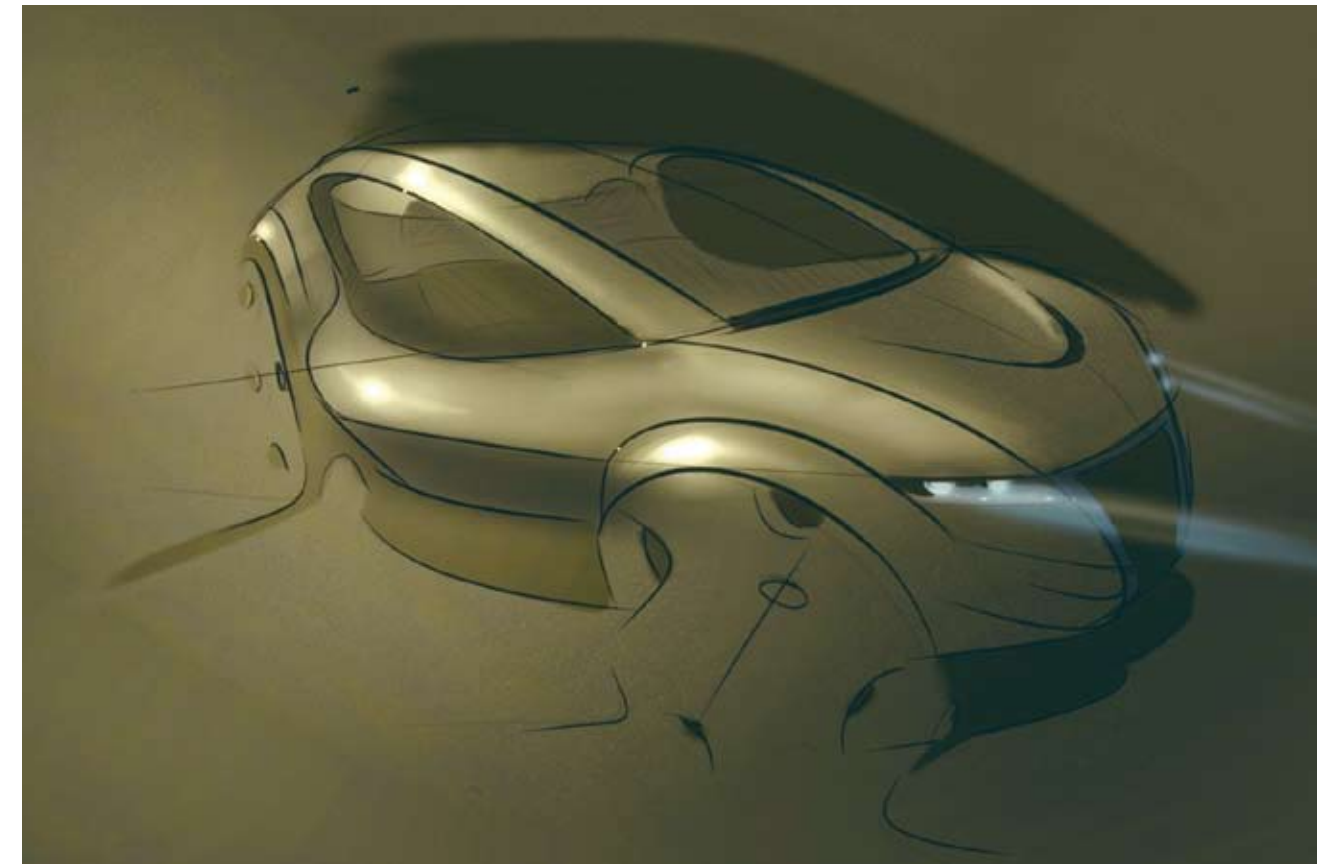
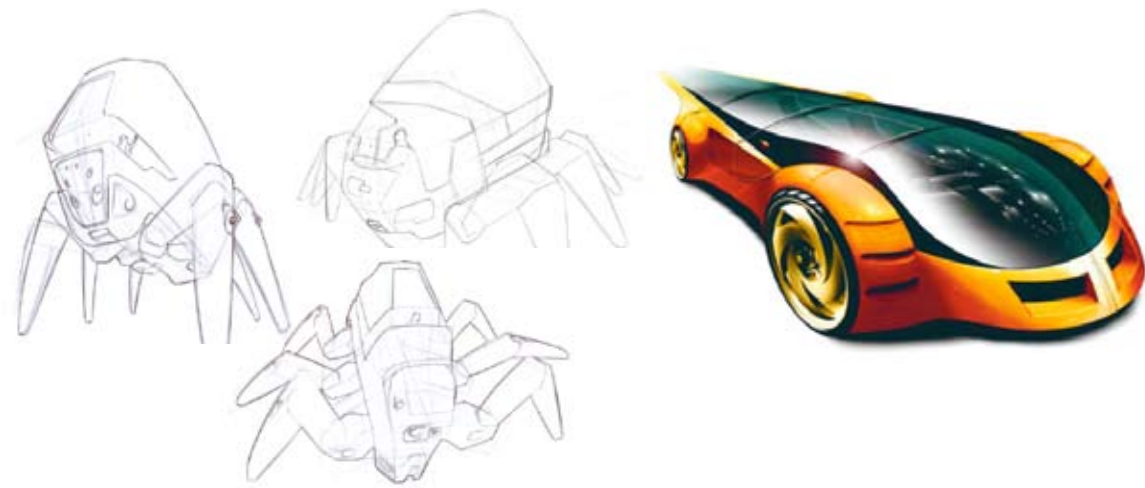


