Tea maker for Rowenta

Design Methodology
Autumn -06, Second Year
Supervisors: Claus Eckhardt, Charlotte Sjödell

Background:
Tea making is still seen as a somewhat laborious and cumbersome affair for many consumers. Currently, there are no fully automate tea brewers available on the market, but more people want to drink tea, for reasons of taste and health.

The tea pot is made out of porcelain. It has a polished stainless steal heating element, for easy cleaning and efficient heating.

The base station has hidden cord storage, and a LED pilot light. The LED shines with a yellow light to indicate that the tea is brewing and green light once the tea is ready. The tea maker will turn off automatically.

Kitchen Lamp

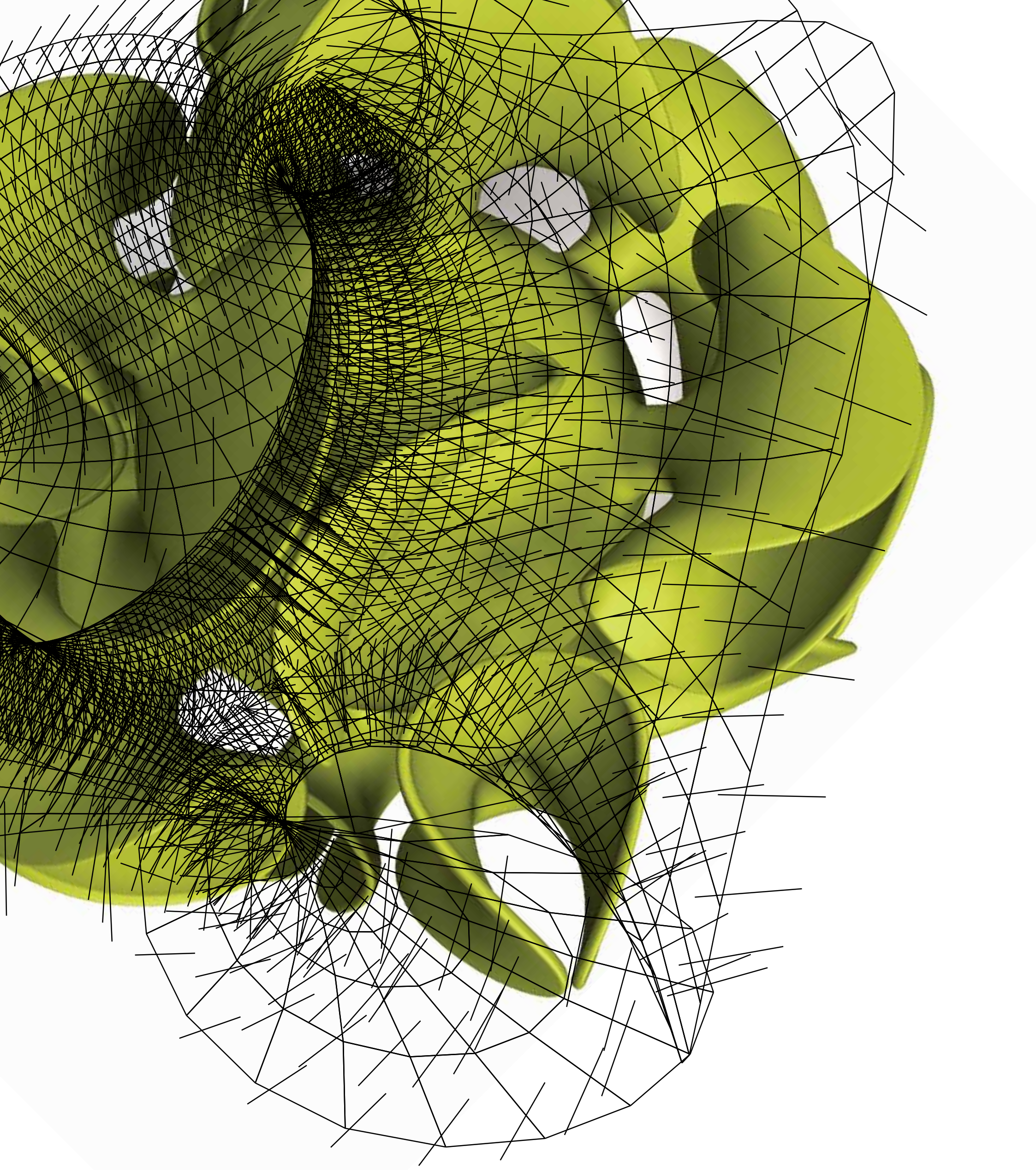
Light and Colour
Spring -07, Second Year
Supervisor: Jan Jensen






Background:
The task was to design a kitchen ceiling-suspended lamp that would provide sufficient light for different activities that takes place in the kitchen environment, for example preparing food, doing your homework or enjoying dinner in a pleasant atmosphere.

My approach to this project was to merge the materials and functionality of a classic kitchen lamp with the aesthetics of a chandelier. I wanted to visualize all the parts that the lamp consist of and to enhance the importance of the necessary but always hidden bulb sockets and cords. The cords carry the full weight of the lamp and the bulb sockets acts as the main visual feature.



