Universidad de Valladolid

ESCUELA DE INGENIERÍAS INDUSTRIALES

UNIVERSIDAD DE VALLADOLID

ESCUELA DE INGENIERIAS INDUSTRIALES

Grado en Ingeniería de Diseño Industrial y Desarrollo del Producto

CULTURAL UNDERSTANDING, COMMUNICATION AND PRESENTATION

" CONPACK, A REPORT "

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TFG REALIZADO EN PROGRAMA DE INTERCAMBIO

TÍTULO: Cultural Understanding, communication and presentation: "Conpack, a report"

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FECHA: 31/03/2017

CENTRO: Oslo and Akershus University College of Applied Sciences (HiOA) (Kjeller campus)

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RESUMEN Y PALABRAS CLAVE

En este proyecto estudiamos y analizamos una cultura diferente como es la de los Cosplayers y una vez comprendidos ciertos elementos diferenciadores de la cultura, el trabajo se basó en focalizar una necesidad o problema destacable que tuvieran los sujetos. Tras varias entrevistas, asistencias a convenciones, estudios sobre la cultura y subculturas y tras cientos de bocetos y descartes patentes en el trabajo, llegamos a la conclusión de realizar una especie de riñonera denominada "Conpack". Nuestro concepto de riñonera está diseñada para transportar todos los objetos personales necesarios de un Cosplayer pero sin dejar que sea visible, lo que podría arruinar el disfraz. Para ello diseñamos una riñonera modular ajustable a diferentes partes del cuerpo y con bolsillos y extras diseñados especialmente para Cosplayers. La finalidad de poder ajustarla a diferentes partes del cuerpo radica en poder ocultarla bajo las prendas del disfraz haciéndolo así invisible al sujeto exterior.

COSPLAY, CULTURA, DISEÑO, RIÑONERA, NORUEGA

CONPACK
A REPORT

CULTURAL UNDERSTANDING, COMMUNICATION AND PRESENTATION

KRISTOFFER G. MYHRE
SONDRE A. SILJEHAUG
FERNANDO CRESPO

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ABSTRACT

In this project we looked into a sub-culture we knew little about, cosplay. We designed an effect with a personal value for that sub-culture. Through thorough research doing interviews and attending conventions both in and without costume. We where able to categorize and relate their personal prefrences towards doing cosplay and being a cosplayer. Our research ended in a consept called Conpack. Which is a small pack wearable underneath a costume.

FERNANDO CRESPO SANCHES

SONDRE ANGARD SILJEHAUG

KRISTOFFER GAARDEN MYHRE

INTRODUCTION

For the last three mounths we have been exploring the incredible universe of cosplay. As product design students we are astonished over the creativity and quality of the craftmanship in this community. They spend mounths researching and creating extremely detailed costumes.

The cosplay community is a small but a very fast growing communty, and just during this project norwegian cosplayers have appared in tv-commercials and on billboards in Norway.

We find it very interesting that no one seems to have designed anything specificly for cosplay, and with their huge costumes and importance to create the illusion of being the character and in the universe they are cosplaying, there comes a lot of challanges. In this project we seek to solve one of these challenges, while making it a product with great personal value

CHOOSING SUB-CULTURE

In our descussion on which subculture to work with, we used a slightly parafrased quote by former american baseball player Willie Stargell to deside.

"To understand the future, we most understand the youth"

In the 80's and 90's, when we grew up, computergeeks was the fraund upon kids, wasting their
life away on nonsens. But 30 years later they are the ones on top. Top jobs, internet being one of the most important influences in human history, and even the goverments of the most powerfull countries are hiring computergeeks fighting the cyberwar.

From there we tought, who are the kids today we do not understand, what are they up to?

one word - Cosplay

"Thats where the future lies, in the youth of today,,

- Willie Stargell

BACKGROUND

JAPAN

NOBOYUKI TAKAHASHI

Founder of cosplay as a therm

Both dressing upp in costumes and meeting upp in them have been around for centuries but cosplay and its name originated from the japaneese journalist called Noboyuki Takahashi who first used the word in a japaneese magazine in 1983.

http://kotaku.com, 6.4.2017

COSTUME + PLAY

コス + プレ

RESEARCH QUESTION

How can we as designers improve cosplayers experience at conventions?

DESIGN PROCESS

PLANNED DESIGN PRICESS

1. RESEARCH PHASE
16/01 - 10/02

	1	2	3	4
M				
T				
W				
Th				
F				

2. IDEATION PHASE
13/02 - 28/02

	5	6	7	8
M				ROME
T				ROME
W			ROME	
Th			ROME	
F			ROME	

3. ITERATION PHASE
08/03 - 22/03

	8	9	10	
M	ROME			
T	ROME			
W				
Th				
F				

4. IMPLEMENTATION
27/03 - 07/04

	11	12	
M			
T			
W			
Th			
F			

DESIGN PROCESS

HOW THE DESIGN PROCESS PLANNED OUT

1. RESEARCH PHASE
16/01 - 10/02

	1	2	3	4
M				INTERVIEW 1 XPOSE
T			CONTACTING COSPLAYERS	
W	STARTING RESEARCH PHASE	DECISION MAKING COSPLAY		
Th	DISCUSSION ABOUT DIFFERENTS CULTURES	UNDERSTANDING THE CULTURE		PLANING FIRST PRESENTATION
F			FORMULATING QUESTIONS	

2. IDEATION PHASE
13/02 - 28/02

	5	6	7	8
M	INTERVIEWS 2 and 3 HERESETAI and ALEJANDRO. D	FINISHING RESEARCH PHASE	IDEAS GENERATING	ROME / NORRONA
T	INTERVIEW 4 SILJE	STARTING IDEATION PHASE	IDEAS GENERATING	ROME / NORRONA
W	INTERVIEWS 5 and 6 THE FUZZY TEDDY and ASLAK	WEB PAGE WEEK	ROME / NORRONA	
Th	INTERVIEWS 7 and 8 JUST and THERIZ		ROME / NORRONA	
F			ROME / NORRONA	

* SATURDAY 18th February: DESUCON

3. ITERATION PHASE
08/03 - 22/03

	8	9	10	
M	ROME / NORRONA	SKETCHING	MAKING THE MODEL	
T	ROME / NORRONA		FINISHING ITERATION PHASE	
W	FINISHING IDEATION PHASE	MILESTONE MEETING	STARTING IMPLEMENTATION PHASE	
Th	STARTING ITERATION PHASE	FEEDBACK WORK		
F				

4. IMPLEMENTATION
27/03 - 07/04

	11	12	
M	PRESENTATION AND REPORT MAKING WEEK	PRESENTATION	FINISHING IMPLEMENTATION PHASE WITH THE EXHIBITION IN MAY
T			
W			
Th			
F		HANDING REPORT IN FRONTER	

INTERVIEWS

SILJE DANIELSEN

https://www.facebook.com/siljecos/

- Age 25
- From Oslo
- Is one of the big profiles in the norwegian cosplay community
- Cosplaying for 10 years

In the interview Silje talked to us mostly about how the community interacted with each other. She was concerend that most of the interaction between young cosplayers happend through internett and a lot of hate being posted in the forums. Instead of talking to and asking the more experienced cosplayers, a lot of the younger ones expected to be noticed at the conventions, and when that didn't happen, they turned to the internett again, hiding behind the computer.

"...there's a big debate going on about elitism within the cosplay community, mainly caused by envious cosplayers".

ALEJANDRO DECAP

http://desucon.no/desu10/speakers/alejandro-decap/

- Age 32
- From Bergen
- The one who gave cosplay a platform in Norway.
- Has never cosplayed, just consider himself as a nerd

Alejandro was the first in Norway to actually arrange a convention, Desucon, wich is the biggest in Norway with over 4000 visitors every year. Because he himself is not cosplaying, he is more interrested in the sosial aspect of the community, and the open acceptens of it. The more advanced cosplayers has been giving Desucon a hard time, not trying to adapt to the more competetive side of it, but he is firm when he tells us, he arrange it for the younger people, new to the cosplay arena, that doesn't have a platform to express them selves, or doesnt fit in to the "normal" standars.

"...It felt important to me that we didn't become a con for the top 10, but stayed the way we started out, beeing a platform or the outsiders"

HERESETAI

https://www.facebook.com/heresetai-cosplay/?fref=ts

- Age 31
- From Larvik
- Is one of the older profiles in norwegian cosplay.
- Started cosplaying before there was conventions

Heresetai, or Therese as her real name is, spoke warmly about the openess and the diversity in the cosplay community. All though the fast grouth of the community had had its impact on the "all green fields"-, as she called it, part of the community, most of the bad feedback and comments came online, and not at the conventions. She also taught us about how the competitons work, thru the qualification rounds and all the way to the international championships.

"...in the copslay comunnity you can just be who you are and express yourself with out beeing considered weird."

INTERVIEWS

THERIZ COSPLAY

https://www.facebook.com/Theri-zcosplay/photos

- Age 26
- From Oslo
- Is part of the cosplay Elite. Arrange workshops
- Cosplayed for 10 years

Theriz is a greatly experienced cosplayer who has been cosplaying since the beginning of Norwegian cosplay, and before that she was doing roleplaying. She expresses that this is something she is doing for fun, but she would love if some company would reach out to her and hire her services as a professional cosplayer

"...cosplay is like improtheater, but without the audience."

FUZZY TEDDY

https://www.facebook.com/thefuzzy-teddyinn/photos

- Age 28
- From Oslo
- Is one of few who belive "Elitism" is a good thing for the community.
- Stands out in Norwegian cosplay for his leatherwork

Fuzzy Teddy is known to be one of most skilled costume makers in Norway with the capacity to make big to greatly detailed costumes. He works as a teacher, but spends all his spear time making and perfecting costumes. He enjoys spending hours nit-picking on tiny details on his costume to really make it stand out in the crowd.

"...I don´t see the problem with elitism, after all this is a competition which cost´s time and money"

SILJE

K.Myhre

- Age 16
- From Oslo
- Goes to a pre college for cosplay
- Just made her first costume to wear at a convention

Silje was dressed up in her very first cosplay at a convention. She is very excited to finally start cosplaying and has already a lot of ideas of what she wants to do as a cosplayer in the future. Like attending a cosplay pre college when she is old enough.

"...II really look up to the best, and I wish to be there some day"

ANALYSING COSPLAY

Aestetics

Some cosplays are more about blonging to a universe. Refrences being colours, oversized effects etc.

Cosplayers tend to be extremly detailed oriented.

All images K.Myhre

http://www.hopesandfears.com/hopes 05.4.17

Cosplays come in all shapes and colours.

COSPLAY PHASES

FIRST TIMER

The most common way to start to cosplaying is to visit a convention to see what cosplay is all about. The most common phrase use by new cosplayers ”when I saw how fun everyone had at the convetion i their costume, i decided i wantet to do the same

http://wow.gamepedia.com/Ian_Bates
8 / 03 / 2017

GATEWAY COSTUME

The first time cosplayers try to cosplay, they often try out how the like it, without investing too much time, money and/or energy. They do so by either bying their entier costume or trying what is beeing refered to as ”Closet Cosplay.” This is where they try to dress up as a carater with watever they have in their closets. They may show of their costume at the cosplay catwalk

http://www.nopuedocreer.com/quelohayanin-ventado
8 / 03 / 2017

MAKER BEGINNER

This is the phase were they for the first time plan and make a costume. They may still buy parts of the costume to complete it without hawing to learn every teqnicue at once. They often still use cheap mateials as cardboard. They may start to compete in their first competition called Pop-up competition. Wher they get feedback, from judjes, but don’t compete for a prize.

http://www.instructables.com/id/Iron-Man-Costume/
8 / 03 / 2017

COMPETITIVE MAKER

This is wher they start making costumes with the competitions in mind, they may make a official cosplay social media account, where they keep their friends and folowers updated. They start to learn new trecnques and to use new materials foe improving their costume.

https://www.youtube.com/watch?v=KuULJQ2J-PYg
8/ 03 / 2017

ELITE

It tends to be other cosplayers in other phases who define the elite, An elite cosplayer is someone who either do one or more of the following, Qualify and compete in prestigius intenational competitions, jugde national competitions and host workshops and lectures on cosplay.

http://nihongogo.com/iron-man-metal-cosplay/
8/ 03 / 2017

USER JOURNEY

RESEARCH

In this phase the cosplayer looks for and choose his favourite character in order to start researching all the things he would need to make the costume and other aspects as the details of the costumes that the real character is wearing.

CRAFTING

Now the cosplayer is focused in crafting and handmaking in order to have the better costume as it is possible. They use a lot of different materials and process like sawing ,

SHOWING OFF

Time to show off all the work they have done. Photographys, acting, or just showing, this phase is just for being really fun

COMPETING

Just some cosplayers reach to compete . Some of them pass to the next rounds when they became to international shows.

SOCIAL MEDIA

After the con every cosplayer is showing his costume and prizes on the social media

DIRECTION

K.Myhre

Cosplayers have a hard time dealing with heat and dehydration while in costume.

K.Myhre

No common rules of jugdement for competitions in different conventions.

https://www.pottermore.com 05.4.17

No cosplay federation.

https://www.wowamazing.com 05.04.17

Interaction between beginners and more advanced cosplayer.

http://www.instructables.com 05.4.17

Making the costume. No spesial tools are made for cosplay costume making aspecially concidering the variety of materials.

K.Myhre

Bringing personal belongings with bags that don't match the costume.

DIRECTION

http://www.comingsoon.net/ 05.4.17

Huge difference in the costumes both in scale and materials used.

http://cartoonbros.com/ 05.4.17

There seems to be no symbols or icons connected to cosplay other than elemtents from the different universes.

http://meg-cosplay.deviantart.com/ 05.4.17

The preperation before a convention can take several months. Containing research, planning and crafting.

K.Myhre

Everyone is welcome in the cosplay community, and clicks are formed without concideration to wich universe you "belong" in.

