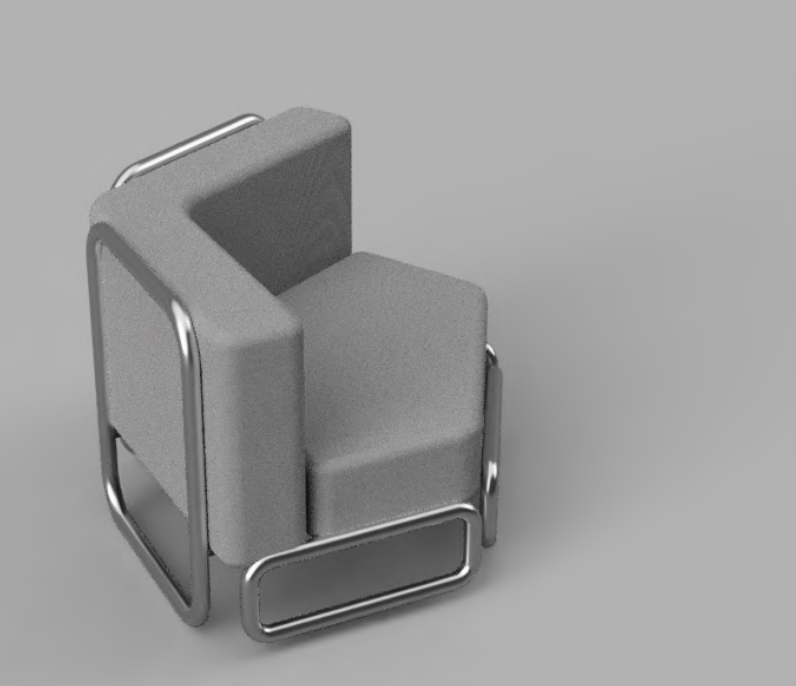
A clay sketch of an early concept.