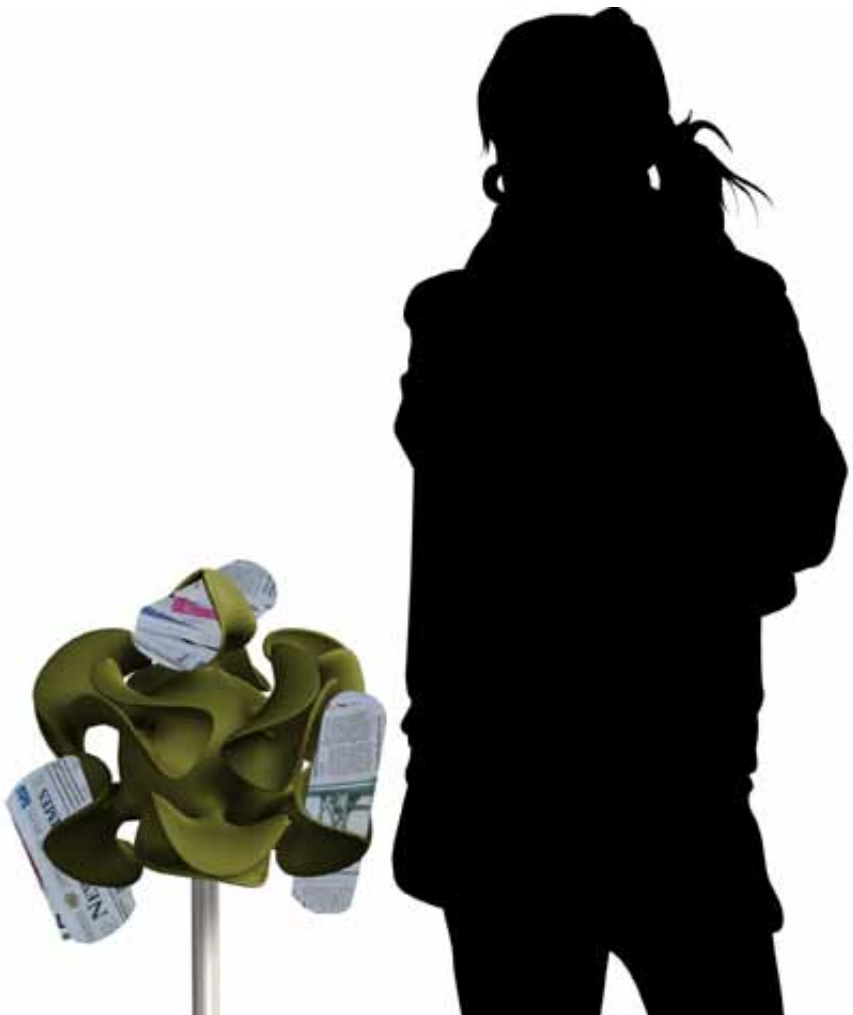
Minimal Surfaces + Objects

Spring -07, second year
Supervisor: Andreas Hopf

Background:
Minimal Surfaces + objects was an extra curricular workshop participating in the Digitability theme for Designmai 2007 in Berlin. The exhibition was based on the question of how minimal surfaces can be used in design, thus avoiding the dilemma of mainstream products looking similar because of the use of traditional design tools. A minimal surface is a surface which spans a given boundary and minimizes its area. Surfaces of soap films and bubbles are minimal surfaces. In reality, surface tension pulls the molecules together, minimizing the material's potential energy. Minimal surfaces are under heavy research, partly because of an expected future use in nano technology, due to the inherent stability of the shapes.

Magazine Stand,
The magazine stand is created from an Enneper surface with a Catenoid deformation merged with a Dodecahedron Joint. The material used in the main body is rubber and it has a brushed aluminum foot. The foot is available in three different lengths and the stand holds 11 magazines.

The Catenoid Enneper surface family is a one-parameter deformation of a catenoid into an Enneper surface.
The Catenoid is the eldest known minimal surface, not counting the plane. It was found by Euler in 1744. The catenoid is generated by rotating a catenary curve around the x-axis. It is one of four minimal surfaces that have the topological properties of being unbounded, embedded, and non-periodic, the other surfaces are the plane, the helicoid and the costa surface.



Furniture in Transformation

Autumn -07, third year
Supervisors: Lars-Henrik Ståhl















Brief:
The task was to transform an existing piece of furniture, changing it's characteristics, aesthetics and value.

When transforming the 80's table I wanted to take the social function of a kitchen table and transform it into a new piece of furniture. When people spend less and less time talking to each other and more time in front of the entertainment center the kitchen tables social importance is constantly growing. Eating dinner might be the only time a family actually gather together, sits down and have a conversation. Converting the kitchen table from a place to eat to the heart of the home.
The result is a piece of furniture built to encourage conversation. It is flexible for all kinds of social interaction and when crowded gives room to seven sitting people.

The *Living* Living Room Project

Industrial Design Project 1
Autumn -07, third year
Supervisor: Per Liljeqvist

Background:
The contemporary way of furnishing has turned the living room into a static environment. A structural problem that leaves no room for creativity or spontaneous interaction between people, and people and furniture.

The nightmare scenario; the TV centered sofa living room arrangement. Where the placement of the sofa makes it impossible for people to ignore the TV and to have a normal conversation.

Analysis:
As I see it there are two bad guys in this scenario, the sofa and the TV. Modern sofas are designed to suit the TV centered room. They are big, comfortable and the only way to place them is with the back against the wall, (facing the TV), and they offer only one or two different sitting positions, none of them facing the person next to you. To round it up they are good for watching TV and taking a nap but useless when it comes to furnishing a room or to encourage social entertaining.