K.Myhre

In Norway conventions are made for cosplay, unlike in the U.S and Japan, where people cosplay at different nerd conventions.

Instagram.com/silizicuni 05.4.17

Social media works as a businesscards for experienced cosplayers.

DIRECTION

By catagorasing the findings we where able choose a direction to work with

Making a communty design

http://www.hopesandfears.com/hopes 05.4.17

Making cosplay less stigmatized

K.Myhre

Helping cosplayers before or during conventions

K.Myhre

DIRECTION

http://www.hopesandfears.com/hopes 05.4.17

A community design

Designing a common plan on for the cosplay community on how to rank, judge and set up the conventions for the cosplayers.

- [x] RIGHT TARGET GROUP
- [ ] ANSWERS THE TASK GIVEN
- [x] POTENSIAL FOR IMPROVEMENT

K.Myhre

Making cosplay less stigmatised

Making cosplay more exposed will remore stigma fom the community, and make it more apealing for others to join in on the fun.

- [ ] RIGHT TARGET GROUP
- [ ] ANSWERS THE TASK GIVEN
- [x] POTENSIAL FOR IMPROVEMENT

K.Myhre

Helping Cosplayers befor or during conventi-ons

designing something that will help cosplay-ers make or show of the costume in the best possible way.

- [x] RIGHT TARGET GROUP
- [x] ANSWERS THE TASK GIVEN
- [x] POTENSIAL FOR IMPROVEMENT

EMOTIONALLY CONNECTION

As you can see the results where clear on which direction the project had to take.

Therefor we started the ideation fase focusing on a physical object that would help a cosplayer before or during the convention showing of his or her costume. The object must achive an emotionally connection to the user.

We chose to aplly Jonathan Chapman six-point experiential framework, wich was based on a empirical study he did on 2152 subjects and their emotionally attachment to domestic electronic products (DEPs), as a method to deside wich consept to choose. (Chapman, 2015)

'The concept of experience, where the subject and object meet and merge with one another, is a key issue in designing emotionally meaningfull products. This because experience is a space in which all faculties, especially emotions, are activated,,

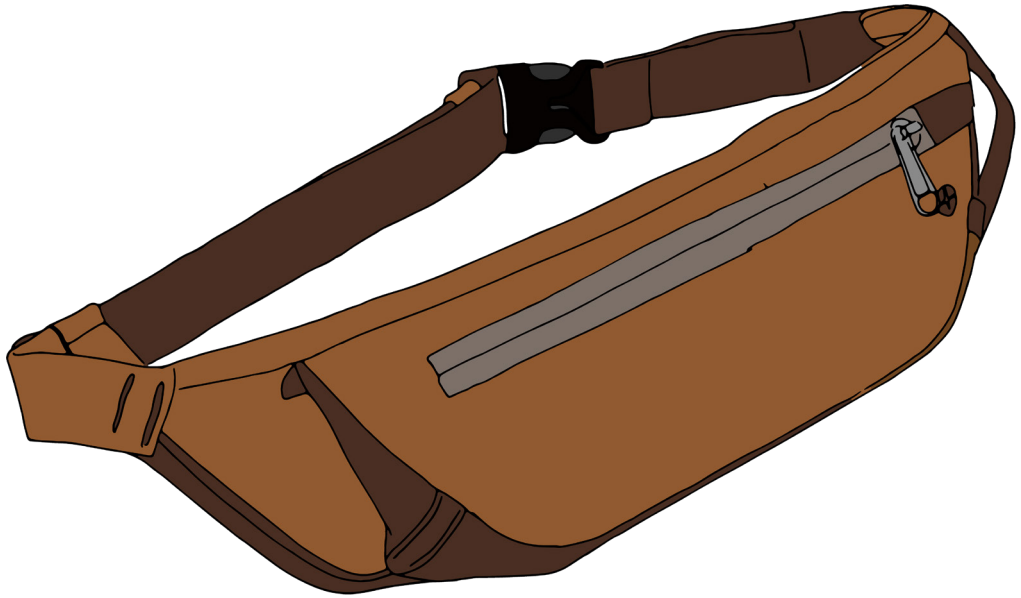
- J. Chapman (2015)

Jonathan Chapman's six-point experiential framework

- Narrative: Users share a unique personal history with the product; this often relates to when, how, and from whom the object was acquired.
- Detachment: Users feel no emotional connection to the product, have low expectations, and thus perceive it in a favorable way due to a lack of emotional demand or expectation. (This also suggests that attachment may actually be counterproductive, as it elevates the level of expectation within the user to a point that is often unattainable.)
- Surface: The product is physically aging well and developing a tangible character through time and use (and sometimes misuse).
- Attachment: Users feel a strong emotional connection to the product, due to the service it provides, the information it contains, and the meaning it conveys.
- Fiction: Users are delighted or even enchanted by the product as they do not yet fully understood or know it, especially with a recently purchased product that is still being explored and discovered.
- Consciousness: The product is perceived as autonomous and in possession of its own free will. It is quirky and often temperamental, and interaction is an acquired skill that can be fully acquired only with practice.

(Chapman, 2015, s.175)

