

Curriculum examples

Year three

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Industrial Design Project 1  
Per Liljeqvist



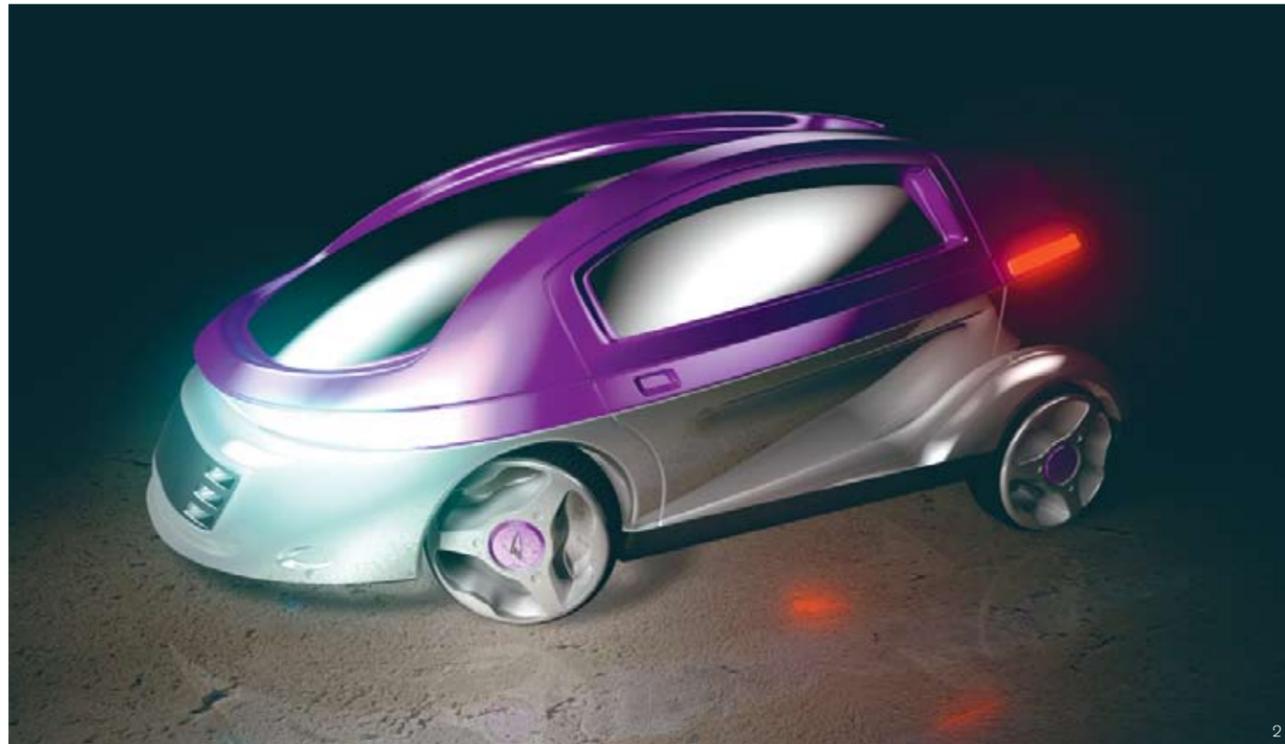
The course commences with an introduction to what defines a room, space or a situation. How do we as humans relate to these situations and when does a need occur? The students analyse a chosen situation that relates to a person in order to identify a need. By applying a creative process, an innovative solution shall

be presented for a new product that responds to the need of a suggested user. Students will take into consideration aesthetical and communicative aspects that relate to the product.





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### IKEA PS, 2003

Lars Engman  
Sigga Heimis  
Margaretha Rosén  
Gunilla Wåxnäs



In the spring term 2003, IKEA proposed a project for our students to participate in the design for the upcoming IKEA PS Collection; the theme set for us was to venture beyond superficial styling and decoration. Inspiration was to be drawn from: "diversity" (local/global), "values" (human sentiments), "sustainability" (environment/ethics), "re-think" (experiment/innovation), "rebellious" (challenge what's known) and "fun".

This project was then carried out in the fall term. 20 students from the third year and higher participated, enabling them to learn from each other and share the experience gained in higher years. The outcome was a good blend of design proposals ranging from humorous approaches to profound reflections on

the brief. IKEA expressed interest in several concepts, two of which were sold. The "Enköping" table became part of the 2006 PS Collection "what if".