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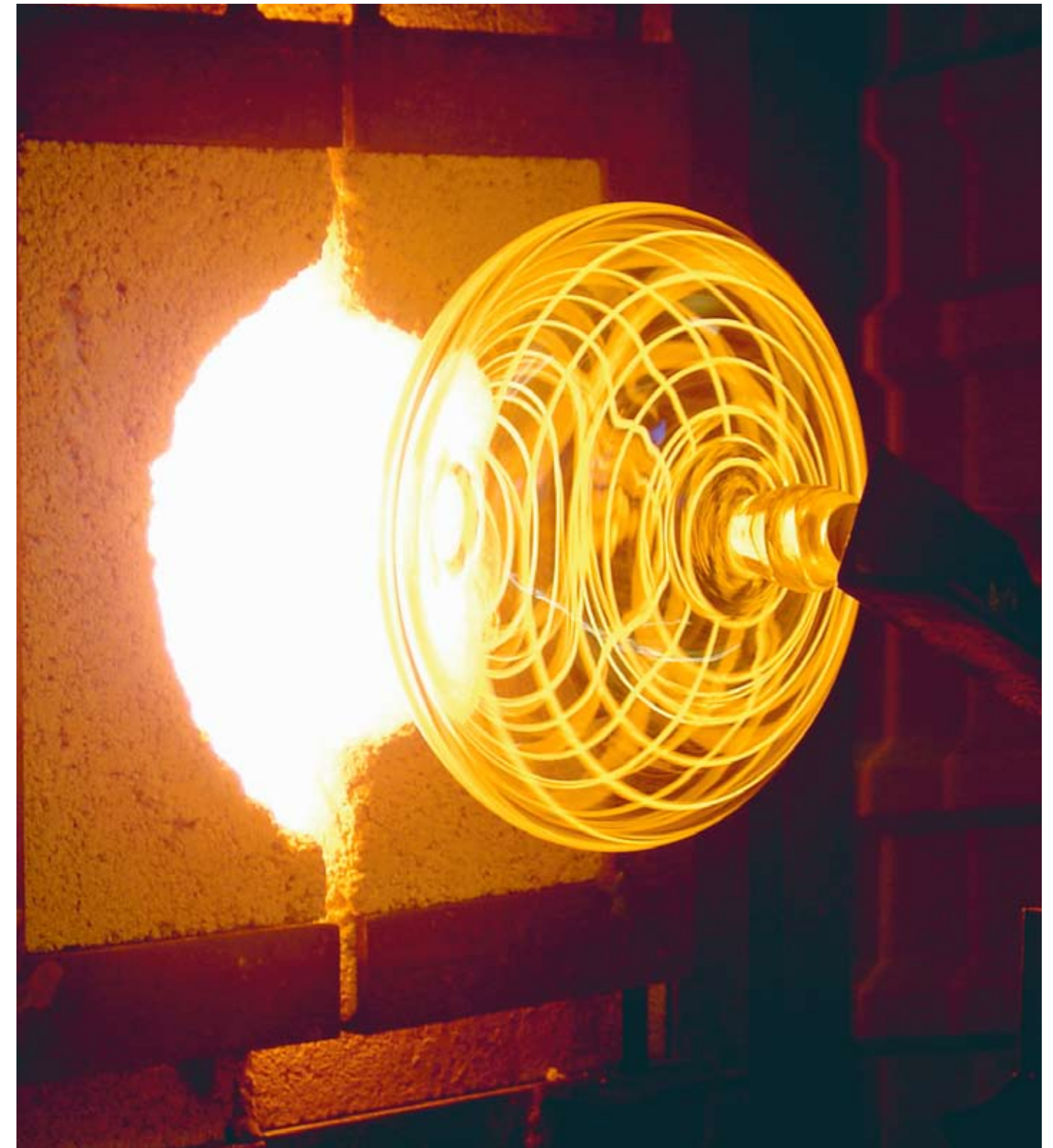
### Automotive Design