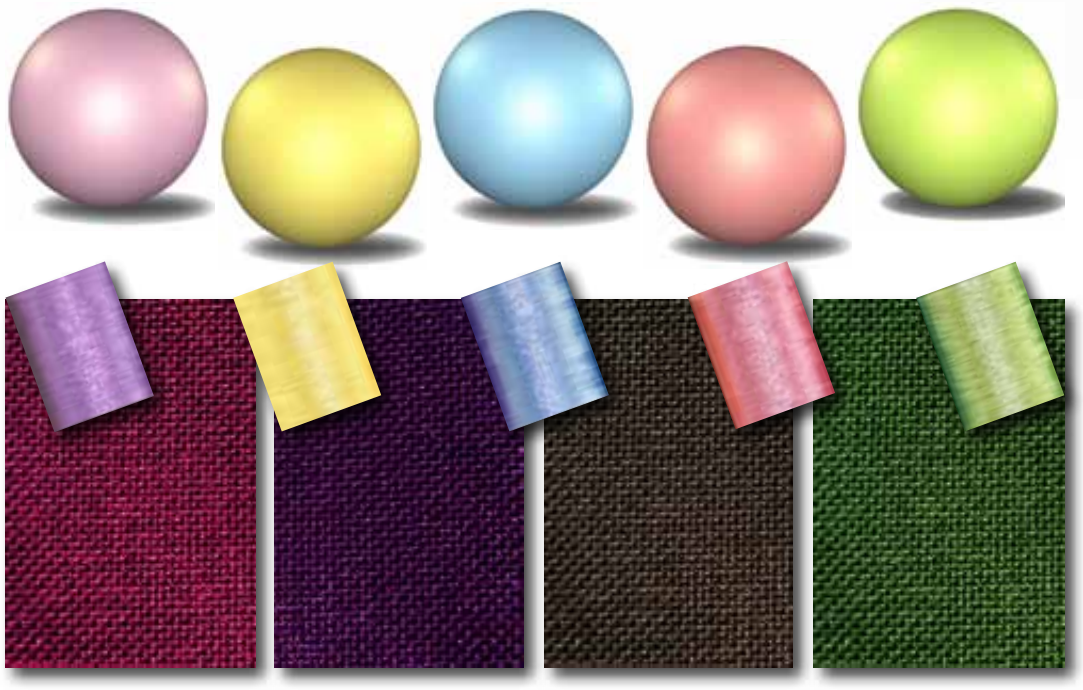
Most people furnish their whole living room around the TV, specially since flat screen TV's entered the market, once you put it up on a wall, it stays where it is. In the contemporary living room the flat screen TV is regarded as a status symbol, something to show off and worship, "the modern living room altar".

The goal of the project is to encourage interaction between people, diminish the static structure in the living room and offer a better and adjustable way of furnishing .

TV - To reduce the impact of the TV will encourage interaction but does not change the other requirements of the project.

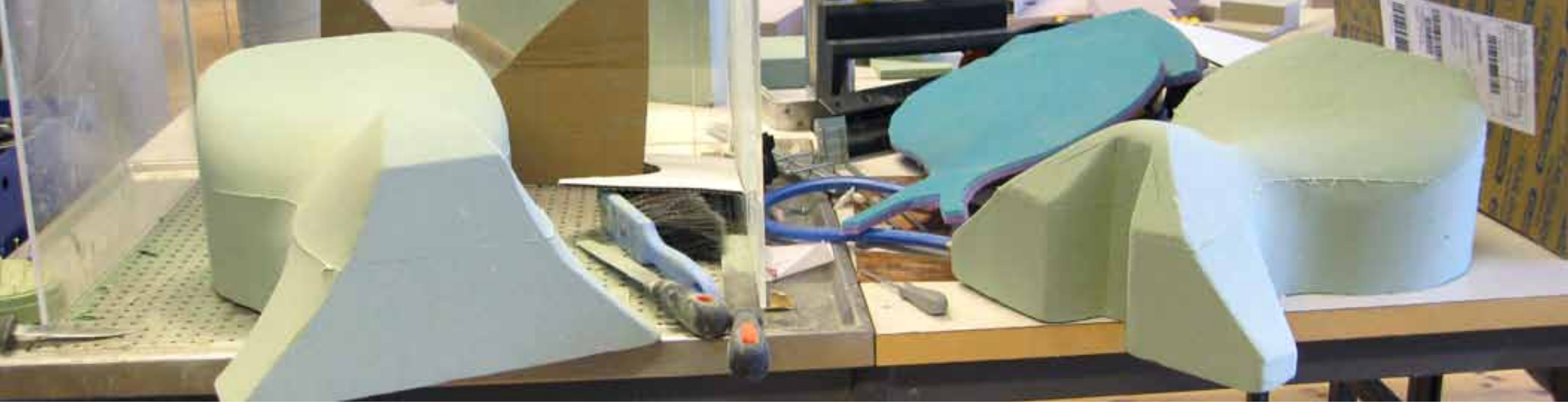
Sofa - Changing the sofa will affect the whole structure of the room and hopefully also minimize the influence of the TV.

