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STENEBY KONSTHANTVERK OCH DESIGN

# **Ethics, Morals and Responsibility.**

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Vi konsumerar fler och fler saker och vår planet är på väg att förstöras. Är vi lyckliga? Mitt mål är att göra nya hållbara möbler att använda, förvalta och föra vidare till kommande generationer. Det är dags att ta ansvar för sakerna vi producerar, köper och kastar bort.

We consume more and more objects and our planet is in destruction. Are we happy? My goal is to make new long-lasting furniture to keep, take care and pass on for future generations. It's time to take responsibility for the things we make, buy, and throw away.

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# Ethics, Morals and Responsibility.

## Background

I am coming to the end of my 6 years of study in furniture, I am about to face the reality of our current furniture industry, where I would like to find a job and sustain a fair and honest living. Many companies today are producing very cheap throw away items in far away countries, where we are all unsure exactly how they are working and the true effect this has on our people and environment. Recently I have read many of the current sustainable design literature and watched strong environmental documentaries. In past projects I have considered many sustainable ideas, from the use of recycled materials to exploring concepts that encourage the use and care of the object. Victor Papanek's *Design for the Real World*, first published in 1971 describes many of these problems and the current discussion on sustainable development, responsibility and our effect on the planet.<sup>1</sup> Today 40 years on, we are still discussing the same problems and little has been done. I would like to find where I stand in these issues, discover some of my own morals, ethics and responsibilities, and work in a direction which might attain my future.



## Purpose

To make a new long lasting furniture that can be produced, used and take care of.

## Problem Description

Is long-lasting furniture important today and why?

Which values in objects can increase longevity of use and care?

How do I develop these values into wood and furniture?

Who might buy this, and for which context?

## Methods

My research methods were; lasting values in products, 200+ year old furniture, a comparison between the companies Norrgavel, Källemo and Brikolör, our consumption and many sustainable design books, a selection of inspiring designers, interview with a restorer, a self critic of my previous work, investigation of second hand furniture and an enquiry to things people keep and treasure. From this I decided which values my long-lasting furniture should and shouldn't have, and chose a context using SWOT and who, what, where, why investigations. Then proceeded to develop a new long-lasting furniture through sketches models and mock ups.

The majority of this 10 week project was spent researching building a strong foundation, before moving to the physical design of the end result. Many parts, though quite thorough, were intentionally cut short to concentrate on other areas. My enquiry to things people keep and treasure and lasting values in products were very fascinating, and could easily become my entire project. A motivation which continued to push me throughout the project were literature and documentaries I had seen. When placing my idea up against some of the big environmental issues, I felt responsible to do the best job I could.

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<sup>1</sup> Victor Papanek, *Design for the Real World* Human Ecology and Social Change, Thames & Hudson Ltd, London, 2006 (first edition 1971)

## Is long-lasting furniture important today and why?

*Our enormously productive economy... demands that we make consumption our way of life, that we convert the buying and use of goods into rituals, that we seek spiritual satisfaction, our ego satisfaction, in consumption.... We need things consumed, burned up, worn out, replaced, and discarded at an ever increasing rate.<sup>2</sup>*

Our consumption today reflects Victor Lebow's vision in 1955. After the war the American retail analyst published these words as a model to maintain the American lifestyle<sup>3</sup>, but today we can understand how it destroys the environment. I think it is clear enough without going into detail how over consumption is affecting our planet, but we might discover the other affects. In the culture chapter of Ann Thorpe's *The Designer's Atlas of Sustainability*, she describes a common set of needs which human beings need to achieve well-being: Subsistence, protection, affection, understanding, participation, leisure, creation, identity and freedom.<sup>4</sup> Jonathan Chapman in *Emotionally Durable Design* describes how objects lead us to believe similar meanings, 'consumers desire the qualities of a product, brand or lifestyle and attempt to incorporate it through the process of consumption'<sup>5</sup> to help explain this further, 'We find the same connection between incorporation and possession in many forms of cannibalism. For example, by eating another human being, I acquire that person's power'<sup>6</sup>, by consuming this object it makes me, better, smarter, sexier etc.. However as Alan Durning describes in *How Much is Enough*, 'The happiness that people derive from consumption is based on whether they consume more than their neighbours and more than they did in the past'<sup>7</sup>, 'more consumption does not equal greater fulfilment.'<sup>8</sup> The writer John Zerzan from the film *Surplus: Terrorized into being consumers*, shares this belief that consumption is destroying everything. He thinks the only way to save the world, is to tear up the roads destroy all the large corporations going back to a primitive way of life.<sup>9</sup> My thoughts differ slightly. In the BBC podcast series *A History of the World in 100 Objects*, we are told from the earliest of mankind how humans evolve to become smarter, 'not just to make things, but to imagine how to make things better' further more 'it's making things, that makes us human'.<sup>10</sup> Mankind will always make new things, but we have to power to make them better! We should make sustainable design such as, re-cycle, re-claim, re-create, reduce, remake, remind, repair, respond, re-use<sup>11</sup>, but we must understand that if we still consume these ideas on the same increasing rate our environment, recourses and happiness will continue to waste.

*'The best way to reduce any environmental impact is not to re-cycle more, but to produce and dispose of less'<sup>12</sup>*

*'having fewer, better-quality, possessions that can serve multiple purposes, we could probably attain greater personal happiness and at the same time save the environment'<sup>13</sup>,*

*'Stop Advertising Cheap & Tacky Throwaway Junk!! Cherish what we Already Have and Keep it Forever.'<sup>14</sup>*

Is long-lasting furniture important today and why? – Yes! By consuming more and more, we don't become happier, our planet becomes destructed and frankly we don't have the money or recourses to continue. Furniture that we consume less of, keep and cherish over a longer time and pass on for the next generation, may help reduce our environmental impact and regain a better well-being.

<sup>2</sup> Alan Durning, *How Much is Enough*, W. W. Norton & Company, New York London, 1992, pp. 21-22

<sup>3</sup> The storyofstuff website, <<http://www.storyofstuff.com/>> accessed 03 March 2010

<sup>4</sup> Ann Thorpe, *The Designer's Atlas of Sustainability*, Island Press, Washington, 2007, p.115

<sup>5</sup> Jonathan Chapman, *Emotionally Durable Design: Objects, Experiences & Empathy*, Earthscan, London, 2005, p.40

<sup>6</sup> Jonathan Chapman, p.40

<sup>7</sup> Alan Durning, p.39

<sup>8</sup> Alan Durning, p.12

<sup>9</sup> *Surplus: Terrorised into being consumers*, Produced by Atmo for Swedish television SVT, 2003, [5mins in] (Documentary)

<sup>10</sup> Neil MacGrego, *A History of the World in 100 Objects*, Episode 002 from BBC Radio 4, 2010 (Podcast)

<sup>11</sup> Lecture by Jason Allcorn [re]design organisation London, Ur Skog Seminar at Stenebyskolan 660 10 Dals Långed Sweden, 17 February 2010

<sup>12</sup> M. Braungart and W. McDonough, *Cradle to Cradle re-making the way we make things*, Vintage Books, London, 2009, p.50

<sup>13</sup> Peter Opsvik, *Retinking Sitting*, Gaidaros Forlag AS, Oslo, 2008, p.201

<sup>14</sup> J. Chapman & N. Gant, *Designers, Visionaries + Other Stories*, Earthscan books, London, 2007, p.55

## Who might buy this, and for which context?

To answer this question I looked closely at 3 companies working in Sweden; Norrgavel, Källemo and Brikolör. I visited the Norrgavel's showroom in Göteborg, interviewed Erik Lundh Director of Källemo and was on work placement in December with Brikolör. This gave me the opportunity to test and compare my ideas with how the industry is working today. It also emphasized some morals, ethics and responsibility that we as designers and makers have, when producing products for more than just ourselves. Here are my thoughts and comparisons:

