j'eux de pause

providing new rest experience and alternative rest inspiration
1 Acknowledgments

Thank you to everybody who was involved in this project, specially to the nomad people. My deepest thanks to those who usually hide their heritage.

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2 Abstract

We are living in a world of mobility. We are driving to work every day, we are driving to places far away for vacation, we are moving with all our household and family from one city to another for job reasons.
All this movement is done in sitting position. While moving we think of a rest and will choose again another provided sitting position.
My project's idea was a design influenced by nomad societies and their resting positions. A design to help people to accept and find other body positions by themselves which is encouraged by the j'eux de pause. That design has a positive aspect for health and will also influence communication manners. It is way to relax; indoor and outdoor.
I provide alternative resting possibilities for travel or at home inside or outside to sit or lie or eat for this new nomadic age.
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4 Mission

Our daily life is mainly in sitting position. Looking to the beginning of mankind people needed a lot of movement for collecting and hunting in order to survive. When they wanted to rest they sat down close to each other on a fur. Before industrialization people had jobs providing them with enough and a balanced variety of body movements. When they wanted to rest they sat down on benches or chairs. Mobility was characterized by walking. Nowadays mobility is characterized by driving. Working is mainly characterized by sitting in our postindustrial society. It will not be possible to change that. But it can be possible to change people’s manners by providing them with different furniture. Looking at the way our ancestors sat, looking at the way nomads are sitting, I will bring a new experience to people sitting. That can give them more living quality, because they will use the small breaks during their driving or daily normal life and behave as nomad people do. And behaving in a way which is more genetically determined than behaving in a way which is more determined by society rules can let people feel good. They can choose actively where to rest and when to rest. While resting their body position will not be limited by furniture proportions, they will not choose a position which is close to the one they had in their car or their office chair. When sitting together they can choose more communicative positions and use more body language. As drivers they can start their break right when they want, they do not have to enter cafeterias or restaurants and wait. They could celebrate what they drink and what they eat. Having food and drinks from a level not so far as usual when having chair and table will make users move their body like on a picnic plaid.

The mission is to achieve a product to give people a sustainable active rest in nature or at home to have a better quality break. The problem to solve with this design was to be away from camping equipment, but providing a high quality new part of a car usually stored folded in its back and having a sculptural multi functional design one wants to see at home too.
History of Sitting

Talking about sitting we would usually first think about sitting in a chair, sitting on a bench or a sofa. To think about sitting in a wider way one could imagine a small experiment in a group of people. We have to imagine a clean and warm place not providing any sitting furniture. How would people react if one would say: "Let's sit."

This means we should start all over and consider sitting in a wider way, in a way other than just thought about in western cultures.

Looking at the history of chairs we will find the first known examples in Egypt. "In images from ancient Egypt and Greece, figures from the ruling classes are shown sitting on chairs and lying on beds, while slaves kneel on the ground. Similar expressions are to be found throughout the world, wherever society gave rise to class hierarchies."

Archeology does not provide us with wooden models, but with drawings of them. In ancient Greece one could find the 'klismos' chair, which already had sweeping legs and a comfortable back rest. Its typical curves had been copied until nowadays.

"The culture of chair-seating was born in Egypt, passed through Mesopotamia to influence Greece, came to Rome … and ultimately spread over all Europe."

One can take the Japanese culture as an example for a floor-seated culture, which was even seen 1000 years ago as a curious lifestyle by Chinese emissaries and seen as "… low life, and described the groveling postures to a lack of culture". And during my research I did find this looking down at someone sitting on the floor many times. It seems similar to society based programs providing nomads with proper housing, trying to do something good for minorities.

The Japanese society is considered unmistakeably as a civilized culture nowadays; but their people still prefer to sit on the floor. It gives them the feeling of relaxation when taking off the shoes, entering a house and sitting down. Their sitting behavior will still be highly influenced by their cultural rules. A Japanese woman sits in 'seiza' style, a Japanese man has more freedom to sit and may change from seiza to cross legged.

In Japan "Chairs were symbolic of authority, and reserved exclusively for the emperor, empress, crown prince, and certain ministers." In most cultures and even in western cultures where sitting in chairs is common the word chair sometimes still gives that symbolic meaning like the chair of a university.

Why would people change from sitting on the floor to sitting on chairs in non nomad societies?

Anthropologically it might be a change from dampness and coldness. But here again Japan
is an example that using other kinds of houses, similar found in Asian countries like Cambodia and Thailand, where the floor level is raised, to avoid dampness and coldness, can easily avoid the possible disadvantages described above. Having extremely cold winters Korea is an example for a floor sitting culture where they used heating systems called 'ondor' under the floor traditionally.

Reasons why nomad societies still prefer sitting on the floor can be the very simple lack of transport facilities for huge furniture. These societies might have been influenced like most other cultures by trade, military invasions and foreign domination, which did change the sitting habits, but as long as they did not change their living habits they preferred to be floor seated. Talking to Sámi people in northern Sweden I did hear that during summer school holidays whole daily life took place outside houses and no sitting furniture was available.

Design

Before movements of new ergonomics the design of sitting furniture was influenced all over the world by the idea that sitting upright in 90 degree angle would be the proper sitting position. This was followed because of international standardization and by the training of furniture designers. And all the sitting furniture in schools, in offices or factories shows us the 'right angle'.

It is not only the designer narrowed in many ways following these rules concerning the sitting furniture as itself. It is the user narrowed in his ability of sitting postures as well, the next chapter will tell. Following these standards gives us a specific view on all other things around us, because of the given head level in space; and this again has an influence on all other design inside a room. The user and the designer will just have the standing position's view and the standardized sitting position's view.

