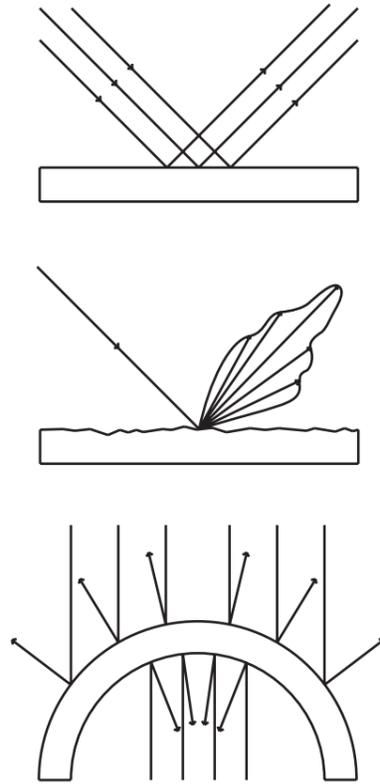
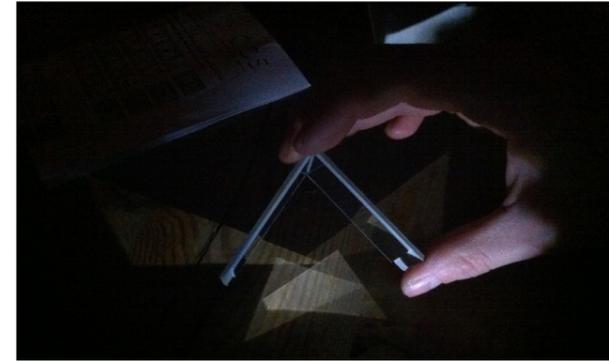
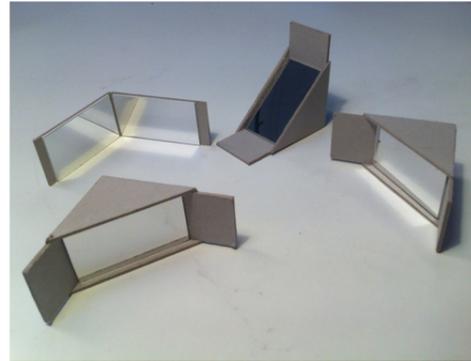
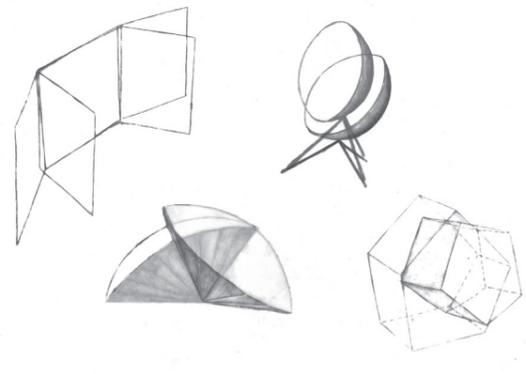