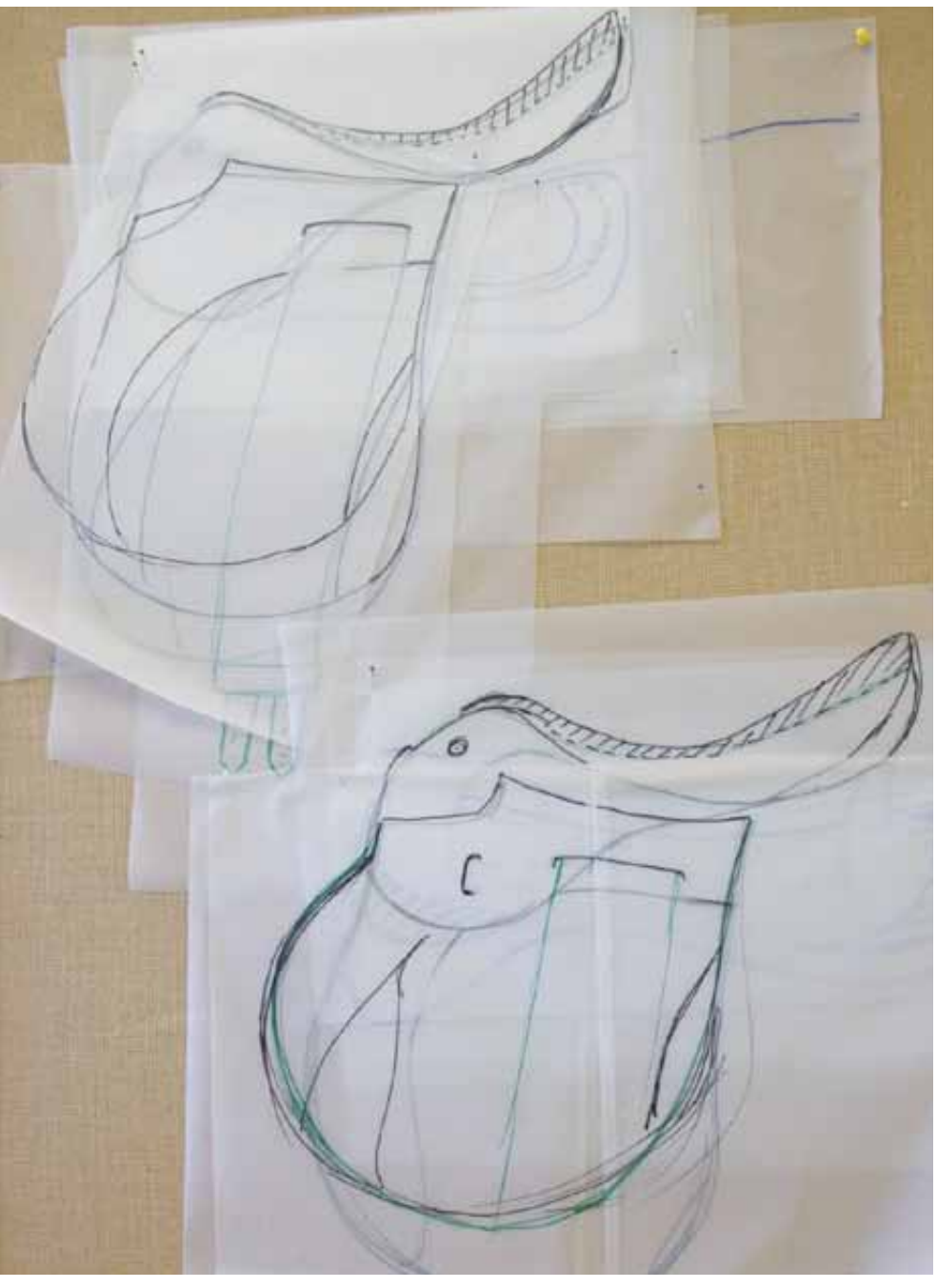
So what could this new sofa look like?
It has to be flexible, you should be forced to change it depending on the situation in which you use it. How to modify it should be simple and intuitive. Changing the sofa should have an impact on how the whole room appears and how you interact in and with it. You should be able to combine it with other furniture in the living room.
It should offer alternative ways to sit.



