COMPILED

A Format for Hybrid Objects

SEBASTIAN JANSSON
Master of Arts Thesis

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"Design is not style, Design is not form — Design is the appropriate relationship of things."

—STEPHEN BURKS (2009)

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1. Introduction

The thesis is a practice oriented study describing the design process of a series of lamps, entitled Compiled. I initiated this exploratory research process after completing an internship at design studio Readymade Projects Inc. in New York City. I worked with industrial designer Stephen Burks (founder of Readymade Projects) for three months in 2010. It was an extremely intense experience, working 15 hours per day, and developing product proposals from concept to presentation for a range of European and American manufacturers. During this time I also became acquainted with Stephen as a friend and mentor. The overall experience had a great impact on my professional development and view on the professional field. As a consequence, the period of time spend with Stephen evoked a desire towards a more versatile and multifaceted approach to product design.

In this study I examine a design process that is based on principles of combining universal forms into pluralistic hybrid objects. I strive to answer the following question:

What kind of format can be defined for generating hybrid objects?

I will illuminate five concepts on which I base my research. System to unify aesthetics; Universal forms; Object categories; Pluralistic objects; and Hybrid Objects. These five concepts will create a framework and substance and for the design procedure.

I will start with describing terminology that I use; namely, what I intend with terms such as Pluralistic and Hybrid Objects. In chapter three, I refer to Gregor Paulsson's idealistic idea for consistent systems, to Kaj Franck and his simplified and reduced tableware based on universal forms, and to the objects cocktails by Pekka Harni. After having defined the five key concepts of this study, I introduce an idea of a Format, based on the five research concepts. I strive to build a more holistic and complete Format, and create a theoretical explanation of the procedure of generating the Compiled lamps. I use the pluralistic design methodology of industrial designer Stephen Burks as a foundation for generating a format for hybrid objects.

Through out the examination of the procedure, I will refer to the design process of the Compiled lamp series, as well as other designers' work that demonstrates the concept of Hybridism or otherwise indicate a pluralistic approach. I examine criteria for a format of practice, where rational principles generate forms. Consequently, form will determine function and attributes. I will condense the process into the phrase

"Function Follows Form & Form Follows Format", a contradictory variation of the original statement by Louis Sullivan.

I examine a process that could possible be used as a format for generating objects and will also attempt to generalize the practice into a methodology that may support establishing a personal design vocabulary. The prototypes of the Compiled series have been invited to a range of exhibitions, which I will demonstrate. The exhibitions have also played a crucial role for gaining feedback and objective perceptions on this experimental project. This has helped me to create a broader understanding of the potential and the deficiencies of the concept.

The Compiled lamps are evaluated by producibility, merchandisability and by commercial relevance, in conjunction with Managing Director of Saas Instruments, Håkan Långstedt. Based on the evaluation, we have created a reduced collection of lamps that will represent the final collection of the Compiled series.

Regarding the continuity of Compiled, I will hereafter attempt to source a suitable cooperative manufacturer and brand for the Compiled collection.

2. Essential Terms

SYSTEM FOR UNIFYING AESTHETICS
I examine the principles of Gregor Paulsson's idealistic approach. He presents an idea to unify common taste by educating perceptions of good aesthetics through historic examples. For Paulsson, consistency in taste and industrial production, lead to consistency in society.

UNIVERSAL FORMS
I refer to the rational and iconic work of functionalist Kaj Franck. With Universal Forms I refer to functionalistic table top objects. The term comprise simplified and appropriate revolved forms.

OBJECT COCKTAILS
Based on the classification of objects by Pekka Harni, he also presents a suggestive scheme to mix object categories together. I use Harni's diagram as a schematic background to describe she shifting contexts and Hybrid Objects.

PLURALISTIC OBJECTS
Pluralism is by definition "a condition or system in which two or more states, groups, principles, sources of authority, etc. coexist" (British Dictionary, 2013). Additionally, Pluralism is used across a wide range of topics to denote a diversity of views, and stands in opposition to one single approach or method of interpretation. (British Dictionary, 2013). As I consider multiple influences and concepts in the design process, I refer to a pluralistic approach and outcome.

READY-MADE OBJECTS
Ready-mades are mixtures of artefacts and cross-breeds, formed from elements taken from different contexts - composed or otherwise fused together. Ready-mades are persistently unique pieces of art or examinational prototypes for Hybrid objects.

HYBRID OBJECTS
Hybrid Objects incorporate the elements of Ready-made. Additionally, Hybrid includes attributes for industrial production, and a general appeal for a consumer product. Whereas a Ready-made sources existing elements, a Hybrid sources the idea of an existing element, but turns it into an industrial consumer product.

FORMAT (as in Form Follows Format)
A set of principles or structured requirements, that determine essential dimensions and proportions. The format also includes the principal approach of the sourcing of objects, shifting their context, and refining dimensions and details. In the Compiled series, the format is based on three forms that share essential dimensions to enables configurations in two directions.

3. Searching Substance for Format

Next I will present five key concepts, which I use as a methodology in this study. Step by step I will study the meaning of the key concepts, and what I intend with them. Later I will create a solid fusion of these key concepts. This will incorporate the fundamental substance and the framework for the development process of the Compiled series.

3.1 System to unify aesthetics

I examine the principles of Gregor Paulsson's idealistic approach to unify common taste, industrial production and society. I reflect on the relevancy of aims and consequences, and evaluate opportunities to implement something similar in my process. Ultimately I focus on the systematic approach on consistency, and examine means to apply corresponding principles to my design process.

"In other words, tastes differ today because the principles of design are not uniform, because individuals have totally different demands of beauty. If it were once again possible to bring about consistency of production, then taste would certainly become more uniform. But with uniformity of taste there would also arise consistency of forms throughout society. This is the deeper significance of the proposition "Better Things for Everyday Life." (Paulsson, G., 1919, 9).

Gregor Paulsson states in the above quotation that the aesthetic taste is diverse because of the different design principles. A unified production, and consequently unified aesthetic taste, results in a rather consistent form of everything in society. The society becomes, as one might say, streamlined and monochromatic (Ivanov, 2004, 14.) It sounds simple in terms of a slogan, and is a somewhat circular argument. The idea was that a corrected output would generate a single aesthetic taste. How would this be achieved? Gregor Paulsson considered that the right taste should be educated – that through examples in history it could be demonstrated what was ugly and what was beautiful. In order to reach out to the producers of everyday goods, the Swedish Crafts Association (Svenska Slöjdföreningen, SSF) issued a propaganda publication entitled "Better Things for Everyday Life" (orig. Vackrare Vardagsvara). There it says, inter alia, that artists and designers should

be tied to the industry, with the purpose of making products more beautiful by giving them an appropriate and consistent form.
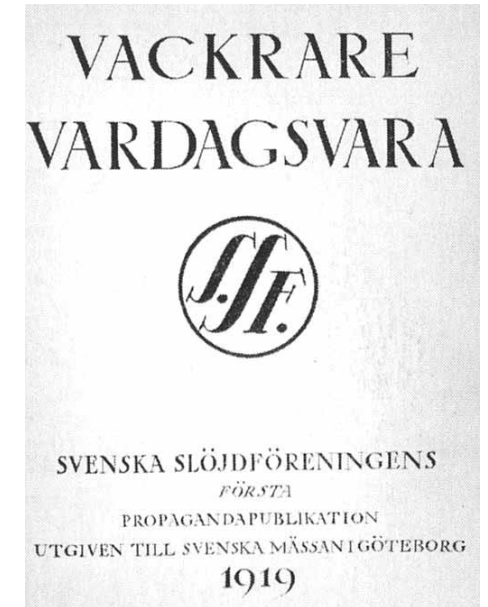
What fascinates me in the statements of Paulsson, is his approach to something persistent. He soaks for rationality and logic, a system to unify the aesthetics, but also products that are accessible to the broader public. This could be seen as a very typical phenomenon of that era. Industrialization was accelerating strongly, and the social and political landscapes where transforming radically. The statements and intensions of Paulsson was a strong reaction and excitation, due to the slowly adaptive of the industry. The propaganda publication of Paulsson's was also a fresh representation of the occurrence of that time. Considering this, I wonder what kind of persistent systems for development of objects are relevant today?

On the other hand it is debatable whether Paulsson and the Swedish Crafts Association managed to affect the aesthetic taste of both producers and consumers. Or was the primary goal to enhance good and affordable design that regular people could access and would desire? Wether they managed to affect the serial productions of better everyday objects, or it was a utopian objective, the movement definitely had impact and successors. Kaj Franck was one of them.

