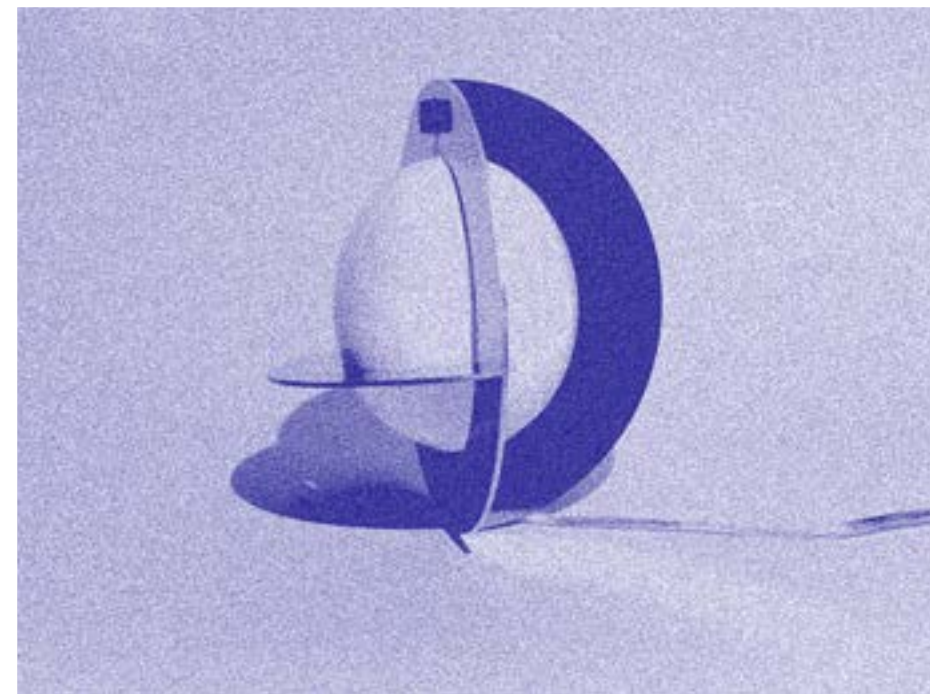
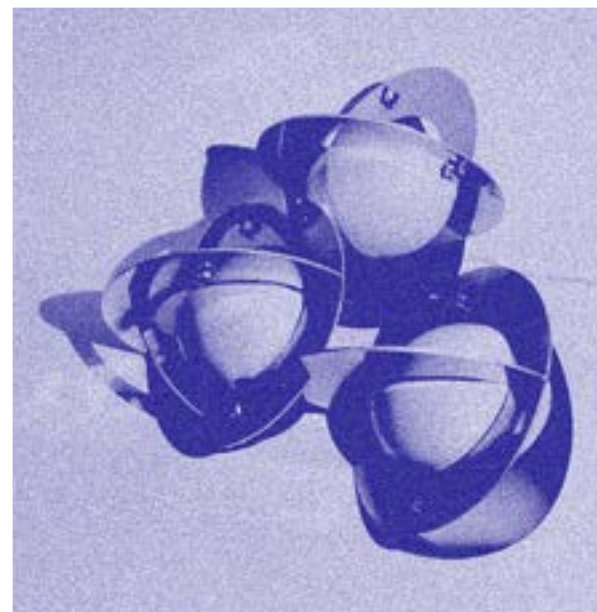
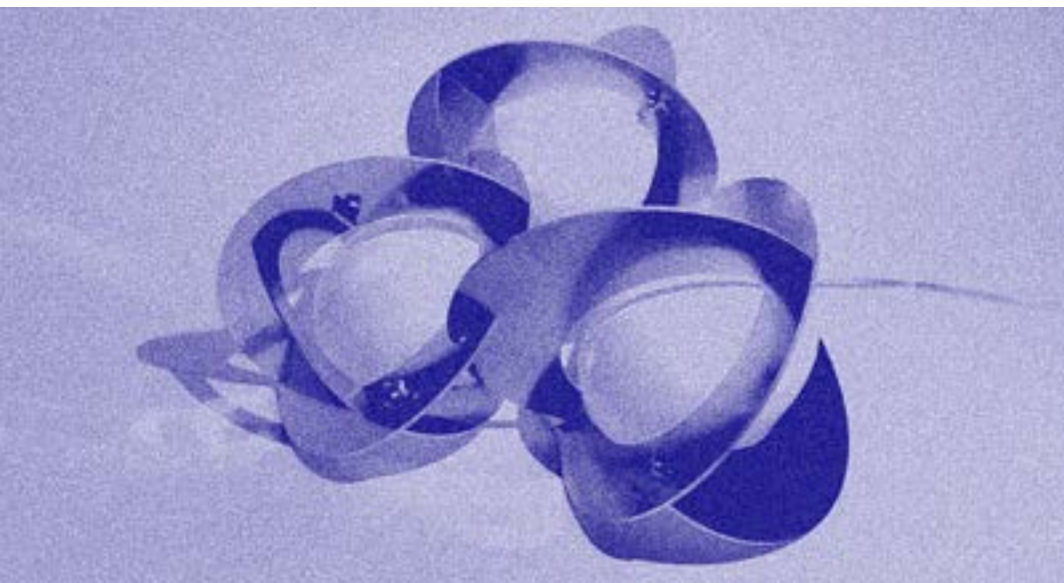




- 1.CONNECT**
- 2.OBJECT**
- 3.PROCESS**
- 4.MATERIALS**
- 5.TOUCH**
- 6.THE EGG**
- 7.CONTRAST**
- 8.VARIATION**
- 9.PURPOSE**
- 10.LIGHT**
- 11.TIME**

OVO - is a modular lighting system that explores how objects can create stronger connections between people and their environments. It was designed in response to a culture of speed and disposability — where things are made to be consumed quickly and forgotten just as fast. Instead, this project offers a slower, more involved process: you assemble the lamp yourself, choose its configuration, and engage with the materials directly. The idea is simple — if we spend more time with the objects we live with, we might start to care more about them.