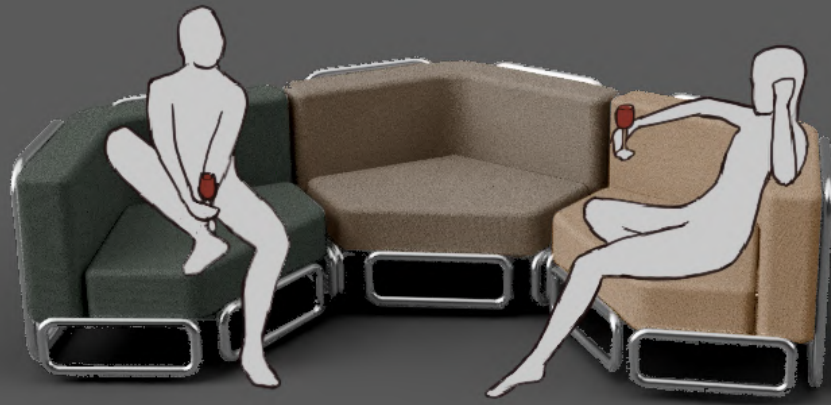
Concept I was developed



Concept I was developed



Concept II was developed



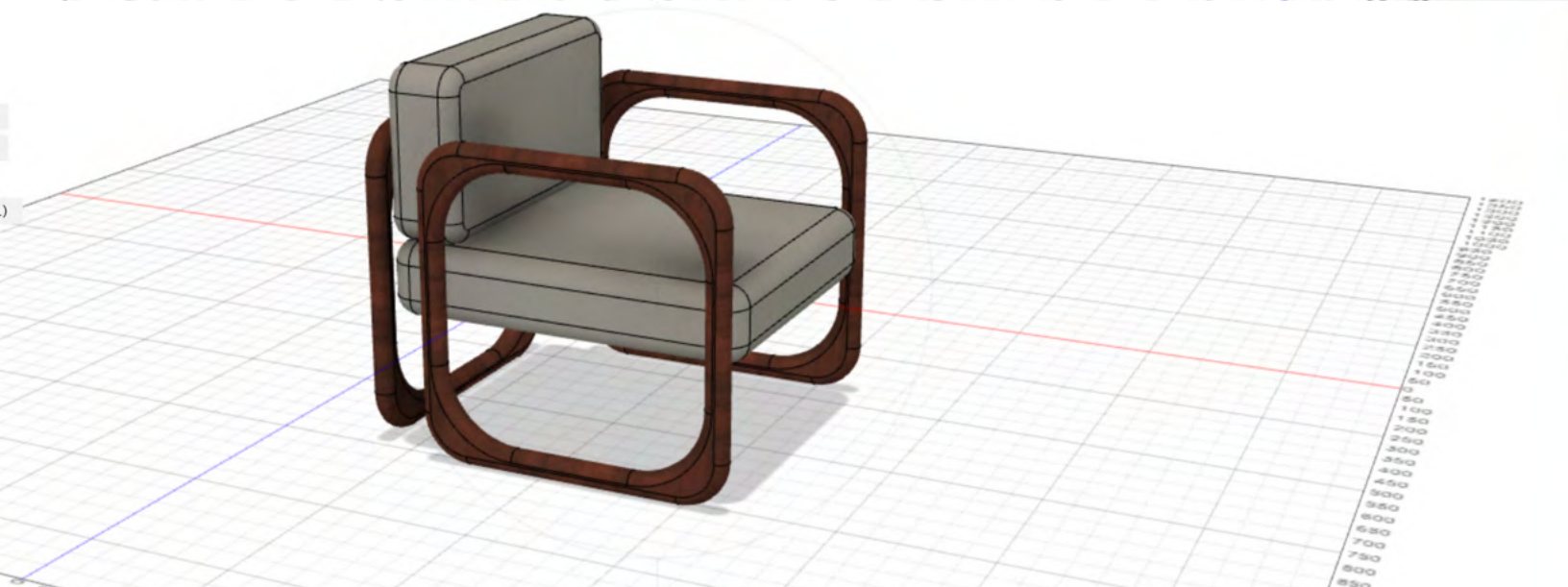
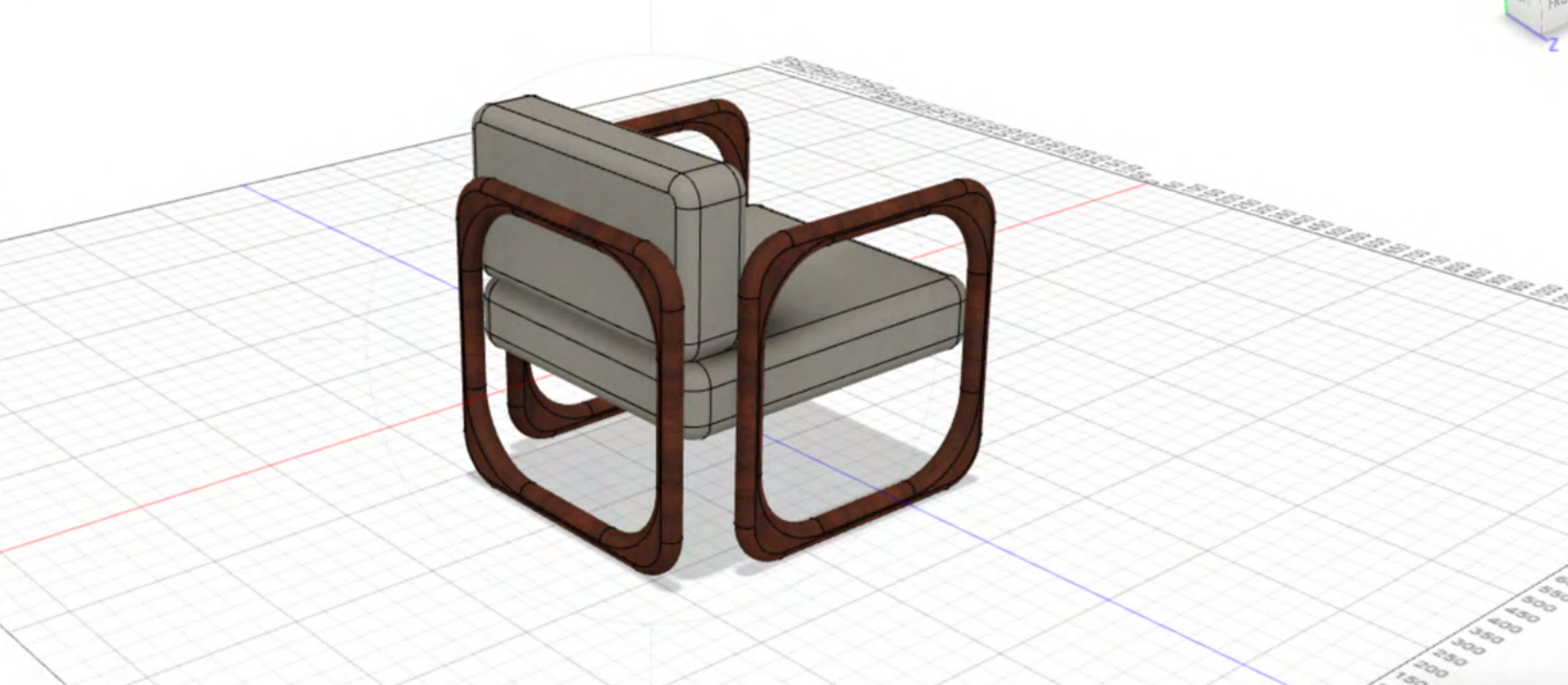
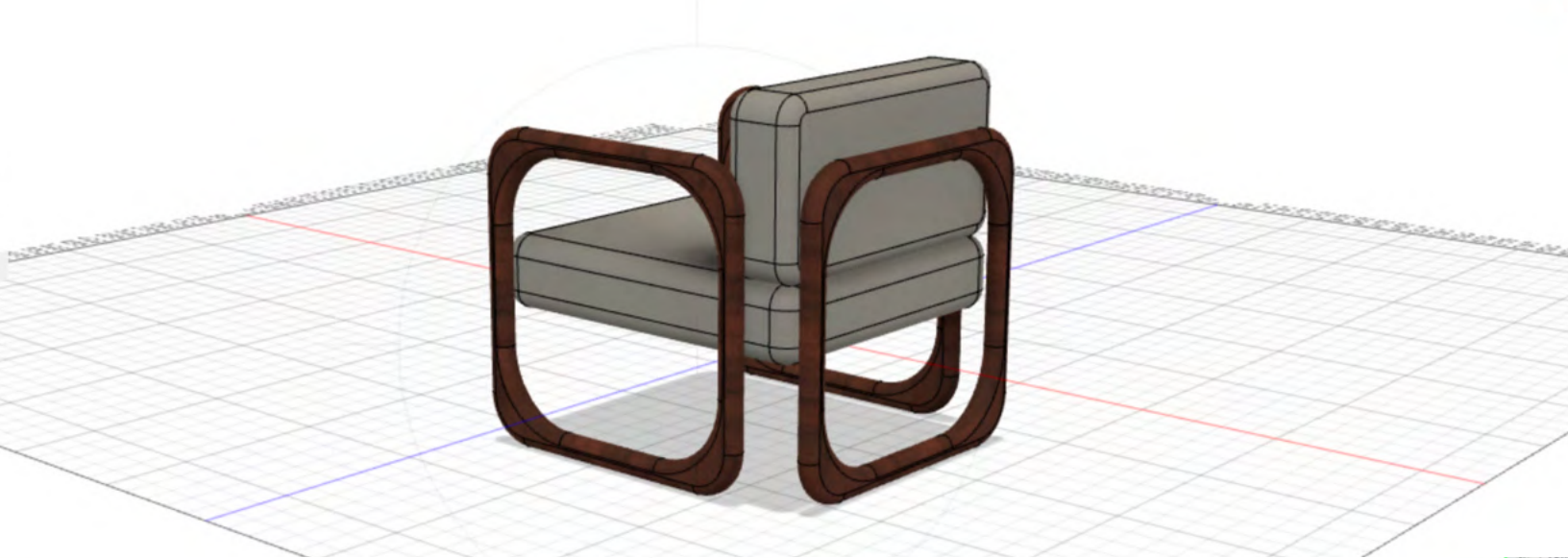
Concept II was developed



The final design

III

The thoughts behind the end result was created by taking a step back and acknowledging what was the core values of the design. The key words became: durability, affection, adaptability and nostalgia. The finished design is easy to customise, can be placed in any room, has a sleek but playful form language that also allows extra durability.



Concept III was developed

The structure

The making of the structure

Producing the furniture was the most time consuming part of the project. Based on the CAD model produced on fusion 360 a technical sketch was made to specify measurements. The shape of the structure is made to optimise durability without compromising the aesthetics. The thickened corners of the squares creates more surface for the joining which promotes sturdiness at the potential breaking points. The thickened ends are inspired by frameworks which often is used in buildings and bridges to create maximum stability during high pressure and these reinforcements are what gives the armchair its distinctive features.

Using wood instead of metal allowed for a more sculptural form language. When choosing materials it is important to use its full potential. Creating the structure I could use this potential to create both an aesthetic piece and a piece that will stand playful kids, bumps, heavy weights and pushes.