Even though the publication was radical, and the intensions were to intensify the collaboration between industry and designers, I see a lack of radicality in the consequences, in terms of a contrasting change. I consider this, especially regarding the extreme movements in Europe, such as the rise of Bauhaus and LeCorbusier's work, including his manifestation of Purism (LeCorbusier, Ozenfant, 1921), or "Ornament and Crime" by Adolf Loos (Loos, 1908.) Swedish industry was still stuck with ornamental decorations in tableware – and was strongly affected by rustic craftsmanship in furniture. And in Finland we were naturally a few steps behind. Modernism is separate from the modern form, or thoughts of modernity around the 1920s (Ivanov, 2004.) I also consider the difference in modernism and modernity. The difference can be defined based on historian Gunnar Eriksson: Modernity is linked to historical processes, such as the industrialization and advanced technology. Modernity includes the "state and condition of the modern

man, materially, socially and mentally". The modernism on the other hand is a "philosophy or ideology that is aware of modernity and embraces the consequences of modernity" (Kjerström Sjölin, 1997, 11f). Considering Eriksson's claim – if Paulsson indirectly embraces the consequences of modernity in an idealistic manner, in terms of the rising industries and new means of collaboration between designers and producers — why would he not equally radically exclude golden embroidery and flower patterns from the designs?

I am also concerned about wether the propaganda publication authored by Paulsson for cultivating aesthetic taste was restricting the evolutionary diversity of objects. The management of Swedish Crafts Association created, obviously, a cultural elite with an explicit consensus of refining taste. Discussing taste, I will here refer to the perspectives of Pierre Bourdieu. In his book *"La distinction: Critique sociale du judgement"* he describes the systems of specific rules or conditions that separates the social classes, and calls it "Habitus" (Bourdieu, 1979, VI). Bourdieu claims that the aesthetic intolerance between the classes is evident: the aversion for different lifestyles is one of the strongest barriers between classes. The aesthetic sense within a class is a proof of this. The taste is the distinguishing factor, *"le sens de la distinction"* — taste both unites and separate people, and is something that emerges from our conditions of childhood and living, Bourdieu considers. Peoples taste

VACKRARE VARDAGSVARA

SVENSKA SLÖJDFÖRENINGENS
FÖRSTA
PROPAGANDAPUBLIKATION
UTGIVEN TILL SVENSKA MÄSSAN I GÖTEBORG
1919

PICTURE 1: BETTER THINGS FOR EVERYDAY LIFE, SWEDISH CRAFTS ASSOCIATION'S FIRST PROPAGANDA PUBLICATION, 1919

reveals what social class you come from (Ivanov, 2004, 22), and I am wondering wether a designer is able to create approaches that are too ideal and holistic, addressing society as a whole. Should not a designer instead provide effective solutions that may consequently be adapted to growing demands?

I will refer back to these topics in later chapters.

3.2. Universal Forms

In this chapter I present briefly the development of universal forms in tableware, by identifying a significant milestone of Finnish history. I will examine universal forms, based on functionalism and more over through practical examples of Kaj Franck.

Kaj Franck is a predominant functionalist, who radically revitalized Finnish design after WWII. His life and work is thoroughly narrated in the book "Kaj Franck - Universal Forms" (Designmuseo, 2011). Franck intended to reduce everything excessive in his designs, leaving only that which was essential. His outstanding effort of pruning the collection of tableware is (see Picture 2) crystallized in the simplistic Kilta system for Arabia (1948) and Kartio glassware for Iittala. His intension was to narrow down the selection to only include eight different parts, and thus provide a universal and affordable set of tableware.

Franck's aim was to create a set of tableware, consisting of as few pieces as possible, that fulfilled the needs of everybody. Additional criteria were easy production and stackability for efficient storage in the increasingly narrow space constraints of households.

For Franck, decoration was strictly prohibited. In the Finnish home decor magazine Kaunis Koti, published in 1949, Kaj Franck discusses beauty in his writing. He states that despite the electric revolution in the kitchen, tableware has been utterly absented. The Swedish influences were still strong, and were visible in the broad ranges of tableware, the golden decorations and flower patterns. "Can anything be done to that gold embroidered set of dishes. Yes, brake it. Blow the dishes!" (Designmuseo, 2011).

In fact, the influences from Sweden, and the statements of Gregor Paulsson et al. (Paulsson, G., 1919) several decades before, definitely had a significant effect on Franck's ideas.

Franck based the Kilta series on two geometric shapes, circle and rectangle. Previously it had been popular with complimentary parts – for example, a coffee cup that had its own saucer. The intension of Kilta was to displace the complimentary approach, and therefor Franck rationalized the series by making the objects multifunctional.

The versatility in Kilta series, (later reintroduced and entitled Teema), is based on appropriate geometric dimensions and proportions. Due to the simplified appearance of the single objects, and carefully considered angles and diameters, the parts create a certain correlation and convenient compositions when put together. Later on I will examine the attributes of compiling similar kind of universal forms together.

The references of Franck have strong similarity in ideology and outlook. What should be considered is that, in 1949, the time that Franck released his statement, the eruditions of Bauhaus were ubiquitously well recognized. It was about time to blow the ornamental decorations.

I consider that the more geometric and simplified the objects become, the more nonspecific and generic they become, in terms of semantics. The forms per se, especially compiled together, might suggest alternative function, even though they obtain enough properties to support the intended functions. The parameters of these universal objects are subtle. Only finest modifications in proportions – or additionally, in materials – would change the semantics of these elements radically.

The universal forms that the geometric Kilta series strongly represent, encourage me to rephrase the parameters and to reorder the meanings materials and function. That said, these generic forms are certainly approved by anyone of today. How can I generate new means based on universal forms?

The characteristic of the so called Universal Forms of Franck is the geometric, revolved forms.

PICTURE 2. KILTA SERIES BY KAJ FRANCK FOR ARABIA, **1948**.

BODY OBJECTS

ENCASED EQUIPMENT

CONTAINERS

PICTURE 3. OBJECT CATEGORIES BY PEKKA HARNI.

3.3. Object Cocktails

There is certainly a common perception of object categories. A chair is a chair and a lamp is a lamp, whatever it looks like. Architect and industrial designer Pekka Harni has, however, made an effort to categorize everyday utility objects in the domestic landscape in his book Object Categories.

Harni (2010,16) claims that since objects are created by man, they reflect the need and values of their own time. According to him, design expresses personal, local and international cultural values and meanings. Instrumental needs and their continuos changes impact the forms and properties of tools. Moreover, Harni considers that tools increasingly dictate our way of life and dominate our whole culture. I agree with Harni's statement that it is hard to improve these objects and forms,
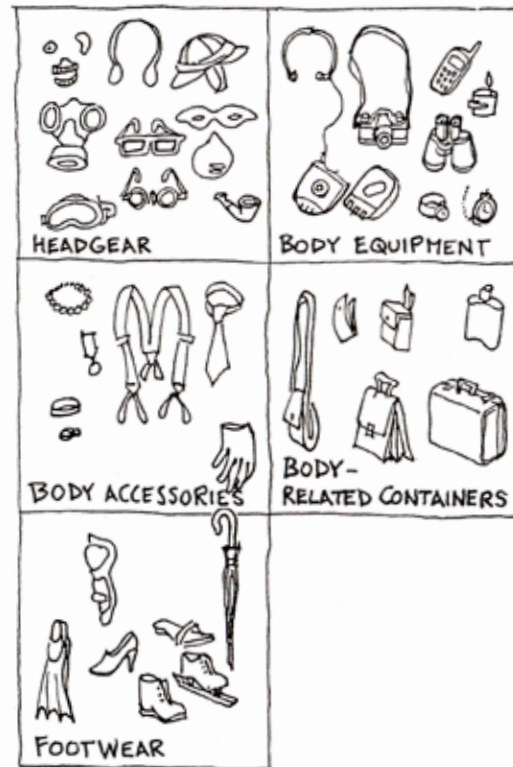
created by a very old heritage, even though every culture seeks to express itself in different styles of design and fashion. "Artefacts have not been studied enough" (Harni, 2010,16).

It is Harni's intension in the book Object Categories to map out the different categories of objects, as a brief reference and reminder of the field we're playing on. It is evident that tools and utility objects have developed and merged over time — but it is also inevitable for us to have an over all impression of the world of existing objects and their heritage, in order to contribute with new ones.

My motivation in referring to Harni is simply to map out and verify the categories that objects are assumed to belong to. Harni refers to the evolution of objects, with reference to biological and cultural evolution. My intension is partly to apply the principles of Harni to verify his testimony to some extent.

PICTURE 4. OBJECT COCKTAILS BY PEKKA HARNI.

WORKING END | HANDLE OR HAFT | INTERFACE | ENCASED EQUIPMENT | VESSEL PART | HOLDER PART | FLAT "LAT BASEBASE | ANTHROPOM. SURFACE | SEAT SURFACE | HORIZONT. SURFACE | CABINET PART | BEARING FRAME | FEET PARTS

MIXTURES OF OBJECTS

Later on I will be talking about hybrids and cross-breeds, with subtle referral to Marcel Duchamp as an avant-garde artist. Turning existing objects into new ones means shifting contexts, in the spirit of ready-made. Regarding this, Harni presents a scheme of cross-breeding classifications, a kind of suggestive diagram for generating hybrid objects (see Picture 4). In his book, Harni presents this alternative approach and view on object categories, by mixing the defined ones together in order to label alternatives. Harni concludes that objects of modern art avoid this kind of classification. The selection entitled Object Cocktails, however, offers means also to analyse artefactual motifs in contemporary art" (Harni, 2010, 110).