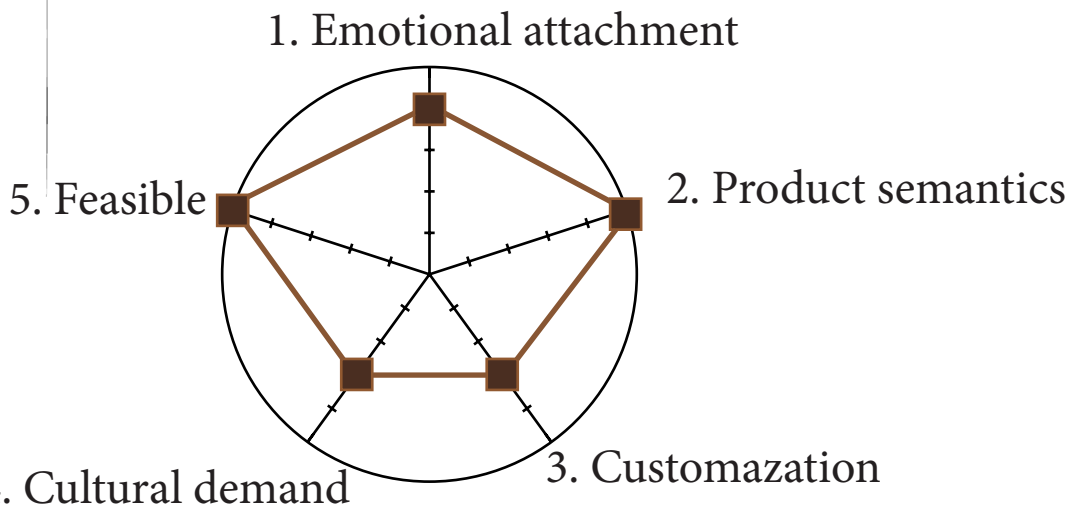
PRODUCT CONSEPTS



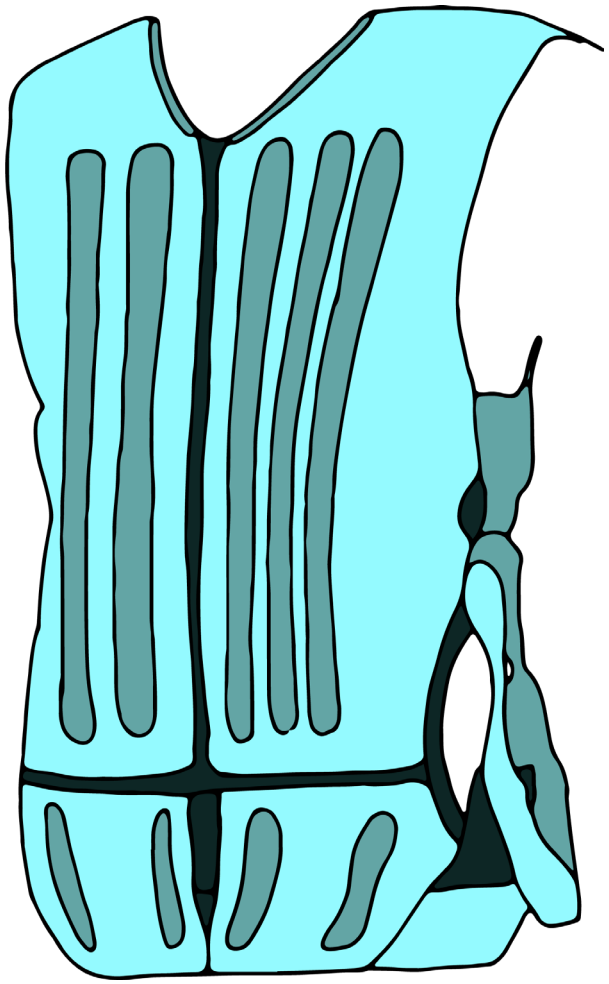
CONCEPT 1

DONKEY BAG

Chapman´s six-point
Attachment
Narrative



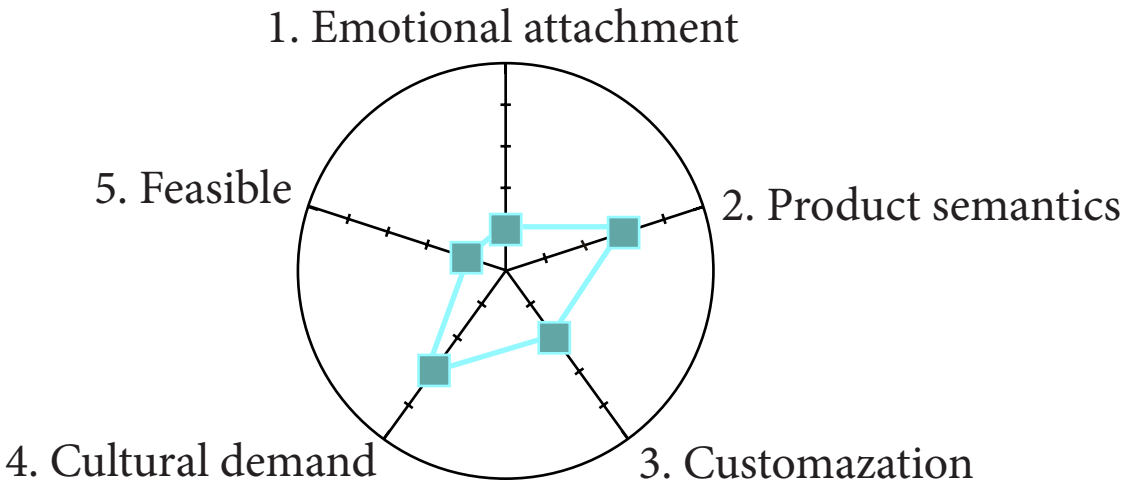
PRODUCT CONCEPTS



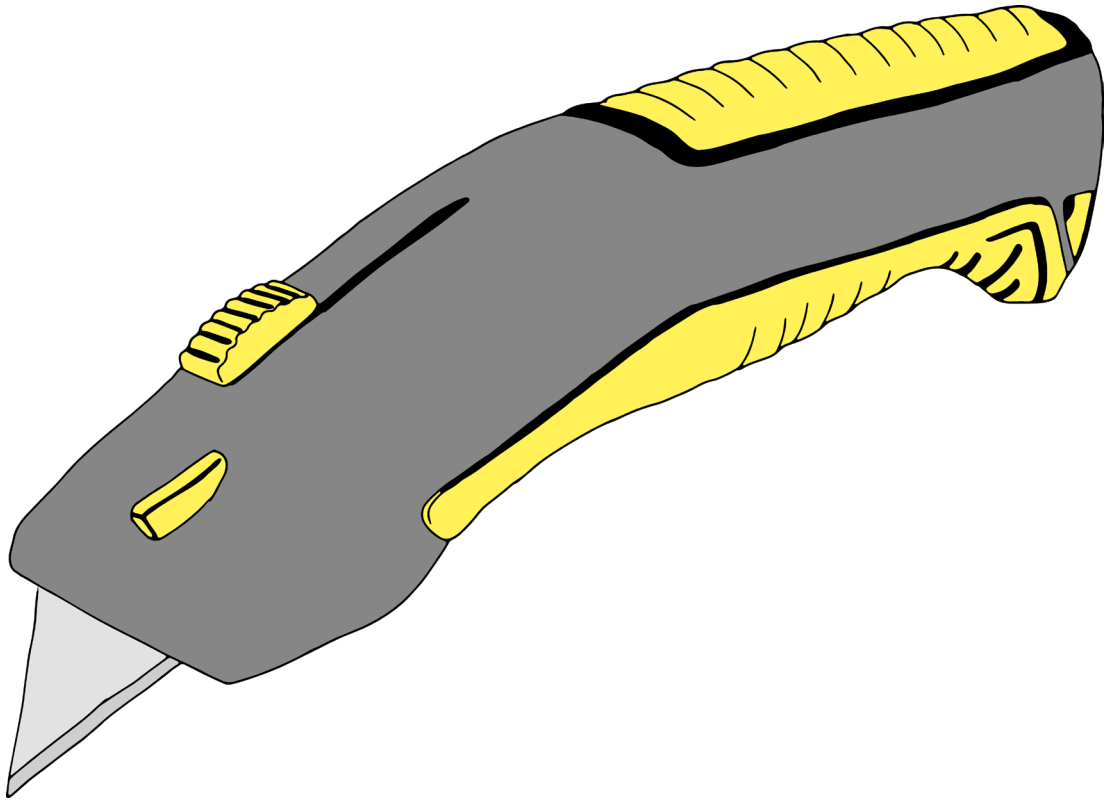
CONCEPT 2

Bodycooler

Chapman´s six-point
Detachment



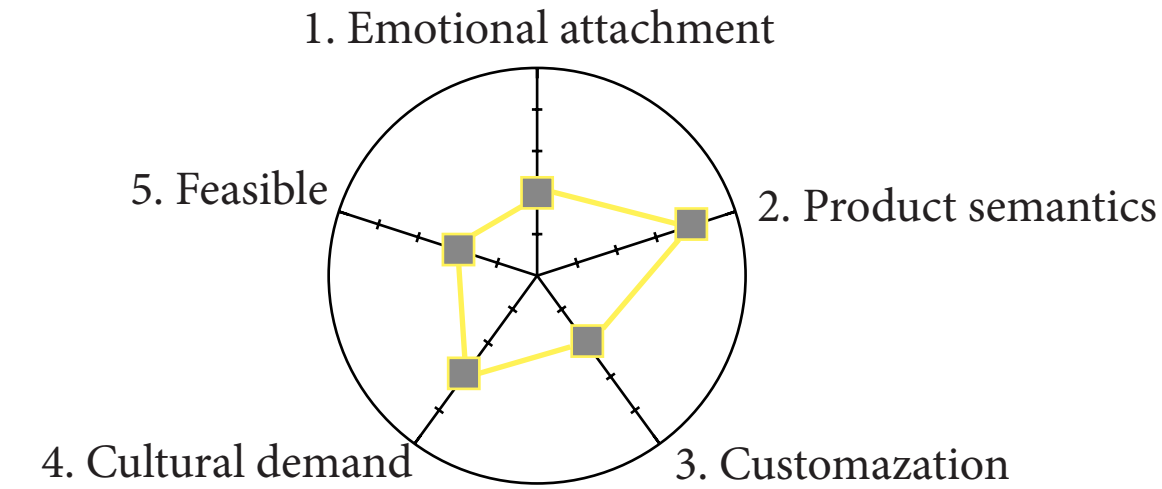
PRODUCT CONSEPTS



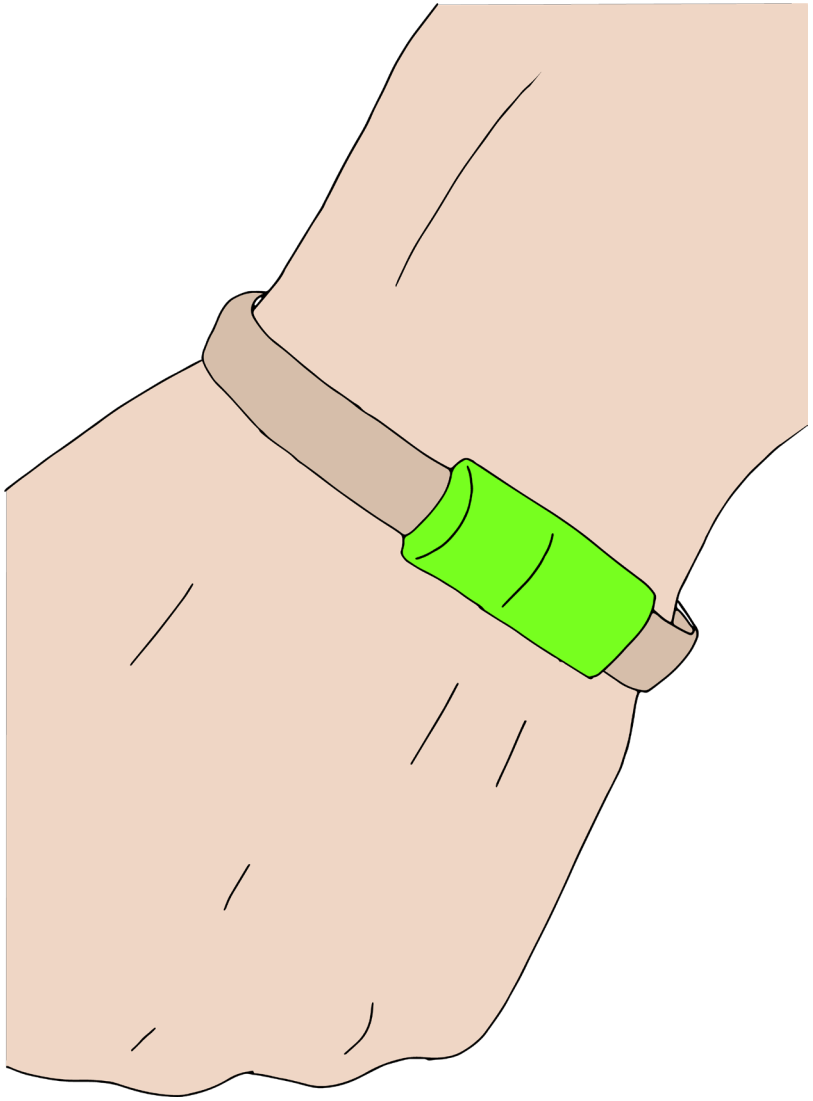
CONCEPT 3

WORBLA KNIFE

Chapman´s six-point
Attachment



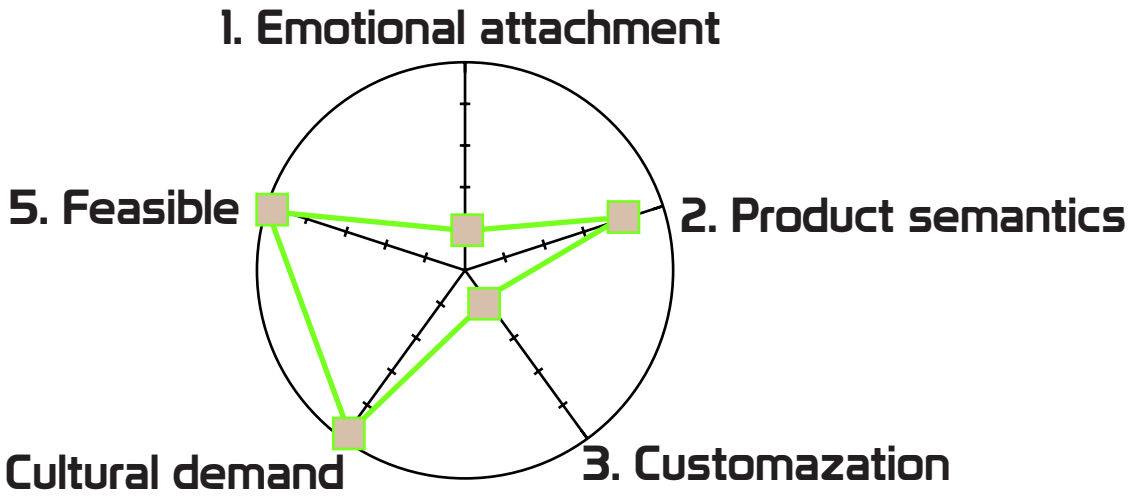
PRODUCT CONSEPTS



CONCEPT 4

CONPASS

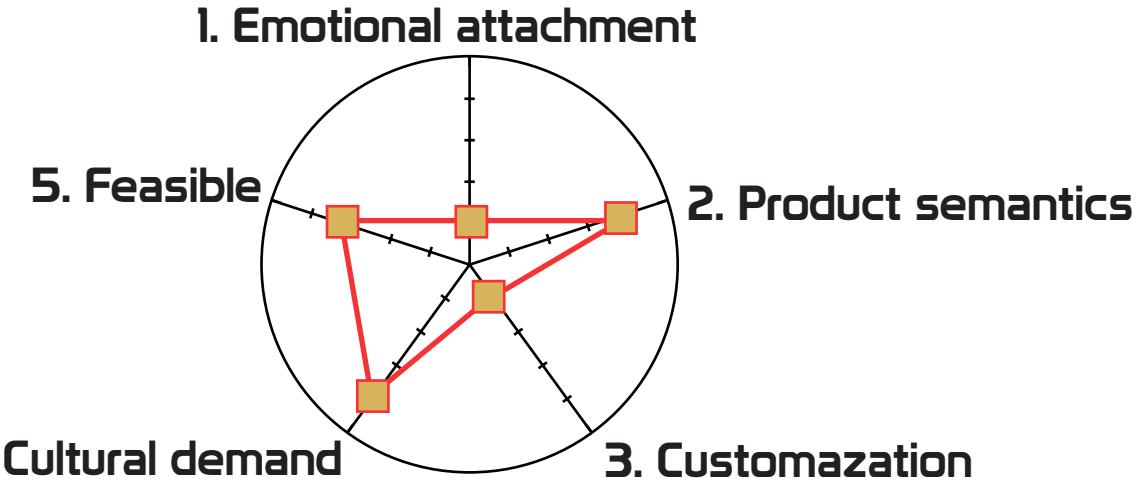
Chapman´s six-point
Narrative



CONCEPT 5

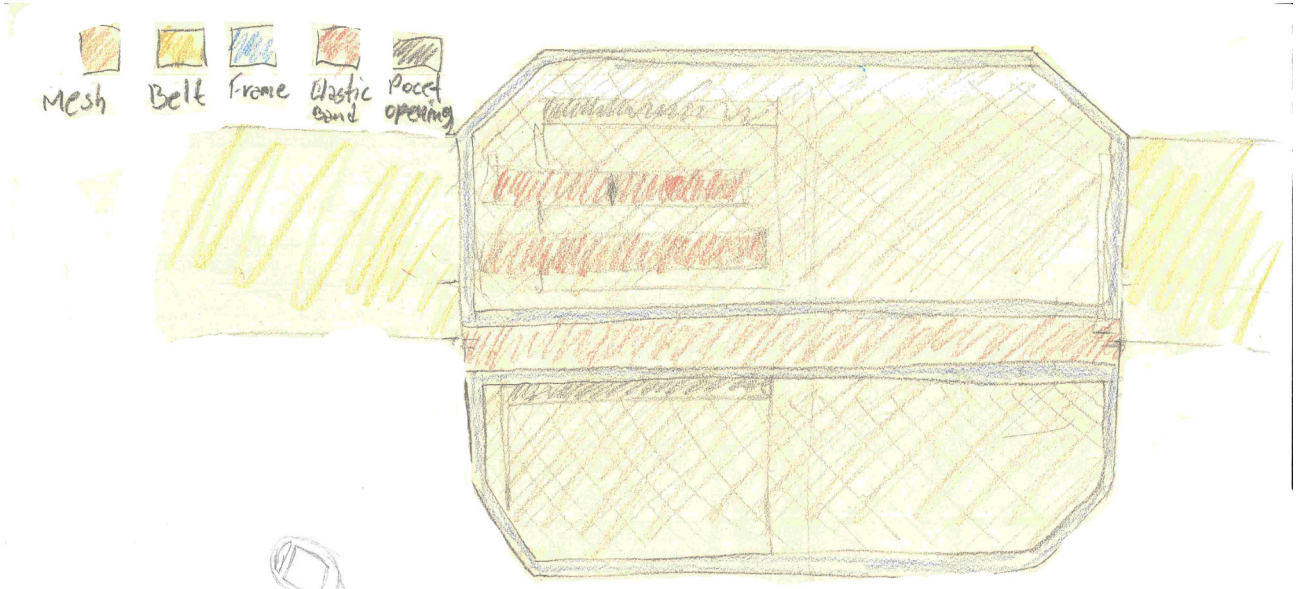
PRECISION SHAPER

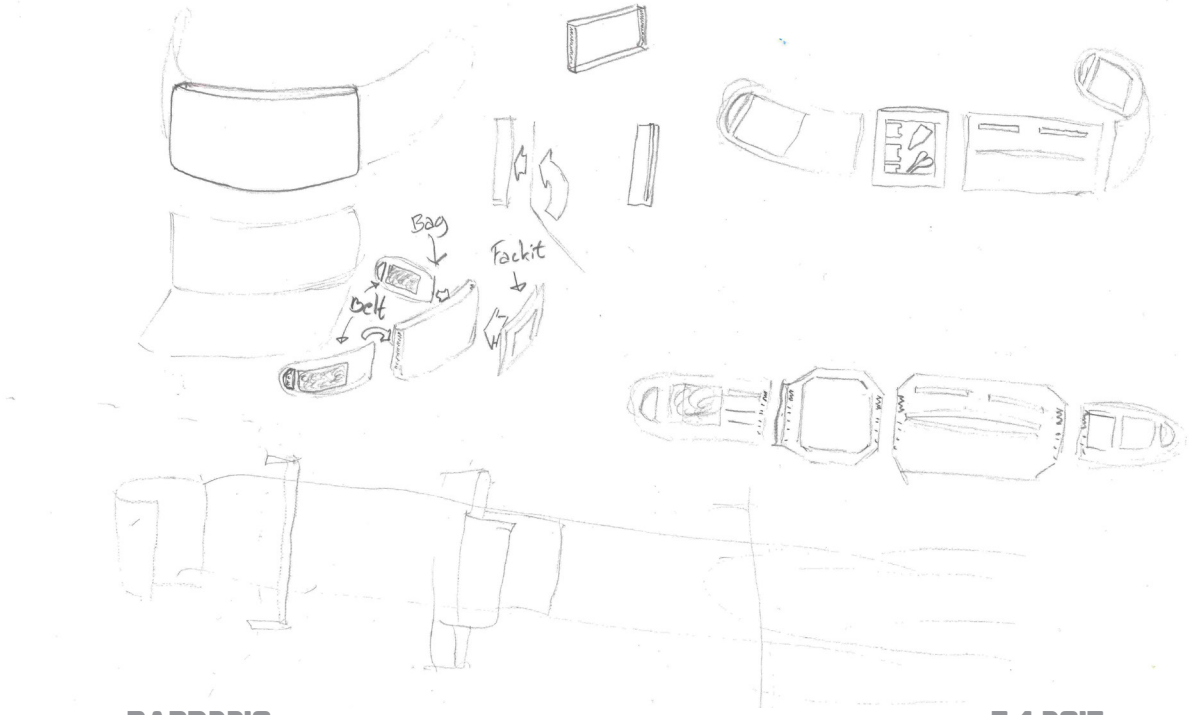
Chapman´s six-point
Attachment



IMPLEMENTATION

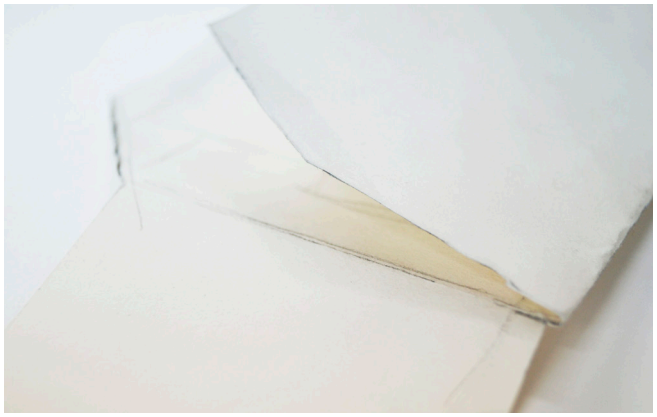
Further on we started developing ideas for pockets, holders and functions. And we changed the name from DonkeyPack to Conpack





IMPLEMENTATION

We also cut out the shape in paper to get a feel of the threedimentional size and shape of it



MODELMAKING

The first fabric that was used for sewing was a elasticated fabric. By tapeing the egdes we where able to sew smaller bits of the pack together. The advanced dificulties of sewing in the fabric, made us realize that the prototype model needed to be in cotton, but to mimic the elasticity, we used an elastic band around the egdes of the pack.