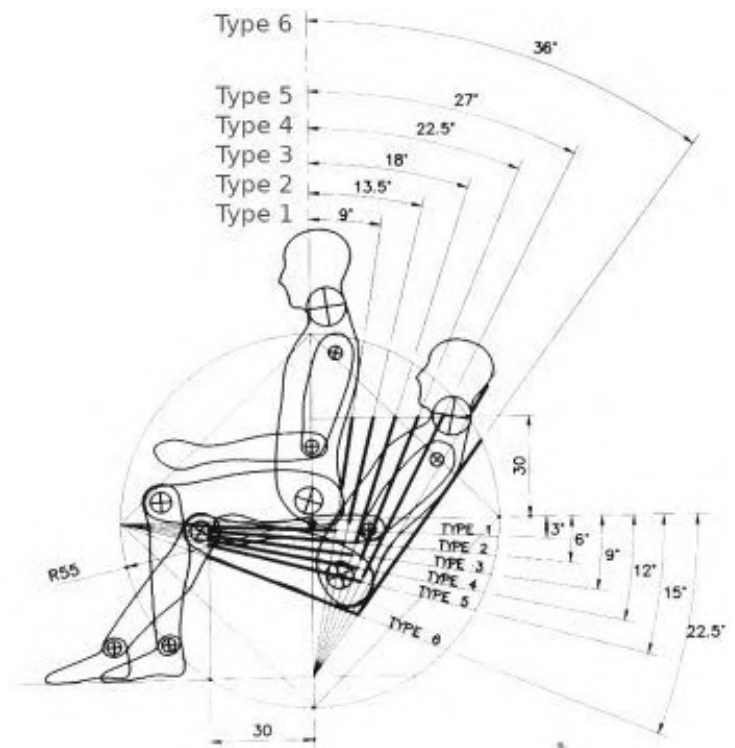
Ergonomics of the final design

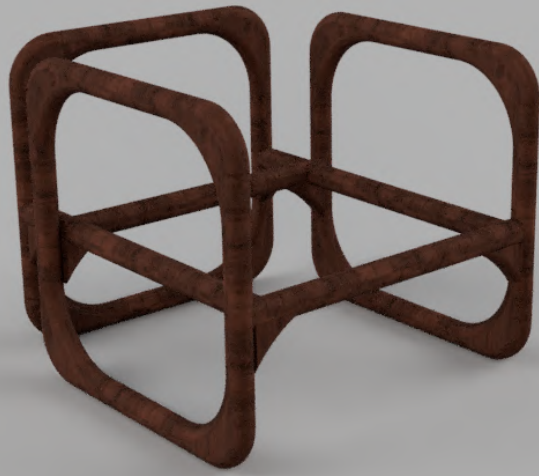
In the armchair design, the 650mm*600mm the 600mm*650mm deep seating helps distribute the user's weight more evenly across the seat surface. This reduction of pressure points, and the potential for pressures ulcers or discomfort to occur in areas like knees, legs, buttocks, is also reduced. The design minimises the degree of pressure applied to specific parts of the body, increases comfort overall and reduces potential for problems related to stress by providing more seating space..

The armchair design provides plenty of room for people to shift and adjust their positions with ease, thanks to its wide and deep seating. With this ease of movement users can adapt their seating position, reduce pressure in specific areas and mitigate the risk of stiffness or discomfort. Additionally, the armrests provide support when standing up and stepping out of a chair in order to make it more accessible for those with mobility difficulties.

In order to relieve muscle tension, the armchair's ergonomic features such as a good 450mm seat height, armrests and adequate backrest height are in line with each other. This can reduce strain on the lower back muscles and help to avoid or relieve low back pain, an issue that also arises as a result of poor seat ergonomics. An adequate lumbar support shall be ensured by the backrest which shall extend to at least 50% of the height of the sitting person's back.

In order to maintain a good spine posture. This helps to reduce the strain on the lower back muscles, a common problem associated with poor seat ergonomics and makes it less painful or bearable. A well-designed armchair with ergonomic features not only prioritizes user comfort but also contributes to the longevity and durability of the furniture itself. The design makes it possible to avoid early wear and tear through appropriate support and reduced stress on the chair's structure. This provides the user with long term value for their chair by maintaining its benefits of ergonomics and function over a prolonged period.





The Wood

The choice of material was initially steel, but after a consideration of the material's environmental impact, wood felt like a better choice. The Swedish landscape is covered with 15 billion pine trees which explains the enormous wood industry that exists in the country. Using pine tree for wood was an obvious choice due to its durability, ability to grow fast, capture a lot of carbon dioxide, can be grown on barren soils and is thus a good environmental choice. The goal was to create a local product from Skåne, pine was chosen from the northern part of the landscape. Pine is fast-growing, absorbs large amounts of carbon dioxide. Wood is degradable and a durable material if treated properly.

Why not steel?

Using steel in products makes them long-lasting due to its durability, low melting point and resistance to mould and integrating bacteria. It has a long lifecycle and can easily be recycled. It is a sturdy material with a lot of benefits but one can not foresee the production of steel.

Making steel is energy intensive and it is one of the world's biggest sources of greenhouse gases on an industrial level. Steelmaking generates about two tons of carbon dioxide emissions per ton of product produced.

Specification sheet

Product Name: Arvegods

Frame:

- Wood: Pine wood
- Type of Sections: The dovetail joinery technique is used to create exact replicas of each section.
- Finishing Material/Coating: Herdins lack-bets with a deep brown finish.
- Shaping: Horizontal router used for accurate shaping of the wood, a common tool to make templates.
- Surface Finishing: To ensure a smooth and fine finish, the Autoshimmer tool was used.
- Purpose: The combination of materials and finish gives the armchair a perfect appearance that will prolong its life.
- Construction Method: Wooden glue and dovetail joinery technique used instead of screws for a neat and sturdy outcome.

Upholstery:

- Fabric: Linen fabric for a natural and pleasant feeling.
- Color: Creamy white
- Pattern: The patching technique that creates the pattern of the fabric enables full use of the linnen even though it had stains and holes. These could just be cut out.
- Stitched: For precision assembly, the sewing machine is made up of rulers, needles and crayons.
- Attention to Detail: Carefully monitored fabric selection and stitch techniques during production process for functionality and beauty.

Stuffing:

- Recycled Cotton Clothes: Used as a stuffing material for comfort and support.
- Recoma Board: Made out of recycled milk cartons, used for support and structure.
- Cushion Integration: In order to create a pleasant seating experience, recycled clothing was cut and placed on the cushion.

CMF

Frame

I used a combination of materials and finishes for the purposes of creating the armchair so that it looks perfect and is long lasting. The frame of the armchair is made out of pine wood and lackered with specifically Herdins lack-bets, which has a deep brown finish. To ensure a neat and sturdy outcome, I employed both wooden glue and joinery techniques, specifically dovetails, instead of using screws. It allowed me to make precise copies of every part of the armchair, including the wooden rod's radii.