I see this as an interesting set-up of potentially analysing art works in a highly rational manner. Harni specifies his combinatory principles in a diagram (Harni, 2010, 110). The diagram demonstrates the number of strange object combinations already permitted by even two basic elements. As a result, the number of new 'objects cocktails' freely produced by different elements is almost infinite. Harni also refers to the functionality and usefulness of new combinations depends completely on how consistently a new design concept has been developed for the purpose at hand – and how well the design of the piece itself expresses the concept that is sought.

Harni claims that the objective of recent design has not always been primarily to create a functioning entity, but rather to arouse attention. Compare with the Memphis and Ettore Sottsass. Sottsass saw Memphis less as a group of products than as a collection of 'philosophical notes and statements'. (see Picture 7). For him, it represented research, which people could be affected by without having to possess the objects (Burney, 1991).

One often-used means to produce strange meanings is to combine parts on an object. Harni affirms that this opportunity has been applied mainly in various areas of contemporary art. Compare Picasso's 'Bull's Head' (1942) (see Picture 5), or Duchamp's 'Bicycle Wheel' (1913) (see Picture 6). Harni claims that in mean on contemporary and avant-garde art, his schematic approach applies in many cases to pragmatically explain the sources of components.

Later I will refer to a similar kind of trans-categorisational approach, but not in intension of creating avant-garde art objects, but to create industrial kinds of proposals for utility objects – suitable for serial production, but based on more specific terms of definition.

PICTURE 5. PICASSO'S "BULL'S HEAD", 1942.

PICTURE 6. DUCHAMP'S "BICYCLE WHEEL", 1913.

PICTURE 7. TAHITI LAMP BY ETTORE SOTTSASS, 1981.

PICTURE 8. PROUST BY ALESSANDRO MENDINI, 1978.

3.4. Pluralistic objects

In this chapter I will unfold my idea of pluralistic objects, by giving references through verbal and pictorial demonstrations.

Pluralism is by definition "a condition or system in which two or more states, groups, principles, sources of authority, etc. coexist" (British Dictionary, 2011). Additionally, Pluralism is used across a wide range of topics to denote a diversity of views, and stands in opposition to one single approach or method of interpretation. (British Dictionary, 2011)

I have an urge for a versatile approach to design. Perhaps because of my diverse experience of different cultures, habits and surroundings, has affected a lot my creative outlooks. Since 2008 I have studied in Milan and Paris, worked in New York, and participated in a range of activities across Europe.

Consequently, I have great respect to the Italian heritage of design (see Picture 7, 8). Especially towards the era of post-modernism (or, as it may be said, anti-modernism), that culminated in the activities of Studio Alchymia, and moreover the Memphis. (Burney, 1991)

Regarding objects, my strongest influence on a pluralistic approach derives from the actual practice carried out at Readymade Projects Inc. under guidance of Stephen Burks.

In terms of how I refer to and define pluralism, it is an interpretation of Burks' views on one hand, and on the other hand a solid mixture of perceptions that derive from the versatile education and my consecutive design activities. Impressions from the surrounding world, people I discuss with or admire, naturally affect my views. My curiosity and attraction towards artefacts, stimulates and verifies my perception of pluralism in design and objects.

The interrelation of things
What I consider plural, is when multiple diverse concepts act in symbiosis in one object. Pluralism might include references or impressions from different cultures and contexts, regarding materials, techniques or typologies. And where the fusion of these elements create an internal dialogue.

Burks has a strong view on the interrelation of things, starting with his statement "Design is not style, design is not form, design is the appropriate relationship of things" (Gestalten, 2009) – Burks creates fusions of clean contemporary aesthetics with vernacular craft technique. His creative process often begins with the compilation of unexpected groupings of objects and materials into new arrangements that may crisscross cultural and geographical borders. This notion of repurposing in both technical and philosophical senses, inflects Stephen's entire mode of working, from his collaborative techniques and blending of natural and industrial materials to the name of his Brooklyn-based studio, Readymade Projects. (Burks, 2010)
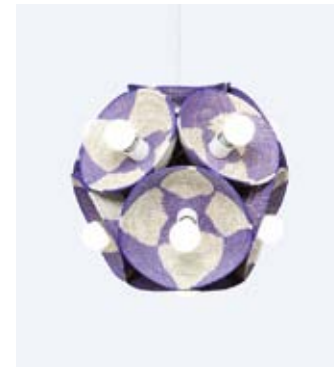
PICTURE 9. TEMBO TABLE AND FROM THE SERIES
MARGINAL NOTES BY NOTE DESIGN STUDIO.

PICTURE 10. PEEP CABINET FROM THE SERIES
MARGINAL NOTES BY NOTE DESIGN STUDIO.

PICTURE 11. BASKET LAMPS BY BURKS

PICTURE 12. PANIER RUG BY BURKS FOR CHEVALIER
EDITION, DETAIL

PICTURE 13. FROM THE SERIES "MAN MADE", BURKS

PICTURE 14. TOTEMIC
INSTALLATIONS BY BURKS

3.5. Hybrid Objects

In this chapter I will specify what I intend with so called Hybrid objects. Through verbal and pictorial examples I will reflect my meaning of Hybrid. I will end this chapter by fusing together the meanings of previously presented ideas around universal forms, object cocktails, pluralistic and hybrid objects and thus synopsize the framework and principles for the Compiled series that forms the production part of this thesis.

A hybrid is a mixture of things, a cross-breed, formed from elements taken from different contexts - composed or otherwise fused together. A hybrid is formed from different components. When it comes to objects – hybridizing together existing ones, the compositions inevitably suggest distinct functions. Hybrid objects incorporate the ready-made approach, and shifting contexts. In addition to ready-made, Hybrid includes the practice to iteratively modify the elements by form or materials in the initial design stage.

In order to specify the terms used here, I would briefly like to compare Pluralistic and Hybrid objects by definition. This is

a slightly philosophical question, but I would like to give a practical approach to elucidating the differences between these two terms. Hybrids are habitually pluralistic. Even though, pluralistic objects are not necessarily Hybrid. A Hybrid object is a fusion of adapted artefacts, whereas Pluralistic objects fuse cultural substances or cultivated impressions that occurs in chosen materials, techniques or finishes.

EXAMINING READY-MADES
We could start by considering some kinds of ready-mades. Designers such as Martino Gamper and also ever-mentioned Stephen Burks, play with existing artefacts from different contexts, cross-breed them in order to create new ones. For instance, Matrino Gamper, eccentric designer in my opinion, assembled 100 chairs out of existing ones, cutting bits and pieces from here and there, in order to reassemble new ones. The project was exhibited at Triennale di Milano in 2009. The research of Gamper goes obviously deeper, into Italian design heritage, while tracing down the fundamental components of both the most iconic

and common pieces of furniture. (Annichiarico, 2009.) The ready-made installations by Gamper could also be considered as an exploratory research process for finding exiting typologies of chairs. As a process this fascinates me a lot. What kind of new typologies can be achieved – with as a redesigned object as a chair. What are the essential attributes of different products that may be picked out and shifted by context?

Stephen Burks on the other hand has composed a range of original compilations and totems, based on both his own prototypes, materials, components and other designers work that he favours (see Pictures 13, 14, 17) He created a series of posters stating "Are you a hybrid", "Uncertain of origin", "Characteristically combined", "A combination of two or more things" and "Who you calling cross-breeding offspring?" among others (see Picture 18) The posters were part of his Hybrid project and his curatorial exhibition at Museum of Architecture and Design in New York in June 2011, entitled "Stephen Burks — Are you a Hybrid?"

PICTURE 15. READY-MADE CHAIRS BY GAMPER.

PICTURE 16. READY-MADE CHAIRS BY GAMPER.

PICTURE 17. READY-MADE INSTALLATIONS BY BURKS

PICTURE 18. POSTER FROM THE SERIES "STEPHEN BURKS - ARE YOU A HYBRID?".

PICTURE 19. BASKET CHAIR BY BURKS.

PICTURE 20. BASKET LAMP BY BURKS.

Burks redefines the very function of objects, (Burks, 2011, 4-5) turning bowls into shelving units, or using baskets as lamps, tables or chairs. Also his sense of recycling, rearrangement and reconfiguration extends beyond the object to include its mode of production. After learning about Senegalese baskets made with fibres of sweetgrass, Stephen might commission a work from the weavers, but request that it be made of, say, bungee cord instead of natural fibres. Or, in communication with the weavers, he might introduce forms, colours or geometric patterns previously unfamiliar to them. If baskets can become furniture, then weaving can be used in a similarly unconventional manner. The synergy of Stephen's process, in its interweaving and hybridizing of transcultural influences and references, disrupts the notion of the handmade as "authentic". Weaving may be at this moment an applicable metaphor for globalization, the constant, increasingly complex interlacing of information, knowledge, aesthetics, ideas, people and products.

Regarding ready-made, Burks (2010) claims: "The word "ready-made" has always attracted me, obviously, because of the Duchampian reference to the everyday object that becomes an art object, the shifting context that's important. And it is fascinating because there were no boundaries for someone like Marcel Duchamp (1887-1968) and that has always been appealing to me. He may be, I don't know, the greatest conceptual artist of the twentieth century."

In addition of these artistic examples of Hybrid, I would like to focus more on the industrial ones. I would like to give a few examples on products that actually link to the previous chapter of Universal Forms.