Jonathan Disley

Charlotte Sjödel

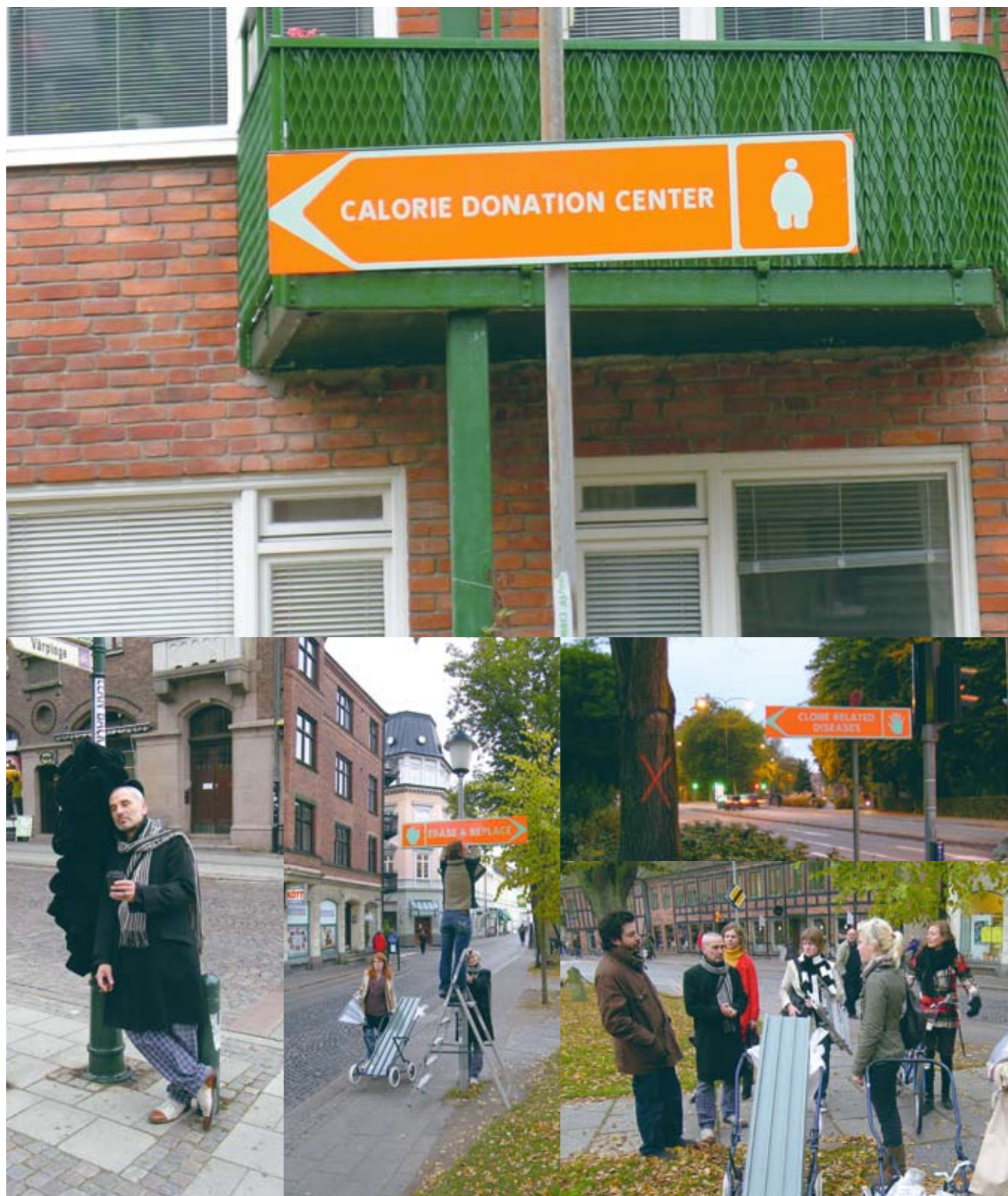
The course was implemented in 2003 as an elective for students of all levels. The intention is to give our students the opportunity to get acquainted with the basics of automotive design in terms of techniques and practice. At present, the automotive industry as well as its suppliers are looking for a wider perspective, especially where aspects of interior design are concerned. The effort to persistently reinforce and update the brand, maintain and improve quality and search for innovative designs is becoming harder. Therefore, the input of product designers could lead to new insights and fresh approaches to automotive design. This course shall raise students' awareness of these issues. Besides designing and illustrating a new vehicle, they develop an understanding of how brand identity can be translated to design and of the impact a focused and structured presentation can have.