A horizontal router was used for the very precise shaping of the wood, which had been widely used to create templates. Subsequently, the different parts of the chair were replicated using these templates. In addition, to smooth out the surface and ensure a fine finish, an autoshimmer tool was used.

Upholstery

Moving on to the upholstery, I selected linen fabric to cover the armchair. Linens give the furniture piece a pleasant and natural feeling, thereby increasing its overall aesthetic appeal. The choice of linen upholstered chair adds a hint of grace and refinement to the furniture, which complements the characteristic rich colour of the wood frame.

I used a wide range of materials and tools to create the fabric of the chair. In the task of stitching together pieces of cloth, a sewing machine plays an important role. I used a sewing machine together with basic sewing material such as rulers, needles and sewing crayons, which allowed me to precisely assemble the fabrics so they would perfectly fit and have an orderly finish.

The highest quality of needles and cotton thread was used in order to hold the fabric together. This provided a durability and resistance to regular use, ensuring that the fabric's integrity remains constant over time. A strong combination of needles and cotton thread ensures that the seams held up to a high level of durability.

To enhance comfort and support, I have made use of supplementary materials where necessary, such as the filling which consisted of the recycled clothes. In order to ensure that I got a comfortable and pleasant seating experience, these materials were cut down and integrated into the cushion. Every detail, from fabric selection to stitch techniques, has been carefully monitored during the entire production process of upholstery. This commitment has made sure that the upholstery of my chair is carefully prepared, in order to combine both functionality and beauty.

The production

The template

The producing the structure consisted of many similar parts which allowed use of a template that could promote effectiveness in the process. The templates were used in almost all parts of the process and increased the efficiency.



Milling

When the first template was done, the first parts were milled out of the wood leaving 12 parts of almost identical parts. The parts were filed and sanded down to create a more smooth surface.



Smart joints

The middle structure was made to optimize the stability of the structure. These part had to have different types of smart joints to maximize each part's durability.



Dove tails

Dove tails were used to combine the 12 side rods into the 3 squares. These joinings were made by using a special milling tool that allowed for this specific shape.



Combining the joints

When all the parts were prepared and sanded, they were given a radius on the edges using a radius milling tool. It was then glued together and holes were milled in the structure to allow the ends of the joinings to connect to the wood.



Staining

Before the structure was put together it was stained and waxed for a nice dark brown finish.



Final wooden structure

The end result of the wooden structure is a durable sculpture.



The seating

After ergonomic examinations and reflections considering the armchair's expression, it was given a wide seating area and a big depth for the user to be able to sit back and relax. The wider and deeper, the more material is required for production which is why recycled material is used to compensate for the material consumption.

To create stability in the seat, some form of plate at the bottom was required. The first obvious idea was to use plywood but it is not a sustainable alternative due to the large amounts of glue used in production. After some experimentation with alternatives to plywood, the company Recoma was found. They use one hundred percent recycled material from, for example, milk cartons, butter packages, carton packaging and heat these and then use the properties of the recycled products to fuse them together into a plywood-like plate.

To make the armchair comfortable, softer recycled materials were used on top of the plate from Recoma. Clothes, blankets, duvets and pillows were reused as filling and sown together into a pillow that could then be dressed with the outer fabric.



Collect

Collecting materials to recycle them as filling. Folding the material or simply thread them into peices to achive the desired feel.



Assemble

Assembling the materials to maximize comfort and shape to later tighten and stamp them on to the recoma board.



Recoma

Recoma is a strong and durable carton plane, protected against moisture and mold, heat and sound insulating, and 100% climate friendly. 100% recycled and recyclable building material.

Recoma is working towards circular economy by reducing the amount of waste and emissions in construction in Scandinavia. Their production includes recycling around 4,000,000 kg of composite packaging per year.

This new method results in 90% less emissions which reduces over 2700 tons of carbon dioxide a year.

Their products can be 100% recycled without emissions and they can become new Recoma building boards. Their product has 80-90% smaller climate footprint than competing materials.

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The fabric

Behind the fabric

The fabric is an important component in the project as the fabric will be able to be adapted to how the consumer wants the armchair to express itself. The idea behind the project is to increase the affection value of products so that the consumer feels a greater responsibility to extend the life cycle of the product and to preserve handicrafts that are disappearing. The idea is that the consumer by it self can change the appearance of the armchair by following the instructions in the template and thus given the opportunity to put his own desired attributes on the object.

Nostalgia and affection arise when one applies elements to which the consumer has a personal connection. Being able to then apply fabric from your childhood, fabric that you or your ancestors have produced contributes to a multidimensional product. The cultural aspect is that you promote handicrafts and that the product may arouse an interest in the consumer to learn the craft himself. From a sustainability perspective, it also promotes local production and consumption of handicrafts.



Sewing





Selecting parts of fabric that is not stained or damaged and cutting these peices into desired shape of squares.

Sewing these together according to the template to achieve the right structure.