"Floor-seated cultures – with their heightened sense of above/below – have their own ways of creating space through contrast. The concentration of floor mats, cushions, low tables, and other accessories makes the room above seem very spacious."10 One could come to the conclusion that in table and chair cultures a complete dimension is missing; in western cultures a designer will just think about this below when designing for a child.

Health

Let us first look at a definition for sitting and sitting behavior.

“Sitting behavior can be defined as the postures and positions of body segments held by a person when sitting; that is the person's postural range and movement frequency within the repertoire of sitting behavior, which is influenced by their perception of combat, task characteristics, workstation layout and anthropometric dimensions and training.”11

Part of sitting should always be that the sitting person can archive changes in posture regularly. The problem we have nowadays is that people assume postures that minimize muscle work. That is the reason why they rather sit than stand, why they slump, cross their legs and do things parents told not to do.

Back pain seems to be epidemic in western cultures, in so called chair and table cultures. When people spend most of their time in a chair sitting position it has negative influences
for the body. Complaining about back pain is as common as complaining about cold in winter. Ergonomic researchers try to invent better chairs by finding the right angle seated position.

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Back Angle  Tilt Lock  Tilt Tension  Seat Tilt  Center Tilt
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“Sitting furniture usually gives a postural fixity, which is a lack of movement and can easily cause musculoskeletal disorders.” A chair with all these adjustment knobs does not automatically mean more comfort or less pain, the posture is always the same. Anatomically there is a huge variety of sitting postures possible.

The table of sitting postures just shows a few of estimated 1000 postures Gordon Hewes did show in 1955. Hewes classifies these 1000 postures into, sitting, squatting, standing, lying down. Broader categories for him are “static” in contrast to “moving”. In a non floor seated culture it seems even difficult to give names to special postures. They often need to be borrowed from other languages describing the posture in a better way.

The j’eux de pause’ mission is to let the user find a good variety of postures, static ones and moving ones. By natural sitting on the floor one can find dynamic sitting; it just means archiving regularly changes in posture. This active sitting tones muscles and burns calories while sitting.

“In India today, especially in rural India, many of the activities Westerners would pursue in chairs, from sewing to university physics seminars, Indians perform while seated on the floor. Ergonomic researchers have attempted to measure the physiological effects of performing tasks this way; for example the impact on the heart rate of making chapatis while squatting on the floor. Surprisingly, the effect is aerobic – so I no longer worry so much
about lack of exercise for those women confined to family courtyards.”

“Moving from “technique” considered more generally to “postures” in particular, Gordon Hewes has studied the “world distribution of postural habits” (1955) and the “anthropology of posture” (1957). From Hewes' perspective, human body configuration has anatomical and physiological limitations, but the number of significantly body attitudes is probably around one thousand (1955, 231; 1957, 123).

“In addition to anatomical constraints, Hewes notes that the ways in which humans sit, squat, kneel, or stand are also determined by culture. “Plainly a whole complex of factors – anatomical, physiological, psychological, cultural, environmental, technological, is involved in the evolution of many different postural habits that the people on the earth have assumed (1957, 128).

When the postural variation is culturally and not anatomically determined, one should use the whole range of abilities because of health reasons and our furniture should encourage us to do so.

“Muslim religious practices are refreshingly sensitive to bodily experience. Carpets do more than just protect the knees; all who enter a mosque (or home) take off their shoes, ostensibly so that no dirt is brought onto the carpets where people will put their hands and faces. But going barefoot stimulates the nerves of the soles, in turn refreshing the whole body. The bending and stretching ritually required five times a day is also good for the spine.”

Why is does it seem uncomfortable to sit on the floor for Westerners?

Because most did grow up with the typical posture sitting in chairs, which is out of alignment of gravity. Their muscles of the back of their tights usually have been tightened and not stretched regularly. When these people try to sit on surface without giving back support they automatically try to find balance and sit with a straight back. And when people try to sit on the floor their tight muscles in their legs and hips feel tired fast or even pain; and they use their muscles in the back which are usually supported by backrest. This makes them tired fast. Their back collapses, which is a dangerous position for the spine; it compresses the inter vertebral discs and internal organs too, which crimps arteries in the neck bringing less blood and oxygen to the brain making them more tired.

For somebody not being used to floor sitting or sitting without back rest, it might cause discomfort after a certain time doing so. But we have to think about re-educating our body by using natural movements; movements one finds sitting on the floor by changing the posture frequently. One will not stay in a position until the discomfort starts. Comfort and discomfort are subjective symptoms, even influenced culturally.

“The measure of it would be levels of discomfort, judged on a scale or otherwise defined. The overall level of discomfort felt by the operator would be a summation of all the individual sensations via the various sense channels.” On the j'eux de pause it will not be necessary to measure each body part as Corlett and Bishop did. Users will be free.
to follow signs of comfort and discomfort. It is active sitting, and that will be training for the body. When being used to it, the levels will change positively, the frequency of posture variations will become less. Orthopedics would say when asked for the best sitting position: The next is the best.

Communication

Body movements and postures are nonverbal communication. Sitting in chairs does not give us the whole variety of possible movements while sitting and it means giving us less communication.

“In an given culture, many different ways of standing, sitting or lying are possible. To some extent posture has a universal meaning, like facial expressions, but it also has a culturally defined meaning. … posture is used to convey interpersonal attitudes … posture varies with emotional state, especially along the dimension tense-relaxed. Thus posture can be a sign for status; someone who is going to take charge sits in an upright posture. This is of some importance, since posture is less well controlled than face or voice, and there may be 'leakage', when anxiety does not affect the face, but can be seen in posture.”