Norrgavel was founded in 1993 and has stores in Sweden, Oslo, Copenhagen and Japan. The majority of the products are made in Sweden, but some are come from Denmark and the Baltic's. Norrgavel's aim is to work with a humanist, ecological and existential perspective.<sup>15</sup> They only use natural materials and finishes in their products, believing that renewable natural materials are easy to maintain, attract all senses and grow old beautifully. When visiting the Göteborg showroom<sup>16</sup> I could agree and see how these natural materials were used to make good quality furniture. However Co founder Nirvan Richter is the only designer, which in my opinion makes too much of the same style limiting the type of customer. In the Green Marketing Manifesto by John Grant, he explains '*being green is not just for middle class, liberal, educated people - it's everyone's issue*'.<sup>17</sup> He continues by saying '*...it doesn't even have to look 'green' (worthy, hippy natural, etc.)*'.<sup>18</sup> Nirvan Richter explains how '*The ambition is that the furniture must be both physically and financially accessible to as many people as possible*'.<sup>19</sup> The Box på hjul, is an good example of how Norrgavel are beginning to make simpler and cheaper items that more people can afford. However this particular item to me feels too basic, losing some of its quality and values that might encourage someone to keep and take care of it for a longer time. You might compare this to a similar IKEA design (c), and understand how this furniture looks more flat pack, lower quality and throw away. On the other perspective you could say that its clean geometric form and solid wood construction ages well and appears more timeless? Norrgavel's humanist, ecological and existential perspective means that their furniture is much better quality and produced in a much better way. The IKEA design costs around 459sek<sup>20</sup> compared to 1750sek<sup>21</sup> by Norrgavel.



I conducted a short interview with Erik Lundh, the managing director of Källemo at the head office and showroom in Värnamo.<sup>22</sup> Källemo was founded in the 1950's when thoughts about standardisation and quality testing began. Erik explained how a chair could be tested on a machine, hitting it a thousand times then taking it off and saying this is a quality chair. Källemo questioned the word quality, and believed quality could not be measured from the strength of a glued joint, they say '*The most important aspect is the visual quality. Good quality means long-term validity*'.<sup>23</sup> Sven Lundh, father of Erik and founder of Källemo quotes '*It shall stand the wear on the eye*'.<sup>24</sup> I asked Erik what was meant by this and how do they measure it? He explained how the furniture should give you a feeling; perhaps there is a story in the furniture, an emotional or special quality. He stressed the

<sup>15</sup> Norrgavel Website < <http://www.norrgavel.se/?StartPage=true> > accessed 04 March 2010

<sup>16</sup> Norrgavel Store, Magasinsgatan 22 Göteborg, Visited 27 March 2010

<sup>17</sup> John Grant, *The Green Marketing Manifesto*, John Wiley & Sons Ltd, Chistester, 2007, p.19

<sup>18</sup> John Grant, p.20

<sup>19</sup> Translated Norrgavel website with google translate

<<http://translate.google.co.uk/translate?hl=en&sl=sv&u=http://www.norrgavel.se/&ei=H8PQS9jHKdKPOPz9zaoP&sa=X&oi=translate&ct=result&resnum=1&ved=0CBMQ7gEwAA&prev=/search%3Fq%3Dnorrgavel%26hl%3Den>> accessed 05 March 2010

<sup>20</sup> IKEA Website <[http://www.ikea.com/se/sv/catalog/categories/departments/living\\_room/](http://www.ikea.com/se/sv/catalog/categories/departments/living_room/)> accessed 24 April 2010

<sup>21</sup> Norrgavel Website <<http://www.norrgavel.se/Product.aspx?ProductID=311&ArticleID=1230&Spec=1>> accessed 24 April 2010

<sup>22</sup> Interview with Erik Lundh at Källemo Showroom, Växjövägen 30 SE-331 42 Värnamo Sweden, 26 March 2010

<sup>23</sup> Källemo Website <<http://www.kallemo.se/>> accessed 01 March 2010

<sup>24</sup> Källemo Website



importance of having your own expression, and finds that this makes every Källemo product stronger. I could agree with Erik, comparing the products and showrooms with Norrgavel's, Källemo had so much more variety catering to different needs, people and tastes. Unlike Norrgavel where there is only one designer, Källemo work with a variety of different artists and designers and serve both the contract and retail market. They seem more open minded, often having limited editions that allow room for new ideas and thinking. However the typical customer is 40-50 years old, mainly because of their high prices. Erik told me Mats Theselius, who designs for Källemo says its *'Not expensive, but costs a lot of money!'* I think this is an important point to consider, especially when you put it into context; Källemo actually produce 95% of their entire products in a 40km area in Sweden, and provide furniture both with a visual and physical quality. In my opinion this makes better value for money than cutting corners, shipping across the world and producing in countries where we are unsure how ethically they are actually working.

In December I spent 5 weeks on work placement with Brikolör.<sup>25</sup> They launched in 2009 in Milan and aim to make a new industry and critique in Sweden, changing the 'system' of how things are made. The word 'Brikolör' (with Swedish spelling) origins from the French word 'Bricoler', It means *'one who works with his hands'*<sup>26</sup>, *'The Bricoleur is adept at many tasks and at putting pre-existing things together in new ways'*<sup>27</sup>. Brikolör believe that by doing things differently they can find new escape routes to a new playing field. They started by asking the questions; *'what responsibility we have when creating new things?'*, *'what gives us the right to create anything new at all in a world full of products?'*, *'why do I create?'*<sup>28</sup> Their ultimate goal is to save the world, less products but with longer life-cycles; *'Few product for the many'*.<sup>29</sup> To make products with a maximum durability, and actually guarantee this for 300 years, both emotionally and technically, meaning it will have enough qualities that the user will have a long-term relation and to keep its function over time. I think Brikolör have good morals and intension, and are working hard to develop their products taking no short cuts to make things better. When working there they stressed how the pricing of the furniture came afterwards, and described how you might pay for the products now and over the following 300 years with a guarantee and service. This is the part of their idea, which if done right, may allow the furniture to be accessible to many people, instead of reducing the quality or producing in unethical ways in far away countries. However as of yet the idea is still very complex and ambitious, with only one product in production and still without their guarantee. It is important to say if we want to save our environment like we must all think differently.



Who might buy this, and for which context? - Long-lasting furniture should be for everyone, my comparison with Norrgavel, Brikolör and Källemo show a type of customer and context where my idea could sell. However there are other points to consider. Like Norrgavel, it is important to use natural materials that attract the senses, age beautifully and be easily maintained, I think we should try and use the local recourses or the next best quality. I don't think we should make things basic, produce in unethical ways or transport halfway across the world just to make things cheaper. It should be expensive if it is designed and produced properly; having lasting values both technically and emotionally like Källemo. But to make it accessible to as many people as possible, we must all re-think how we buy things. Realistically I don't think it works to pay and guarantee furniture for 300 years, but we might save up or pay off over 5 or 10 instead. If we had long-lasting furniture and could keep it, we are saving money rather than buying more and more. There are many fantastic second hand furniture sold very cheap, so if you really need something quick and easy buy them. We are all responsible for the environment, we must think about what we are actually buying and at the same time what are we destroying.