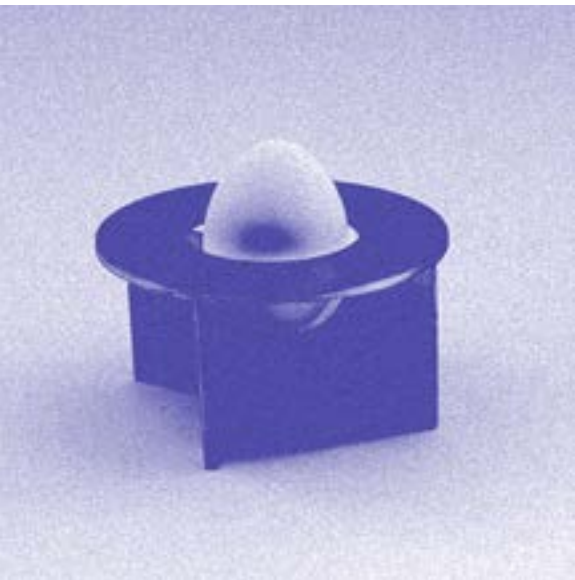
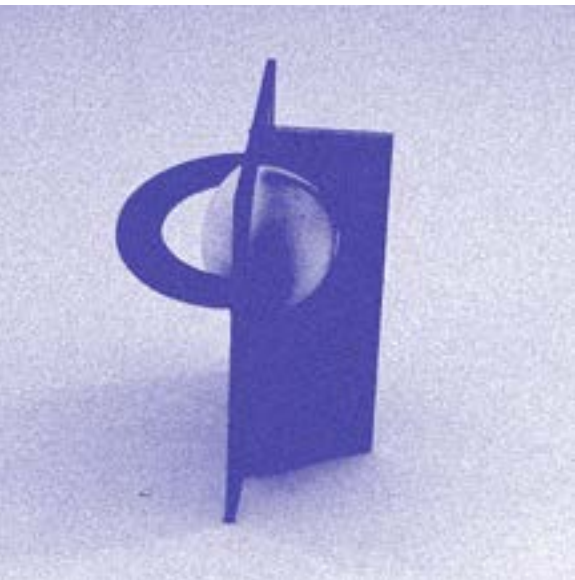
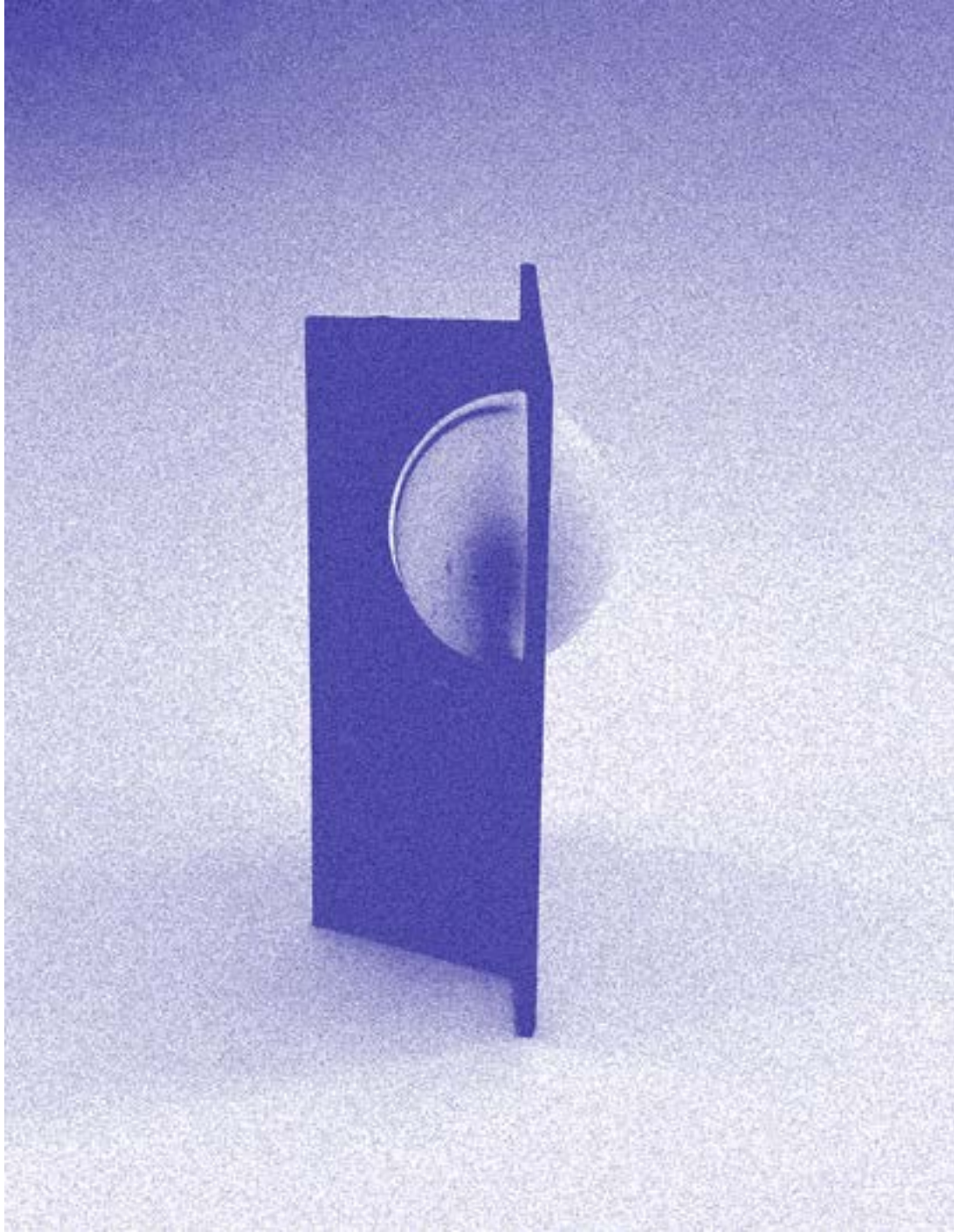


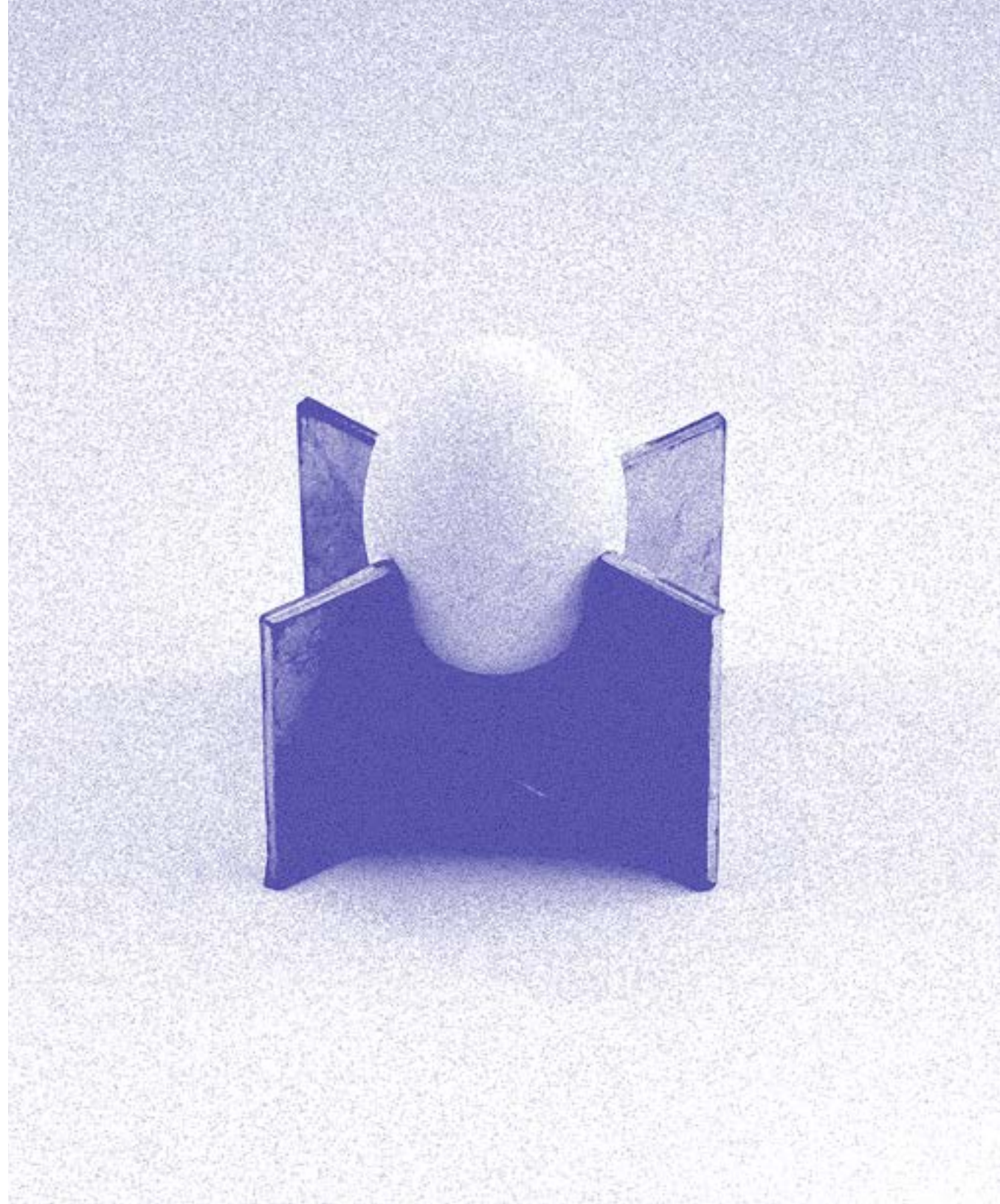