Sitting on the floor and negotiating while eating makes it fairly easy to communicate. As mentioned before this old man on the photo would sit on a chair which would be higher than all other chairs in the room in Japan or most other cultures. This Muqtar's posture while negotiating shows how close a wise men of age with superior position in society can come to a young foreign soldier easily wiping away existing boundaries just by sitting on the floor.

Cultural

It became popular to talk about the round table; that phrase is used when bringing people together, even when bringing enemies together for the first peace talks. It seems that chair and table societies try to use a small part of the positive aspects floor sitting cultures have when negotiating. And usually around that 'round table', which could of cause be oval as well, one will find chairs. These chairs should be of the same kind and not making any difference concerning the given comfort level. And everybody should be on the same height level. With that round table a negative angle of people sitting together can be avoided. And all seems to be done to leave negative aspects out of that location where peace talks take place.

" ...is the angle at which people sit or stand in relation to each other. The normal range is from head-on to side -by-side, and orientation can be as assessed by asking a subject to meet a stooge or by asking two people to meet. Orientation has been found to vary with the nature of the situation – those who are in cooperative situation or who are close friends adopt a side by side position; in a confrontation, bargaining or similar situation, people tend to chose head-on; while in other situations 90° is most common in England and the USA. The main exception to this is two close friends will sit head on when eating. There are cross-cultural variations in that Arabs prefer the head-on position (Watson and Graves, 1966) and Swedes avoid the 90° position (Ingham, 1971)."
There are anthropologists and psychologists involved when finding the right place, the right time and the right furniture when politicians have their peace talks. Nothing seems to happen accidentally. Diplomats and managers are trained to react in the right way in a different culture, to come with their mission to a success. But as mentioned before postures are less controlled than face expressions. “Posture is regulated symbolically worldwide, whether on the floor, on a stool or in a chair.”

For the real communication, the communication from the heart one should not hide behind a table. In daily life we do not think about that. We usually behave the way we usually do and find our postures without thinking; without thinking how another person might react. The less naturally sitting will bring us less together. For good communication of people - even cross culturally - we should react less culturally determined but more naturally determined.

“We still need anthropologists to remind us that almost everything – including how we hold our bodies – should be understood in its cultural context. … The right-angle seated posture is just one example, utilized by only a third to a half of the people in the world. But you might ask how can a person rest, eat, or write a letter without a chair? A Chinese might squat to wait for the bus; a Japanese woman might kneel to eat; and an Arab might sit cross-legged to write a letter. Are they forced to sit without chairs simply because they are too poor to own one? People who can afford chairs throughout the Middle East, Asia, Africa, and Polynesia do not necessarily buy them.”

We are living in a world of mobility and in a world of globalization. Both indicates that people from different cultures come much closer nowadays than before industrialization and even 30 years before now. We are connected by modern communication via internet worldwide, English seems to become the common language. But one should not forget nonverbal communication between cultures – that is the way to avoid language problems. Anthropologists like to show special facial expressions and manual gestures made and understood in one country which could cause real problems when used in another country because of its very different meanings. When always quoting these few expressions to show cultural differences they seem to forget that the major part of human nonverbal expressions is universal. Using our body language while sitting naturally is a way to continue this 'one world idea'.
6 Research II

Nomad Culture

“As a general rule of biology, migratory species are less 'aggressive' than sedentary ones.”

My design is influenced by nomad culture and as I am from Sahara the j'eux de pause' design is related to a southern nomad society and its history, the Tuareg, and it is related to a northern traditionally nomad society, the Sámi.

Looking at the history of mankind our ancestors have been nomad before we settled down as farmers. From that day on people invented furniture that did not have to be transportable. According to Bruce Chatwin there is still that desire to be nomad in everybody. That might be genetically in us; it is something that makes us feel good. As an author he was looking at a lot of cultures; I give myself borders; the northern and the southern border as inspiration for a design for the people living in between them.

We should not wonder why we fall in love with a design and why one product has more success than another. New research on emotion and cognition did show that these products really work better. My choice for these nomad societies was geographically inspired; fortunately the Tuareg have a good reputation in Europe until recently. Their men shown with the typical indigo tagelmust also known as cheche give the idea of pride and freedom to Europeans, their women not wearing a veil give the same idea of freedom to Europeans; specially to Christians thinking Muslim women are forced to cover their head.

Northern nomads have a different reputation depending on the Scandinavian country, but generally one can say that minority politics did make some progress. Both cultures truly have a better reputation than other indigenous nomad societies like Gipsies. But we have to understand that we are influenced by media, by pictures. Every narrative about the world is ultimately fictitious. Language creates and directs performances. A designer can use these.

Modern Nomads

With a view into future the modern nomad will be the target group for the j'eux de pause in general. The majority of people are settler since about 10.000 years. People did move because of economic reasons all the times, but that kind of movement was more or less finding a new place to live and it gave a kind of stability for generations. And once settled down people could not travel a lot; economic reasons did not allow it. Until the middle of last century a possible kind of travel would have been a pilgrimage. For average people living in western countries travel became affordable for vacation in the 50s or 60s; reasons were automobils, reasonable wages and holidays giving time for vacation. One could call this pleasure travel. But since a while our industrialized societies do not give us anymore the security of being employed for all our life. People have to relocate fast and try to find new jobs just to find a job or they want to find a better paid job or they are forced to relocate as part of their corporate career.
“The nomadic company employee is well on the way to become a mainstream lifestyle.”