X A



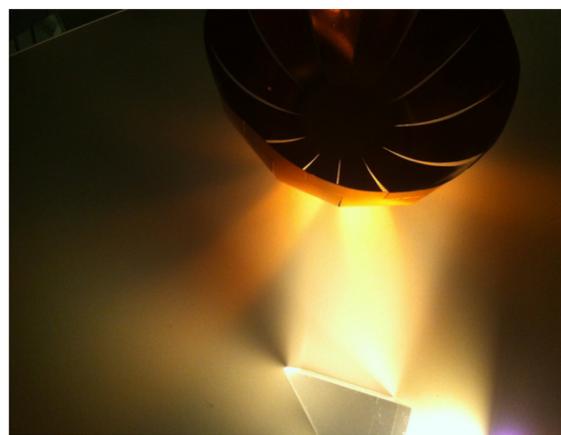
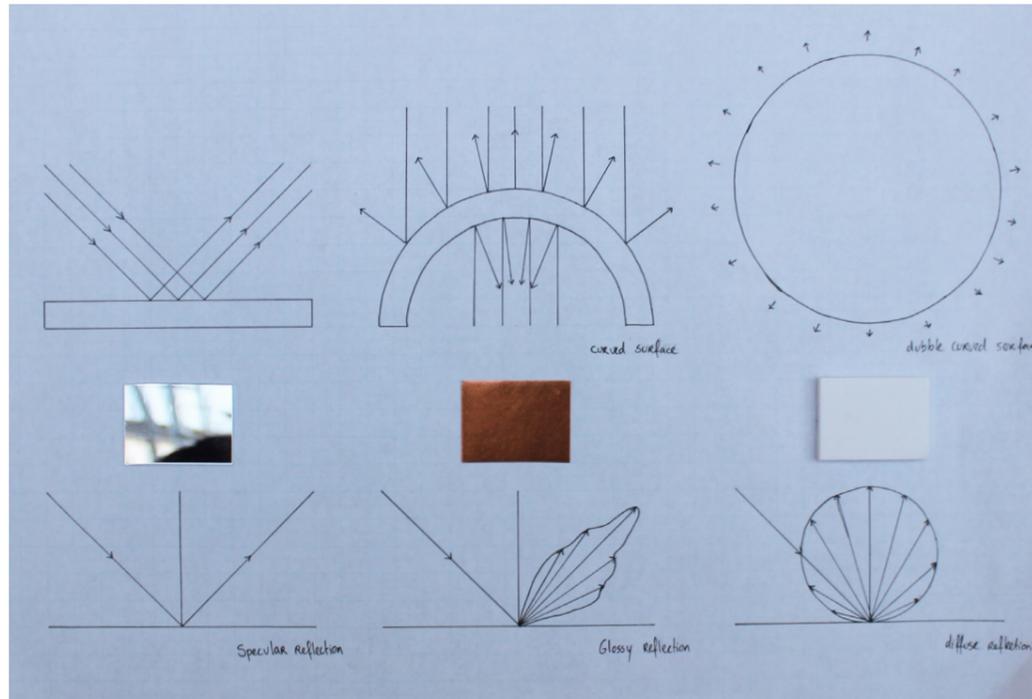
Light. The ungraspable phenomenon describable as particles and waves. Light can appear in endless different forms, always with other aesthetic qualities. Light is so magical in so many ways, yet the most common way we interact with designed light now is to flick a single switch. To push that plastic button, to turn it on, to turn it off. Perhaps the light can be directed to where you need it, but that is commonly where the engagement ends. We are alive in a fascinating world. What has happened when the magical is reduced to the practical, from the powerful to the mundane? People are curious in nature. We should want to understand, especially those fascinating phenomena we can experience every day. With technology rapidly becoming an integral part of our daily surroundings, we are increasingly surrounded by things we can not understand and are not supposed to understand. This light is designed for the curious person, to study, to compare, playfully. With limited tools for empirical research in the home environment, one can experiment and learn through doing. The minimal shapes are limited and precise, yet open for exploration. The reflective elements are used to guide the light. By means of magnets they can be moved around over the metal circle on the wall, the leaning steel element, or simply put on the floor or a table in the home. Reflecting from one surface to another the light can be followed and its behavior studied. The light is designed for an active sense making process. Activating the user to move around and try, stimulating to develop abstract understanding through embodied exploration. *Object A* is an example of how designing for effort in everyday products can create space to design for an stimulating environment, both in action and understanding, in an engaging and desirable way.





First using small mirrors and a flash light, later with sketch models, the concept developed through continuous experimentation by participants.

This concept started off with the idea to use mirrors to guide light throughout the house. By making several elements of different materials that could be freely moved around, the different effects they have on light could be studied.