<sup>25</sup> Work placement with Brikolör, Mölndalsvägen 95 SE-412 63 Göteborg, December 2010

<sup>26</sup> Article on Claude Lévi-Strauss from the Wikipedia website < [http://en.wikipedia.org/wiki/Claude\\_L%C3%A9vi-Strauss](http://en.wikipedia.org/wiki/Claude_L%C3%A9vi-Strauss) > accessed 03 March 2010

<sup>27</sup> Article on Claude Lévi-Strauss

<sup>28</sup> Brikolör Website < [http://www.brikolor.com/about\\_brikolor/1](http://www.brikolor.com/about_brikolor/1) >

<sup>29</sup> Lecture from Brikolör at Stenebyskolan 660 10 Dals Långed Sweden, 23 February 2010

## Which values in objects can increase longevity of use and care?

From my research I gathered a number of different values which had demonstrated how they could increase the use and care of an object. Here are examples which illustrate some of the different parts of my study and thoughts in each stage. You may also look to the appendix to see the full breadth of this investigation:

I began my enquiry to things people keep and treasure, asking for a picture and short text. I reached out to many of the student and teachers here at Steneby, old colleagues, some designers and many of my friends and family. Many of the objects peoples had chosen were based on sentimental values, perhaps given by their grandfather or reminds them of someone they love. My uncle sent me his friend's high chair, and starts by saying that this was something they don't particularly treasure. It was expensive when they first bought it first and has seen many repairs through its time. The high chair has been used by 3 sisters to bring up 11 different children; Alice, Thomas and Rebecca, Lilly and Emily, Alexandar, Harry and Charlie, Oscar and Mary, and today by Zara Louise.<sup>30</sup> It's not something they greatly treasure, but I think they must hold some affection towards or perhaps the large expense has put them off replacing it. I think that its 16 years of service makes this very good value for money and will continue to uphold its job. I then received a second mail. This time he talks about his sofa which until my enquiry, had never really thought about before. He has had this for about 20 years and has been recovered and re-sprung after many faithful years of service. Today this stands in their living room, and if I was honest I have always thought it was a bit crap. *'It's were we as a family sit or lay, talk ,relax ,cuddle, cry , watch TV all the usual stuff its where we sit with family & friends, and catch up laugh get drunk. It has seen such great times and some sad ones. It would definitely rank as one of my favourite things'*<sup>31</sup> My uncle is right; these everyday things are actually what we value most. If we jump back to why longer-lasting furniture is important, well one of the reason could be the memories and everyday experiences that these objects embody. When I visit my uncle next, I will be sure to value his crappy sofa more, and I hope we can all start to appreciate these everyday things that hold many of our memories and emotions.



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Hans Wenger Chair, Alvar Aalto stool, Peter Opsvik Tripp Trapp Chair or a Dieter Rams ingenious shelving system, are some of my aspiring furniture pieces. However to look from another perspective I chose to look at many different products from the Land Rover to a sugar bowl, the Brown Betty teapot is one such example. This teapot has become a much loved British item with character, useful functions and solid construction as key values. It's a fabulous design and maintains use in many homes today. Original Brown Betty's are cast in two parts with holes that catch the tea leaves, the ends are sharpened to prevent drips and the lid doesn't fall off when you pour. Tim Parsons explains; *'the Brown Betty has conquered the mass market by striking a perfect balance between elegance and utility', 'the chubby form and sturdy feel make it charming and dependable as an everyday tool.'*<sup>32</sup>

<sup>30</sup> Steven Arnett, from my enquiry to what people keep and treasure, <stevearnett@btconnect.com> 04 March 2010

<sup>31</sup> Steven Arnett, from my enquiry to what people keep and treasure

<sup>32</sup> Tim Parsons, *Pioneers, Products From Phaidon Design Classics*, Phaidon Press Ltd, London, 2006, p.116





Throughout this project I have had help from many different people, including friends and family, people in industry, designers, makers, teachers and students. From discussions and thoughts of my own, a clear value that may increase an objects use and care, is the craftsman. When a craftsman works he uses his time, pride and soul to do something good. I think we can appreciate this when we buy an object or find it second hand, imaging the skill and effort that someone once used to make it. Sometimes the craftsman may also provide very unexpected qualities in objects too. An upholsterer I met in Göteborg talked about hidden messages and items found inside furniture. He told me how people write messages to the next generation, placing their name or date on rails and joints inside the construction. One

obscure item that was discovered amongst the old padding of a chair, was a black fossil. The upholsterer at the time found this and took it to a scientific lab to be tested. The results came back and the black fossil turned out to be the original craftsman's lunch, his cheese and pickle sandwich! This story has stayed with me, and continues to help me look at objects in another way. I place the craftsman, skill and the unexpected to my list.

Which values in objects can increase longevity of use and care? –

- Useful
- Wears with grace and beauty
- Well made (quality)
- Small
- Craftsmanship (skills)
- Charm/ character/ humour
- Story/ memories
- Humble/ honest
- Service, repair
- Geometric form
- Organic shapes
- Special
- Unexpected
- Simplicity
- Routine/ Interaction
- Use of the senses
- Compact/ stackable/ moveable
- Natural materials
- Exotic materials
- Durable/ reliable
- Idiosyncrasy
- Feeling
- Expensive
- Created or updated by the owner
- Individual/ unique
- Strong silhouette/ symbol
- Human quality
- Distinctive shape
- Sentimental/ emotions

## How do I develop these values into wood and furniture?

*'designers and manufacturers of furniture ought to feel a special sense of responsibility for ensuring that their products actually do have qualities that future generations might value, thereby giving these products a long service life. This is also the reason why I recommend to people who intend to buy furniture to look for these qualities. You can make rapid progress by simply asking the following questions before making a decision: Will our descendants fight amongst themselves to own this, or will they argue who is going to have to get rid of it? Will the Salvation Army be pleased to receive this item?'*<sup>33</sup>

I began with this question with a bit of a dilemma. Many of these values that I found to increase the use and care of an object directly contradicted themselves, making it difficult to develop them in to wood and furniture. To find which values I should and shouldn't use I conducted a simple SWOT and who, what, where, why investigation. My decisions at this stage were based not just how the furniture should look or function, but how it was made and its effect on the end users, thinking from an environmental, ethical and my own moral perspective. Here were my results:

Should be:	Shouldn't be:
<ul style="list-style-type: none"><li>• Used</li><li>• Quality throughout</li><li>• Charming</li><li>• Made with pride</li><li>• Natural materials and finishes</li><li>• Using the senses</li><li>• Not expensive, but cost a lot of money</li><li>• Wearing with grace and beauty</li><li>• Attractive second hand</li></ul>	<ul style="list-style-type: none"><li>• Too valuable and not used only to be collected and preserved</li><li>• Basic</li><li>• Cheap</li><li>• Transported from across the world</li><li>• Made with cheap labour</li><li>• Materials not certified, unethical or damaging to the environment</li></ul>

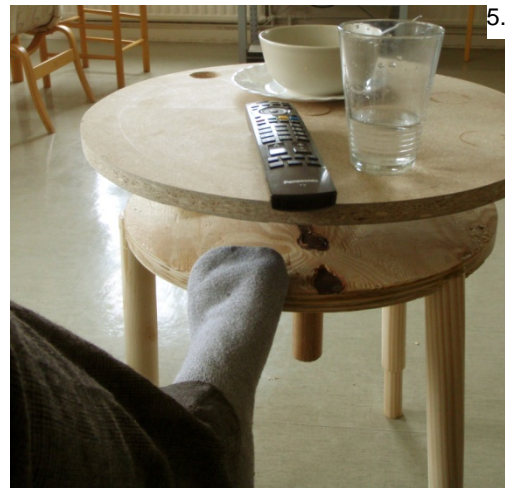
From this study I decided a particular furniture and context to work with. My decisions at this stage were based on my own feelings and many of Peter Opsvik's observations from his book *Rethinking Sitting*. He explains how the home is becoming smaller, single persons living in small flats. Social patterns are moving from the kitchen table to gather in the living room. Many people work from home using laptop computers and spend a lot of time in front of the TV, often having meals on the sofa rather than around the dining room table.<sup>34</sup> A small adaptable table could be useful item in this context, but also transform in its next life into a bedside table or temporary stool.