Interdisciplinary Saddle

Spring -08, third year
Supervisor: Claus Eckhardt,
Charlotte Sjödell

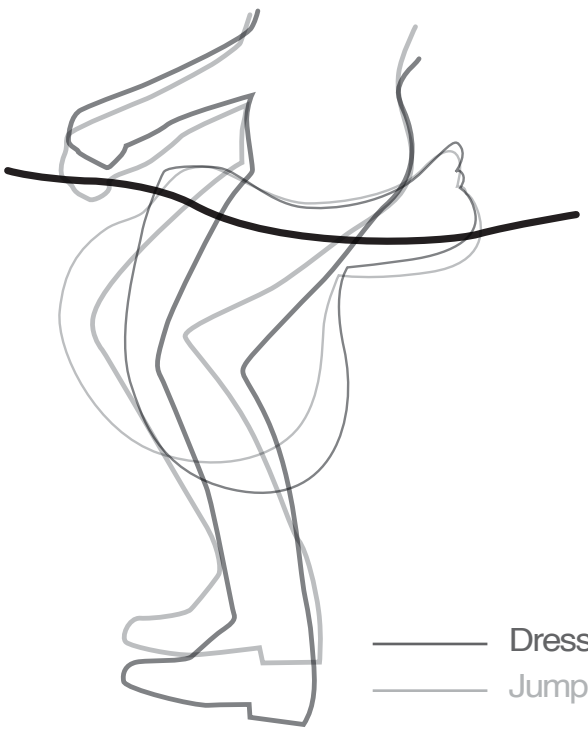


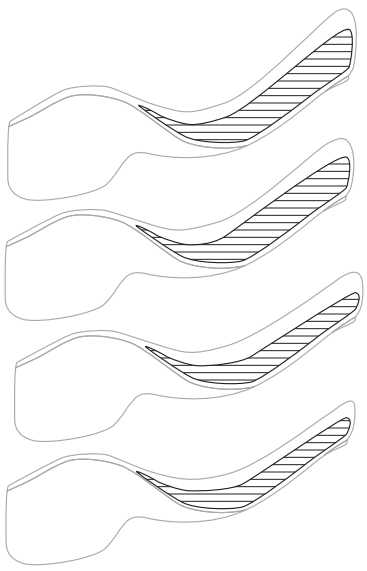


Background

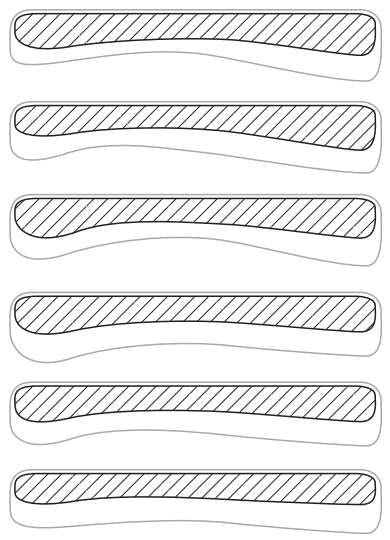
To give your horse diverse training most people ride interdisciplinary which means that they ride both dressage, jump and cross country. To be able to do this in a satisfactory way you need different saddles, a dressage saddle and a jumping saddle. A good saddle is very expensive, and many non professional riders can not afford to, or does not want to own two saddles.

The solution today is to use an all-round saddle which is something in between a jumping and a dressage saddle. But as a semi professional rider you don’t want to compromise the support you get from a saddle designed for the discipline you ride.





Different seats, dressage seats to the top, jumping seat to the bottom.



Different shaped Panels to be able to fit the same saddle on different horses

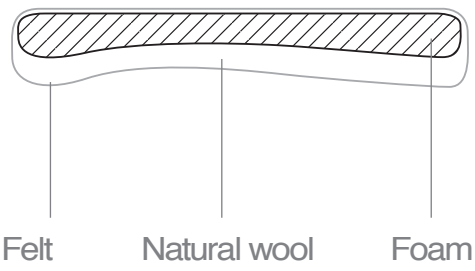
For a correct sitting position when riding dressage, your shoulder, hip and heal should be positioned in a vertical line. The Dressage saddle has a long, straight flap, to allow the rider to sit with straighter legs and ride with longer stirrups. The seat is preferably deep to provide the rider with sufficient support.

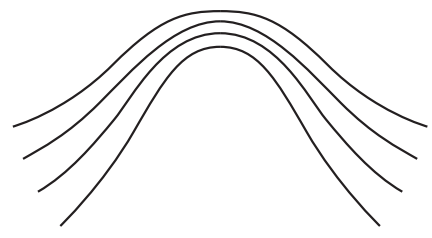
When jumping you need to have short stirrups to be able to follow the horse's movement over a fence. The short forward leaning flap and the high knee roll will help you to keep balance and enable you to give the horse an extra push forward before the fence. The seat of a jumping saddle is usually a lot flatter than the seat of a dressage saddle since the rider in this case needs to get "in and out" of the saddle easily.

The seat can be exchanged to suit the discipline you ride or after preferences. It is fastened to the tree by industrial Velcro and a system of push buttons in the front

There are deep seats (top right) suitable for dressage where as the shallow ones (bottom right) can preferably be used for jumping.

Using differently shaped panels the saddle can be fitted to most horse backs. They are easily fitted to the saddle tree by industrial Velcro and can quickly be changed when using the saddle on different horses.





Exchangeable gullet plate, Allows the rider to change the with of the saddle tree so that it can get wider as the horse builds muscles.

Dressage Saddle

Jumping Saddle

The flaps are shaped to support the necessary parts of the riders leg in the different disciplines and to protect the leg from sweat stains. They have a very modest knee rolls but additional knee blocks are available to allow customizing of the flaps. Where as some people like to ride in close contact with the horse with almost no padding at all, some people need support to get their body in the right position. This system allows both in one saddle.

The saddle constellation on the left picture is made for dressage. It has a very long, straight and narrow flap to accommodate the need for long stirrups while practising dressage.

The saddle constellation on the right picture is designed for jumping and it has a much shorter flap and the knee rolls are pointing forward to support the riders knee while jumping a fence.

Exhibited at:
Sluthmah, Form & Design Centrum, Malmö, 2008
Designers Block , London, 2008
That's Design, Milan 2009
Cumulus Anniversary Exhibition, Shanghai, 2010

What Can You Bring To The Table

Exhibition at the Milan Furniture Fair 2008
Spring -08, third year

What Can You Bring to the Table

What will happen if you let 31 industrial design students work together in a project without knowing what the others are doing? Inspired by the exquisite corpse, a game invented by the surrealism movement, where you draw one part of a character not knowing how the previous or next person will draw theirs. The aim was to design five chairs where each in the exhibition represents one characteristic. The inspirational words vain, awkward, voluptuous, androgynous and vicious were extracted from the sketch and free for interpretation.

What can you bring to the table is a group project where no one has to compromise. Each part is designed independently without influence from the other participants.

Chaise Lounge

Outdoor furniture concept for Springtime
Summer -08, internship
Supervisor: Volker Flüger,
Senior designer, Springtime

Outdoor furniture concept designed at Springtime during an internship in the summer of 2008. The project is shown with consent of the company. Material: natural fibre composite.

A Bridge Between the Soft Mobility Transportation System and Public Space

Autumn -08, Fourth Year
Supervisor: Olof Kolte

"The essential difference between emotion and reason is that emotion leads to action, while reason leads to conclusions."

- Donald Calne

More emotion equals more action.
The goal of this project was to build a bridge between a soft mobility system (walking and biking) and the social environment in the city. How can you make people grow emotional bonds between their living area and their choice of transportation, and can these bonds lead to a greener city environment?

