2008
LUND UNIVERSITY
SCHOOL OF INDUSTRIAL DESIGN

Preface

Not only did we come to realise the limited nature and instability of the fossil fuel supply, we also had to acknowledge the fact that our ecosystem is endangered in its entirety. And recently, owing to a global cast of resourceful financial managers, we are faced with an economic crisis of the highest magnitude.

It goes without saying that the creative industry will suffer enormously in this new situation. After all, design should not be viewed as being isolated from, but closely entwined with the economy. Then again, a crisis always presents us with a unique chance to clarify and refocus. Designers could profit in the current economic climate since most companies are forced to rethink their philosophy and their offer. This is the time when designers can play a decisive role in processes that are in need for mindfulness, modesty and moral intelligence.

Had we foreseen the current scenario in all its complexity and unwelcome outcomes, the Bologna Declaration would not have been passed in its current form. Particularly in view of maintaining academic depth and the imminent severe strain on the labour market, a shortened three-year design education geared towards acceleration and employability now looks somewhat grossly mistimed.

We as positive thinkers have nonetheless restructured our education accordingly; we have succeeded in condensing the content of our five-year diploma programme into three years, supplementing and streamlining our course offer along the way. So far, we have seen good results from this initial two-year period and hope to continue likewise with our master education, scheduled to begin in 2010.

This yearbook carries on with the theme set forth in our previous issues – showcasing our master projects, some sixth semester work (BA equivalent), our principal exhibition activities, and also some highlights from 2008.

We exhibited in the 'Greenhouse' at the Stockholm Furniture Fair, we were present at 'That's Design' during the Milan Furniture Fair, and managed a joint exhibition with Malmö Högskola and our School of Architecture at the Form/Design Center in Malmö. As usual, we continued our rather labour-intensive tradition of putting our annual exhibition in a different place; in 2008 we decided on a beautiful large room in the industrial harbour in Malmö. The title for the exhibition – 22° – was of course not referring to the somewhat fresh Swedish summer weather. This exhibition was connected in real-time via webcam to the London Design Festival and the Designersblock show at Covent Garden. We transmitted our activities as they happened. The 22 master projects were shown on screen. In addition, we exhibited a physical model of an outstanding sixth semester project in London. The temporal overlay of both exhibitions allowed everyone in Malmö and London to share all ongoing activities – assembly, disassembly, visitor crowds – and some other surprises.

The sixth semester students had again the option to self-organise a project in cooperation with or without a company or to participate in a project in collaboration with IKEA. This project was to investigate kitchen scenarios for the year 2015.

The thematic scope of our master projects is as wide as in previous years; projects ranging from the classic to the more unconventional.

Finally, some news: As of 2009, following some discussions, we have decided to change Lund University Industrial Design into Lund University 'School of Industrial Design'. With that, and our restructuring, our position will be strengthened not only within Lund University but also on a national and international level. In addition, our profile in education and research will be emphasised – a contemporary education within a full faculty university.

I would like to thank all our students – their commitment and enthusiasm made it all worthwhile.

We hope you enjoy this book as much as we enjoyed the year.

Prof. Claus-Christian Eckhardt
Director

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22°
Master projects exhibition

Kakel & Tegel, Malmö, 19 September – 5 October
Real time transmission to Designersblock, London


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22°






22°



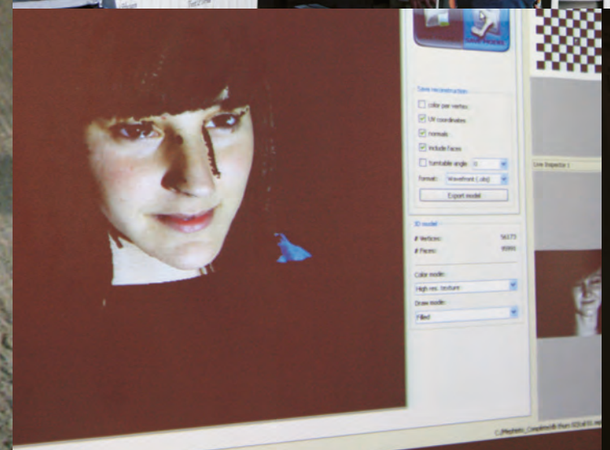
22°

Designersblock
The London Design Festival

Covent Garden, London, 19–27 September
Real time transmission to 22°, Malmö


Designersblock
Designersblock
London 2008
No.1 The Piazza
Covent Garden


Designersblock



Stockholm Furniture Fair
Resource Project

The task this year was to identify an activity or area of interest and to improve it with focus on resource efficiency. The starting point had to be on a systemic level. All three aspects of sustainable development (economic, ecologic and social) had to be considered.

Among the results exhibited at the Stockholm Furniture Fair in February this year was Rickard Hederstierna's 'The Green Mile', a project based on the idea of replacing polluting cattle transportations with walking paths between networking farms. The project evokes the simple yet poignantly legitimate question: Why do we transport something which can transport itself?

Salone del Mobile, Milan
What Can You Bring to the Table

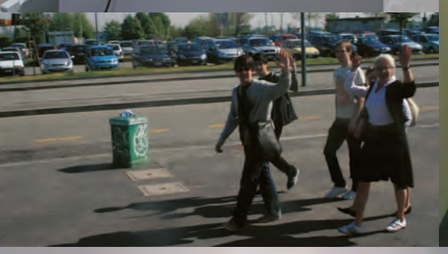
That's Design, Milan, 16–21 April

WHAT CAN YOU BRING TO THE TABLE

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

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

'What Can You Bring to the Table' was featured in *Limited Edition Prototypes, One-Offs & Design Art Furniture* by Sophie Lovell (Birkhäuser Verlag, page 90) available February 2009.




WHAT
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WHAT
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MILANO

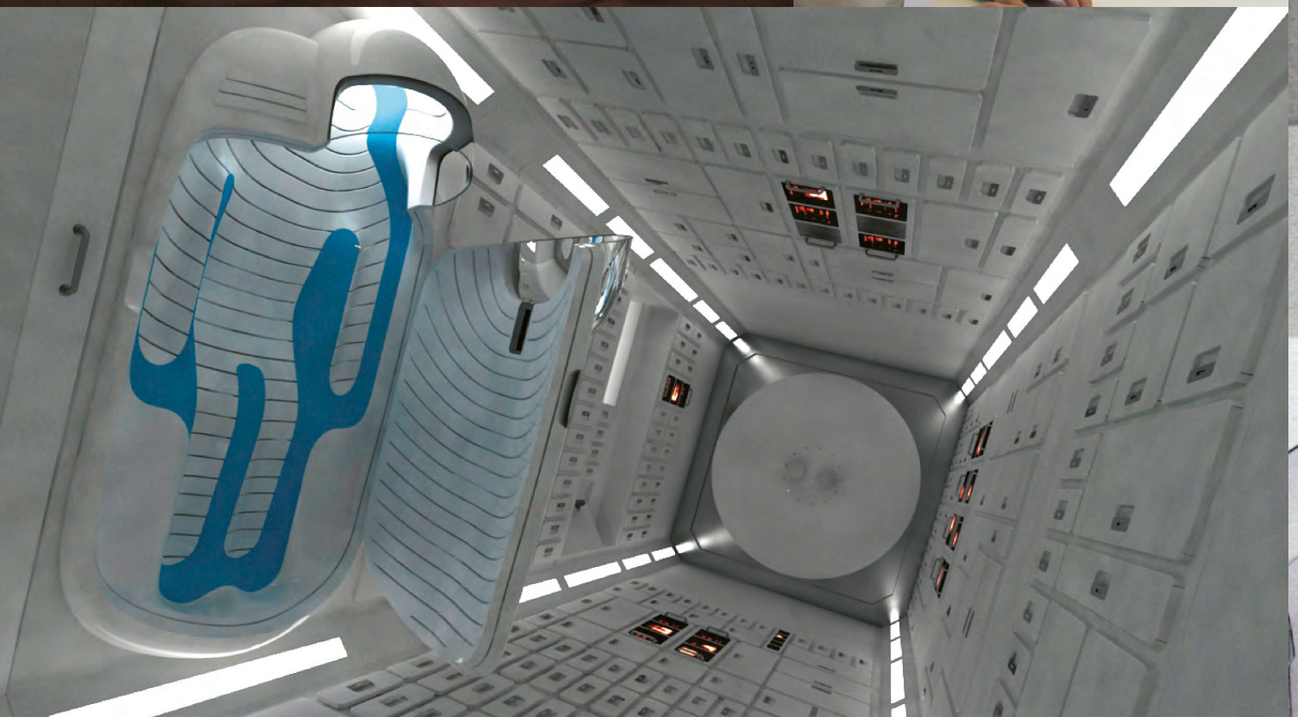
Form/Design Center
SluLthMah

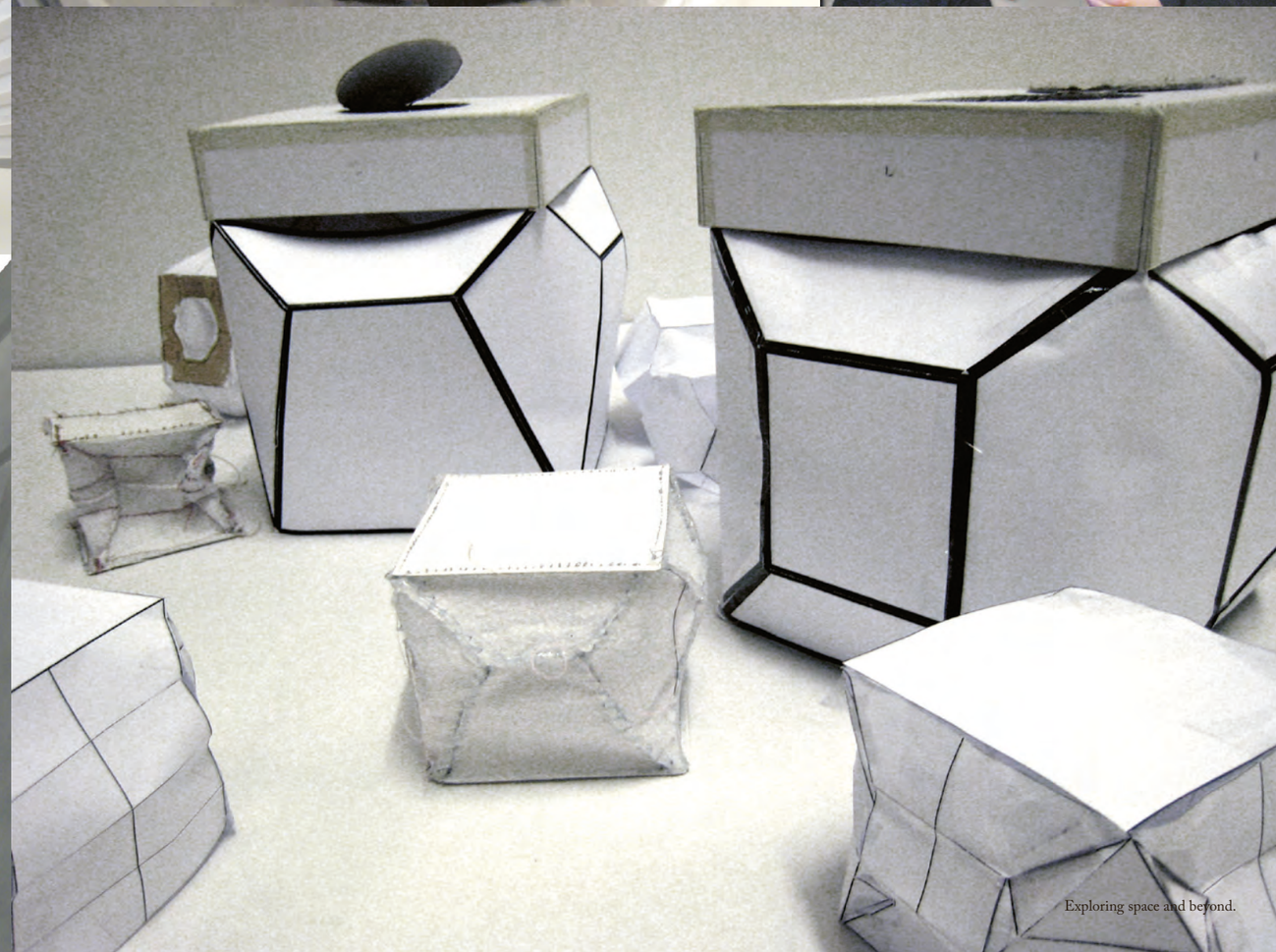
Hedmanska gården, Malmö, 23 May – 15 June.