Due to my explicit interest in industrially produced objects with a pluralistic approach, I will reflect about a few examples that show tendencies of Hybrid and Universal forms (see next page). I also want to point out materials and production techniques, since they give a strong reference to the idea of Hybrid.

Let's start with having a look at the Terracotta lamps, designed by Tomás Kral in 2011 and edited by PCM (see Picture 21). These table lamps follow the traditional production techniques of red ceramic, and typologically follow objects related to this production technique. The Terracotta lamps combines small pot-like pieces for lampshades and a bottle-like piece for the base.

My second example is the Plug series, also designed by Kral in 2008. He describes the project as follows: "Plug is a range of objects that transform the image of cork bottle stopper. The principle of plug. The work is around the connection between the glass as a hard material and the cork, perfect porous material. The glass parts has been made using free glass blowing. The cork parts has been milled out of the sheets of agglomerated cork using computer programming - CNC. The cork parts keeps the marks from the CNC milling tool as a part of their construction. The project consist of: side table, lamps, boxes and bowls" (see Picture 24)

PICTURE 21. TERRACOTTA LAMPS BY KRAL.

PICTURE 22. BELL TABLES BY HERKNER.

PICTURE 23. PLUG SERIES BY KRAL.

PICTURE 24. PLUG SERIES BY KRAL.

PICTURE 25. COMBINATOIRES BY BOUROULLEC.

PICTURE 26. UNIVERSAL SERIES BY BURKS.

PICTURE 27. CHANTAL LAMB BY BURKS FOR LIGNE ROSET.

In the Universal series, (see Picture 26) Burks fuses a bowl and a vase in one hybrid object, and includes complimentary bowls and trays. The idea is to create a set of objects that can be refigured in different ways when not in use to create totemic installations as centre piece objects.

Kral treats the respective materials in a way that is characteristic and typical for them. On the other hand, the plug series is a great example of a Hybrid object, sourcing the influence from a glass bottle and a cork plug. He strongly follows this reference, and makes only necessary modifications to support variable functions.

Sebastian Herkner composes tables out of a large scale glass vase and a turned brass bell, as I interpret this project. The tables entitled Bell, produced by ClassiCon, shows great respect to the respective materials and shifting contexts of a bell and vase (see Picture 22).

Stephen Burks shows examples of fusing bowls and vases into lampshades and totemic table top installations. In his Chantal lamp, designed for Ligne Roset, (see Picture 27) Burks assembles an archetypal glass bowl and a glass vase, in order to create a table lamp that reminds of a certain archetypal mushroom lamp.

Ronan and Erwan Bouroullec brothers have created a series of assembleble vases entitled "Combinatoires", (see Picture 25) based on bottle-like parts to be connected in various configurations to a specific base platform. The Bouroullecs have reinterpreted various geometric and revolved forms that resembles cut bottles, but redefined in a manner, that enables the parts to be combined together.

3.6. Conclusions

Based on the references presented previously in this chapter, I have concluded three bullet points that I consider that Hybrid objects incorporate. This will bring me further, to point out deficiencies, on my expedition to find a Format for generating Hybrid Objects.

HYBRID OBJECTS CONSIST OF:
A. Source. A referral object based on i.e. Universal Forms – geometric, revolved forms.
B. Contextual and Semantic shifting. A strong reference to a different object, regarding typology. Properties such as portions or materials are sought from the referral object.
C. Compilations. Configurable elements rearranged, composed or piled. Adaption and redefinition of elements to support arrangement.

A Hybrid might derive from a Ready-made, or the principles of ready-made is used in the development process. Ready-mades are mixtures of artefacts, cross-breeds, formed from elements taken from different contexts - composed or otherwise fused together. Ready-mades are persistently unique pieces of art or examinational prototypes for Hybrid objects. Hybrid Objects incorporate the elements of Ready-made. Additionally, Hybrid includes attributes for industrial production, and a general appeal for a consumer product. Whereas a Ready-made sources existing elements, a Hybrid sources the IDEA of an existing element, but turns it into an industrial consumer product.

My conclusion from this survey is that there is still a lack of systematic format to implement the elements mentioned. I believe that by creating a format or frameworks for combining the listed elements, I could actually manage to create something that is completely diverse and unexpected but still includes familiar characteristics. Something that is composed out of existing components, in an unexpected order, but with a familiar and recognizable appeal.

For this project I intend to conduct the principles of universal forms, a pluralistic set up and a hybrid compilation of elements. My intension is to examine universal forms, found in tableware and table top objects, that approach an archetypal character. My belief is – that universal forms, defined appropriately and by following specific terms, can be rearranged in a broad variety of configurations.

Let us look back to the previously presented examples on hybrid objects. In the Chantal lamp, (see Picture 27.) Burks assembles an archetypal glass bowl and a glass vase, in order to create a table lamp that reminds of a common mushroom lamp. In the Universal series, Burks fuses a bowl and a vase in one hybrid object, and includes complimentary bowls and trays. The Bouroullec brothers have created a series of configurable vases entitled "Combinatoires", based on bottle-like parts to be connected in various assemblies to a specific base (see Picture 25). Constructible revolved forms, enable the components to be configured. These objects are prime examples of hybrid objects, sourcing elements from foreign contexts, and re-articulating them in a way that supports a specific intension.

My conclusion of the given examples is that they lack a sense of systematics that would support the elements to be configured together in countless ways. Variable configurations could presumably support a range of functions and emphasize diverse attributes and material properties.

I will analyse the practice of mine to interpret a certain format for this purpose. A system for assembling recognizable objects – but redefined by shape, proportions and details in order to support format. The format will lead to form – and assembled forms will generate potential function. The format will consequently be redefined in order to support visually pleasant form, the interrelation of elements and, ultimately, functions. Unresolved function, based on form and format and according to my principles, must be resolved by redefining the format. Objects are generally associated to certain materials, as demonstrated in the works of Thomas Kral (see Picture 21, 23, 24).

The intension is additionally change associated materials in between, referring to the pluralistic approach presented before. I have adjusted the dimensions, measurements and details from the initial principles, in order to consider the various materials and thicknesses.

What kind of format could I define for this purpose?

4. Form Follows Format & Function Follows Form

My intension in this chapter is to examine the procedure and to illuminate the principles of format I investigate that generate the Compiled lamps.

The fundamental here is the Format – the idea of a pragmatic system and a set of simple principles, that is based on the question: "How to define forms that are freely compilable together in two directions?". The consequential question of this is: "What kind of functions and attributes do the various compilations evoke?" The synthesis of this approach is as follows: "Function Follows Form & Form Follows Format"

Conscious about Paulsson's idea of Systems for Unified Aesthetics, Harni's Object Cocktails and Franck's Universal Forms, I will integrally implement the principles of Hybrid Objects with a systematic approach. Supporting this I will analyse hybrid objects, such as the previously mentioned examples by

Kral (see Picture 21, 23, 24), Burks (see Picture 26, 27), and Bouroullecs (see Picture 25). The conclusion of the examples of Hybrids is that all of them seem to lack a system that would support the elements being combined in countless configurations. Therefor I pay close attention to the set of principles that create the format. The format is the foundation.

This format for specifying form is influenced by Kaj Franck's outcome in his approach of developing geometric forms that appeal to a broader audience. Concurrently, I implement Burks' methodology of seeing artefacts as constructive elements for generating new ones. Harni's "Object Cocktails" will be merged, consequently, by creating new functions by assembling artefacts to specific criteria.

What kind of format can be specified, to support an explorative research for

hybrid objects? How to treat universal and geometric shapes as structural elements for achieving distinct attributes, aesthetics and function?

BACKGROUND
What could the outcome be of shifting the contexts of typical tabletop containers? I have decided in this case to study the subjective idea of a generic bowl, basket and vase. The chosen objects represent common table tops, with contrasting character. As referred before (Kral, Gamper etc.), a similar kind of playful approach could be based on the other kind of objects, that consequently, through a similar treatment and approach, would end up in totally different types of objects, with diverse function. I have simply made this decision based on personal interests and fascinations — and also to intentionally complete the methodology of Stephen Burks. In 2010 I was involved in the process

of both the Chantal lamp, and the Universal bowls and vases. What interfered with my logical mind was that Burks's systematic approach intended to be configurable in various way, but did not support countless configurations. The system was based on two complimentary forms, that were configurable in only one direction. In this process, we did not redefine the archetypal shapes of the bowls and vases enough, according to me, in order to enhance broader variations of compositions. Consequently, through in-deep discussions with Stephen I found deep fascination in combining elements into compositions, enhancing visual and functional interaction between materials and parts.

FORMAT
The format is fairly simple in this case. My subsequent question is that if it would be possible to implement a similar kind of generative format, to

other kind of starting points, that would consequently lead to completely diverse functions.

The procedure I have conducted is based on defining appropriate dimensions, in terms of diameters and heights, of revolved objects, that recalls the three aforementioned objects; a bowl, basket and vase. The dimensions of these, are by experience convenient for production, related to materials and production techniques. Accordingly, the dimensions and typology of the configurable elements appeared to support very well the idea of composing lamps, suitable for both table top use, and pendant suspension lamps.