#### Extracts from the brief

...the concepts shall put IKEA on the edge...  
...solving real problems in the everyday life of people...  
...breaking design codes using new materials and technologies...  
...creating meaningful step-stones to the future...

Recommended materials were: particle board, recycled plastic (PET, CDs), recycled milk cartons, sheet metal, corrugated paper/starch and bamboo plywood.





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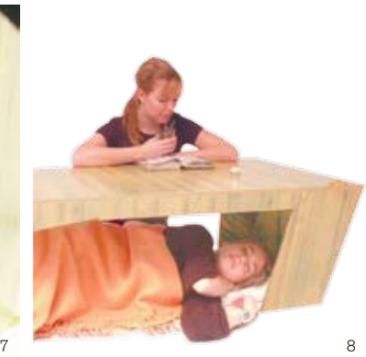
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### Collaborations Between IKEA and Design Schools in the World Lars Engman

Cooperation between design students and manufacturing companies can have positive consequences for both parties. The students learn about the different aspects of production processes in practice and the companies can learn a great deal from interacting with the students. For IKEA, the experiences from working with design students have been very positive. We

have collaborated with design schools from all over the world, for example, Moscow, London, Tokyo and Lund. At all times it has been an instructive and interesting experience. In some cases, the students have continued to work for IKEA on a freelance basis. Some have even become in-house designers at Ikea of Sweden.

IKEA aims to cooperate with talented young people who have interesting visions for the future and the students appreciate the opportunities to have their designs noticed and sometimes even produced all over the world. Hence the collaboration is positive for both parties involved and much appreciated.

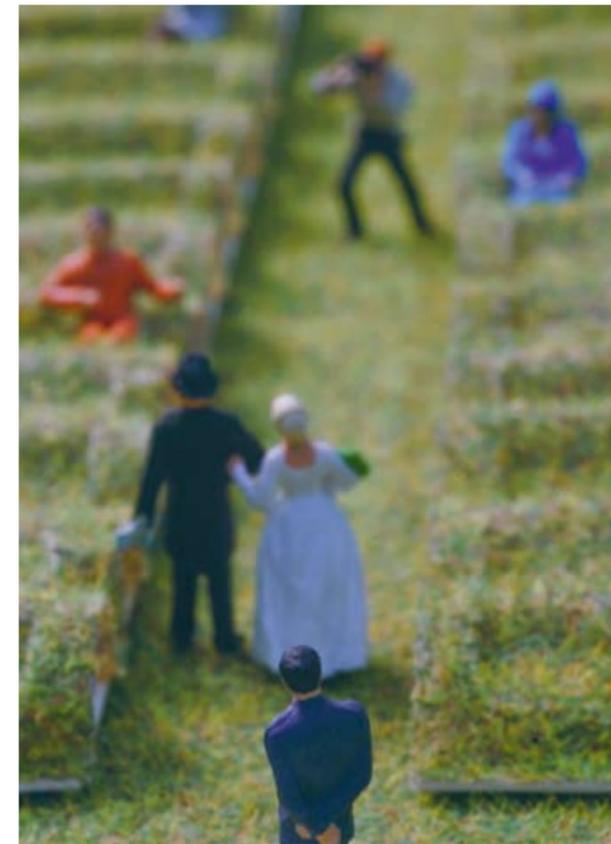
## Theoretical and Applied Aesthetics, Space and Interiors

Lars-Henrik Ståhl



The course Space and Interiors for the third year students at the Industrial Design Programme highlights different aspects on furniture and interior related design. Besides lectures about spatial concepts and furniture design, the course consists of a series of practice-based assignments. The first assignment deals with interpretations and transformations of images into models, by that investigating how various qualities of space and interiors may be expressed, visualised and communicated. The second assignment considers a redesign of a piece of furniture for a new context. From an ordinary piece of furniture, bought at a flea market or at IKEA's price-off corner, the students are

to create a new piece of furniture. The starting point, i.e. the existing furniture, is here, in its simplicity, a helpful material. At the same time, it offers various options and provokes different standpoints, aesthetic as well as technical. Finally, the third assignment deals with the visualisation of space with the furniture from the second assignment as a basis. Working in groups, the students are asked to find common spatial concepts for their pieces of furniture. Generally, furniture and interiors are created for specific spaces. Here, the furniture should also affect the spatial qualities.