A car free environment is quiet and safe. It provides extra space in the city that could be used for better purposes. Alternative transportation like biking and walking requires other city arrangements than travelling by car. It off course demands sufficient bike paths but also convenient ways of parking your bike. If more people are walking there will be a bigger demand for places to rest your feet. And if there is a bench situated right outside your front door eating your breakfast on the sidewalk is no effort, but by doing so you contribute to creating a more attractive and living city environment. Something that successively might convince other people that living in an area inaccessible by car actually have a lot of advantages.

To enhance the benefits of travelling by bike and walking I wanted to merge the increased need for public seating and safe bike parking into a construction that would make you feel at home and happy. The bench/bike rack is made out of bent steel pipes, and left over wood from a sawing mill, in this case beech. To minimize energy use in production the wood is processed as little as possible, and the bench is put together without using either glue or screws.

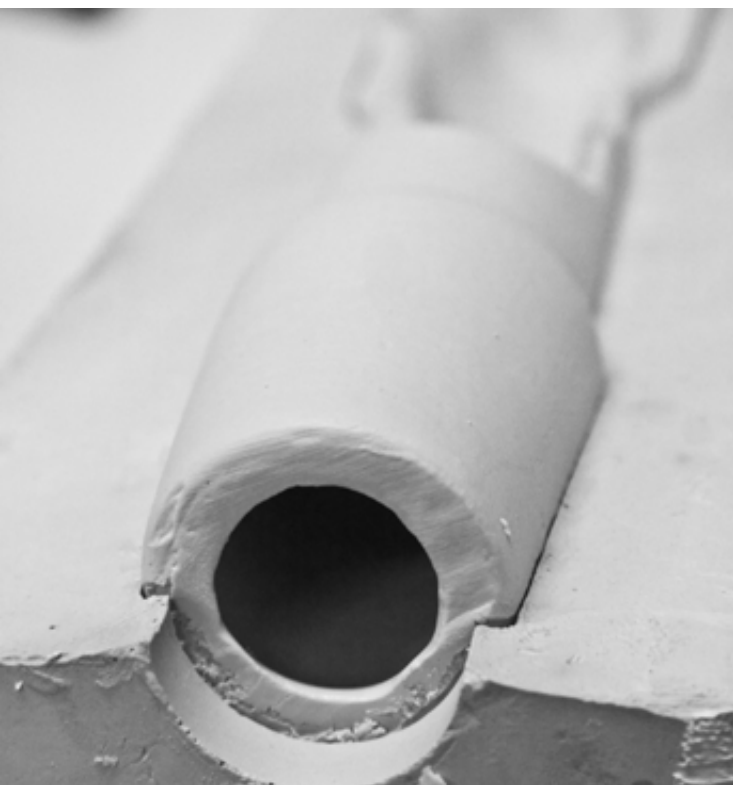
Ceramic Tables
A Study of Slip Casting

Autumn -09, Fifth Year
Supervisor: Claus Eckhardt












Car Interior Study

Spring -10, Master Thesis Project
Supervisors: Per Liljeqvist, Anna Persson
Examiner: Claus Eckhardt

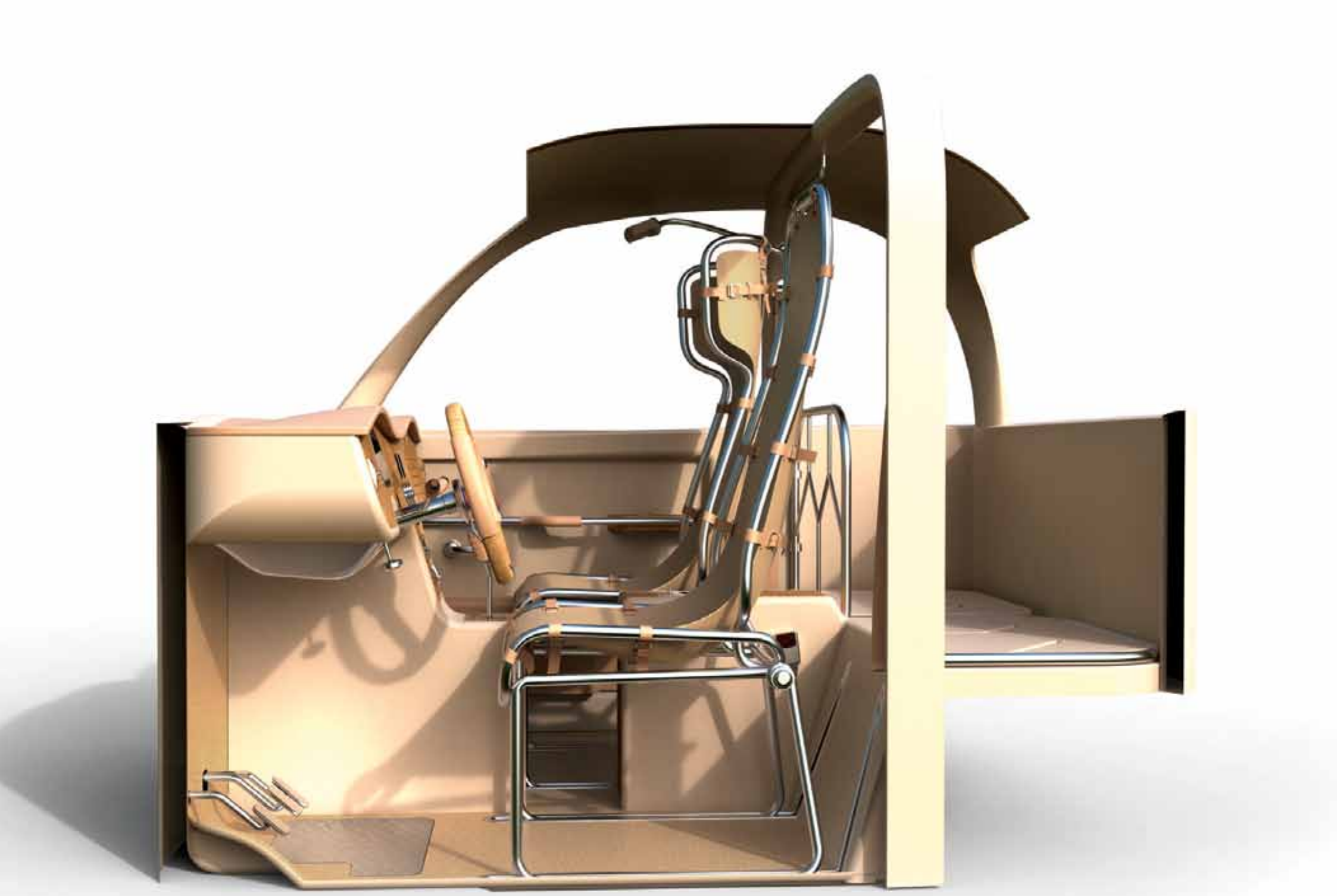
What if the interior of your car was treated like a good Italian leather shoe? Made to measure, made to wear, made to age and made to repair.