In this case, the format is supposed to compromise the required parameters, for stacking contrasting elements, to each other, in two directions. It appeared, from the very initial trials of principal forms and dimensions, that a very broad range of variations were possible.

The parameters to be defined were the specific diameters and heights. Through out the development of the dimensions, I carefully considered the proportions of the separate elements, but also the proportions between the objects. The elements had to be defined so that they would support each other by structure, and be stable, without loosing balance. For instance, it would not be very natural to assemble a wide bowl on top of a narrow vase without further treatment or modification of proportions or dimensions.

The so called vase was therefor to become the most essential connecting part, and the basket the supportive part. A characteristic mantle was added to the vase, in order to support and complement the shape of the bowl. In fact, the lack of convexity in the elements was a result of the analysis around bidirectional compiling.
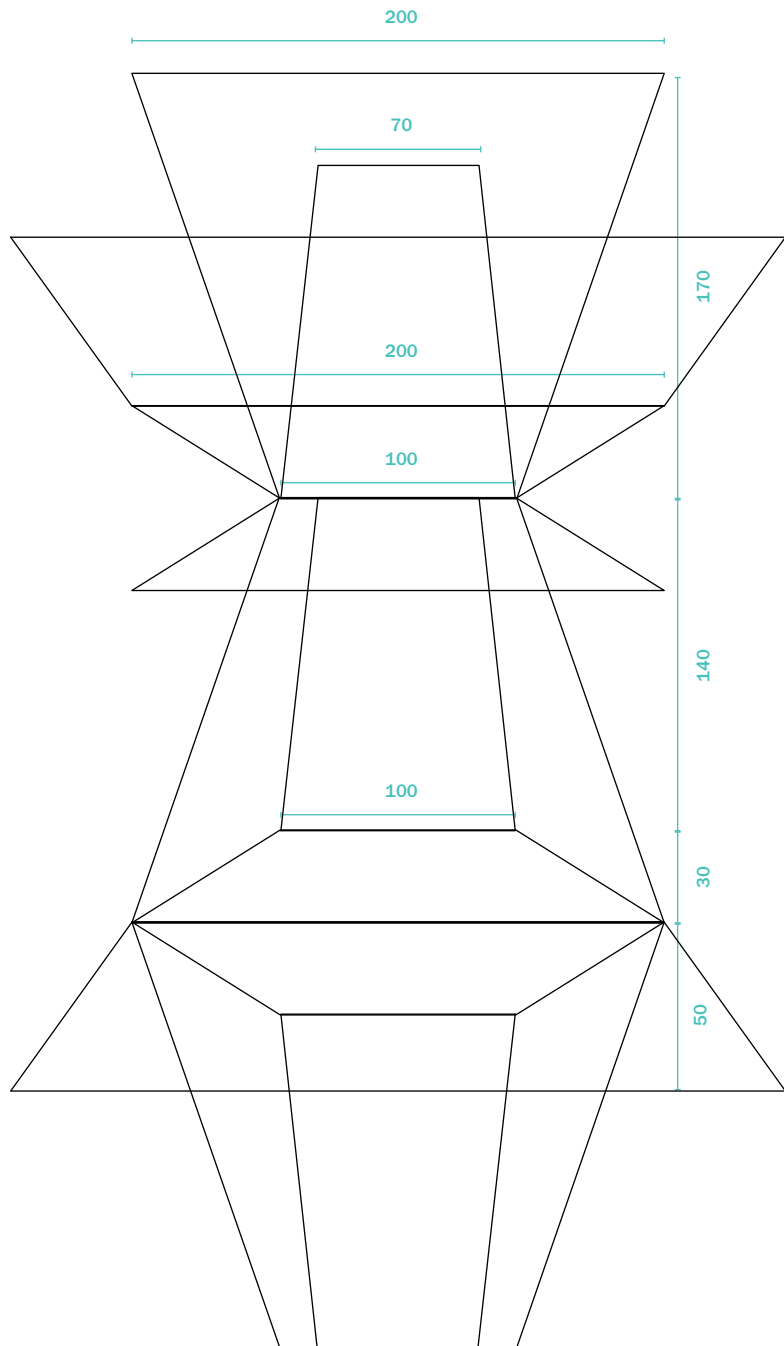
PICTURE 28. PRINCIPLES FOR COMPILING ELEMENTS AND INITIAL DIMENSIONS.

The figure to the left (see Picture 28) demonstrates some of the early stage principles of dimensions and geometric forms that would support bidirectional compilation. The proportions were directly deriving from a half-spherical Ikea bowl and from an intuitive impression of a vase. The "basket" was implemented as a conical form to complete the problems of balance, compiling only a bowl and a vase. The real essence in the principles lie in the complementing dimensions; in the diameters, heights and angles. The forms (see Picture 28) shows the complementary characteristics of the forms in the different parts.
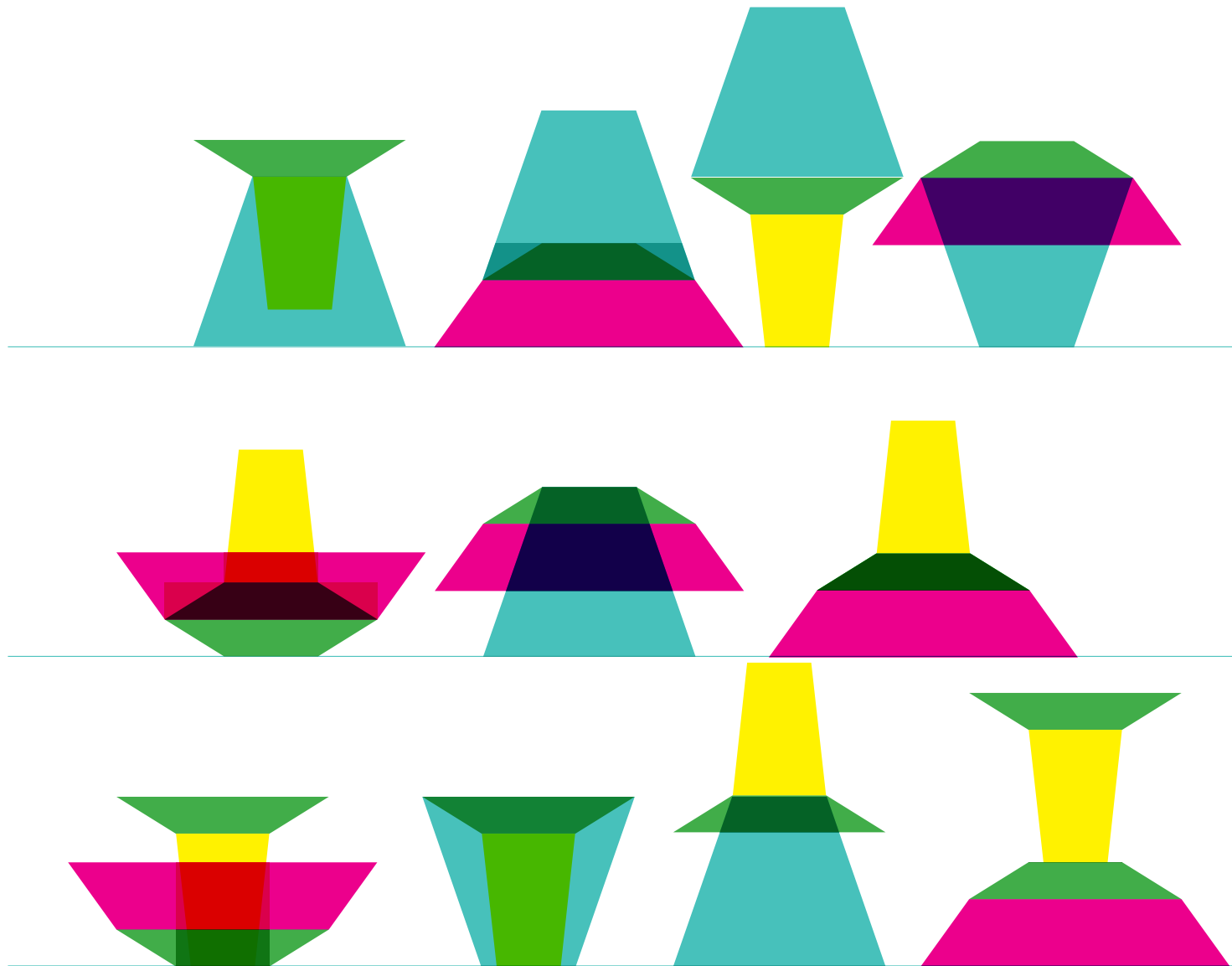
The conical forms are complementary. The "vase" share the identical form of the lower part of the "bowl", and the "basket" share the diameters of both the basket and bowl, where they are supposed to meet. These dimensions were also restricted by considering the rational dimensions for mouth-blowing glass and slip casting stoneware.

