



## ***SLOW DESIGN THROUGH POSITIVE EMOTIONAL ATTACHMENT***

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## **ABSTRACT**

The purpose of this study and design research was the exploration of the Slow philosophy in the context of design. Slow Living is a concept developing awareness of life tempo, one that welcomes balance, awareness, depth, and a richer experience of life. A counter-narrative to the rising pace of contemporary western society endeavoring to promote personal wellbeing. In the design and product arena this pace manifests in a continuous reinvention, replacement, and ultimately discarding of products. Products of low emotional attachment, low quality, and low personal connection creating an ever-changing, waste filled landscape of living bearing little grounding for emotional stability and resulting in both unsustainable personal and environmental wellbeing. This led to the investigation of Slow Design and whether Slow Living's goals of meaningful positive connection and harmonious life tempo with the intentions to promote personal and environmental wellbeing could translate into products with similar effects. Research began with an examination into the topics of curiosity, connectivity, and wellbeing with the objective being to an enrich and prolong user and product relationship. The study was explored using The Reservoir, a design tool for poetic research that focuses on scientific and imaginative exploration complimenting a practice-based approach in the studio. Supporting research included theories surrounding the concepts of emotional attachment, surprise and intrigue, as well as, mindfulness and grounding. This study has brought to light possible concepts that could be utilised to create positive emotional attachment between consumer and product to improve product longevity and thus ultimately improved personal and environmental wellbeing. Leading to the need for further discussion and experimentation regarding Slow Design and its ability to influence the wellbeing of society by diversifying perspective and approach to design.

**Keywords: Slow Design, Emotional Attachment, Wellbeing, Product Longevity**



## **PREFACE**

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## PROJECT

# *Oooli / Uuuli*

*Sculptural objects of sitting and play made in Oslo, Norway*

*Oooli is a collection of sculptural furniture and handheld objects of curiosity and play made of leather and steel utilising the entirety of the hide, off cuts and all, to create an intriguing, visceral, soft, and playful tactual experience. The objects dance the line of aesthetic and function merging a handcrafted quality and the visual experience of art with the utilitarian experience of design. The visceral experience goes beyond the senses of touch and sight but to the sense of sound with the chosen names being chosen for the emotional sound associations with a dual translation in a nod to their Norwegian creation and English design.*

*The materials used are made from renewable sources and chosen for their ability to mature and embrace time gracefully. Each pieces' form has been forged by hand, hammer, and flame to create visually continuous forms intended to draw one in. The steel structure is finished in beeswax to protect it from future corrosion. The goat hide is supple and soft using a natural tanning process of bark and roots, sourced from a family tannery in southern Germany and prior to that the surrounding farms. The tactile surface endeavors to use the entirety of the hide and not just the large central forms commonly used when working with leather. Strip by strip each piece is carefully cut and sewn entirely by hand.*

*Oooli no.1 is a functional sitting sculpture whose form and tactual experience intend to intrigue and beckon one into it's sitting embrace. Welcoming you to discover for yourself its forms and tactile nature as it brings you to a physical awareness of the moment with it's mutual touch. The sitting sculpture Oooli no.1 is created by hand using 13,532 strips creating 2,255 bunches and using approximately 7,832 stitches.*

*Oooli no.2 and Oooli no.3 are handheld objects of curiosity and play, made to run your hands around and over experiencing them as much physically as visually grounding you mindfully to the moment at hand. The play forms Oooli no.2 and Oooli no.3 are each created by hand using 930 strips creating 155 bunches and using approximately 475 stitches.*



*Figure 1. Oooli no. 1 / 2 / 3 showing function and scale. Photographer: Sara Spilling.*



*Figure 2. Oooli no. 1 emphasising tactual qualities. Photographer: Sara Spilling.*





# INTRODUCTION

Slow. Calm. Time. Perhaps words quite foreign in contemporary life. Words quite in opposition with our capitalist ideas that drive our culture forward, however, amidst it all there seems to be a growing awareness and reflection upon the complexities of integrating with our advancements. That our continual innovation and exponential growth is both a blessing and a curse, one that needs consideration for the benefit of our future personal and environmental wellbeing. We stand today on the precipice of many past, present, and future technological advances that perhaps our forefathers could never have imagined were possible in our lifetime. Innovative technology means exciting new prospects and with it exciting new products. Decreasing production time and sourcing ever lower-priced materials has become the economic center of our economy. Simply put, the repetition of the decades old mantra of time and money, leaving little time for quality control, ethics or values. Is this the sentiment of the future? Today products are produced, updated, and outdated bearing little depth or connection in their brief sojourn with users. Creating an unsustainable, trend-driven cycle that is causing our personal and environmental wellbeing to suffer. Moving forward, a diversifying perspective and approach is required.

Personal and environmental wellbeing is at the forefront of the Slow philosophy, it stands as a counter-narrative and reflection on the ever increasing tempo of life. Centering it's mantras around concepts of a deeper and richer life experience. One full of connectivity, balance, and a life in tandem with the planet. The Slow movement has been growing and picking up momentum over the years in various disciplines under the titles of Slow Food, Slow Fashion, Slow Cities, Slow Architecture, Slow Sex, Slow TV, Slow Travel, Slow Design and more as many become disillusioned by society's urge for unparalleled acceleration and the ensuing disconnectivity. In the realm of design, Slow Design is an approach or tool encouraging personal, cultural, and environmental wellbeing and sustainability through positive behavioral change. Encouraging a new awareness and connectivity to materiality, locality, community, longevity, and our environment through design. Promoting human-centered designs that are not merely utilitarian but those that evolve and expand our experiences of life while leading to positive societal and environmental development.

Reflections on the complexities of current society and designs ability for positive effect has motivated the following investigation. Leading to an in depth study into possible manners of using a Slow Design approach to create products with higher connectivity and emotional value. Examining topics of Slow Design and surrounding topics such as connection, curiosity, and wellbeing. To explore these topics in relation to product design *The Reservoir* by Terry E. Rosenberg, a design tool for poetic research that focuses on both scientific and imaginative research was chosen to compliment a practice-based approach in the studio. The chosen tools and approaches allow for concepts to be developed and evolved layer by layer over time in the hopes of creating original and rich concepts. Allowing not only for grounded scientific research of that which is known but additionally allowing time of exploration for the unknown concerning intuition, imagination, and experimentation, key human characteristics. A slowly evolving and fitting approach to accompany a human-centered goal such as Slow Design. Allowing for investigation into the research area of how a Slow Design approach can be utilised to create positive emotional attachment between consumer and product, and thereby improve product longevity and thus ultimately improved personal and environmental wellbeing?

## RESEARCH QUESTION

How can a Slow Design approach be utilised to create positive emotional attachment between consumer and product, and thereby improve product longevity and thus ultimately improved personal and environmental wellbeing?

## BACKGROUND

### PAST

The past, present, and future are woven inextricably together with knock on effect. What has happened a hundred years ago can have great effect on how we live today, just as how we live today can have great effect on how those will live a hundred years from now, and in what conditions. Design and designers affect much in the way of how we live our lives, our well being, and how we treat this planet and it's resources (Fuad-Luke, 2009). Design has been said to give “form to culture”, making the decisions that designers make exert much influence (Fuad-luke, 2009). In current society, design and its product output is tied to an economic center where in the words of American founding father, Benjamin Franklin, “Time is money.” (Rimanoczy, 2017) This attitude towards time and the ensuing chase to minimise time has not always been. One might say it began with the invention of the steam engine in the 1740's leading to the flourishing of mass transportation and mass production (Eriksen 2001). Josiah Wedgwood led the way on mass production in the 1750's with his successful business model producing ceramics, a business model that still exists today (Eriksen 2001). It could be surmised that the seed and promise of prosperity, technological advances, and future progress awash with products that would make life easier toward a golden future began here, a moment in history where time went from cyclical with the seasons to a linear progression (Jensen, 1999). The effect is still being felt on society today as we find ourselves living in a capitalist economy established on mass transportation and mass production following this linear path minted years before.



*Figure 3. Visual illustration of a city at the time of the Industrial Revolution. Getty Images, 2019.*

However, like many in society today questioning the validity of our society's foundation, John Ruskin in the 1800's was raising opposition to the rising industrial revolution. Although he did not alter the course of industry, his objecting questions concerning the conditions of workers, air pollution, and the lack of quality in mass produced products inspired those who followed. Ruskin may even be called by some the first design activist (Fuad-luke, 2009). Regardless of the failure of his reprimand to be heard in his time, his ideas inspired the likes of William Morris and his friends who focused on products with a “vernacular of simplicity and craftsmanship” founding what is known now as the British Arts and Crafts movement (Fuad-luke, 2009, p. 37). Design reformers in a sense, they were intent on



creating positive social change by beginning simply with what they created themselves and in turn inspired future movements such as Art Nouveau.



Figure 4. (1) Artwork depicting sketch and watercolor for wallpaper design. Tulip and Willow. William Morris, 1873. (2) William Morris age 53. Macktail, 1899.

These were not the first nor would they be the last movements to oppose the current trend in production and design, the 1900's saw the Deutscher Werkbund, German crafts collective, focus on good design, function, and a balance of affordability and quality, endeavouring to bring crafts and industry together (Fuad-Luke 2009). Following on in the 1920's was the Bauhaus movement with their intentions of integrating what they saw as the soulless advancing technologies with the soulfulness of art and design (Bauhaus, 2019). They had anxiety over the emptiness of manufactured products and the growing divide they saw between industry and the arts and aimed to unite them, endeavouring to reinvigorate design for everyday life (Bauhaus, 2019). Focusing on the “designability of everything and everyone”, functionalism, affordability, and “how design could elevate the welfare of people” (Fuad-Luke, 2009, p. 39).

There are many movements like these of varying scales with admirable ethics and values scattered over the decades following the initial surge of the industrialization society who have struggled to understand the complexities of new technologies, resulting changes, and consequences and strived to align themselves in a manner in which they felt society, culture, and environment were meant to co-exist. However, from the 1930's onwards consumer products grew exponentially and the 1950's saw the full rise and surge of the consumer economy and the results of a hundred years plus advancement in mass production and transportation (Fuad-Luke, 2009). Since then consumption growth has only accelerated coupled with exponential population growth. In 1970, Alvin Toffler, a futurist of his time saw the signs of this build up in rapid development (Toffler, 1970). “Future Shock” the disease of change was a term Toffler coined to describe the phenomena, prophesying ominously that if mankind and society didn't learn to balance the rate of change what he foresaw was massive adaptional breakdown from “shattering stress” and “disorientation” (Toffler, 1970).

In a similar time frame the 1960's/70's saw the rise of the Hippie movement with their mantra of “back to nature” and all things natural in a counterculture movement for social, anti-industrial, and environmental change (Howard, 1969). It seems many over varying fields grew apprehensive over what they saw in their times. Of course there still were designers alongside the public who continued

to have positive conversations with society to alter course, such as Frank Lloyd Wright and Alvar Aalto with their affinity and advocacy for the integration of natural materials in design and architecture for psychological benefits and human happiness (Fuad-Luke, 2009; Hynynen 2014). As well as such fellows as Aldo Leopold to be “citizens of the earth rather than conquerors” and Richard Neutra and Vance Packard exposing negatives of consumer culture and many others not mentioned (Fuad-Luke, 2009). Onwards of course we have movements more familiar and that still exist in recognisable forms in current society, movements such as the eco-efficiency and that of the green consumer, movements that continue to question production methods, resource use, and environmental concerns in current times and in the overconsumption crisis of today. However, regardless of the efforts of those before us all trends point to the deterioration of life support. It is clear that ever since the natural bounds of what a single human could produce in his or her time has been limitlessly expanded via production of industrial means we have been unsure how or where to place new bounds for the sake of personal or environmental sustainability and wellbeing.

## PRESENT

Today, the power is in the hands of society with the question of what sort of society we wish to live in. We live today in the Information Society, what some may call the fourth industrial revolution, on the cusp of ever newer technological advances and production abilities. While 80% of the population is struggling for quality of life and are under-consumers, the other 20% are over-consumers using approximately 83% of the world’s resources (Fuad-luke, 2009). Furthermore rates of consumption have risen with a rising population and is set to increase further, in 2009 the population boasted a 6.7 billion, while today in 2019 a 7.5 billion which is expected to become 8.9 billion well before 2050 (Fuad-luke, 2009; US, 2019). Despite large economic growth, the 20% of over-consumers today do not seem to be improving in happiness and satisfaction (NEF, 2007). Just as in the times of Ruskin, current society is questioning and objecting to our collective and linear progression. A path that is chasing down at it’s own heels leaving little time for quality control or resource restraint. Norwegian social anthropologist, Thomas Hylland Eriksen (2001), in his social critique of current society and the effects of acceleration in our time notes that “The replacement of models and product variants today happens at such a speed that there scarcely exists a producer of anything at all who does not plan the next model before the latest model has been presented to the public. In theory, a product may eventually become obsolete before it reaches the shelves.” (p. 33) This is made apparent no clearer than in today’s mobile industry, as annual, quarterly, and even frequenter releases are of the norm.



Figure 5. Artwork depicting a commentary on society today and consumerism. 99 Cents. Andreas Gursky, 1999.



Current market audiences, while tied to these updates and replacements to remain current and connected have building sentiments of dissatisfaction of the status quo. Millennials and Generation Z are showing transitional signs, or at the very least an affinity, towards an alternative perspective which perhaps could lead to the beginnings of a new economic model. Generation Z and Millennials, as of 2019 approximately 15-35 years of age, account for over 1 billion of the population (Schroer, 2018). Highly sophisticated media and computer environments have surrounded them in varying degrees since childhood or in more recent age brackets, birth. These people groups are becoming immune to traditional marketing having grown up immersed in it, they are well educated, have a liberal attitude, an openness to social trends, and have grown up alongside constant connectivity, mobile and social media, as well as, on-demand entertainment (Schroer, 2018; Dimock, 2019; Parker, 2019). Generation Z and Millennials are known to attribute more of earth's warming to human activity, together they have almost identical views with 50% in agreement on this matter, much higher than previous generations (Parker, 2019). Furthermore, these generations believe in the idea that the ordinary citizen can be influential (Parker, 2019). All the markings of an open generation, with a growing awareness of contemporary global times. Perhaps the "always on" generations may be open to a new direction.

Today's "always on" and liberal Generation Z and Millennial groups display this openness and growing awareness as can be seen in the current trend and marketing analysis. Marketers are having to pander to new perspectives, ones that one can hope are more than mere trends. Studies show that Generation Z in particular have more buying power and that marketing to them isn't particularly simple, as they are generally aware both globally and politically with a high interest in authenticity, transparency, quality, brand integrity, and core values such as sustainability and equal representation (Forbes, 2018). Advice from these studies is to cultivate genuine long-term relationships with authentic and socially conscious storytelling between consumers and brands. That these consumers see brands as an extension of identity symbolising their values, ethics, ethos, and humanistic values (Andersen, 2018; Davis 2018). Craving real world and offline experiences, analog qualities and connecting emotionally to these stories is of high value to these generations (Andersen, 2018; Davis, 2018). A large emphasis is put on companies core principles to market to these values rather than with product features, price, or design as they are part of a global economy, and therefore producers are competing in a broader scope (Forbes, 2018). It's clear that Generation Z and Millennials alike want to make a difference in the world, conveying a meaningful story to these plugged in generations who are hyper aware of the challenges facing the environment and alighting with a greater purpose is said to be the new direction to success (Forbes, 2018). Perhaps these value and ethos based trends of Generation Z and Millennials will have an irreversible effect on society's linear progression.

Value driven business models are showing to have positive marketing responses. A study of those who use social media to comment on products and services showed that 80% report that they are more likely to make purchases from a company with positive values and actions (Havas Worldwide, 2016). In fact over a ten year period value driven business' are outperforming competitors (Davis, 2018). For examples of business' incorporating these new perspectives into new business models we can look to such companies as Everlane and Patagonia. Everlane a successful, no-nonsense, quality, American clothing company works directly with manufacturers, online storefronts, and low-inventories to avoid over- production under a branding strategy of "radical transparency." (Davis 2018) Their website transparently provides details of factory locations and costs such as materials, labor, transport, duties, and hardware inviting their consumers into the knowledge of the true costs and in doing so building trust. Patagonia on larger and global scale became California's first B Corporation in 2012 with the goal of doing no unnecessary harm and using their business as part of the solution to the environmental crisis (Davis 2018). B Corps assess business' and describe their certification as the following "Certified B Corporations are business' that meet the highest standards of verified social and environmental performance, public transparency, and legal accountability to balance profit and



purpose. B Corps are accelerating a global culture shift to redefine business and build a more inclusive and sustainable economy” (B Corps, 2018). And in keeping with this ethos, Patagonia focuses highly on product cradle to cradle and end of life cycles (Davis, 2018). Value based business’ such as these are exhibiting that a new business model and a new economy are possible and can in fact succeed in this new social climate.



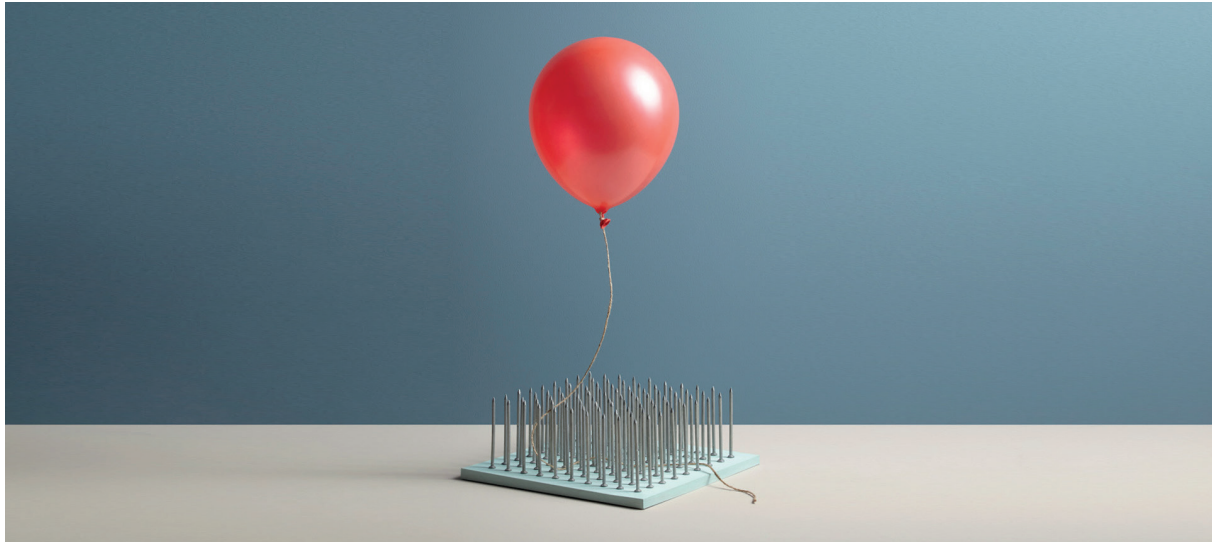
Figure 6. Conscious commerce and transparent production costs. Everlane, 2019.