I began with a day turning wood feeling the material and working with my hands. I moved directly to sketching ideas and scale models to realising them in 5 full size mock ups. I tested these mock ups in several different scenarios.



<sup>33</sup> Peter Opsvik, p.204

<sup>34</sup> Peter Opsvik, pp.190-191



1. Has a lot of character can be used a stool or footrest, perhaps too small to be a useful table
2. More elegant and useful storage beneath, but only works in the corner of a room
3. Moveable (one wheel) very awkward
4. 2 wheels work better, but do you really need them on such a small table. Overhang is good and comes closer to you when eating
5. Height adjusts up and down and is very useful, odd size too big or not big enough

Having left time for reflection and test these 5 mock ups I arranged a meeting with Brikolör.<sup>35</sup> I took my entire research, tests, sketches, models and mock ups. After a short discussion we agreed the best idea was the adjusting height and decided that I should continue with this experience, a more unique shape in the top and other decisions regarding the construction and materials. When reflecting on my research, I think the guys from Brikolör could appreciate my thoughts having come to some of the same conclusion in their work; however their critic on my furniture were that it was lacking some of these qualities I was talking about. So I started again, taking the small table with an adjustable height as the concept. I first explored different ideas how I could achieve altering heights, but soon came back to my original idea of a turning tread.



<sup>35</sup> Meeting with Brikolör, Parkgatan 9 Göteborg, 8 April 2010



I discovered in my research this motion could share a similar value to the Moka Express Coffee maker. Unlike many other means to make coffee which often only need a flick of a switch, this requires a small ritual/ceremony, taking it apart to fill with coffee and water and tightening by hand to place on the stove. The turning mechanism of the table could build the same interaction, providing useful functions through a pleasing experience. I decided two heights 450mm and 700mm, allowing adjustment in between as use as temporary stool, foot rest, coffee table or higher surface to eat from or use a laptop computer.



Next I worked with the size and shape of the top, and a possible storage space beneath. I developed a shape, similar to one of my original models. This egg shape allowed a better flow of people around the furniture, and created an overhang which could bring the surface closer without moving the entire furniture. I developed 5 more models and discussed these with fellow students and teachers. And after a mixed response I started to ask myself questions: Who am I trying to please? Do I need to please everyone? Can I make the perfect object? The only answer to this question was; that I had to feel content and believe in what I was doing in order to make something good, I must listen to critic but also follow my intuition gained from my research and development. From this I scrapped many of the ideas, including the storage space beneath which wasn't really big enough to do its job well, and was often interrupted by thread when moving the surface up and down. The tulip shaped base in one model, referred more to a cafe table rather than furniture in the home. The straight legged option seemed more like a tripod used when modelling clay, whereas the bentwood legs gave character, a stable posture and craft skills.





I transformed this small model through two full size mock ups working with details, construction and material and was ready to make the first prototype. I contacted a local firm who would produce the metal thread and connection piece. After several discussions we determined how the parts should be. The pitch of the thread being 25mm taking 10 turns from top to bottom, a worry was that it might be too many turns becoming a task rather than a pleasing function; oppositely if the pitch was large the top might slowly wind down when weight was added. The thread would be made in steel tube with a laser cut plate to attach the wooden top; the slotted holes would keep it stable but also allow the wood to move. The connection nut would be produced in solid brass with milled profiles soldered to the

piece, each of the three legs could slot into these and attach with two screws, allowing for simple replacement or repair in future use. To save money I could have commissioned this part in steel, however there was a chance that steel on steel could bind up when turning, and might have used a messy grease. In production this part could be sand cast eliminating some of the complex procedures. Other materials could have been bronze, and like brass shouldn't require any harmful treatment from powder coating, painting or plating. I liked the idea of this semi precious material in the core of the object, encouraging the owner to polish up and take pride over their furniture from time to time. Another feeling was if the table was ever skipped it would shine and reflect tempting someone to jump in and save it. Using a pure material also offered the opportunity to be melted down and used again.

Next I worked with the material for the top and legs. I chose Ash as it complimented the brass and steel, and achieved the tight radius in the laminated leg. However I was unclear where this particular material came from, and contacted two previous students who had passed it down to me. The feeling was that because the bark was left on the plank, it wasn't from America and was probably European or even Swedish. The material was very good quality and was silly not to utilise it. However if I was to produce more I would have to guarantee the source and if it had been sustainably managed or not. I would treat this with Osmo wax/ oil and is durable, good quality and non harmful. The laminations were made in several pieces and required formers to create the shape. The top was jointed and cut to shape, spindle moulding a chamfer on the underside to form a lighter, easier to adjust feeling. I would then turn a wooden plug to cap the end of the metal thread, to stop the thread turning too far and wearing the nut. The threaded tube reduced the weight of the table, but also provided a hidden chamber perhaps to place an unexpected item to discover in many years to come.





## Results

I have displayed through my process how my furniture relates to the formulated questions. I believe there is a good reason to make long-lasting furniture today. Our current consumption and unethical means to produce items are not the answer. I have shown how my furniture could be a better solution, though my uncle's crappy sofa might have done same job. My feeling is that many parts still need developing; the metal thread for example is still being made by the local craftsmen and is unclear if it will actually work or not. Some of my judgements throughout this project may have been very strong; I will have to wait to see how my opinions change when I come out from Steneby to find a job in to the real world. However my ethics, morals and responsibilities as a designer/ maker of furniture are clear and I hope I will continue to use them.

## Discussion



On the back of the 2010 IKEA catalogue there shows a new sofa table for 49sek<sup>36</sup>. From an ethical and moral responsibility, I would like to place these questions for contemplation and discussion: For 49sek how are they taking care of the forest which was flattened to make the material? Can they really guarantee that the workers were not children and treated ethically? What environmental impact do we make when we transport halfway across the world? Do we really need this shit?