Annual spring show in cooperation with local design and architecture programmes.

Highlights

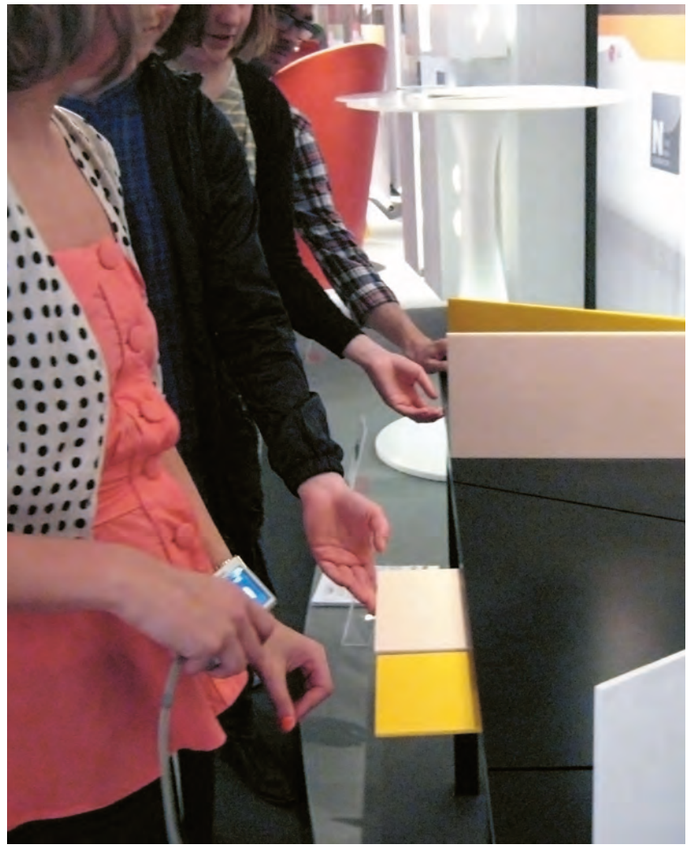
NASA, Houston, Texas – business as usual.





Exploring space and beyond.

Kid furniture project for Steinhoff.



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LG HI-MACS Competition 1/ 2/ 3/ Award ceremony in Geneva February 2008, with the Swedish finalists Isabelle Olsson and Emelie Hedén.
4/ 5/ 6/ Their concept exhibited at Salone del Mobile, Milan.

IKEA Dyning, leg hammock designed in 2006 by Susanna Löfgren (Norrö project) – now for sale.

IKEA PS Pendel, floor clock designed in 2007 by Carl Hagerling – part of PS 2009.

Michael Treschow grant award ceremony/ SVID seminar, 3 December at the Ingvar Kamprad Design Centre.











Out and about, conferences and workshops.

Susanne Bargi
Interdisciplinary Saddle

In my project I tried to solve some of the problems with inflexible and bad saddles that I have faced during many years of riding.

The result is a truly modular saddle where all the parts can be changed within minutes, and without using tools, to accommodate the situation in which the saddle is to be used. It consists of four pieces: the tree, seat, flaps and panels. The tree is the skeleton of the saddle and by attaching different seats and different flaps you can customise the saddle, and convert it quickly from a dressage to a jumping saddle. The exchangeable panels allow the saddle to change along with the horse's back as it gains or loses musculature, and make it possible to fit the same saddle to many different horses.

The tree is made out of carbon fibre to give the saddle the right strength and flexibility and to keep the weight down. Leather is used wherever the saddle is exposed to tearing, where friction is needed and where the saddle is in contact with the horse. The panels – the parts that are in closest contact with the horse – are made out of felt to provide ventilation and absorb sweat. Textile is used on parts that are easy to exchange and that are less exposed to tearing.

The styling and the colour scheme of the saddle has been developed to suit a large number of horses and the rules of competition in the classical disciplines such as jumping, dressage and eventing.

Karin Wallenbäck
Weekend Travel Wardrobe

During short trips most people don't unpack their bags and end up 'living out of their luggage'. This often tends to get messy and unorganised.

I have created a weekend travel wardrobe that caters to this practice and aims to make it a better experience. It encourages the user to pack organised by using different compartments; it gives a better overview of the contents; it enables the separation of dirty and clean laundry and makes the process of packing, unpacking and repacking easier and more structured. It includes all necessary travel accessories like a toiletry bag, laundry bag, laptop case and shoe bags. It also contains a hanging wardrobe that can be detached and hung straight into a closet. The wide handle increases stability and the oversized wheels handle uneven surfaces smoothly. To offer different carrying possibilities, the strap can be changed and used both as a handle and as a shoulder strap. The bag is collapsible and takes very little storage space when not in use.

Form and choice of material is inspired by the old days of travelling, when the trip itself was seen as something enjoyable, not just a means of getting you and your belongings from point A to point B.

Martin Fiedler
Qøb

The qøb system consists of two main elements, both representing the end and the beginning of the distribution chain of interactive panoramic media (immersive media): 1) the camera, to capture 360° pictures and movies, and 2) the wireless display, to intuitively interact with this footage. The Internet thereby works as the link between these elements, while already providing a broad variety of 360° content.

Johanna Vighagen Sten
Nimble

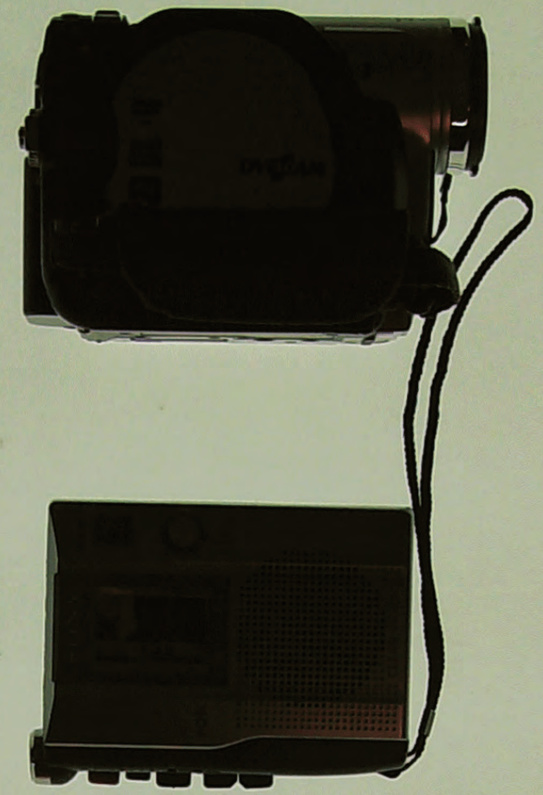
Sewing is an art form over 20,000 years old. Iron needles were invented in the 14th century, and the first commercially successful sewing machine was built by Isaac Singer in 1850.

Sewing machines today look similar to those of yesterday and the day before that. They've really looked the same for about 50 years! Without a doubt, there's a need for improvement in many ways.

This sewing machine is optimised with only the features necessary for a good experience. It's easy to interact with and to understand. Due to the fact that it's digital with a touch screen, it can be upgraded along with your increasing skills.

The machine case also works as a table, which makes it slim and easy to store and transport. Each part of the machine functions as one piece of a puzzle and has its specific placement.

Due to the new, innovative feature of the case and its optimised measurements, I call the machine 'Nimble' since it is mobile and swift.



Elin Assarsson
What Do You See?

There are many ways to start a design process. What happens if you choose to base your work on video clips of user scenarios? What details of the video do you focus on?

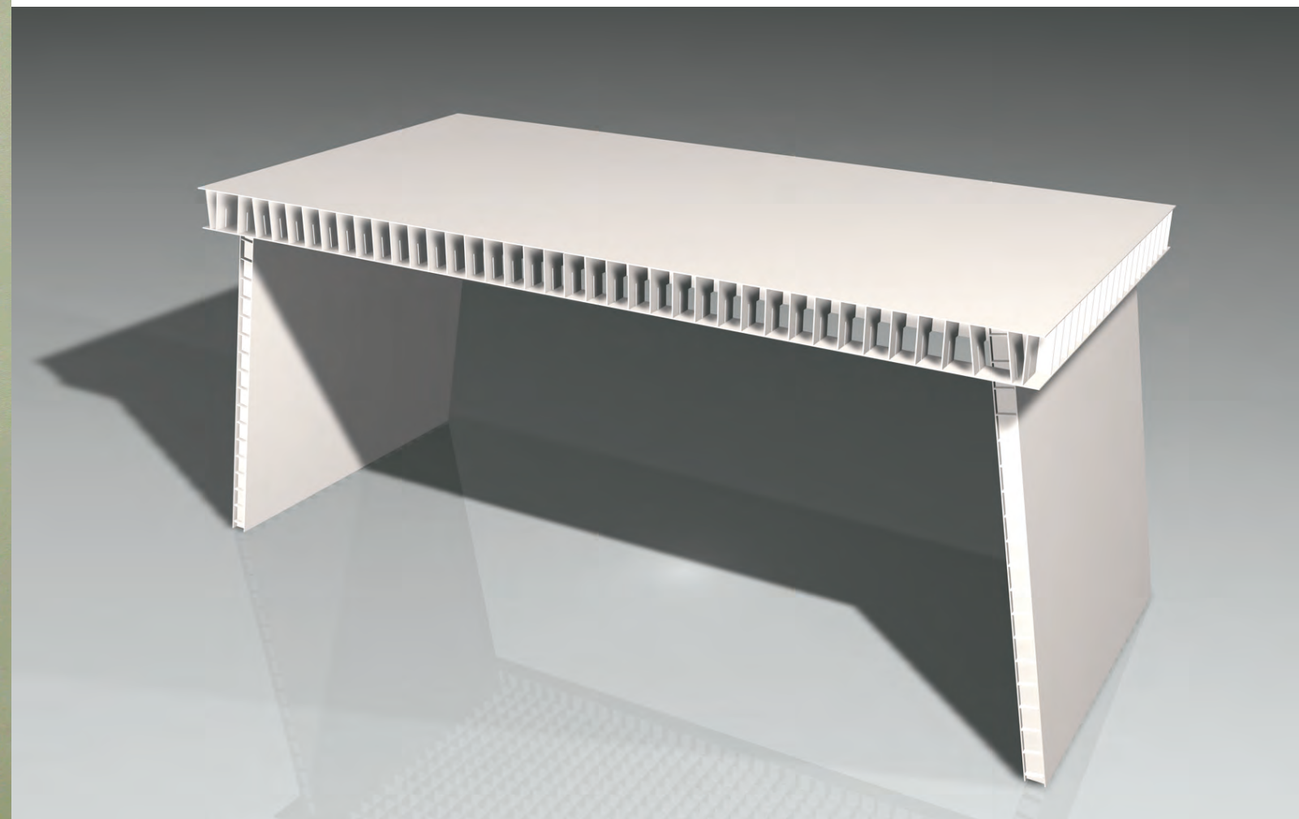
My project was about finding out if people see different phenomena in the same clip and if video is a suitable way to communicate information about the user.

It's interesting what happens when the observer interprets a situation. What does the designer see, choose to see or perhaps is unconsciously programmed to see? How does this affect your design decisions?