Figure 7. Patagonia branding of humankind and nature together. Patagonia, 2019.

In this new social climate it is not only the environment from excessive resource use that is being affected. Currently, calm or wellbeing in contemporary society seems to be suffering with mental health issues due to pressure, stress, and anxiety from the corporate race and velocity of technological advancement. With generations such as Millennials, alongside the previous Generation X, fairing less than well in current society, according to the American Psychological Association (2013) they show higher stress levels and fewer methods and activities in which to alleviate that stress. According to a disturbing study by the British National Health Service (2017) regarding sick leave in the UK, showed 1one in 3 sick notes over the last two years were mental health related, with a 14% rise in one year directly relating to stress and anxiety. American stress and anxiety researcher, Edmund J. Bourne (2008), states that there has been more change in the last 30 years than in the total 300 before it. Citing the rate of change in direct relation to technology and the lack of time to adjust to these rapid and vast fluctuations as main attributing factors for un-settle and instability in society, which in his opinion is in turn resulting in high stress levels. Alvin Toffler’s (1970) predictions and warnings 50 years prior of

the issues of extreme rate of change vs. historically, driven by pressure for progression and how it would lead to “shattering stress” and “disorientation” appear to be becoming societal realities. It is clear that modern society and our success in innovation and ingenuity is problematic not only regarding environmental health but for our mental environment, our personal wellbeing.



*Figure 8. Artwork depicting the anxiety and stress of impending happenings. In Anxious Anticipation. Kyle Bean, 2019.*

Our personal wellbeing today is in part being threatened by our concept of time which ties back to the Industrial Revolution. Previously, time was held to be cyclical with the seasons and astronomy, with the invention of the steam engine the need arose for a unified timekeeping system and the clock of today. What started out as a moral maxim “Punctuality is a virtue” later became, as we now are familiar with it, “Time is money” and with it time was externalised (Eriksen, 2001). Instead of tasks filling “empty” time and filling it from within, a linear clock constrained tasks to a time from the outside (Eriksen, 2001). Time that now is frequently being portioned into smaller and smaller fragments, and with it the pressure of time and the formation of today's perspective on time. “Time-sickness” was coined by American Physician, Larry Dossey to describe the idea that “time is getting away, that there isn’t enough of it, and that you must pedal faster and faster to keep up.” (Honore, 2004, p. 3) In psychologist terms the concept of a type-A personality was a person most impressed with urgency of time or “hurry-sickness” and has a direct correlation with coronary heart disease and acknowledged to be significant health risk in middle-age workers (Friedman, 1987). According to other studies coronary disease correlates directly to some of those in cities with the highest pace of life (Levine, 2017). Social psychologist, Robert V. Levine’s (2017) wide research focuses on the social psychology of time leading to surveyance into the global speeds of cities and countries’ pace of life showing that the differing speeds does in fact have consequence for personal well being. Research is showing that deterioration of not only our environment, our life support, but also that of our lives is occurring. It is clear that our relationship with time is having a deteriorating effect not only mentally but physically affecting our happiness and wellbeing. With our knowledge of the past and present societies, adaption for the betterment of health and wellbeing of future society seems necessary.



*Figure 9. Artwork depicting the rush and unbalance of time. Like Clock-work. Strønneman, 2019.*

## FUTURE

With future predictions of an increase in population jumping exponentially to 8.9 Billion well before 2050, it seems now is the time for a diversifying perspective and approach to the way we live including the way we produce (Fuad-Luke, 2009). Perhaps it is now that new values for a new society, culture and economy are necessary, one that is beyond the traditional values of assets, financial rewards, and investors that currently drive production programs. One that we can see the concept of is welcomed by the current generations and in fact necessary for the wellness of both planet and humankind. One in fact that may have already begun to evolve. But how does this affect production both in the sense of how we produce and how we design? Product sustainability expert, Alastair Fuad-Luke (2009) discusses that we need design that asks the question “What sort of a society do we want to live in?” (p. 6) In his opinion, we need design that is a counter-narrative, one that creates positive social change. Citing that every choice a designer makes regarding materials and product life has an effect and that designers need to invoke new ideas to live a better life with better consumption patterns. Design academic, Ezio Manzini says it will be a “societal journey” to create “cultural change, new solutions, and activate new behavioral patterns” in order to enable positive system change (Fuad-Luke, 2009, p. 78). Perhaps production needs to look to the concept of human-centered designs that have human needs and satisfaction at the forefront over the bottom-line. A daunting undertaking for any one designer, however cultural anthropologist Margaret Mead expresses, perhaps similarly to Generation Z and their views, on the ordinary citizen having influence, stating “Never doubt that a small group of thoughtful, committed people can change the world. Indeed it is the only thing that ever has” (Fuad-Luke, 2009, pg 77). Like John Ruskin and William Morris in their time, we can all only hope that designers of positive development and their ripples will be heard and effect not only now but the future.

Many have been predicting the future by a natural linear progression, coming to of course to realisations that our way is not sustainable for all parties involved. However, some have in turn seen the seeds of awareness growing in contemporary society and predicted a future that counters and integrates. Danish futurist and business consultant, Rolf Jensen (1999) wrote heavily on how the rapid



change in society due to the Information Society's success in automation and information processing would create more that was unfamiliar than that which is, and would in turn cause mental unbalance. A similar prediction to Toffler's warnings, however Jensen's place in time and business experience led to further analysis and a different prognosis. Following on he predicted the next society, *The Dream Society*, in contrast to the current Information Society and it's goals to automate and process information, *The Dream Society* would thrive off of content. A future society where products would need to appeal to the heart over the brain and bottom line (Jensen, 1999). Jensen suggests that the market for "peace of mind" is growing rapidly and have and will continue to have a wider market. Not only did he see it opening up the wellbeing market but also the market for products that had stability, tradition, story, ethics, or good ethos. One might say these predictions of the future twenty years ago align quite similarly to the consumer marketing analysis of today of Generation Z and Millenials. As well as his concern for mental unbalance or discourse in wellbeing, we could perhaps not reach too far to say that it can be seen today in the medical research and multitude of studies of the rise of stress, anxiety, and coronary heart disease.

In his research, Jensen analysed the market and conducted a survey of the Danish egg market, he saw that 50% of the market was won over by free range eggs costing over 25% more (1999). They tested the egg varieties and did not find a huge difference in quality. They concluded from the study that it was for the story and ethics alone, that these chickens had ground and sky, that people paid to be part of and promote. 20 years on and this type of marketing is more familiar and can be seen in the grocery aisles. But Jensen saw this new dimension as no longer standardizing a commodity, mass produced at the lowest possible cost (Jensen, 1999). The connectivity of emotions, stories, narratives, and values speak directly to heart over the brain and in his opinion the market for feelings would eclipse the market for tangible products. To Jensen, the story of the egg revealed the future and what he predicts as the next society, *The Dream Society*. What would the future look like if more products were to follow this model? The societal journey of improving personal and environmental wellbeing through consumption behavior, production ethos, and resource depletion will be a long process, but perhaps it is beginning.



Figure 10. Visual illustration of free ranngce chickens and eggs. (1) Ali Harper, 2019. (2) Tec Petaja, 2013.

Society is the product of a long historical process, but design activists in varying scales are endeavouring to create counter-narratives and it would appear from futurist predictions and market analysis that current society is open to creating a new future based on alternate values. Perhaps a slower future, slower in resource consumption and perhaps even slower in lifestyle. One emergent field in reaction to society's linear progression and very much inline with what futurist Jensen called the *The Dream Society* is the platform of Slow Design. A field intent on a counter-narrative to the current capitalist system endeavouring to create new societal values to slow the metabolism of resources and promote personal wellbeing. Opposing "fast design" the field is intent on creating awareness and possibilities stemming from the broad and expanding movement of the Slow Philosophy. The concept of Slow Living is a resurgence against current personal and environmental conditions from the increasing tempo of life. Slow is not about being "slow" but about living life at the right pace, finding a balance and about being in control of time rather than time controlling you (Honore, 2004). A considered way of life that steps away with intentionality from the velocity of contemporary society's instant gratification mantra and instead towards the appreciation of the multi sensorial experiences of everyday life in both a pleasurable and sustainable manner (Steager, 2009; Honore, 2004). The Slow movement is about connecting more deeply and more richly to everyday experiences of life, an easily translatable concept to the design context and perhaps one of many solutions for the issues facing society today.



Figure 11. Visual illustration of slow moments in everyday life. Mark Sanders, 2013.

## THE SLOW PHILOSOPHY

Deeper connectivity, awareness, and presence within experiences and products is a concern intrinsic to the philosophy of Slow Living. Slow Living researcher, Carl Honore (2004) calls the movement a soft, broad rise in reaction to current society's cult of speed and mass industry practices around the globe. He further would describe it as a lifestyle that looks to promote connections with our surroundings, one another, and our experiences through both the sensual and psychological leading to intentionally experiencing life in a manner that nurtures balance, wellbeing, and happiness. Honore would characterise concepts of Slow as "calm, carefull, receptive, still, intuitive, unhurried, patient, reflective, quantity of quality" and about "making real and meaningful connections -- with people, culture, work, food, everything." (p. 13) It is not however about being a neo-luddite or an anti-technology movement, it is for the integration with modern life in a manner that best suits personal and environmental wellbeing. It is a movement about adapting with the times and advancements and shaping it rather than it shaping society unfavourably. Ultimately, honore would sum up the Slow Philosophy in the word "balance", requiring at times one to be fast in certain circumstances and in others to be slow (2004). He likens this way of life to the musical concept of *Tempo Giusto*, the term for playing at the right speed. The concept of the life philosophy extends

beyond that of just a lifestyle manner and is part of a broad family of movements that have been growing under the Slow umbrella.

Paradoxically, the Slow movement is growing fast with recent years seeing the movement expand and extend to many different fields, however, the Slow movement is credited to have begun with that of Slow Food. The Slow Food movement was founded by Italian culinary writer Carlo Petrini in the late 1980's in opposition and abhorrence to the opening of a McDonalds beside the famous Spanish Steps in Rome (Honore, 2004). In opposition to the fast-food onslaught, Petrini began a movement that stood for all that the iconic *M* did not (Honore, 2004). Within the Slow Food manifesto it is stated that "a firm defence of quiet material pleasure is the only way to oppose the universal folly of fast life... Our defence should begin at the table with Slow Food" (Kumar, 2004). Today the Slow Food movement has over 1,000,000 supporters 100, 000 members in 160 countries and is funded by the European Union (SlowFood, 2019). Its true culmination however sees itself in it's annual Slow Food festival Terra Madre (*Mother Earth*) celebrating local, good, clean, and fair food with topics such as Slow Cheese, Slow Fish, Slow Bees etc. Petrini's Slow Food movement has grown far beyond what he might have expected inspiring many diverse fields to follow suit.



Figure 12. (1) Carlo Petrini, Lavazza, 2017. (2) Visual illustration of Slow Food. Terra Madre, 2019.

Public consciousness has risen and that which started as only relating to the production of food expanded to not only the produce but the land beneath turning into the concept of Slow Cities. Slow Cities, or as it is known, Cittaslow, has 252 cities partnering with them over shared values of improving of life quality, embracing the succession of seasons and local food, as well as, local landscape, traditions, histories, crafts, and even the psychology of space regarding city planning (*there are in fact four city members located in Norway: Eidskog, Ulvik, Levanger, Sokndal*) (Cittaslow; Honore, 2004). The Cittaslow manifesto cites that "The recurrent theme of Cittaslow is identity: the soul of the local communities engaging with modernity without being unduly influenced by globalisation." (Cittaslow, 2019)

Not only has the term Slow been adopted by cities but the people within and the fashion they wear. Slow Fashion is in direct opposition to fast fashion and it's poor quality, poor work conditions, and generally renown poor ethics. Sustainable design consultant, Kate Fletcher coined the term stating "Fast fashion is about greed. It's time to slow down and consider the true cost of choosing quantity over quality." (Fletcher, 2017) Provocative fashion designer Vivienne Westwood has stood up against current cultures fashion consumption calling for an end to "indiscriminate consumption" and reportedly saying "Yes, we have to wear clothes but if you have to choose something, save up and choose

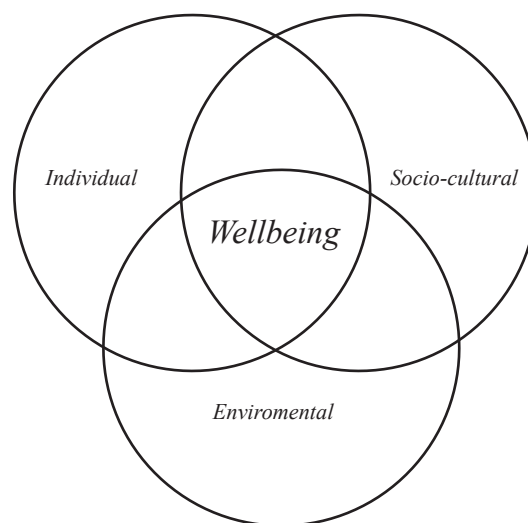


well” (Westwood, 2014; Dirksen, 2008). The Slow movement doesn’t just stop at Slow Fashion, although it is a larger fraction, there are movements all over the globe of similar values under the titles: Slow TV(as seen in recent times on Netflix featuring the eight hour train journey from Bergen to Stavanger), Slow Sex, Slow Tourism, Slow Parenting, Slow Reading, Slow Science, Slow Gardening, Slow Money, Slow education, and of course Slow Design.



*Figure 13. Artwork depicting Vivienne Westwood and her crusade against the waste of fast fashion. Jurgen, 2011.*

Slow Design is a concept regarding the possible values and characteristics of design that enable this shift and diverse outlook in the conception and consumption of design. Sustainability expert, Alastair Fuad-luke coined the term Slow Design while researching individual, socio-cultural, and environmental wellbeing (2002). Personally describing it as follows “Slow Design celebrates the culture of largo; Slow Design is beautiful; Slow Design is about wellbeing; Slow Design is sustainable; Slow Design is durable; Slow Design is pluralistic. Slow Design offers fresh, innovative and creative opportunities for designers.” (Fuad-Luke, 2002, p. 1) Slow Design is a new evaluation tool encouraging social, cultural, and enviromental sustainability endeavouring to slow society’s consumer metabolism by positive behavioural change (Strauss, 2008).



*Figure 14. Illustratin of Fua-luke’s Slow Design goals.*

In 2008 designers Carolyn F. Strauss and Alastair Fuad-luke came up with six guiding principles to Slow Design that are open to interpretation, dialogue, and expansion (2008). These six principles Strauss and Fuad-luke discussed could be returned to within ideation, process, and outcome phases, principles to interrogate, inspire, and expand designs. Their principles were: 1. Reveal, 2. Expand, 3. Reflect, 4. Engage, 5. Participate, and 6. Evolve. Strauss and Fuad-luke saw Slow Design as a form of creative activism to set new values, qualities, and practices in design. Their interest was in themes such as shifting/new awareness, perception, re-positioning, playing with time, playing with materials, challenging beyond materiality, locality, community, the long view, reciprocity between man and nature, honoring slow knowing/wisdom, and many more (Strauss, 2006). All in all the hope of Slow Design is to inspire designers to embrace Slow values and in turn become Slow Designers developing Slow Designs with goals of improving individual, socio-cultural, and environmental wellbeing. Design that encourages depth in connection with that which surrounds us and promotes awareness and reflection. Design for a better future with more products of sound ethics and values.

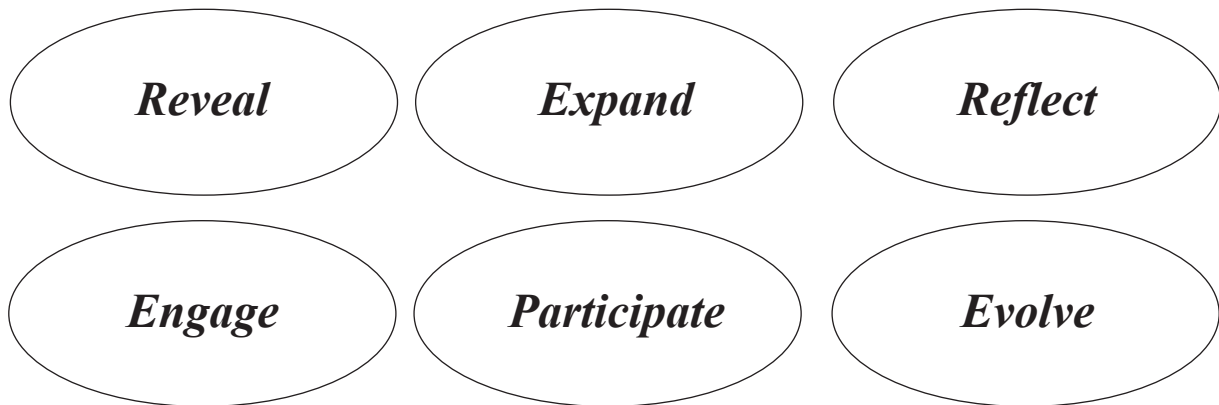


Figure 15. Illustration of Strauss and Fuad-luke's six principles of Slow Design.

The past, present, and future as previously discussed are woven together and designers have the ability, like Ruskin and Morris and those after to create a counter-cultural-narrative in their work. In the words of American-Austrian architect, Richard Neutra, "Design, never a harmless play with forms and colors, changes outer life as well as our inner balance" (Neutra, 1954, p. 318). Positive Slow Design could affect both personal and environmental wellbeing regardless of whether it is a small or large contribution. The aforementioned writings in its entirety are reasons and motivation to investigate the research area of Slow Design and whether a Slow Design approach can indeed be utilised to create positive emotional attachment between consumer and product to improve product longevity and ultimately improved personal and environmental wellbeing. The following work is a reflection and dialogue into the broad and open theme of Slow Design.

## SLOW DESIGN EXAMPLES

### GLOBAL



*Figure 16. A curious and playful sculpture, as well as, a functional and pleasureable juicer. Juicy Salif Citrus Squeezer by Alessi, Italy.*



*Figure 17. Serving boards made from fallen London trees, every board has the tree variety and location it has come from. The London Plane - Serving Board by Hampson Wood, United Kingdom.*



Figure 18. Hand operated automatic kitchen aids to reconnect you to the process and history of making food. *Tyranny of The Plug* by Dick Van Hoof, Netherlands.