Postindustrial society started. Makimoto and Manners see the mobile phone as the first indicator of the 'new nomadic age'. The phone was the beginning. There followed many more tools blurring definitions of workplace, office, home, definitions of work time, time at home with the family or on vacation.

There is a wide range of reasons for relocation. One family might move with all household every two years from one nice place to another where the company wants them to go and all might be organized by the company; another family might move with their household that fits in a car from a cheap motel to another cheap motel close to where the father gets a job for a few weeks. In 1992 the USA had a population of 255 million. 42 million people moved within the United States in the year 1992; that is about 16.5 million households. We should not think that these numbers did not increase. The times seem over that a child had a best friend knowing from early childhood, living in the neighborhood, having around every day until that day when moving by herself to a university city to study and then coming back home.

I want to look at the modern nomads; urban poor and migrant agricultural workers are not my preferred target group. The well educated modern nomad is member of a privileged class, he is used to travel, he is used to have a new life at new places. And he is a usually from a white-collar family, an advanced class. His children are sent to good schools maybe to compensate the missing social network because of moving frequently. These children will answer a question like “Where are you from?” in a different way than others, total settlers, do.

For me these desk working people already have an open view for other cultures and reflect about themselves knowing that sitting position in front of a desk is not really the best and they usually would do their workout in gyms to maintain their physical ability they need for their career.

“The 21st century will be the millennium which resurrects for humans a dilemma which has been dormant for 10,000 years – humans will be able to ask themselves: ‘Am I a Nomad or a Settler?’”

The j’eux de pause is an adequate furniture to help them answering that question.

7 Inspiration

Inspiration from Nomads

Sámi and Tuareg do not have traditional sitting furniture like chairs.
The preferred sitting furniture for Sámi is a reindeer fur. Also known as caribou in America, their “coat has two layers of fur: a dense woolly undercoat and longer-haired overcoat consisting of hollow, air-filled hairs.” Naturally tanned the winter fur can reach a height of 10 cm and gives a perfect barrier against the cold.

Sámi sitting on reindeer fur.
Tuareg traditionally would use ground mats. They do not need a protection against the cold. As in most traditional societies living close to nature the understanding for the ground, the earth or the sand is different to modern western societies who consider it as dirty and germs containing. Sand is considered clean, Muslims may use sand for their ritual washing when water is not available. For a Tuareg sand could be the furniture given by nature. Mats are used inside tents. They are made of leather combined with reed. They are handwoven and with patterns having traditional symbols and meanings. It is the man who collects the skins and does the tanning and dying, the women carry out all the fine cutting and elaborate detailing of the pieces. Small mats can be used for praying, to sit on when drinking or just to lay a baby on. These mats were common before the invasion of cheap Chinese rugs showing religious patterns available everywhere in Africa.

The inspiration for my design related to these two nomad people could not only come from their sitting furniture; but had to come from their postures doing everyday things in sitting position. I had to look at other stuff they use every day. Comparing a household in a western country the total size or volume of their belongings is small. Each thing is made of natural material and handmade in a way to have a long life. Everything seems decorated and showing nice details. Of course the material they use is absolutely environmental friendly. The 'j'eux de pause' intention is for traveling, so I had a closer look at the nomads essentials for traveling. Ergonomic researchers and orthopedics will call the riding position on a Tuareg saddle as perfect as can be. Comparing with a horse saddle there are even different postures possible when riding slow.

For Sámi the sledge is used to transport people and goods. Usually they do have a harness for everyday use and a nicer one they would call for 'churchgoing' and special days when they use to decorate their animals too. Just children would ride on a reindeer.

Dec 5th 12:20 -25°C
Inspiration from Target Group

Everybody in any target group did start its life crawling on the floor. Getting older life seems to take place on a higher level. In western cultures just a few maintain their physical flexibility as adults and still do things on the floor at home.

Members of my target group in western countries are usually well educated, do have good jobs and like to use their free time actively with friends and their families. For their daily commute they prefer their own transportation and just would choose public transport when it helps to save a lot of time. As a rule one could say that using their own car is a kind of freedom for them, and it is a way to avoid crowds, to find some relatively quietness for a few minutes. Not to be the bad guys being responsible for pollution they will choose environmental friendly cars when driving in town. One can see a lot of hybrid driven Toyotas for example in Stockholm.

When traveling these people try to avoid crowded restaurants and crowded parking lots.

They prefer to leave the main road for a few minutes of relaxation following an app on their iphone promising a hidden nice spot with a nice view. When traveling they would choose another car, a four wheel drive SUV, big enough for the whole family and reflecting the dream that the end of their journey is not limited by the end of the road, it is only limited by themselves and they could reach these places a Tuareg or a Sámi might know.

Along the road travelers can find smaller rest areas too. They usually offer permanently installed tables and benches made of concrete or metal. They are functional but not really inviting. Furthermore they offer again a sitting posture quite similar to the one a traveler has inside a car.

When traveling these people like to live simply, they are already away from daily routine and they are in a good mood. A few things are packed in the trunk and that could be enough for the whole vacation. They might decide to stay at a beautiful spot for the night and sleep in the car or they would pitch a tent for the night. They might spend the evening having a picnic on the j’eux de pause at a location no restaurant could offer and then continue driving spending the night in a hotel.