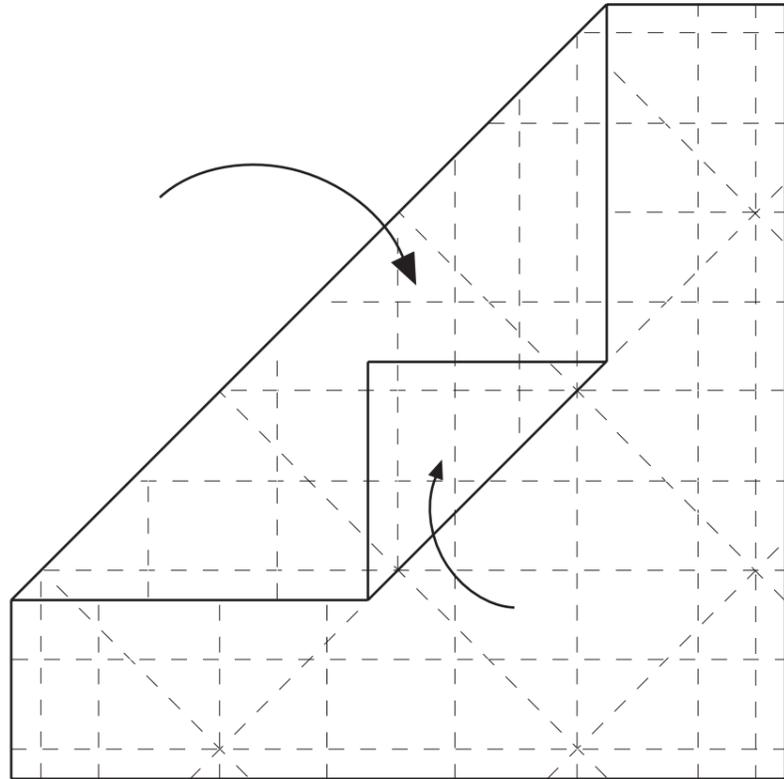
The shapes of the reflectors developed from intriguing and intricate, to simple and basic. This is most optimal for studying the light, this way one can clearly trace the behavior of the light reflections.



Magnets were used so the elements can be moved around freely, yet constrained to the steel ring and leaning arch. The intrigued surprise when discovering the working of the magnets adds to the overall engagement that I look for in this concept.



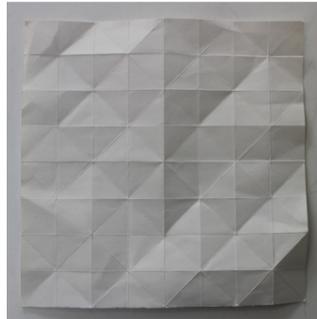
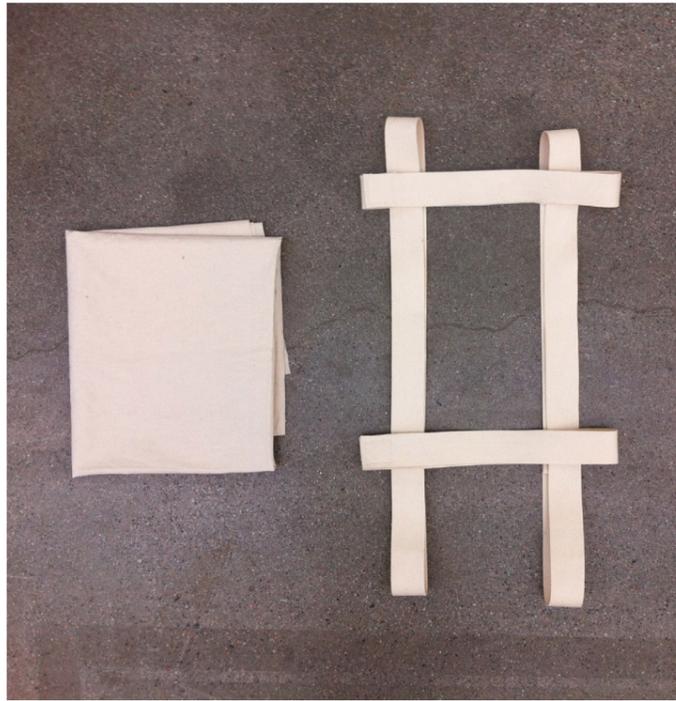
X B



When do we still take a risk? Is there room to fail? Is it socially accepted to stumble, to try and error?