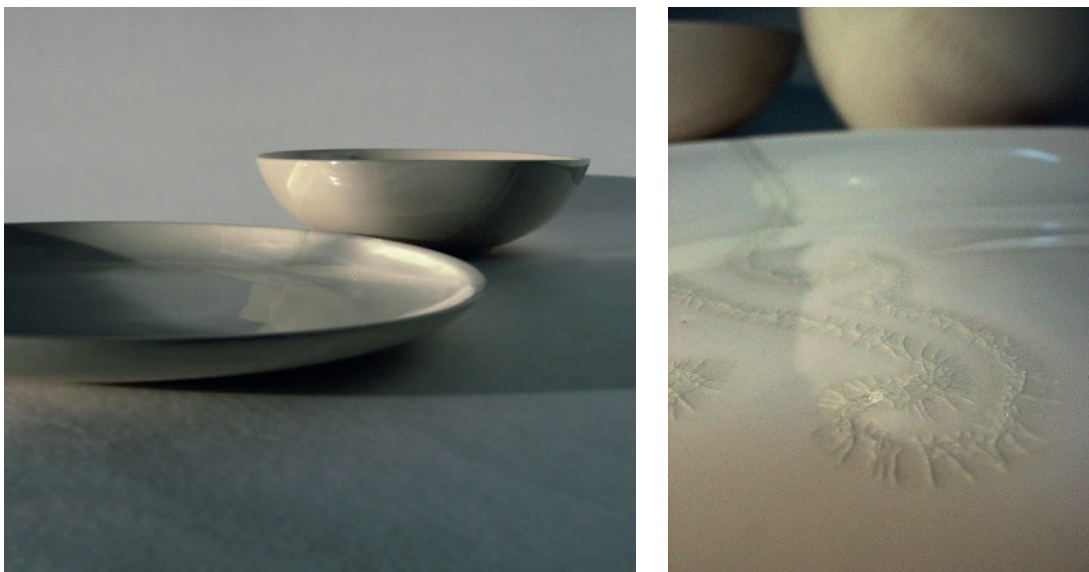


Figure 19. Plates that start completely white and over time and use develop a unique intricate floral pattern. *Broken White* by Simon Heijdens, Netherlands



## NORWAY



*Figure 20. A coffee set where the tactile experience of making it is as important and as pleasurable as drinking the outcome. Siska Slow Coffee Collection by Kristine Bjaadal, Oslo, Norway.*



*Figure 21. A series of grounding objects to ground you to the moment and reconnect you to the earth. Each piece is made from Norwegian wood and hand axed into shape. Reconnectors by Jannik Abel, Nesodden, Norway.*



*Figure 22. A sculpture and bottle cap opener made to last a century. Bokk by Sigve Knutson for Nedre Foss, Oslo, Norway.*



*Figure 23. Eating utensils to change your experience and awareness of how and what you eat. Lento by James Lowely, Oslo Norway.*



*Figure 24. A blanket of identity inspired by the history, process, and traditional pattern of Norwegian national dress / a Bunad of the municipality of the City of Oslo. Oslo Bunadspledd by Andreas Engesvik, Oslo, Norway.*





# METHOD

## METHOD DESCRIPTION

*The Reservoir* is a design tool towards a poetic research method by Terry E. Rosenberg (2000), a design researcher of Goldsmith University, London. In Rosenberg's opinion we are in an evolving time for research methodologies for art and design as conventionalism is questioned. He sees an overarching theme and tendency in design to lean towards scientific process' with emphasis on rationalism and universal truths, however this does not allow for validation of what Rosenberg calls the *hunch*. His research sites that some of the greatest thinkers such as Einstein credited much of the forward development of their work to what could be classified as a *hunch*, which then was explored through thorough experimentation and testing. However, in his opinion solely relying on the personal and subjective, such as the *hunch*, can become a wild and incoherent manner of research. Rosenberg would argue that either position alone creates too extreme a practice, and that there is indeed a place for framing the imagination critically allowing it to inform research, that together the positions could strengthen one another into what he would call poetic research. A manner in which to create a technical practice around the concept of the *hunch*, a method that centers on both the scientific and the imaginative.



Figure 25. Visual illustration of a reservoir; ground and open water. Jonathan Gregson, 2016.

For *poetic research* Rosenberg (2000) names the two forces, of scientific and imaginative research, metaphorically. He uses the metaphor of *ground*, to denote scientific exploration, and *open water*, to symbolise imaginative, intuitive exploration, naming the method in its totality after the visualisation of the two: *The Reservoir*. Rosenberg sees the *ground* as a force that draws inwards as a centripetal force, stabilizing and connecting to established research. It is foundational, secure, controlled, objective and can be, according to Rosenberg, visualised by the concept of excavation and construction.

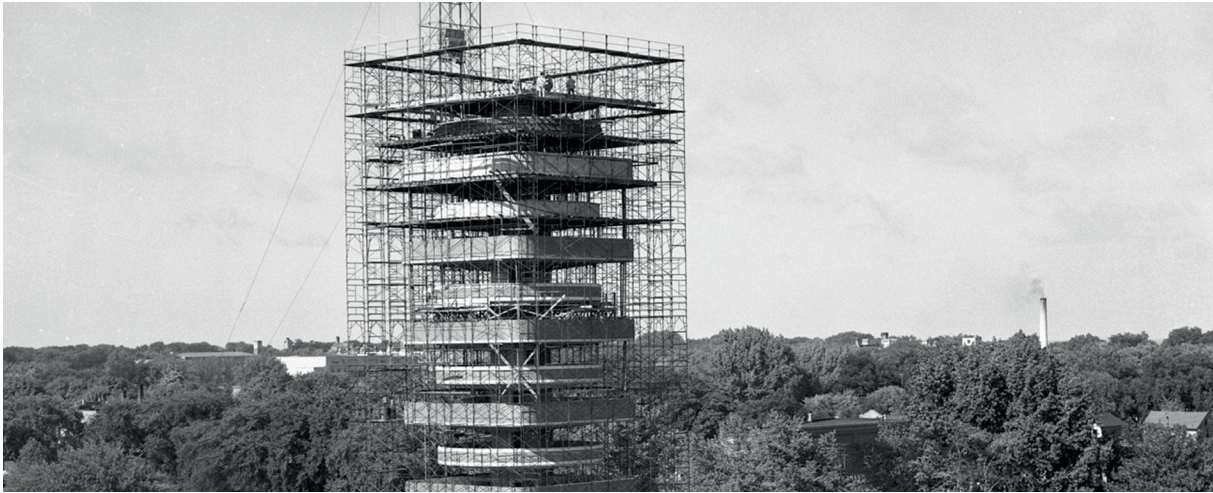


Figure 26. Visual illustration of a construction site, mathematical and planned. Price Tower. Frank Lloyd Wright, 1947.

On the other hand, Rosenberg (2000) depicts the position of *open water* as a force that draws outwards as a centrifugal force. It, he would say, explores possibilities beyond, it relies on the *ground* to focus but draws out from it to originality. Rosenberg depicts it visually as a swimmer immersed in water at the mercy of the currents and elements. It is relational, subjective, and uncontrolled with unlimited possibilities of where it may lead.



Figure 27. Visual illustration of swimmer in open water led by the currents and elements. Rich Stapleton, 2015

Rosenberg (2000) would suggest all design to work in balance of both forces to avoid from either being too rigid or stagnant or on the alternative side too wild or unlimited. *Poetic research*, he would say, looks to be non-linear, unpredictable from the outset, and evolving creating new perspectives. Rosenberg calls his approach *The Reservoir* a framework or tool for designers to build and fill to plot out creative searches. The goal being to combine and alternate between the two forces, allowing oneself to be drawn in and drawn out, to create a dynamic and rich field of research, one that is imaginative and intuitive, avoiding conformity. *The Reservoir* starts out simply from the focal of the *ground* growing in complexity weaving together elements towards originality in the repetition of uncoiling and recoiling forces of *ground* and *open water*. A research or creative program that

endeavors to create a map in the design process for both scientific and imaginative research. Rosenberg recognises the value of the two forces drawing on their different relationships with theory and practice. His wish is for a broadening of the term knowledge and promoting methods that involve and validate imaginative, *poetic research*.



Figure 28. Visual illustration of ground and open water. (1) Jonathan Gregson, 2019. (2) Poppy Lawman, 2019.

The actual deployment of the framework is open however to interpretation, evolvment, and exploration, Rosenberg (2000) in his research merely sets out an example of a manner in which one might implement a researching program using *The Reservoir*. His main concept for the approach is the interweaving in some manner of both scientific and imaginative research. Rosenberg's program begins with the choosing of a stance or perspective (a grounded focal point). He moves on to selecting a few triggers, which could be topics, theories, or issues, isolated concepts or idea areas which are to be evolved to create the field for *poetic research*. After reviewing and testing, for he cites that too far removed the ideas may never interweave into one another and too close together they will create a linear conventional program, the triggers become Rosenberg's ground from which the force of the two positions throughout the program will evolve. From there the *poetic research* ensues launching the research program where the triggers will be interwoven by the centripetal and centrifugal research forces of ground and open water. Rosenberg's final stage of the *The Reservoir* is the cross over to object or final situation as the imaginative and poetic research becomes a platform for one to build a project.

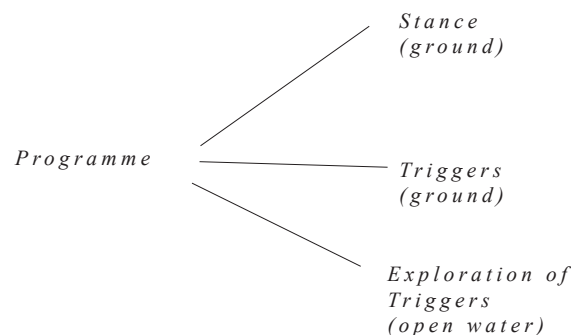


Figure 29. Visual illustration of elements of *The Reservoir* research programme.



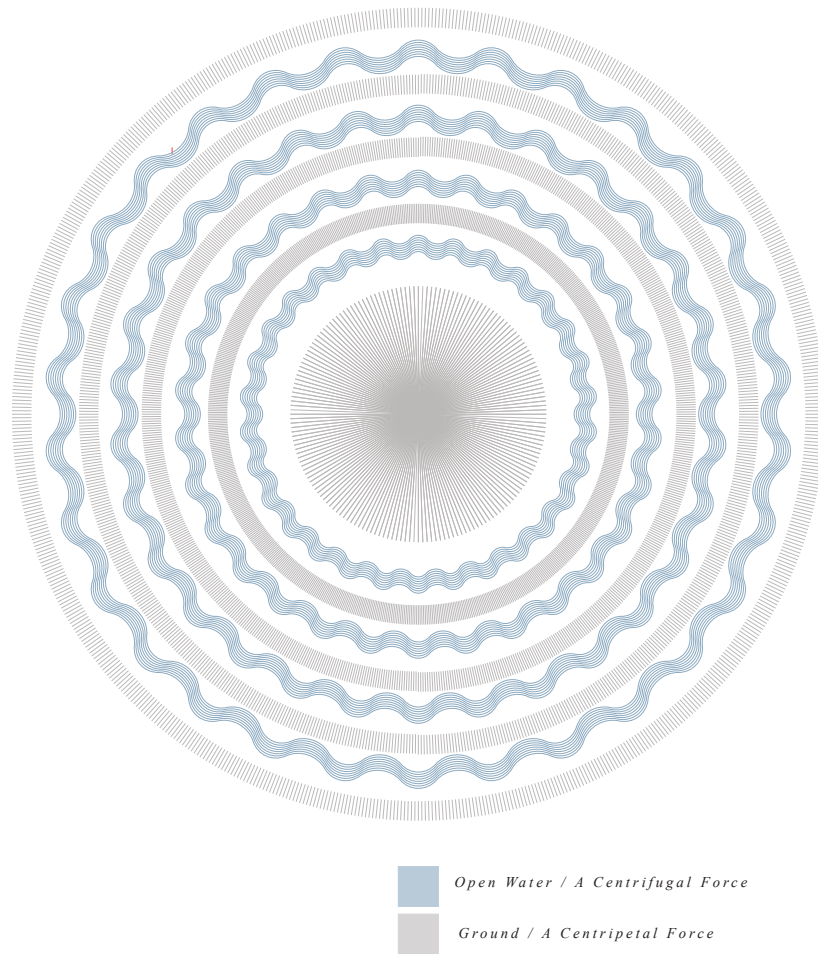


Figure 30. Visual illustration of research programme and alternating between ground and open water from a beginning stance/focal point.

## METHOD DEPLOYMENT

This research has centered around exploring how Slow Design could be utilised in a design context to slow the metabolism of resources and increase positive personal wellbeing by integrating with the complexities of advancement rather than marching against. Letting us control it's position, use in society, and effect on our perspective of time rather than it dictating future production and consumption patterns. Beginning simply as Morris and his friends with simply what I, a singular designer, create exploring value driven products that co-exist with the advancements of the present and future for our collective benefit. Encouraging public awareness and creating products with lasting appeal and capability in order to use resources well and to create stable environments. Products aiming to bring tempo giusto, contentment, satisfaction, stability, connectivity, authenticity, transparency, pleasure, enjoyment and relationship between product and user. Design that appeals to the heart. Slow Design that is a counter-narrative for positive social change. With these ideas flowing I endeavoured to explore these topics using *The Reservoir* approach with a Slow Design perspective.

The primary concept of *The Reservoir* as a design tool is to create a rich research field blending both scientific and imaginative research and concluding in a project. In my case coming from a furniture design background and a Slow Living perspective that meant likely exploring personal objects and objects of the home. However, I was keen to keep an open perspective of the possible directions of where *The Reservoir* might take me. To begin using the approach, in cooperation with a fellow design peer with interest in the method, we held a workshop to develop the foundational elements mapping out concerns and clarifying stance and triggers.

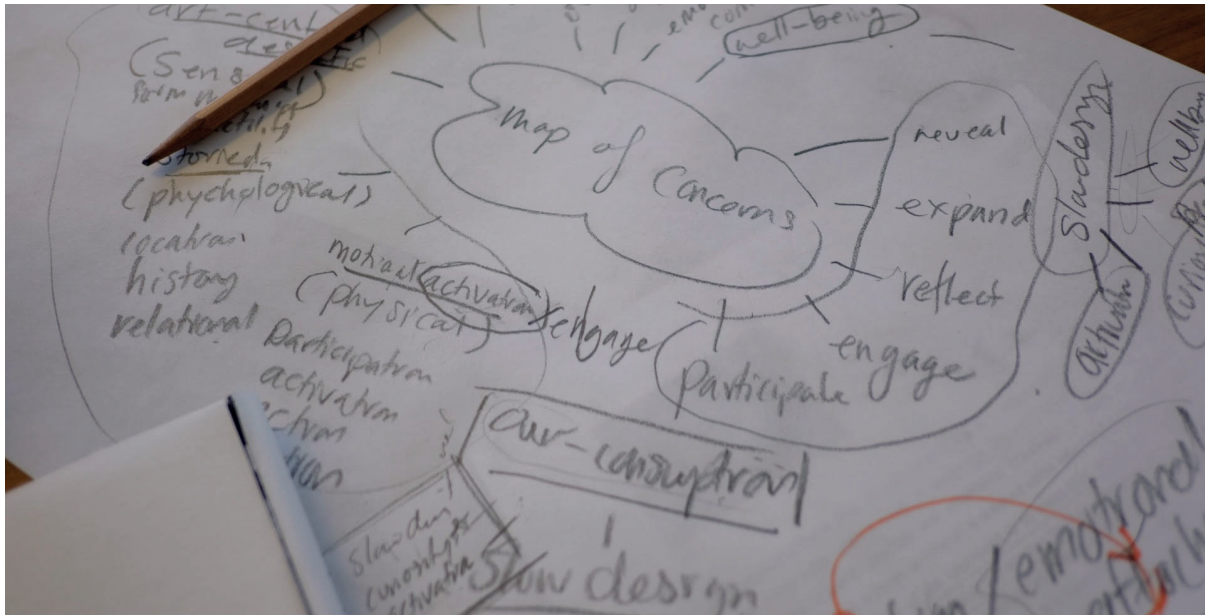


Figure 31. The Reservoir workshop mapping concerns and stance.

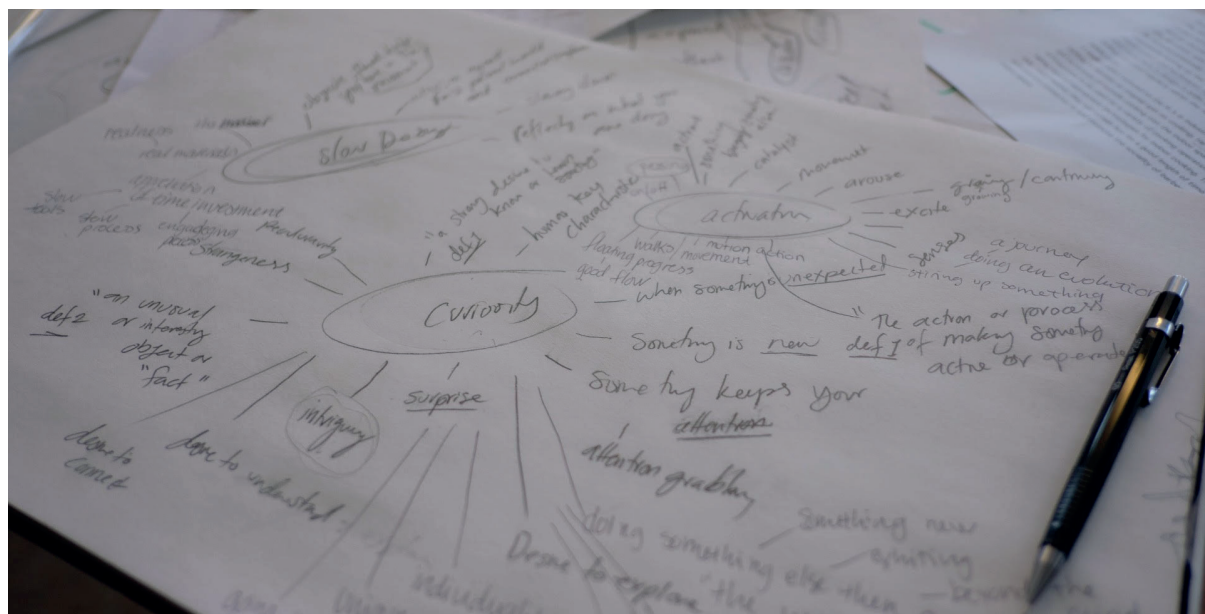


Figure 32. The Reservoir workshop mapping triggers.

During the workshop I explored concepts and principles both from Slow Design research done by others, as well as, the concept itself of the Slow Philosophy. I mapped out concerns, themes, and topics. I knew stance would be from that of a Slow Living perspective, but the triggers I developed through this workshop. There were many topics I could have chosen, however, I settled on three broad terms that seemed to be key to the concept of Slow. I wanted terms that were separate enough yet still had some tension between them that I felt the intersection of could turn into a positive outcome and a Slow Design. The selected terms were *curiosity*, *connection*, and *wellbeing*. *Curiosity* I chose for the idea that it's about being drawn in by something or our attention being brought to something, a natural human characteristic and one that could perhaps promote interest and attachment, key for product longevity. Secondly, I chose *connection* as it can regard relationship, interest, knowledge, or things such as emotion, and afterall a key part of the Slow movement concerns a richer and more connected experience of life. Lastly, I chose *wellbeing*, as the ultimate goal of my project has been to promote positive emotional attachment, so personal wellbeing, as well as, as a result hopefully an effort towards environmental wellbeing.