Grace Walker
Straight Edge

'Straight Edge' uses cross-sections of laminated cartilage white card, and the piece dismantles at two places into an ambiguous stowaway rectangle. Named 'Straight Edge' because of its evident assembly and structural patterns, users will relish the versatility of its use and storage options.

It felt almost forbidden to try and make a dinning table out of cardboard. Indeed, the project can be read as questioning dogmatic practice and contemporary design convention. How can form follow function when you're breaking the basic rules of design? Perhaps surprisingly, the use of folds, origami and textures can be combined with structural techniques and geometry to create a stable, strong piece. A mathematical approach was necessary for the piece's conception and construction.



Lovisa Nersing
Stig

'Stig' is a stepladder that provides safe climbing for active elderly people and people who feel insecure of heights. Many old people are doing the same activities as they have always done, regardless of their age. They keep climbing chairs, kitchen stools, etc. even though it often is hazardous.

The stepladder has a high handle that supports the user and bent legs which increase stability. It is made of bent wood and can be placed as a piece of furniture or stored away for extra space.

Elina Westman
Boots

On the market today there are a lot of hiking boots with different functions, materials and prices. Some of them are advanced and some are more basic.

However, one product you can not find is a type of hiking boot with a new wading function. This new function will make it easy to turn ordinary boots into wading boots when you have to cross deep snow or water.

This new function would be very much welcomed by biologists, game preservationists, nature pedagogues or anyone with the same love of nature.

Since the hiking boot is unisex the design needs to fit both men and women. Existing hiking boots often come in shades of green but I decided to use brown and beige to make the boot look more like a regular shoe. By doing this the boot became more wearable in environments other than forests. The bottom sole has a leaf pattern that leaves 'natural traces'.

Most parts of the hiking boot are made from natural rubber. The upper soft part is made of a treatable nylon which is 100% waterproof and not sensitive to scratches.

Monika Jakubek
Sleeping in Trains

'Sleeping in Trains' is a concept concerning the lack of privacy, safety and space in today's night trains. Specifically, it is an attempt to satisfy the requirements of single passengers.

The design concept launches a new arrangement with overlapping compartments. Two individuals share a single compartment; the berths are placed at different heights and can be shut by a roller blind to provide the best possible privacy and to minimise the disturbance from fellow passengers. Luggage is protected in large lockers at the bottom. A hygienic exchange system for the sheets provides a good fundament for a relaxing night's sleep.

Björn Bengtsson
Dash

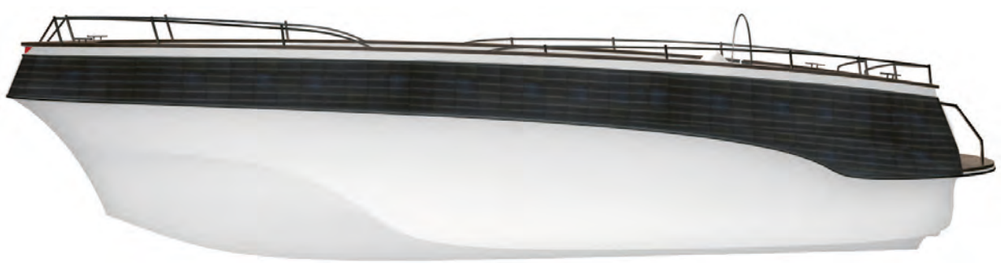
Sail racing requires a lot of activity by the crew all over the deck of the boat. This means that the gear has to be versatile to suit the different situations. The main feature of this digital compass is the ability to fit different viewing angles thanks to the curved screen combined with a display that can show important information in large print, or a split screen mode with two identical sets of data on each side.

Sophie von Wachenfeldt
A Beautiful Day on Water

There is something special about being out on water. This project has been about capturing the essence in feelings such as freedom and relaxation.

It is a concept for upcoming generations. It is a boat that stands for itself, both considering energy consumption and identity.

With the state-of-the-art technology of today, this boat will fulfil the need of a future tomorrow: to spend a beautiful day on the water.



Anders Öberg
Arba'a

My brief: Designing a golf car for use in the Arab Emirate of Dubai, a place where the tallest building in the world is currently under construction and which is home to many new and spectacular projects.

'Arba'a' which means four in Arabic has four seats, two front and two rear. It also has room for two large sized golf bags, plenty of extra storage space and comfortable seats, all without exceeding a size suitable for the golf course.

The simple joystick command makes it fun and easy to control and the solar cell powered electric engine makes it ideal for places with a lot of sun hours. It is environmentally and user friendly!

Jansen Pinto
Kid's Step Up

'Kid's Step Up' offers a proper place in the kitchen for kids who are too short to reach the height of standard kitchen counters. It also establishes a physical working zone for kids in the kitchen.

Project in collaboration with IKEA

Anna Wolanska
Flat Fridge

The concrete apartments of big cities will become smaller and kitchens will merge with living rooms. So will the products that distinguish these rooms from each other today. This project takes up problems such as storage and visibility. It also questions our old household standards as being a potential problem regarding our urbanised future society.

Nature will also play a bigger and more important role in the coming century. Sustainable concerns will turn ideas of how to use energy loss in our homes into an everyday normality, and the lack of and distance to nature in bigger cities can create a longing to bring nature closer to home. Pesticides and gene manipulated food will become a turning point in realising what agriculture means to us and in bringing it back into our ordinary daily life.

Project in collaboration with IKEA

Stephanie Chu Ming Chen
Airhob

'Airhob' is an induction stovetop with an air curtain, designed to minimise the splattering of grease. It has an induction wok-heating element on the left and a four zone cooking surface with pan-sizing technology on the right.

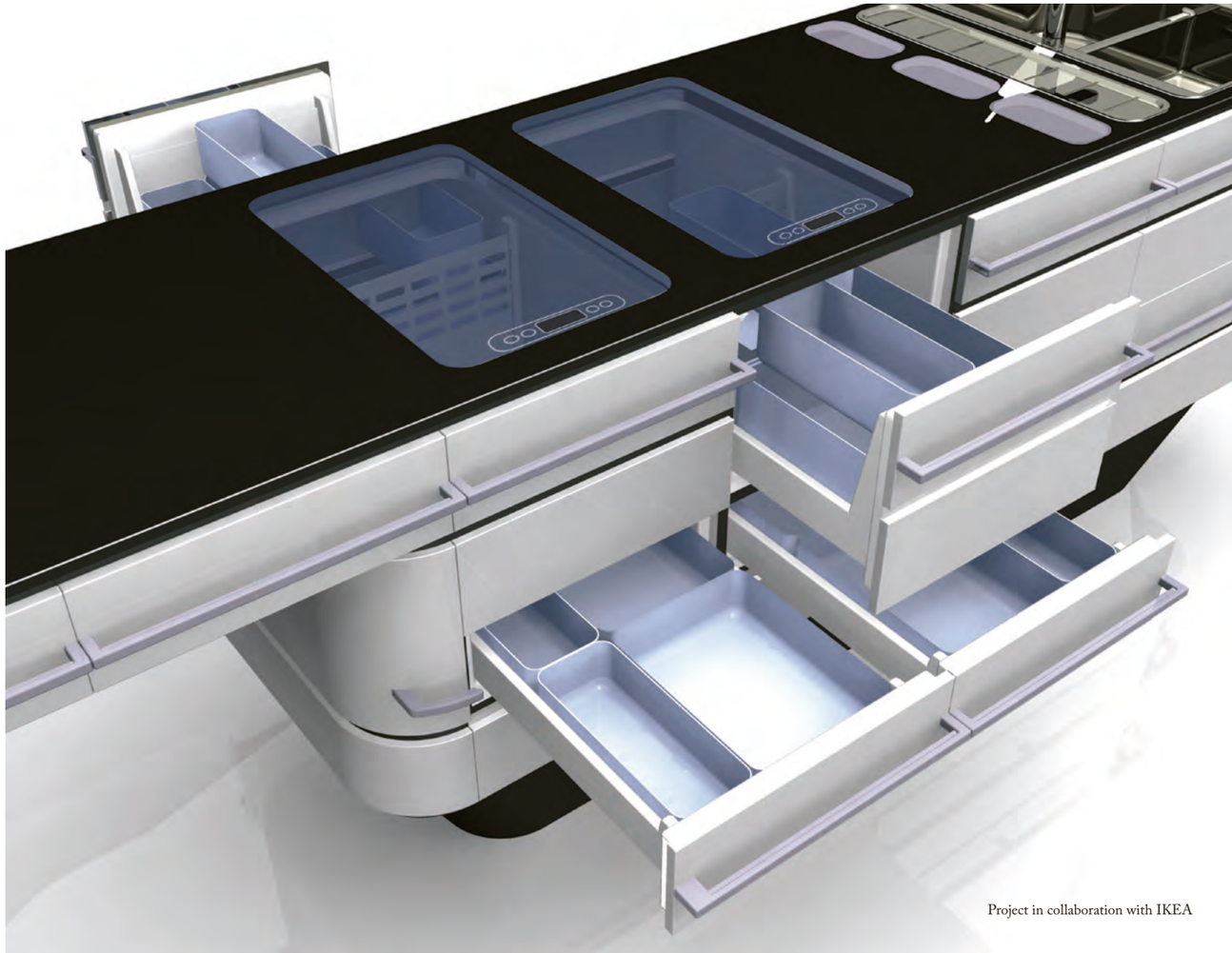
Air from the environment is sucked by a fan through the slits on the outer perimeter and blown out through the inner slits (research shows that air maintains higher speed over the same distance when blown out through slits instead of holes).

The air curtain falls within the perimeter of the fume extractor so that there is effective removal of fumes. Air from the outer perimeter will be sucked into the stovetop at an angle due to pressure differences between the upward moving air curtain and the environment. The air curtain and heating zones are operated through touch controls.

Project in collaboration with IKEA

Luca Corvatta
To-gather

'To-gather' is a kitchen that encourages face-to-face relationships and collaboration between people cooking. It's a hybrid furniture system that can be used not only for cooking; a kitchen in which you can live, which is easy to use and understand thanks to a different approach to technology.



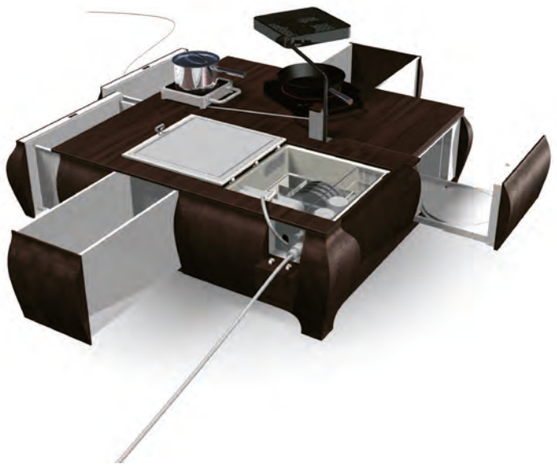
Project in collaboration with IKEA

Susanne Ruijsenaars
Fusion

The aim of this project was to create an area for food storing, cooking, dining and socialising. I didn't want it to be a typical kitchen island, but more relaxed and cosy, something that would fit into the merging of kitchen and living room.

The result was 'Fusion', a small mobile table that transforms into a kitchen when needed. 'Fusion' has the basic necessities for cooking and dining and is equipped with drawers, fridge, freezer, microwave oven, dishwasher, induction cooker and even a fan. With inspiration from the Asian way of dining, the seating takes place on the floor

My main focus was to reduce water waste while still offering a way to keep the kitchen and the dishes clean. My solution was to add a small water tank that could be filled up through a nearby pump. The water tank also solves the mobility issues and makes you more aware of how much water you really use.



