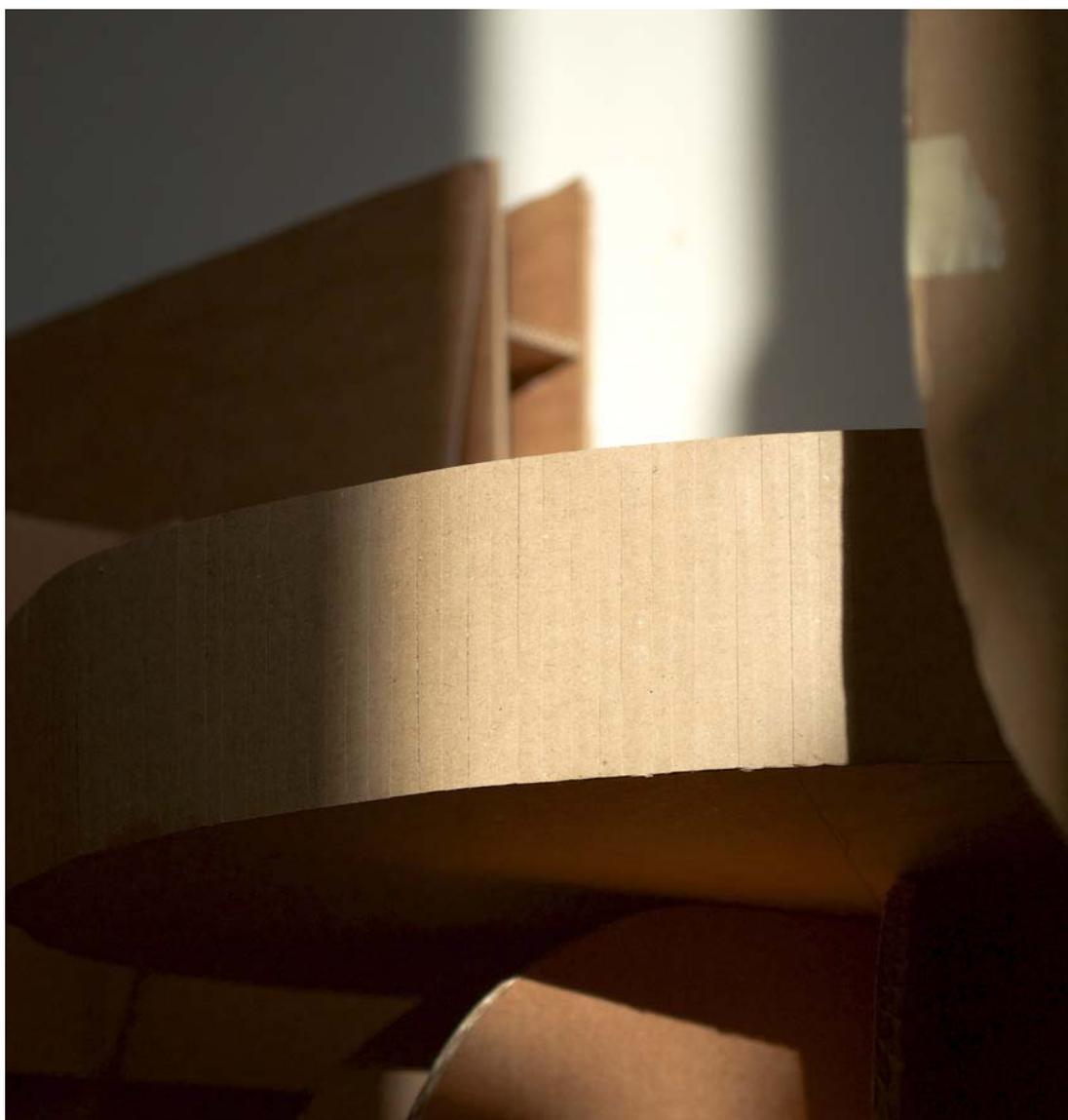


THE DUO PROJECT



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BACHELOR THESIS 2020

THE DUO PROJECT

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Degree Project for Bachelor of Fine Arts in Design
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ABSTRACT

As a reaction to our current fast living and increasingly individualistic society, the focus on presence and need for human interaction is rising. With inspiration from Marina Abramovic's performance work "The artist is present" at MoMa in New York, this project has been focusing on how to create a setting which enhances the interaction between two people.

During this project, the aspect of interaction turned into verbal communication and the idea of creating two chairs and one table. These objects were treated as a scene for conversation and placed in a coffee house context. The context was chosen to be able to divide the room into different distances. Entering the coffee house means being in a more or less public place, while sitting down the need for a secluded space is crucial to be comfortable to talk. This move-ment that is dependent on furniture's relationship in space, has been very important for this project.

Since interaction is dependent on attention, this became the main theme. Research on how to capture and keep attention, together with investigations on how people are behaving in a coffee house context, valuable insights about behaviour in relationship to design was discovered. This was later translated into shape, proportions and material, with a goal to make the setting noticed and relevant. To later be transformed into a scene for conversation, to keep the attention between the two people using them.

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INSPIRATION

Marina Abramovic's performance work at MoMa, "The artist is present", was enormously appreciated and showed people's need for interaction and presence. Something that is lacking in the western world society. By giving strangers' her undivided attention only by inviting them to sit in front of her quietly with two chairs and one table, she touched one of the main issues about being human; present interaction. This only through nonverbal communication and designing a context to make this scenario happen.

During the preparation for Abramovic's interactive performance, the curators thought nobody in hectic New York City would have time to participate. But she mastered the art of capturing somebody's attention and to make people invest time and be present in the interaction. ¹



The setting which Abramovic' uses in her performance is familiar and easy to understand.
All around the world two chairs is a scene for interaction.

IDEA

Design is going to be treated as a conversation enhancer to make people want to spend time in a space created by two matching characteristic sitting furniture with an exciting, inviting and present feeling. Where the relationship between every object is dependent on each other to complete the setting. The main focus will lay on how to capture and keep attention to be noticed and used, where the time spent is valued. The furniture need to communicate with each other and the user to complete the setting. The design is going to be treated like a scene for conversation.

The context is the semi-public space of a coffee shop where the sitting and talking is going to be observed. The observations are going to be combined with research on how we perceive colours, shape, proportions and relationship. This to combine knowledge on behavior and aesthetics to fit a context where the meeting is the essence of the room. To create a positive experience where time is valued and the presence between the bodies in the space is enhanced.

“Where the design and relationships in the space is going to be considered a scene for conversation“

BRIEF

Explore how to capture and keep attention to create an interaction and experience through two sitting furniture in a coffee house context

RESEARCH

ATTENTION

There are some things that can be done to generate a spark of interest. By color, size, and volume the peripheral vision can be activated which make things easier to notice. Through imaginary and visuals, it is possible to trigger emotional responses. This can create positive mental associations which is important to make people pay attention and create storytelling. Storytelling makes everything more relevant for the viewer or user. Another thing to consider is to incorporate as many senses as possible. By doing this it is easier to get involved and to use memories that might be connected to scent or taste for example.

A very important thing is to understand is what kind of information the user finds most important and adapt this into a communication language that is relevant for the context and is relatable for the user. People want to make good decisions and progressing forward. Probably that is why real and honest information is highly valued. It should be important information, easy to find, and use with minimal hassle. One last important thing is that evolution also made us pay more attention to things in contrast.²

When it comes to keeping attention, the most important part is about preventing people from tuning out. This can be made by using people's curiosity by exploration and interactive experiences. Novelty captures attention.

Do not overload with information but keep it relevant and never at the expense of usability. Also, respect the time people spend. Valued information will not be tuned out, which means that the holding of attention depends on the quality of the content.³

1. Spark of attention

Grab attention
(notice setting)

Exciting

aesthetics:

Characteristic

Contrast
Volume
Sculptural

2. Interest in messaging

Keep attention
(approach setting)

Welcoming

Friendly

Soft
Colour treatments
Stability

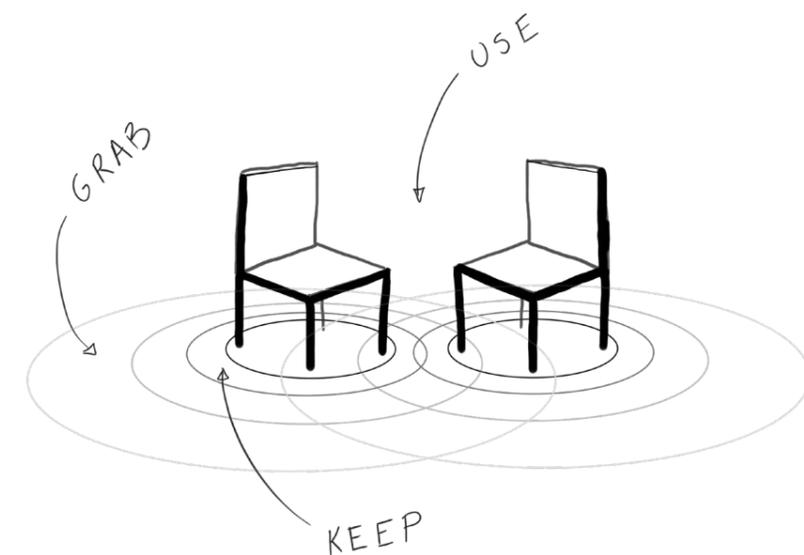
3. Compelling and relevant narrative

Use
(invest time in setting)

Interactive

Relevant

Relationship
Direction
Material

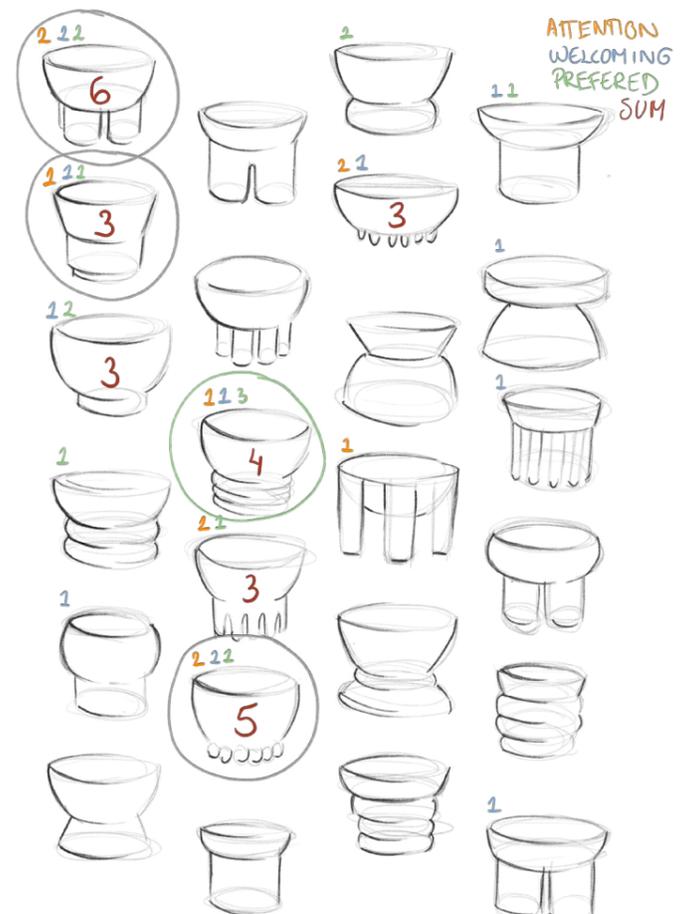
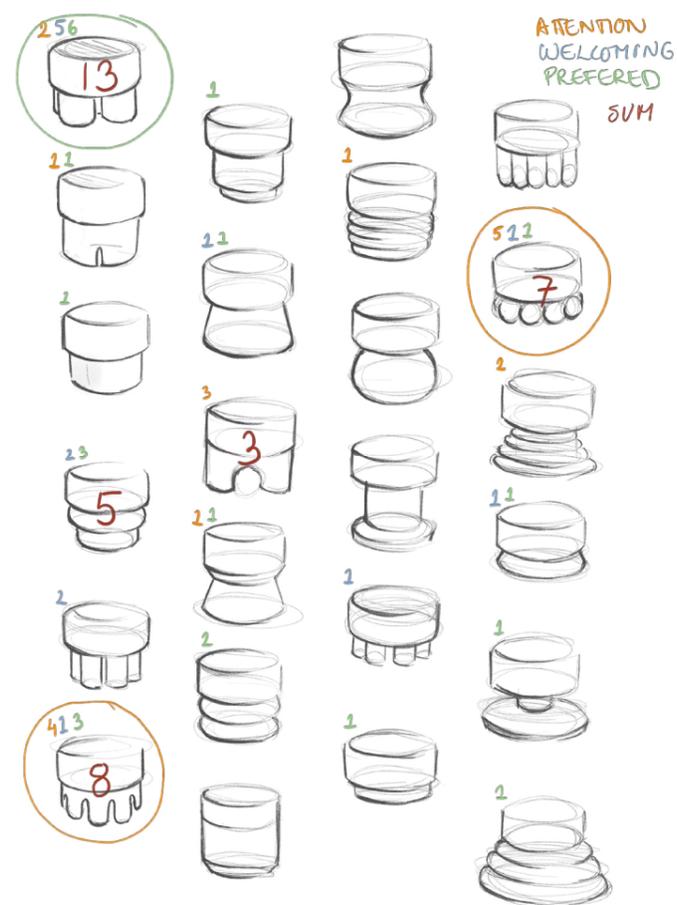
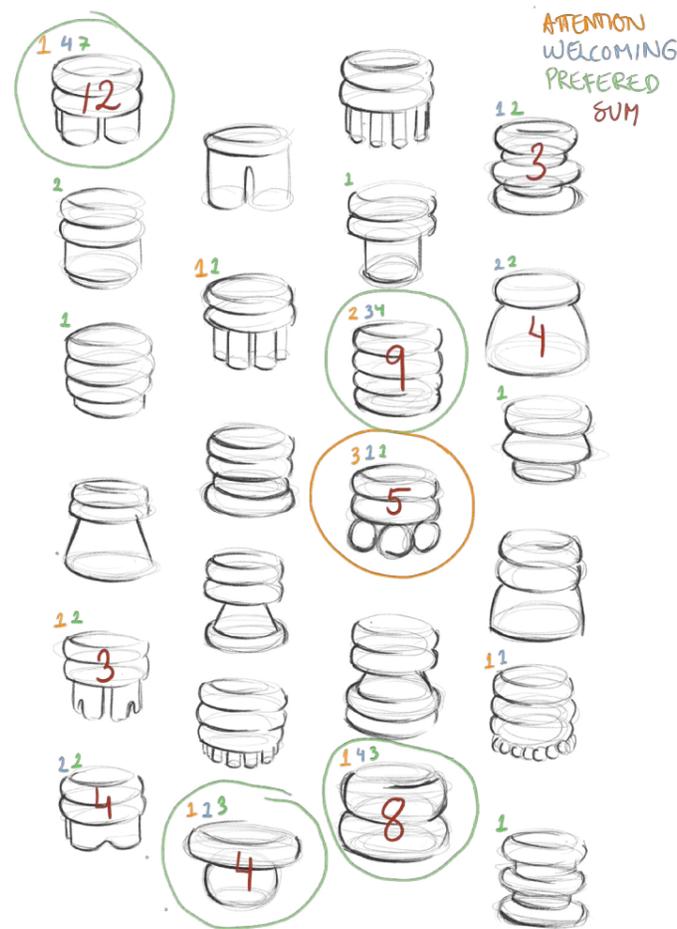