These people did already travel before. When they were children their parents did open their view for other cultures and now they give it further to their children. For somebody who did
grow up like that traveling during summer holidays and exploring new things far away from vacation packages the spirit comes back fast when driving for a short holiday trip or for longer. When sitting in the right car that could bring them even to the end of the world these emotions appear fast because of very positive memories. Marketing people call a car Touareg. Memories of being together as a family, as a group, meeting strangers who became friends, the taste of food, the smell of exotic spices. They love to travel passionately, they enjoy the moment and do not forget to breath. It can give them back the energy for daily life.

They will easily remember the hospitality where they were sitting on the floor. These people are using a lot of items every day which do use the cognitive part, these people see advertisement around and it affects their decision making. They react on visual imagery and colors; deeper emotions can appear with smell and touch. An empathetic response can be produced by deepest memories, by subconscious memories. Sitting on the j'eux de pause can make them feel like member of this privileged group in new nomadic age, a group related to our ancestors and looking positively into future.

As a designer I want to play with these emotions.

My Visual Inspiration

References

“enough with my rational and emotional messages – it's time for action“
8 Process I

Client's demands

If there would be an imaginary client asking for a design he would have given me his ideas for a product he wants to sell. This imaginary client could be a high class car company, that usually works together with a well known designer making sets of suitcases for the trunk of their cars which might even reflect design elements of the car's intérieur or just the color of the inside or a corporate design. The product would be sold where people buy cars.

When thinking about my project the first time I had rich people from the Emirates in my mind who like to go for a drive into the desert with their four wheel drive cars and rest there for a while drinking tea. These rich would have servants that did already arrive in place and set up everything for that. It is still common to do so and show hospitality when starting new business and talk to foreigners.

Less rich people might use a carpet or a mat and a thermos to enjoy the late afternoon in the dunes finding harmony to charge their inner batteries. They feel deeply connected to their ancestors for a while before entering modern air-conditioned house living again.

This client selling the majority of his high class four wheel drives in the area showed me that car's trunk.

Driver and passengers should be provided with a sitting possibility outside their car and that product should be stored inside the car when not used. Big enough to seat all passengers.

Another imaginary client might have asked to have a sitting furniture to use at home or on a home's terrace, but a sitting furniture which would be close to the ground or used on the ground, but noticeable not a carpet or mat, that people would not step on it with shoes.

A third imaginary client could be a company already specialized in sitting furniture, for example Varier\textsuperscript{48}, formerly known as Stokke Norway. They call themselves global leader in human design. One could imagine they came across Hewes 1000 postures and they noticed their limited view on sitting.

All these three would see the product as something to relax.

At this point there are already a few limitations for the design:

- sitting space for 3 - 4 plus child
- on ground level or close to ground level
- no supporting back
- storage area max 100 cm by 100 cm

Besides these demands by my imaginable client I wanted to make clear that the design is:

- no camping equipment
- no carpet

Form

I had to start with sketches because I thought that I have not seen anything similar or a furniture close to the asked design before.

Knowing it would be quite a challenge to bring Europeans to floor sitting I had to find a way to attract them. They have to find something known and giving more use than just a 'mat' would give to them.
There are two kinds of floor sitting cultures. For example in the Kurdish sitting culture besides sitting everything else takes place on the same height. The meal is served in the middle of people sitting on the ground. Their 'table' is set in a way Europeans would be used to.

In other floor seated cultures they would always use a table in a way Europeans would do. The Japanese society is an example for that variety; in Japan we can find armrests and backrests too.

A table has some more advantages: It can help women not dressed in pants to find more easily an appropriate sitting posture. Arabs and Asians who are used to sit on the floor do automatically choose a good position. They choose a healthy position, their muscles are trained for that. And one reason for that are their traditional dresses which force them to find the appropriate sitting posture without showing parts of their body that should not be shown. A European used to pants covering everything seems to have all freedom to choose his position but might choose less healthy postures.

**Sketches**

démunissions

useful center

descending

single part fold

easy square

valuable corner

overlay part

basic form
During these first sketches I could develop further demands for that design. The basic form was really easy to fold. I did want a design which would be usable without instructions from the sales person where people would buy it, and having a small instruction booklet how to use the j'eux de pause was an absolute 'no go'. The no need of instructions was necessary concerning:

- how to install it - unfolding
- how to pack it - folding
- how to connect the table

Other solutions to find during these first stages of the product developing was the space it would give. From the very beginning of this design idea I wanted that it will by usable for several purposes, which means basically for postures from lying to sitting and all the other 998 between them. For the lying position I tried to find a length of two meters, I thought that would be the adequate length needed even for future generations. It would be perfect if more than two could lie on the j'eux de pause, maybe little tight but most are smaller than these two meters.

I did favor a design where the table is integrated part of the product. If the table would have been a table with fold-able legs and one could place it anywhere wanted, it could be forgotten at home. A two piece structure like that would easily give the user the idea that it is
a carpet or mat with a small table. To give enough space for sitting around the table and like that not producing any differences by favoring one person to another by giving more sitting space the table centered was another demand reach. Generally giving more space for sitting, even a lot of people sitting very close to each other was my idea. Imagine colder temperatures. The closer the warmer.

**Intermezzo**

**Birth of Legs**

During the first sketches I did see that the legs of the table should be integrated in the lower part of the j'eux de pause and not part of the table itself. Most parts of my design are flat and looking again at a Tuareg saddle I wanted to use a part of it for my design. Designing a stool taking the saddle's elements I did find its legs to use for the table.