Over a period of nine weeks, students begin with an introduction to the essentials of automotive design, commencing with choosing a not necessarily car industry related brand to design for. Step by step, they get acquainted with the basic techniques of freehand perspective sketching, manual rendering and 2D computer illustration. However, the focus is always on exploring volumes and shapes rather than solving complex technical problems – the students also learn how to find inspiration, document and present their material. Being a rather compact course, the emphasis is always on hands-on practice as well as group critiques to push themselves and others to higher levels of creativity and expression.



Glass in Theory and Practice  
John Bennett

The aim of this course is to convey basic skills and understanding for the art of glass-blowing. The students learn to artistically express themselves with glass as a material and they get to build up a sense of craftsmanship. Through this course, the students not only gain knowledge about production technologies of studio- as well as mass-produced glass, but also a good theoretical understanding of glass as a material.



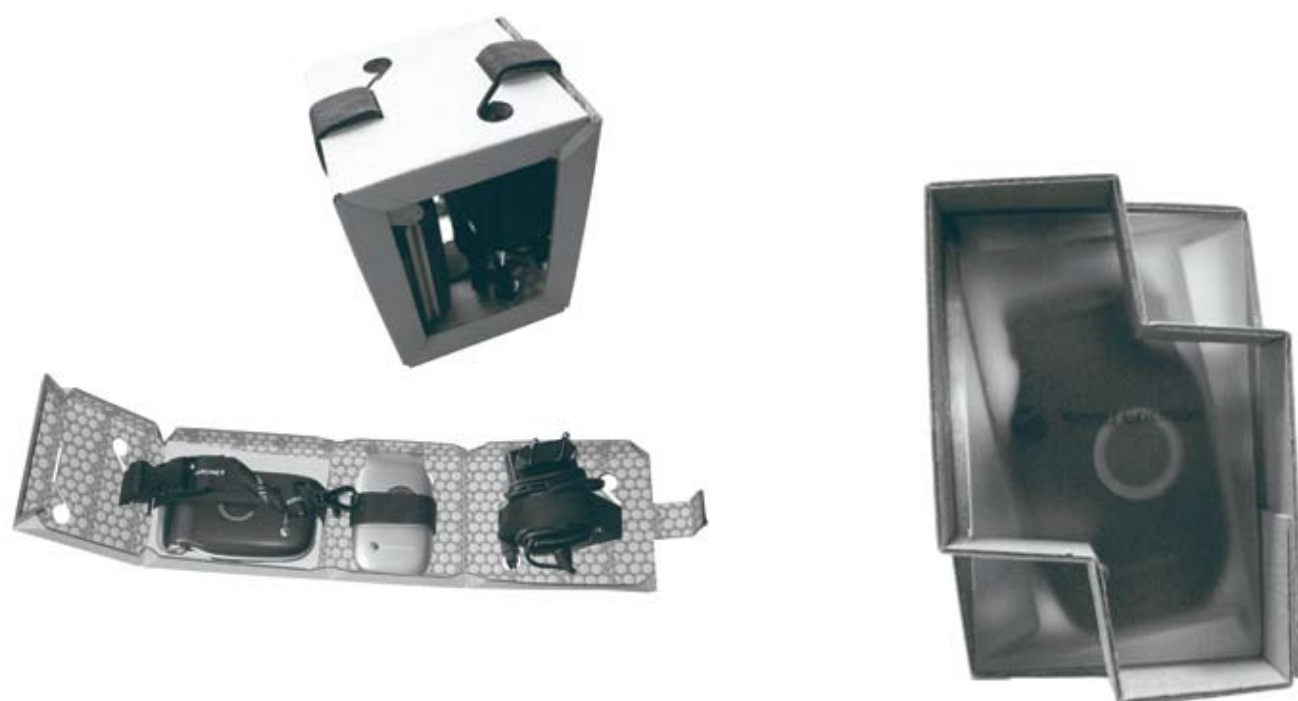
Signs of Change, Lund, 18-20th October 2005