USER STUDY

Different shapes were placed at the student's common room, along with three questions. The students that were participating picked the shapes that they thought fitted the most. The study was made to see if there were some similarities on how people perceived the shapes.

The questions were:
 Which shape grabs your attention?
 Which shape feels most welcoming?
 Which shape do you prefer?

The conclusion was that soft, body-like shapes were most interesting to work further with. Also, that the shapes divided into two section, with an upper part and a lower part, were preferred.



COLOUR

Our perception of colour is built and dependent on general and cultural aspects. Warm and cool colour communicates different messages and have ancient and universal association. Warm colours are perceived as energetic, aggressive, active and outgoing while cool colours are calm, reserved and restrained. Warm colours are more physical, while cooler tend to be more contemplative. If cool colours become more vibrant, they possess more personality and large colour masses influences small colour masses. Bright intensities demand attention, while softer or deeper values communicate a more subtle message.⁴

A person's perception of colour is influenced by trends, preferences and personal taste. Each one of them play an equally important part. Cultural differences and traditions are of great importance to how we feel about colour. There are also generalities on how humans respond to colour and are imprinted on our associations and reactions. Red is for example, something we must pay attention to. We see warm colours before cool colours, since warm advance and cool recede, but saturation can have an impact.⁵

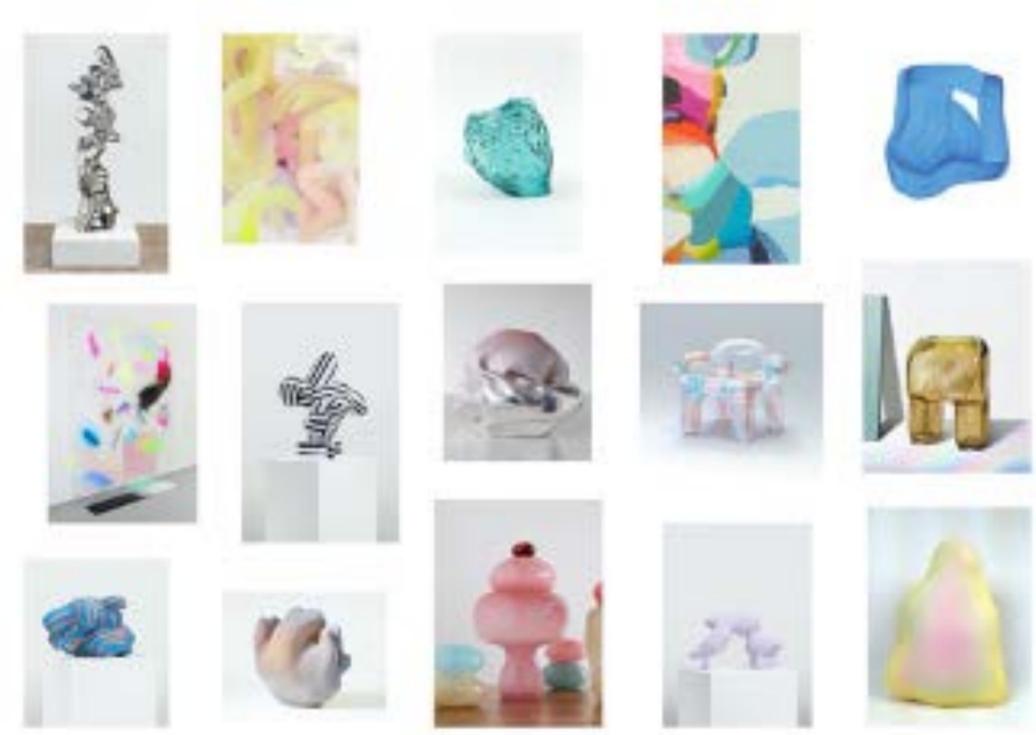
Metallic finishes, iridescence and pearlescent is found interesting because of its multi-coloured effects. Novelty and new colour combinations, or uniqueness can cause instant attention.⁶

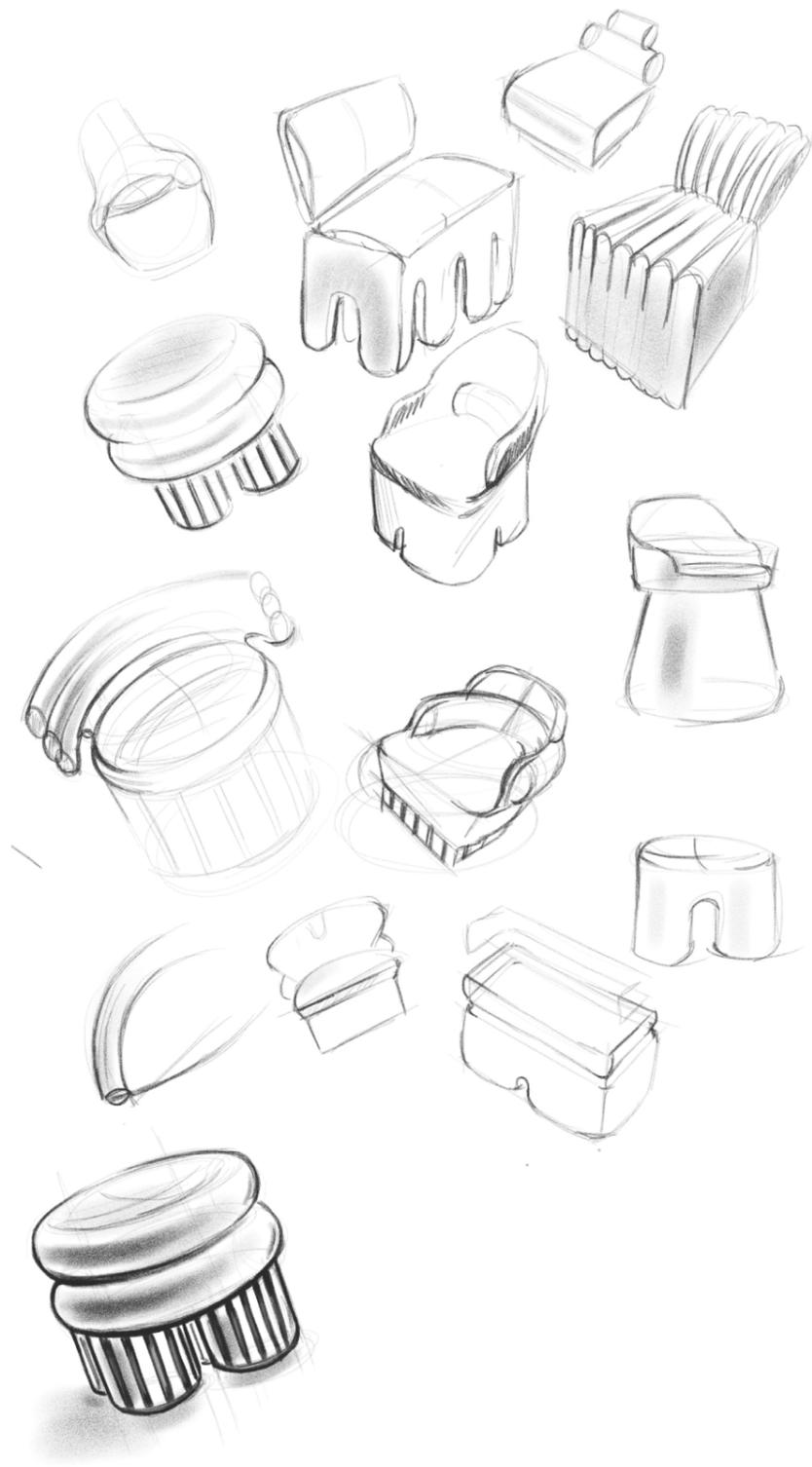
When looking at other industrial designers' work with attention this quote from Ettore Sottsass was found⁷:

"I am an architect, but mostly I do design, (I mean so called industrial design) which means machines, computers, furniture, objects, lamps: also ceramics, glass, silver, stone etc. All my designs look like small architectures like this /..!'"

Looking at design as small architectures is an interesting idea for this project. Ettore Sottsass was the founder of the Memphis group and their take on how to approach design as something bold and expressive is also something that has been looked in to. Combining the inviting, soft and friendly feeling is difficult though, when it comes to hard contrasts and bold colours.

This is why the decision on a sculptural and bold shape is to be preferred, while the soft and inviting is reinforced by sophisticated or friendly colours.





CHAIR RESEARCH

According to architect Witold Rybczynski the chair's history is more cultural than evolutionary and is a combination of fashion and functionality. In ancient Egypt the sitting, with armrest and back, was only for the elite, a recurrent phenomenon in history. The Klismos chair on the other hand was democratic and comfortable, to fit the rest of the Greek's philosophy.