Other changes made in the sewing process was that we changed from velcro to push buttons.

DETAIL DESITION

Choosing the attachment method

We chose the bra hook solution because of the simpelness, strenght and softness against the skin

Choosing the grip and tightener

All pictures K.Myhre

We chose a flat strap adjuster because of the feel underneath the costume. We chose welcro as a tightener because of its flat nature and familiarity to similar products for the user

FABRIC AND KIT

Main fabric used in pack and belt is an elasticated fabric made of:

94% Polyester

6% Elastane

The fabric will give the pack and tight fit, which helps it hide easier under the costume, and makes it able to better hold on to what the user puts in it.

The fabric chosen for pockets is an elasticated mesh made of:

98% Polyamide

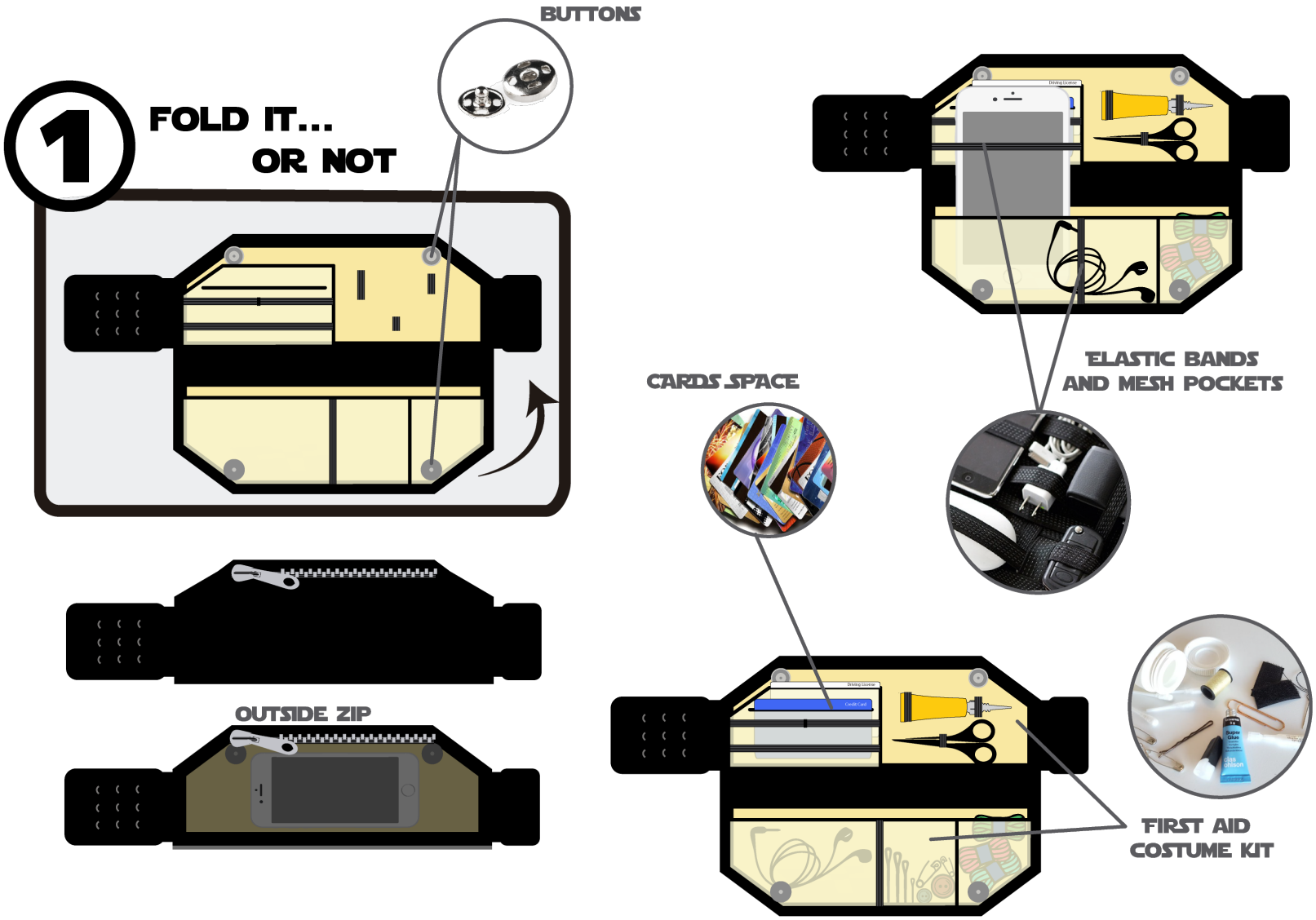
2% Elastane

The mesh was chosen because of its elastic properties and its transparency which will help the user easely see everything in the pockets.

We added a custume repair kit to the Conpack so cosplayers who have spent mounths on their costume, can accesa quick easy fix is something should break or tare under a convention.

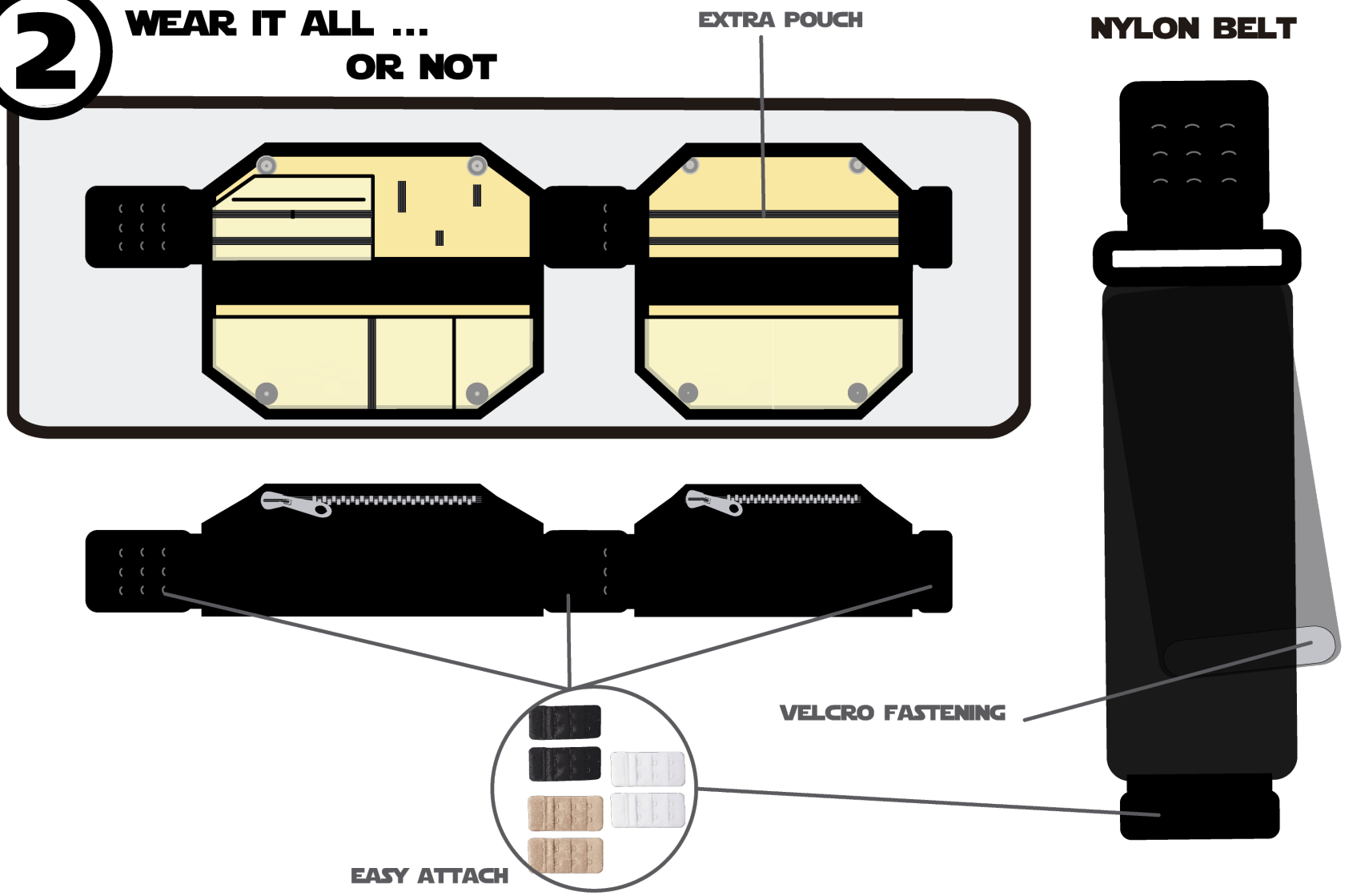
We have chosen the tools in the kit to be able to fix the most common materials in a costume. The sewing kit comes with thread in two coulors, but here one could of course at the colour needed. super-glu and suguru is for fixing materials as plastic and cardboard etc.