Project in collaboration with IKEA

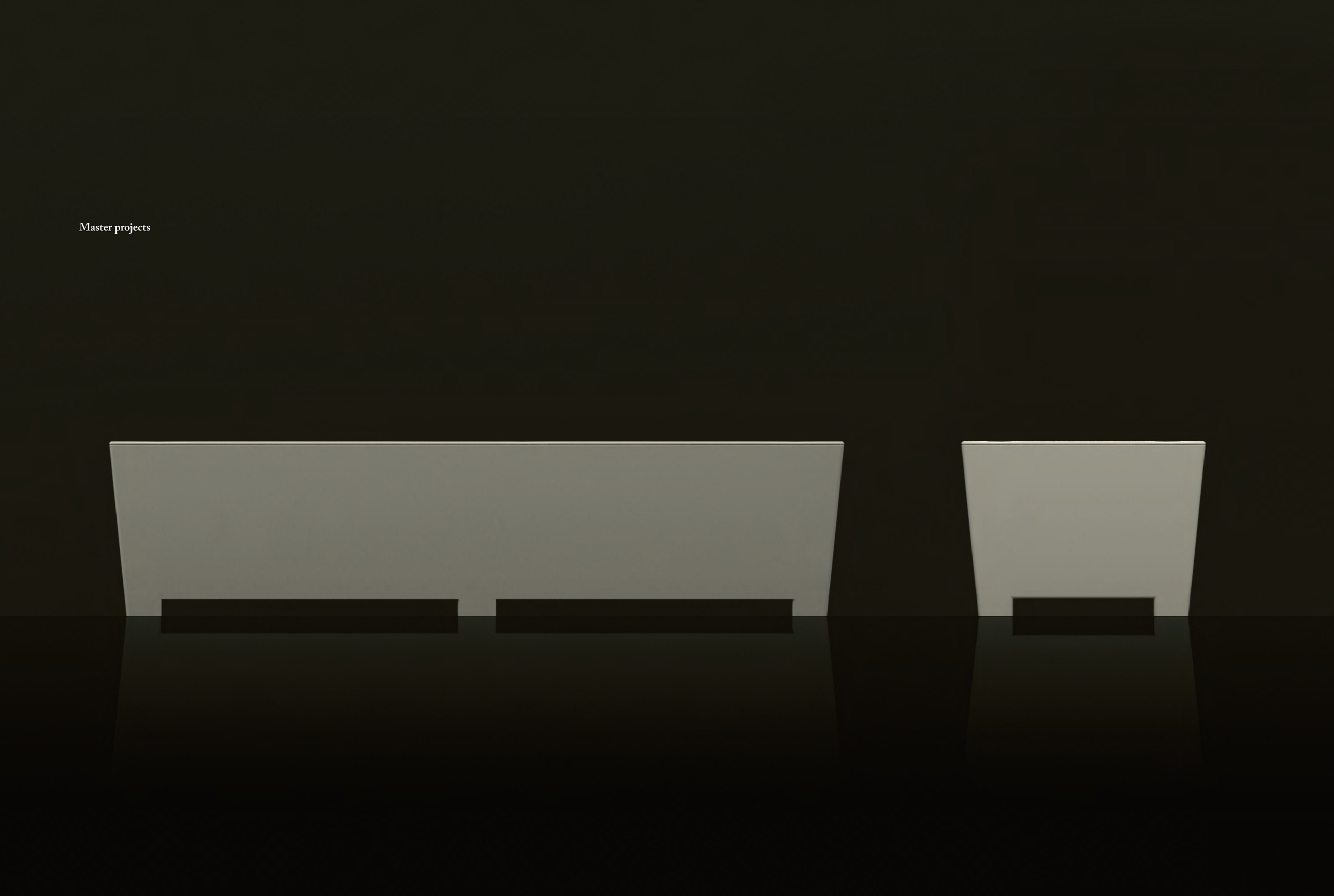
Philip Todorovski
Arvedel

The bottom line with 'Arvedel' is to allow a kitchen to be inherited by the next owner. The intended users are new apartment owners, whose kitchen storage evolves from week to week.

Being assembled by five modular components, 'Arvedel' allows the owner of the kitchen system to freely and easily combine these into kitchen storage which suits the user's needs.

Project in collaboration with IKEA

Master projects



Liv Andersson
Dust to Dust

The aim of the project is to gain a holistic picture of what happens to a person from the moment she dies until she is buried – transport, storage, ceremony, etc. What can be done to adapt this procedure to the demands of the environment? Changing the material of a coffin is only one way of making the burial process closer to a total adaptation to the environment. I am not in a position to change the contaminating aspects of current burial methods, but I can change what is put into the incinerator or into the ground – the material.

The result is three coffins and three urns made of a biodegradable chalk material (Entrepreneur: Åke Rosén). The calcium works as a neutraliser of the acid leakage from cemeteries. Furthermore, less energy needs to be added during cremation since the material already has high energy content. I attempt to fill gaps on the market with my new designs. The coffins on the Scandinavian market pretty much all look alike. The chalk material generates new coffin designs. Free forming opens the way for endless design possibilities and fulfils the demand for variation and personalisation. It is hard to totally break with traditions when designing a coffin. Even if the trend is that the ceremonies are becoming more and more personalised, the security found in tradition is still important. Thus I made one classic concept, one simple and timeless, one for a broad target group and one more conceptual soft shape.

The benefits with these coffins, compared to ordinary ones, are that they only contain one material – no screws, lacquer, etc., is added. They are stackable, weigh much less than wooden ones and are therefore better concerning transportation and ergonomics.

Kajsa Westman
Hot Stuff

Imagine a stove top that stirs your béchamel sauce for you. I started my master project researching people's relationship to small kitchen appliances. Most respondents answered that the appliances were hard to store due to the cords and that the need for sockets increased with the number of appliances. As a result, their kitchens were full of messy electrical cords and plugged-in appliances.

This knowledge, together with the emerging trend of electromagnetic induction stove tops in modern kitchens, inspired me to research the potential use of the induction stove top for running small cordless electrical kitchen appliances. The result was that with some improvements in the stove top, it could in theory be used as an energy source. The magnetic field in the induction stove top, apart from the use of generating heat in a ferromagnetic material, could also be enabled to rotate magnets.

Based on this theory, I have developed a conceptual range of cordless, ceramic kitchen appliances that are designed to be compatible with induction stove tops.

Two of the products, a kettle and a toaster, are run by generating heat from the magnetic field. The two other products, a juicer and a hovering whisk, use the magnetic field to spin magnets. Rotation without a cord is thus created, potentially without any electrical components in the product itself.

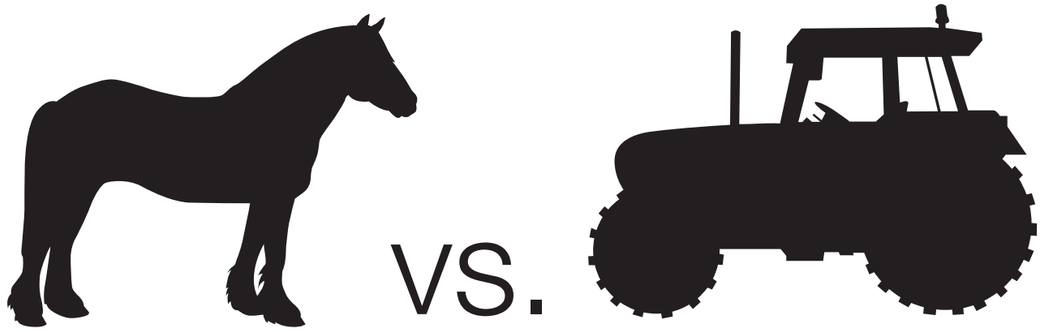
Karin Segerström
Horsepower

How can horses be a power source in modern farming and forestry? The evolution of horse-drawn implements stagnated in the middle of the last century when tractors were introduced. This project explores how further development of tools can facilitate the everyday use of workhorses.

Horses can be used for a large variety of tasks. But essentially it always comes down to harnessing the horse to pull something, whether it is a farm tool like a plough, harrow or harvester or a timber load in the forest. Of course, they are also commonly used for transportation of supplies and produce on the grounds.

The two main issues when replacing a tractor with a horse are the connection to and the powering of the tool. Modern farm tools are often gas-powered via the tractor, but throughout history we have used horse power to mechanically drive moving parts.

In this project I have focused on the link between the load and the horse. The physical result is a cart that works as a connection between a horse and a trailer, for example. Instead of constructing a whole new vehicle, I chose to use available resources such as car trailers. This also results in a more flexible product, with a multifunctional hitch hook that allows you to connect various pieces of equipmet to it. The design is based on a cart built by Lars-Göran Göransson, a farmer who uses horses in his everyday job.

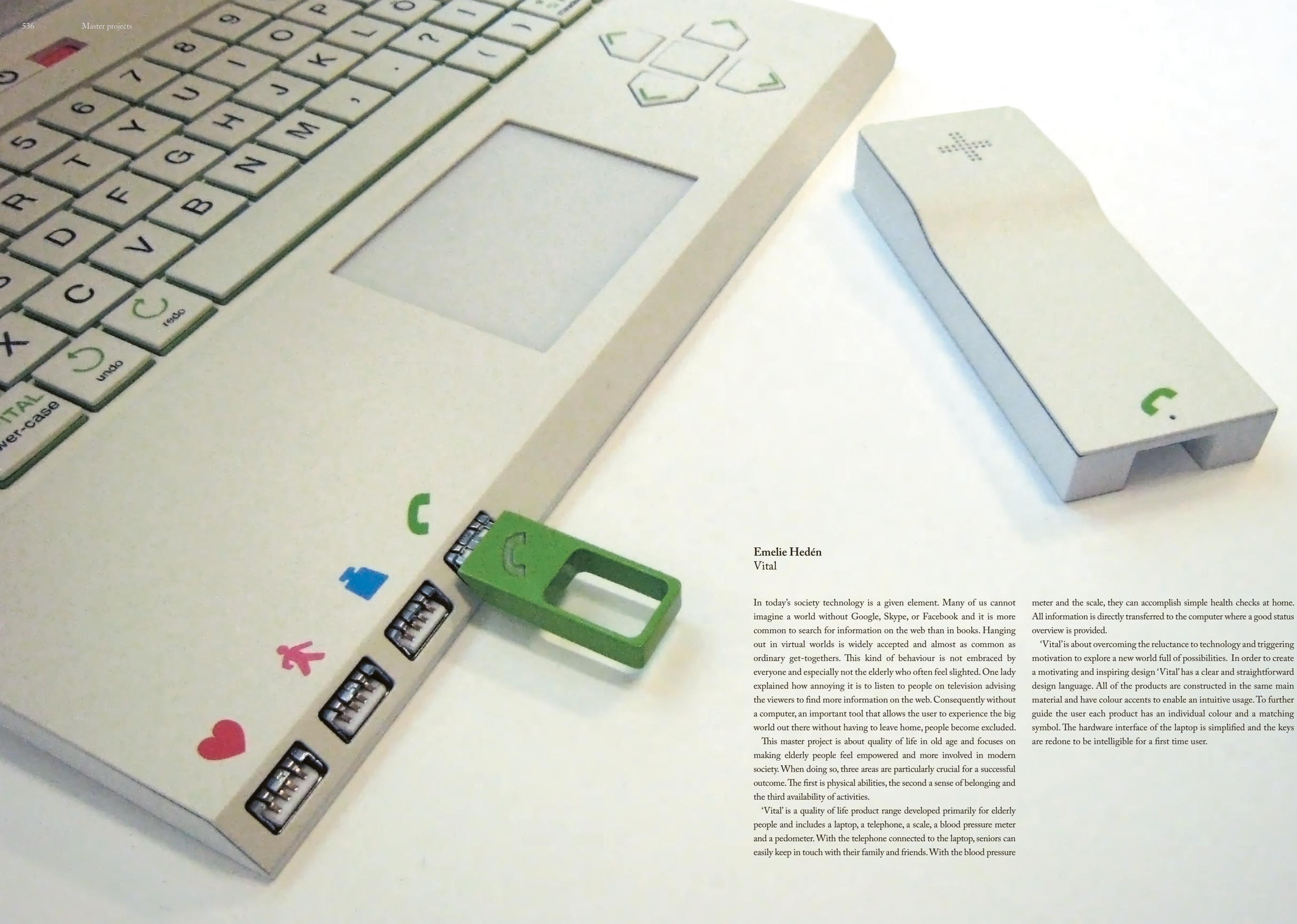


Emma Lööf
A Good Journey

Three keywords created the framework for this project: Cognition (the thinking process where information and knowledge are received, worked through and/or supplied), public transport (people travelling in an organised way in a common vehicle) and democratic design (design that accepts that people are different and does not exclude possible users).