The western society's inhabitants are called "hanging legs". This means that these people are using chairs. The other group of people, called "crosslegged", use the floor instead of chairs. These differences influence everything and shape our interior and our bodies.⁸

PROXEMICS

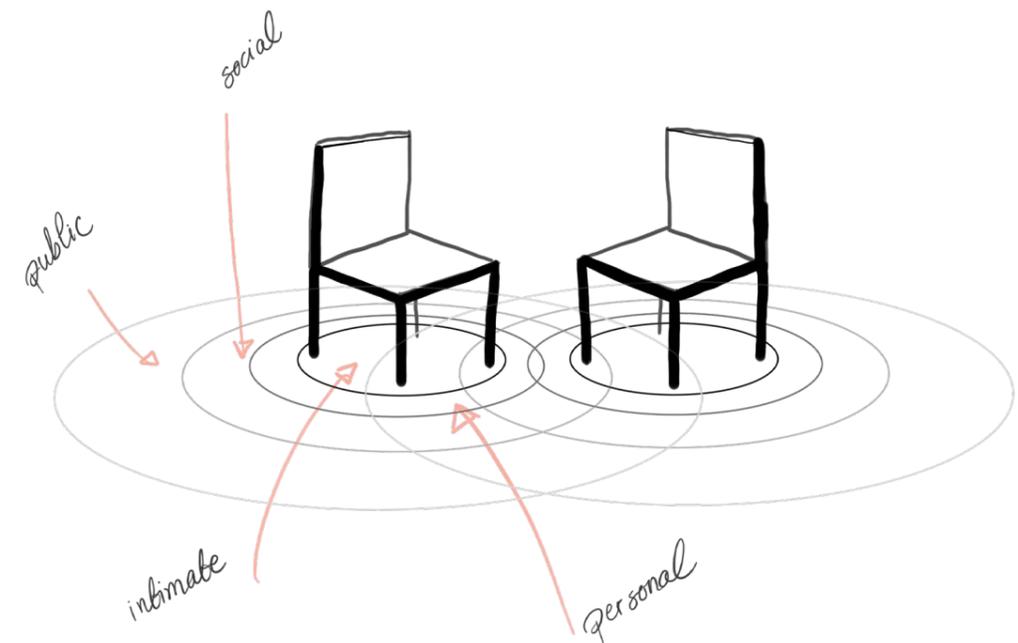
According to Edward T. Hall, public spaces are divided into two categories. The first one is called sociofugal spaces where communication is suppressed, and people kept apart. The other one is named sociopetal space where people can see each other and interact.⁹ Either type of space is in general very much related to language and words. How we describe space is connected to how we perceive distances.¹⁰

Space is connected to sense of self and environment. The perception of space is highly dynamic and related to action. It is more about what is done in a certain space, than what is seen by passive viewing.¹¹ Tactile space is for example linked to active and passive touch. Active involves tactile scanning and passive is about being touched.¹² How humans relate to a room and the bodies in that space has a massive impact on our behavior. One hospital study showed for example, that **people sitting in a ninety-degree angle talked more** to each other than if they were sitting face to face.¹³

The concept of proxemics is about different kinds of distances and how we perceive them. They are divided

into four different categories; intimate distance, personal distance, social distance and public space. Intimate distance is very close where only a few people are allowed, because the presence can be overwhelming. Personal distance is close enough to grasp and hold another person and surface textures are prominent.¹⁴ At social distance no one expects to be touched. This is a distance for casual social gatherings, impersonal business and has a more formal approach.¹⁵ Public distance is outside the circle of involvement and ranges from the distance where action can be taken if threatened, to the distance where people are perceived as gestures.¹⁶

The specific distance chosen depends on the transaction, which means the relationship between the interacting individuals, how they feel and what they are doing.¹⁷ This means that in the coffee house context most of these categories are relevant, except the intimate distance. From the public space the coffee house composes, to the personal space in which the couple using the chairs are sharing the setting.



CONTEXT: COFFEE HOUSE RESEARCH

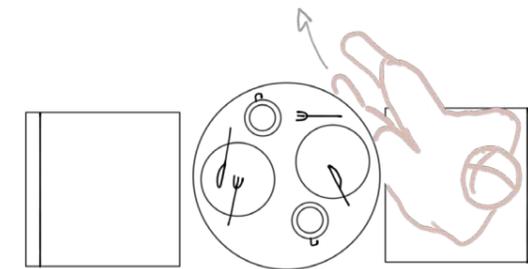
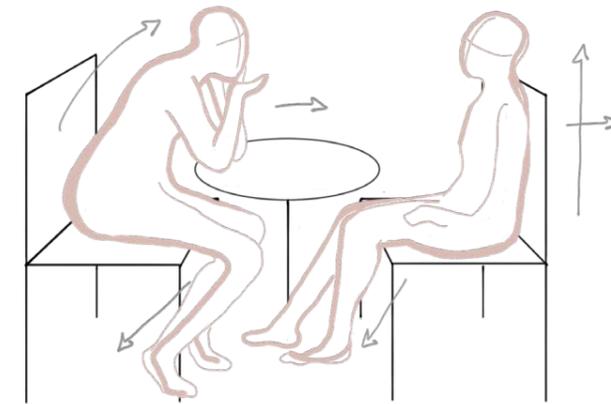
To get a better understanding of the coffee house context I looked into three different kinds of places. Espresso House, which is very common in Sweden, a traditional confectionery called Hollandia and a small, modern and local coffeeshop called Kvarterscafé Agge & Bönan. The goal was to better understand what makes the atmosphere in the place, what it looks like and how people behave in the space. Also, what the sitting looks like and how it affects the interaction.

All three places was decorated in warm tones. Also, Hollandia and Agge & Bönan really worked with material and contrasts which made them pleasant to be in. Hollandia's presence and interaction between people was outstanding, while Agge & Bönan created something interesting by combining modern pastel colours with classical furniture. This decreased the feeling of being in a public room. Espresso house has a very unstimulating aesthetic, but the different heights of the furniture make the room kind of dynamic.

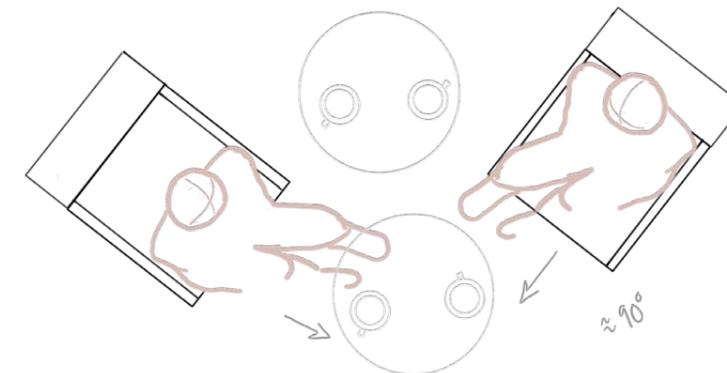
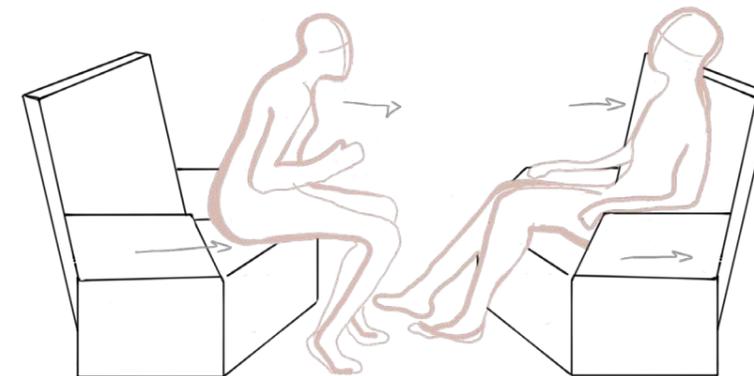
The objective of **talking to each other does not mean being face to face**. Instead there is a fine line to walk between **active sitting** and being engaged in the conversation but also, to provide **space for reflection and body movement** to increase the time people want to stay and talk.

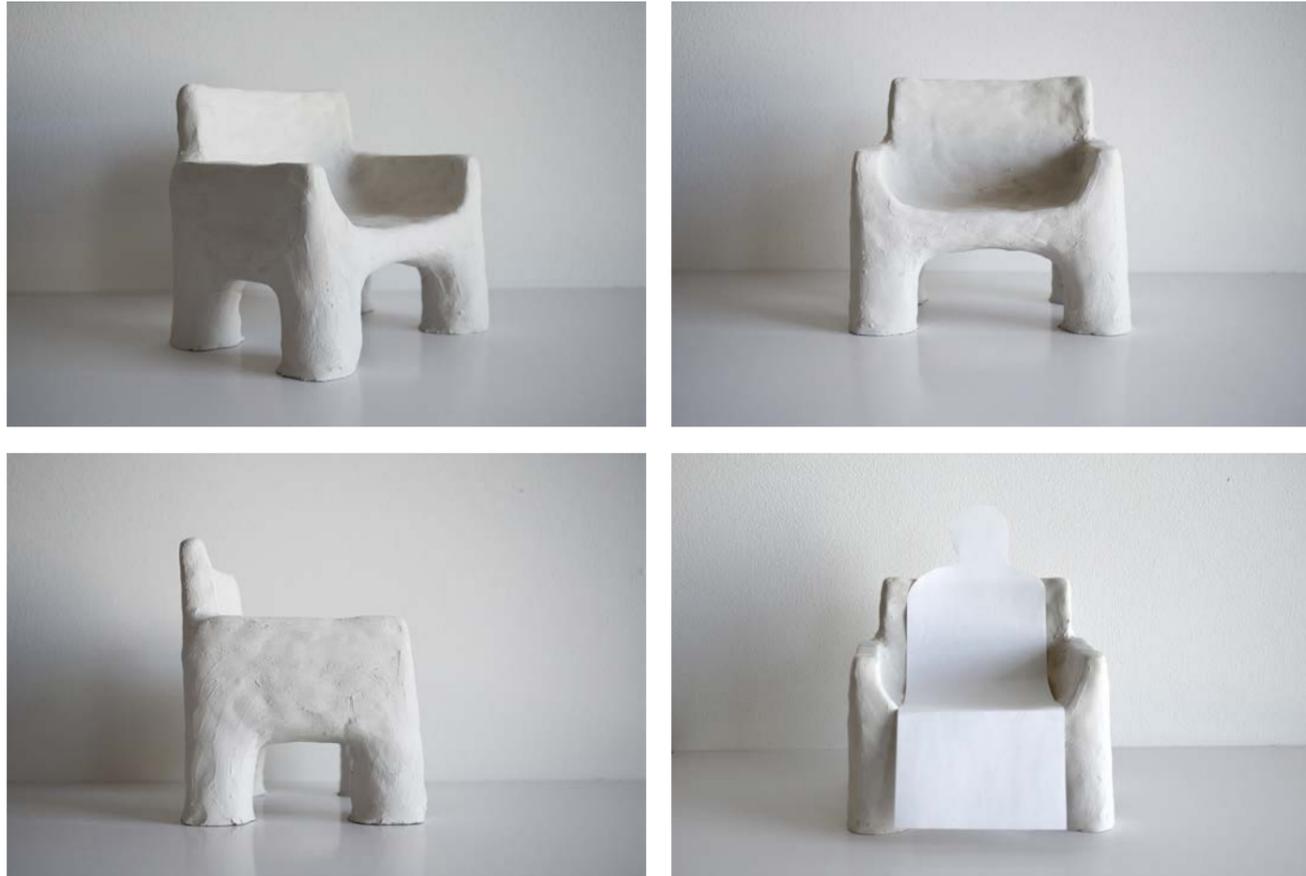
When it comes to actual activity and meeting between people, the majority of people lean towards the person they are talking to, no matter what coffee house it is. They also like to sit on the front of the chair instead of using the whole surface. This seems to be because of the sound volume, the engagement in the other person's stories or that the tilt on the backrest is too big to fit the context. The majority of the tables or coffee tables is round and not especially big. They are used as both a surface and a binder or a barrier. The placement of the chairs and the distances play a huge part in the interaction between the people using the space. The overall direction and proportions of the chairs also decides a lot of the movement, presence and the relationship between the people using them, affecting the experience. This is shown in the body language of the people and also affects the amount of time spent in the space.

chair + setting



armchair + setting





Scale 1:5 mockup made according to the size research

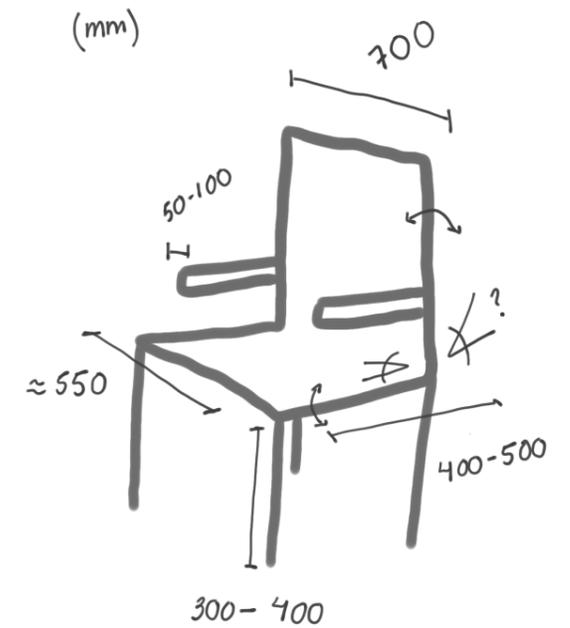
SITTING RESEARCH

As a part of the sitting research, chairs and armchair's proportions, measurements and incline were tested at the design shop Svenssons i Lammhult. The result is written as a conclusion below.