**Models of Pre-Prototypes**

démunissions

useful center

single part fold

easy square

overlay part

valuable corner

basic form

developing
The Birth of the Legs

selle de chameau

from S to R

birth of leg

room for leg

process

accordéon

flat and upward dislocation

tearing plate
Analyzing of Pre-Prototypes

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9 Process II

At this stage of my project the form of my design in general was clear. Even when it looks that the concepts starts to take shape, there vast list of problems to solve. When folded the j'èux de pause will look as a piece of cake or a quarter of a circle. This size gave the maximum size for the table, which will be stored inside that 'cake' later when transporting the whole thing. Having a wide temperature range for using I wanted a winter and a summer side making it completely turn-able. One might think a Tuareg is not used to temperatures close to the freezing point – but actually there are temperatures below zero in the Sahara in winter. A Sámi will surely use it when it is cold, at temperatures Europeans prefer to stay in their car. And thinking about that I had to realize that a kind of ground sheet might be needed when used outside to protect the downside from dirt and water, one can find outside the desert. That would be one piece more, but making this one again multi functional would mean to use it also as a cover or envelope in which the 'cake' will be put it when transported in a car's trunk, giving the additional advantage to store a dirty j'èux de pause nicely and clean inside the car or to store the j'èux de pause inside a dirty trunk and not making it dirty. How to attach the table was the main concern at this point to my project.
Furthermore I wanted to integrate the leg as a strong icon and add some symbolic patterns to show the heritage and connection between these two nomad cultures.

**Sketches**

**Table Form**

The table should be as big as possible and the sitting space also as big as possible. Trying with different table shapes from squared with round edges to oval to round I did arrive after comparing all its pros and cons at a round table. That was again reflecting the idea of ‘making them equal’, not given additional importance or favoring some person’s orientation to the table to another person’s orientation to the table.

**Table Connection**

For the moments when the table is not in use and several would use the j’eux de pause to lie or to sit on it, the middle needed to be of the same surface as the whole thing. This means the summer side with leather and the winter side with warm fur had definitely to continue. But the middle would be used as legs for the table at the same time and could not be as soft as the surrounded material. The solution for this material is the third layer which is invisible inside. EVA foam is available in different densities. The hardest giving enough stability to be used as table legs. From outside the different inside structure cannot be seen and placed on a flat surface one cannot really feel the difference when the table is not in use.

The connection itself is made by buttons. One part of these snap fasteners is under the table and the other part will not be seen when the j’eux de pause is set up just reclined without table.

**Logo and Ornaments**

During my research I did come across amazing similarities between Sámi and Tuareg concerning ornamental symbolic. One can find these in both cultures on everyday items, for example on knives and jewelry, but also on items for their animals. Even more impressive was that Sámi use symbols I did find close to prehistoric rock paintings I know from home, from Tassili mountains in Sahara. My intention was to combine it in a non folkloric way, in my artistic way, but leaving it more simple comparing with real ornamental attachments one can find for example at Sámi clothes, where it is intense concerning color.
Other ornaments to be found on the j’eux de pause were inspired by both cultures jewelery. For Tuareg the preferred precious metal is silver, well known are their necklaces; Sámi jewelery is mostly made of leather, metal is used for brooches, pendants and rings. Combining these with the table legs was a way to loose dimensions, to connect the small with the big, the up with the down, the north with the south.

Last Paper Modeling

![model winter side up](image1)

![model summer side up](image2)

![paper model](image3)

Material

Tuaregs would design traditional, functional objects and use leather which is their primary material due to its durability, lightness and flexibility.

My view is still close to the roots, close to the inspiring objects from traditional nomads: this means natural materials are used, at least for the visible and touchable parts. This is a way to give the idea of a sustainable environmental friendly design to the user.

But I have to admit that there are a few reason why this will just be a try. The costs and the production method.

The use of leather and fur is surely more environment friendly than the use of mineral oil based materials; but even using chrome tanned or synthetic tanned leather instead of naturally tanned leather has more negative impact on nature. My dream product's material would be naturally tanned camel hide and naturally tanned reindeer fur, because it would
reflect the origin of the design by itself. The fur is the best because of its insulation and the camel hide is best because of abrasion resistance.

I was in contact with the representative for TFL cool leather for Europe, but the use of that innovation leather was really too pricy. Cool leather is used in car industry for car seats or for leather jackets. It does have two advantages. It could give the j'eux de pause a long life, because with its coating improves aging behavior of leather. And my design's summer side, the leather side, could stay cooler as the photo shows. The thermo-sensitive camera shows the clearly cooler leather on the left. The traditional leather on the right is at least 20°C warmer. People would prefer to sit on a cool surface that reflects the sun. It increases the temperature range for using my design.

According to Mr Karlheinz Meier, the sales representative, sun reflective leather made of camel hide does not yet exist. My material research did show that it can just be a compromise when trying to follow ideas. One could ask the question why TFL cool leather is not produced anymore in Europe and if maybe environmental reasons exist that it is made in China now. Modern technology does give us a lot of advantages. People would say that the problem with reindeer fur is that it will start to lose its hair after a while. Kero company in northern Sweden told me that their hides do not. And another plus for their furs is that the backside of the fur is available silicon impregnated, which would make it better water-resistant. I think it is not my topic to do a research about the environmental impact when producing the material that can be used for the j'eux de pause.

After knowing exactly the form of my design and knowing that it is folded four times, the original idea of just having one side fur and one side leather had to be changed. When packet it would have been too bulky, around 30 cm high. That was the point to look at a third layer between these two natural ones, which would give further isolation plus less height when the fur is shaved to my desired height, a work which is usually done by furriers when making fur coats.