Theoretical and Applied Aesthetics, Visual Metamorphosis, part 1  
Maria Udriot



The aim of this course is to develop vision and perception of two-dimensional compositions, contrast and visual materialistic qualities. Through a number of exercises students practise

repetition and composition, to create a fabric print which they get to apply using different printing techniques.



Industrial Design Project 2  
Claus-Christian Eckhardt  
Per Liljeqvist



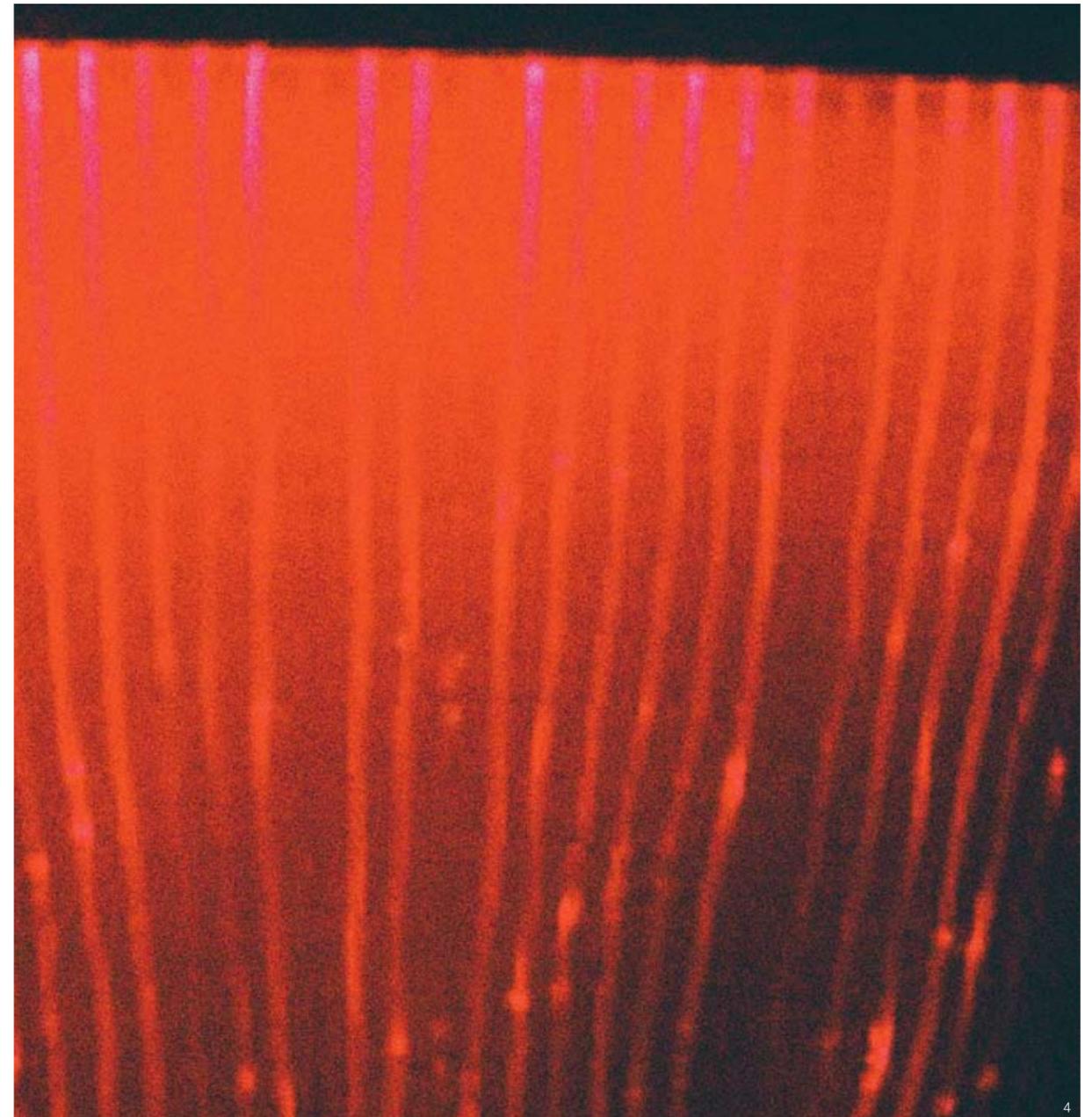
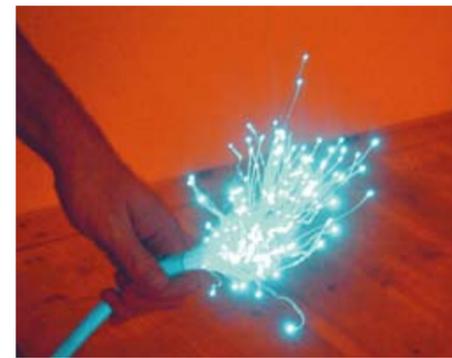
Design today cannot be looked upon from an isolated viewpoint. Most projects require in-depth collaboration with specialists from other disciplines; drawing on their diverse competences in order to keep a holistic and flexible perspective. Investigation and comprehension, the ability to blend and balance far-reaching technical, economic and cultural visions are a necessity. The designer's task then is to keep an individual stance whilst being able to interact in team situations, prevailing over the egoism of individual disciplines.