Somewhere in between chair and armchair

Not deep but pretty wide seat
 Seat almost flat
 Small tilt backwards on backrest
 Active and engaging
 Soft but stable
 Armrests creates a small embrace

Parts: leg(s), seat, back and arm rests





Baum und Pferdgarten

Inviting - Friendly
keep attention

FORM LANGUAGE INSPIRATION

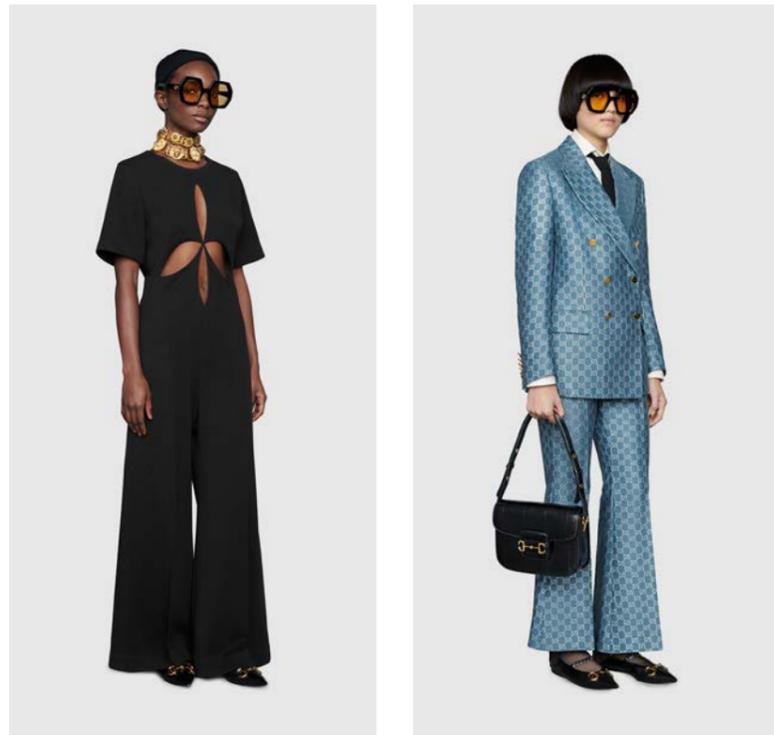
Since a lot of this project is about treating bodies in space, the treatment of volume, contrast and form language in fashion has been looked at. Baum und Pferdgarten's 2020 runway spring collection "Dance" is quoted:

"Feminine and expressive whilst retaining the usual nods to masculinity"

In summary the furniture needs to have a bold silhouette to attract attention, but dominantly soft and voluminous to be inviting. Since it needs to be a novelty to keep attention it also needs to be familiar and relatable. That's why Baum und Pferdgarten's modern and effortless expression needs to be experimented with Gucci's traditional, more controlled approach.

The collection's light yet voluminous shapes are inspiring, together with their divided sections of contrasting material and subtle, but strong, sense of detail. These soft shapes and colours are perfectly balanced with a clean masculine touch.¹⁸ Yet, this project also needs some kind of heaviness or structure. Gucci's runway spring collection 2020 had that strong, bold silhouette that would weave in a sense of seriousness and historic touch.¹⁹

Bold and sculptural silhouette combined with a soft, stable and voluminous feeling



Gucci

Exciting - Characteristic
grab attention

CONCLUSION

This project's focus lay on attention. How to grab it, keep it and make it relevant enough to be used. The insights will be translated into shape, colour and function. Where two sitting furniture need to communicate positively with the users, to be used as a meeting point between two people at a coffee house. To make this work, size, direction and distance need to be treated to create an setting the users can treat as their somewhat secluded space, in a public room. This pair of furniture should be something that enhances the presence and interaction between the two people and be used as a setting or scene for them to invest time and talk. This means that these furniture at last needs to fade into the background and be functional for the context and the activity.

A very important part in this project is the relationship between the furniture themselves. These two need each other to complete one another and create the atmosphere. This means that the relationship between the furniture needs to be treated, as well as the relationship to the users. To finally be about the interaction between the couple that are using the setting.

The two paring characteristic chairs need to give a stable, soft and friendly impression to give an inviting feeling. But in order to grab somebody's attention it also need to be exciting, and if the colour is to be used to enhance the soft feeling, the shape needs to be strong, voluminous and sculptural to be noticed. Since the furniture will work as a couple the form language needs to depend on each other. This means that they need to have differences but not be opposites and communicate with each other.

Attention:
make the furniture communicate positively with the user, where they are noticed and inviting

Grab
Keep
Use

Context/setting:
the furniture will together create an atmosphere you want to stay in and invest time

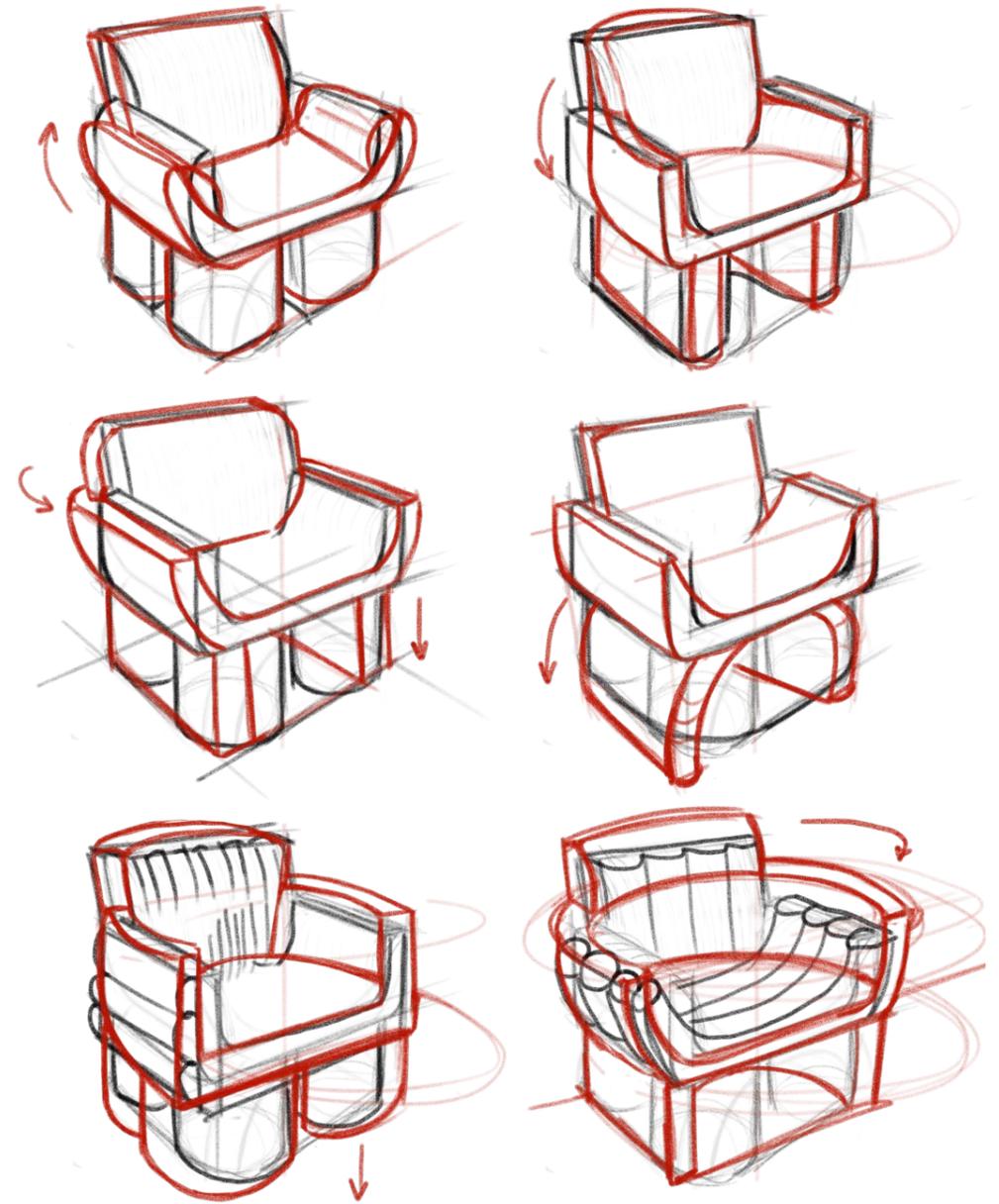
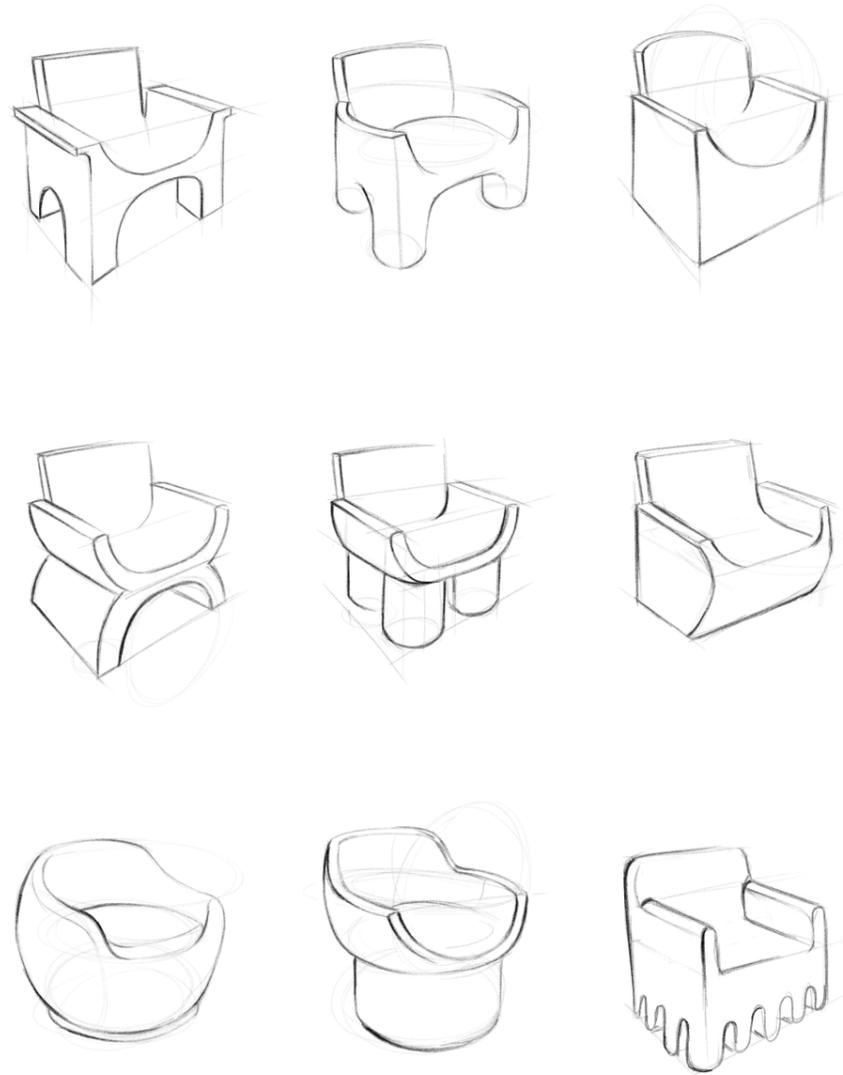
Meeting between 2 people
Coffee house
Space in space

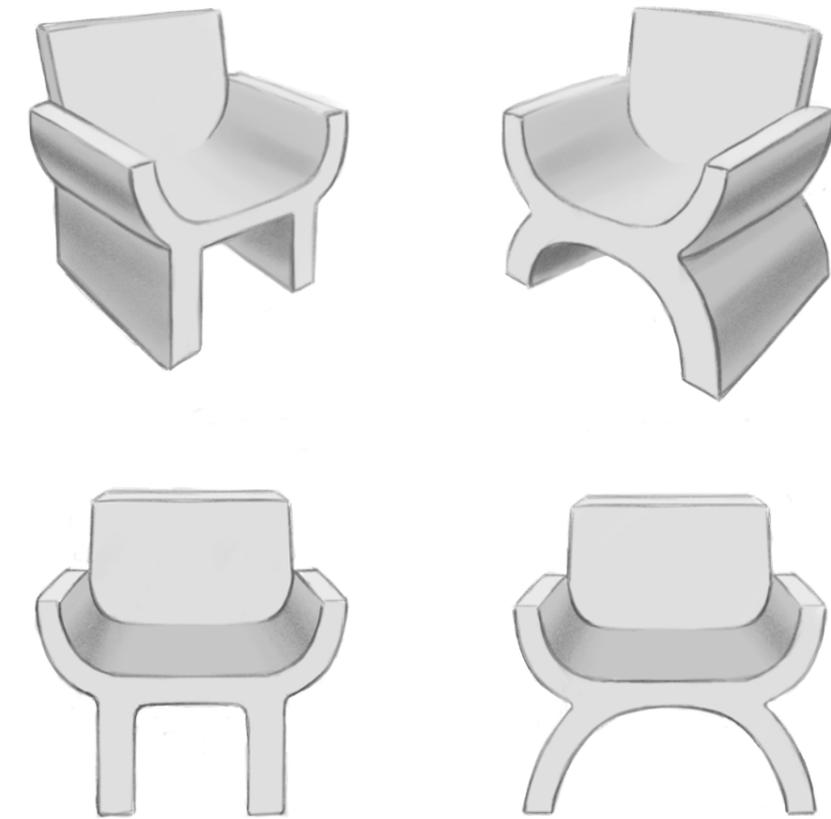
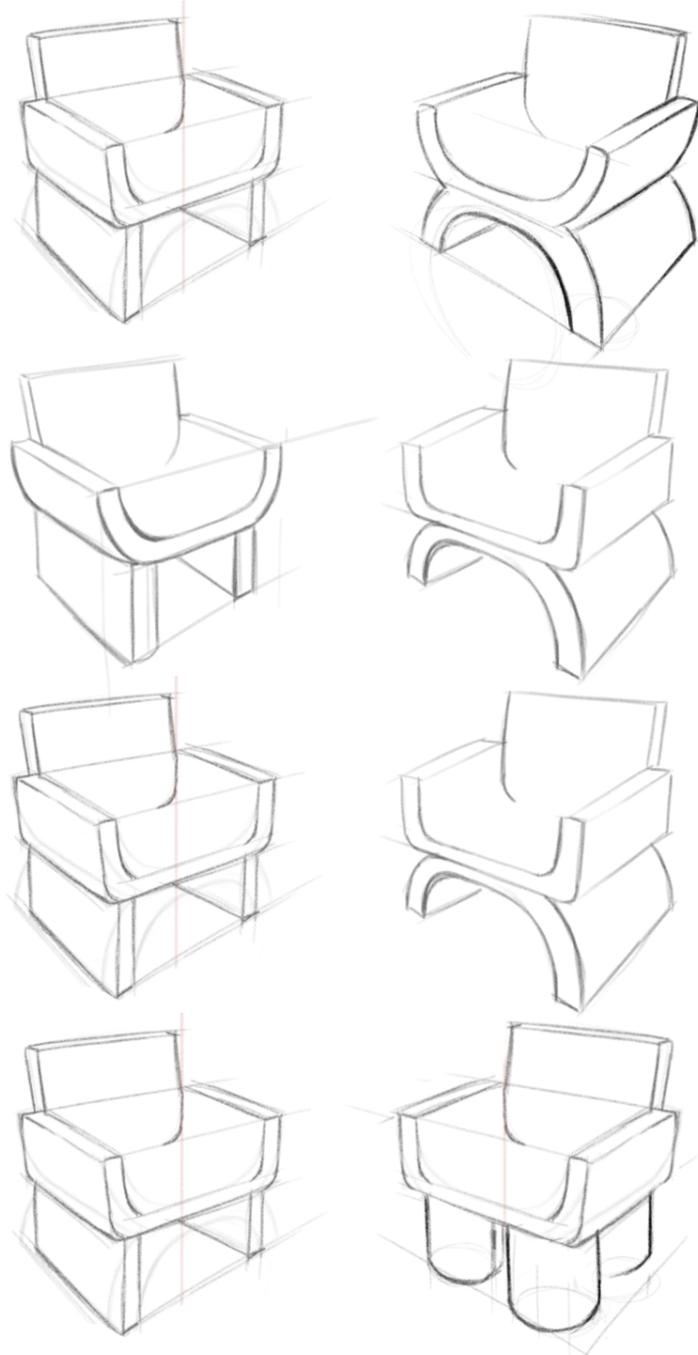