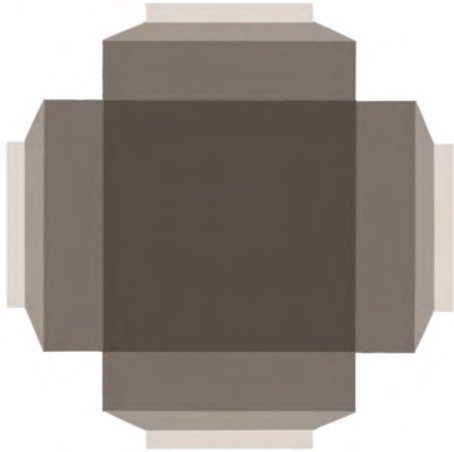






THE BACK



-  THE TOP AND BOTTOMS
-  THE SIDES
-  THE FRONT
-  THE BACK

THE SEATING



-  THE ROD HOLDERS
-  THE ANGELS
-  THE SIDES
-  THE SEAT

Upholstery of the back



Upholstery of the seat

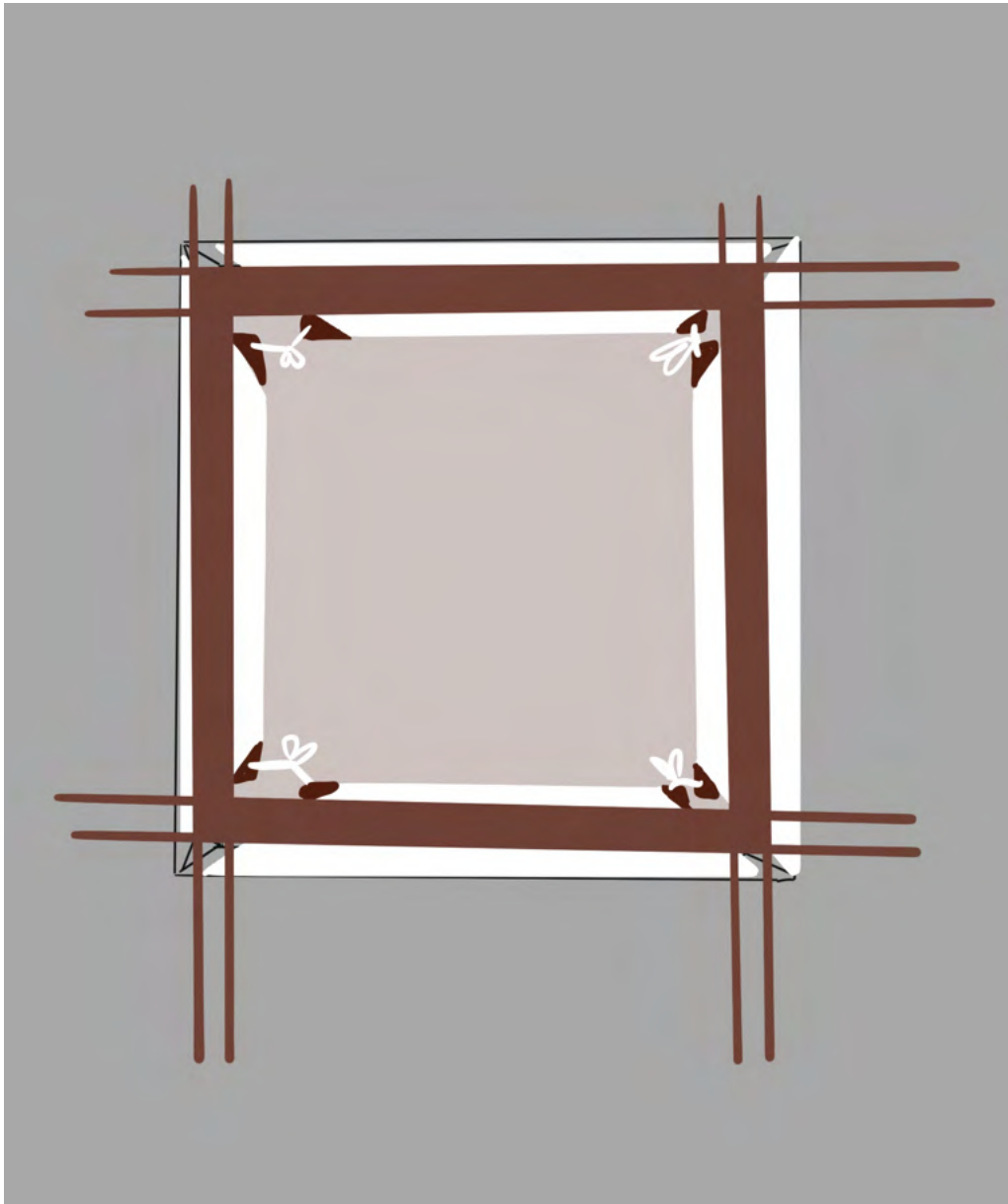


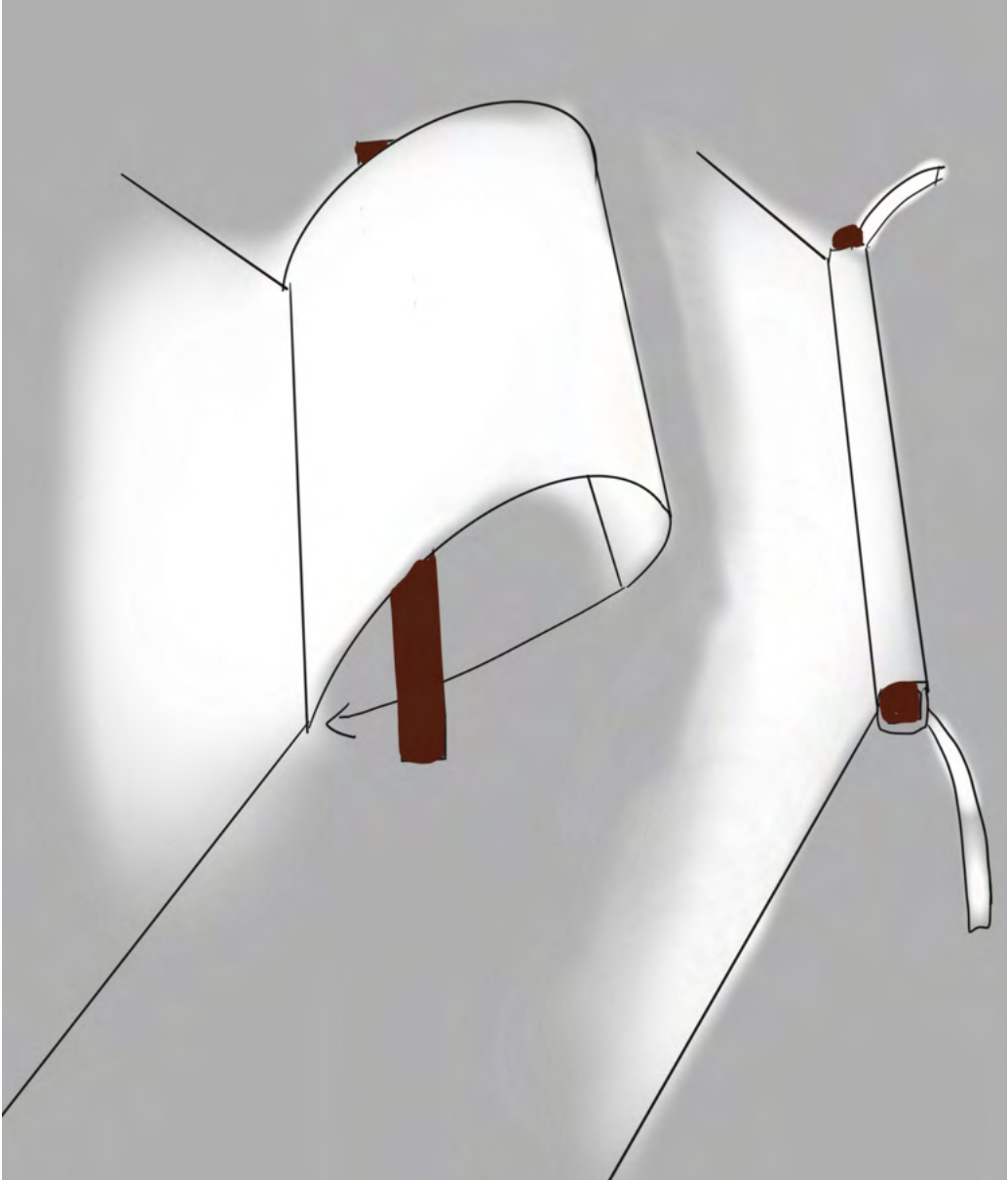
Rods

Sewing the rods into the fabric to be able to stretch and fasten the fabric for a sleek look.