## Conclusion

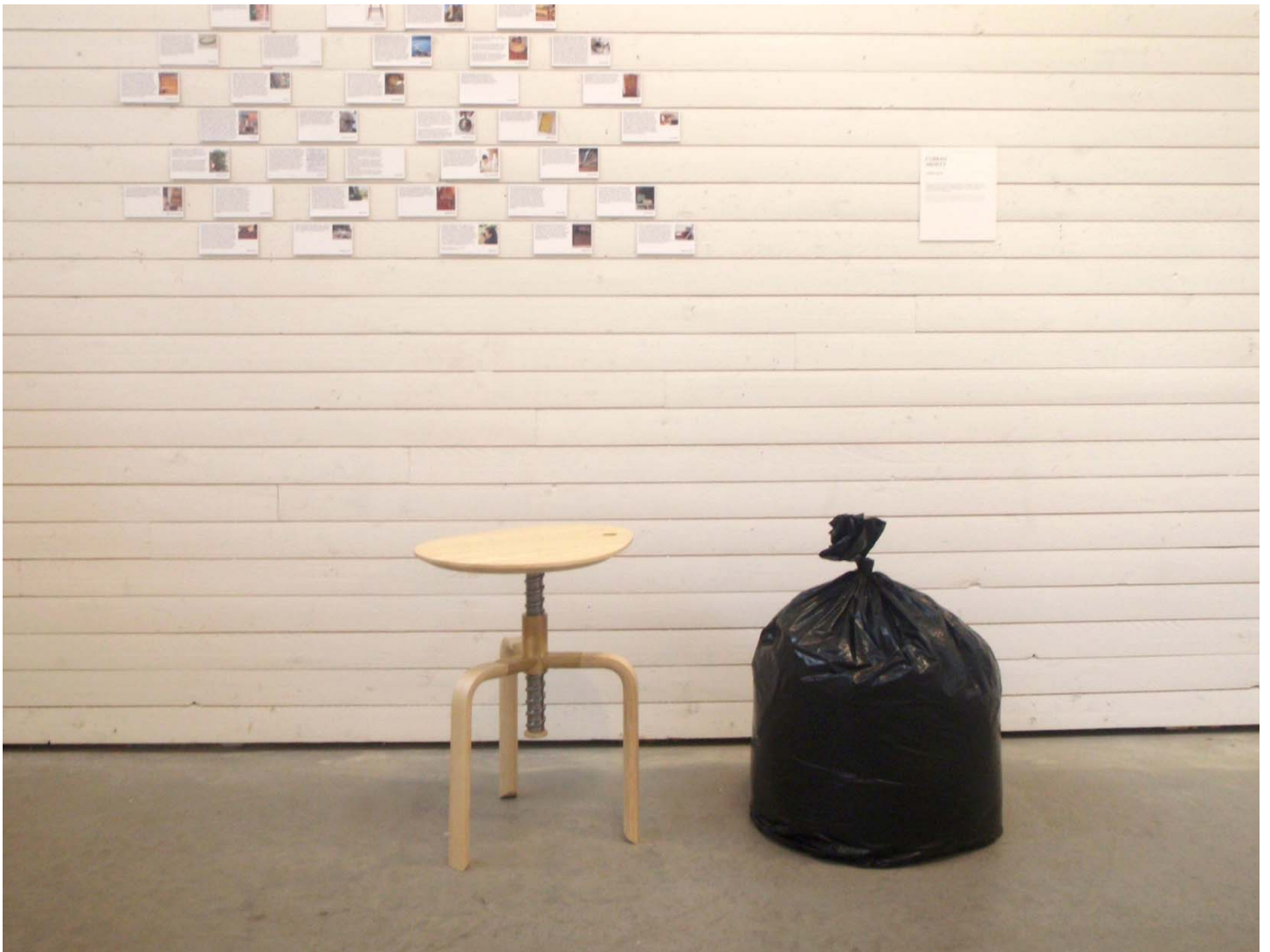
We can't do this anymore, nor can we stand around for the next 50 years and discuss it. In Al Gores *An Inconvenient Truth* he explains the monumental destruction of our environment. Many scientists believing in the next 50 years we will face a huge environmental effect, which by then it could be too late to reverse.<sup>37</sup> Do we as mankind want to die out like the dinosaur or get with it? Long-lasting furniture could be step in the right direction, but it is very clear that my one little table won't cure us from our coming disaster. It is our moral duty to be responsible when creating new things, when buying and throwing them away. When looking back to one of man earliest creations from the *A history of the world in 100 objects*<sup>38</sup>, to the objects, technology and recourses we have today, surely we can use them to do some good rather than destroying our people and planet.



<sup>36</sup> IKEA Website, and 2010 Catalogue <<http://www.ikea.com/se/sv/catalog/products/40104270>> accessed 24 April 2010

<sup>37</sup> Al Gore, *An Inconvenient Truth*, Property of Paramount Pictures, 2006, [23min in] (documentary film)

<sup>38</sup> Neil MacGrego, *A History of the World in 100 Object*



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3. *Objectified*, produced and directed by Gary Hustwit, Swiss dots Ltd, 2009
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2. Norrgavel Website, [www.norrgavel.se](http://www.norrgavel.se)
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4. Brikolör website, [www.brikolor.com](http://www.brikolor.com)
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7. Artek 2<sup>nd</sup> cycle [www.artek.fi](http://www.artek.fi)

## Interview/ meeting

1. Erik Lundh at Källemo Showroom, Växjövägen 30 SE-331 42 Värnamo Sweden, 26 March
2. Brikolör, Parkgatan 9 Göteborg Sweden, 8 April 2010
3. Olof Paulsson (restorer), Stenebyskolan Karls Gärde, 10 March 2010

## Site visits/ Exhibitions

1. Norrgavel Store, Magasinsgatan 22 Göteborg Sweden, 27 March 2010
2. *V&A Museum*, Permanent exhibition at the Victoria & Albert Museum, Cromwell Road, London England, 31 December 2009
3. January sales, White Rose Shopping Centre, Dewsbury Road, Leeds England, Visited 26 December 2009
4. Stockholm Furniture Fair 2010, Mässvägen 1 Älvsjö Stockholm, Visited February 2010
5. Ragtimes Second hand store, Magasinsgatan 15 411 18 Göteborg, Visited 27 March 2010
6. Dieter Ram, exhibition at the Design Museum, Shad Thames, London SE1 2YD, visited 31 December 2009

7. Return second hand store, Karls Gärde 660 10 Dals Långed, visited 10 March 2010
8. Dalslands konstmuseum, Upperud 464-40 Åsensbruk Sweden, visited 20th March 2010

## Lectures

1. Jason Allcorn from [re]design organisation London, Ur Skog Seminar at Stenebyskolan 660 10 Dals Långed Sweden, 17 February 2010
2. Brikolör at Stenebyskolan 660 10 Dals Långed Sweden, 23 February 2010

## Other

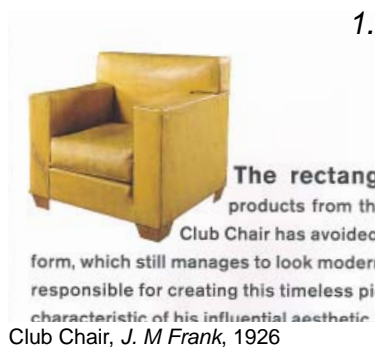
1. *A History of the World in 100 Objects*, Episode 002 from BBC Radio 4, 2010 (podcast)
2. My enquiry to what people keep and treasure (see appendix)
3. Work placement with Brikolör, Mölndalsvägen 95 SE-412 63 Göteborg, December 2010
4. IKEA Catalogue 2010
5. M. Buckley, 'Easy as 123', *Classic & Sports Car*, Haymarket Media Group, Middlesex, Jan 2010 pp.98-103 (magazine)
6. Dovetail cutting workshop with Carl Ackers, Stenebyskolan Hemslöjdsvägen 1 Dals Långed, 10 March 2010

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- A. Photo by Martin Gustavsson
- B. Norrgavel website, <<http://www.norrgavel.se/Product.aspx?ProductID=311&ArticleID=1230>> accessed 04 March 2010
- C. IKEA Website <[http://www.ikea.com/se/sv/catalog/categories/departments/living\\_room/](http://www.ikea.com/se/sv/catalog/categories/departments/living_room/)> accessed 24 April 2010
- D. Källemo Website <<http://www.kallemo.se/>> accessed 01 March 2010
- E. Picture whist on work placement with Brikolör, Mölndalsvägen 95 SE-412 63 Göteborg, December 2010
- F. Steven Arnett, from my enquiry to what people keep and treasure, <[stevearnett@btconnect.com](mailto:stevearnett@btconnect.com)> 04 March 2010
- G. Tim Parsons, *Pioneers, Products From Phaidon Design Classics*, Phaidon Press Ltd, London, 2006, p.116
- H. Kitchen Cabinet Door, Stenebyskolan 660 10 Dals Långed Sweden
- I. Meeting with Brikolör, Parkgatan 9 Göteborg, 8 April 2010
- J. *Pioneers, Products From Phaidon Design Classics*, Phaidon Press Ltd, London, 2006
- K. IKEA 2010 Catalogue
- L. Olduvai Stone Chopping Tool, 2 million years old, from the BBC *A History of the World in 100 Objects* <<http://www.bbc.co.uk/programmes/b00pwn7m>> accessed 26 April 2010

All other pictures were taken by myself between 5 March to the end of April





1.

The rectangular Club Chair has avoided form, which still manages to look modern. responsible for creating this timeless piece characteristic of his influential aesthetic Club Chair, J. M. Frank, 1926



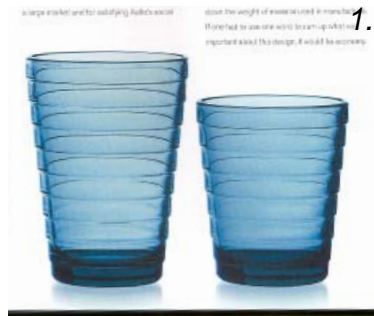
1.