from:
furniture quietly calling for attention
to:
redirecting the attention towards the interaction between the people using the setting

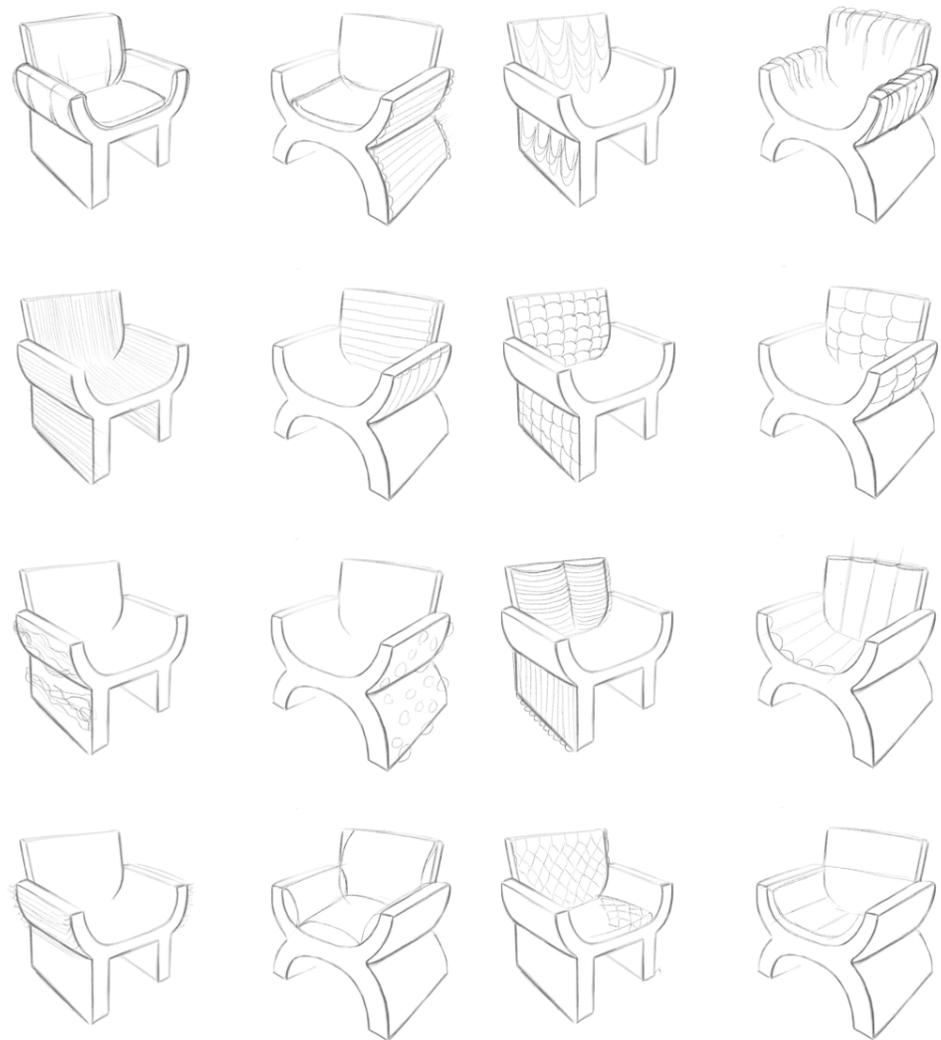
Moodboard 2. Shape

SKETCHING

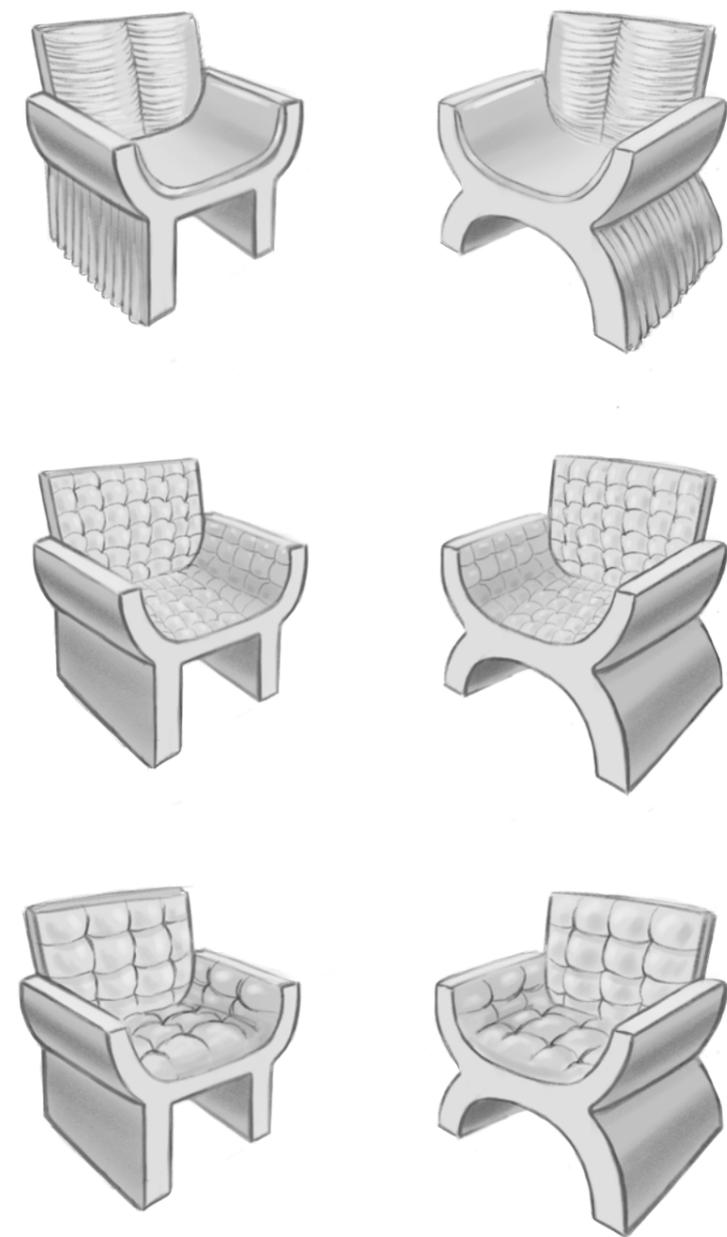


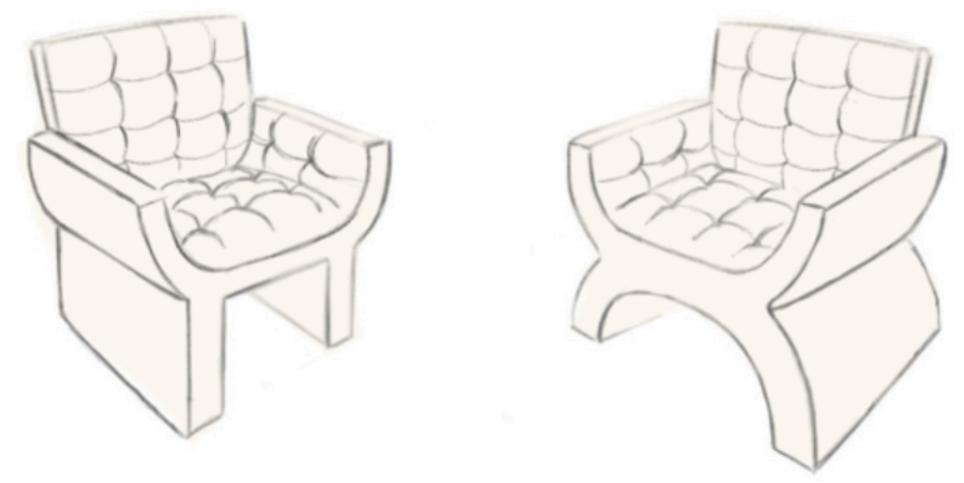
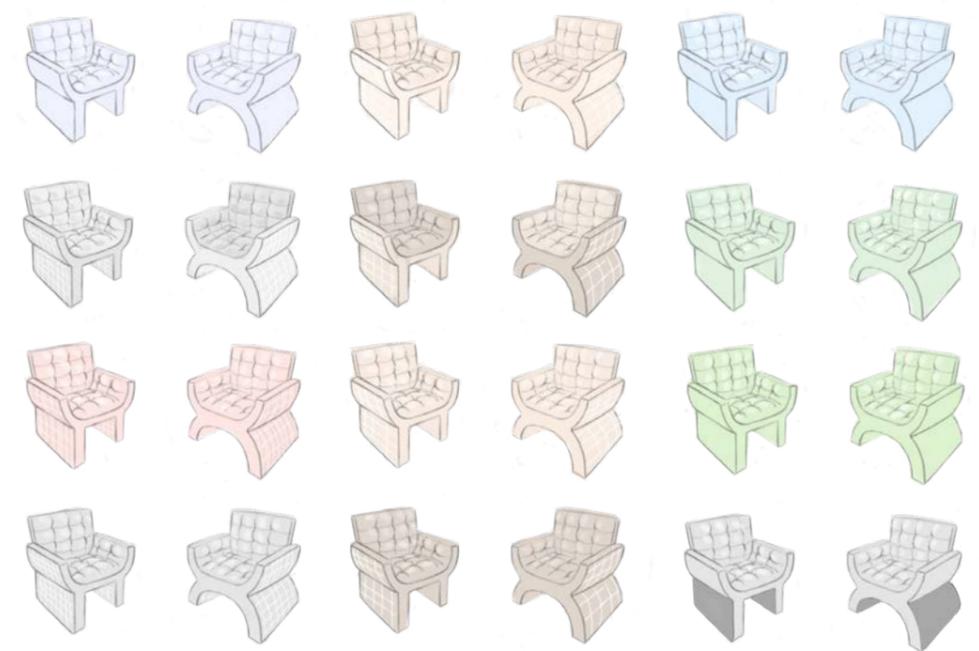
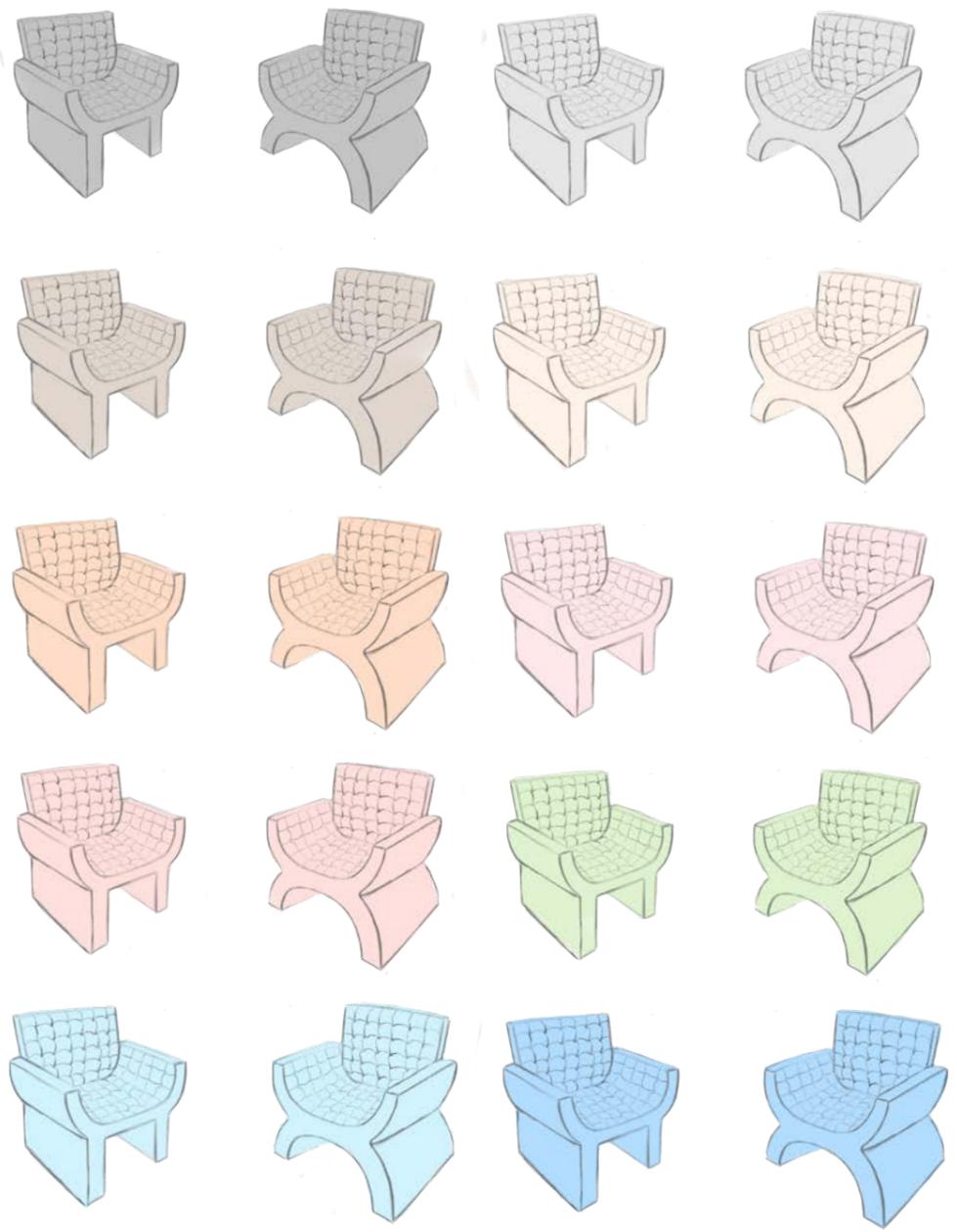