Going by public transport from A to B may be a problem for people with a permanent or temporary cognitive disability. The disability makes it hard or impossible to access important and relevant information. This may cause stress, poor confidence or anger which makes the situation even worse.

The result is a system where pictures are of the greatest importance ('70 percentages of our view of the world is built on visual impression' Nicole Alison O'Neil, freelance, C&D). The traveller should gain greater confidence by knowing that help is offered throughout the entire journey. The system has three levels of difficulty, where the easiest is combined with a card as a translator for relevant information needed for the specific goal.



Emelie Hedén
Vital

In today's society technology is a given element. Many of us cannot imagine a world without Google, Skype, or Facebook and it is more common to search for information on the web than in books. Hanging out in virtual worlds is widely accepted and almost as common as ordinary get-togethers. This kind of behaviour is not embraced by everyone and especially not the elderly who often feel slighted. One lady explained how annoying it is to listen to people on television advising the viewers to find more information on the web. Consequently without a computer, an important tool that allows the user to experience the big world out there without having to leave home, people become excluded.

This master project is about quality of life in old age and focuses on making elderly people feel empowered and more involved in modern society. When doing so, three areas are particularly crucial for a successful outcome. The first is physical abilities, the second a sense of belonging and the third availability of activities.

'Vital' is a quality of life product range developed primarily for elderly people and includes a laptop, a telephone, a scale, a blood pressure meter and a pedometer. With the telephone connected to the laptop, seniors can easily keep in touch with their family and friends. With the blood pressure meter and the scale, they can accomplish simple health checks at home. All information is directly transferred to the computer where a good status overview is provided.

'Vital' is about overcoming the reluctance to technology and triggering motivation to explore a new world full of possibilities. In order to create a motivating and inspiring design 'Vital' has a clear and straightforward design language. All of the products are constructed in the same main material and have colour accents to enable an intuitive usage. To further guide the user each product has an individual colour and a matching symbol. The hardware interface of the laptop is simplified and the keys are redone to be intelligible for a first time user.

Ylva Söderström
Communicate With the Inside Out

The starting point of this project was the cooperation with the Ocean Observations' design agency and their interest in exploring the area of idea-based design applied to handsets with a few basic functions.

We have a special relationship to our mobile phones: there are few other products that we use as much, wear so close and are so dependent on. This mobility is something that has changed our behaviour and our way of communicating. It has become an extended part of our natural communication and ourselves. To lose your mobile phone can be a tragedy but not because you lose the physical object – that part can be replaced – but because of all the contacts and messages stored in the phone.

The inside is more important than the outside in this case. But shouldn't a product that is so frequently used and has such important contents have more personal value than it has today? How can we make the physical part of the product communicate everything that it stands for and what it is inside? What important values should a phone have to create personal value if it's not the technology and the advanced functions? How do you create a long lasting relationship with a product? These were the questions which led to the feasibility study of this project: the exploration of the factors of emotional design and personal product value.

I studied notions such as personalising, user experience, material value, memory generation, story telling and sampling of conventions and how these notions affect the personal product value both at the first impression and over time. A case study presents the results of the feasibility study in the form of concepts applied to mobile phones with basic functions.

Henrik Björkman
Guitar Master

Music is fun! And learning to play it should be too. The project idea started late one evening when I was playing the video game Guitar Hero. I found myself mastering the difficulty levels one after the other, and I must admit I felt pretty proud. Then it hit me. Wouldn't I've been even prouder of myself had I actually learnt something useful during all these hours spent in front of the TV screen?

Most of the people that start to play the guitar do so in their mid- to late teens, and they learn by playing and practising on their own. Almost all of them start because they want to play their idols' songs. Local music schools and other musical programmes are often unable to meet these aspirations. This often results in students not even starting to study or dropping out later on. Something is missing in today's guitar education.

Recently the guitar industry has experienced a sales boom almost as big as in the 1960s, much due to the video game Guitar Hero, where both young and old gather around the TV battling through famous rock 'n' roll riffs and intricate solos. Sure, the game helps the players to exercise their hand to eye coordination and in some sense they gain a feel for rhythm, but it does not make them into guitar players. Many a budding guitar enthusiast has run to the local music shop only to find himself holding an instrument that he doesn't know how to handle.

With my diploma work I have created a product that provides the guitar student (amateur or experienced) with the capability to learn to play any song they want – whenever they want. You simply put your favourite CD into the guitar, choose the level on which you want to play and the 'Guitar Master' shows you how to play it by displaying which string to strike and where, right on the guitar neck. All you need to be able to learn on your own is the 'Guitar Master' and a CD. There is no need for sheet music, nagging teachers or computers. It's just you, your guitar and your favourite tunes. Playing guitar is fun, 'Guitar Master' has just brought back the fun in learning how!

Sofia Bremertz
Home Is Where Your Stuff Is

Travel habits have increased drastically in recent decades. The needs and possibilities for quick getaways and to travel regularly in work are greater than ever. The expression 'living out of the bag' has become many people's everyday life.

In relation to these steadily increasing travel habits of ours, new and unforeseen demands are placed on the one most valuable thing we take with us on those trips – the suitcase. With more frequent travelling, longer trips and stricter luggage restrictions at airports*, along with the tremendous increase in the number of artefacts we can not be without and the decrease of available time, suitcases are and will be expected to handle much more than just taking our stuff from one place to another. We need and want to feel at home, even when we are not.

For these reasons, I have designed a piece of carry-on luggage that facilitates travelling, saves time and energy and is mainly intended for business and/ or weekend travellers who often find themselves on the move. The most striking difference from regular cabin luggage is that all items stay nicely organised and neatly packed during the entire trip. No need to unpack or repack; instead the user unfolds the suitcase and hangs it up on the wall, door or in the closet. Every item is reachable and easy to find at any point during the trip without exposing the contents of the bag to other travellers. The user can quickly locate and remove any item (such as the laptop or the transparent zip-lock bag for liquids) at security checks or other situations by opening one of the side flaps.

The transparent compartments inside are size adjusted manually to fit the needs of the user, and all the fabric can be entirely removed and machine washed. The removable briefcase can be used as a separate carry-on, if the user prefers to check the suitcase.

* Most cabin bags of today with standard measurements are accepted by about 65% of the world's airlines. 'Home Is Where Your Stuff Is' passes through 90%.

Pär Brolund
Joyride

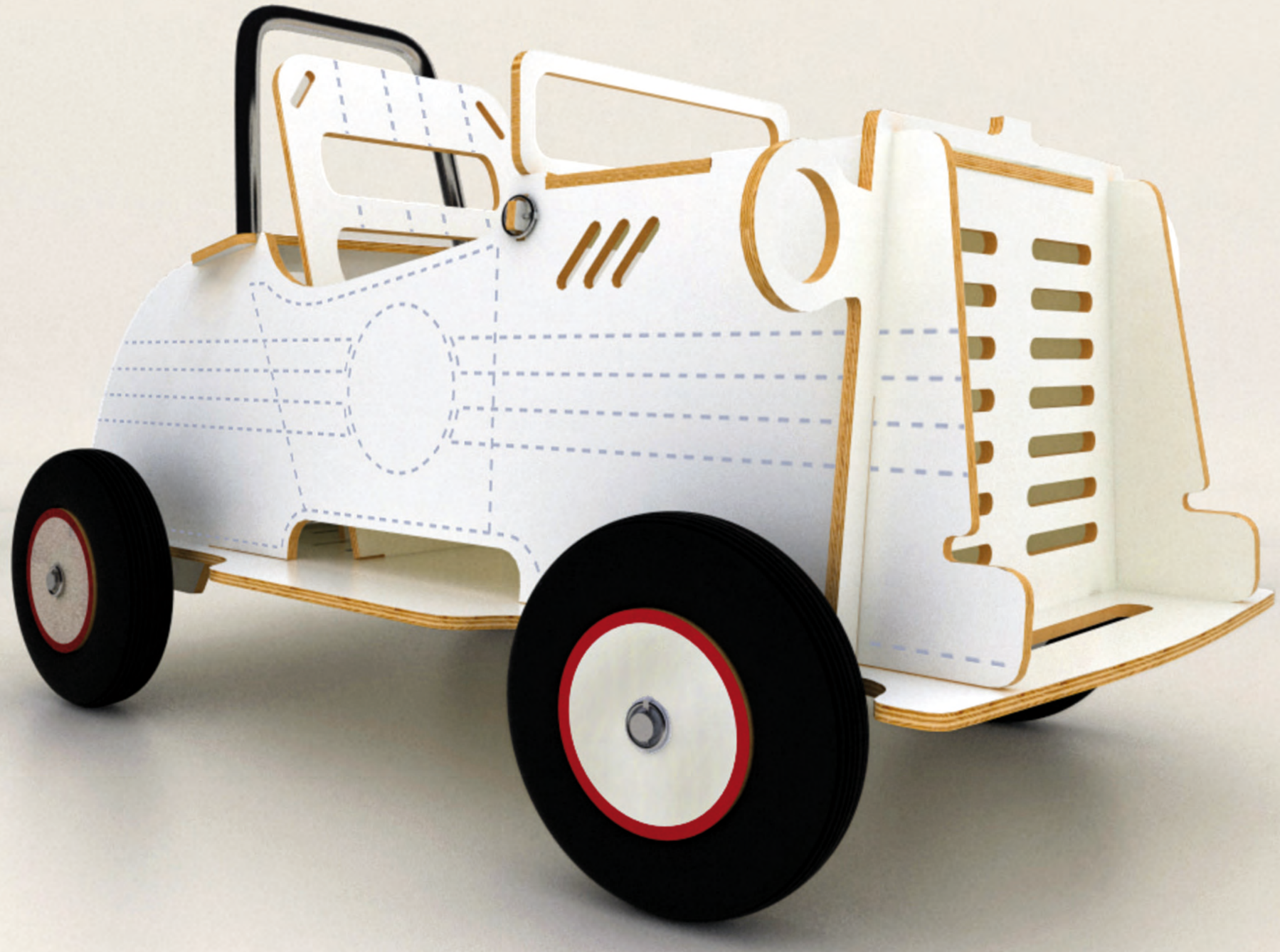
To joyride is to drive around in a stolen car, boat, or other vehicle with no particular goal, a ride taken solely for pleasure or excitement.

In today's society we have become so concerned with turning kids into baby Einsteins that something critical to childhood is fast becoming extinct, namely free play. The essence of play is creativity and imagination, which ironically enough is precisely what seems to be missing in the enormous range of toys and play-related products currently offered by the toy industry.

The classic soapbox cart concept holds many substantial features worth bringing into focus. It is about adventure and excitement, about social interaction and free play set in an outdoor environment. At the same time, it has become something of an exclusive phenomenon in today's society. Particularly in many urban environments, time, space, know-how and access to materials and tools has become something of a luxury item. That is why my project is about exploring the possibilities of bringing the classic cart concept into the 21st century.

'Joyride' is a soapbox cart for an urban environment in the form of a full-scale construction kit suitable for parents with children between the ages of three and nine. It is a cart concept that is easy to assemble yet challenging enough to be exciting while at the same time making you a part of the creative process. It can be seen as a tool for interaction between parent and child, a project they can undertake together and when assembled they can play or the child can enjoy it with his or her friends. When disassembled, the cart can easily be put away for convenient storage.