POCKETS


BUTTONS
1
FOLD IT...
OR NOT
OUTSIDE ZIP
CARDS SPACE
ELASTIC BANDS
AND MESH POCKETS
FIRST AID
COSTUME KIT

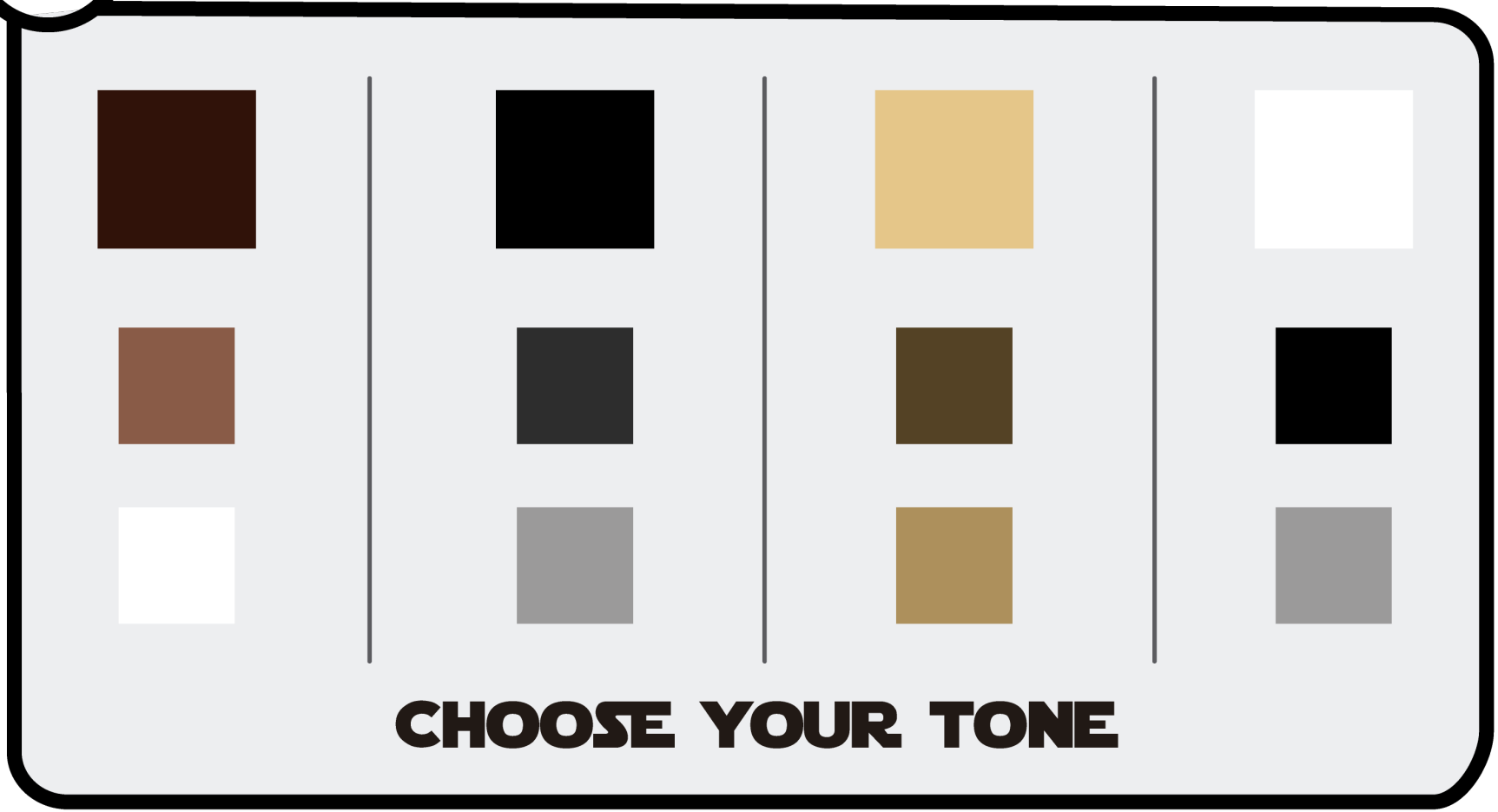
PARTS

2 WEAR IT ALL ... OR NOT



COLOURS

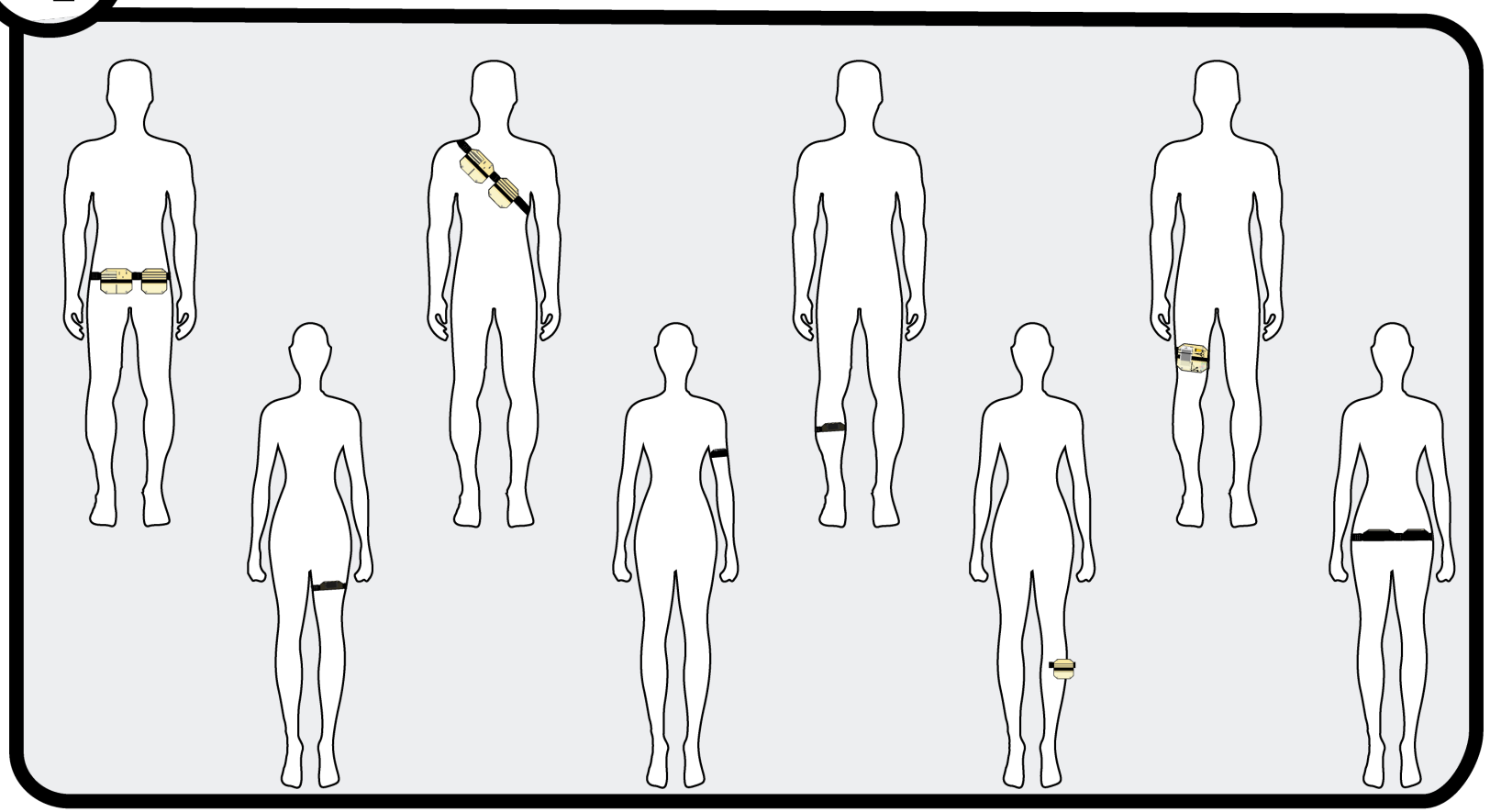
3 DO IT YOUR WAY ... DON'T LIMIT YOUR COSTUME



CHOOSE YOUR TONE

PLACMENT

4 DO IT YOUR WAY ...
DON'T LIMIT YOURSELF



SEMANTICS

Semantics is the study of signs message. This is important in design to descrase the chance of user error. Human error is often caused by bad design not incompetent users. (Norman, 1998)

We focus mainly on the usability of the product and its simantics, for if it doesnt fulfill its purpose to easily carry the users belongings without ruining the costume, it fails to achieve any emotionally attachment with the user.

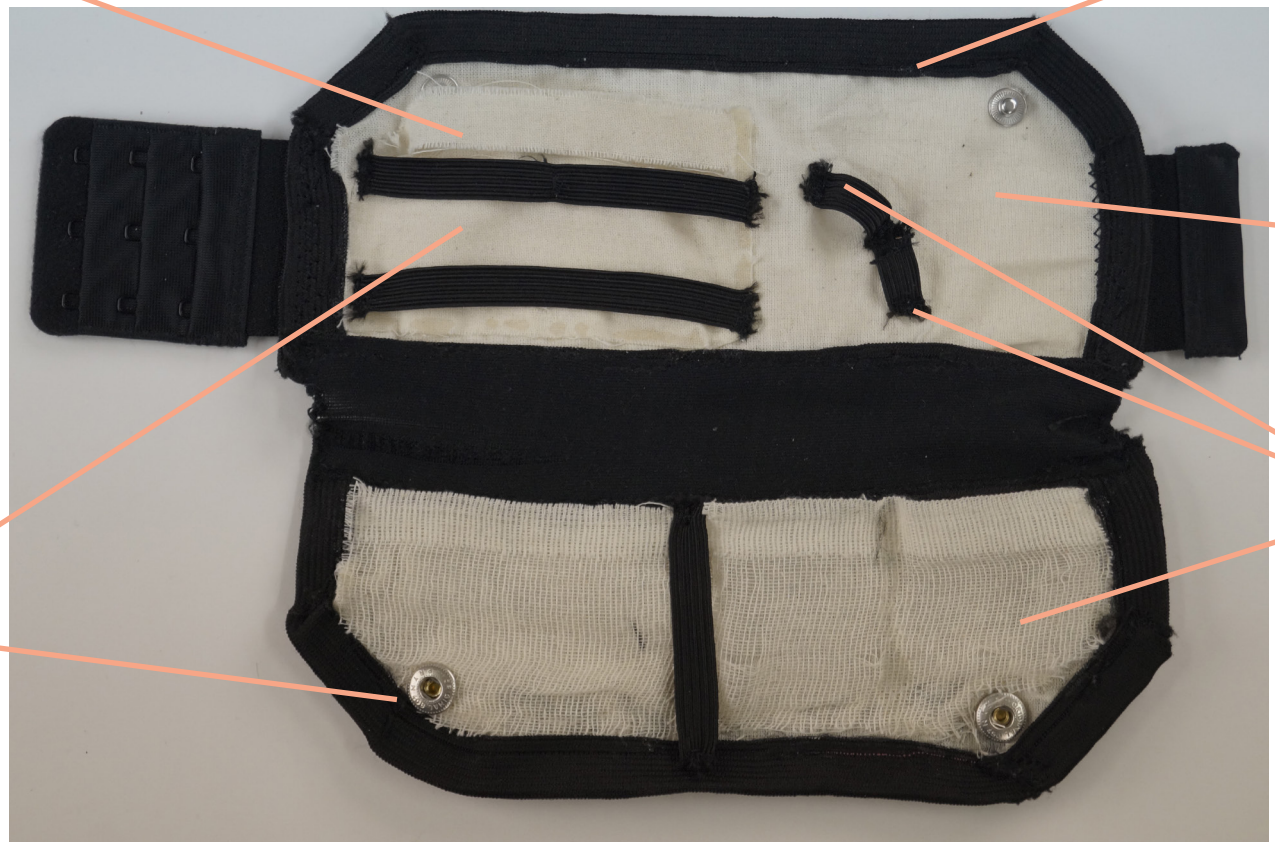
Donald A. Norman writes in his book, The design of everyday things, "...we often encounter new objects unexpectedly...We are confused and distracted, and what ought to be a simple , effortless, everyday thing interferes with the important task of the moment".(Norman, 1998, s. x-ix)

K. Myhre

SEMANTICS

Pocket underneath the elastic bands fits credit cards, driverslicens etc. An international standard that makes it easy to reconize

Different pockets and elastic bands encurage the user to customize to his/her use.



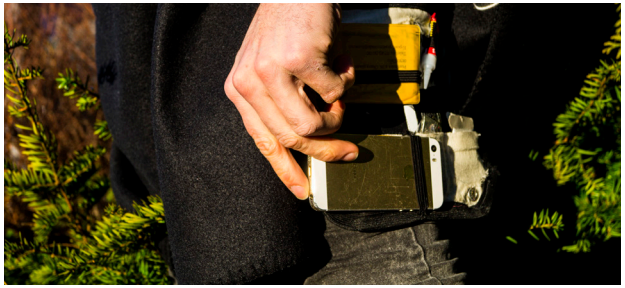
K. Myhre

The elaticity of the fabric indicates its should be strapped tight aorund your body

The soft tricot fabric is used in other bodytight products, which makes it inviting to wear tight on bare skinn.

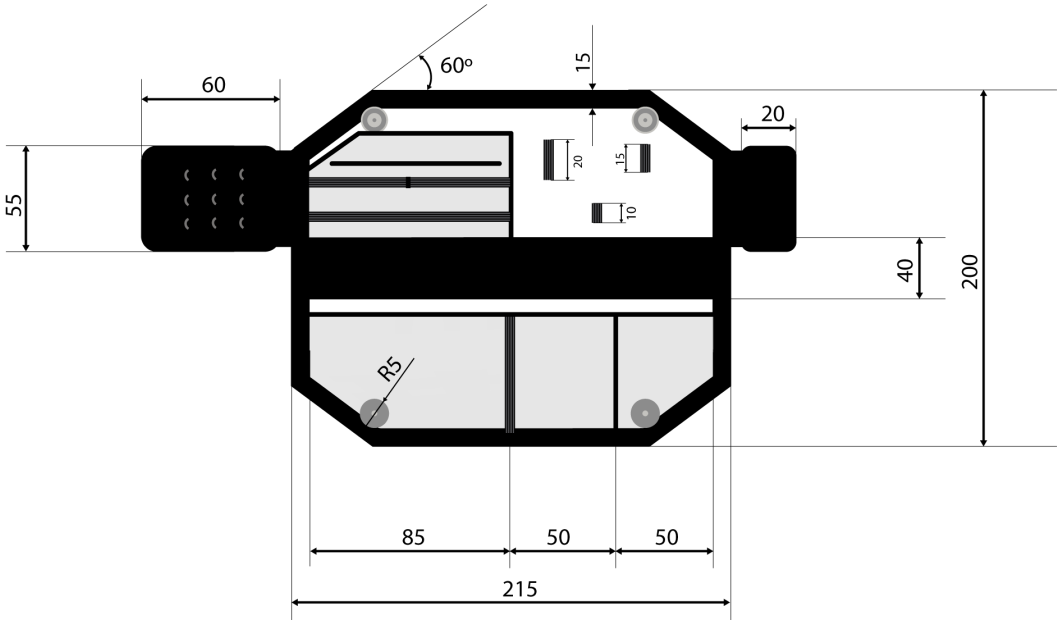
Costume fit elastic bands and pockets are made for spesific tools of the costume repair kit.