This project is centred around exploring affective and social relations between people and a given space, in this case the interior of a car. Usually your first and most dominant perception of a car comes from the exterior; still we spend most of the time interacting with the interior. My approach was to design from the inside out hence leaving the exterior insignificant for the end result.

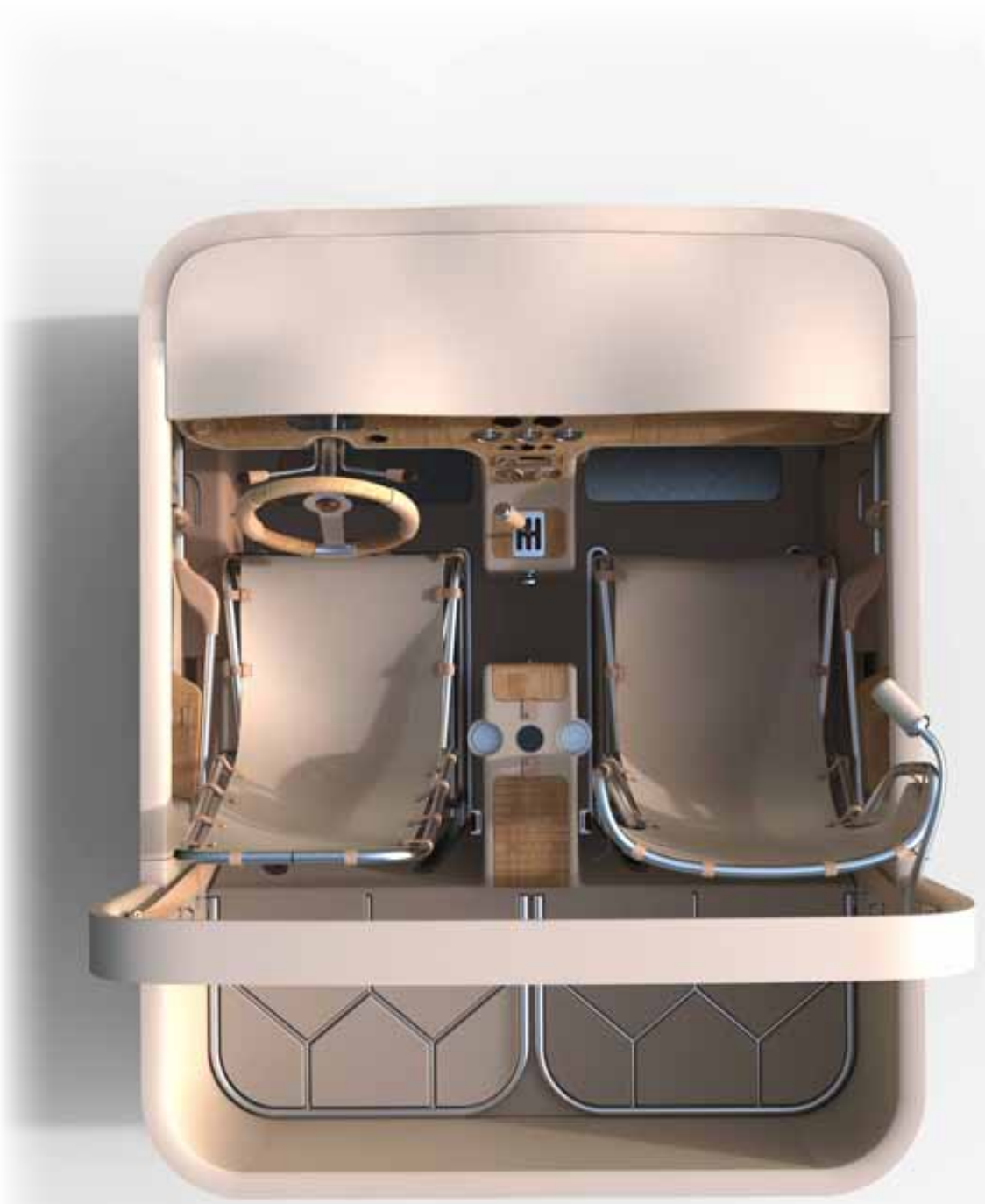
Instead of considering the macro level, like how to tackle the environmental issues with today's transportation system, concentrate on the micro level; The human connection to cars. To me cars are important. In a way they are part of my personality and my own emotional bonds to specific cars and brands has proved hard to break. I've always named the cars I've driven for longer than a month and I remember being devastated when my father sold the Mercedes he used to drive when I was a child. This sort of behavior around a product is silly but also human, and it proves that affective values in products shouldn't be underestimated.