To support and encourage the creative process, the concept endorses modification and development of the cart, either by homemade solutions or existing upgrades. 'Joyride' is a cart concept for the 'Fast and the Curious'. A cart concept that unites parent and child through creativity and excitement in an outdoor environment.



Johan Karlsson
Rafting Essentials Kit

People turn to different activities in the search for an adrenaline rush. Among them is white water rafting. The catalyst for adrenaline is danger and high risk: if there was no danger, there would be no white water rafting – yet, safety is always key.

One week before I made a rafting trip in Peru, four tourists died in an accident in the same rapids. Instead of reconsidering my choice to go, I accepted the danger and looked forward to the trip.

Wanting to do an outdoors item for my master project, I decided to use this experience and make an essentials kit for white water rafters, addressing safety and survival. Through surveys I explored the needs of a rafter and the issues people wanted me to focus on. The first and most important was how to carry the kit in a manner that would not compromise the safety of the rafter. The surveys also helped me to compile a list of kit essentials.

The kit consists of a belt with a bag for a throw–bag (lifeline), pouches for carabiners, a knife to attach to a life vest or belt, whistle, watertight bag for essentials and the items to put in it. The items include water purifying tablets, emergency water container, compass, pulleys, flashlight, emergency blanket and first-aid bandage.

Roman Kepkalo
Upbringing By Play

- UBP is special software which allows parents to use video games as a tool for bringing up their children.
- UBP can only be used together with the favourite games of the child. Parents use the system as administrators and children use it as players.
- UBP never replaces parents; the system can only help parents to bring up their child according to their moral and ethical norms.
- UBP makes the games more interesting and fascinating if the child follows the parents' expectations. But if they don't, the game becomes boring and monotonous.

Parents' buy a game which is adapted for UBP (more than 50% of modern games can be easily adapted). Parents first make a list of expected/unexpected behaviours by using UBP's interface (the system helps to set up the list by giving examples and advice). Then parents establish a range of possible rewards for their children. The list of expectations and rewards should be composed together with the child.

From this moment, the child can start to play. Sooner or later the player will need to use special game points. These points help to pass tasks, complete a quiz, decorate a character or environment, extend a character's scope and make the game more fascinating. Children can get game points from parents by meeting their expectations.

Every time a child passes a certain stage of the game, he or she will be allowed the privilege of selecting a reward from the list. The main advantage of playing games with UBP is that children can receive real rewards (children's benefit). Another main advantage of playing games with UBP is that parents can bring up their children in line with their expectations and norms (parents' benefit). Children receive extra stimulus to meet parents' expectations. The process of bringing up your child becomes more similar to a game. Parents can bring order into the bringing up process and understand their own expectations more clearly.

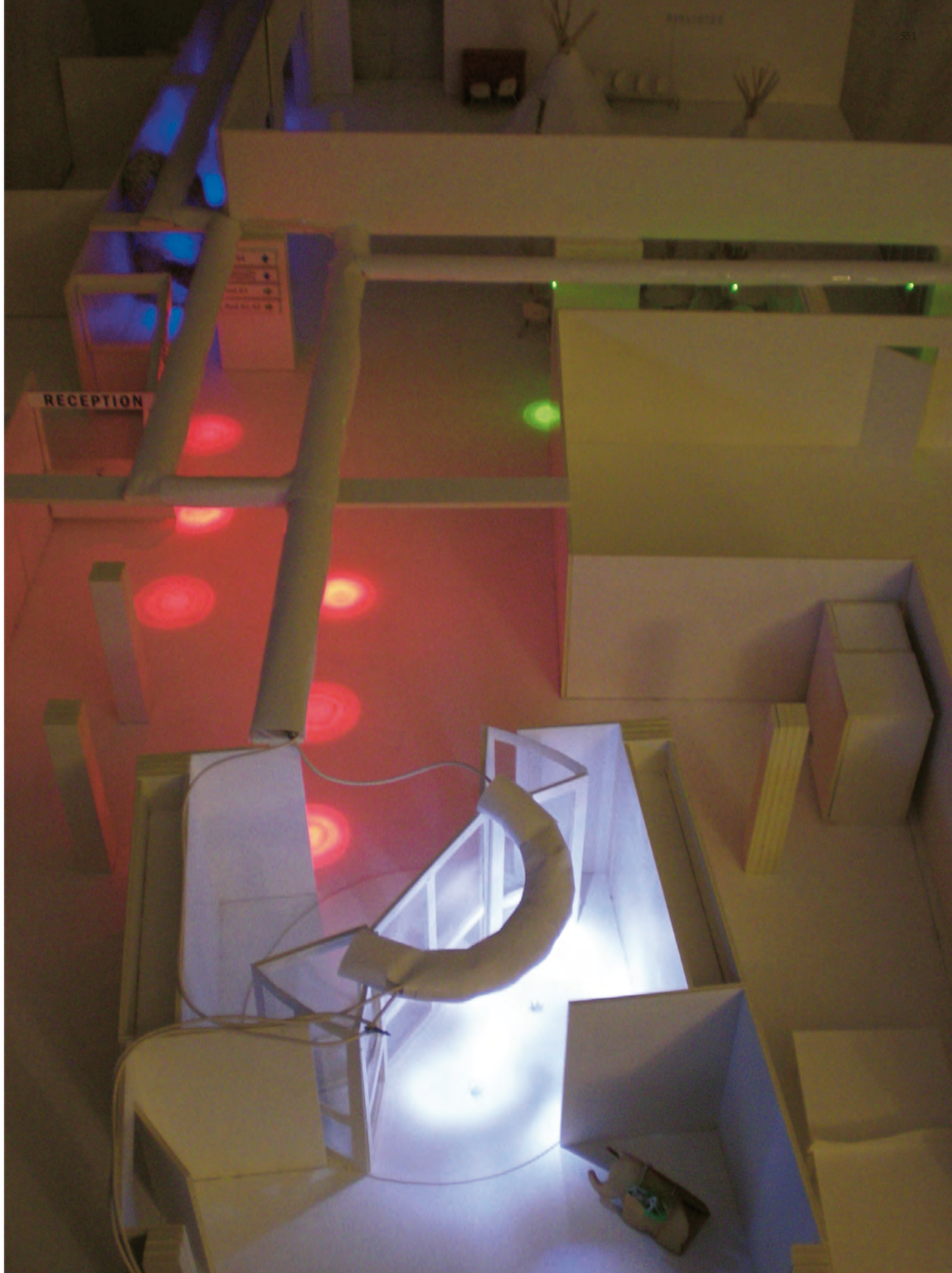
Jeanette Karlsson
Meetings at Children's Hospital

Hospital = Not a positive word
Children + Hospital = Create an even more unpleasant feeling

When you arrive at the Children's Hospital in Lund, you enter a dark but wide corridor. A busy doctor may scurry across the floor and disappear behind an alarmed door. If the reception is unmanned, the grey metallic Venetian blinds are closed. It is hard to understand where to go. Even a grown-up can feel small, insecure and lost. This first impression reinforces feelings of stress, fear and anxiety that a visitor to the hospital may already be experiencing. It has been scientifically proven that treatment of the patient is facilitated if the stress level in the body is low. That's why a feeling of security and trust is desirable. Just take a breather and think: Finally here!

Based on my research, I chose to focus on the potential meetings. My intention is to inspire people to pause and become aware of their senses. My project base was formed to let the people who visit the hospital (mainly first time visitors) be received with kindness. The feelings of stress, fear and anxiety that eventually exist do not have to increase, rather decrease. I wanted to establish a setting that makes it easier for the patients to find the clinic they have come to visit, and hopefully make their visit a more positive one.

The result is a symbiosis between feelings, people and the space. The patients are led to discover the meeting, through markers and a strengthening of important locations in the room with help from sense markers. Active and passive markers work as guidance for the patient (both physical and mental). To activate the active markers you can, for example, pick up a book, choose a melody, sign a guestbook, run up and down the stairs. The passive markers are around you with no need to be activated, such as light, sound and feeling. The system is built up around a fictitious friend – 'den BUSiga elefanten' (the playful elephant) – that aims to make the visit a little easier and follows the family from the entrance, through the visit at the hospital and hopefully all the way home.



Lycke von Schantz
Bike Stroller

To use the bike as a transport vehicle is superior both from health and environmental points of view. It is fast, flexible and apart from transporting you from A to B, also carries your groceries, bags and even your child.

There are bicycle seats for children, which you can mount on your bike to facilitate transport. But what do you do with your child once you have arrived at your destination, parked your bike and need to walk around in the city or mall? Do you bring the pram on your bike? This would be quite difficult since the child and the child bike seat occupy the best loading place–the parcel carrier. My diploma work has been to find one solution for these two requirements.

Throughout the project a lot of research and investigation was carried out, mainly within three areas:

1. Situations and needs: What are the situations when a combination of pram and bike transport is needed?
2. Laws and requirements: What laws, regulations and requirements have to be met when designing a pram and bike seat?
3. Design: How can the combination be designed in a way to fulfil the needs and demands of both a pram and bike transport?

'Bike Stroller' facilitates and encourages parents or any adult to be more flexible and able to use the bike as a main means of transportation. Fold up the chassis and use the seat on the bike in situations for longer and faster trips. Detach from bike and unfold the 'Bike Stroller' for shorter distances, such as in malls or the city centre. You have less of an investment in devices and more in flexibility.

Rimgaile Samsonaite
Transformable Crutch

The transformable crutch is designed for short-term users. It has height adjustability and foldability functions and enables a user to alter the crutch by changing its upper section.

The overall aim of this project was to improve everyday life for people with reduced mobility. This crutch helps users perform everyday activities easier and to feel more comfortable. It provides better mobility, better stability, comfort and flexibility. The ability to switch from one type of crutch to another not only allows the user to relax overworked parts of the body, but helps him or her to perform different actions. Accessories include a special crutch bag for carrying small personal belongings on the crutch when walking, and a backpack for carrying bigger things and/ or storing the crutch when it is not in use.

The appearance of the crutch is also very important to users. It has to support their self-esteem and not stand out as being an assistive device. This concept lets a user choose individually between colour, material and accessories. When a user can modify and personalise his assistive device, he likes it better.