Dr. Gabriel Klasmer, Daniel Charny

Designers are often asked to conceptualise change; this workshop will ask you to do this. We ask you to make a projection of the services that will be on offer in the future of the city. You will be asked to put up a sign pointing towards the location of a future service that will be available then. This sign is to be in an arrow shape and installed in a real location in the city. Think about the social, economical, scientific, technological shifts, changes, revolutions, evolutions and how they might be reflected in institutional, governmental and cultural bodies. Conceptualise the new amenities, buildings, stations, types of travel, places of interest and highlights of the future of



your city. This workshop is about observation and projection. The activity is geared to develop the use of design as a conceptualising medium. It is also about the connection of designers to the locality and place in which they are working, in this case the city of Lund.



Packaging workshop in cooperation with Sony Ericsson

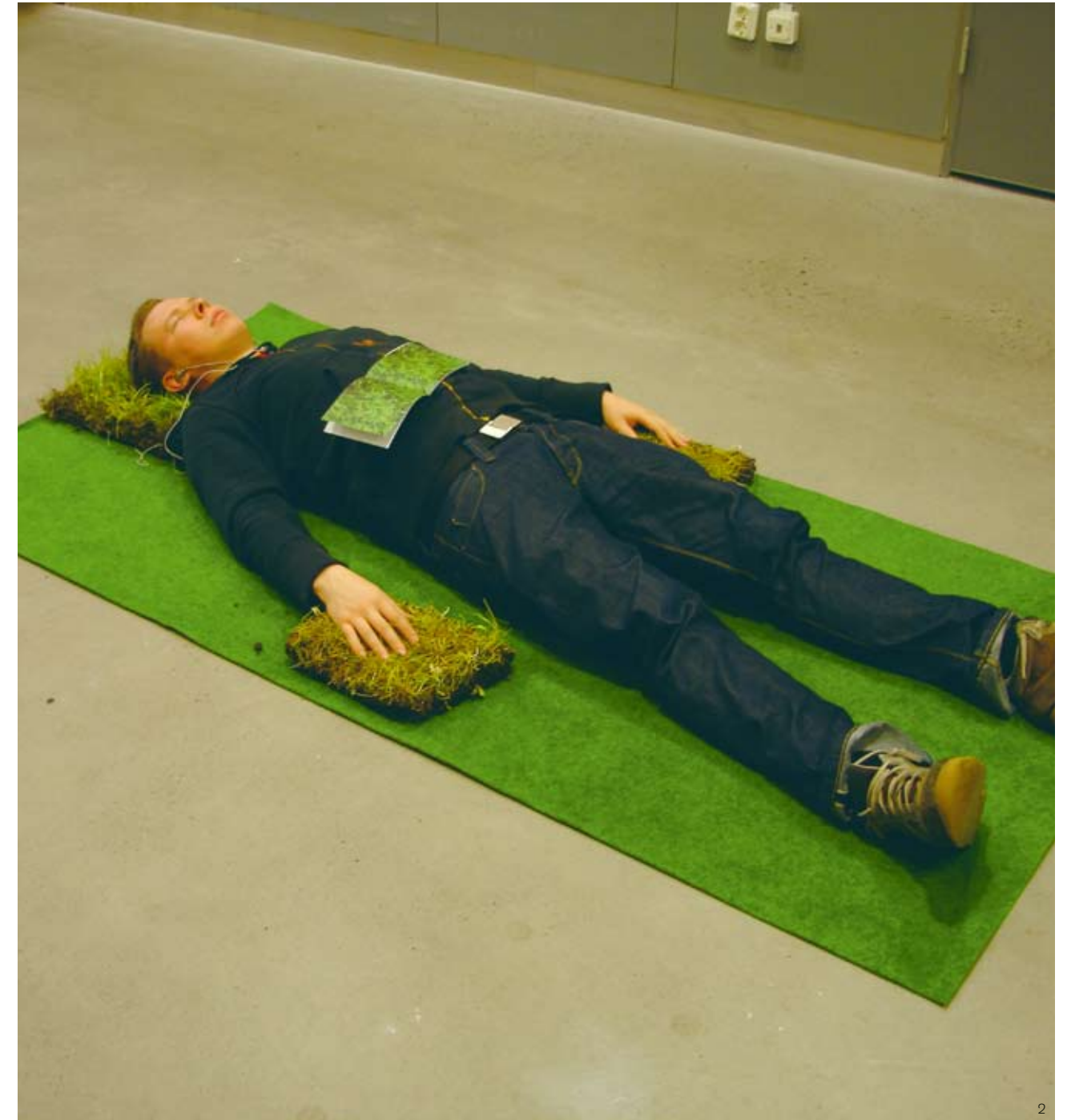
Claes Wallin Klevås

Joshua Murray

For Sony Ericsson, the importance of the "total package" is becoming more and more important – where the product is not only represented by itself, but also through its packaging and supplementary content. Together with the industrial design course at LTH, a workshop was held to generate creative packaging solutions for mobile phones in the low-tier segment.



The purpose of this workshop was to develop designs that should not only meet customer expectations, but also be easy to use and conform to supply chain demands. The solutions presented at the end of the workshop provided numerous fresh ideas, some of which have been incorporated in the current packaging range.



Awake/Asleep, "Experience Design" Workshop, 2004

Bendik Torvin

The overall theme for this workshop was "Experience Design" allowing for both concrete and conceptual outcomes. After only five days of intense work with a group of talented students, the results were some well-executed, poetic and inspiring proposals. In order to narrow the subject of "Experience Design" down, we focused on the transition between two major states of mind namely being ASLEEP and being AWAKE, i.e. issues of falling asleep and/or waking up. For example: How do you (or someone else) wake up or fall asleep? Where, how, why does it occur (Morning, day, night, bus, at grandma's house, drunk/hung over, bright/dark, noisy/silent, tired/rested, in a hurry/calm)? The students discussed the subject together in small teams and chose a particular theme of interest, then explored it with the intention to create a somewhat believable "product" that would provide the effect they were looking for.