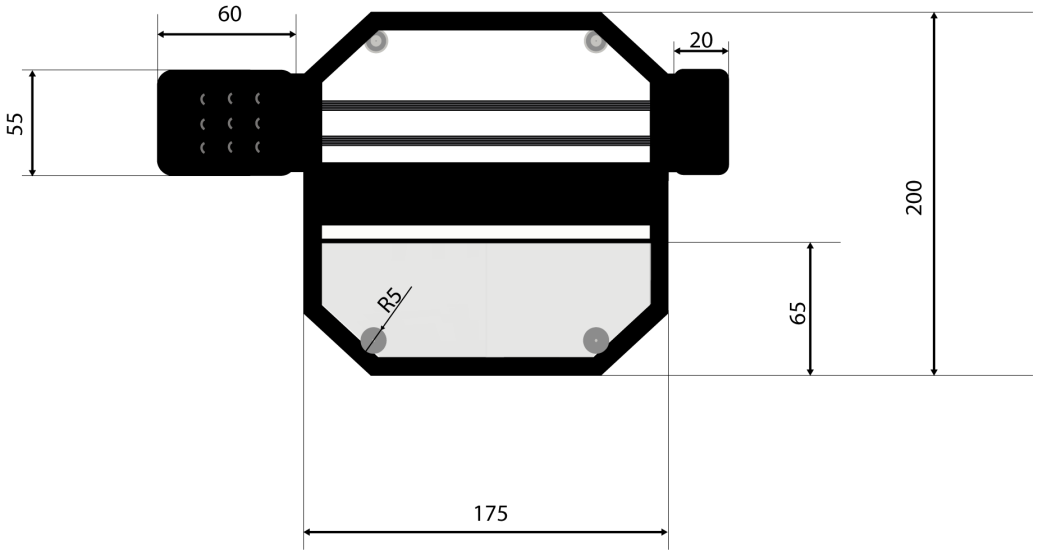
CONPACK

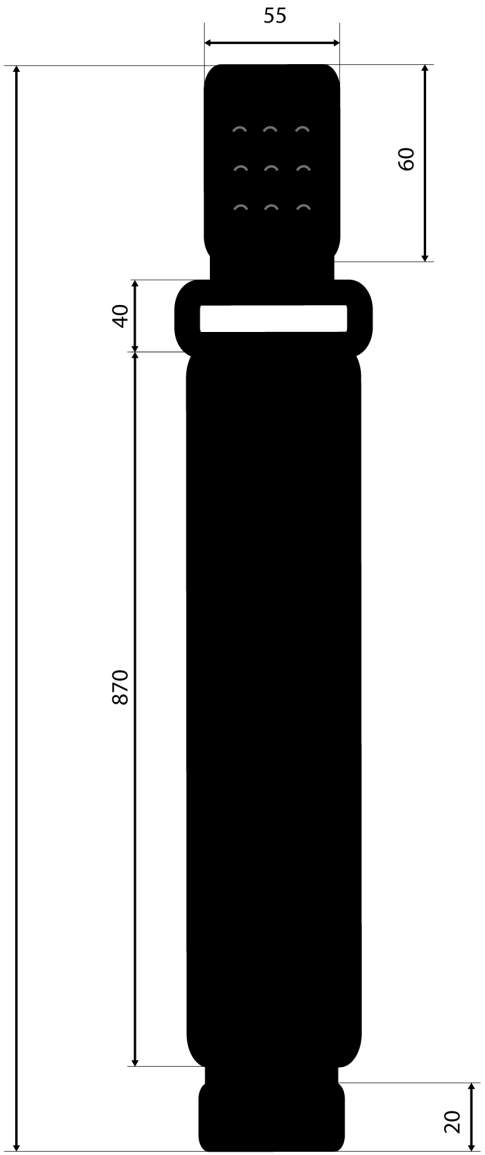


DONT LIMIT YOUR COSTUME, DONT LIMIT YOURSELF

TECHNICAL DRAWING







PRESENTATIION AND WEBPAGE

In the final presentation we focused on selling the conpack to cosplayers. The way we did this was to use the language and refrences from the cosplay community, this to level with them and establish common ground. In the the cosplay community both online and in real life there is a lot of humor, and its all about expressing yourself and having a good time.

As a structure for the presentation we used what Einar Stoltenbergs thaught us in his lecture Rhetoric and its foundation. (2015, mars)

FEEDBACK

Praise

Made sure to compliment the cosplayers in the start of the presentation.

Good balance between humor and argumentation.

Vocaly and use of body language was engaging.

Good use of words for the audience

Dress appropriately, with refrences to the ”geek” community.

The tag line was really good.

Areas of improvment

Should have adressed that the pocket didn’t look safe.

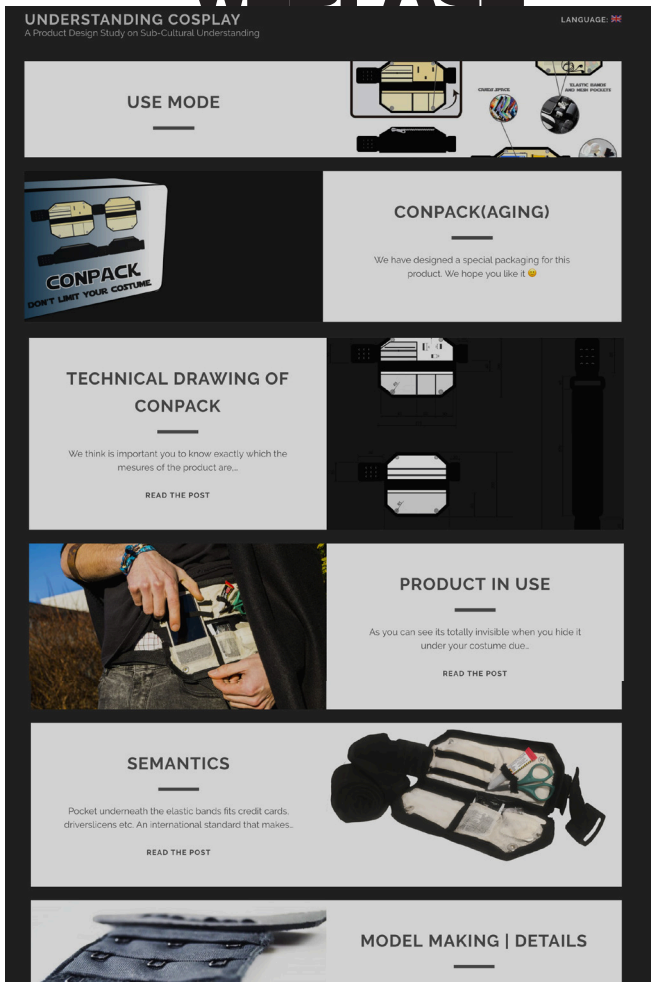
Technicalities of the bag could have been showed clearer.

Should have had much more focus on the female audience, they are potentially the biggest group of costumers.

Could have showed the customization much clearer.

Could have demostrated the product even more in use.

WEBPAGE



Our webpage is greatly inspired from other cosplay pages, and try to recreate their simplicity on order to make an effective and intuitive webpage.

CONCLUSION

The Conpack is an exciting new product in an fast growing and quite new sub-culture, although there is similar products on the market with the same purpose, this is the first one specificly made for Cosplayers. With its costume repair kit, and ability to let you costomize its use for your personal belongings, it will serve as a cosplayer's "best friend", and possibly most important tool.

An eye opener for this product was observation of cosplayers carrying around backpacks that didn't fit their costume. They had to put them away for catwalks, competition and even photos, which ment that it had to be unattended. This observation together with the observation of the enormous difference in the scale of costume, made us realize that the Conpack needed to be able to hide underneath the costume in different places.

Improvments that may be added could be removal or adding of different qick-fix tools, this needs more user testing and feedback over time. There might also be a need for smaller or bigger packs or straps, although as it is now, it should fit a general majority of cosplayers based on user testing.

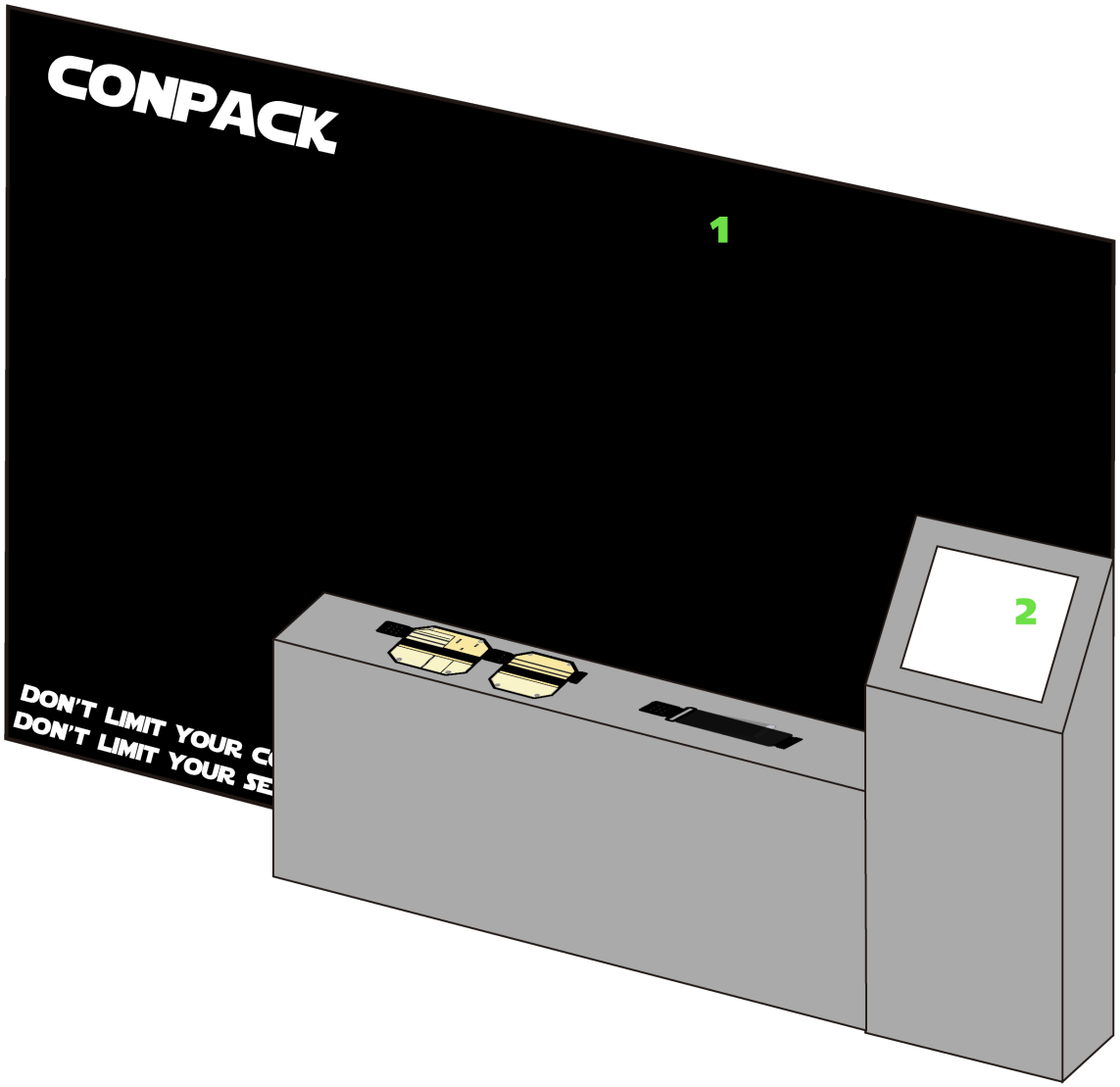
Because it is only a cotton prototype existing, other changes might be needed when it is made it the right materials.

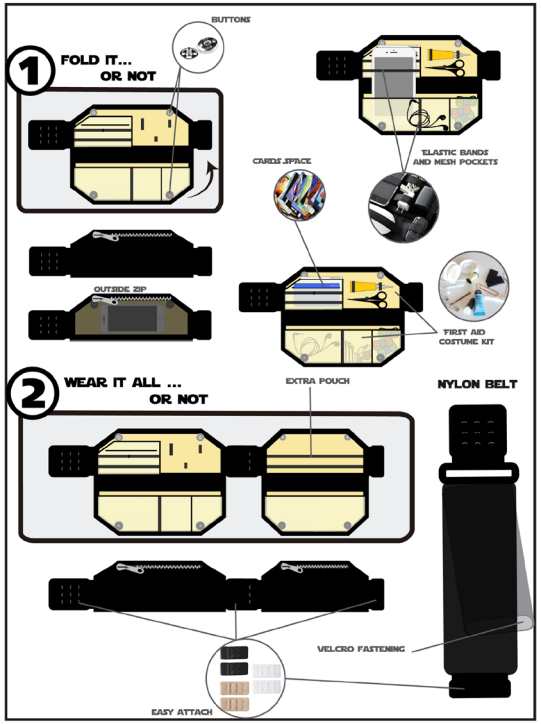
And remember.
Don´t limit your costume, Don´t limit yourself

PACKAGING

The packaging of the Conpack needs to be three things. It needs to be informative, the product may be hard to grasp without some easy and clear explanation on the packaging. It needs to be decorated appropriately with an emphasis that this product is exclusively designed with cosplayers in mind. Third and lastly the package needs inviting in its looks, without drawing attention it may lose some potential users.

EXHIBITION DESIGN





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Intervju med Heresetai

Heresetai eller Therese som hun egentlig heter spurte oss om vi ville møte henne på Café Sara i Oslo. Hun titulerte seg selv umiddelbart som en av de eldste og mest erfarne cosplayerene i miljøet. Therese fortalte oss om hvordan det norske cosplaymiljøet startet opp ved å utvikle seg fra rollespillmiljøet over i å definere sin egen identitet. Hvordan det de første møtene besto av svært få ildsjeler og som over de siste årene har eksplodert over noe helt nytt fenomen i Norge. Hun utrykte sin bekymring for om denne overgangen hadde gått så raskt at ingen i Norge helt hadde oversikt over hvordan miljøet fungerer i dag. Hvor det er en dissonans og usikkerhet om hvilken retning miljøet burde ta fremover. Therese forklarte for oss hvordan cosplayere i Norge kan deles opp i flere stadier. Om hvordan reisen fra å første gang drar på en convetion til man begynner å lage sine første kostymer til ender opp med å konkurrer i cosplaykonkurranser.

Vi ble introdusert for hva som nå blir sett som det største problemet innad i cosplaymiljøet i Norge, nemlig elitisme. Therese mente at dette er en helt misforstått debatt der flere cosplayere anklager flere profilerte cosplayere om å stå sammen uten et ønske om å involvere ynger og nyere deler av miljøet. Cosplay er et samfunn som i stor grad operer på nettet. Og som med mange andre forum på nettet er det også flere fra dette miljøet som sprer mye negativitet og anklager mot de som de kaller cosplayeliten i Norge. Therese slo tilbake mot disse anklagene og mente at dette i handler om sjalusi og aggresjon som følge av at noen deltagere ikke takler et nederlag i en konkurranse på en god måte. Hun som en av Norges mest profilerte og rutinerte ytret en frustrasjon om at de gjentatte ganger hadde forsøkt å nå ut til delene av miljøet og dele deres kunnskap, uten å få noen respons.

Silje 16 år

Silje var en 16 år gammel jente vi møtte på Desucon Pop. Hun var på sin første convetion i sitt aller første hjemmelagde kostyme. Hun fortalt at hun hadde vært på et cosplay kurs hvor hun hadde lært seg å lage kostymer. En av kursholderene var Silje Danielsen som vi tidligere hadde intervjuet. Hun var svært fornøyde med kurset og måten hun hadde blitt tatt i mot av de mer etablerte cosplayerene, spesielt Silje Danielsen, som hun så på som et idol innen cosplay.