VW Beetle, F. Porsche, 1938



1.

Weylux Queen Kitchen Scale, 1930



1.

Pressed Glass, A. Aalto, 1932



3.

Mercedes W123, 1976



1.

Adjustable Table, E. Gray, 1927



1.

Milk Bottle, 1940



1.

Citroen 2CV, F. Bertoni, 1939



2.

Piaggio Ape, 1948



2.

Bugatti Type 34B, 1924



1.

Cast Iron Cookware, Le Creuset, 1925



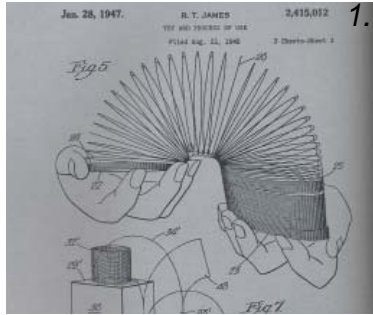
1.

Laccio, M. Breuer, 1925



1.

Marmite Jar, 1912



1.

Slinky, R. James, 1945



1.

ABC Blocks, J.W Hyatt, 1869



1.

Propellor Folding Stool, K. Klint, 1930



1.

Armchair, O. Wagner, 1904-6



1.

Santos, L. Cartier, 1904



1.

Waiter's Friend, K. Wienke, 1882



1.

Toblerone, T. Tobler, 1908



1.

Sugar Bowl, C. Dresser, 1873



1.

Nonic Pint Glass, A. Pick, 1914



1.

Brown Betty Teapot, 1919



1.

Ford Model T, H. Ford, 1908



1.

Cisitalia 202, B. Pininfarina, 1947



1.

Singer Sewing Machine, 1894



1.

Fiat 500A, D. Giacosa, 1936



1.

Continental, G. Jensen, 1906



2.

Mini, 1959



1.

Stool 60, A. Aalto, 1932-3



1.

Paperclip, J. Vaaler, 1899



1.

Mont Blanc Meisterstück 149, 1924



2.

Land Rover, 1948



1.

Moka Express, A. Bialette, 1933



4.

Tea Trolley, A. Aalto, 1935-6



1.

Flat Model, J. Hoffmann, 1904



2.

Range Rover, 1970



1.

Opinel Knife, J. Opinel, 1890

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- 3. M. Buckley, 'Easy as 123', *Classic & Sports Car*, Haymarket Media Group, Middlesex, Jan 2010 pp.98-103

# Products





Commode, 1760-65, London



Writing and Dressing Table, 1757-77



Unknown



English Cabinet, about 1688



The Great Bed of Ware, 1590



Cabinet, about 1700, London



Unknown



Cabinet on stand, 1770



Chair, 1890



Secretaire in the Empire Style, 1814



Cabinet on the Empire Style, 1800



Three-Legged Armchair 1580-1620

**Museum Visit:**  
4. *V&A Museum*, Permanent exhibition at the Victoria & Albert Museum, Cromwell Road, London SW7 2RL, visited 31 December 2009

# 200+ year old Furniture

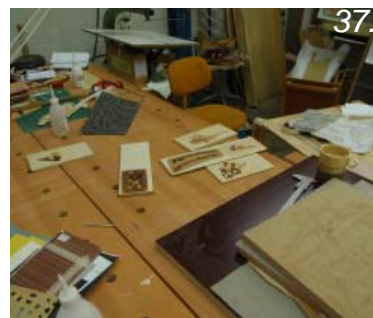




Restoration interview



Exotic materials



Techniques/ decoration



Repairing



Skill



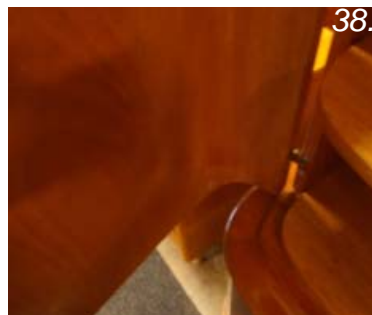
Could avoid unnecessary repair



Second hand store



Fold up leaf for table, nice detail



Shaped door to cabinet



Dovetail joint



Light made from copper



Nice handle on drawer



Get better with use



2nd Cycle



Rail shaped with wear over time



Makers marks



Buying Second hand rather than new



Repair Manifesto



Repair?

### Interview:

37. Interview with Olof Paulsson, Stenebyskolan Karls Gärde, 10 March 2010

### Visit:

38. Return second hand store, Karls Gärde 660 10 Dals Långed, visited 10 March 2010

42. Dalslands konstmuseum, visited 20th March 2010

10. Ragtimes Second hand store, Magasinsgatan 15 411 18 Göteborg, Visited 27 March 2010

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41. Artek Website <<http://www.artek.fi/projects/otherprojects/61>> accessed 24 March 2010

15. [www.platform21.nl](http://www.platform21.nl), accessed 24 February 2010

### Workshop:

39. Dovetail cutting workshop with Carl Ackers, Stenebyskolan Hemslojdsvägen1 Dals Långed, 10 March 2010

### Film:

40. *Objectified*, produced and directed by Gary Hustwit, Swiss dots Ltd. 2009

### Other:

43: Kitchen Cabinet Door, Stenebyskolan 660 10 Dals Långed Sweden

# Repair, Restore, second hand/ second life

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# What things do we keep and treasure?



I would say my bike. My grandma bought it 1936 for 60 kr and used it during the war. She has said that there was not much else to do. I like it because of its history but it is also very comfortable to ride it. Its a swedish brand, Nordstjernen, which adds to the experience knowing its a good old quality piece of metal :) It was several years ago I used it because the saddle broke and I haven't found one that I want to put on. Well, a Brooks would be great but it is 600 kr. I really want it back working so I would really repair it if it broke. I like the torn paint, blue mixed with rust but what I like the most is the feeling when riding it. Comfortable, cruising feel, far from a racer.

**Linus Ström**

There is one very important piece of furniture in my life. It is my great grandfather's Windsor Chair which looks rather like the one in this picture. I love it because it is comfortable and practical and because of its creak. My father used it almost every day at his desk and its creak reminds me of him.



**Bridget March**

For 15 years I have been living together with a very special espresso machine. I bought the first one on a flea market, having never seen one before. 35sek! This machine became an "every morning" friend. However the problem is that sometimes it ends up having a small explosion! After some years I found a second machine and had two machines running, one in town and one at my summer house. Both exploded. Just some weeks ago I found my third machine (In a very good condition) for 95sek! The last year I have bought some more developed espresso machines from Italy but I am very happy to have a "new" one of my old type.



**Lars Apelmo**

I have an old kitchen table: I found it in a cottage ruin. It was painted with a sort of tempera. I worked a lot to take away the colour.

The table is old, more than hundred years I think. It has a lot of marks and I love that surface. I use to scrub it with a brush and soap water every Friday. And clean it with a wealth rag after every meal.

Almost everyone who come in to our kitchen comments on the table. It's just becomes more and more beautiful by time. It doesn't need table cloth. The old oak surface is enough. The roughness makes especially flowers, very beauty.



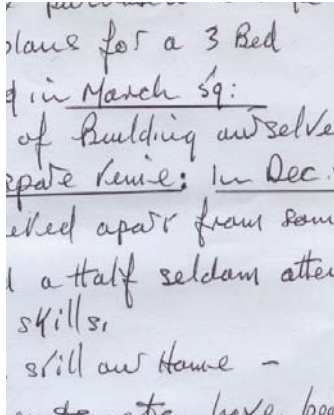
**Anna-lill Nilsson**

This is my grandmother's corner cabinet. it is made of pine. I have my candies and lantern, and my nice light green dinnerware. I only wet dust it. There are some who think that the cabinet does not fit into my vardagsrum but I do not care about. I like it. That has been my beloved grandmother's.