When using this bag you make a deliberate choice for effort. It is a statement and an expression of an adventurous attitude. You take control and gain in freedom, an opportunity to express and create your own usage scenarios. A large sheet of textile is folded around what you want to bring. The pattern of seams work as folding lines, they hint on ways of folding and give for a sculptural means of expression. Depending on how the folds are made the bag can either be small or big, expressive or simple. When using the bag, over time the usage can develop into a daily ritual. The user becomes the expert, adjusting the bag to the situation and the content of the bag. Methods of packing will develop, which gives a strong sense of ownership. Perhaps you will create pockets for specific items, or develop a method to add items while the bag is already strapped up. Packing the bag is an individual activity, wearing the bag communicates a statement to the surroundings. When you dramatically fold open the large cloth in a public environment to add or take an object from you bag, how will people react? Is it socially acceptable to exercise impractical or even irrational behavior? *Object B* is an example of how designing for effort can create space for the owners and users of products to take charge and create rituals and skills of their own.





First the bag was just made from a sheet and straps. To give some guidance in packing, and to create a more sculptural appearance I started working with folding lines and more structural fabric. Folding lines were made to help guide the packing, and enable the creation of more geometrical shapes.





Slow down,
take time to be attentive.

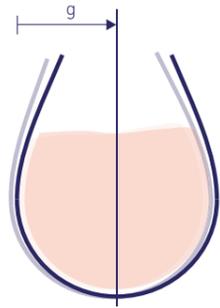
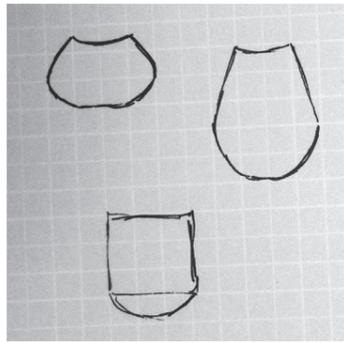
Struggle, balance,
take a risk and fall,
commit.

Care,
about your everyday rituals.

The objects that surround us fit our bodies in different ways. The form and dimensions of objects afford us to engage with them in certain ways; objects can for instance afford sitting on, rolling with or yelling through. Not only the actions themselves but also our sensorial experiences, our movements, and their aesthetic qualities, are led by what objects afford us to do. These cups with rounded base are a clear, almost stereotypical, example of altering a product to increase the needed effort in use. But, not only are they a strong communicator of what effort can mean, there are deeper more nuanced layers to be found in the effect such an intervention can have on our experiences and behaviors. The cup moves; never fully finding its balance it sways back and forth ever differently depending on the amount of liquid inside and the qualities of the gestures it has been handled with. It invites you to place it carefully, to touch and to study. The fragility and instability requires your attention, it increases your level of attentiveness. With increased alertness you perceive the motion of the cup, your own gestures, and the very situation and moment in time you are in.

In a modern comfortable life where cups are supposed to be durable, reliable and practical, one could find this cup difficult to accept. Drinking coffee in front of the computer will likely be a more stressful experience than it used to be. But when engaging in a shared moment, taking a small brake and drinking your tea together, these qualities are more welcomed. These cups are about an increased engagement with the simple things in daily life, discovering how intriguing they can be. To study the way the cup and the liquid search for balance, how the movement of the cup can be influenced. Such attentiveness has an influence on the whole experience of drinking, as well as the social setting it creates. *Object C* is an example where designing for effort creates space for people to be present in the valuable moments of everyday.





The cups were used, they living with people for over a week. The cups were studied, nested, shared and had some incidents. The participants shared their stories; how they experienced the usage in different situations.