Alejandro Decap

Alejandro Decap er ansvarlig for Norges største cosplay convention Desucon og den mindre Desucon Pop. Han har jobbet med conventions i en årrekke og ble i 2016 belønnet med prisen Årets cosplaynavn. Alejandro møter vi på Desucon sitt kontor rette ved der Desucon Pop arrangeres, Oslo kongressenter. Alejandro spør oss først ydmykt hvorfor vi vil snakke med han og vi sier at engasjerer oss for alle aspekter ved cosplay, også fra han som arrangør. Han sier at han selv ikke driver med cosplay, men her en selvtitulert nerd. Alejandro forklarer hvordan en convention fungerer, hva man gjør på en convention og hva programmet stort sett består av. En convention starter oftest på morgenen, folk kommer gradvis utover dagen når de forskjel-

lige eventene begynner. Alle desucon består av et åpningsnummer, to konkurranser og en pre-konkurranse. Fra år til år har de også forskjellige eventer. I år skal de også ha besøk av galtvortskolen, lipsync, speedfriending og cosplay catwalk som andre eventer. Vi spurte Alejandro om hvordan han opplever elitisme innad i cosplaymiljøet. Han mente at det var The cosplay community are split in two brackets, the social and the competitive group. They both want different things from the community and the conventions.
The community consists of ca. 10 000 people and a group of ca. 30 "elite" cosplayers.
Desucon was the first convention In Norway.
Their main focus is on keeping a positive and nontoxic environment for younger cosplayers.
"The more professional the community becomes, the more toxic it becomes"
Most cosplayers keep cosplaying as a hobby, rather then to aspirate trying to make it as a professional cosplayer.
The Judges at the conventions consists of professionals in the different skillsets needed as a good cosplayer.
Their main target is cosplayers under 23 years old.
It is between 80-100 volunteers at Desucon.
The convention do not stress specific laws, but rather endorse the Norwegian law. There is no need.
Bullies are being frowned upon and social outcast are being welcomed.

Decap is very ideological and firm to his motivation and reason for the Desucon. It is a free-environment for people who like to cosplay and express them selves, without having to compete.

Silje Danielse
Silje Danielsen møtte vi ved Nationaltheateret fordi hun skulle videre på et modeloppdrag senere på dagen. Hun mente hun ble sett på som en av de mest profilerte coplayerene i Norge. Hun er svært engasjert i cosplaymiljøet i Norge. Hun var med å arrangere Kawaicon, jobber med å arranger cosplay workshops og foredrag, samt stille opp som dommer og rådgiver på andre convetinons. Fortalte oss om at hun før jobbet med å stille opp i Elsa kostyme i barnebursdager og andre eventer helt til hun ble kontaktet av disney og bedt om å slutte.

Frederik Just
Studerer produktdesign på AHO i Oslo. Lagede og deltok med sitt aller første kostyme i 2016, endte opp med å vinne hele konkurransen. Bruker studiet og skolen aktivt til å lage sine kostymer, han finner det svært forenelig med det å være produktdesignstudent.

Stian 16 år
Kom fra rollespillmiljøet og startet som en legionær under det romertiden. Har lagd sitt første kostyme, men har kjøpt et tilhørende lasersverd.

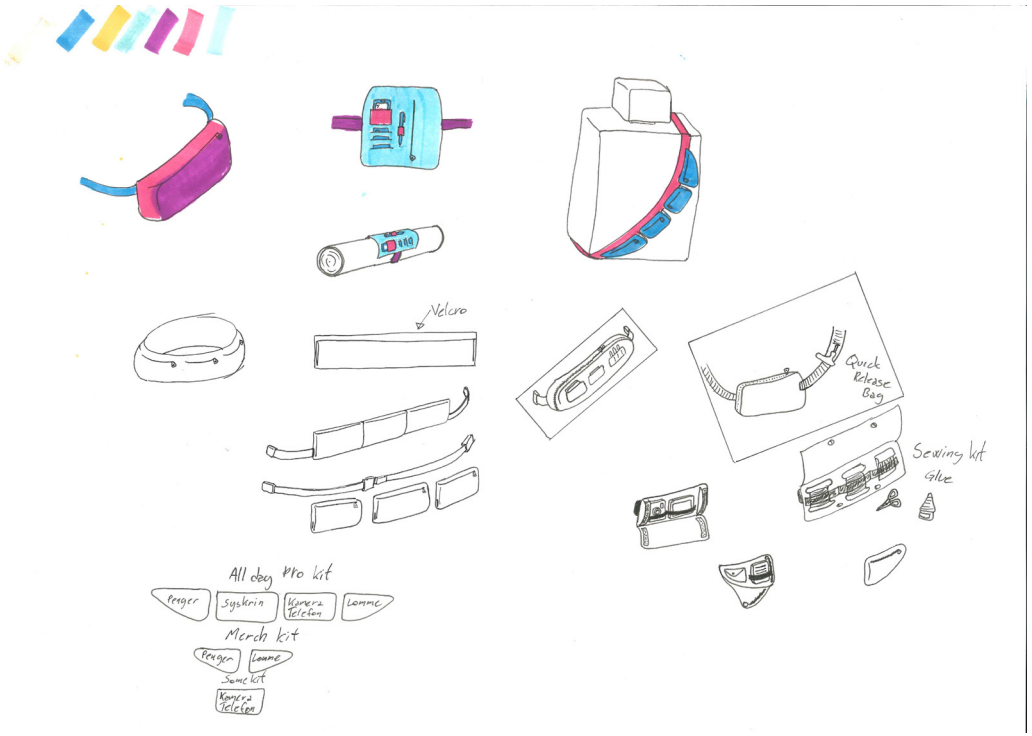
Theriz Cosplay
One of the older ones started with roleplay and then went to discover cosplay.

Defines it as improvising without an audience.
The goal for her is FUN – but if she was to get an offer from a game company that would be the dream.
The most fun is to plan and make the costume.
She seemed clear about her role in the community.
She is social with her cosplay friends, and they get together without cosplaying (real friendship)
She is dressed 95% of the time at cons,. She reuses costumes for different cons.
She has acquired different a lot of different skills trough trying and failing.
She gets her knowledge trough the Internet and fellow cosplayers.
Older cosplayers use the Facebook-group called "cosplayers over 25" to interact with likeminded cosplayers under and between the conventions.

Aslak Sødal
Går på AHO som produktdesigner og har valgt dette nettopp fordi han ville bli en bedre cosplayer. Sier han bruker alt han har av tilgjengelige midler på cosplay, på convention rundt om verden, verktøy til å lage kostymer og deler til kostymene. Hans dyreste kostyme har han brukt flerfoldige tusen kroner på å lage. Lagde kostymer på fritiden før cosplay kom til Norge. Har sett seg lei på at så å si samtlige cosplayere som intervjuet ønsker å snakke om sin vanskelig bakgrunn. Sier at det er mer enn hans fortid er ikke alt som definerer han og at man kan være en cosplayer uten å være et tidligere mobbeoffer.

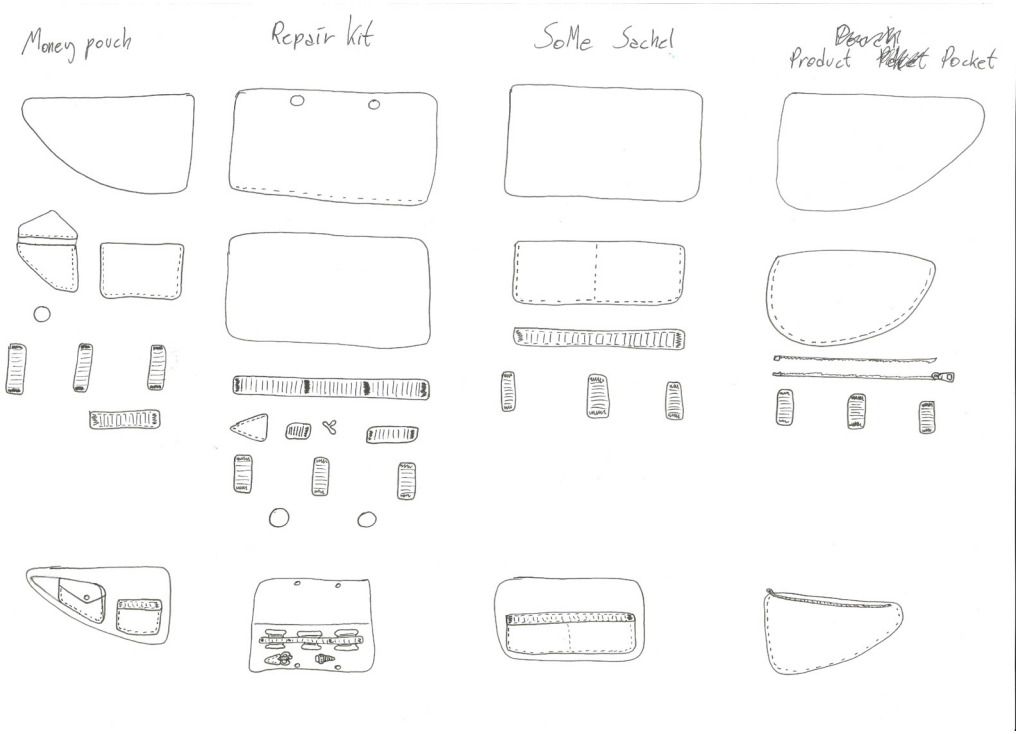
Xpose Cosplay
Går på en folkehøyskole på Høvik som har en ny linje for cosplayere. Går sitt andre år som cosplayer student. Ble kåret til måndens cosplayer i Februar. Snakket bekreftende om det mente var et stort problem med elitisme i det norske cosplay miljøet.

The Fuzzy Teddy
Fuzzy Teddy møtte vi på skøyen i Oslo. Han jobber som lærer og syntes at det fungerte veldig fint sammen med det å være cosplayer. Han fortalte oss at det å jobbe men ungdom var en av hans lidenskaper og det å være engasjert i cosplay passet derfor veldig bra for han. Han fortalte oss han brukte all sin tid og penger på cosplay og elsket å sitte å pusle med kostymene sine i timevis. Han var interessert i detaljer og utfordringer i et kostyme og så det når han skulle velge seg et nytt kostyme. Fortalte at han hadde ofte slitt med overoppheting i sine komplekse kostymer og kunne fortelle at karakterene sjeldent var designet med komfort i tankene. Hvis man skulle lage ett naturtro kostyme, kunne det for får bli svært ubehagelig å bruke. Han fortalte oss om da han for noen år siden lagde kostymet til Oggie Boggie, som bestod av totalt 21 dyner han kledde på seg. Kostymet ble så varmt at han fikk et heteslag da han gikk av scenen etter en sangforestilling han hadde holdt.

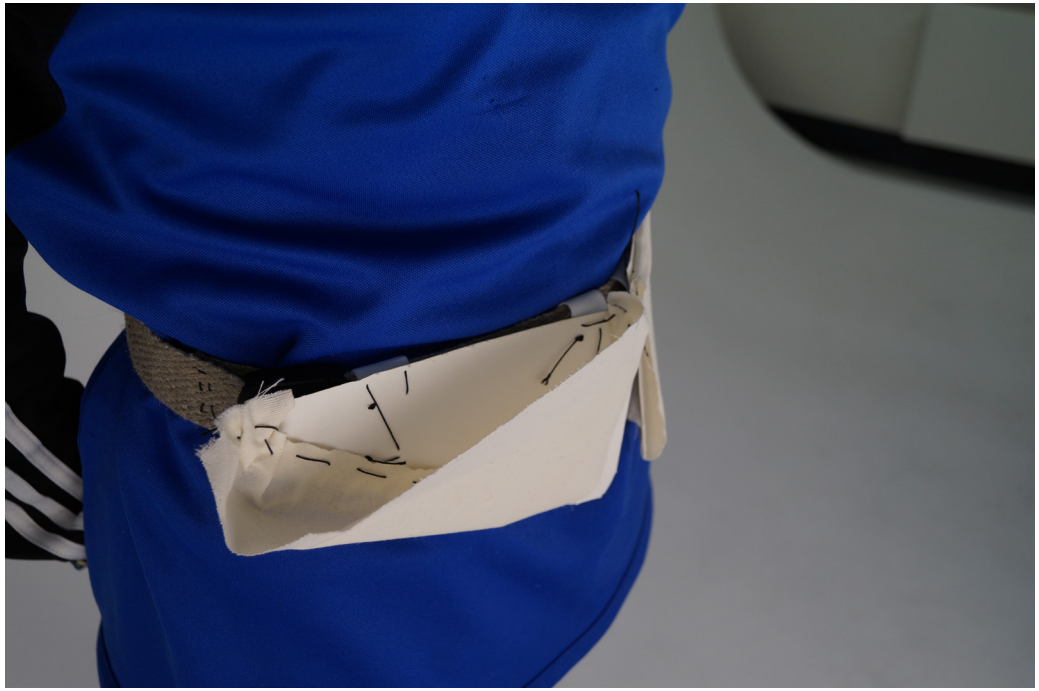


In the first sketching and modelling phase I decided that I wanted several small pouches, which could be combined to one larger pouch, after your desires. I figured out a comfortable size of the belt and the depth and with of the pockets

WORKSHOP NORRØNA



In the second phase of I figured out how the fabric would feel and react. I also decided what the different pouches customisation would be, as well as that I wanted two ”corner” pouches