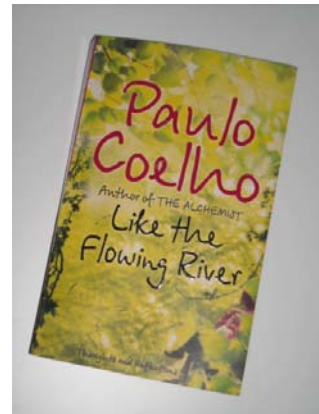
**Marie-louise Larsson**

In 1959 my wife and I purchased a large building plot – I drew the plans for a 3 bed bungalow and had them passed in March 59. We started the process of building ourselves a new home all in our spare time. In December 59 the structure was completed apart from some decoration. A feet and a half seldom attempt by others with the same skills. Today 2010 it is still our home alteration/ improvements etc. have been attended to mainly by myself. We have a relationship here that will be difficult to relinquish, only a time factor will prevail. Someone else can have the pleasure and enjoy as we have been fortunate to.



**Ken Oates**

I have a book that are very special to me, and it's also written by my favorite author: Paulo Coelho. Like the flowing river is a book with a collection of his short stories and reflections about life. The quotes give me strenght and I always learn something new about myself. He's a important ideal to me =)



**Malin Brandt**

I really like a chair called bull chair by Wegner. It got an amazing character. I haven't tried one, but it looks like its raises your self-esteem with its proud bull look. Also it's beautifully made and sustainable.



**Frej Wichmann**

I inherited my shed from Norman my friends Dad. He designed and made it in the early 60s as a summerhouse, be we used it as a den and played games in it all year round. It's not as big as I remember and needs repairs but I love it, especially the windows on all four sides; and it still has the same smell inside. It's a good place to shelter on cold gardening days with a hot drink and happy childhood memories.



**Linda Arnett**

An old garden hoe Salvaged from a bin in 1995, made with a long stout wooden handle firmly fixed to a strong steel blade. Over the years has been finely honed. This is pleasing to use making light work of hoeing weeds and cultivating soil. When I reach the end of my gardening days I will pass this on to a keen gardener who I know will appreciate this simple yet efficient tool.



**Peter Arnett**

A thing that I have never used or would ever use, but it's the thing that I treasure the most in my belongings. It's a necklace that I got as a gift from one of my aunts when I was around 24-25... (It was the first time that I knew about its existents) She left it to me as an inheritance. It's not especially beautiful; it's kind of "shy" in its form and colour. It has a lot of textures for the hand to feel, directions, patterns and so on. But it's not something special about the "design of it". Besides that the pearls on the necklace is made of my grandfathers "new cut" hair when he was a child.



**Helena Rask**

My treasured possession is the record player that you can see in this picture. It's an HMV portable valve amp player from the late 60's with 1 built in speaker. It has a perfect no frills quality about it with clunky mechanics and blaring up front sound. Some of my friends think it's a bit basic because they like clarity. I think it produces a sound of its own and even though I have other equipment, this has pride of place and is still my first port of call when checking out a new record.



**Chris Hughes**

I have always liked to collect things that grab my attention, be it a postcard from a museum, a recycled napkin or simply an article from a newspaper. I treasure them in the form of a scrap book that I can then look back at for inspiration. I love my scrap book because it is busting at the seams, literally! The fact that the spine is coming apart and as almost created a fan like shape makes an art piece in itself and I shall continue to stick things in it until the book falls apart.



**Lauren Arnett**

This bottle was found as a child on one of my trips with my grandparents; it had probably been laying in the sand for quite some time since half of it is worn. The other half is clear. I looked it up and it is Scottish; comes from a juice producer in Edinburgh, if I recall correctly, and has probably been thrown off board from some troller fishing in the Atlantic. I use it as a water carrier and it reminds me of the beautiful midsummer night's of my childhood in the most beautiful part of the country, and of my family.



**Tinna Jóhannsdóttir**

I keep and treasure my old English Car... It's been my favourite car since I first had my driving-license in 1974. It is beautiful, and simple to mend if it breaks down, compared to cars of this day and age.



**Britt Marie Jern**

When I was about 23 I went to Yugoslavia for my hols and brought my Gran and Grandad an owl ornament back as a souvenir. It has big piercing eyes and is made out of clay then varnished and lots of bonnie little shells embedded on it. Unfortunately my Grandparents are no longer with me as they died a few years ago. I have kept 'Olly Owl' with me, he has even moved house a few times! The emotions surrounding 'Olly' represent love, sadness and bewilderment. . When I look at 'Olly' I often wonder what happened to the shop keeper and the country that it was 'Born in'. It has lost some of it' shells and I haven't stuck them back on in case I spoil his appearance. He may look a bit older now, but aren't we all!!

**Susan Simpson**

My friend's really old high chair. She says it is not a piece that she greatly treasures. It was expensive when first purchased by her sister for use by her children. It has been passed from one sister to another and now it has been passed to another sister (my friend) for use by her grand children. It has broken over the years due to adults picking up the chair with children sitting in it. It always gets repaired rather than replaced so there must be some affection for it. The association is more memories of all the children rather than the chair itself. It has to be taken into account it was the best quality to be purchased and have lasted over 16 or so years, currently being used by the 11th child.



**Sarah Stockdale**

If I had a favourite piece of furniture it would be our settee. We had 2 made approx 20 year ago to our specification. Since its manufacture it has undergone temporary colour and texture change to match decor and sometimes even moods, and now full recover/ refurbishment to the springs, foam etc. It was made by a small very personal company and our stipulation at the time, to be big & comfy, full spring suspension, durable and made to last. Over the years it has seen many children some big some small jumping and bouncing around on it, despite its changes it is still a place I love to be. It is very spacious very comfy and has many memories. It's were we as a family sit or lay, talk ,relax ,cuddle, cry and all the usual stuff.



**Steven Arnett**



This is very important camera in my life. It is my grandfather's "MINOLTA". He bought this camera more than 50 years before. Because he wanted to take nice pictures for his family (my father's family). I found this camera in his house when I was 16 years old, and he gave me. He was so glad when I asked "can I get this camera?" because this camera was his treasure. And he died 3 years ago. My grandmother said "he is so happy you have his camera all the time". I always get such a nice picture from this camera. Maybe this camera has nice memories with him and his love. I think that's a reason.



**Megumi Ito**

Now this "MINOLTA" is my treasure. The best camera for me.

I lived in America when I was little and my little brother got a really nice kids cruiser bike from a thrift store: name: Huff. My father, my brother and I took it apart and "pimped it" with stars stripes, American style... we took the bike back home to Norway and I guess it spent 10 years in the garage, not in use. When I moved out, to my first apartment in central Oslo, I realized that I was the ultimate city bike. Small, ugly, rusty, single gear with pedal brakes, and I could bring it on the tram or bus. And not a very desirable object to steal. It is impossible to ride fast with it, but great for short transport. Every spring now I was on it, even though you can never get it clean. I can never sell it.



**Siri Yarn**

Two Christmas ornaments, both older than me. They have pride of place at Christmas because they are loved and I'm taken back to all the excitement and happiness of my childhood Christmases. One is a wire-work sled with an elf sitting at the front; it's about 4 inches long. The other is a Christmas figure made from a white painted cone. He has a white conical hat and stands on skis. It's about 3 inches tall. The paint is wearing off, the scales of the cone are fraying and the cardboard skis are a bit squiffy. They are both looking a bit shabby now but that adds greatly to their character and makes them even more endearing.