It would not have been a good idea to use traditional cushioning and isolation material like mousse. That can not be practical in industrial production. I did find EVA from Zotefoams in England. This ethylene vinyl acetate copolymer foam is water resistant, wear resistant, UV resistant; the material is flexible, fold-able and soft; its insulation is excellent and it is stitchable, a big plus when producing my product. It is lightweight depending on the density to choose from. When using 5 mm it adds enough barrier against the cold when using the j'eux de pause at a temperature range close or little below 0°C. The added weight is less than half a kg.

For this inner layer it exists a wide range of possible other materials, depending on a projected sales price later a higher quality than EVA can be neoprene; it would have the advantage of more flexibility, longer life where it is folded. In his life it can be folded a lot more before cracking. Its disadvantage is the slightly higher weight and the higher price. When not asked for very good insulation, instead of Eva one could use other cheaper foams. These materials are usually less flexible and will crack earlier where folded. But even then it would not affect the j'eux de pause because it will still have enough stability by both outer layer.

For my prototype a simple zipper is used. This was again a price question. Its teeth are big enough to withstand a little dirt. For a high price model one should choose water repellent zippers, for example YKK aquaguard vision, with their coated teeth they even run smoother. Because the table is attached by snap fasteners, for my understanding the fastest and easiest way, I did also use snap fasteners instead of the zippers for the second prototype. Both
possibilities have its advantages and disadvantages. Buttons are again cheaper and easy to use but have the negative aspect that cold and wet can come up when sitting or lying exactly on that spot, when used outside in winter.

I gave up the idea that the table should have been made of visible wood when discussing other possibilities in the workshop. I was convinced by the engraving and staining possibilities and the hard practical surface of a leather table.

**Colors**

For the prototypes I did choose colors that would have been chosen by the two nomad groups. The winter side, the artificial fur, comes close to the most preferred color of reindeer fur available. The white one. Their fur can be from gray to brown to beige. It depends on the the reindeer population. I was told that more north would be more white ones.

Looking at typical Sámi leather boots, they would be available in black, brown, natural (beige), green, red and light gray. Their typical clothes are colorful using the colors of their flag and black too. Which of the colors is dominating depends on the people.

The summer side, the fake leather of the prototype with its brown, comes close to the colors of leather Tuareg would use. During this project to my surprise I did always find close similarities in colors when looking at Sámi and Tuareg items. The j’ieux de pause could be available in expressive colors too, fulfilling a wide range of user demands and still being close to its origin. See the real orange leather of the second prototype combined with the winter side in white.

**Surface**

It is much about the touch, if you feel good where you are sitting. To support the health idea the j’ieux de pause is not soft as a sofa when sitting on it. One could say it is soft like a mat used for gymnastics. That is the result of the inner layer. Sitting on the winter side gives an additional cushioning which can be felt around the person sitting, because with weight the j’ieux de pause is a little compressed and the fur embraces a little around.

The feeling one gets when touching a real reindeer fur is hard to explain. It is impressive when done at cold temperatures. The last warmth of your cold hand seems to be reflected. The touch of the leather depends on its tanning process. As I wanted a soft and supple touch which would be tough too analyzing the possibilities I would have reached at reindeer or deer hides for the sitting summer surface when thinking ecologically and when thinking modern technology inspired at cool leather; that one has a touch one knows from leather sofas.

To have a better connection to the real, to the animal, the upside, meaning the former hairy side will be up; called full grain. Visible spots and sometimes even feel-able spots of unevenness give the user better understanding for the origin.
Organizing material samples was a hard part of this project. We are living in a world of globalization and it means making phone calls worldwide to find the right material trying to convince people to send them for a reduced price by telling the student story. But when all was in Nybro it was time to work on models made of real material to analyze the functionality.

The different densities of the inner layer were from easy to hard to fold. The reindeer fur was definitely too bulky when the j'eux de pause was folded and stored. The zipper could not be used for several purposes as it was planned before, to close the j'eux de pause when flat on the ground and to close it when it was in 'cake' shape. The fasteners to fix the table easy and with enough stability worked good.

leather/summer side up with table fixed and extra ground sheet

winter side with table

table with ornament attached
Thinking about a wet ground one can find not only in northern Sweden even when the sun is shining and the day is inviting the user to place the j'eux de pause outside and have a rest in nature, a ground sheet was needed to protect my design that it stays clean and can be used at home later. The total number of pieces should be limited: It will be just 3 when finding a way to use the ground sheet as a bag when folded and stored. The 'effet lotus' ground sheet was the most simple one in terms of how to produce and concerning the fast understanding of the user. Trying different bags from 'office' to 'shopping' I did arrive again at the most simple one, the 'cake'.

Name
Have you ever been angry about a world full of English names and people using them without understanding? Would you use a French name for a product without understanding? Was the name ipod explained by apple company?

I hope you understand French and if not, just enjoy the nice sound of it.
[ʒø də poz]
This is what I can give to you. Relax.

10 Product

In the Workshop
Getting in contact with a leather specialist did boost this project. Minor problems disappeared and solutions for the last questions were found instantly.

The Logos
Two slightly different prototypes were made and each has a different logo. The logo was made by engraving and staining to create three dimensionality on a flat surface. The logo is used later in small on the bag and in bigger on the table. It is reflecting the fine
craftsmanship always visible in these nomad cultures, called “duodji” in Sámi language; but it has a wider meaning, it includes craftsmanship, art and trade.

One logo is combining the semi domesticated animals, the reindeer and the dromedary. Without these for the two used nomad cultures no life would be possible at the places where they live or used to live. They determine their life. A tourist should never think that these are wild animals. These animals have high value for the nomads. Showing them in the j'eux de pause' logo is a way to give them respect and showing my gratefulness for the opportunities they gave me.