The inserted rods also makes sure the seating does not move around on the wooden structure.







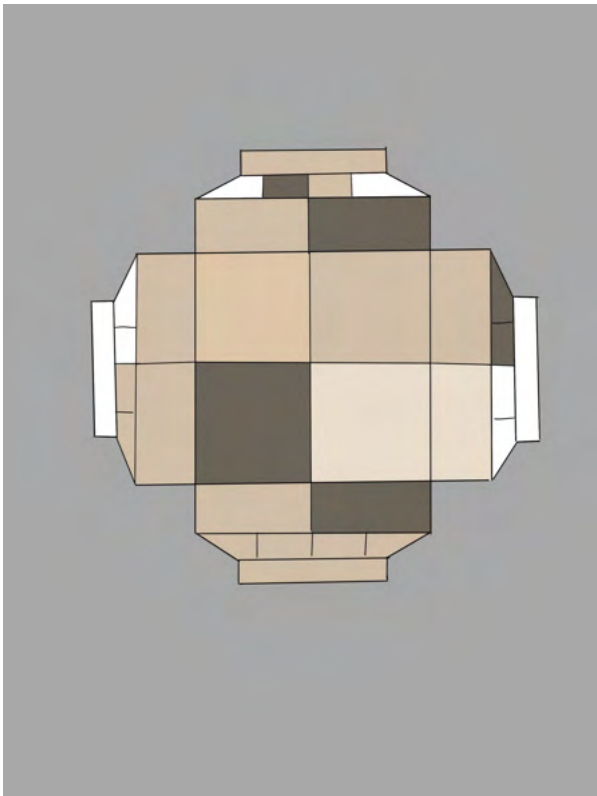
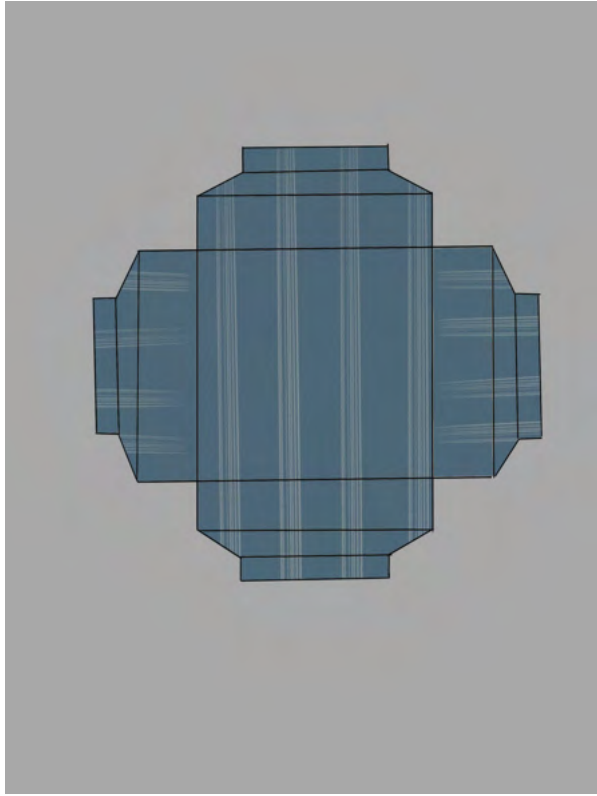
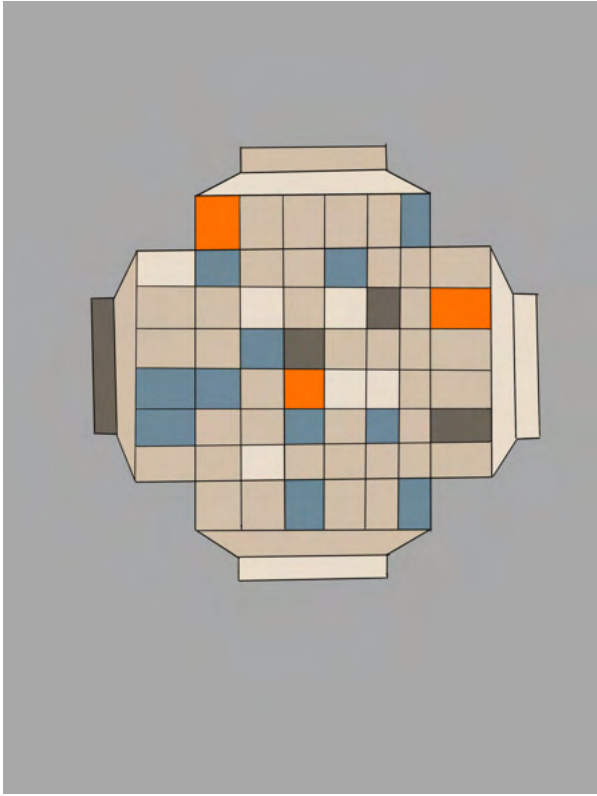


Inger Andersson

The fabric used in Arvegods' original piece was made by my own great grandma and the upholstery itself was sown with her old Husqvarna sewingmachine. The idea of promoting this craftsmanship came from a conversation with Inger Andersson, my grandmother. She has since many decades back met up with her friends and made fabric together in group, just like many other women in other cultures has done for thousands of years. The lack of interest for the craftsmanship from new generations has resulted in that the comunal premises where they used to meet up is no longer accessible for them. They no longer have any premises where they can store the equipment needed which resulted in that these old friends do no longer meet up once a week and enjoy their good company and pursue this art form.

This story was what evoked the idea about Arvegods. These old art forms are disappearing and are replaced with mass produced products instead. Arvegods both promotes use of these hand produced fabrics but also evokes the idea of creating your own fabric.





The idea behind the patchwork is that no matter how big or small piece of fabric the consumer can find, they can use it to produce the upholstery for Arvegods. This allows personalisation which makes it fit perfectly in any room.



Illustration by Anna Andersson of Arvegods together with creations from Eny Lee Parker, Helle Mardahl, Byredo, Jaquemus, Svenskt Tenn, Alvar Aalto, Hilma af Klint and Paul Henningsen.