The chairs need to be dependent on each other to complete the setting



Soft, upholstery material treatments with connection to attention through pattern and contrast





CONCLUSION CHAIRS

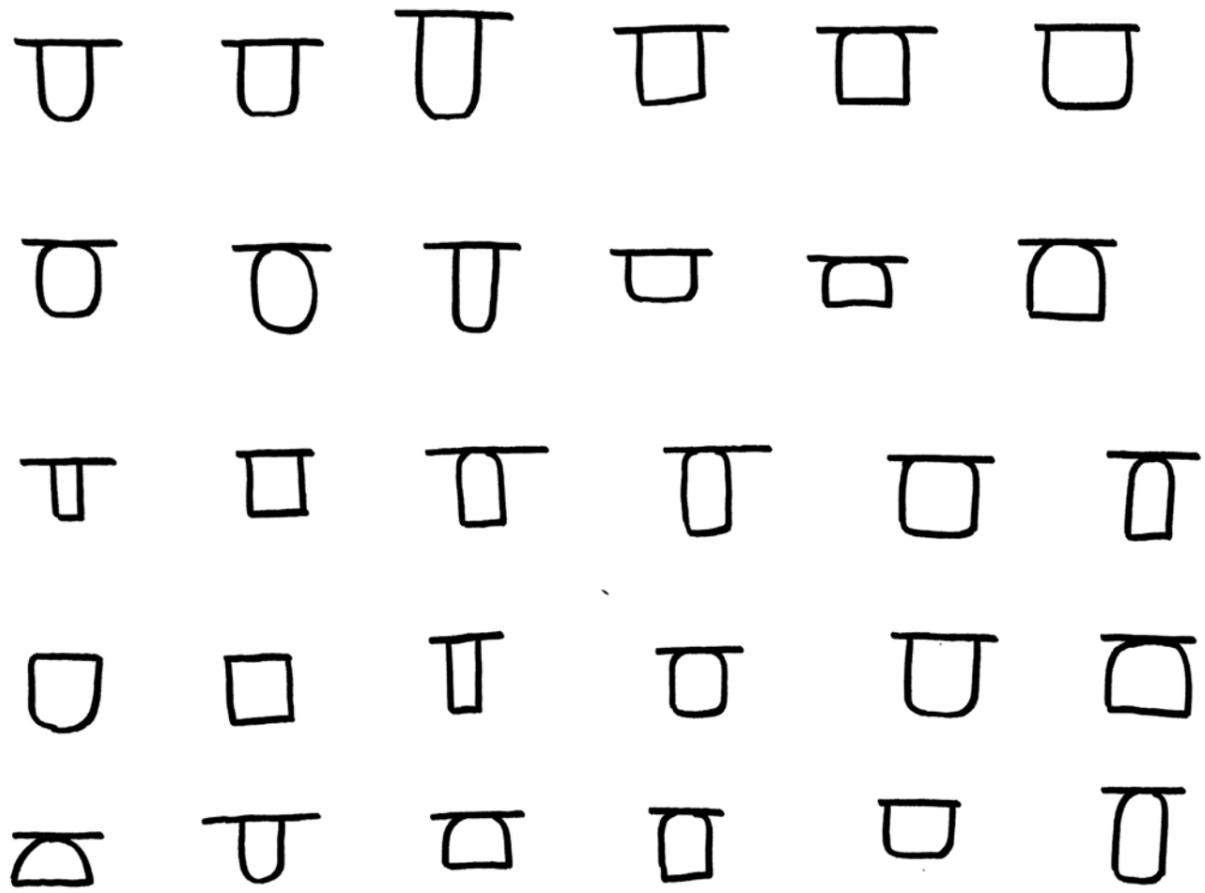
A colour selection process according to Pantone, is made by one dominant colour, subordinate and accent colour, to trigger specific responses connected to our emotions that are dependent on associations to colour. Because of the decision on making the shape sculptural and voluminous, the colour needs to be more subtle and sophisticated to reach an inviting and soft feeling. Colours like lighter pinks, peach and beige is perceived as soft, which is a desired word association.

Another relevant word is inviting and is connected to the colour peach, due to the warm and tactile associations of peach fruit.²⁰ Cooler colours (e.g., light blue), was also considered because of its connection to calmness. Unfortunately, this gave a far too cold appearance.²¹ The idea of mixing two colours or using patterns was tried but gave a less serious expression than what was desired.

Cream beige with a touch of warm vanilla was the colour that fitted the project the most. As a neutral colour, beige is dependable²², it also has associations to taste and scent, lightness and softness.²³ This light colour also makes it easy to see the fabrics pattern clearly. To sit in, this colour gives a neutral impression and is not craving attention but works as a background. Beige will be the dominant colour in this project.



After kick-off presentation: The chairs are dependent and incomplete without the other, which makes them a set of two. They need a surface to bind the them together since the project is about the setting. It will add depth and relevance, and also a natural distance and relationship between the chairs.



BINDER

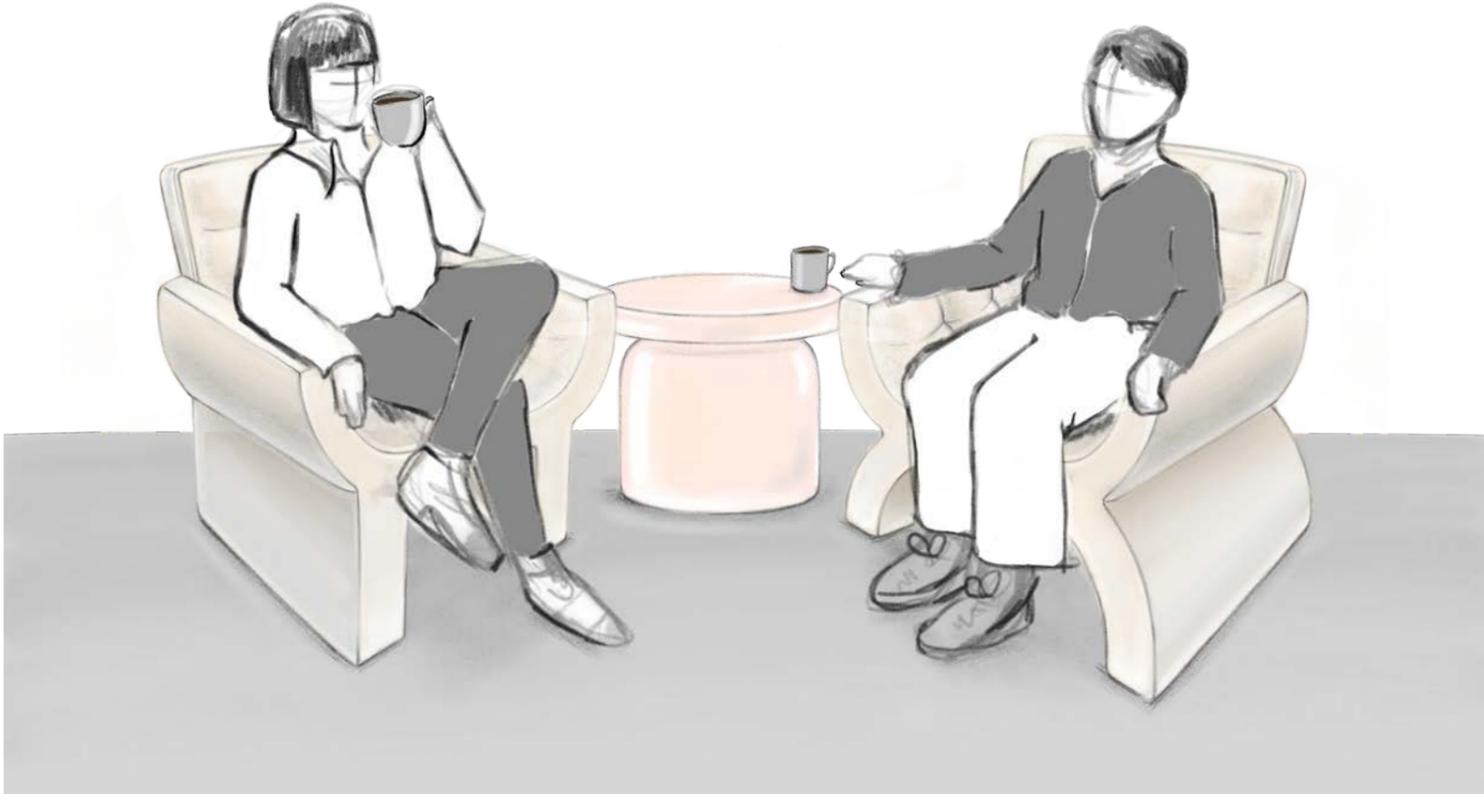
“The chairs need a surface to bind the them together since the project is about the setting”



"Materials are best understood by contrast" - Ilse Crawford

CONCLUSION TABLE

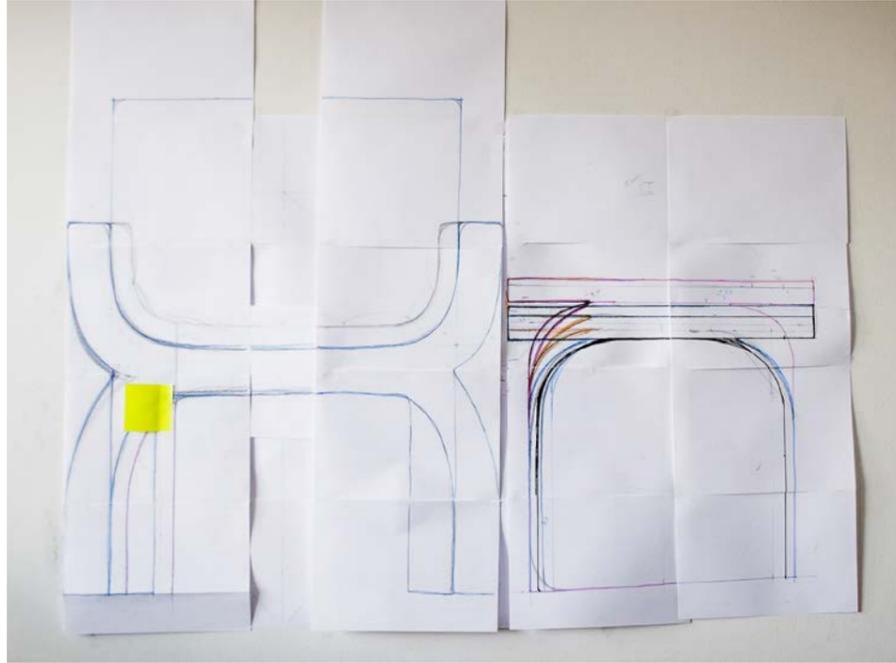
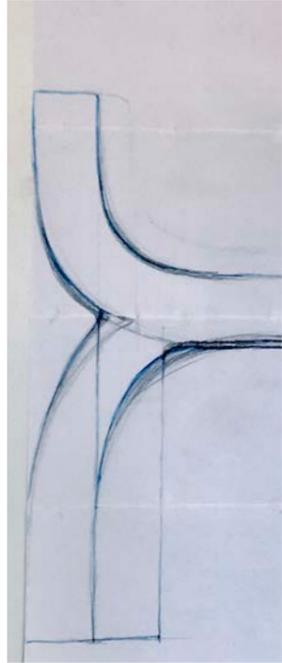
The table needs to be an anonymous binder to give the chairs a more natural relationship. At the same time the table needs to follow the form language of stable and voluminous. The top and bottom are divided into two parts just like the chairs but made to look like a solid piece. The material of the table needs to highlight the material of the chairs to make them feel softer, this since material are best understood by contrast, as Ilse Crawford puts it.²⁴ The subordinate colour is a combination of soft peach and pink to get a warm feeling like in the visited coffee houses. To add warmth to the dominant neutral beige colour. The decision on not having any patterns or details, gave rise to attract attention to the activity by using contrast in a later state, for example using cups or mugs.