The other logo picks up traditional symbols normally used for silver jewelry, the southern cross, giving all four directions a Tuareg can go. It is the strongest symbol in Tuareg culture, a symbol of manhood and traditional nomadism. It was once only worn by men and passed from father to son during puberty with the eternal sentence: “My son I give you the four directions of the world, because we do not know where you go to die.” With this logo I give a good start to my j'eux de pause.
Final Prototypes

setting up j’eux de pause no. 1

Prototype one is made of brown artificial leather for the summer side with big ornaments and big camel leg style table legs. The table itself is made of real leather. The 'effet lotus' sheet is double functional being extra ground sheet and bag to carry the j'eux de pause with its handles. Its diameter is two meters. The table is attached with four snap fasteners; attachable to the summer or the winter side. The winter side is made of fake fur being close to curly sheep skip concerning touch, height and color. It is known as 'qaraqul', sheep one finds in Asian deserts. With its folding variation the j'eux de pause installed without table serves as a wind protection too.
ornamental leather table

fur side up

with ground sheet 'effet lotus'

leather side up – space to lie

table attached

transportable
Prototype two is made of real leather in orange for the summer side with small ornaments; the iconic part 'camel leg' is smaller too. The table itself is made of real leather engraved with a 'croix du sud'. The j'eux de pause is without zippers, just using snap fasteners instead. The 'cake' bag is closed by one zippers and showing name and logo, it is easy to carry with two durable leather handles in leaf form. In use its diameter is 1.9 meter. The winter side is the same like prototype one concerning the material. A different folding is possible to find protection against wind or sun.
variations
With the Client

One imaginable client does really exist. It was just that he was not asking for a design in the beginning but he became part of the project when I needed the size of trunks to store my design and asking for measuring the inside of cars, preferring big four wheel drive ones, people from Liljas became interested. With its two handles the j’eux de pause is easy to move, to carry and to store. It fits perfectly in the Range Rover’s trunk as planned.

Torbjörn Eriksen from Liljas

The j’eux de pause does fit even in the smallest model of the Land Rover model range; the Range Rover Evoque, the model targeting much more their younger urban clients. A target group corresponding my modern nomads.

Feed backs from users

“It’s perfect, I think it goes very well with people who like to be outside in a good weather and you should have it for a party too so people they can use it outside and this is a perfect time for it…”

Göran Fafner

“I like very much your idea and I have never seen something like this … I think you can do a good business now for summer holiday, people will like to have it in their car.”

Bernt Smedjevic

“It like it, it's amazing, we are a big family, I want to buy five.”

Mikael Blomqvist
Reflecting

During this project work I did think from times to times to create a new product, but actually it was adjusting the oldest transportable sitting furniture for this century.

Trying to be inspired by two nomad societies and using their symbols can easily arrive at a stage of exploitation of a culture. Next step might be using folklorist patterns to boost a success on the market. Showing a reindeer close with a dromedary in the j'eux de pause' logo is my way to give them respect and showing my gratefulness for the opportunities they gave to me.

In this modern world trying to think ecologically when producing a product like the j'eux de pause can just be a try. For one I did end up using artificial leather and for both just artificial fur was used. That means leaving the ideas of nomads who do not see this planet one can exploit as many Westerners do. Both choices of 'fake' material had been a result of financial limitations for this project. Talking to a salesperson from Liljas and finding out how much extra a customer spends for an upgrade of a car's leather interior I see that the j'eux de pause should be made of real reindeer fur and I see that its future is not to produce it cheaply with cheaper material.

From my point of view the j'eux de pause is furniture for indoor and for outdoor. Being here in Europe where people do walk with shoes on their carpets at home the idea of indoor use did become smaller and smaller. The idea of a piece of furniture to be stored in the car and to be used for a rest did stay and was convinced during the project. For me personally the j'eux de pause would be used mostly indoor because most of our daily life takes place there. Actually the idea of folded furniture suitable to be transported in a car is an idea from Småland, from Älmhult. My 'global' thinking is quite different comparing with the demands for their designs. I tried to find deeper roots, not comparable with categories like Scandinavian modern, popular modern, Scandinavian traditional or popular traditional.

I do really have to admit that the people who did try the j'eux de pause could be described as 'active' people who used pick-nick plaids before, or sat on the ground before. For them this kind of sitting was not seen as unusual. They would not work in these postures on the ground as it is normal in other cultures, but for the time of their pick-nick it was comfortable for them. One should not forget that using it in nice weather at a nice place with friends or family does give a different thinking about it and does not let people think about their sitting posture trying to realize when the pain might start in an unusual position.

I did never see the j'eux de pause as a health product but arriving in these postures and changing from one to another does have a positive effect for health, giving flexibility to one's body. Someone not being able to tie his shoelaces sitting on a chair will need some other work-out before enjoying sitting on the floor.

For my few testing persons my deeper idea behind the j'eux de pause – learning from our ancestors - learning from other cultures – communication on the same level – was not a thing to talk about, but enjoying the moment outside and finding minutes of relaxation - breathing the fresh air of the coming summer – was what they noticed and liked.
12 Post Scriptum

The Aboriginal culture is considered as the oldest continuous living culture on this planet. According to Hewes one can find chair sitting related postures, like people sitting on ledges and the like (suitable large logs, edges of houses, platforms or stone terraces) documented by pictures that had been found by archeologists in all other floor- or ground-sitting cultures except in Australia. Next time I will use the Aboriginal culture as inspiration.
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