To put our strategy into practice on an educational level, we cooperate with other university departments. One case in point is our relationship with the Department of Electrosience, which is running a course in "electro science possibilities and limitations". Faculty and students of that department are actively drawn into our design projects, acting as mentors to our students throughout their education.

In addition, companies that apply these principles of teamwork and knowledge transfer organise design projects with our students so as to add a certain level of realism to their education.



Exemplary for these educational joint ventures are our cooperations with close neighbours: Sony Ericsson, companies in the IDEON Science Park, IKEA and others. Our students are thus exposed to professional marketing, research and design personnel, thereby supplementing their academic prowess.





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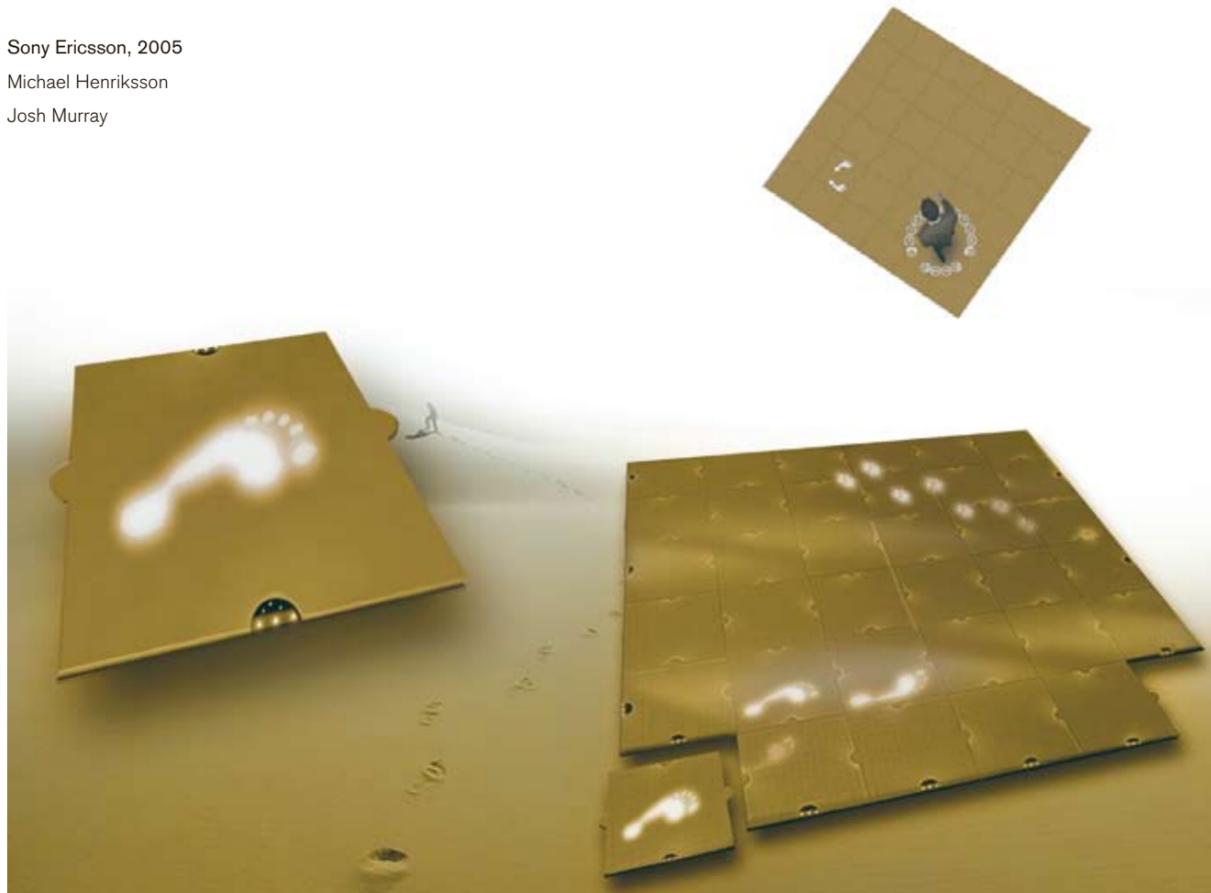