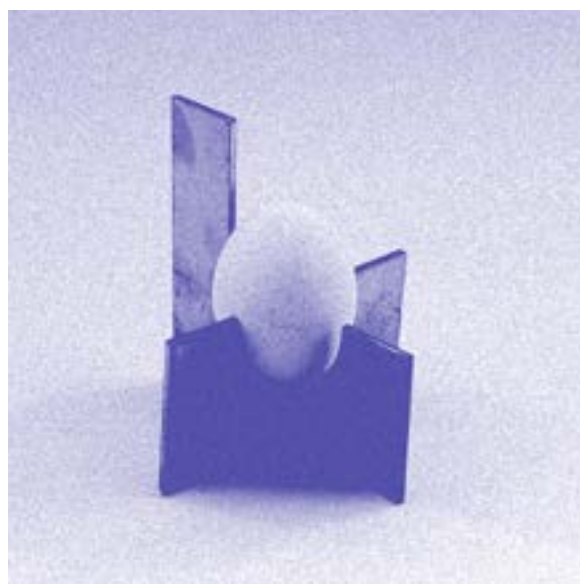


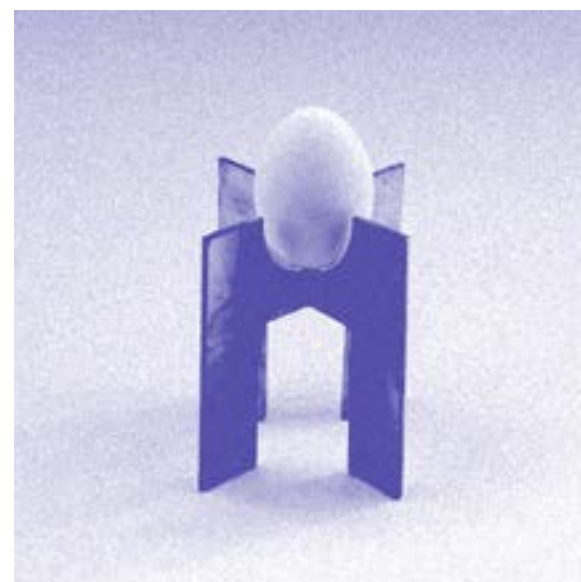
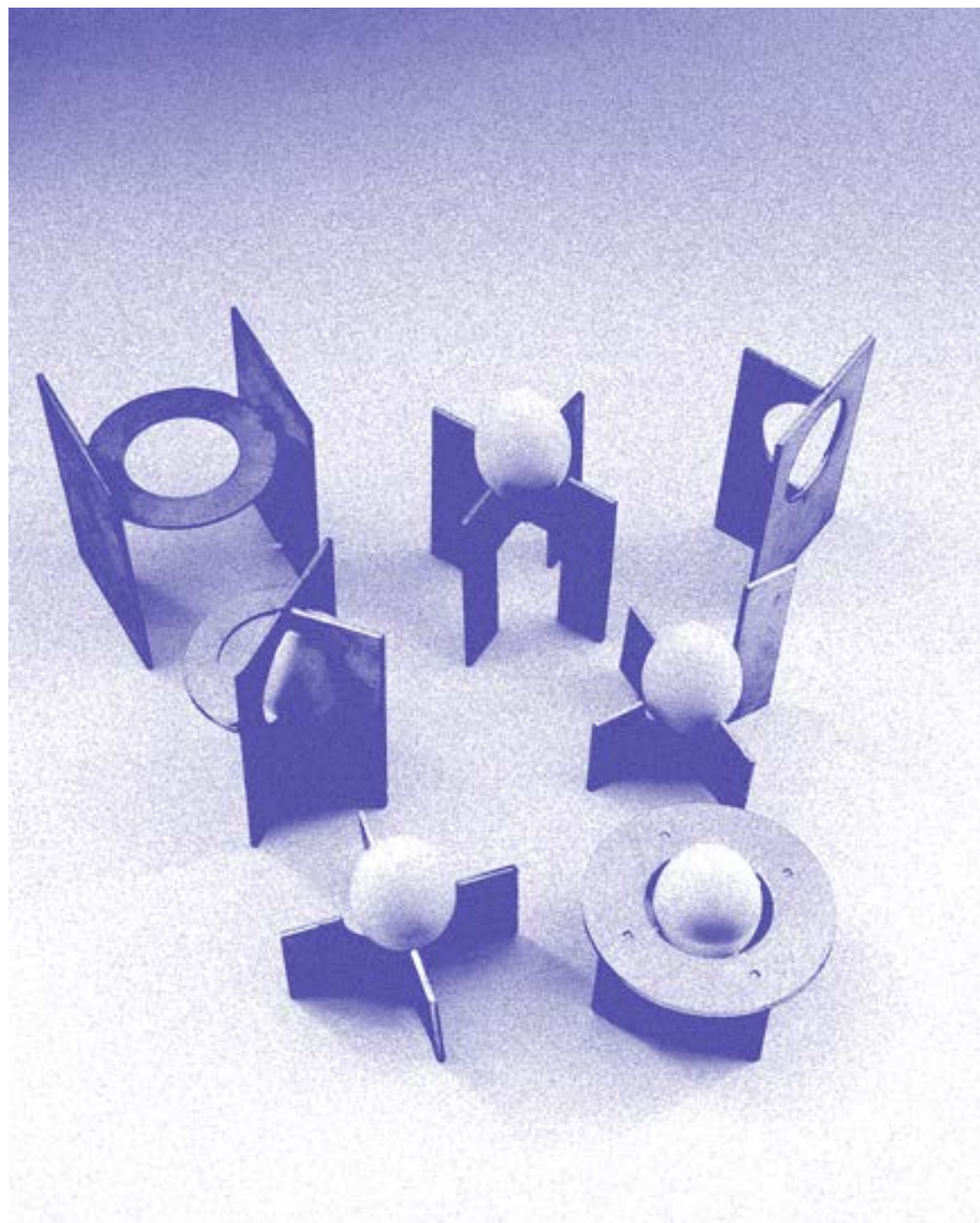
OVO Lamp is made from three parts: a repurposed ostrich eggshell, aluminum and LED lighting. It's more than just a combination of materials. It's a light designed to be interacted with. It's an object that's meant to be approached, not just observed.