The height of the "vase" and "basket" is identical, where as the base of the "vase" is freely defined, based on a subjective perception of visual proportions. The same regards the wider dimension and angle of the "bowl's" mantle. All proportions are iteratively
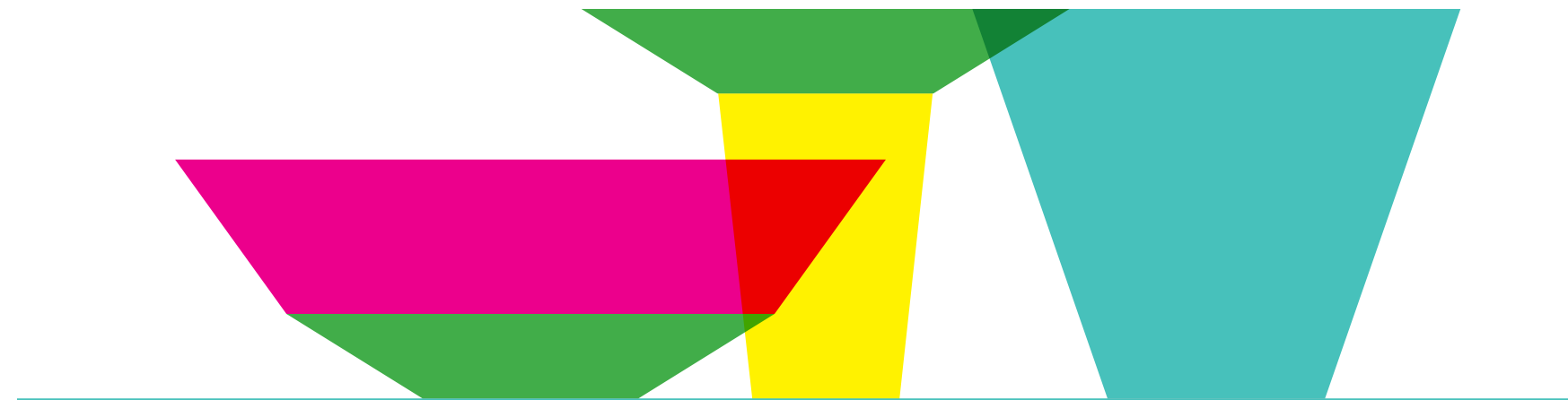
PICTURE 28. INITIAL RESEARCH ON FUNDAMENTAL FORMS AND PROPORTIONS.

reconsidered to create appropriate proportions and visual contrasts to each others. I have iteratively redefined the constructive elements. What fascinates me is that their origin consequently becomes diffused, and even irrelevant. What becomes relevant is also the diverse associations to the compositions. Some remind of familiar industrial suspension lamps or mushroom table lamps, while some gain ethnic influences, and others seems totally diverse.

In the spirit of pluralism, I have defined materials that archetypally are assumably to relate to a certain object (see Picture 30). These objects represent typical tabletop objects and might be connected with certain materials and production techniques. I consider a bowl produced in ceramics, a vase in glass and a basket in rattan. Additionally I mix the materials with the objects, presenting all three materials in the three materials mentioned. The metal frame was implemented, after the first prototypes of rattan objects were delivered. Due to the artisanal production of the elements, they differed

PICTURE 29. INITIAL RESEARCH ON CONFIGURATIONS.

too much in dimensions. Therefor I produced metal frames to weave the rattan around, in a similar spirit of Herkner (see Picture 22).

As a whole, I see this process as a research for finding means of defining objects. The presented alternations are many, and the intension if therefor not to present final concepts for products, but to demonstrate and discover, what kind of variations this kind or format may generate.

I decided to create the prototypes on my own, without involving a producer at this conceptual stage, since I had a strong feeling I would not be able to communicate this potential on a level I intended. Instead, the prototypes, well made and well documented through photography, would communicate this

concept and intension. If I found a producer willing to commercialize these lamps, it would not matter whether it would be a narrow series of lamps or a broad collection of parts, in different materials and colours. The initial research behind the birth of the product would still exist physically, through the series of prototypes. The process would still function essentially as an exploratory research.

I have intentionally created a system of elements that enables countless variations. As a result, this could also create new means for commercializing products, enabling the consumer to collect parts and create combinations based on personal preferences. On the other hand it could give the opportunity to create unpredictable compositions - unpredictable for me as a designer.

An alternative way to commercialize the series would be to present only a narrow selection of lamps, but all equipped with unexpected appeal. Through debate with the managing director Håkan Långstedt of the leading lighting producing company Saas Instruments, I will finally present a confined range of compositions. The initial discussions with Långstedt, also verified some presumptions of public taste and preferences. Recognizability is what appeals to the general public. The selection for a commercial proposal of Compiled can be done based on these considerations, and will be presented later.

During the following pages I will demonstrate a few examples that my explorative and pragmatic assertion of formula generated.
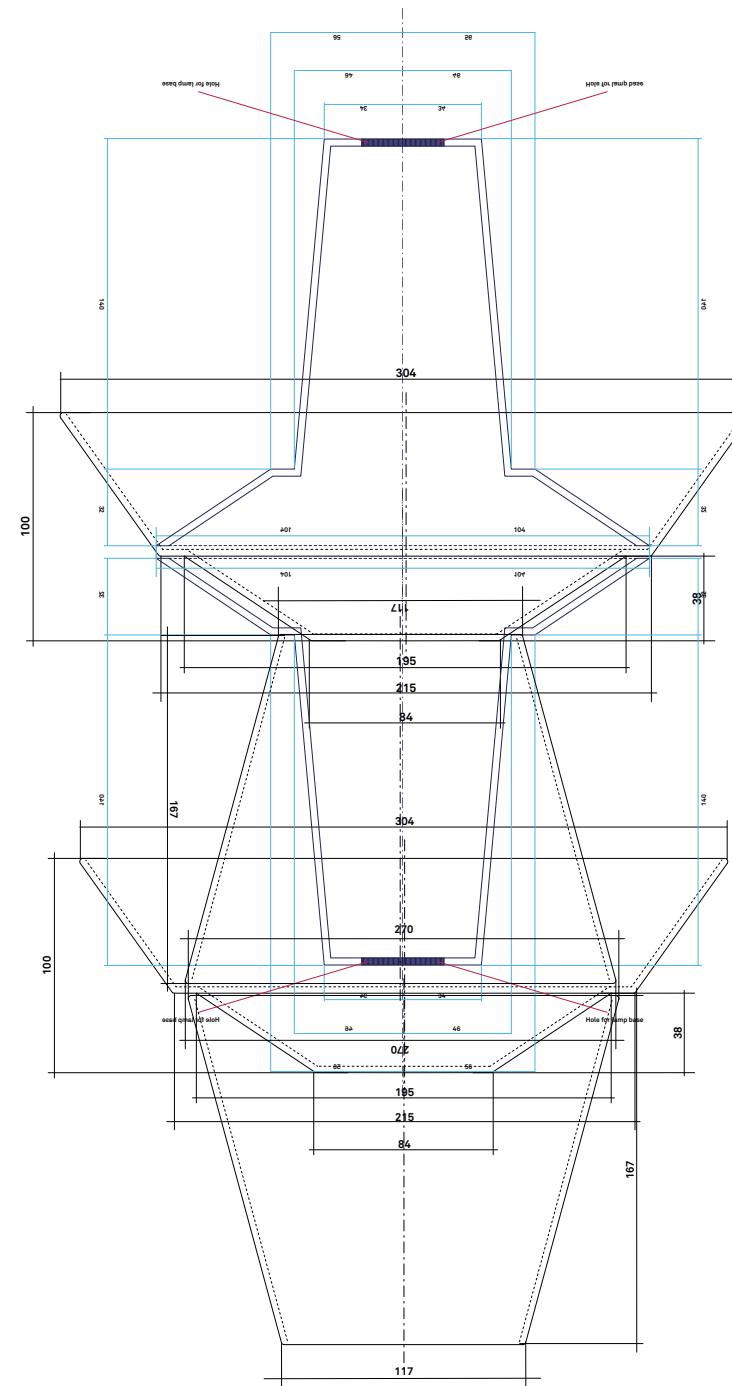
5. Exhibitions

The Compiled series has participated in a range of events and exhibitions. It has provided a manner in which to establish my activity as an independent design professional, but also lead to an range of lucrative encounters with persons, within industries, media and audience.

The initial exploratory series of prototypes of the Compiled series was invited to a range of interesting exhibitions. The exhibitions have enabled to merge in-deep engagement with audience. The feedback has been very lucrative. My preliminary interest has been to gain feedback on the existing prototypes, and ideas on productification—since I have had several opportunities.

My initial idea was that consumers would be offered the different elements in various materials that would be collectable and personally configurable upon specific instructions. A range of discussions, although, brought me to new lines of thoughts to productify the Compiled series.

The Habitare EcoDesign exhibition was the first exhibition where the Compiled series participated in, and was the biggest motivation to finalize the prototypes.

5.1. MULTIFUNCTION – HABITARE ECODESIGN EXHIBITION 2011

The 3rd international EcoDesign Special Exhibition was held in conjunction with the Habitare Fair at the Helsinki Exhibition & Convention Centre 14 – 18 September 2011. The exhibition presented ecological and MultiFunctional products. German Industrial Designer Konstantin Grcic was invited as Guest of Honour.