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Sony Ericsson, 2005

Michael Henriksson

Josh Murray



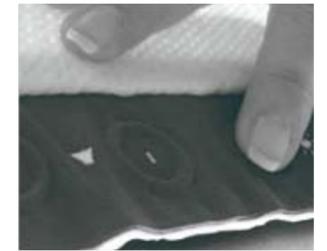
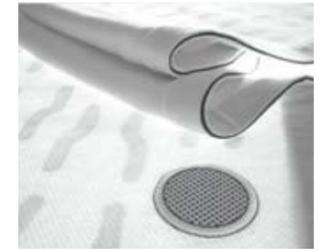
Mobile communication has originated from the need of making phone calls wirelessly. Technology evolves over time and we are currently in the era of including image based information in our everyday use of mobile interaction. Accordingly, we can relate wireless communication to the senses of hearing and seeing, but what is the next step? What new products or applications could come out of addressing all senses in contexts of communication?

In this project, students from the Division of Industrial Design working together with students from the Department of Electro-science were encouraged to think about communication in the

broadest sense, using all senses and technologies (existing as well as innovative ones). Here are three examples of the result.

#### Step In – letting existence be known

This idea comes from the feeling of seeing footprints in the sand of an otherwise empty beach. No people in sight, yet footprints alone grant comfort that you are not completely deserted. The idea evolved into a concept of intelligent tiles for public spaces. The tiles are made from durable, pressure sensitive LCD panels, integrated with flat-panel speaker technology which creates a network of 3D sound.



#### Distant Presence – intimacy despite distance

Springing from the subtle, often unspoken communication found in intimate relations, this blanket conveys a feeling of presence of an absent partner. The textile senses how it is being touched and then glows or heats up in these areas on the corresponding blanket.

#### Silhouette – bestowing a sense of abstract presence

Replete with digital video-camera, microphone, stereo speakers, signal processor and a full-size LCD panel, this device helps you to create the illusion of standing on opposite sides of a foggy window even though in reality you might be worlds apart.



IKEA NORRÖ, 2006  
Henrik Bengtsson



#### Design Brief

##### Background

Today, many people are living in small flats with even smaller balconies. Therefore, the need for small smart outdoor furniture is growing.

Another issue for people is the lack of time. Therefore the focus of this project was to offer products and concepts for the confined space on balconies that are care-free and give people a chance to sit outside and relax for a while.

At the same time the market for outdoor furniture is getting tougher and tougher; this emphasizes the importance of offering new, innovative products with a strong company identity at a competitive price that makes a strong impression.

##### Objective

NORRÖ will consist of one or two seating function(s) for a balcony. It is important that the products are easy to maintain and that they are easy to put away when they are not in use. NORRÖ will also have a strong identity and a function that signals something new!

NORRÖ will be aiming for people living in small flats with small balconies, whereby the price issue could be an important factor. The size and use for a balcony differs a lot. Balconies are often very small and are often used as a storage area. People see the balcony as an "extra-area" and tend not to want to invest large sums of money in it. With price being a relevant factor, products that can be flat-packed and that do not require advanced production methods will have a big advantage.



##### Keywords

Innovative and care-free.

##### Functions

A seating function for the balcony.

##### Material

In order to reduce maintenance, wood should not be used. Otherwise, the material choice is up to the designer.