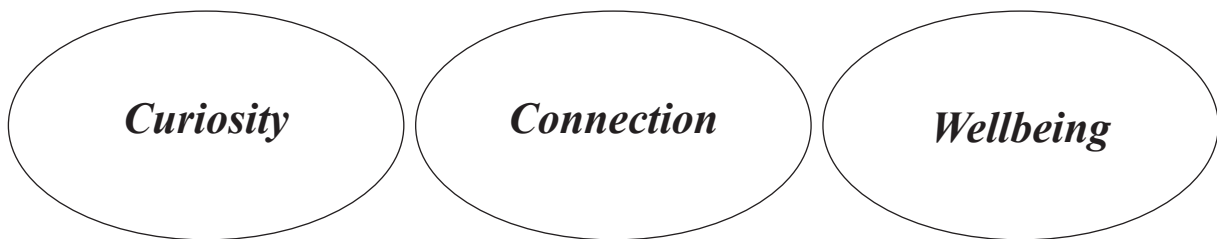


Figure 33. Visual illustration of chosen triggers.

This coupled with my own ideas of a human-centered Slow Design, ideas in which to develop awareness, connection, and participation between user and product became the triggers and stance. These additional elements that would inform my stance or perspective are my interpretation of a Slow approach, borrowing from ideas of Strauss and Fuad-luke, taking the liberty as they suggest to being inspired and expanding the concepts. The key elements of my approach would entail three areas for human connectivity *the physical*, *the psychological*, and *the sensual*. *The physical* concerning our often increased engagement through touch, action, play, and participation. *The psychological* for the ability for emotional connectivity through things such as narrative, history, location, or relationship. And lastly *the sensual*, an art-centered approach in a manner of speaking, concerning the senses through form, material, tactility, and more. The inclusion of these was for a human-centered Slow approach.

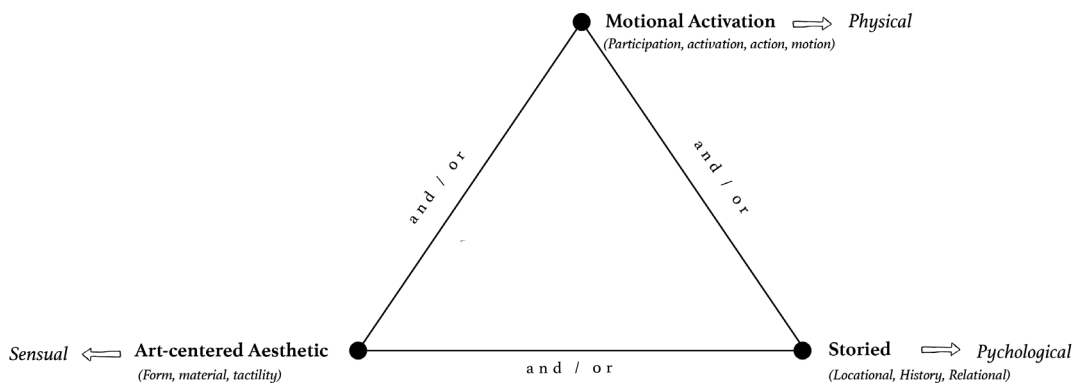


Figure 34. Visual illustration of the stance = A human-centered Slow Design approach.

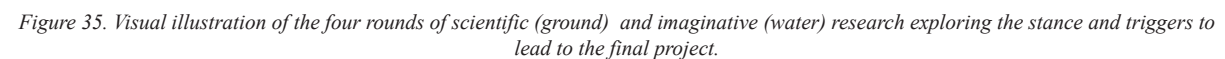






Figure 37. Association mapping of the three triggers for research fields: Connection.

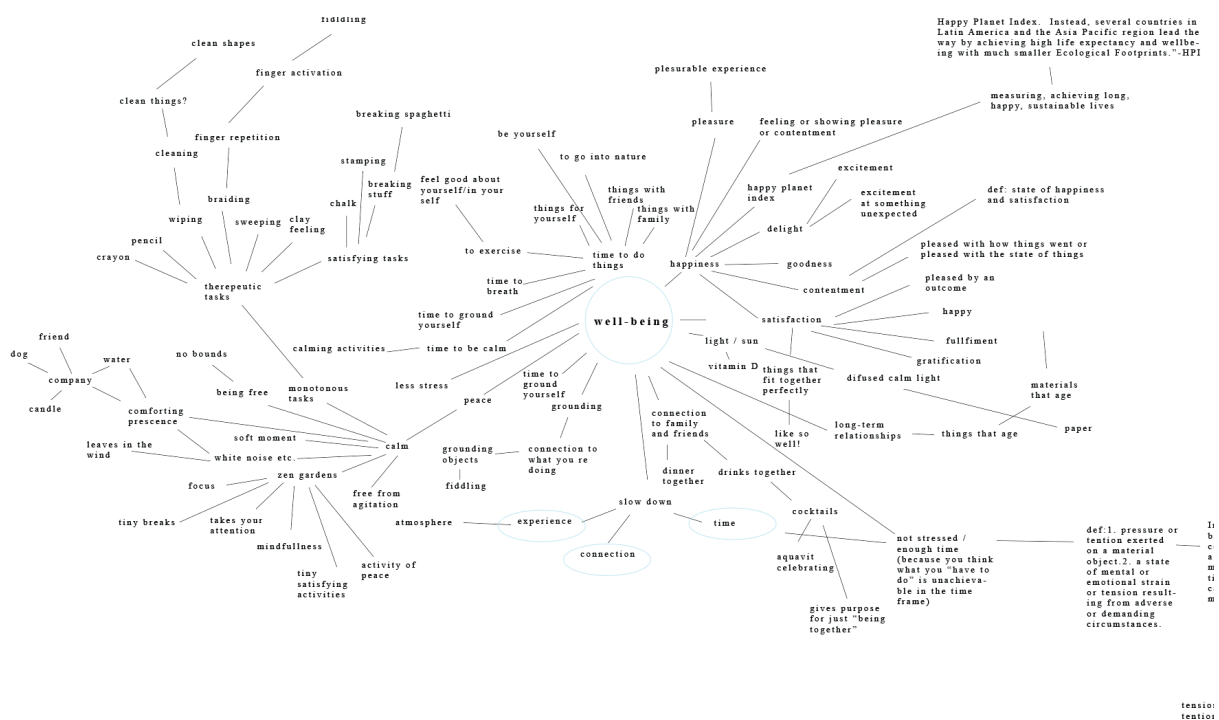


Figure 37. Association mapping of the three triggers for research fields: Wellbeing.

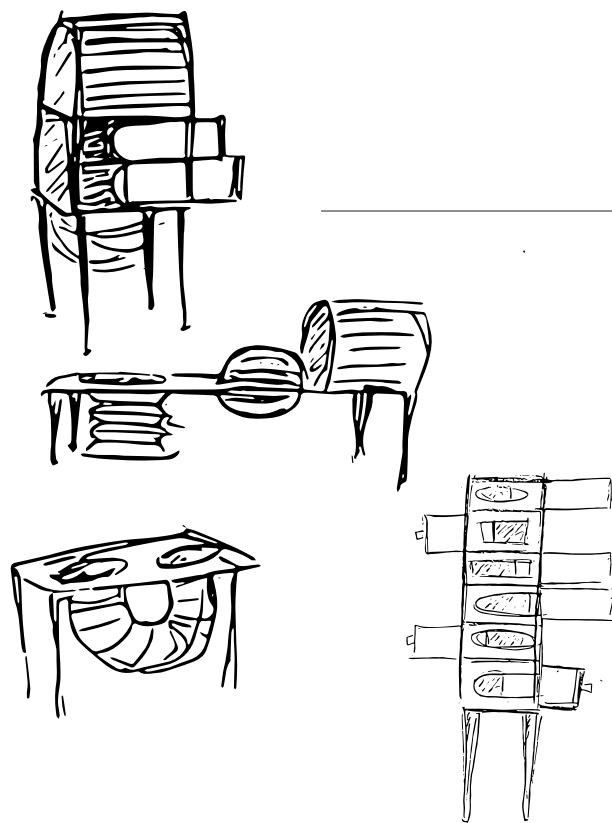
## PROGRAMME

### ROUND ONE

Round one's scientific side of things began with delving into readings concerning Design Activism, which some in the design field consider Slow Design to be under. A field of design devoted to encouraging positive development and creating positive social change for sustainable outcomes. A key concern is the exponential growth of the population and the current affairs of overconsumption and how designers can have great effect with how they design and what materials they use. Bringing forth concepts and different uses of objects as propositional or democratic artefacts. Additionally, further readings concerned academic research done on the concept of Slow Design and the Slow Design community of Slow Lab. Bringing forth more detail on the already established framework of the six Slow Design principles: reveal, expand, reflect, engage, participate, and evolve. Principles that can stand alone or be combined.

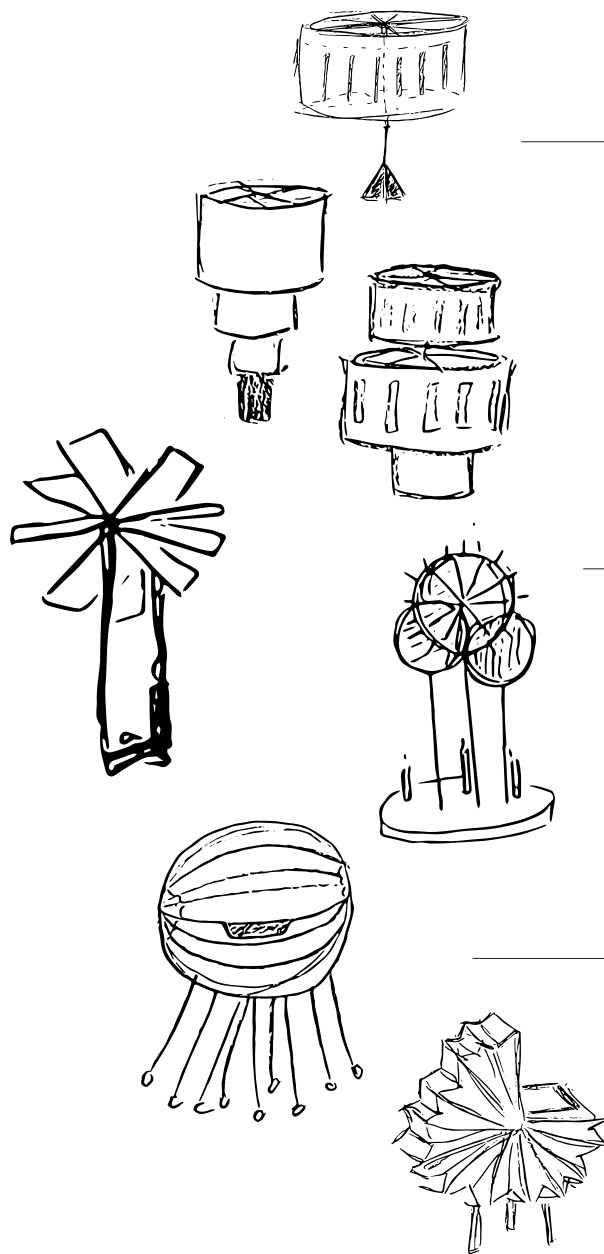
Imaginative research began with exploring in the studio the triggers, using them as a springboard to explore freely without questioning myself and allowing work to come intuitively. The trigger that initially started off the exploration was curiosity which seemed to flow well with ideas alongside the connective topic of *the physical*. I explored ideas of what *curiosity* is: surprise, the unknown, intrigue, interest, reveal, transformation, change, and the actions that went along with these concepts, as well as the delight that can ensue.

### SKETCHES



***Surprise  
Reveal  
Participation***

*(Unusal and  
unexpected forms  
intrigue and hidden  
spaces reveal)*



### **Curiosity Transform Movement**

*(The curious qualities  
of thoes things that we  
don't understand.  
Analog animations:  
Zoetropes.)*

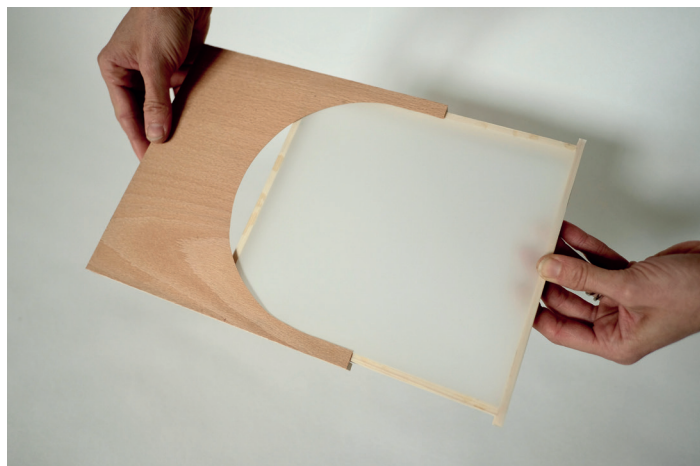
### **Curiosity Movement**

*(The visually  
unexplainable power  
of convection heat  
creating movement)*

### **Surprise Transfrom Reveal**

*(Objects that intrigue  
and transform or  
reveal a function.)*

## **MODELS**



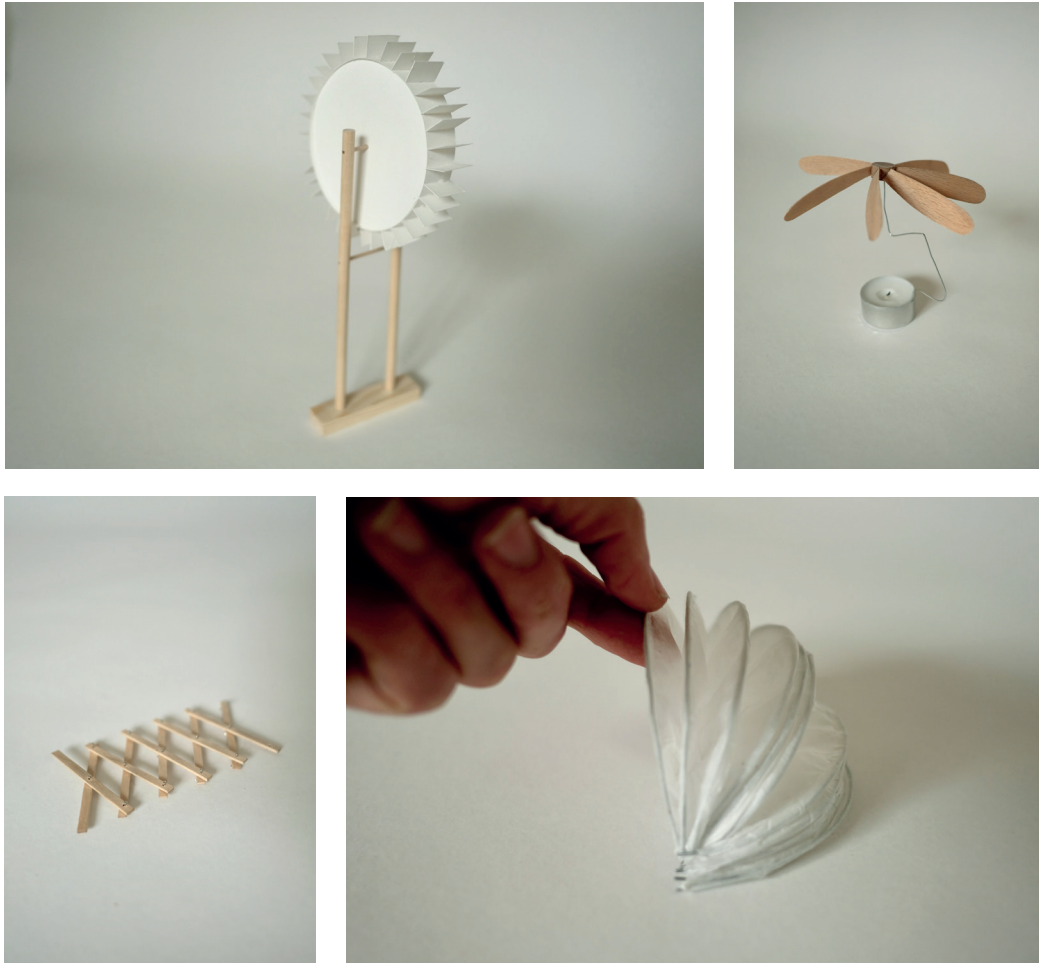


Figure 38. Round one models.

## ROUND TWO

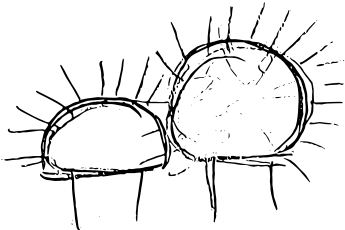
Round two started with a reflection on the models and sketches of round one. Reflections began with noticing that my initial tendency was to explore curious motionally activated concepts by adding on classic symbols of legs, doors, etc. separate to the forms themselves. Furthermore the designs and concepts tended to be one-note surprises that once the initial enjoyment of the reveal/transformation was completed might cause the user to lose interest which didn't align with my goals of product longevity. Themes that arose from the round were things such as: surprise longevity, *(perhaps with intrigue and ambiguity rather than the use of surprise)*, humor, and playfulness.

The scientific side commenced with researching into surprise longevity leading to surprise and humor theories in product design, sensory metaphors, and unexpectedness. In addition I focused on the ambiguity and prolonged intrigue created by art in often abstract sculpture and installation work. How they create curiosity through ambiguous and sensual material use and bio-morphing shapes of the unknown. Creating an experience for the senses that can not very well be captured in words and in doing so maintaining a certain amount of intrigue. Imaginative research launched with interest in ambiguous, morphing forms found in nature such as moss and mushrooms. Furthermore investigating materials or textures that could either take on these curious morphing shapes or textures. Creating an exploration of the trigger *curiosity* and *the sensual*. Additionally, I stepped away from using furniture



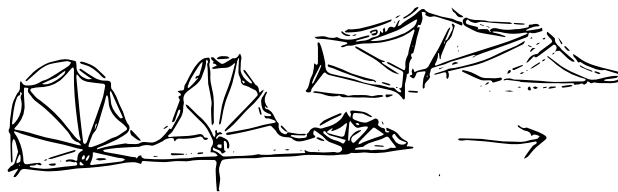
symbols of use and endeavoured to open up to the method and where it might take me. The explorations in models included moss like brush forms that turned into explorations in leather in the same manner to create an unusual, soft, playfull, and curious texture. The endeavor in this round being to find materials and forms that could have intrigue through their own right rather than through a one time action.