EcoDesign Special Exhibition 2011 wanted to bring the functional usage of space to fore front, which is quite challenging. By "MultiFunction" indicated that the product can be functional by its use of space or the product can be multifunctional in one of it self. Every year designer's own eco-analysis measures how ecological the product is.

Grcic statement for the exhibition: "Function has always been the essential motivation for design. This has been captured precisely and famously by the Architect Sullivan, when he coined the term "Form follows function". Still today function remains the main driving force in design. However, the interpretation of what function means has significantly broadened. The function of an object refers not only to its practical use. 'Function' contains many considerations that affect many aspects of a product's life. Besides its practical function, good design has to evoke our emotional senses. The identity of a product, the way it looks, feels, the memories it stores - all this is just as important for, let's say a chair as its comfort, stackability etc.

On another level there are functions, which are less apparent to the end user. An object has to be produceable, which is a function in itself, just as the fact that it can be stored away, packaged, dispatched. Even its afterlife is to be considered: can a product be repaired in case it fails, how will it be disposed or recycled? My concept of 'multifunction' doesn't aim at a literal interpretation only - objects that unify multiple practical functions. Multifunctional refers to the many different layers of functions within a product life cycle and they are all relevant in identifying the ecological profile" (Valo, 2011).

The multifaceted approach of functions related to products is something that I sign. The role of a designer is highly versatile, in terms of considering what spectrum of solutions to be defined. Form and function is the smallest part in contemporary context. The Compiled series has participated in a range of events and exhibitions. It has provided a manner in which to establish my activity as an independent design professional, but also lead to an range of lucrative encounters with persons, within industries, media and audience.

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DESCRIPTION OF COMPILED AT HABITARE ECODESIGN 2011

"Compiled lamp is made of natural materials, handcrafted by Finnish artisans. The lamp is a compilation of three basic elements that enable a range of distinct variations that support a variety of functions.

The basic elements are expressed in glass, porcelain and rattan, that all represent different type of transparency; translucent porcelain, transparent glass and dispersive rattan.

By combining the pieces in specific materials, the compilation supports variable functions – the nature of the light varies from emotional and ambient to functional and effective. Thus the range of possible combinations, the Compiled lamp presents a diversity of characteristic expressions."

PICTURE 33. BARBARA ROOS FROM FURNITURE COMPANY SKANNO WAS DELIGHTED BY THIS CONFIGURATION.

PICTURE 34. COMPILED LAMPS AT ECODESIGN

PICTURE 35. TWO VARIATIONS ON TABLE LAMPS

5.2. NOKIA WORLD 2012 DESIGN BOULEVARD

"This year's Nokia World is the first ever held in Finland, and we wanted to show our guests as much of the country as possible. Unfortunately, such an event can only last so long, so we decided to showcase the year's most amazing experiences by sharing them throughout a series of landscapes extending from the bustling heart of Helsinki to the natural sanctuary of the Finnish countryside. To help paint these landscapes, dozens of Finnish designers, studios, and manufacturers contributed their own designs, and the Boulevard was born. Every design object on the Boulevard is sourced from Finnish designers and producers, including historical icons, established professionals, and up- and-coming talent. Each has its own story to tell, but they are all part of a longer journey throughout the many landscapes of Finland, and the past, present, and future of Finnish design."
(Nokia World, Lookbook, 2012)

PICTURE 36. EXHIBITION CATALOGUE

PICTURE 37. DESIGN BOULEVARD AT NOKIA WORLD HELSINKI 2012.

PICTURE 38, COMPILED SERIES AT EMMA ESPOO MUSEUM OF MODERN ART.

basket. These archetypal objects are reinterpreted in shape and form. The elements are made of sophisticated glass, translucent porcelain, sympathetic rattan and rigorous wire frames.

The elements are defined so that they can be freely combined with each other, in two directions. By changing the order of the compiled elements, different interesting combinations are created. The series of lamps strives, through its postmodern expressions, to function in interaction with the user, and is consequently customizable."

STATEMENT BY THE JURY
"A refreshing idea: the designer is giving the consumer the raw materials, of which one can compile a lamp of his preference. The photographic imagery captures well the potential of variations. But is Finnish design allowed to be playful and merry?"

5.3. BEST OF THE YEAR COMPETITION
In 2012 the Compiled lamp series won silver in the Best of the Year competition in the category of product design.

The competition is an annual gala, arranged by Grafia ry, the professional organization for graphic design. This time also product design was included as a speciality, in honour of the World Design Capital 2012.

Jury of product design category was represented by Kari Korkman, founder of Helsinki Design Week, Jukka Savolainen director of the Design Museum Helsinki, designer Kirsi Nisonen, designer Elina Helenius, and marketing specialist Anna Moilanen. The exhibition was arranged at EMMA, Espoo Museum of Modern Art.

PROJECT DESCRIPTION
"Objects do not necessarily have to consist of inseparable, fixed parts. Oppositely, new aesthetics are reached within the field of domestic objects, through freely compilable elements.

The aesthetics of the Compiled lamp series is not defined by specific pre-given form. However, the idea is to allow different elements to interact with each other. Playfulness is created by combining different shapes and materials. Appropriate geometric shapes create powerful contrasts to the material combinations.
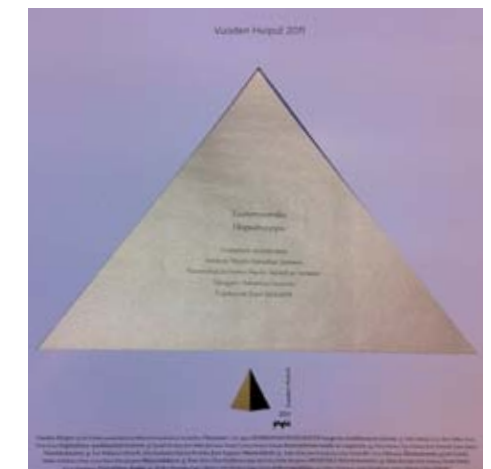
The three elements of the Compiled lamps are represented by archetypal table objects, a vase, a bowl and a

PICTURE 39, DIPLOMA.

5.4. DESIGN AFLOAT

Design Afloat was an exhibition presenting objects and clothing by designers representing the Swedish speaking minority in Finland. Design Afloat was arranged at the lightship "Relandersgrund" in central Helsinki in 2012, and was curated by "brand expert" Lisa Sounio.

"A wave of design hits Helsinki at the end of August when the unique pop-up event Design afloat docks in the design capital. At the end of August lightship Relandersgrund is transformed into a floating shop with interior design, jewellery, clothes and craft products. The products on board are by new promises as well as established designers." (Design Afloat, Press release, 08/2012)

The project was part of the official programme of Helsinki Design Capital 2012. It was conducted in co-operation of the crafts organisations Nylands hantverk, Åbolands hantverk, Österbottens hantverk and Ålands Slöjd and Konsthantverk, and financed by Svenska kulturfonden.

The exhibition was a pathetic attempt to source the essence of finno-Swedish design. Additionally the selection of works did not follow any plot. Artesanal handicraft and jewellery was presented side by side with luxurious lingerie. It seemed that the only motivation of arranging the exhibition was that the Finnish Swedish Cultural Foundation had a budget dedicated for the World Design Capital initiative, but lacked resources to deliver something relevant.

PICTURE 40. COMPILED ON BOARD.

PICTURE 41. LIFE BUOY AS PART OF THE BRANDING.

PICTURE 42. FROM THE SETTING UP AT RELANDERSGRUND.

5.5 CO-CORE

Co-Core is an annual event organized by Aalto University, School of Art, Design and Architecture - and five Asian universities from China, Japan, Korea and Thailand. The idea is to get-together and share students' work in process, to nurture cross-disciplinary and cross-cultural discussion around the works. The format for the event was critique days, where student's present their thesis projects at their current state and will receive a diversity of feedback from the international professors. In 2012 the event was hosted by Aalto University and was also part of the World Design Capital -program.

The event was arranged in the Sanoma building in central Helsinki, where the exhibition and presentations took place.

The critique discussions around the Compiled lamps traced out to focus on DIY (Do It Yourself). The roots in Ready-made are obvious, but I assumed that my interpretation and redefinition of these elements would be obvious enough. Based on this, I got verified, that a narrow selection of variations has to be done, and to present a fixed collection of a few lamps. The process should only be considered as a background and methodology in the development, and final objects to be considered separately as they are.

PICTURE 43. INTRODUCTION AT SANOMATALO.

PICTURE 44. TWO UNPRESENTED CONFIGURATIONS AT CO-CORE.

6. Photographic Communications

The relevancy of photographic communication of product design can not be dismissed. It seems in fact to be the most essential medium of communicating design work.

As an aspiring designer, I have mostly created objects prototype, as proposals for industrial production, and in order to demonstrate my tendencies and abilities. The most frequent medium of presenting these has proven to be photography. I have a great respect to photographic art. My urge towards photography especially lies in the possibility to create an additional layer to the objects, as a complimentary medium for artistic story telling.

For the Compiled lamps I have had the opportunity to collaborate with the very talented young photographer Jussi Särkilahti. The collaboration was commenced on the initiative of Särkilahti. He contacted students of the Department of Design at Aalto University, in order to expand his

photographic repertoire to include product photography. Our common interests merged into a lucrative cooperation. Together we have created scenographic set-ups, based on extensive discussions over a period of time.