##### Colours

Concrete and grey colours are often used for balconies. Therefore it is a possibility to let NORRÖ be a colourful piece of furniture.



### Thai-Swedish Design Cooperation, 2005 A Cross Cultural Design Project

In May 2004, a group of representatives from selected Swedish companies, accompanied by the Swedish Federation of Trade, travelled to Thailand to visit a group of sanitary product manufacturers. The quantity and quality of products was impressive – the problem was that neither the standards nor the designs were suitable for the narrow Swedish market. Following the trip, a student project between a Thai and a Swedish design school was initiated to address these issues. Such cooperation would also help to multiply contacts between designers and companies in both countries.

In January 2005, a group of industrial design students and teachers from Lund University travelled to Bangkok to participate in a workshop together with students from the KMUTT (King Mongkut's University of Technology in Thailand), which was held at Bangkok Code in Bangkok. The purpose was to create a platform for design schools to work from. Eight students and two teachers from each school undertook the project. One goal was to find methods for cooperation that suited their different ways of working.

The workshop was the start of a student project concerning bathroom interiors. The initiative came from the Swedish Federation of Trade with the goal to generate products for bathroom interiors such as faucets and toilets for the Swedish and Nordic market. The design students needed to consider that modern dwellings often are sold on the interior in the kitchen and the bathroom – and that the design is expected to last for up to 20 years before being replaced with new products.



#### Process

The students were divided into nine groups that participated in a start-up in Bangkok where they visited factories and did some early brainstorming. After this workshop, research commenced on current trends and available products on the Swedish market. With that research, the groups formulated themes and gathered pictures for inspiration – describing feelings, functions, shapes, etc. The pictures were used as inspiration for sketching ideas of how the themes could be turned into products.

When entering the final phase of designing, more detailed functions were considered and the extensive work of producing CAD drawings (3D modelling) began. In April 2005 a second workshop was held at the Ingvar Kamprad Design Centre in Lund, Sweden. That workshop was the starting point for the production preparation phase that connected the students' work to professional designers & engineers as well as to the manufacturers in Thailand. The work was presented and simple paper models were made to study the concepts full size. That way, each group was critiqued and was able to consider changes before producing final presentation material. This was done to ensure that the result of the cooperation would achieve a professional standard.

#### Result

The companies involved wanted to see realistic product ranges. As all students had different ideas of how this demand was to be adapted to their projects, the final solutions ranged from

highly realistic to artistic, futuristic and rather conceptual products. There was a tendency among the Swedish students to be inspired by the nature and culture of Thailand in their design, while the Thai students tried to generate more conceptual ideas of how Scandinavians use their bathrooms.

Can design traditions from minimalist Sweden be combined with those of the melting pot of influences that is Thailand? Project leader Martin Weiderstrand sums up the result:

"A strange bird would be the result, no doubt. After concluding this project I dare to say that it works just fine, it's just a matter of communication. The result is great in its diversity, from products that could be pushed into production today, at an excellent price, to entirely new products that require a lot of work to be produced, but show us a great and promising concept for the future. Others take on specific problems such as renovation of a bathroom, giving us interesting and efficient solutions that, if put into production, would save both time and money."

#### Experience

One of the Swedish students expresses her impressions as:

"The expectations of this project were immediately high. The opportunity to go to Thailand and cooperate with students from a design school in Bangkok was something very unusual and hence very exciting. We were all overwhelmed by the trip, the arrival in this country, the people, the hotel and the extremely lively city.

Naturally, our first meeting with the Thai students was somewhat reluctant, we were watching from a distance; it took until dinner later that evening before we started really talking to each other. There were a lot of new names to remember and linguistic boundaries to break – but next day when the actual workshop started it was rather obvious that no matter what culture we were from, a similar interest and task is enough to make friends.