## SKETCHES



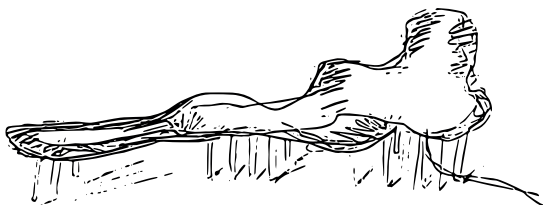
***Intrigue  
Morphing  
Bio-morphic  
Ambiguous  
Sensual***

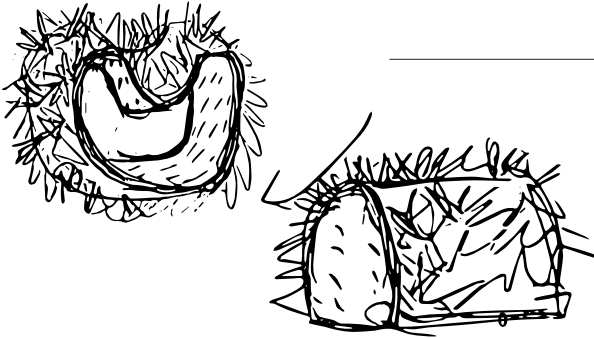
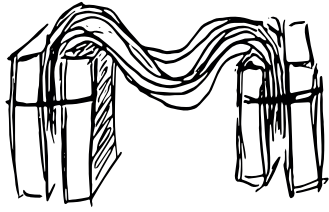
*(Morphing shapes of curious elements found in nature to create curiosity with intrigue rather than surprise.)*



***Ambiguous  
Unknown functionality  
Intrigue  
Curious Material Use  
Anthropod-like***

*(Removing traditional symbols of furniture and creating ambiguous anthropod-like forms mimicing natural curiosities to create intrigue rather than one-note surprise.)*





*Ambiguous  
Intrigue  
Playfullness  
Surprise Longevity  
Tactual Material Experience  
Unconventional Material Use*

*(Using leather out of context creating intrigue and drawing one in. An experience of prolonged-surprise, ie. Intrigue that can never be quite simply "answered" or concluded creating surprise longevity)*

## MODELS





Figure 39. Round two models.

## ROUND THREE

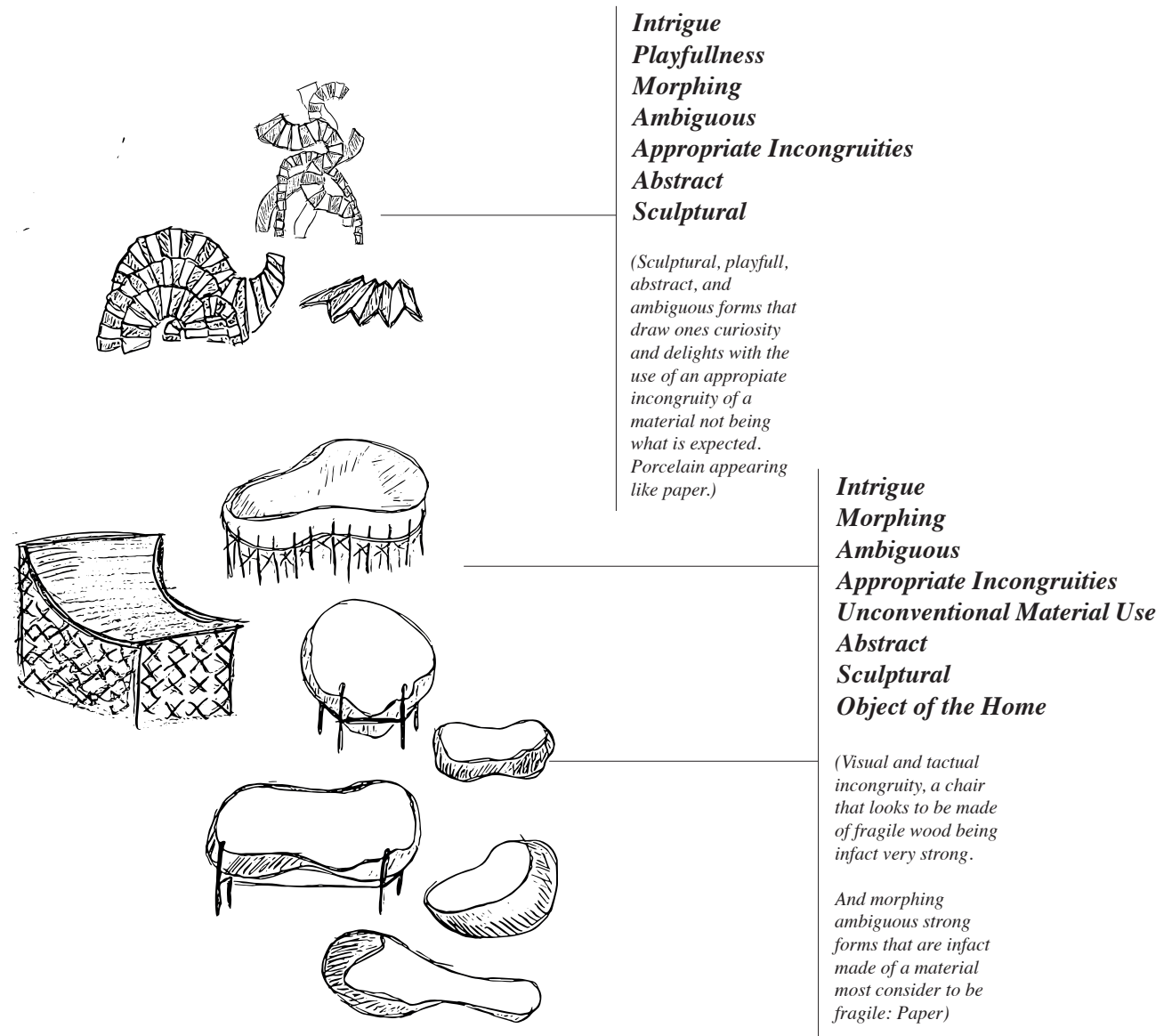
Round three began again with reflection on the previous round of research, models, and sketches. Reflections on the concepts of curiosity, through intrigue and ambiguity; and *the sensual* and *the physical* through tactual experience. Concepts of objects that could be a combination of art and design, embracing the curious, sensual, emotional, ambiguous qualities of abstract art with that of functionality and use. Thoughts flowed around the idea that these objects to have more connection with the user could be indeed be objects of the home and wearables. Items that would have a personal relationship with the user. However, to increase the objects intrigue they would remain without traditional symbols of use. Additional themes that arose were concerning that of surprise theory again regarding tactual and visual incongruities.

The scientific side began with returning to the triggers and that of *connection*, and researching my location in both place and time. Research included readings of Scandinavian Design both past and present, being that this work was being carried out in Oslo, Norway. Scandinavian Design led me to both past and present sculptural Scandinavian Design, as well as curators, stylists, and critics of design now. The Research topics of interest included connective qualities such as: connection to materials, well-crafted (*made by skilled hands*), airy lightness (*modern*), democratic objects, material agency,

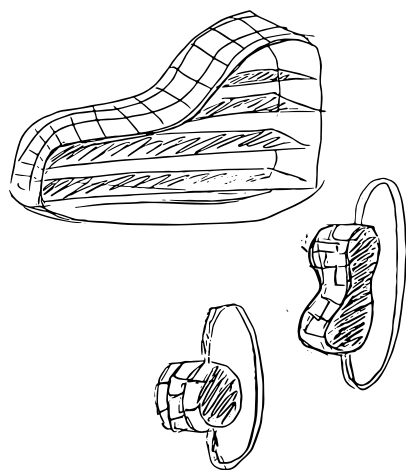
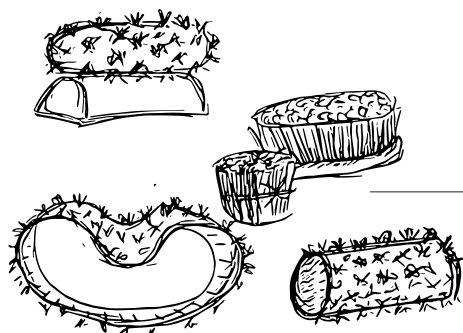
functionality, transparent structure, aesthetics, and sculptural qualities. In addition, research led into that of the current market audience of generations Z and Millennials and that of their interest in values, transparency, ethics, and narrative. Furthermore research into visual and sensual qualities lead to readings on creating positive tactual and visual incongruities to create a pleasant sense of surprise and intrigue. Further research was found in the visual inspiration of emotional and sensual connection of abstract sculptural work by international artists.

Imaginative research commenced with all ideas aforementioned flowing and I endeavored to take my previous sketch and model ideas further with the concepts of art and sensuality, design and functionality, connective Scandinavian Design qualities, and ideas from the market audience of what they would find interest in. Exploration began with intriguing and ambiguous morphing forms that had positive visual and tactual incongruities (*appears one way but is in fact another*). Additionally, focus included unconventional material use, material agency, structural transparency, and craftsmanship.

## SKETCHES







*Intrigue*  
*Playfullness*  
*Morphing*  
*Bio-morphic*  
*Ambiguous*  
*Sensual*  
*Abstract*  
*Sculptural*  
*Unconventional Material Use*  
*Tactual Material Experience*  
*Surprise Longevity*  
*Object of The Home*

(Unconventional material use creating a playfull, intriguing abstract form with a sensual, tactual experience that could be utilised in a sculptural object of the home.)

*Intrigue*  
*Morphing*  
*Ambiguous*  
*Sculptural*  
*Aproppiate Incongruities*  
*Unconventional Material Use*  
*Object of the Home*  
*Wearable*

(Unconventional material use creating a visual and tactual incongruity of wood being a flexible, fabric like material.)

## MODELS





Figure 40. Round four models.

## ROUND FOUR

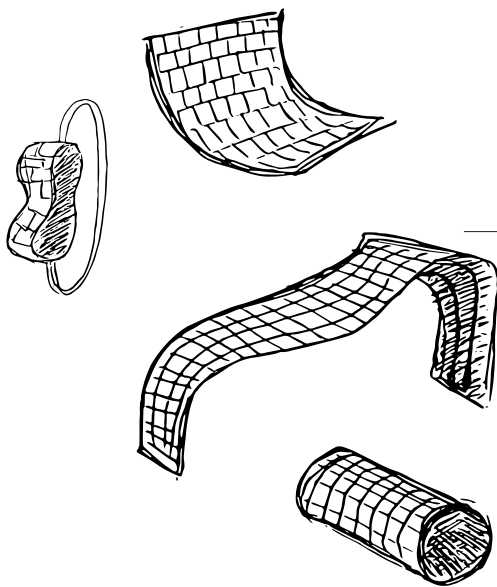
Round four began again with reflection on the previous round of research, models, and sketches. Analyzing the ideas of aesthetics and function, ideas of creating curiosity through intrigue, appropriate incongruities, and unconventional material uses. I thought of the concepts of transparent structure, material agency, as well as, that of the connective narrative of craft and the objects being clearly crafted by hand. Thought continued on topics of location and audience. Audience research had brought to mind the ideas of propositional objects (*objects that are more about an idea of we could live*) and democratic objects (*objects that are more approachable and more readily available to a wider audience*). Furthermore thoughts of value driven design creating positive personal wellbeing and environmental wellbeing.

The scientific side of things commenced with the previous topics but also the trigger *wellbeing* and *the psychological*. Primary research was readings on emotional attachment and product experience. Ideas and methods of how to develop relationships between products and users for product longevity and consumer wellbeing. Themes revolved around concepts such as: value and meaning, identity, memory, connection, material agency, sharing, story, and time. Further research brought up the emotional design theory of touching on visceral, reflective, and behavioral qualities to create emotionally

positive and connective products. Additionally design inspiration was in the form of designs accredited with having emotionally connective qualities both in the product attachment and the slow design field. Lastly, research concerning wellbeing and grounding regarding materials and touch was of key interest. Furthermore in this round of research I went to the market audience to get user/audience experience comments to better understand how the audience was connecting to the different forms and materials.

Imaginative research started with developing my previous concepts further but endeavouring to add richer, deeper connective qualities. Themes included narrative, visual process, material agency, sharing capabilities, memories, playfulness, identity, time, and more. This last round focused more on creating three particular objects, concepts that could be developed as both propositional and democratic, answering my research brief to promote personal and environmental wellbeing. Objects that were emotionally connective that would increase product longevity.

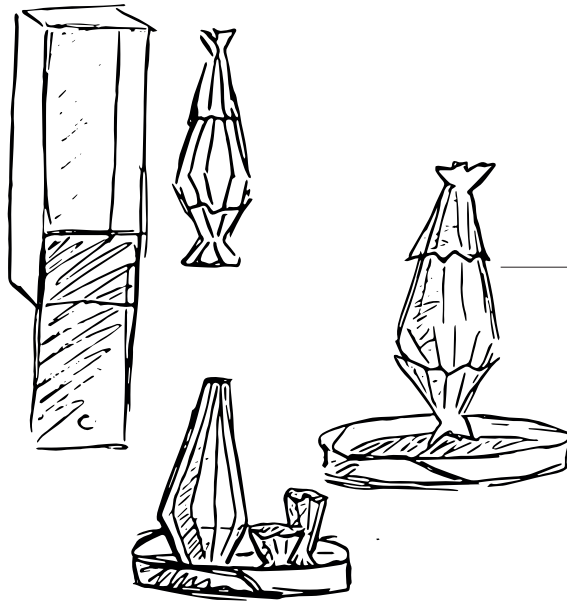
## SKETCHES



*Intrigue  
Morphing  
Ambiguous  
Sculptural  
Appropriate Incongruities  
Unconventional Material Use  
Renewable Material  
Craftsmanship  
Visual Process  
Object of the Home  
Wearable  
Democratic  
Scandinavian Connections  
Warm + Friendly*

*An unconventional material use the objects are morphing, ambiguous and sculptural playing on appropriate incongruities such as wood being unexpectedly a flexible and fabric like material. Wood is a renewable material and has many traditional and historical connections to Scandinavia. The texture is visually reminiscent of a cabin. Objects could be propositional in furniture-like sculptural forms or democratic in smaller more wearable forms, adding a second appropriate incongruity of wood being unconventionally worn on the body.*

**User/Audience experience comments concerning material and forms:** “reminiscent of the countryside”, “scandy feel”, “kind”, “whimsical”, “scandinavian”, “grounded”, “brings to mind the forest”, “reminds me of Moomin”, “rustic/acclectic (not old fashioned) inbetween modern”, “soft tactility to it despite it being a hard material”, “playfull shape”, “character”, and “cabin-like,”

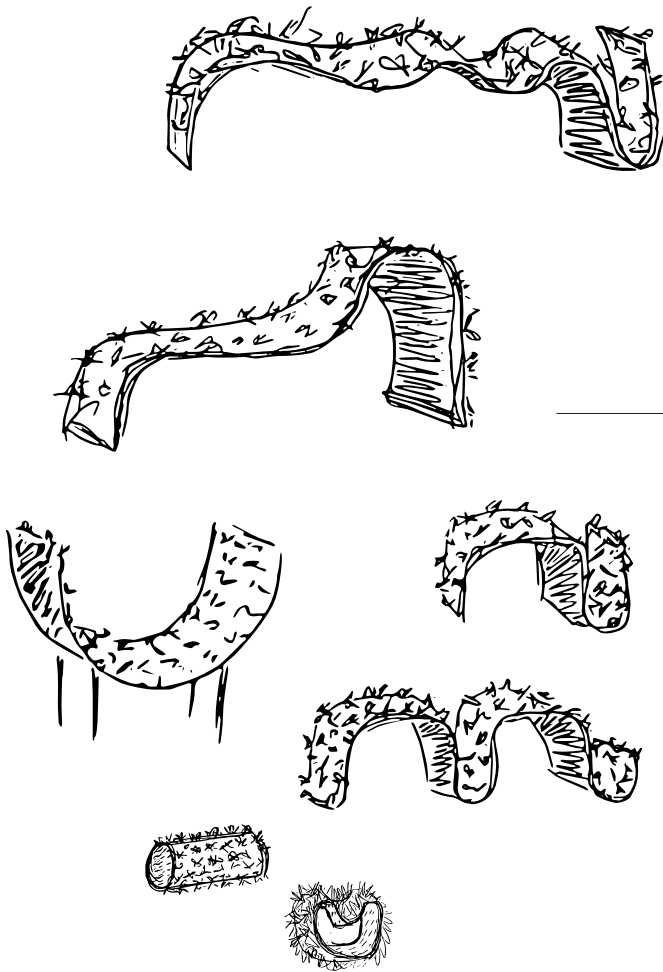


*Intrigue*  
*Playfulness*  
*Transformation*  
*Participation*  
*Delight*  
*Morphing*  
*Ambiguous*  
*Appropriate Incongruities*  
*Abstract*  
*Sculptural*  
*Oslo Connection*  
*Object of the Home*  
*Democratic*  
*Memory*  
*Identity*  
*Sharing*  
*Narrative*  
*History*  
*Craftsmanship*  
*Relationship*  
*Personal*  
*Wellbeing*

*An ambiguous, abstract, sculpture at first glance it has energy and excitement with its forms and layering of colors. One participates in it's transformation with the unstacking and the revealing of a functional aquavit set in colors reminiscent of the Norwegian palace. History or narrative of the Oslo connection is impressed further with the tray/box being created out of oak from the trees of "Slotsparken." A celebratory place for Norwegian culture and the oak hints at the history of aquavit in oak barrels. It is a set to bring together people over celebratory times building positive memories and a positive relationship with the set.*

***User/Audience experience comments concerning material and forms:*** "I thought it was paper", "has a celebratory feeling", "exciting", "sharp", "would be uncomfortable to drink from", "special wood", "interesting", "unsure about the usability", "delicate", and "fragile."





*Intrigue*  
*Playfullness*  
*Delight*  
*Morphing*  
*Bio-morphic*  
*Ambiguous*  
*Surprise Longevity*  
*Sensual*  
*Abstract*  
*Sculptural*  
*Unconventional Material Use*  
*Tactual Material Experience*  
*Renewable Material*  
*Material Agency*  
*Craftsmanship*  
*Traditional and Modern*  
*Visual Process*  
*Transparency*  
*Visually Inviting Body Language*  
*Connection*  
*Object of The Home*  
*Propositional and Democratic*  
*Memory*  
*Sharing*  
*Identity*  
*Time*  
*Relationship*  
*Personal*  
*Wellbeing*  
*Grounding*  
*Mindfulness*

*Ambiguous, playfull, sculptural forms that morph into fluidly inviting shapes by form and texture creating prolonged intrigue by unconventional material use and technique. The leather material is a renewable material using scraps to create texture by using the traditional craft of sewing in a modern manner. The process of creation is transparently on view in the inside/outside nature of the forms. The material has a natural agency and will adapt to use and memories over time of relationship with user. The objects can be propositional in larger furniture-like sculptural forms or democratic in small play forms. The tactual experience with the material creates an awareness of the moment as your sense of touch is awoken promoting minfull grounding.*

***User/Audience experience comments concerning material and forms:*** “quietly confident”, “playfull”, “architectonic (Pompidou Center)”, “inviting tactility”, “honest”, “curious”, “overwhelming”, “structure and chaos, you want to feel it”, “cosy”, “playfullness”, “funny”, “warm, cozy personality”, “clumsy”, “I don’t like the color, not a pink person”, “intriguing”, “curious”, “you can’t predict how it will feel unless you touch it”, “so cute you want to crush it”, and “it invites you to touch it.”