The second day, there was a review in which each team presented a quick functional analysis, scenarios and personas that communicated the context and effects of the experience. They continued developing and refining their product concepts until unique, new experiences emerged. The students were free in terms of how their ideas would be realised in such a short time, using words, images, mood boards, scenarios, performance, drawings, mock-ups, quick prototypes, installations, etc. There was particular attention given to how the user would interact with the product and that the interaction supported the overall product experience.



#### Exercises in Architecture, Ceramic Tiles of Italy Cumulus Design Competition, 2005

A material that comes from the past with an intense disposition towards the future. Convinced of this, the Italian tile industry has challenged itself – under the trademark Ceramic Tiles of Italy – experimenting and reaching new technical and aesthetic frontiers. Therefore it enhanced the identity of an ancient product by adding new and unusual features to a material rich in history and allure: the ceramic tile.

This is the background of "Exercises in Architecture – Cumulus Design Competition", a university training project that in 2005 saw the participation of four schools belonging to the Cumulus network (European Association of Universities and Institutes of Art, Design, and Media): Central Saint Martins College of Art and Design (London, UK), ESAG Penninghen (Paris, France), Lund University (Lund,

Sweden) and the Estonian Academy (Tallinn, Estonia). Young design, architecture and interior design students engaged in functional and aesthetic research and experimentation on the ceramic product and its most innovative architectural applications.

Projects selected by: Marino Capelli, Michele Capuani, Dante Donegani and Massimo Iosa Ghini

Coordination: Michele Capuani, Dante Donegani, Luca Buttafava

Exhibit design by: Iosa Ghini Associati

Promoted by: BolognaFiere, Assopiastrelle, EdiGer SpA

On the occasion of: Cersaie Bologna, Italy



Landskrona Young City Innovators, 2005

Olof Kolte

In cooperation with Delft University through Professor Hahn Brezet, DeLabs through Peter Kisch and the City of Landskrona, we have been running summer workshops with five students from Delft University and five students from Industrial Design LTH. The workshops have been centred around how to develop the city of Landskrona with a strong focus on sustainable development and with a distributed economy perspective. Landskrona is a city that has suffered from early effects of globalisation when the shipyard, the greatest employer, had to close down due to severe competition from Japan in the early 1980s. Since then, there have been few new jobs created in the city. Many refugees from the conflicts in the Balkans have had problems in finding jobs and becoming "members" of society. Landskrona has become a socially and economically divided city. The Young City Innovators have been working on finding solutions that can contribute to a path towards a more sustainable society from economic, social and ecological aspects.