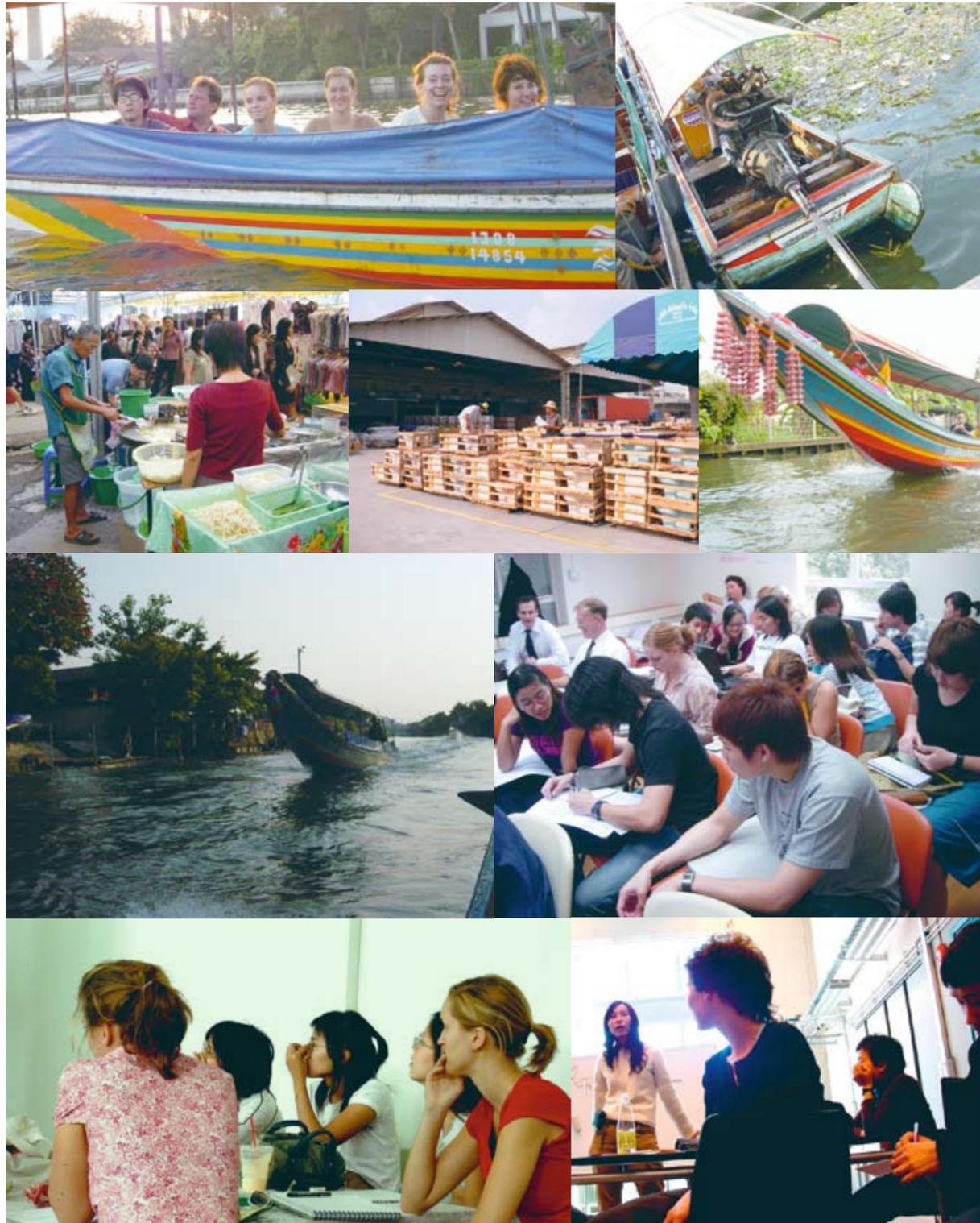
The differences in culture and habits were a good starting point to formulate creative ideas and the workshop week in Bangkok gave everyone a head start on the project. We held many presentations for the other groups and got feedback from our teachers and company representatives who were present during the entire workshop. There were differences in how feedback was given and received and how presentations were performed. These were a few among all the things we had to learn during this short week in Bangkok."

#### Significance

Prof. Claus-Christian Eckhardt on the importance of cross-cultural projects:

"Cross-cultural understanding and behaviour

In this globalised world, the ability to navigate and understand different cultures becomes the key competence. Students cannot acquire it on a theoretical level; they must submerge themselves in experiences gained in real life. Direct personal contact with people and travel to foreign countries broadens the individuals' horizon substantially."



Thai-Swedish Design Cooperation, 2005





#### Outcome

At the second workshop at IKDC in Lund the work was evaluated using simple full-scale models before beginning with

the refinement phase. The final result was then presented in the form of 3D models.