## MODELS



*Figure 41. Round four models.*

## CONCLUSION

To conclude, The Reservoir approach led me into an exploration through scientific and imaginative research culminating in several concepts that wove together the initial stance and triggers. Those being that of human-centered Slow Design focusing on *the physical*, *the psychological*, and *the sensual* alongside the triggers of *curiosity*, *connection*, and *wellbeing*. The method led me into four rounds that layered topics and themes to enrichen concept ideas. Research areas included Surprise theory, Art, Scandinavian Design, Audience, Product Experience Theory, Emotional Design Theory, Mindfulness, and Slow Design Theory. The goal being to create concepts that were emotionally connective Slow Designs promoting personal wellbeing leading through product longevity, environmental wellbeing. The approach led to three main fields of interest for projects. It narrowed down to one after analyzing the concepts' usability, strength of sensual qualities, connective qualities, audience experience, as well as, other relevant factors. The ending result being that the final project would be centered around the direction I felt had the strongest qualities from the research. That project was that of the intriguing, morphing, and handcrafted leather experience that focused on material agency, renewable materials, time, user relationship, and mindfulness. What follows is the physical development of that connective material and experience both as a propositional and democratic object.





## PROJECT DEVELOPMENT

Narrowing down concepts to one, I focused my decision on the following with a goal of personal and environmental wellbeing. Using the reservoir method I explored with poetic research to make a richer research area exploring scientifically, in academic readings, and imaginatively, in an explorative practice-based reflective manner in the studio creating concepts, sketches, and models. In doing so exploring the stance and triggers of *the physical*, *the psychological*, and *the sensual*, as well as, *curiosity*, *connection*, and *wellbeing*. The themes wove together in rounds of centripetal and centrifugal forces to create a hopefully emotionally connective Slow Designs promoting personal wellbeing and leading to product longevity. The research brought to light concepts of tactual and visual connection with surprise theory and the exploration of surprise longevity through ideas of intrigue and ambiguity as represented in some abstract sculptural and installation artworks. Further Research led to locational and current connection with the exploration of Scandinavian Design, past and present, as well as, the current market audience of today and their value and ethic based interests. Emotional connection research drew me into theories of product Emotional Attachment and Experience, consumers connecting on visceral, behavioral, and reflective design, as well as, mindfulness and grounding concepts of tactual awareness. Lastly, connective Slow Designs and Designers inspired ideas and concepts of emotionally connective designs for living a life in balance and connecting more deeply to that which surrounds us. Altogether these ideas came together to create the concept: *Oooli (Uuuli in Norwegian)* a collection of sitting sculptures and handheld play forms exploring these concepts for a Slow Design.

The initial basis for this work began with the concept of surprise longevity, creating not just a one time peek and satisfaction of curiosity but a prolonged relationship of intrigue. Surprise theory investigates how unanticipated information can create a violation of expectations and thus pleasure, amusement, confusion, or disappointment (Ludden, 2012; Becantini, 2017). However, to create a positive emotional reaction of interest, pleasure, and amusement it must be in an appropriate context, for instance in a tool it could create confusion (Becantini, 2017). An observation on surprise by psychologist Jerome Bruner, in 1962, is of its “temporary nature of unexpectedness which ceases after the initial so called ‘Aha! Moment’” (Becantini, 2017, pg 2). So although this could lead to product curiosity it could be short lived, not promoting product longevity. However research has shown that being surprised by the usefulness of an object can produce a persistent effect of surprise (Becantini, 2017). Furthermore, sensory incongruencies, for instance positive visual and tactual incongruities (*where it looks one way but feels another*) are shown in research to be effective manners of creating amusement, interest, and pleasure through surprise (Ludden, 2012).

These ideas led to the consideration that these objects I was developing needed to be in appropriate contexts where surprise elements would be pleasurable rather than frustrating, perhaps a positive emotion that could help in a small way to increase overall wellbeing. Leading to ideas that these objects could relate to the context of the living room (*particularly leisure furniture*) and wearable items (*not necessarily clothing but add-ods*). Additionally to create persistent surprise having an object be unexpectedly useful could be one manner to promote prolonged interest. Looking further into the concept of surprise longevity creating prolonged curiosity and positive emotional connection seemed necessary.

Reflections upon surprise longevity led me to the consideration and interest in a field that has been known to create long term curiosity and emotional reactions through visuals and other sensual means. That of the field of art, particularly in the genre of modern and abstract sculpture and installation work, where often ambiguity, unconventional materials, and material use create ongoing intrigue. In research in ambiguity, as concerns aesthetic experience of modern art, it has been shown to create in fact liking and interest (Jakesch, 2009). Aesthetic value of ambiguity in visual art forms by some is ascribed to its ability to involve the reader in a creative process (Tormey, 1963). Art historian and philosopher, Ernst Kris and Abraham Kaplan surmise the value of some forms of ambiguity as “the instrument by which a content is made poetic through the process of re-creation...Ambiguity is a frequent and important, though not sole stimulus, to aesthetic response” (Tormey, 1963, pg 1). Art psychologist, Martine Jakesch, explains it as our cognitive systems look for recognizable and meaningful structures, in ambiguous work we continually look for meaningful visual structures, creating in a sense continued intrigue, arousal, and uncertainty (2009). Ambiguity in Jakesch’s studies was used to represent sensual or emotional/affective ambiguity and defined as “subjective emotional ambiguity”. Her studies in psychology of art and aesthetic pleasure showed that moderate levels of ambiguity are appreciated, eliciting higher aesthetic judgments, special experiences, and enjoyment in the user as they applied personal perceived and attempted understanding.



*Figure 42. We see something we almost recognise, we follow it round searching for cues to apply meaning. We Recognise a bodily association but everything else tells us otherwise from form and scale. I Wear Your Desire. Pia Rognes, 2017.*

The research into abstract and ambiguous artwork to create sensual emotive responses, as well as, continual search to apply personal meaning, seemed a manner in which one could create a type of prolonged interest or curiosity. Leaving elements of surprise to concern perhaps unexpected use of material and tactual/visual qualities, as well as, pleasure in the unexpected multi-use of the piece being art and design, aesthetic experience and functional. Visual inspiration regarding ambiguity came in the form of Californian artist, Nick Cave and English artist, Kate McGuire and their unconventional use of materials and repetitive language of ambiguity that draw and intrigue. Furthermore regarding the concept of continuous search and interest led to reflection on art composition of leading the eye. That perhaps the final design could visually and continually, through its shape and form, lead in a cyclical motion, drawing your eye and not giving it a visual ending point. A continuous welcoming composition that draws you in, that rewards you as you get closer with an equally drawing texture or tactual experience. A form that could follow the “Twenty-Two-Two” rule for visual interest of 20

feet (apx. 6M.) having a visual appeal that draws one in and as one approaches further at say 2 feet (apx. 1M.) one is rewarded with a new experience of the piece and renewed interest that draws one closer (J.D. Carlson, personal communication, 2010). Then at 2 inches (apx. 6CM.) one is satisfied with yet a new reward of interest or detail that couldn't previously be seen.



Figure 43. Ambiguous and intriguing wearable sculptures made for dancing and sound play. Soundsuit. Nick Cave, 2008.



Figure 44. Ambiguous, intriguing, continuous, and almost creature like sculptures made from feathers. Writhe. Kate McGwire, 2010.

With insights into emotional connectivity of sensual experiences I followed the concept of connection to that of location and current place in time of this research. Bringing my research to the topic of market audience. Today Generation Z and Millennials (apx. 15-35 yrs) are a generation well educated and globally aware attracted to value based business in light of the current state of mental health and environmental consciousness. Scandinavian online design curator, Elisabeth Heier, with a following of



over 100,000 across primarily Scandinavia in a similar age range to Generation Z and Millennials, speaks that today's markets are open to slowing down and objects that promote that (E. Heier, personal communication, April 2019). Heier says even if they don't use them these items stand as symbols of the kind of life they desire. She says a lifestyle that is slower with objects that mark their identity and that are original, however many can not afford such objects. Marketing studies show that these generations are interested in value based business' they can emotionally connect to centered around ethics, ethos, and humanistic values that exhibit transparency and authenticity (Andersen, 2018; Davis 2018).

The research into market audience seemed to positively confirm that there could be an audience for this kind of design and objects. That the objects with a goal of wellbeing and lasting products that use resources more effectively could find an audience in the current market. That the values of Slow Design and it's ethos of environmental partnership and human connectivity, as well as, authenticity, naturally exude this transparency and value driven themes that Generation Z and Millennials are looking for. Continuing research into the Scandinavian market led to gathering research surrounding the Scandinavian Design field and creating connectivity with the past and present.

Scandinavian Design was a renaissance and modernisation of the handcrafts in reaction to the flawless production methods of industrial design forming from inner and global influence (Halen, 2005). Crafts and history (*human work and human past*) have always been a way to return to a connection with humanity in reaction to advancing technology (Halen, 2005). Traditionally valued for characteristics of natural materials and the mark of clear craftsmanship, these characteristics today are attractive still to today's market symbolising a freedom, a human quality, the home, nature, and tradition (Halen, 2005). Visual characteristics and themes of this design included more than natural materials and craftsmanship but honesty of structure, interest in daily life, flowing lines and airy, material agency, and democracy (Halen, 2005). Visual inspiration regarding Scandinavian Design came in the form of designers past: Finn Juhl and Terje Ekstrøm; designers present: Sigve Knutson and Nedre Foss.



Figure 45. Made in lasting and natural materials of wood and brass, the glove cabinet is playful, sculptural, dynamic, and transforming. *Glove Cabinet, Finn Juhl, 1961.*





*Figure 46. Ambiguous, functional sculpture. Ekstrem Chair. Terje Ekstrøm / Varier, 1984*



*Figure 47. Century objects: objects made to last 100 years. Made from strong, robust, natural materials. Assorted works. Nedre Foss, 2019.*



Figure 48. *Sculptural, singular material, ambiguous and without typical furniture symbols of use each piece is a one off art work/design object with most having a usable function: table, vase, coatrack etc. Assorted works. Sigve Knutson, 2017.*

Scandinavian Design's intimacy with nature inspirations and natural materials coincide with current societies awareness and openness for betterment of the current and future ecology. With the depletion of resources and renewable concepts, as well as, the fear of the unknown of perhaps future dehumanising technologies. These ideas led to the consideration that these objects could use natural materials such as wood, leather, and clay that age gracefully and well, a concept very much in line with the goal of product longevity. Using these materials reminiscent of Scandinavian Design could further connect it to the location of where these objects would be made. Furthermore they could have connective humanistic qualities by being made by hand and exhibiting the mark of clear craftsmanship in a manner that had an honesty to its structure and how it was made. The forms could have an airy, flowing manner that connected it back to ideas of natural forms. Lastly the objects could take form in both propositional and democratic forms. One that exhibits in the strongest manner the concepts of this project while the other bringing the essence of the project in a small more accessible, democratic form.

Following these incites, research progression continued with further humanistic and emotional capabilities of connectivity of design in the theories of Emotional Design and Product Experience. Cognitive, human-centered product consultant and Emotional Design expert, Donald A. Norman , speaks of all design being made up of the following : Visceral Design (*appearance*), Behavioral Design (*pleasure and effectiveness of use*), and Reflective Design (*self-image, personal satisfaction, memories, values*); each weaving together emotion and cognition with a successful design excelling at all 3 (2004). His work shows that people are different all over the world with different experiences and different tastes, however, at a visceral level we are pretty much the same around the world, this level is immediate, pre-conscious, and pre-thought involving the initial impact of the product's appearance and touch. In Norman's writings the behavioral is about experience of performance and usability, if the product is fun and easy to use the result is warm, positive emotion, this level is also generally below consciousness. On the other hand, his reflective level is above consciousness and concerns the highest levels of feeling, emotion, and cognition. Norman speaks of this level as being affected by our personal life experiences and a level that can also override the others, it concerns our self identity, reflections, thoughts, pride, values etc. This level he talks of concerning the long-term relationship with the object, the feelings of satisfaction produced by owning, displaying, and using it. Successful emotional design will look to connect with positive emotions consciously and unconsciously on all 3 levels to develop a positive, long term, satisfying relationship between user and object (Norman, 2004).

The research concerning Emotional Design and Norman's three levels of design felt inline with Slow Design concepts of deeper connectivity and wellbeing. It seemed that these new found levels could help to pinpoint ways to create deeper connectivity between user and object for product longevity; but also what sounded like positive emotions that could lead to improved wellbeing. Furthermore, I could involve the visceral level with the form, tactual quality, and previous ideas of intrigue and aesthetic ambiguity. With the final object being between sculpture and product to work together with appearance and enjoyment of use. And in this manner also working with the behavioral in a playful, pleasurable, and joyful tactual experience. On the reflective side, the Slow Design values of promoting environmental and personal wellbeing making these objects symbols for identity surrounding these values, as well as, using the material agency to develop memories over time. The use of leather would be the best example of this with it's graceful patternation and coloration defined by time and use.

Further writings on Product Experience concern that of the connective experiences of the sensual: tactual, visual, and auditory. Design researchers, Marieke H. Sonneveld and Hendrik N.J. Schifferstein explore the phenomena of tactual experience (2008). They discuss that touch is a unique sense as it is reciprocal, as one touches an object, the object touches you and that in doing so they bring a self-awareness to ones physicality in a physical world. Sonneveld and Schifferstein includes research of person to person touch and how it is a strong basis for developing feelings of affection and intimacy. Although this study regards people, observations show that a person's emotional wellbeing can also be affected by the way an object touches one. The researchers found that in active touch (*intentionally reaching out*) your attention and awareness is directed to the sensation. They explain that the skin is our largest organ and the skin of the palms and fingertips are some of the body's most receptive parts to touch and the perception of texture. Furthermore they discuss that in a human-product relationship objects of use can give motivation for such interaction that can allow for this kind of touch exploration. Sonneveld and Schifferstein in their research go on to explore how materials both in touch and visual exude human characteristics or personality by the body language of an object. An example they use is a cold object has a cold personality by association. Additionally, they describe how feelings of an object can be transferred to self-experience, an object being playful and warm can make you feel that also. Lastly, the study showed that tactual experience can begin before one actually touches an object with, action tendency, described as "touching with your eyes." All in all Sonneveld and Hendrik describe these tactual feelings as gut feelings and in fact relate them to Norman's visceral level, moreover they accredit the fields of art for having more awareness and sensitivity to hands-on, visual, and emotional experiences.



Figure 49. Tactual experience. Cari Romm, 2016



The research into Product Experience and particularly tactual, and in some cases visual experience seemed important incites for the development of my physical objects. The concept of touching objects and how they can ground us and bring awareness to the moment seemed similar to mindfulness and grounding research, an area that I could further develop my concepts around that concern personal wellbeing. Also I felt I needed to create an object of use that gives people a reason or motivation to touch it with their hands where the experience of the touch would be the strongest. The leather texture I had been exploring could create an intimate relationship with it's tactual warm, welcoming, experience; particularly with the way in which it makes way for you as you touch it. But also with how the material evolves uniquely overtime with the owner. The body language of the material and form seemed an interesting visual and tactual experience that could be evolve the objects, creating a welcoming and kind language or other positive emotions that could improve a relationship between human and product. Furthermore on the visuals, the tactual texture should be bold enough that you can visually depict it before you even get to touching it increasing your anticipation and awareness of that touch, increasing affect.

Still in the vein of Product Experience and Emotional Design, research relating to the sense of sound followed. But perhaps in an unconventional manner, not in regards to the product making a sound but in the way that the name could begin the sensual experience and emotional associations of the objects. Norman in his research had mentioned that genetically people are hardwired to be attracted to some situations and conditions, some that peaked interest were the topics of "Rounded smooth objects and 'sensuous' feelings, sounds, and shapes" (2004, p. 29). He mentioned that sounds are also pre-wired in people for positive or negative feelings and that the sounds of language can evoke affect and emotions within the listeners. Investigation led to research by linguistics researcher, Hilke Elsen on the symbolism of sound and how it can influence our perception and emotions (2017). The study begins by describing phonemes, which are sounds that words are made up of that can have positive or negative associations and meanings. Elsen credits these associations and meanings as originating from our primal instincts and our need to communicate swiftly in danger. She uses the example of sounds high and in the front of the mouth tend to be positive denoting smaller things, while back of the throat can denote larger things ( *i.e.* "Bromley" is a large car and "Brimley" is a small convertible). A study was done by psychologists, E.M. Hubbard and V.S. Ramachandran, called the "Bouba/Kiki Effect" which is a common test on subjects regarding shape and sounds (2001). In the study the subjects tend to match the spiky shape to the name kiki, and bouba to the rounded shape. Furthermore in Elsen's research, phonemes have the most impact at the beginning of a word, sharp "plosive" sounds, as well as, sounds / ū/ (yoo) "puke" or /u/ in "Ugh" are deeper in the throat can have negative emotions attached (2017). Alternatively her work shows that /ā/ (vowel held for longer) and /i/, /o/ in "posh" (high front vowels), as well as nasal sounds in general can be more pleasant /m/, /n/ /ng/.



Figure 50. Bouba / Kiki Effect. Ramachandran and Hubbard, 2001.



This research was another sense to develop in my project, and while the objects in general do not have defining sounds, a product name could. Utilising the name as an initial auditory interaction alongside the visual form could begin the emotional experience and associations of the objects. Additionally, a further layer of connectivity to the project could be through the translation of the sounds in both English and Norwegian spelling. Connecting the name to the place of where they were made and the society they are launched in, along with connecting to their maker (*myself*) who is of British nationality. One concern with this could be the obstacle of not being so familiar with Norwegian associations, however, sticking to universal sounds could overcome this obstacle.

After Emotional and Experience Design had touched on some elements regarding wellbeing, research following seemed appropriate to focus on related topics including mindfulness, and *grounding*. *Grounding* is an accepted technique of psychiatrists and counselors in which to help redirect focus, awareness, and attention from mental anxieties to your physical actions; often by the use of tactually stimulating objects by which can decrease anxiety and stress symptoms (Dr. K.A.T. Lawman, personal communication, April, 2019). *Grounding* is under the umbrella of mindfulness research and is picking up momentum as a cognitive therapy (Hoffman, 2010). *Mindfulness* is described as a process leading to a mental state of non-judgemental awareness of the present moment, one's sensations, bodily states, consciousness and environment that encourages openness, curiosity, and acceptance that has been shown to have counter effects on stressors (Hoffman, 2010). Objects and tactual experiences can be a tool to bringing this moment by moment awareness (Burton 2018; Kabat-zinn, 2010). Mindfulness is a prominent research topic in psychology and comes from the field of positive psychology, which is a scientific study of what makes life most worth living, a technique to increase individual wellbeing (Ivtzan, 2016; Peterson, 2008).