So what if, instead of entering a plastic landscape, stepping into your car would be like putting on a decent piece of clothing? If you tailored your car to your preferences built it on a platform where you could keep the hardware for years and update the technically advanced parts. Allow the materials to wear along with your own ageing, and open up for a second hand market for exchangeable parts. A second hand market where finding a chair that perfectly suits your measurements equals to finding an old haute couture dress that actually fits.

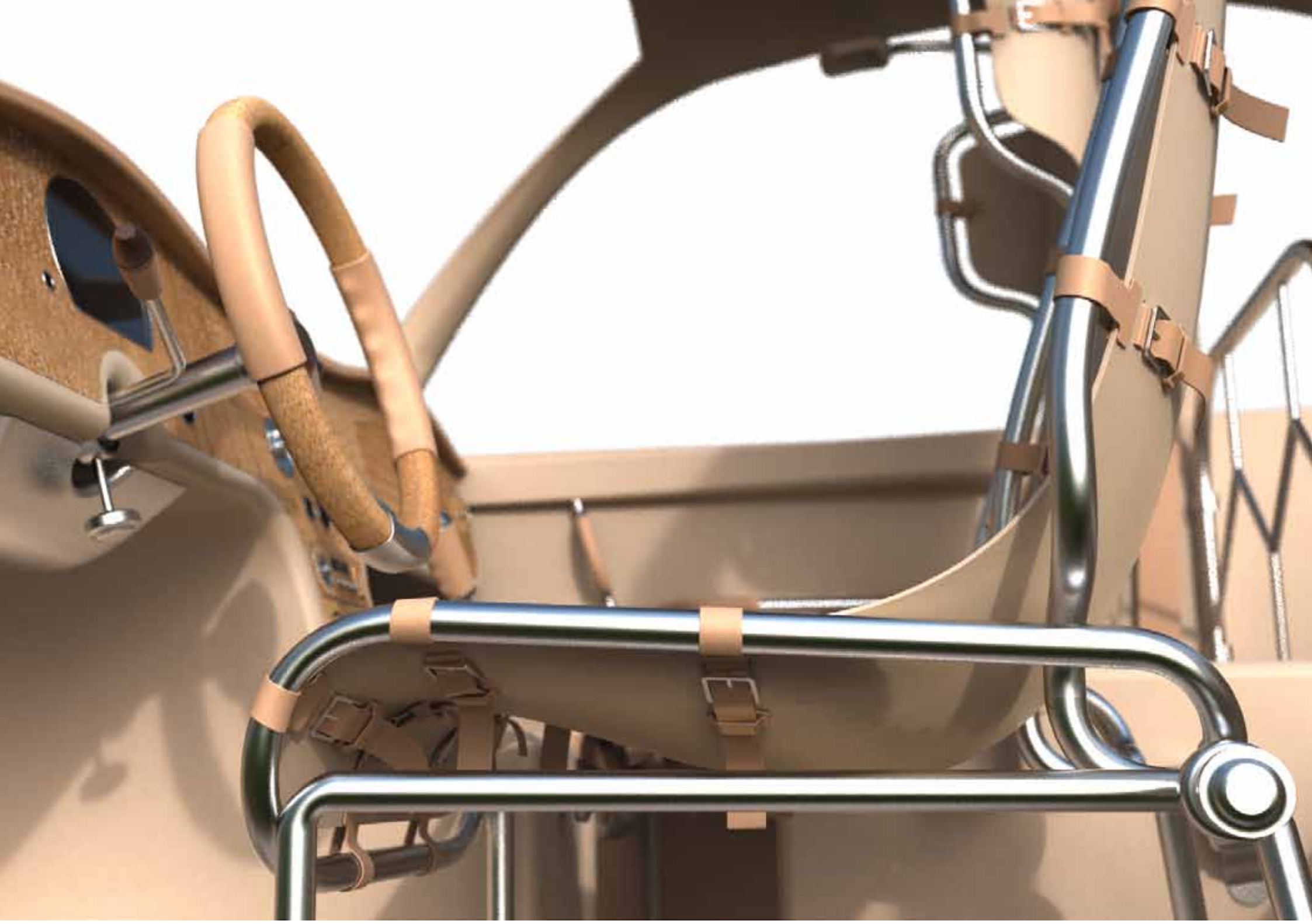
In the end, the ambition was to create an environment that reminisces of my somewhat romanticised perception of the context of a car; freedom, travelling and personalisation.



The interior is composed around a simple airy structure with emphasis om materials, textures , details and usability. It consists of an exhangable platform where the technical and electrical parts can be exchanged or updated while the hardware remains. There is a wide use of fabrics and leather and most of the parts can be easily disconnected to open up for a second hand market and stimulate repair. Materials and textures are applied to allow the materials to wear and age with dignity, like leather elbow patches on a tweed jacket.



The seats of the car are easily removable and can be used as picnic chairs. They have detachable upholstery, that can be customized after preferences.

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