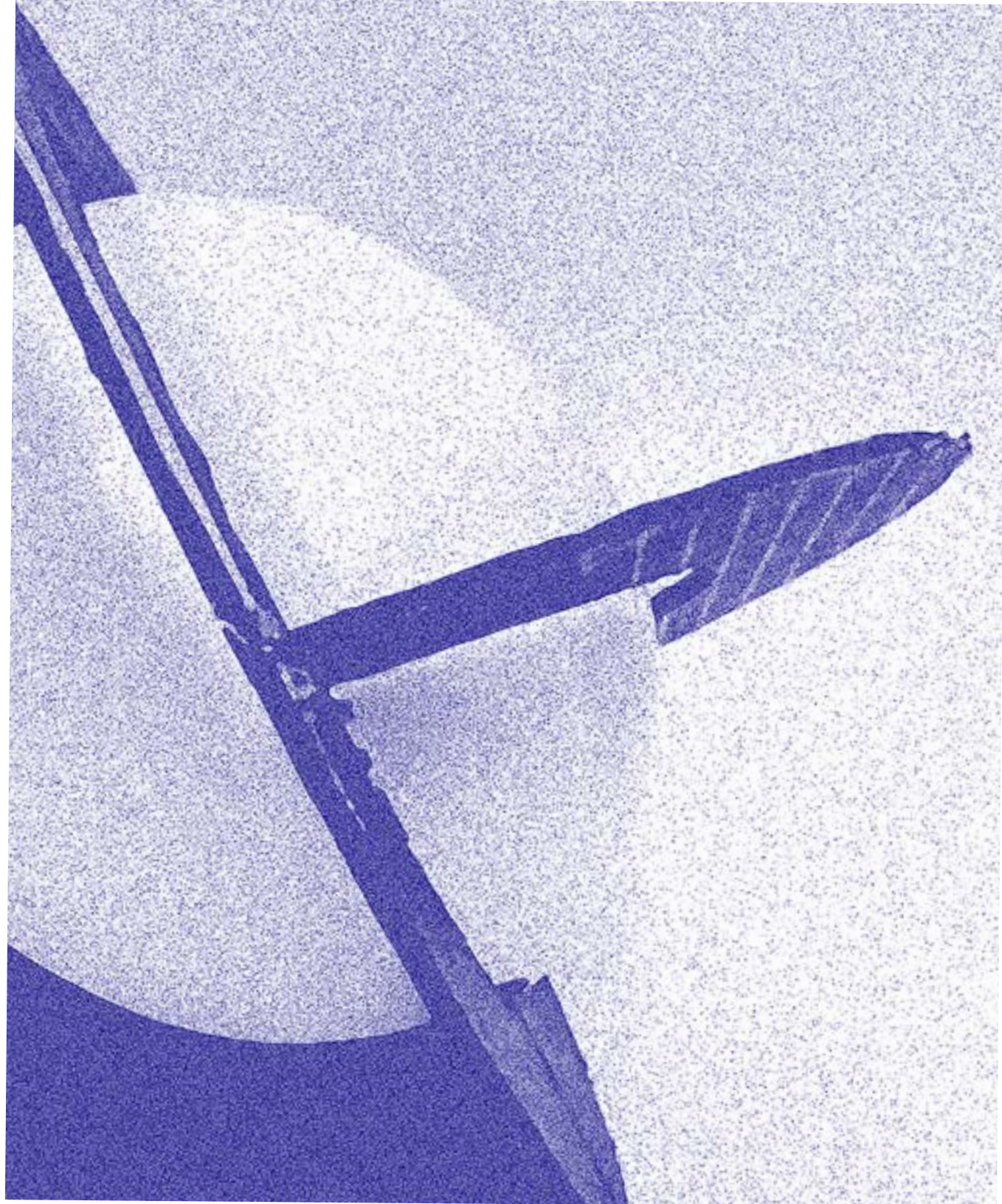
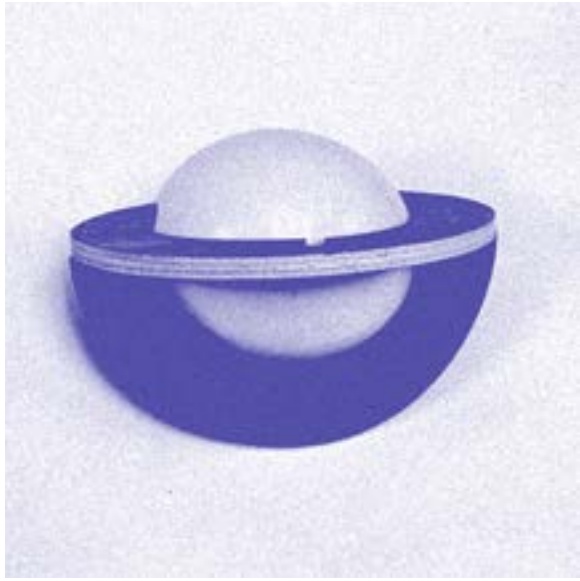


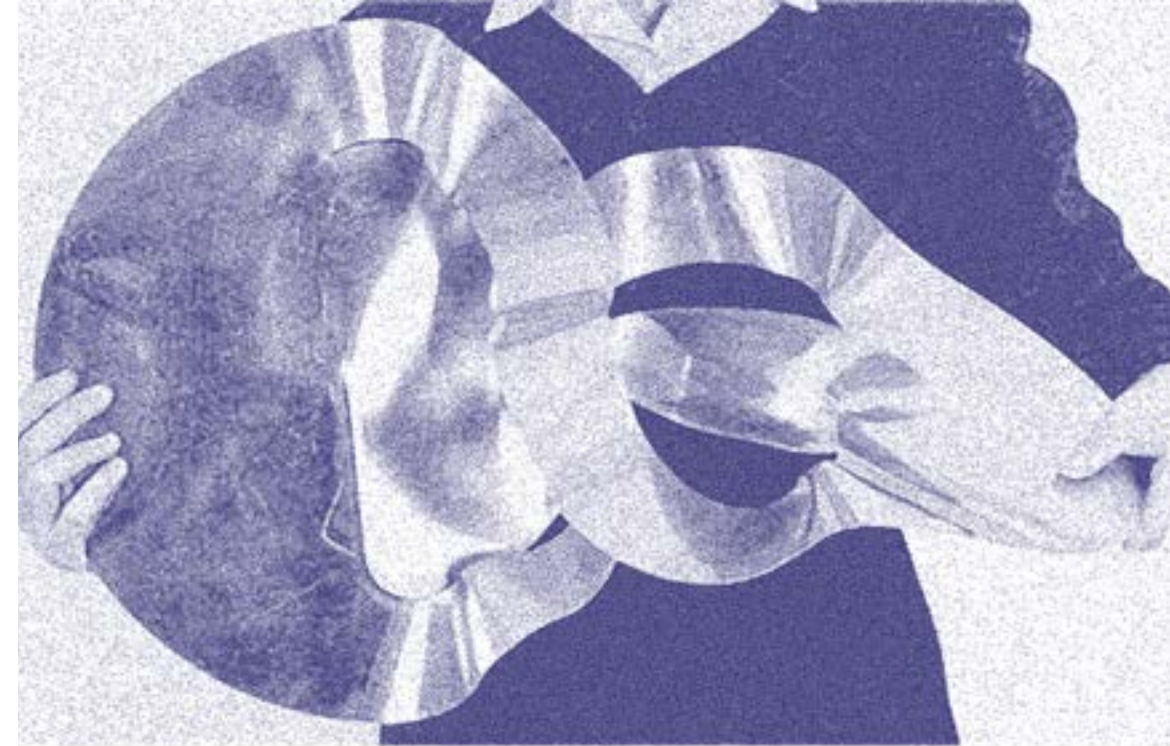
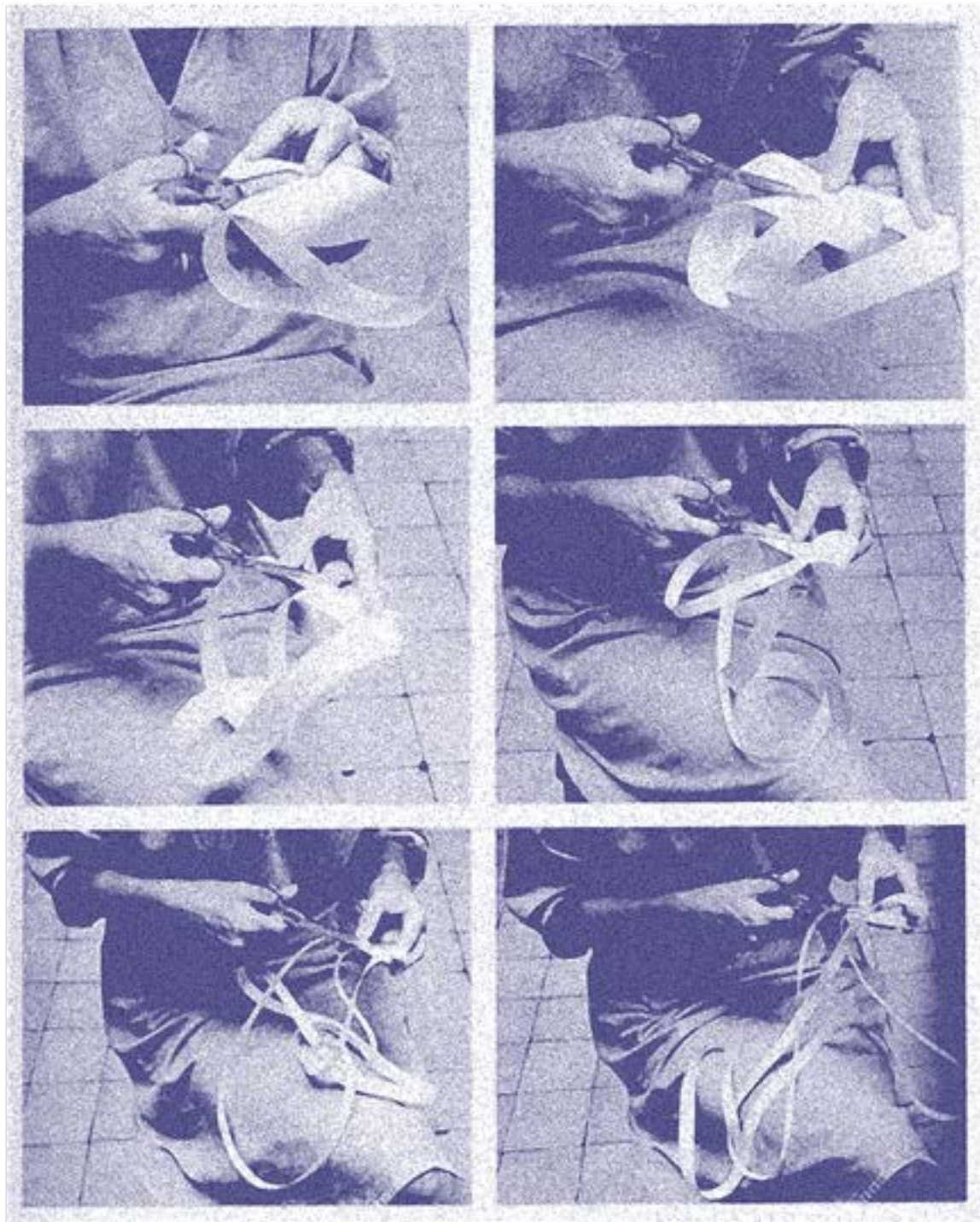
The process began with simple sketches and rough models. I folded paper, cut cardboard, and built mock-ups by hand to test how parts might fit together. From the beginning, it wasn't just about form — it was about feel. I wanted the object to be assembled without tools. Something intuitive, almost instinctive. Over time, the project moved into digital modeling, laser and CNC-cut parts, — but it always returned to the hand as the final judge of what worked.