We shared the vision of using light, to create an imaginary expression. We also sourced inspiration and reference from fine arts and the baroque, especially by looking into the work of Michelangelo Merisi da Caravaggio. (see Pictures 45-47). Caravaggio narrates humanity with sophisticated and psychological gestures. (Honour & Fleming, 1982, 568-575.) His paintings combine a realistic observation of the human state, both physical and emotional, with a dramatic use of lighting.

Together with Särkilahti, and based on common discussions, we started developing ideas on fictive theatrical sceneries. We agreed on excluding human models, despite the references of Caravaggio, in order to target the focus more on the objects. Everything depended in the last hand on available locations and props. On the fashion department we discovered optimal settings for the first shoot; a dozen of chromed mannequins and a large scale mirror. The surrounding curtains

created a perfect backdrop and they also enabled projection of light from behind, to act as a huge soft box.

The idea was to build a set up and to work on a single image at a time. It was excluded from the beginning to extract more than one image per set up. Instead the intension was to carefully work on and fine-tune the scenery and lighting. This work mode requires a lot of effort in terms of planning and setting-up of the scenery.

Additional sceneries were set up in the jungle-like surroundings in the botanical garden in Kaisaniemi. The idea was to place the lamps completely out of context, and to approach the objects as various exotic vegetal species, growing in the midst of the dense vegetation. The series of scenographic imagery is presented as follows.

PICTURE 45. "REST ON THE FLIGHT INTO EGYPT" BY CARAVAGGIO.

PICTURE 46. "SUPPER AT EMAUS" BY CARAVAGGIO.

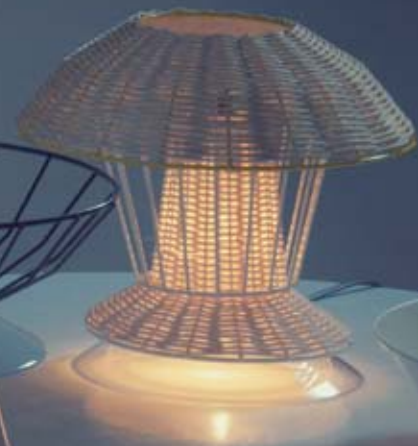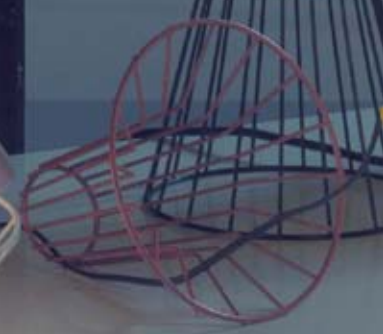PICTURE 47. "THE CROWNING WITH THORNS" BY CARAVAGGIO.

PICTURE 49. BEHIND THE CAMERA.

8. Productification

Conjointly with lighting producer Saas Instruments' managing director Håkan Långstedt, we have carefully chosen selected range of the potential combinations of the lamp series. The selection has followed a range of requirements and arguments, considering aspects of their ability to be produced, marketed and sold. Based on this procedure of filtering alternations, I will present the Compiled collection, that consists of thee table lamps, and three suspension lamps. The Compiled collection will be used as a commercial proposal for approaching potential producers.

Håkan Långstedt considers that the productional aspects are the most easy to resolve. On the other hand, "If we would know exactly what the consumers in general prefer, I would be a happy man." Långstedt, who represents Saas Instruments, has experience of producing innovative lighting solutions since 1978. For him "it is easy to recognize potential implementability of a product proposal to our catalogue. We ha a specific language and coherence in our products. It might be demanding to put the finger on what we demand of a product in a general manner, but when we see the product that suites our repertoire, we obtain it immediately. We are also conscious about the diverse purpose of products. Some products gain huge interest and attention, while other products are clear tools for architects and spatial designers." Långstedt's supports his review on the Compiled series on recognizability. "According to our experience, it is very hard to introduce anything completely new to the consumer. The consumer seems to intuitively love whatever he or she can relate to. Simultaneously, the private market is very diverse from the public one."

Analysing the Compiled series, Långstedt and I engage in a discussion of the historical development of lamps. For decades, lamps have been designed around the light bulb, in order to treat the light in an appropriate manner, by directing it and diffusing it. Saas Instruments is a forerunner in LED-technology-based lighting solutions. We agree on the argument that new means of design is required for defining LED-based light solutions.

Långstedt also mentions the problems of product variations and stocks: "The audience generally love the most expressive versions of products in various colours, but the consumers, in the end, choose the black or white versions. Simultaneously, it is expensive with too many variations and versions of products. Both regarding costs of production but also maintaining stocks" (Långstedt, 2013).

Based on in-deep analyses, Långstedt has consulted with me to make a reduced selection of the Compiled lamps that fulfil the initial requirements of a commercially successful collection of lighting product. Together we have chosen three table lamps and three suspension lamps. The models are considered to have potential to be productified under a trademark that have an existing collection that would support the appearance of this collection.

The discussions with Långstedt have been essential, since the Compiled series is still a concept, that is waiting for a suitable producer. Through the selection process in conjunction with Långstedt I also verified the development process as a relevant and interesting methodology for developing new typologies of lighting objects. We have agreed that Saas Instruments is not the most suitable trademark and brand to release this series of objects. The developmental format has generated a new selection of lamps that supports a brand with different sourcing companies for various materials – but most importantly a brand that admires this kind of characteristic objects, and incorporating appropriate distribution channels.

The final Compiled collection consists of three selected table lamps, and three suspension lamps demonstrated to the right.

COMPILED

collection

8. Conclusions

As presented in the introduction I have examined the possibilities of configuring universal forms into hybrid objects. I have formed a fundamental substance for the exploratory research, based on the five key concepts mentioned: The systematic approach by Paulsson to create persistent aesthetics, Universal Forms presented by Franck, the suggestive scheme for Object Cocktails by Harni and the pluralistic outlook of creating Hybrid objects. I have looked in to these topics, and they create a certain framework for the design process that I demonstrate in this theses. I have responded the question of the kind of format that can be defined for generating hybrid objects, by demonstrating and guiding through the creation of the Compiled series.

I have used implemented universal forms, product cocktails, creating hybrid objects. The pluralism is accomplished mixing materials trans-typologically. The specified dimensions, and subtle modifications of the composable elements are freely compilable in two directions. The geometric revolved forms represent a natural continuity of the undecorated simplified forms presented by Kaj Franck over half a century ago. In substance, these forms have a long history, and hence, my prediction is that they will have a long future as well. Although, familial impressions need to be adapted constantly, in order to keep up to the ravages of time. Timelessness is not the issue according to me, but instead temporality. Iconic classics are not predictable.

Harni's representation of object cocktails is highly relevant and gives suggestions to unprejudiced support suggestions of new object typologies. The multitude of aspects implemented in the Compiled series, incorporating trans-semantic material applications express tendencies of pluralistic expressions. Bowls, baskets and vases are boldly approached and redefined, in order to create building blocks for developing new objects in substitutive contexts.

The Compiled series complete a format of generating suggestions for products. The whole process has been used as an empiric and explorative research procedure. The procedure might on one hand seem complex and demanding. On the other hand, as this examination is supposed to demonstrate, the outcome can be surprising, and indicate product suggestions that would not necessarily emerge without the process. What I find the most fascinating is the exclusion of my self in the activity. As a designer I have excluded my self from defining the ultimate objects and compilations, but instead focused on only defining the constructible components. Based on the components I have had free hands to interpret the way of compiling the parts together. The final collection is selected, and I can state that it contains unexpected compositions that I would not have achieved without this extensive process. I have gained a lot of valuable experience and a refreshed outlook on approaching future challenges.

This work is an examination of trial to standardize, or at least rationalize my design activity. I believe that sustainable solutions can not be invented from zero. Instead solutions that endure time may be achieved by reinterpreting existing artefacts and values in a sophisticated and subtle manner, To refer to Seymour Sarason; "The more we try to change things, the more they will remain the same" (Sarason, 1971, 2).

Even if the explanation and report on this project and procedure might not be the most self-evident or coherent in verbal representation or by academic definitions. However, I hope it will give something to everybody who shows interest to this type of methodology. Someone may be inspired interpret the principles, in order to generate new work that enrich our objectified environment and cultural heritage.

For me, it might work as a trigger to generate a consistent methodology for future design work. Or it might optimally inspire even colleagues to investigate similar kind of methodology. Ultimately it could even evolve to new kinds of design idioms of our time. Conclusively, the intension of laying out this procedure extensively is, through the practical example of the Compiled series, to suggest a similar kind of approach in diverse contexts in order to generate objects. Can the similar type of format be implemented in other circumstances? What kind of functions would potentially be generated from configuring, let's say, a bottle, pot and a bell as a starting point? And may this evolve to a more generic practice for generating objects, typologies, or even object categories?

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"What kinds of connections does a product designer need to have to the consumer? Not any kind of. As I have answered this question I could actually slip off."

—KAJ FRANCK
(UNIVERSAL FORMS, DESIGN MUSEUM, 2011)