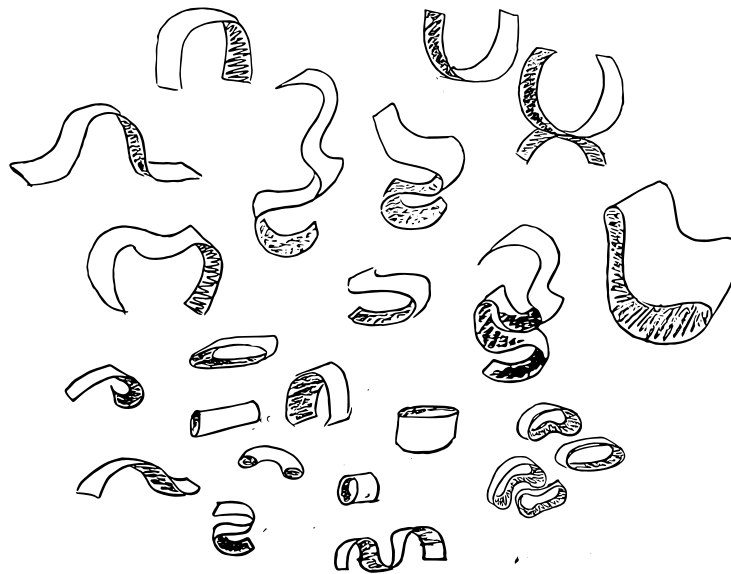
So products that make you feel better are more positively and emotionally connective (*Norman's theories*) and make you happier and objects that help bring your awareness to the now rather than the past promotes wellbeing. This research and idea could be used in both the propositional objects and democratic objects treating them as objects of grounding and mindfulness. In fact the smaller forms could be solely surrounding ideas of visual and tactual play or exploration to help ground one to a moment by moment awareness in the hopes of increasing positive wellbeing. This including the various methods to increase positive emotional connection and experiences with the objects could be key in creating personal wellbeing in both the propositional and democratic objects.



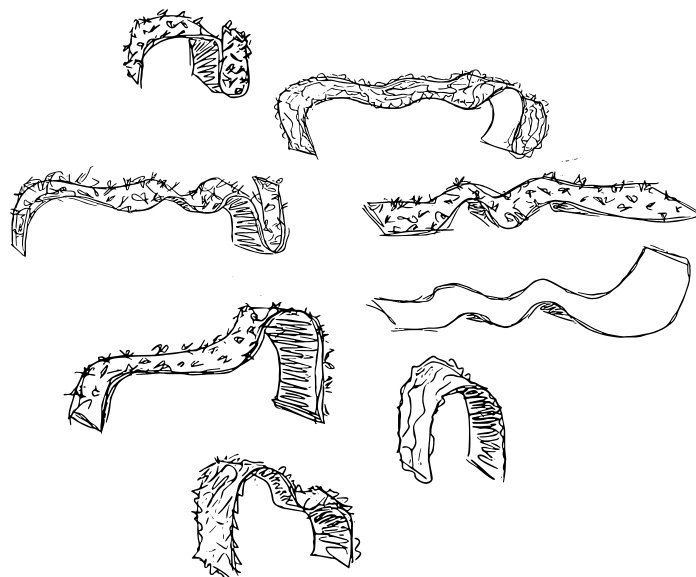
# FINAL PROJECT

Through my research from The Reservoir method of scientific and imaginative research shown in the method and project development chapters I concluded with the following project. A project founded on Surprise theory, Art, Scandinavian Design, Audience, Emotional Design Theory, Product Experience Theory, Mindfulness, and a Slow Design perspective.

## PROCESS SKETCHES



*Figure 51. Initial sensuous, smooth, fluid, shape exploration.*



*Figure 52. Shape development for the use of sitting for the propositional object.*

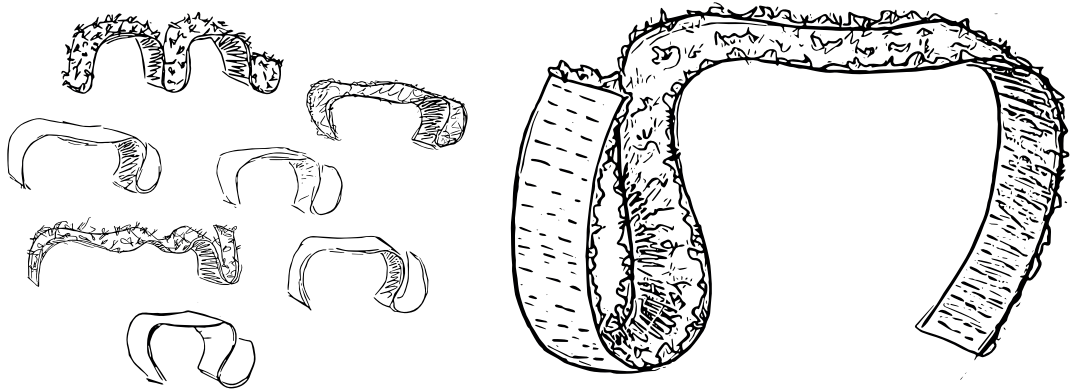


Figure 53. Final shape development for propositional sitting sculpture that ephasises and celebrates an inside/outside structure.



Figure 54. Final shape development for democratic handheld objects of play, curiosity, and grounding that ephasises and celebrates an inside/outside structure.

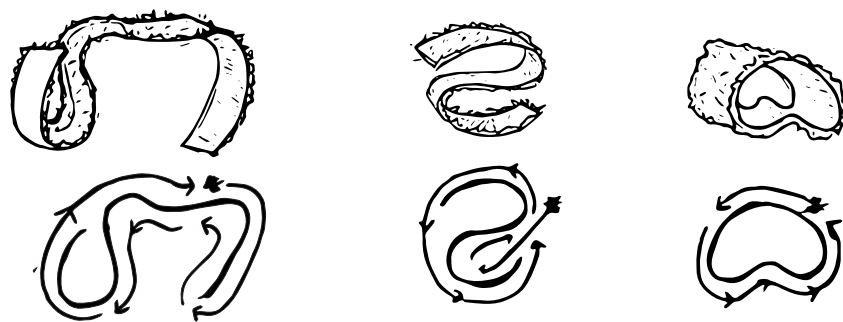
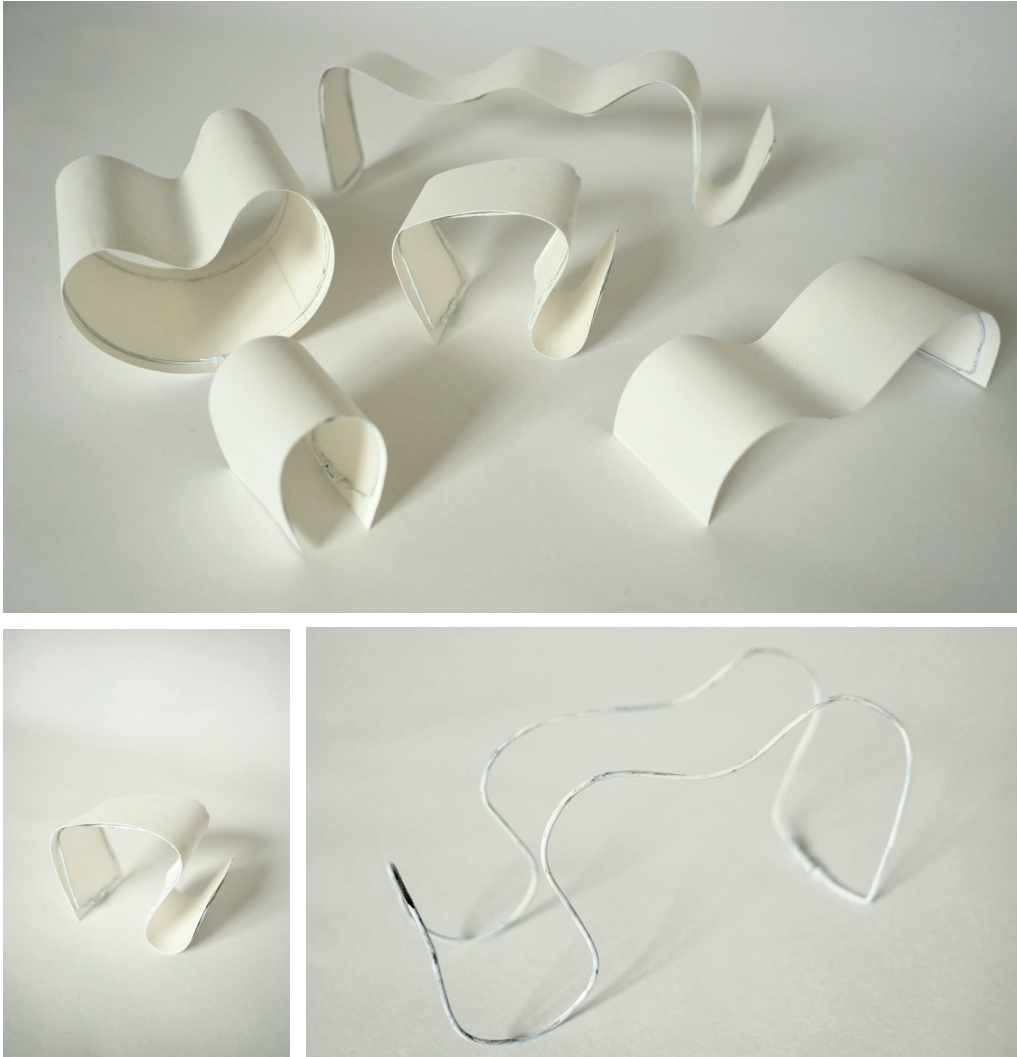


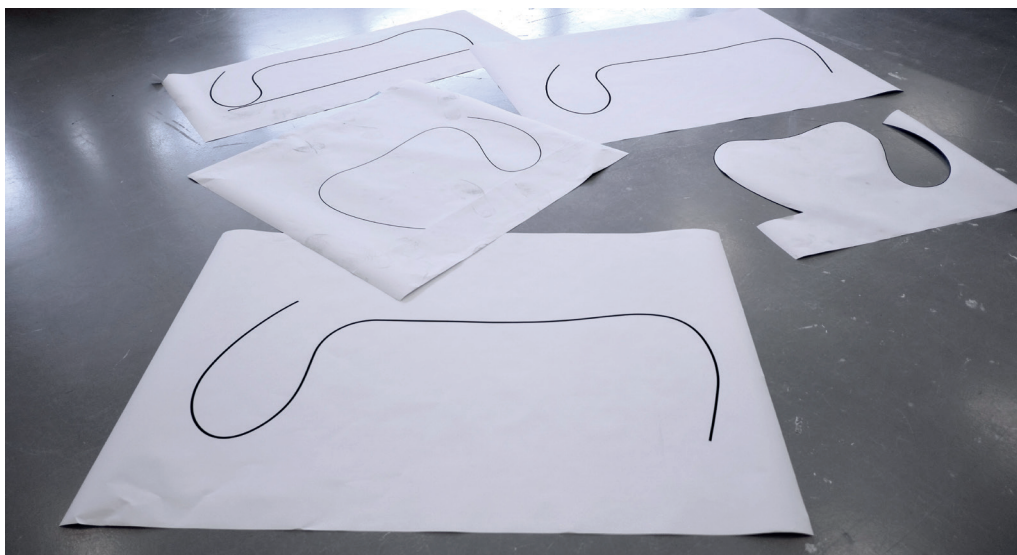
Figure 55. All the final forms were chosen for their continuous and fluid shape that continuously leads the eye around the forms.



## MODELS



*Figure 56. Exploring the shapes in physical space.*

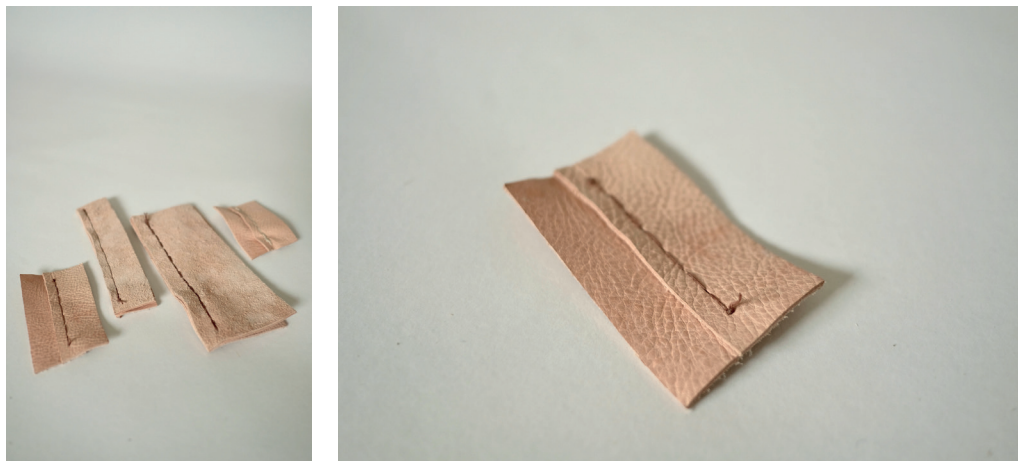


*Figure 57. Exploring full-size printed shapes to find a good scale with the body.*

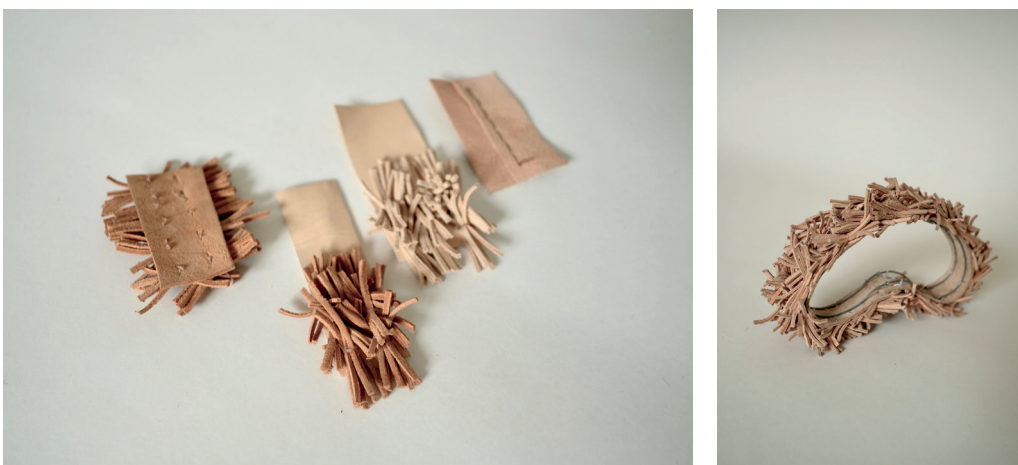


*Figure 58 Further trialing full-size silhouettes to find a good scale with the body.*

## TESTS



*Figure 59. Structural stitch tests and final structural stitch.*



*Figure 60. Final texture techniques and form covering test.*

## CONSTRUCTION

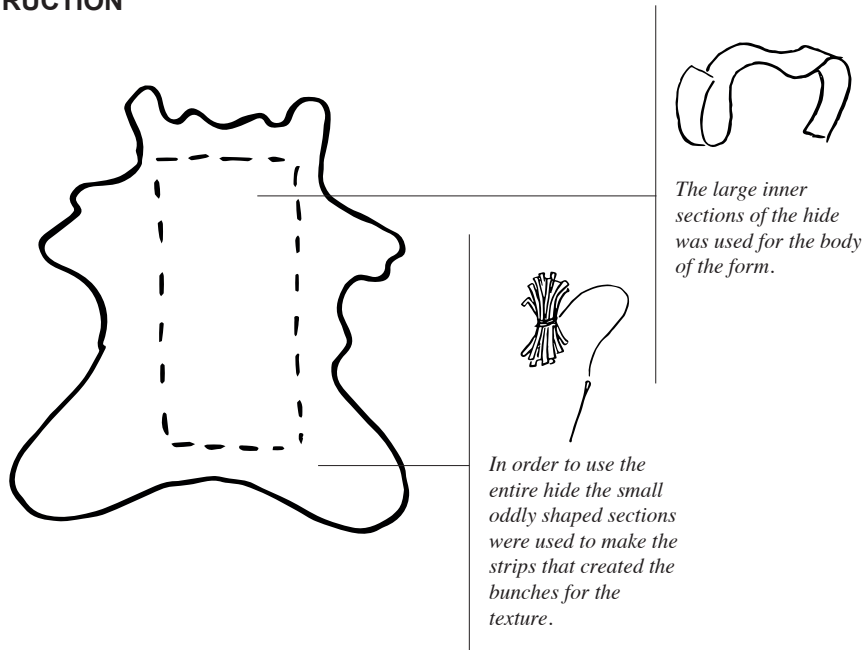
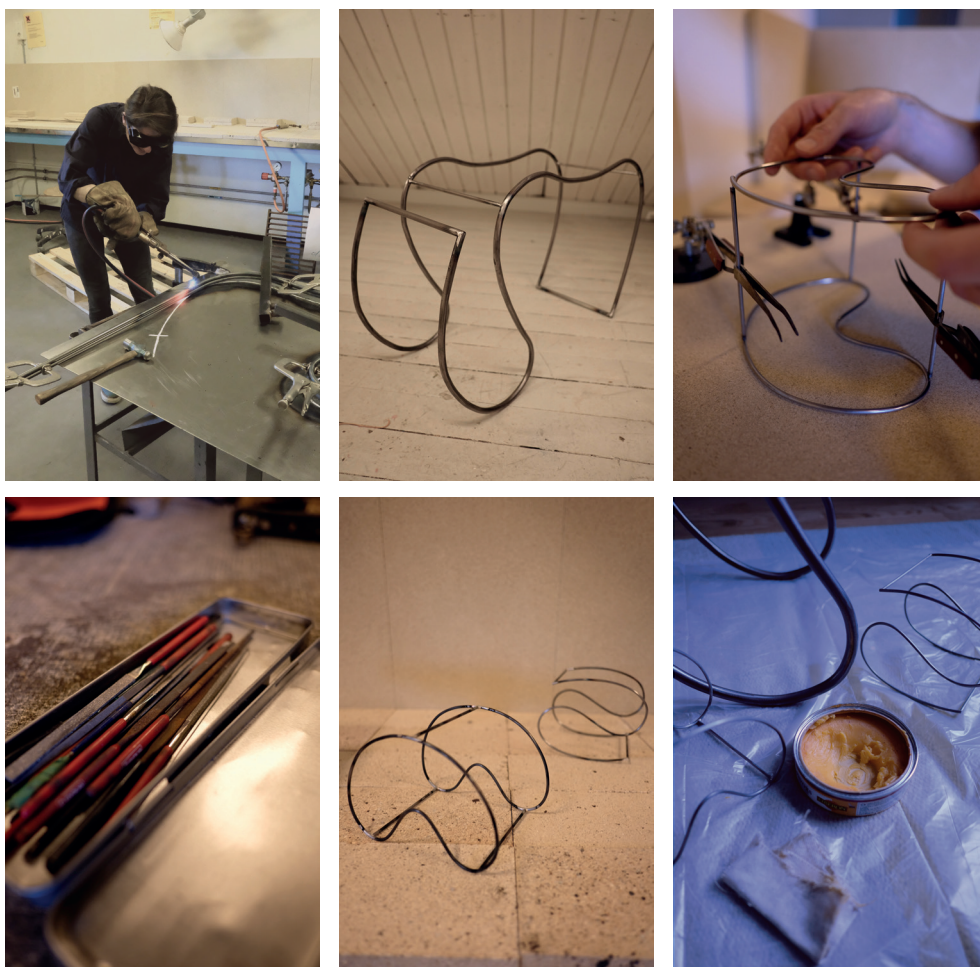


Figure 61. Material use strategy for material efficiency to avoid wastage.