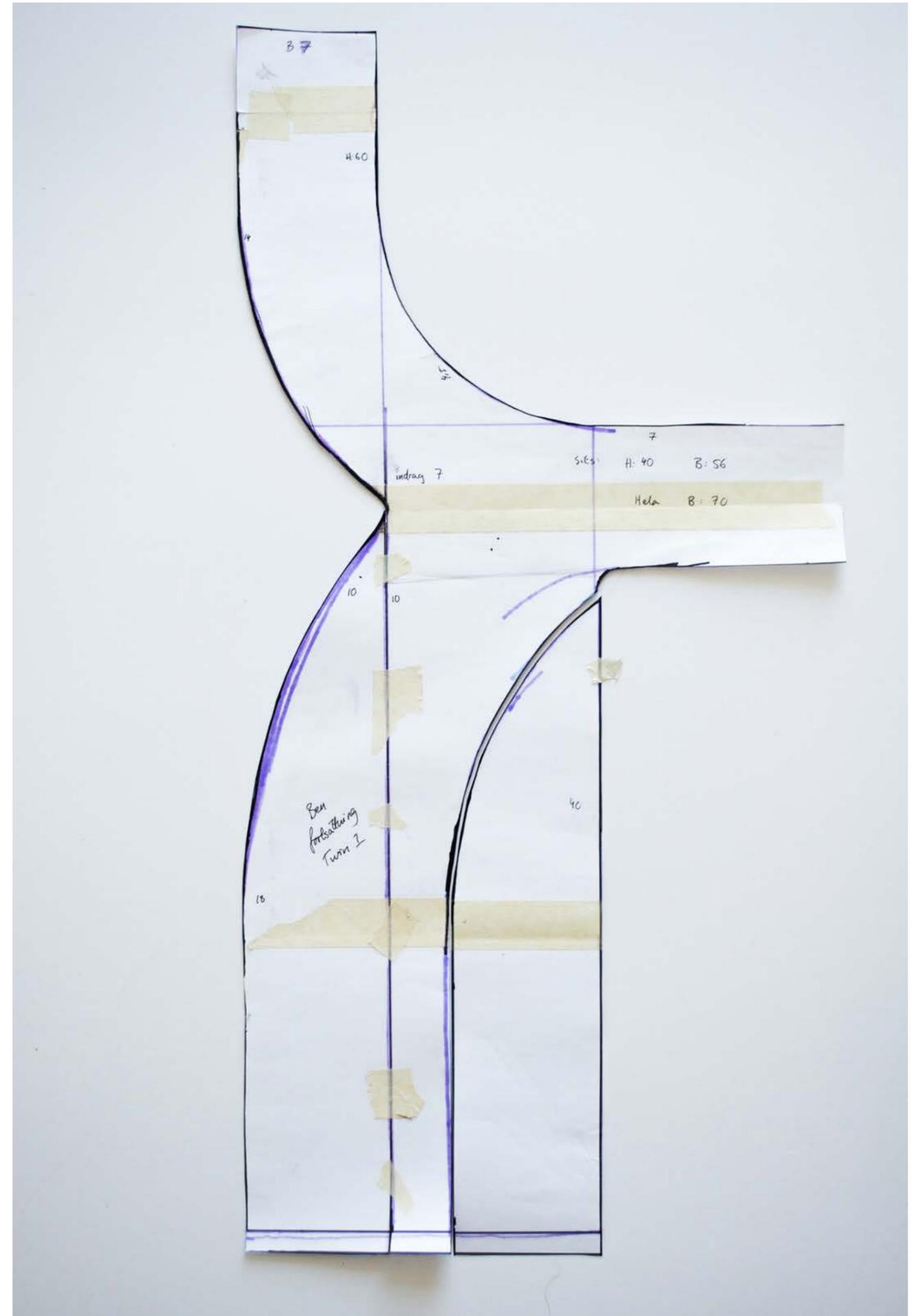
FIRST MATERIAL AND FORM CONCEPT

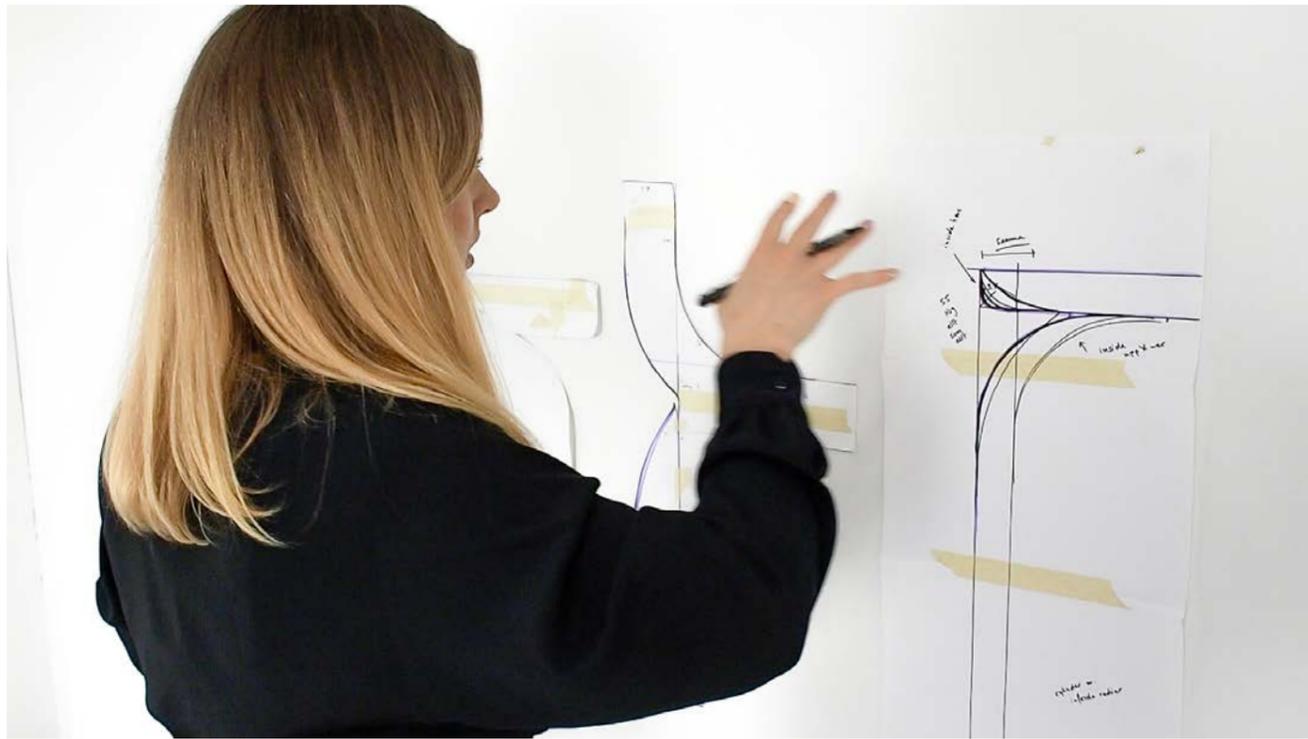


**FORM AND SIZE
EXPLORATION**



Form exploration in full size - proportions and relationship







**BODIES IN SPACE
USER TESTS**



SITTING AND PROPORTIONS

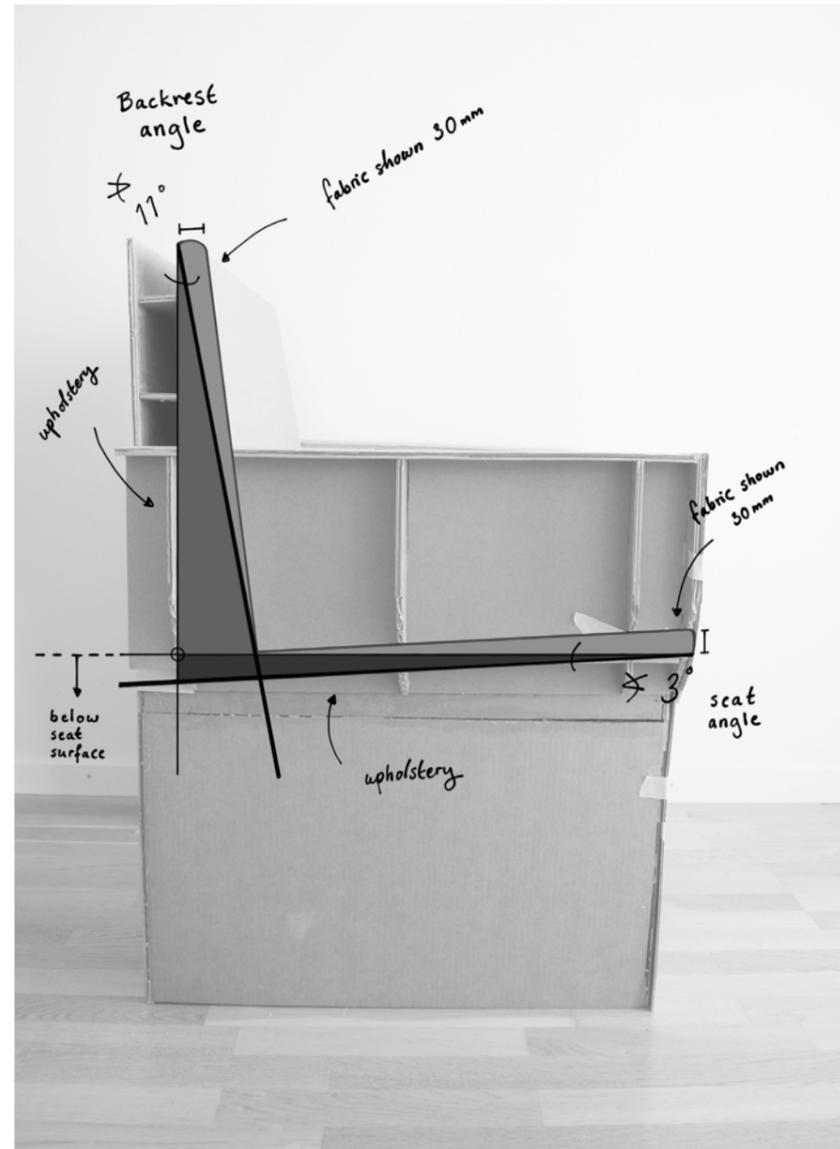
How do you perceive the shape?

*“soft but stable and inclusive”
“Yeah, that’s a thing, people not fitting the chair”*

How would you describe the sitting itself?

“It feels ergonomic with enough space to move and adapt the sitting. It could be a chair like this, in cardboard, it actually works.”

“Gives good posture, feels good, relaxing and flexible. It fulfills the needs.”