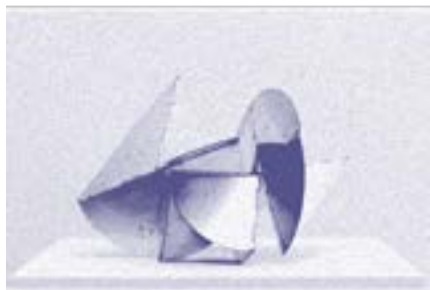
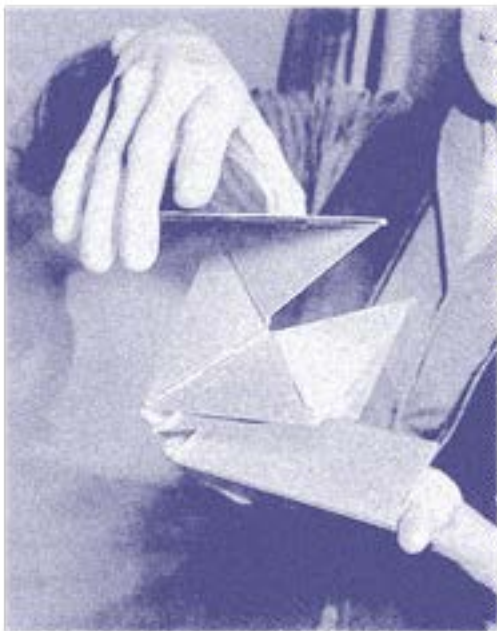
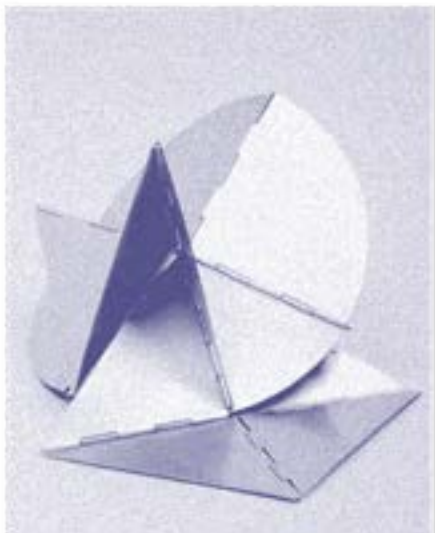


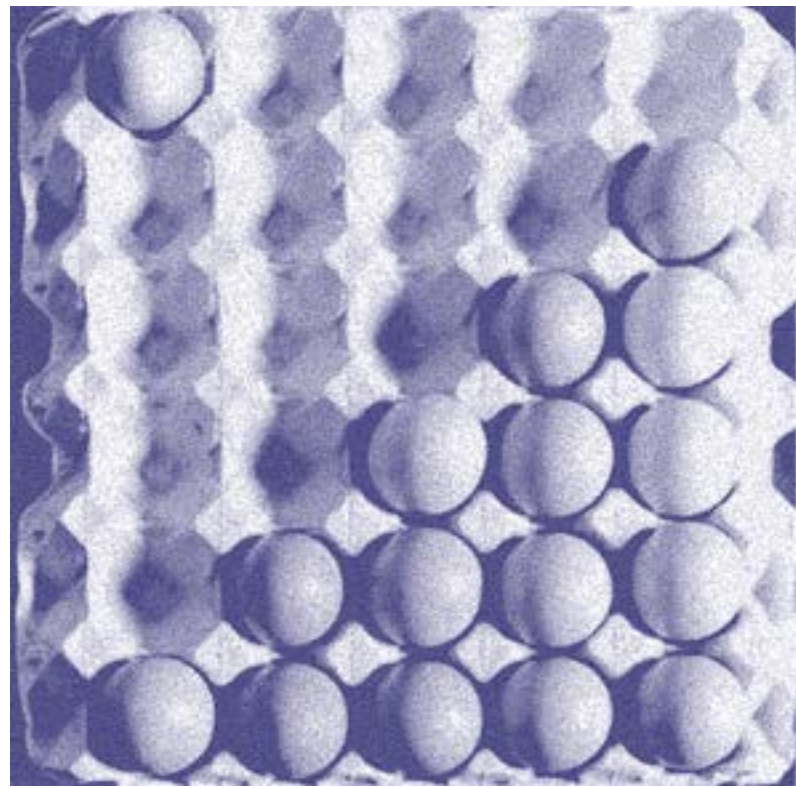
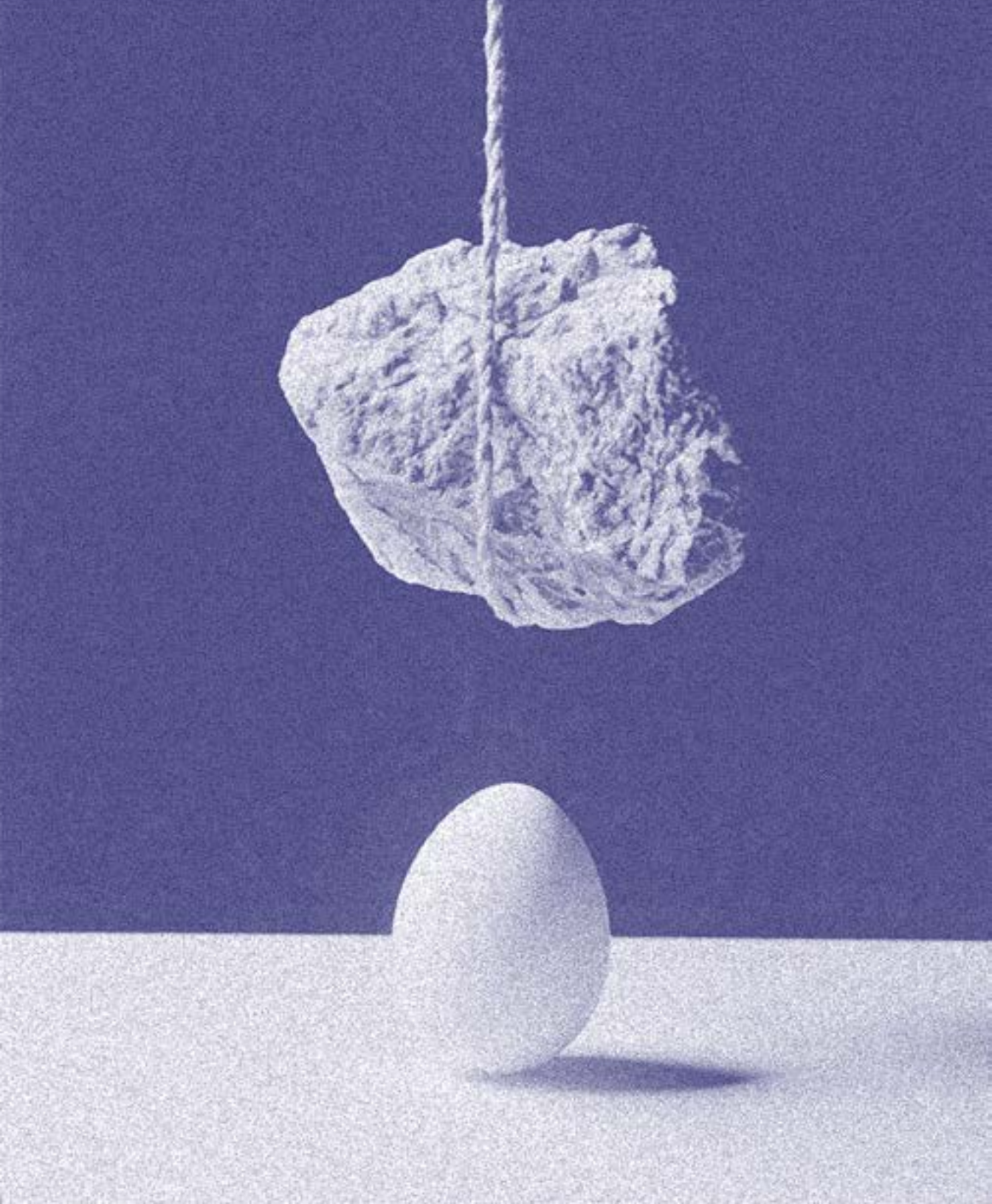




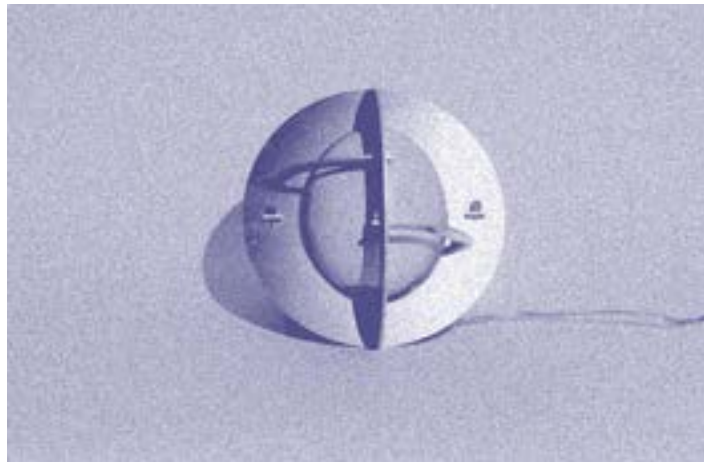
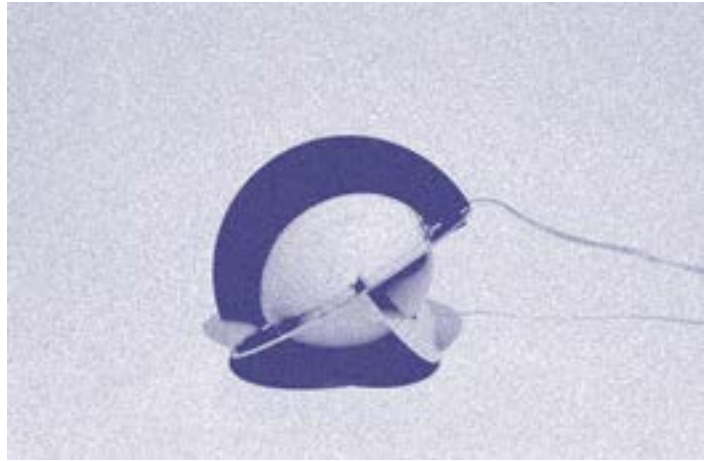


Brazilian artist Lygia Clark believed that touch was essential to experience. Her work wasn't meant to be viewed in a gallery — it was meant to be held, worn, rearranged. She called this kind of design “tactile thinking.” It helped people reconnect to their own bodies, their surroundings, and the world around them. That