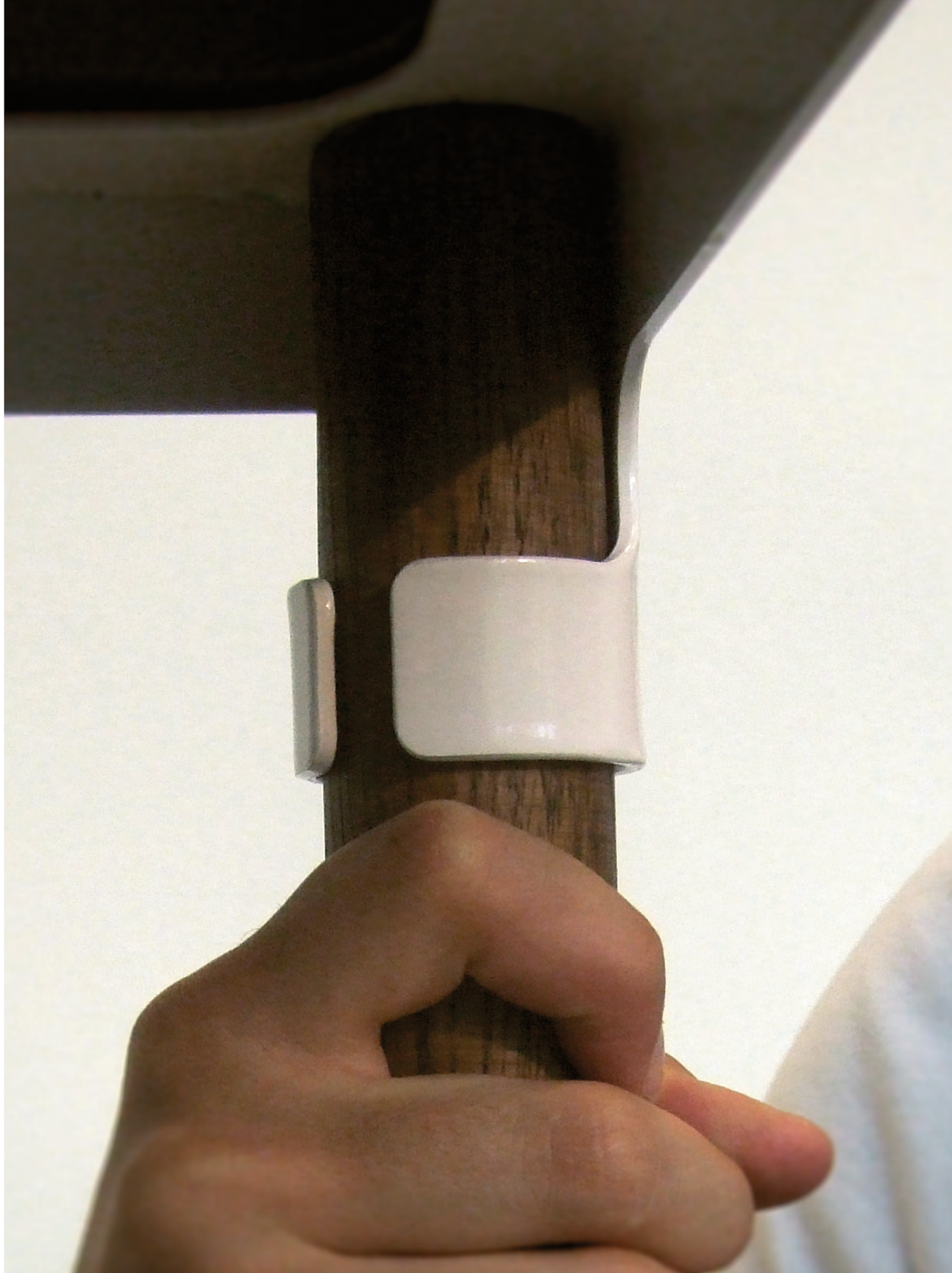
The transformable crutch project was focused on short-term users but is suitable for long-term users as well. The suggestion would be to remove the height adjustability function and cut the crutch individually according to user's body measurements.

Isabelle Olsson
Collage – The Kitchen Demystified

People's eating habits and how we use the kitchen today have in many ways changed over the last few decades. Eating is much less bound to time and place and many traditions and rituals have been lost or replaced. New ways of living and cooking generate a need to rethink the kitchen and investigate how the traditional layout, space, functions and expression can be questioned to better fit the demands and desires of modern living.

Equipping a kitchen should be thought of as a collage process, just like decoration happens in the rest of the home. The composition changes and grows with peoples' shifting situations and desires. When new things are added the kitchen will reflect the person's identity. 'Collage' is not a traditional, static kitchen system which encourages a homogenous style or cooking behaviour. Instead, the 'Collage' environment is diverse, flexible and blends in as a more natural part of the home.

'Collage' replaces or enhances existing kitchen solutions and includes products for storing, preparation, cooking and cleaning. People will be able to decide for themselves how to compose their kitchen and the products can be placed anywhere in or outside the home, against a wall or freestanding. 'Collage' allows for secondary usage, parts can be exchanged or restored and the setup can be rearranged. If people move to a new place, their kitchen will come with them. 'Collage' is a kitchen made from an assemblage of different forms and functions, thus creating a new whole.

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2 msk kakao
1.5

Clara Lindsten
Leftovers

A project about what is regarded as useless, seeing its potential and turning it into something useful. The goal was to reconceptualise waste as a resource by adding value in terms of perception, function and application, with as minimal means as possible.

First I explored the magnitude of waste production by visiting 16 factories. The leftovers are often clean and repetitive with as high quality as the manufactured products. I then categorised them, viewing them as materials that could serve as the basis for an experimental design process. In the end a selection of four different materials resulted in four products:

1. Leftover lamps: Approximately 100 metres of waste are produced every time the machine is started. Since the tubes spread light and have high heat resistance, they have served as material for lamps: one for office environments and one for the home. The user performs the last step in the production by cutting the lamps in any length he/she prefers.

Company: Helsingborgs Gummifabriks AB
Production: Extrusion
Material: Silicon rubber tubes

2. Leftover slippers: The production of carpets involves cutting off pieces in sizes up to 4 m². The slippers are a complement to the carpet to create a connection between user and floor.

Company: Golvabia AB, Sweden
Production: Cutting
Material: Wall-to-wall carpet

3. Leftover whisk: Conveyor belts are made by mounting and welding strings together. The cut-off pieces have the same possibilities but with smaller dimensions. The advantage of this material is that it is rigid when mounted and flexible when unmounted, properties that are suitable for making a whisk which is assembled in the same way as the conveyor belts.

Company: Anderstorps Transportband AB
Production: Assemblage, welding
Material: Stainless steel strings

4. Leftover packaging: The production of IV bags generates leftover pieces that are sealed on the sides. All that needs to be done to make them work as packaging is to seal them at the top and bottom and add pressure. I have made shampoo, conditioner and soap packages inspired by IV bags to add a feeling of self-medication to showering. You can use them as refills or hang them up in the shower. Due to surface tension, the liquid does not run out once the package has been opened. By using the 'tap' you can squeeze out a sufficient dose.

Company: Specialplast Wensbo AB
Production: Lasercutting, printing
Material: Plastic IV bags


HAMPOO
DIENTS:
POLYSORBATE 20 • SODIUM TRIDECETH SULFATE • DISODIUM
AMPHODIACETATE • PEG-150 DISTEARATE • QUATERNIUM-15•
LANOLIN • CETETH-24 • CHOLETH-24 • OLIVE FRUIT OIL • PPG-
TH-20 • TBHQ • CORN OIL • BETA-CAROTENE FMI-A 685123
.9 fl. oz. - 500 ml
CONDITIONER
INGREDIENTS:
AQUA • SODIUM LAURETH SULFATE • COCO-BETAIN • COCAMIDE
MEA • SODIUM CHLORIDE • ISASTEARYL NEOPENTANOATE • FRA
GRANCE • SODIUM BENZOATE • PPG-5-CETETH-20 • PEG-55 PROPYL
ENE CILOCOL OLEATE • DIPROPYLEN GLYCOL • METHYLPARABEN •
POLYQUATERNIUM-10 • SALICYLIC ACID • HONEY •BUTYLPARABEN •
LIMONENE • HEXYL CINNAMAL •ETHYLPARABEN • PROPYLPARABEN
• HYDROLYZED RICE PROTEIN • GERANIOL • CITRAL
16.9 fl. oz. - 500 ml
SOAP
INGREDIENTS:
AQUA • GLYCERYL STREARATE • PROPYLENE GLYCOL • METHYL-
PARABEN • TOCOPHEROL • RETINYK PALMITATE • MALTODEXTRIN •
CETETH-24 • CHOLETH-24 • OLIVE FRUIT OIL • CORN OIL •
16.9 fl. oz. - 500 ml
CONDITIONER
INGREDIENTS:
AQUA • SODIUM LAURETH SULFATE • COCO-BETAIN • COCAMIDE
MEA • SODIUM CHLORIDE • ISASTEARYL NEOPENTANOATE • FRA
GRANCE • SODIUM BENZOATE • PPG-5-CETETH-20 • PEG-55 PROPYL
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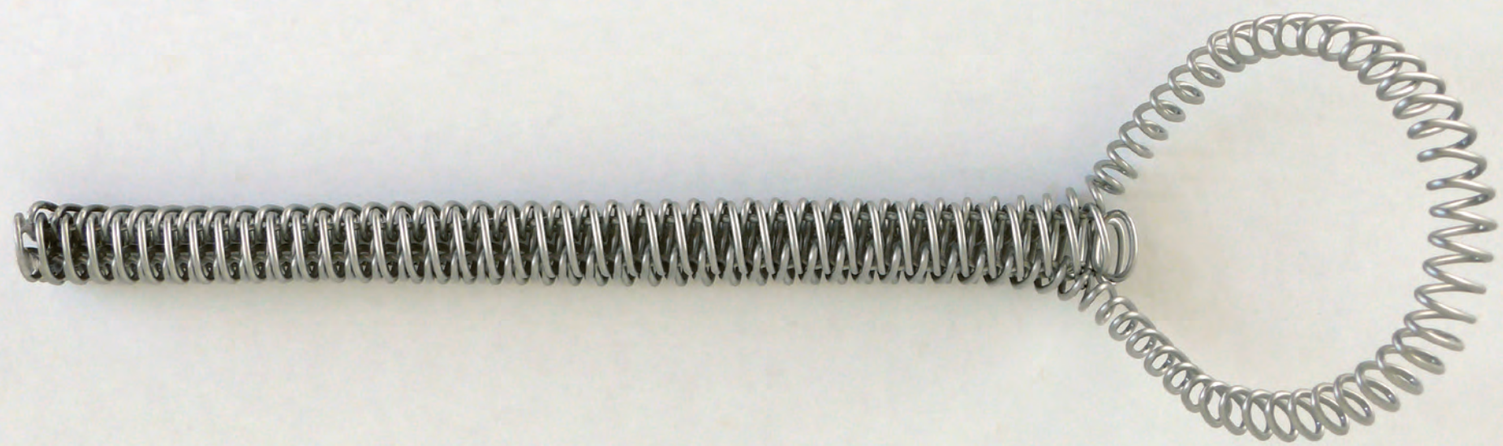


Claes Nellestam
Ski Boot Concept

I have been skiing since I was born and I consider my interest in the winter sport culture an important part of my personality. Skiing is an activity connected to a very positive lifestyle which I find appealing.

The ski boot concept is based on input from over 130 members of freeride.se – an online ski community. The most common suggestion for improvement is to use a three piece construction which gives the ski boot a progressive forward flex. Warm and dry toes, bigger toe box, higher shaft, changeable components and improved walking properties were qualities highlighted by the skiers. I used the website to post pictures of the progress of the project and to receive constructive comments during the design process.

The design is basically a three piece construction with a lower polyurethane part, a carbon fibre flex tongue and back support. The front of the lower part is open through to the liner to soften it and to improve walking properties, ventilation and toe space. The flex tongue and back support is offered in different degrees of stiffness. The liner has an inner foam layer for comfort and an outer leather layer for warmth and ventilation. The leather part also contains a ventilation system which uses the skier's foot movements to pump dry air through the ski boot. The ski boot is tightened using two straps and a buckle with ratchet technology. One strap pulls the foot towards the heel and the second strap creates a tight fit between the shin and the calf. To further improve the fit a booster strap is positioned on the cuff.

Inside the sole I have placed a titanium construction which is stiff in all directions except upwards, making the boot better follow the natural foot movements and improving walking properties. To prevent stumble and tripping I added a thin soft rubber outer sole with an anti slip pattern similar to a normal walking boot.

All parts of the boot are changeable which gives the skier the opportunity to customise his or her personal boot and it also gives the boot a long lifetime which makes it cheaper for the skier and better for the environment.

Harald Svensson
Artemis

'Artemis' is a new truck concept for heavy long-hauling trucks with new aerodynamic features and a new modular system.

With rounder corners and edges all around the truck, air resistance can be reduced by up to 50%, lowering fuel consumption by up to 20%. In addition to this type of aerodynamic thinking, the new modular system provides the opportunity to have smaller, less energy consuming engines per unit, since an extra engine is added with an extra unit. A big advantage of 'Artemis' is the possibility to limit energy use when transporting fewer goods. As long as the logistics system in itself is not improved, a big problem within the transport business will continue to be empty trucks. 'Artemis' is an attempt to reduce the non-environmental friendly biproducts of this.

Marie Nilsson
Love, Peace & Sharing

This project was initiated because the level of consumption has increased rapidly in the last century with enormous negative consequences for how we use our planet's resources. The economical system forces and encourages us to consume more and more. This is not ecologically, economically or socially sustainable. People in rich countries with high material standards are less happy even though they can buy everything they need. The consumption culture creates a need for a calmer, more meaningful everyday life.