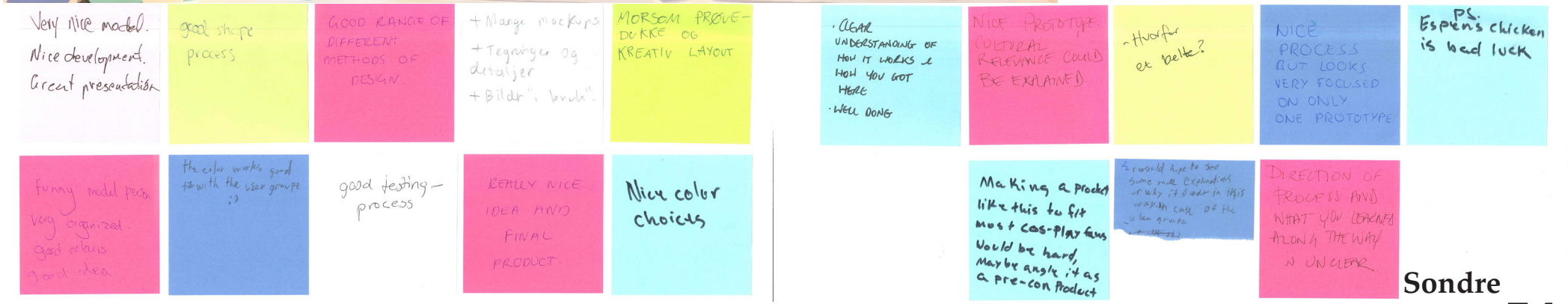


In the third and last phase before the final model making, I wanted to experiment with the shapes of the different pouches. It all ended in the model you se on the next page, where the focus of the quality of the product lays in its inventory to feel safe and concealed

WORKSHOP NORRØNA

WORKSHOP NORRØNA

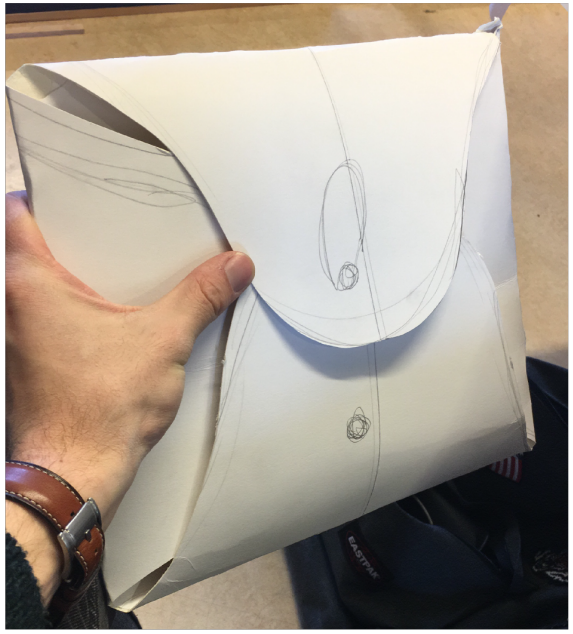
The excebition showed all the modelis in a timeline on the wall, some pictures of the model in use an a model showing the product. Some of the feedback mention this as good elements to bring. Others commentted on the lack of a iof a good scketching process before the modelmaking.



Sondre

NORRØNA WORKSHOP

We were supposed to design a pack for the culture that we had already chosen with our proyect group. My first idea was to develope an envelope wich you can attach to your belt or wear it as a carpet in your hand.



Here you can see my first model made with paper. It was thin so I thought it could be easy to hide it under your clothes. It had also an easy lock made with a elastic band.

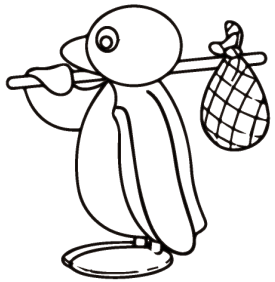
Fernando Crespo Sánchez

I tried to use some fabrics to make a better model and this was the result...

I finally found that it was kind of difficult to close it when it was full of stuff, and it wasn't a new concept of pack at all.
So I started to think about a new shape for the envelope. After some sketches and research about envelopes I got an idea that could be good.

Based on envelopes like in the image (very common in fantasy films as the Lord of the Rings) I started developing a new concept o pack that could be wear in different ways.

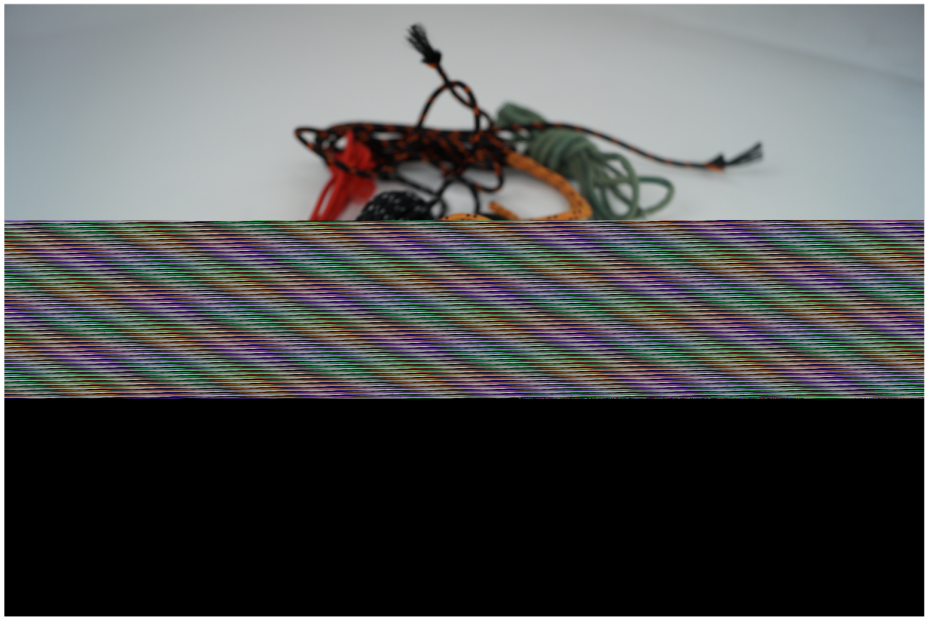
My idea was to make a four walls pack (as a room with te floor in wich you can open the roof). Then you can attach this to a belt, hang it around your neck, wear it in your back...



Fernando Crespo Sánchez

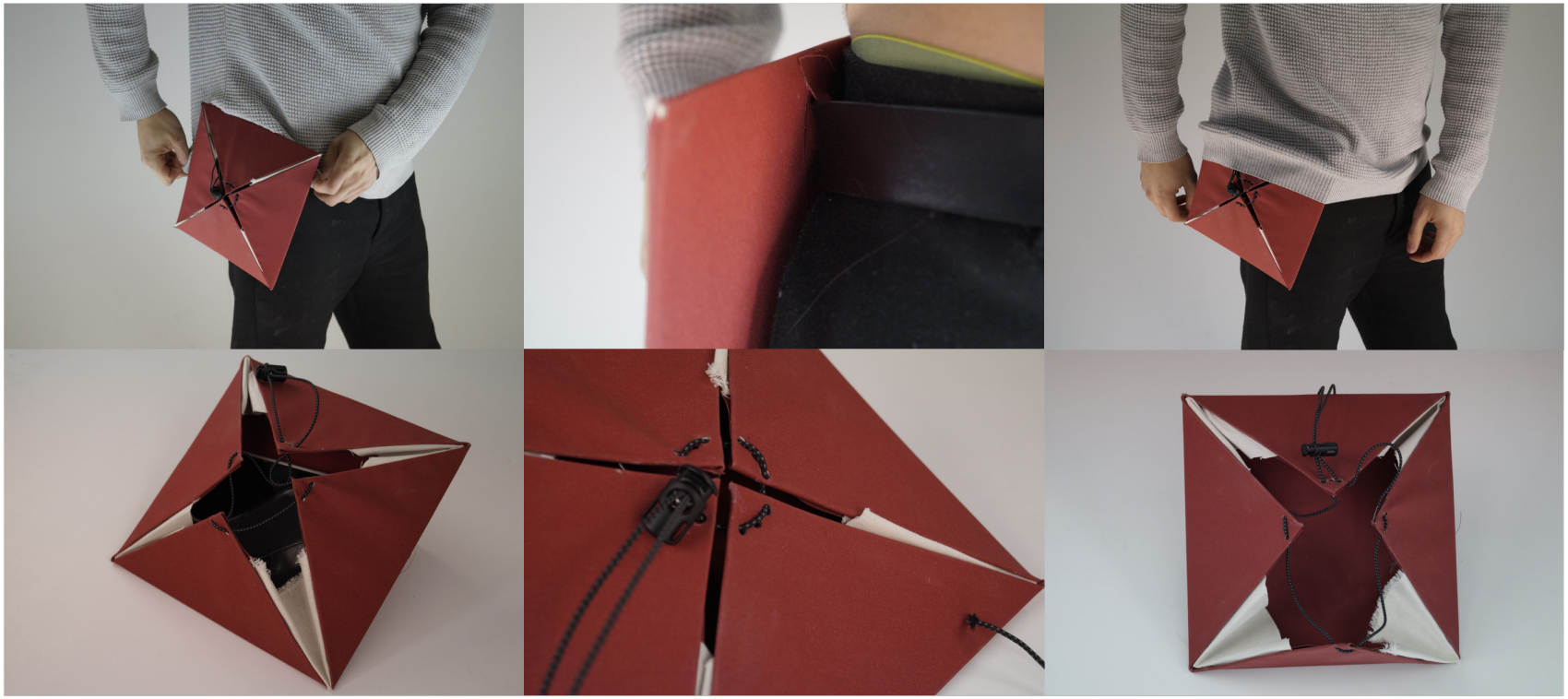
NORRØNA WORKSHOP

So I started making my model, but then I realised that I needed something to tight the “four walls” when they were closed. I needed a string and some fastener. I had a lot of stuff to choose from due to the brilliant men of Norrona who came those days.



I also have to use some extra fabric to keep the walls together with each other, so I used some cotton fabric that I found in the textile workshop.

And this is the final model that I made. I covered it with the some fabric as the last design because I think it was a nice color to hide and also to show. You can also see the fastener I chosed and how to attacht it to the belt.



REFLEKSJONSNOTAT

This is the first time I really have been diving in to the culture of the user group I have been working with. It has really exceeded all expectation. It is something I have never done it before and it has really been a joy trying out. This is maybe the part of the course I have learned the most from. Choosing coplayers as a culture have worked out very well with the community being tightly connected, welcoming and very helpful. I really got to test my comfort zones in terms of interviewing and getting in touch with new people. And doing so in such a friendly environment work out perfectly.

The whole group struggled with the wording of this task when it came to coming up with possible ideas for an end product. Throughout this task we had to adjust our focus to match our end result with what the subject really wanted us to make. I struggled coming up with possible ideas for a product that both would be new, different and creative and that the product needed to be something the target group would feel a personal affection towards. It was not that the task was unclear; it was really just very unfamiliar designing without actually looking for a problem to solve. I was a difficult proses coping with, but I am sure it has been helpful and something I will get great use for later as a designer.

The rest of project went according to what I was used to an with great help from classmates and teachers.

Sondre Angard Siljehaug

REFLEKSJONSNOTAT

Dette emnet har vært svært lærerikt. Jeg opplevde alle workshops og forelesninger som svært relevante og bra. Neste sånn at jeg lurer på hvorfor vi ikke har vært bort i mye av det før. Personlig er det det emnet jeg har lært mest av. Mye av grunnlaget for dette emnet kommer fra menneske og funkjson, men her føler jeg at ting har blitt tatt til et nytt nivå. Jeg har spesielt lært mye om argumentasjon, og fokus på oppbygning av argumentasjon i forhold til sitt design.

En annen sak som også har vært svært lærerik, om ikke mest, er det å jobbe og designe for noen andre enn seg selv. Dette er vitalt i designyrket og jeg synes Einar oppsummerte det fint med «forskjellen på kunst og design er at i kunsten lager du for deg selv, i design designer du for andre». Og det og ikke la seg påvirke av egne preferanser har vært svært utfordrende. Jeg vil påstå at man til en viss grad alltid vil la designet påvirkes av egne preferanser, men jeg visste ikke på forhånd at jeg ville synes det var så vanskelig o g løse seg helt fra produktet i forhold til utseende. Her føler jeg at jeg har tatt relativt store steg, da dette egentlig er første gangen jeg virkelig har måtte gjøre tenke slik.

Det er også første emnet jeg føler jeg har jobbet så strukturert, og så nære en reel designprosess, selv om jeg garantert har et forbedringspotensiale der. Selv om gruppen ikke har fungert optimalt, tror jeg det har vært særs nyttig å tvinge seg selv til å prate og skrive på engelsk. Jeg merker selv en forbedring spesielt på den skriftlige delen.

Kristoffer Myhre

REFLEXION NOTE

First of all I would like to apologize because of my english again, I hope it has improved since we started the semester, but it´s still a little bit weak and I know it.

Now he have finished the report I can say it was hard, but not because it is such a long work or whatever, just because I think all of us (the groups) have let it be for the final week, and that's our fault.

I would like to say that it has been hard for me to understand and keep my mind connected all the time due to the language in the classes, but I really appreciate the effort you teachers have done for making it the easier possible for us. Also I want to say that it would be much much more difficult without the help of my two partners (Kristoffer and Sondre).
In relation to the subject I think it is a very helpful way to know how to study and understand other cultures, something which is very needed nowadays in the society. Also I have to say that the way of teaching and learning (education in general) is very different here from my place. This is much more participative and in my opinion much better, but if I had to say something bad I would say that here people in general doesn't use the time properly. We have lost a lot of time doing things that in my opinion were useless, but I accept it and understand it.

Personally I take from this subject a lot of knowledge about a culture that I didnt even know before coming here, and I have to say that they have impressed me a lot. They are persons with amazing skills and nice past that have carry them to what they are.

I would like to talk more about my partners. All the things I have to say about them are good. They are incredible persons that have always understood me and my situation or tried to do it as much as they can. I know it is not easy to have a team group with a erasmus guy, but I think that also they have learned differents things from me as well as I did. I couldn't have chosen a better group.

In the end, I just want to say that it has been a very nice subject in which I have learned a lot of things that I'm sure will help me in the future, so thank you very much for doing what you did. I hope you all the best.

Regards