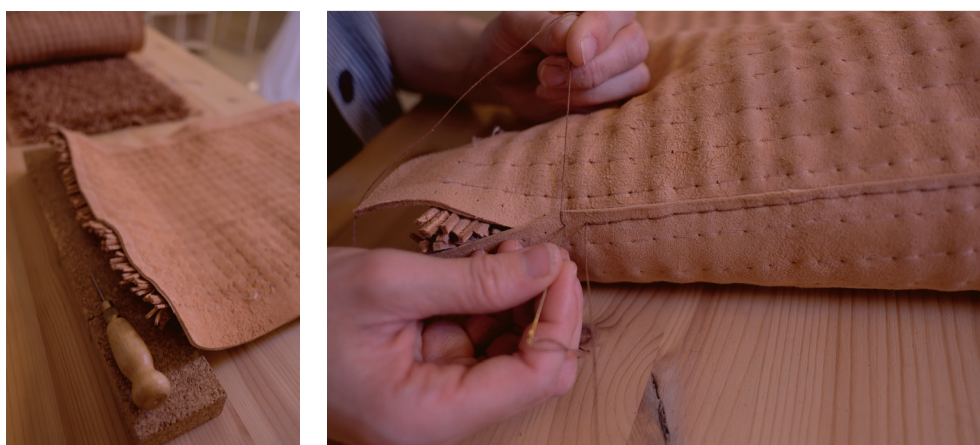


Figure 62. Hand cut leather strips, waxing of the thread, and the process of sewing texture bunches.





*Figure 63. Hand-bent, hammered metal, and welded or silver soldered structural shapes. Finished with beeswax.*





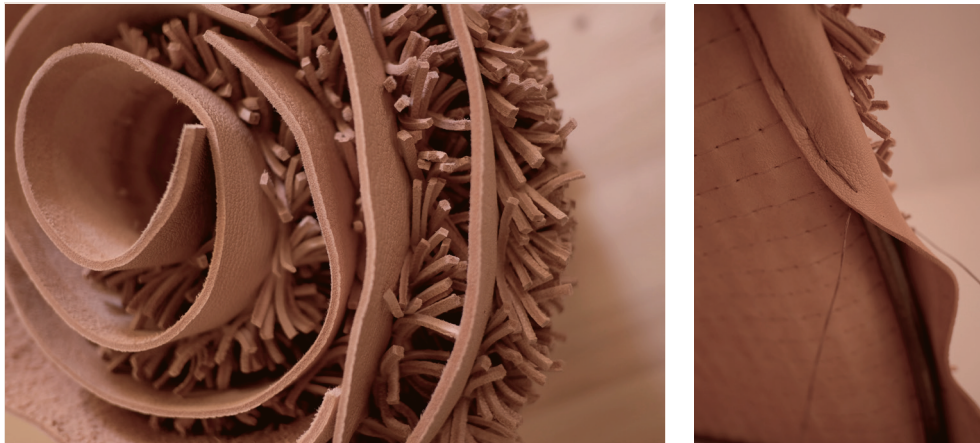


Figure 64. Joining the larger sections together and the structural sewing of the texture to the metal structure.

## NAME

With the idea of beginning the visceral experience of the project with not just the visual but the sound of the name, I named the series in English: *Oooli*, and in Norwegian: *Uuuli*. The title is said not as a /u/ sound but /o/ sound in the top of the mouth, a high vowel. The flow of the word starts at the front of the mouth with an intentional use of the lips, making it a very active word. This initial sound has a positive connotation and universally is similar to the happy interjection “Ooooooh!” that is often connected with finding something of interest, surprise, or delight according to the Merriam-Webster definition (Elsen, 2017; “Ooh,” 2019). Additionally, high vowels have universal associations with concepts of small or tiny, the other high vowel is the second sound “ly” that I hope can have symbolic positive associations with the words friendly/koselig/softly turning the word meaning/feeling into that of a happy small action (Elsen, 2017).

## PROJECT

Through research into a Slow Design approach and themes of *the physical*, *the psychological*, and *the sensual*, as well as, *curiosity*, *connection*, and *wellbeing* the prototypes *Oooli* were developed. The themes wove together to create objects that would endeavor to promote personal and environmental wellbeing. *Oooli no. 1* is a propositional sitting sculpture that through body language and fluid form invites users. Embracing concepts of both art and design, the function is at first not apparent making it an intriguing object hopefully inciting delight at learning of its use. *Oooli no. 2 / 3* follow a similar visual vernacular and are handheld objects ment for play and exploration to ground one through mindfulness techniques to the moment. The series is made from leather sourced from a small family tannery in southern Germany (*they source raw material locally to their area*) where they tanned the goat's hide in a natural tanning process of bark and roots. The particular type of hide was chosen for its supple and soft tactual qualities. Leather was chosen as a by-product and renewable resource that is long lasting, ages gracefully, and with character. The structure is made in steel using both torch bending techniques and hammering to shape them into fluid, playfull, and curious forms which have then been welded/soldered. Additionally, they are finished in beeswax to protect from oxidation.

The texture technique is created using the offcuts of the leather to use the hides in their entirety. A tactually interesting experience the texture is surprisingly playful and unexpected in feeling. The texture, in it's soft and curious feeling, gathers one's attention bringing your awareness to the moment at hand, away from previous thoughts. Cut into strips and sewn by hand the underside of the prototypes are detailed evidence of time and craft construction. In doing so emphasising a transparent and honest construction and use of material. The seat of the bench like form of *Oooli no. 1* is wide enough to allow hands at either side to fall naturally to one's side and fully immerse themselves into the tactual experience of the object. Visually the structure's form composition was developed to be a continuous and cyclical form for eye tracking, inviting the gaze for longer. Symbols of traditional use were avoided favouring instead a form and use that at first glance would remain anonymous. *Oooli no. 2 / 3* are similar in nature that invite a similar playfull exploration and focus on tactual awareness that leads to an intended moment by moment awareness as focus is directed to the analysis of the feelings which is a natural de-stressor. All in all, *Oooli no.1 / 2 / 3* collectively are Slow Designs intended to welcome emotional attachment and product longevity through concepts of curiosity, connection and wellbeing.

## FINAL IMAGES



*Figure 65. Oooli no. 1 / 2 / 3. Photographer: Sara Spilling.*



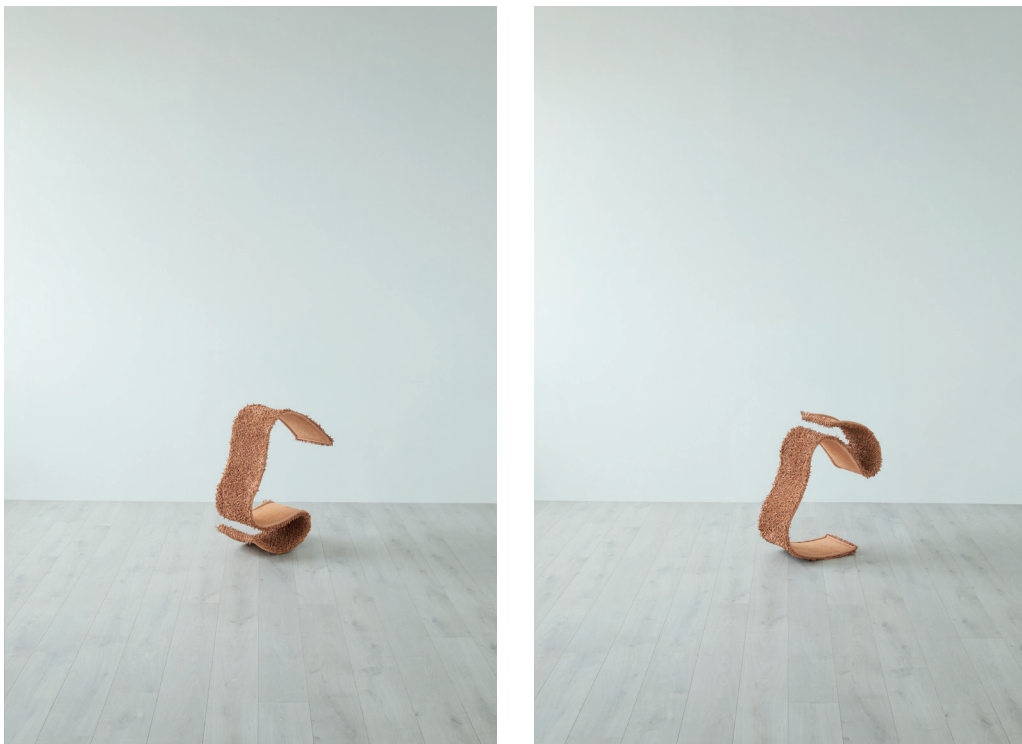


*Figure 66. Image to capture tactile quality of Oooli no. 1. Photographer: Sara Spilling.*





*Figure 67, Image to emphasise function and detail of craft qualities of Oooli no. 1. Photographer: Sara Spilling.*



*Figure 68. Images to emphasise the sculptural nature of the shape and form of Oooli no. 1. Photographer: Sara Spilling.*

## SOCIAL MEDIA

### PROCESS VIDEO

To emphasize the transparency of the process, add the value of the handcrafted nature of the project, as well as, a connection to the maker, a process video seemed a natural solution. Particularly as Generation Z and Millennials are looking for authenticity, but additionally as social media and the web are used so widely for information gathering and sharing. The video is meant for website / blogg sharing, as well as, social media where it could be shortened for instance for Instagram. Please find video submission attached with paper submission. Video created by Ayae Maki Fredheim.

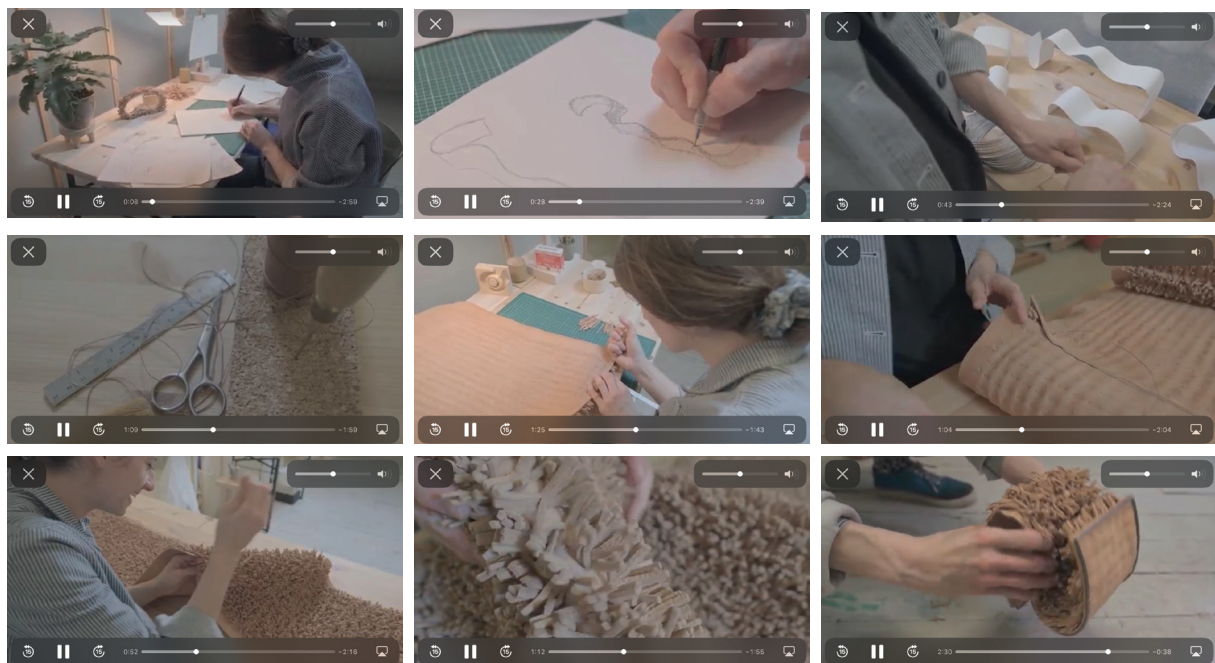


Figure 69. Video stills courtesy of videographer Ayae Maki Fredheim, 2019

### GIF (GRAPHICS INTERCHANGE FORMAT)

To add onto the idea of utilising social media to share and connect with the potential audience working across multi-media platforms with moving image in more than just video form felt beneficial. A GIF is a small, few second animation that is meant to be easily accessible for sharing and posting on social media. This GIF is to emphasise the sculptural, playfull, and dynamic forms. Please find GIF submission attached with paper submission.







Figure 70. Photographer: Sara Spilling

## PRINTED MEDIA

### PRODUCT BOOKLET

In person the story, the process, and the visuals of the project can be shared through printed media and that of tactile booklets. The booklets are sewn with the same thread and stitching as used in the final project, emphasising the craftsmanship and material focus. Additionally, connective and transparent information about location of production and maker/designer is included. Please find booklet submission with physical/exhibition submission.



Figure 71. A few captures from the product booklet.





## REFLECTION

The following ideas and reflections have accumulated via the foundations and research into history, current market, futuristic concepts, *curiosity*, *connection*, and *wellbeing*, all in the hope of defining how Slow Design could be a positive approach to promote personal and environmental wellbeing. The prototypes of *Oooli* and the series of sculptural sitting and handheld objects of play, curiosity, and grounding are an example of exploration into these topics. The prototypes manifest in two forms, that of a propositional object (*the sitting sculpture*), an object symbolising an idea inspiring how we could live, and that of the democratic objects (*the two handheld objects of play, curiosity, and grounding*), objects that are accessible and approachable in everyday life with a need for neither a large home or a large amount of funds (Fuad-Luke, 2009). The propositional object may be meant for inspiration and would be less accessible to current market. This is being that it goes beyond the concept of the MAYA (Most Acceptable Yet Advanced) principle, the idea that successful innovative objects push the present audience only a little beyond what they are already familiar with and thus what they are ready to embrace and accept in their daily lives (Dam, 2019). Being that the sitting sculpture is quite a bit larger, bolder, sculptural, and time intensive than the average market chair, it perhaps goes against what the intended current market audience desires and is ready to accept in their daily lives. It serves as an accumulation of ideas that are continued symbolically in the democratic smaller objects that could be a better fit for the current market mindset with their approachability and accessibility of scale, use, and production cost. Being that human craftsmanship is central to their intended manner of production, the propositional object is intended for limited production while the smaller democratic objects are intended for small scale production by the designer.

The propositional prototype, *Oooli no. 1* is a functional sitting sculpture whose form and tactual experience intend to intrigue and beckon one to sit in its embrace. Welcoming the user to discover for themselves its forms and tactile nature will bring a physical awareness of the moment with its mutual touch. The physical construction and visual craft celebrates a transparency and celebration of both the inside and outside aspects of the design. With more time and testing of the steel supports, the prototype could be expanded to be for more than one person, allowing for accentuation of its fluid and looping form to be even more dynamic and inviting a sharing aspect to the design. Through this aspect of playful sharing the design could perhaps promote an element of community. Returning to the concept of transparency, with more time the design could be further developed to show, as the smaller objects do, the entirety of the metal structure, fully embracing an “archetonic” and honest concept of construction. In this prototype, the steel unfortunately had to be was unavoidably covered to satisfy requirements of strength. The structure is implied to the user through as they explore with their hands the parameter and the rounded steel supportive structure. On the other hand, *Oooli no. 1* displays a bold, playful, sculptural form avoiding symbols of use, intending to positively surprise and delight the users when learning of its sitting function.

The democratic prototypes, *Oooli no 2 / 3*, are handheld objects of curiosity and play made to run one's hands around and over to experience them as much physically as visually, grounding one mindfully to the moment at hand. They exhibit entirely transparent construction with nothing being hidden, from the soldering seams to stitches. The handcrafted details, large and small, add to the physical and visual exploration. Scale-wise, these prototypes were made to fit comfortably in two hands. In a further iteration these prototypes could be developed at a smaller scale and perhaps make them even more accessible and approachable. Additionally, alternative shapes that explore the dimensionality of the texture over more planes of space, than ribboning forms, could prove interesting. Overall, *Oooli no 2 / 3*'s playful and curious nature is intended to positively intrigue the users. Furthermore, all three prototypes are made of a material that is long lasting and from a renewable

resource. With their intentions being for mindfulness, grounding, and positive emotional attachment opportunities, they are successful prototypes of the Slow Design concepts that look to promote personal and environmental wellbeing.

The prototype series are by no means the sole accumulation of this research, but a testing of a manner in which to develop design to promote these goals for a better future. The *Oooli* series as a set of objects endeavor through emotional attachment theories to connect and build a relationship with the user through sensual experience, use and function, as well as, values, ethics, and ethos. Collectively, the objects focus on creating positive emotional attachment and product longevity, hopefully leading to personal and environmental wellbeing. The method used, *The Reservoir*, is one of many possible design methods for reaching intended goals. This particular method positively encouraged investigation in the layering of concepts enriching the design research areas. My personal development of Rosenberg's method during the project will serve as a useful tool in the cultivating of the current prototypes as well as other work. There is much potential in its emphasis of an intuitive, grounded and explorative nature. It allowed for centering and re-centering upon pertinent topics that ultimately helped achieve the project goals. Conducting more user testing and design developments could allow for a more conclusive analysis of the project.

## CONCLUSION

Slow. A word of new, positive associations. The course of this research has been to explore and promote the counter perception and benefits of a Slow Philosophy in design. Slow Design is a way to create positive development and behavioral change for the betterment of our collective present and future. The past, present, and future come together to inform one another and affect our personal and environmental wellbeing. Today it is clear that we live in a society founded on a historically economic center surrounding financial wellbeing over that of personal and environmental. However, perhaps it is now that society may deconstruct the current cycle, embracing and emphasising alternative values with diversifying perspectives and approaches. Slow Design, along with the philosophy of Slow is an example of a counter-narrative to today's tempo of life promoting positive emotional connectivity and balance, along with, personal and environmental wellbeing. Through this investigation into the broad possibilities of Slow Design via poetic research from *The Reservoir* method, possibilities for an approach to encourage product longevity through emotional attachment have come to light. Answering affirmatively how a Slow Design approach can be utilised to create positive emotional attachment between consumer and product, and thereby improve product longevity and thus ultimately improved personal and environmental wellbeing. The foundation and research of this particular example delved into themes of history, current market, future concepts, curiosity, connection, and wellbeing. This exploration led to the *Oooli* prototypes which show the possibilities and positive benefits of a Slow approach to design. Design that endeavours to encourage a calm, careful, receptive, still, intuitive, unhurried, patient, and reflective manner of living. Design that promotes wellbeing and a better future.





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