**Anne Inman**

This bell has a strange sound like a temple or worship sound, a deep but strong ring. It was in my grandparents' dining room and as a child I would always ring it (this pissed them off, I think in a nice way.) the shape is intriguing to me and the patterned outside with the red colour and it can fit into your hand. The long ends make it alive in some way. Yes I would repair it and I will never part with it, so it will pass to my first born.



**Greg Hutchings**

History in 2006 I went back to New Zealand with Scarlett. This was given to me it turns out my grandfather brought it back from Ceylon (Sri Lanka) after the war (he was a fighter pilot stationed there). This was the first time I heard this. It sat on a small brass table with other objects from there.

In August 1969 my fiancée and I made a long canoe-trip in Dalsland. We rented the canoe from the scout canoe-store. It was our first visit ever to Dals Långed. We made a two-week holiday on the lakes in Dalsland, Värmland and Norway. Hot and dry, no rain, we really enjoyed it. Two years later we had a possibility to buy one of the canoes, because they sold them out in order to buy new ones in plastic. The one we got was the very same we paddled in 1969 and we still have it and use it. It is a cold-baked mahogany Canadian canoe, built in Västerås at Max Anderssons canoeyard. The model is called Clipper and it is very light, fast and easy to handle. The planking is made of dark mahogany and the deck of light mahogany.



**Berne Ytterby**

After a lot of thoughts around what's really important to me I choose my garden which I have been engaged with since I moved to Farsta in the south of Stockholm, 6 years ago. We have struggled a lot during those years with bad lawns and poor earth and soil. I planned the garden with a lot of inspiration from the Japanese garden culture with new plants and flowers and of course with different stones and pebbles that I brought from my travels around the world. Water and the sound of water are also important for a contemplative garden so I made a small pond with a fountain. To dig and work nearby earth gives me strength and a sense of well-being.



**Mats Alden**

The thing I treasure is a ring, I have had this for about 8 years, and not one day has gone by without wearing it! I wear it on my thumb on my left hand. It was very cheap, brought from Topman 1 year ago for around 8 pounds! Made of steel, not even silver!!! It's been with me for 8 years, and I can't imagine a day without it!

**Dan Measures**

I've kept a cup collection for about 20 years. There is a big range in the collection - some come from friends, some are gifts, some are memories of travel, some are from students, I have made some, some are historic - most are contemporary. They represent a wide range of ceramic traditions and ceramic materials and working processes (earthenware, terra cotta, stoneware, porcelain). It's interesting to me that "the cup" is a kind of universal form that is made to solve a problem (that it helps us consume a beverage), yet is open to all sorts of interpretations. I "use" them in a couple of ways - I look at them every day, and I use them to drink coffee when I take time to enjoy them (most often Sundays). Lifespan - eventually, every ceramic object will break (in our lifetime, or beyond), and several of mine have broken over time as a result of human clumsiness or occasional thermal shock. Breakage is a risk of using them - on these occasions, if possible, I either keep a shard, repair them to look at only, or throw the pieces away. Feelings - I have individual feelings for all of them - some are treasures, some make me laugh, some lift up memories of experiences and of people who made them.



**Jeff Kaller**

I couldn't really figure out what it would be so I started thinking about what I would save if a fire would start in my apartment and it would be my books, not a book but the whole collection because that's what I value the most (the second thing would be my wardrobe, my collection of clothes and shoes...)

**Siri Torlander**



It is a beauty; my friends sideboard that is part of a set that came with a dining table and chairs, all of which she still has. It was made around 1950 in beech. They were given to Angie as a gift by her mum and dad when they moved to a smaller house around 1992. Angie feels is so beautiful to look at and you can tell it has been made by real craftsman, built to last with quality material and built with a great deal of pride and attention to detail, (that Angie thinks is rare these days). It is such a beautiful piece of furniture and is on everyday display and use as you can see used for storage and display and has memories of her mum and dad, that like the sideboard could never be replaced.



**Angela Blockley**

This from granny , the wardrobe is in everyday use, she has had it around 11/12 years but it previously belonged to her brother and she inherited when he passed away. It is she believes around 80 years old and is made of good quality timber and built with pride and is a constant memory of him to her.



**Sylvia Arnett**

Here are my thoughts about your questions, for me it's a lot of different things that are important to me. Like my iPod that I use very often, don't know if I have one favourite object, because I am a collector of things so I find things that I think is beautiful all the time. But if I have to pick out something it could be my iPod or also a tea cup with a certain pattern (classic Swedish designer Stig Lindberg). But it changes all the time for me so it's a tricky question, as long as I find it beautiful and has a meaning to me I keep it and hold on to it for a long time..



**Linda Thuresson**

Very strangely my iPhone is so important to me because of the images, music and films I have available to me at any time. I thought that was a bit sad, however, one item did rise above others and strangely enough it is a plant!

It is a succulent but we know it as a friendship plant, it was given to us as a single succulent leaf taken from a large plant by a very close friend nearly 30 years ago. And when we have new friends round we invariably take a cutting and give it to them to plant and grow. Therefore the plant itself embodies a network of friends and the growth of relationships



**Andrew Shenton**

The thing/s that I treasure the most I keep tucked away safely in a cabinet in my loft. They are small model cars that my dad started collecting when he was a child. As I got older he gave them to me and I carried on the collection. They are all still in their original packaging. I used to love playing with toy cars when I was younger and used to get upset that I couldn't take these ones out of their boxes because they were unlike any toy cars that I had. When I learned to appreciate them as collector's items however, I carried on collecting them.



**Shaun Gardiner**

The object I choose is a small hand mirror I nicked off my mother when I was eleven or twelve. Its foldable and has textured gold enamel back and the front is an enamel picture of a red flower with two green leaves. The inside has one enlarging mirror and one regular. One of the mirrors is damaged but I kept it and use it anyway. it reminded me of the good things about my mother (like for example when we were going somewhere and she checked her makeup or that she appreciates beautiful things) even when I did not see her for a long time. It fits nicely in one hand and is rather heavy unlike many other such mirrors. And opens and closes with a little bit of resistance, like someone designed it to be like that, also nice.

**Karin Åhlen**

Well I believe my strongest connection to my past and history is the house I live in. My family built it in the 1640 as a farm. Over the centuries my family members were born and died in this house. My home has been through the first and second world war. Where ever you are in the house you see parts of that history. You will find splinters of a bomb that dropped 1945 stuck in some of the wood frame. You see the paintings of our last German Kaisers hanging on the wall from 1897. An old cabinet from 1797, which was a marriage portion in that time. The old arched stone seller, you still see where they kept the food before we had refrigerators, then it was used for storing coal with a drop hole now it is used, off course for good wine. A place I hope I never have to leave.



**Heiner Zimmermann**

A few months after I got my driving licence I bought my first car. It was a Volkswagen Ciderella, it was springtime, it was 1965 and I was listening to Not Fade Away and Little Red Rooster with Rolling Stones. I felt like the coolest one in the world. But you can't be cool enough without sunglasses. So I bought this one. They are not from Gucci or Armani but I had them in every car since then and I love them.



**Gunnar Johansson**

My teapot is a treasured thing which has followed me through years, different countries and dwellings. I bought it for 4 pounds (about 50kr), which I thought was quite a lot then, but since then I've got used to its looks and modernist design. I think I thought it ugly when I bought it, but I now think it's very stylish. I like that it reminds me of tea-culture in Britain where tea should be a mixture of brewed old tea (always loose-leaf), and sharp fresh new tea. The raised spout with inbuilt filter makes it impossible to pour out the last bit of tea making the tea when refilled already brown and with a rounded flavour. The spout pours a lot of tea fast, never spills, dribbles or misses its target. Its stainless-steel design is a copy of the large catering tea pots in the same style, but which hold about 4 litres. Mine holds 1.5 litres. It's going to last a lifetime..



**Richard Dore**