The goal of this project was to create a vision of a sustainable lifestyle; another way to relate to consumption with more room for immaterial and emotional values; a reflection over the role of industrial design in relation to consumption and for creating a sustainable basis for the design process. My aim was also to find a personal way to relate to these matters and create a foundation for my future work as an industrial designer. The results:

1. The concept of sharing: A holistic approach to sharing that symbolises a humanistic and generous view of our fellow humans and society. To survive we have to learn to share things with others from sharing books and meals to all the resources of our globe. By sharing, individual consumption decreases and we do not need to sacrifice to be sustainable. The potential of sharing products is much disregarded in marketing and design today. It can be a powerful tool to find a more balanced level of consumption and can also create opportunities for entrepreneurship and new business concepts.

2. The modern collective: Collective living has a high potential of sustainability and creates conditions for sharing resources, energy and products. It provides a sense of social belonging which strengthens our identity thus creating good conditions for more sustainable consumption patterns. Modernising and profiling collective houses will increase their attractiveness to a wide group of people.

3. Design for sharing: I have defined six guiding principles to assist industrial designers in integrating sustainable consumption and sharing into the design process.

Encourage responsible business: Companies have to show responsibility to keep their customers. They can survive and strengthen their brand by considering sustainability and sharing.

Encourage sharing: Create products, services and systems that encourage sharing. Question the traditional approach of buying and private ownership; see the possibilities of collective owning, leasing and lending.

Add material values: Add value in the design by integrating experiences and services over material things. This can result in more optimised products and systems, increased well-being and decreased material flow.

Design for the timelessness: Reject the wear and tear society and trends where ethical and sustainable values are set aside for low prices. Add value to a product by integrating long-term thinking and long-lasting design. Encourage systems for rewarding and paying that visualise the real cost over time.

Add true cyclical thinking: Not only through the traditional approach, but by being truly cyclical which means considering functionality and usage in the second, third and fourth life cycles.

Add emotional values: Adding emotional values can make the products more sustainable, long-lasting and good for our well-being.

Fredrik Toreblad
Get Rich or Die Trying

The game is about consuming your way to happiness and victory: Take the role of the reporter, the plumber, the dentist or the pilot and spend all your money on things you don't really need – but don't forget to insure your property because an accident can happen so easily, especially when it's your opponents who are holding those cards.

This is a card game for 3-4 people who don't have any idea of how insurance works. In a 'beating the crap out of each other's stuff' manner 'Get Rich or Die Trying' provides basic insights into the world of insurance.

This is a game you can't afford to miss but if you can, you can still enjoy it when you are sinking your best friend's boat or electrocuting his elephant.

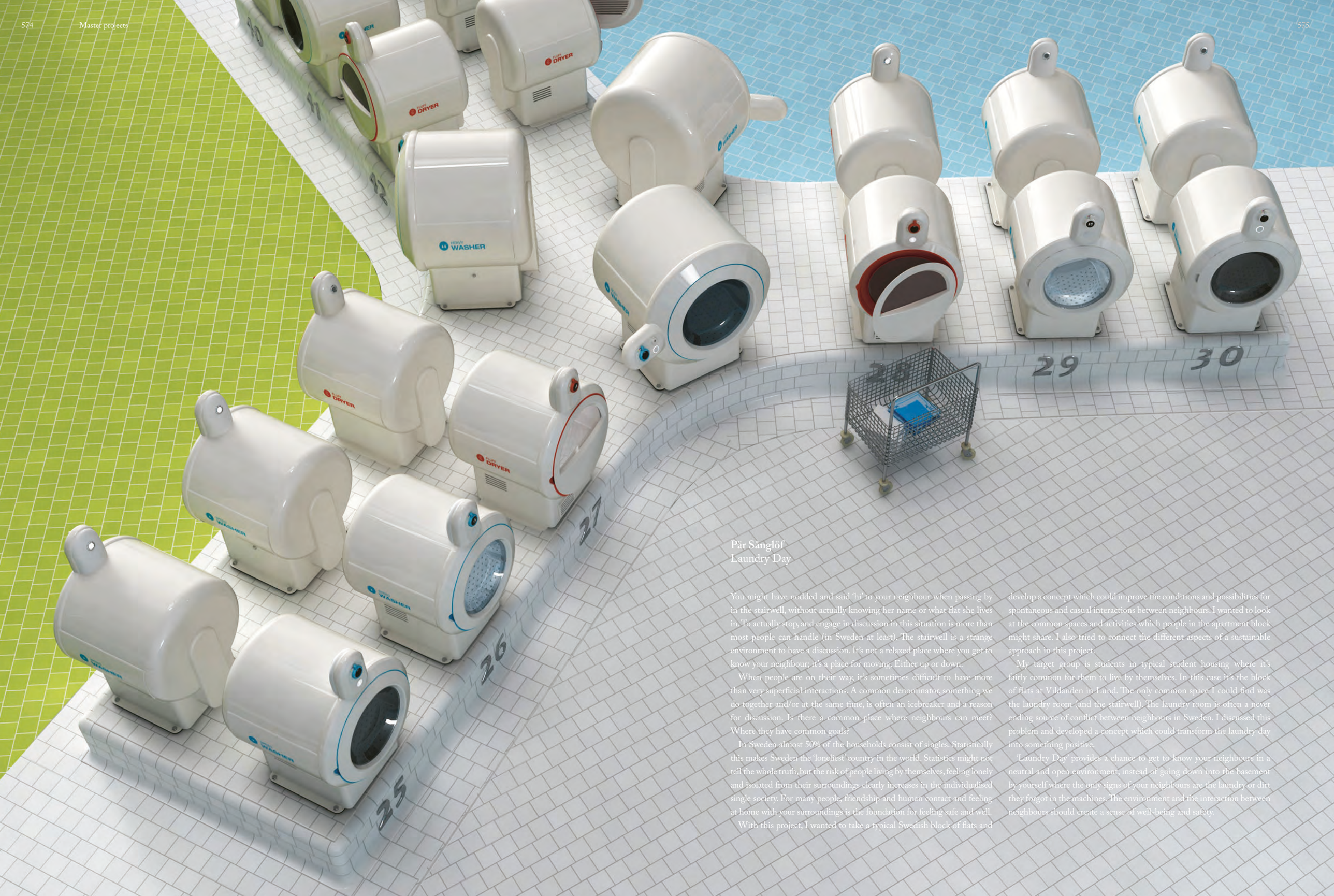
Anders Krigström
Interaction Design for Future Mobile Phones

My master project was developed in collaboration with Ericsson Mobile Platforms, a world leading provider of platform technology equipment to manufacturers of mobile phones and other wireless devices.

Our daily life revolves around different types of communication and information processing whether it regards professional or personal activities. To accomplish this, we use all our five senses, which are our interface to the world around us. Mobile phones are a key part of our digital lives. From a technical point of view, the mobile phones have evolved from merely being voice-centric communication tools into handheld devices providing all sorts of media functionality. In the near future, the limitations to what can be done with a mobile phone will not be dictated by technical shortcomings, but rather by the limited ways of interacting with the device. Central to this problem is both how information is presented to the user, and the means available to the user for manipulating that information.

My final design aims at the target group of a modern and mobile lifestyle. In my master thesis I have explored the possibility of designing a hardware and software language that encourages and communicates a more natural way of interaction with the product, rather than with buttons and screen. I also wanted to give the communication device a means to respond to its user in an equally physical, significant, and emotional manner. The user is able to switch between applications such as Internet and phone calls, working in a natural intuitive way.

The result is a concept based on the user's interaction with his or her mobile communication device but also interaction between other units. Simplified management makes the great number of technical features more easily accessible by physical handling.



Pär Sånglöf

Laundry Day

You might have nodded and said 'hi' to your neighbour when passing by in the stairwell, without actually knowing her name or what flat she lives in. To actually stop, and engage in discussion in this situation is more than most people can handle (in Sweden at least). The stairwell is a strange environment to have a discussion. It's not a relaxed place where you get to know your neighbour; it's a place for moving. Either up or down.

When people are on their way, it's sometimes difficult to have more than very superficial interactions. A common denominator, something we do together and/or at the same time, is often an icebreaker and a reason for discussion. Is there a common place where neighbours can meet? Where they have common goals?

In Sweden almost 50% of the households consist of singles. Statistically this makes Sweden the 'loneliest' country in the world. Statistics might not tell the whole truth, but the risk of people living by themselves, feeling lonely and isolated from their surroundings clearly increases in the individualised single society. For many people, friendship and human contact and feeling at home with your surroundings is the foundation for feeling safe and well.

With this project, I wanted to take a typical Swedish block of flats and develop a concept which could improve the conditions and possibilities for spontaneous and casual interactions between neighbours. I wanted to look at the common spaces and activities which people in the apartment block might share. I also tried to connect the different aspects of a sustainable approach in this project.

My target group is students in typical student housing where it's fairly common for them to live by themselves. In this case it's the block of flats at Vildanden in Lund. The only common space I could find was the laundry room (and the stairwell). The laundry room is often a never ending source of conflict between neighbours in Sweden. I discussed this problem and developed a concept which could transform the laundry day into something positive.

'Laundry Day' provides a chance to get to know your neighbours in a neutral and open environment, instead of going down into the basement by yourself where the only signs of your neighbours are the laundry or dirt they forgot in the machines. The environment and the interaction between neighbours should create a sense of well-being and safety.

Enrolled

Old five year master programme

Abelin Erik
Allemyr Frida
Allende Alfonso
Andersson Henrik
Andersson Liv
Andrade Paes Maya Nadja
Assarsson Elin
Axelsson Katrin
Backman Jonna
Bargi Susanne
Bengtsson Björn
Björkman Henrik
Bokerot Patrick
Brahme Caroline
Brandt Daniel
Brantmark Lena
Bremertz Sofia
Broberg Therése
Brolund Per
Brynolf Oscar
Börjesson Lennart
Daniel Oskar
Duvskog Mikael
Egerup Erik
Ehrenstråhle David
Ekdahl Jenny
Ekström Tomas
Engwall Sebastian
Eriksson Kajsa
Eriksson Kristofer
Felixson Ellen
Granfelt Saavedra Marcel
Grundén Marona
Hartman Karin
Hederstierna Rickard
Hedén Emelie
Hjerling Karl-Johan
Holm Madeleine
Hyltén-Cavallius Fredrik
Hägg Johan
Janson Olstam Anna
Johansson Caroline
Johansson Maria
Johansson Olof
Johansson Tomas
Johnsson Johan
Jurica Jaroslav
Juzovitski Dmitrij
Jönsson Maria
Karami Mina
Karlsson Jeanette
Karlsson Johan
Kepkalo Roman
Knutsson De Souza Louise
Krigström Anders
Kron Johan
Källgren Linn
Lampei Jan
Landberg Gustav
Levin Caroline
Lewerth Lina
Lindsten Clara
Lingmerth Robin
Lundström Camilla
Lundvang Li
Lycke Johan
Löfgren Susanna
Lööf Emma
Magnusson Ingrid Louise
Malcus Maria
Mauno Gustafsson Daniel
Mitternacht Mirjam
Molinder Catarina
Moser Thomas
Nellestam Claes
Nersing Lovisa
Nesteruk Pavlo
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Impressum

Publisher:
Lund University
School of Industrial Design

Editor:
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Editorial team:
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Art direction:
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Layout and production:
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Page 486-487: Nadja Maya
Page 498-501: IKEA of Sweden
Page 502-503: Mats Nygren

Proofreading:
Eileen Deaner, Andreas Hopf

Typeface:
Adobe Caslon Pro

Paper:
Munken Pure 130g, Maxigloss 170g

Printer:
Ljungbergs Tryckeri AB, Klippan, Sweden

Binder:
Förlagshuset Nordens Grafiska AB, Malmö, Sweden

ISBN-13: 978-91-972513-9-6

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