Three-degree seat angle gave slightly more support



Without table the context felt unclear and like something was missing



Sitting face to face felt intense and uncomfortable

USER TEST - PLACEMENT



“place the bodies in a setting comfortable for talking in a coffee house scenario”



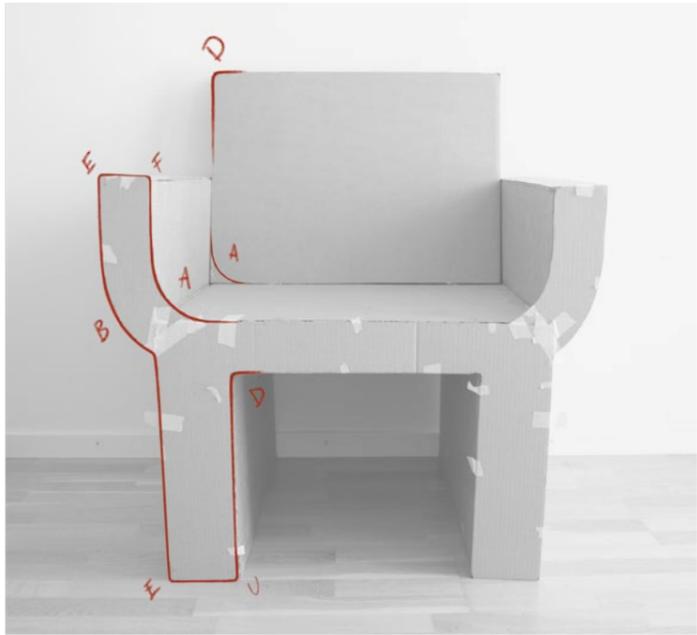
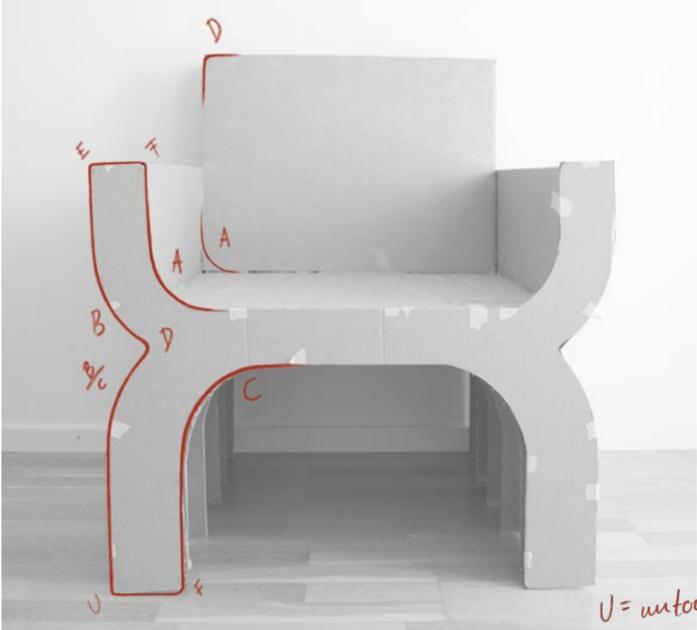
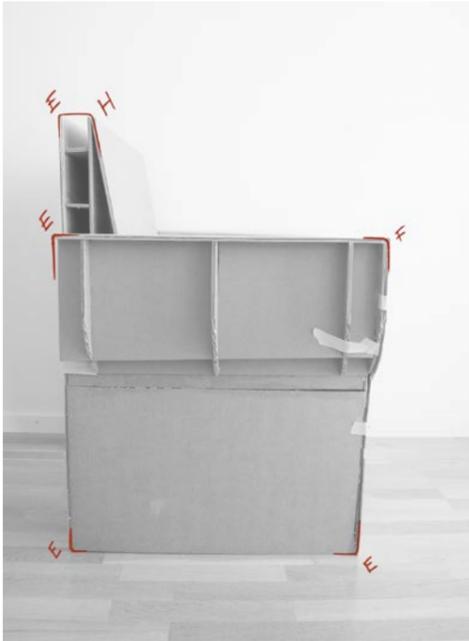
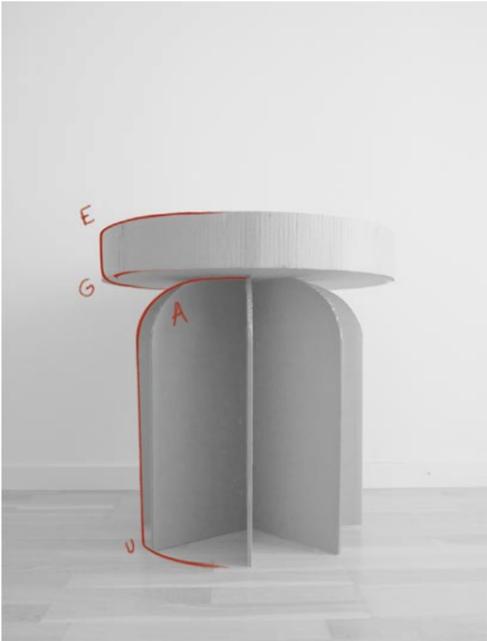
FINAL PLACEMENT

When they were told to arrange the placement of the objects in a way that was most comfortable for having a conversation, they placed it in an almost ninety-degree angle with the table in the background. Which correlates to the previous research.

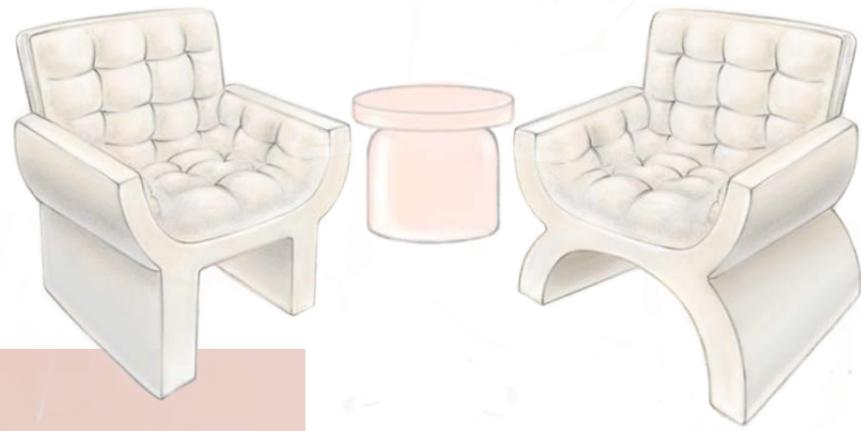
“place the bodies in a setting comfortable for talking in a coffee house scenario”

**MATERIAL AND
FINAL FORM**

RADIUS



Concept 1
Cream coloured, painted wood
chairs with upholstery fabric and
peach porcelain table



SECOND CONCEPT

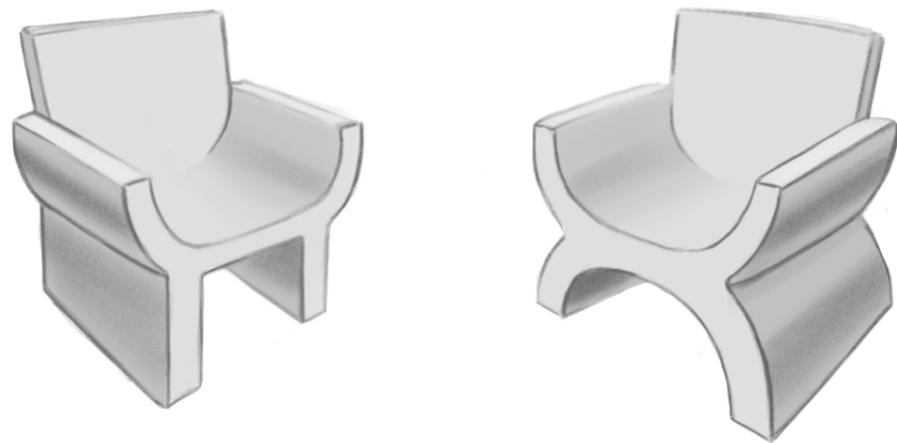
While working so intensely with the mock-ups, the idea of increasing the tactility through material differences became primary. Also, the visual contrast and using different natural materials seemed to increase the presence between the chairs. The attention craving upholstery pattern was removed to give the silhouettes more attention. Still, the feeling of the cardboard models was not reflected in the result.



Concept 2
Untreated wood, sheep skin
fabric and peach porcelain table

THIRD AND LAST CONCEPT

To get to the final result, the setting needed to be stripped down to let the simplicity speak, which was not the intention at the beginning of this project. The volume and shape needed to be in focus through neutral, natural and tactile materials to reach a fitting outcome. The radii were left a little bit less treated.



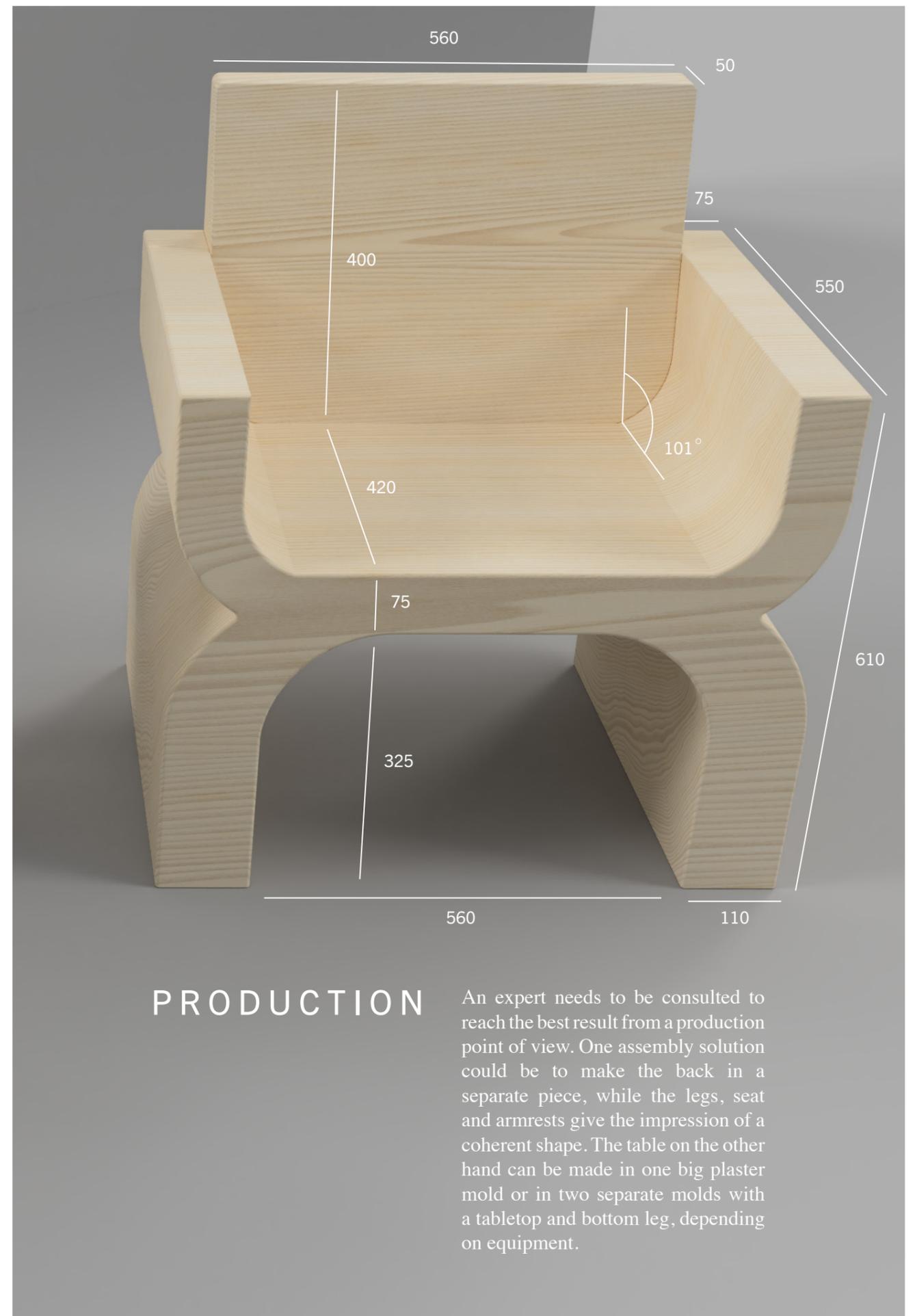
FINAL CONCEPT
ash wood and white porcelain

RESULT









COLOUR IMPACT

The objects can be perceived differently depending on the colour of the surroundings. Here with a warm peach tone that has been used throughout the project.





CONCLUSION

This project has been an experiment with a lot of different parameters in mind. The activity of present interaction between two people, sitting and talking, has been investigated with an approach on attention.

The original idea in the beginning of the project, about attention being something connected to colour, tactility and pattern, later developed into being mainly about shape, material and volume. Towards the end it really turned into trusting the simplicity of the design and traditional materials to make the setting genuine and by that, present. The word interaction has been a cornerstone throughout the project. Both between the objects in the setting, but also the relationship between the people using it.

During the user tests one said that the chairs could be used as they were in cardboard, which was in mind in later decisions when the fabric was removed altogether. This because of functionality but also, to reach the goal of making something between an armchair and a chair. The size and shape are very much relatable to an armchair and its flexibility in movement and sitting. At the same time the final decision on a wooden surface, was made to be reminded of a traditional chair. Mainly because of the active and stable feeling it contributes with.

Developments would be to work further with adding objects to the setting.



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