The result





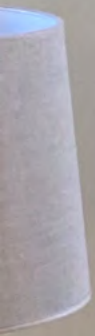




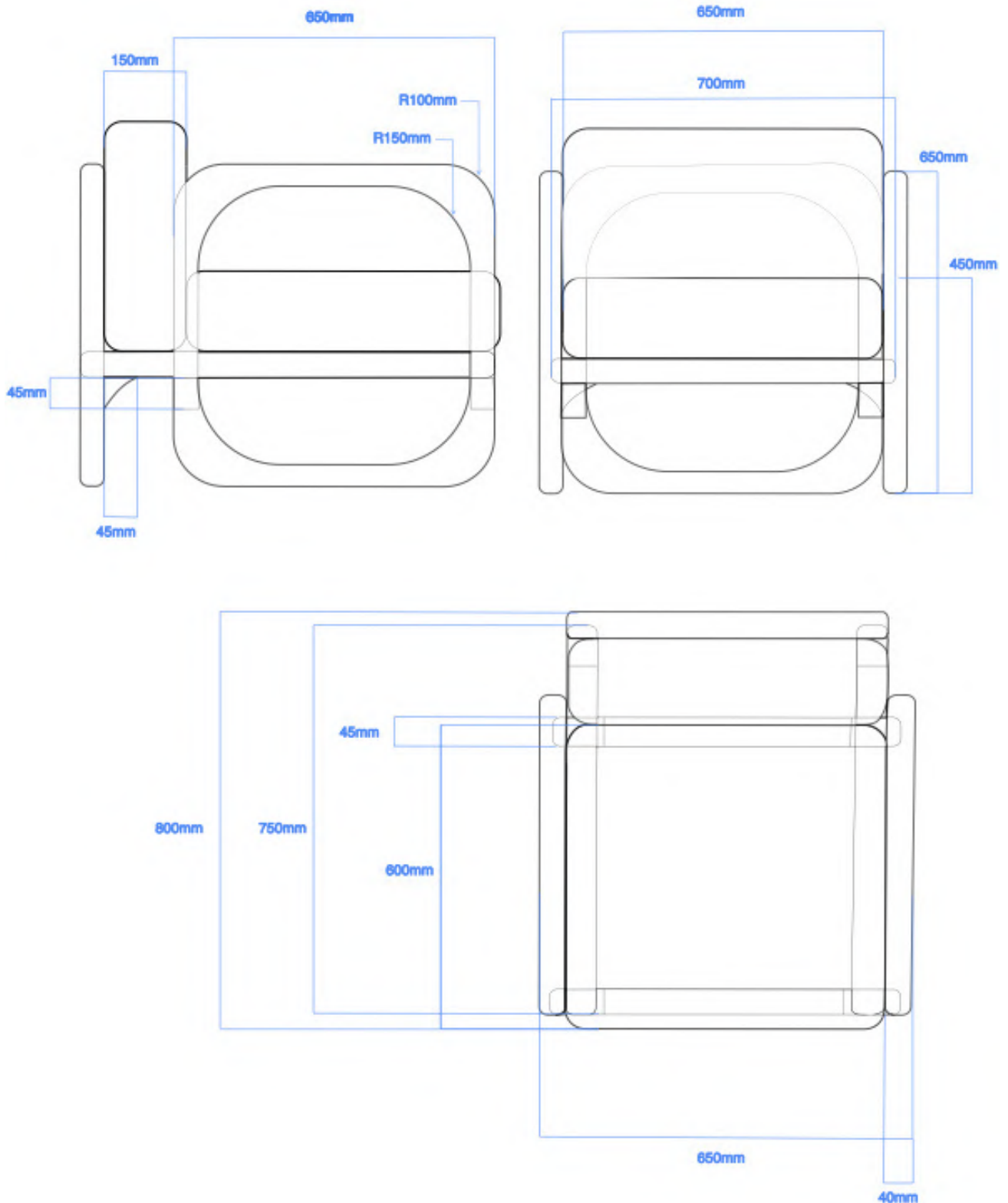






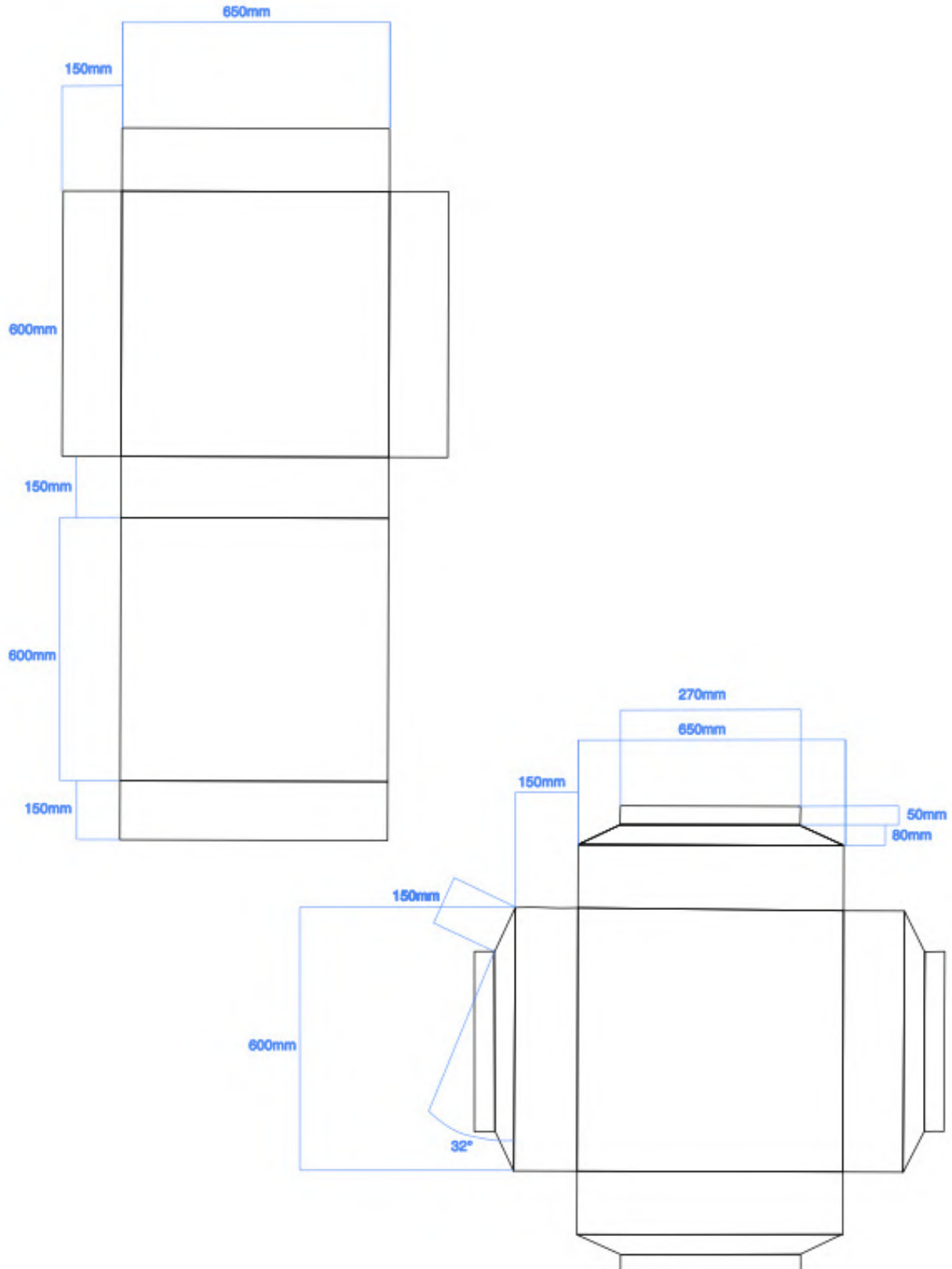


Dimension drawing

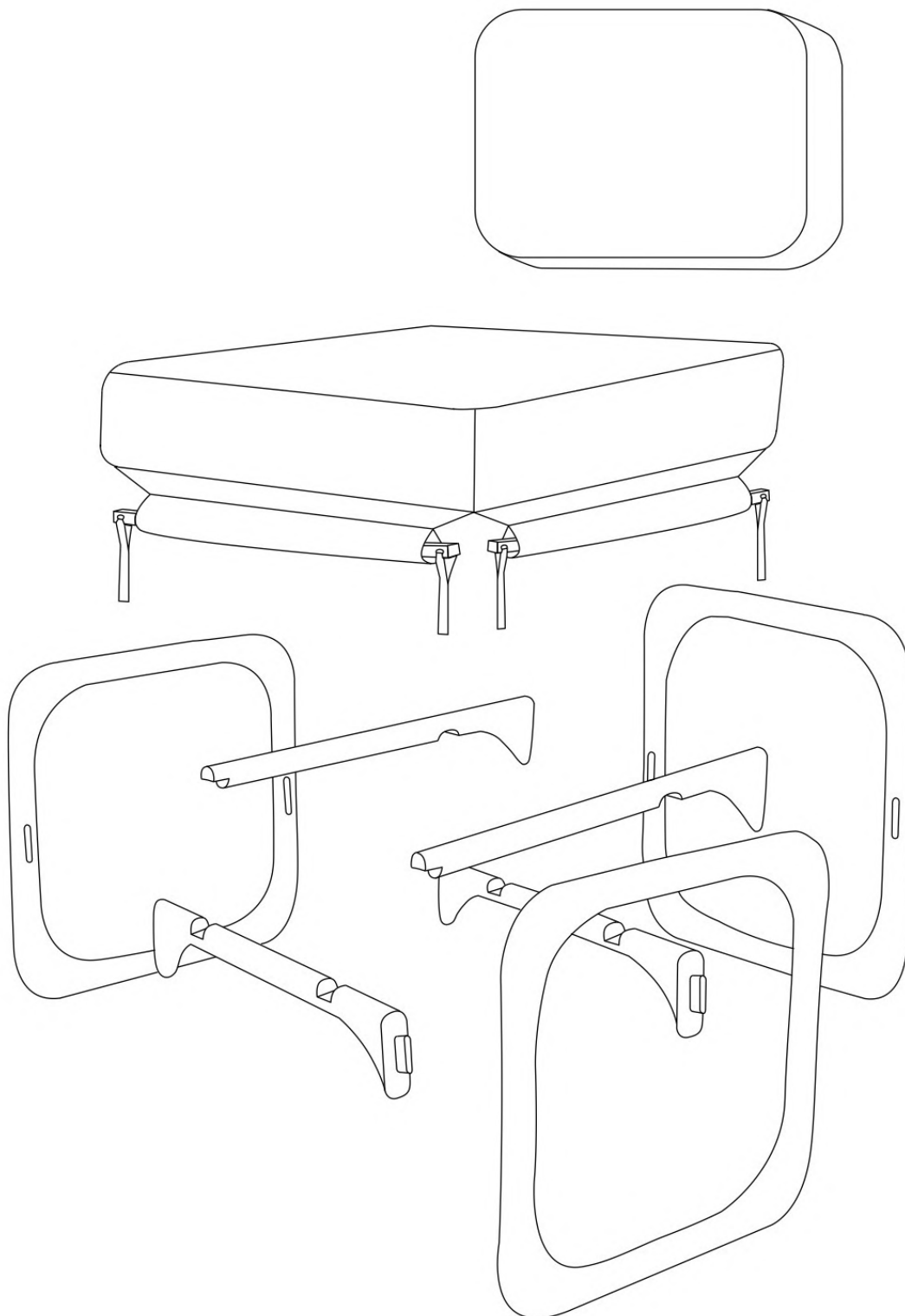


Dimension drawing

- Upholstery



Assembly drawing



Reflections

The spring 2022 has been full of spending time and talking to family and friends to maximize the project's outcome. In the end, this project has brought me closer to my relatives, alive and gone. The craftsmanship of my late great grandmother has got me realizing how the path of creativity and design was brought by generations down to me. Maybe my interest in form, textiles and design started with my great grandmother's interest in the same areas.

Arvegods became a way for me to celebrate my grandmother, great grandmother and the other women of my family by combining their and my art into this project that promotes the coming generations to do the same.

The project would not be possibly as great without the help from my father and mother who through their earlier skills could give me guidance and advice in the production of Arvegods. My mothers knowledge in textile handling and my fathers guidance in use of machines to create the wooden structure gave me the end result.

The design choices that were made, such as the colour, the thickness of the edges, the structure have additional features that could be shaped in different ways. Increasing sturdiness or creating a nice finish, could be achieved by other treatments but the ones chosen were the ones that spoke to me as a designer and it gave the result the look that I looked for. A unique piece with comfortable seating with adaptable upholstery suitable for all homes.

A good amount of time was put into the production and since there was a delay due to changes of design there was little time in the end. The template is a vital part of the project but due to heavy workload it will be finished until the exhibition on the 3rd of June.

The upholstery that is now used will be kept but another one will be made to show variations of the fabric. My great grandmother and my grandmothers fabrics will still be used but combined with other fabrics that I have come to cherish over the years.

In conclusion this project has given me a great deal of experience within textile and wood working. Especially wood work which I did not have to much experience of.

Researching fabric production around the world and especially of those whom I am related has given me more insight in the importance of affectional connection to the products we own. My responsibility as a designer includes enabling the consumer to keep the products I produce for as long as possible. Arvegods has brought me closer to what kind of influence that I as a designer desire to leave on the world.



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