thinking shaped OVO. The lamp is not meant to sit untouched — it's made to be built, moved, and changed. Meaning comes through use.

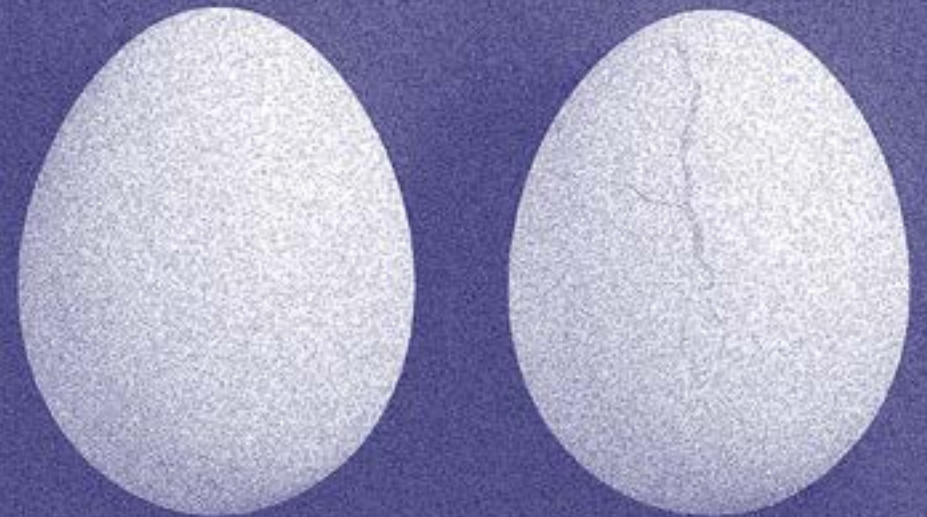




Ostrich eggs are often displayed on shelves as decoration — perfectly polished, out of reach. They're admired for their shape, but rarely interacted with. In OVO the egg isn't just a surface — it's a working part of the lamp. You hold it. Fit it. Light moves through it. And when you touch it, you begin to see details you would've missed — the pores, the texture, the warmth. It's about turning a decorative object into something you can live with.

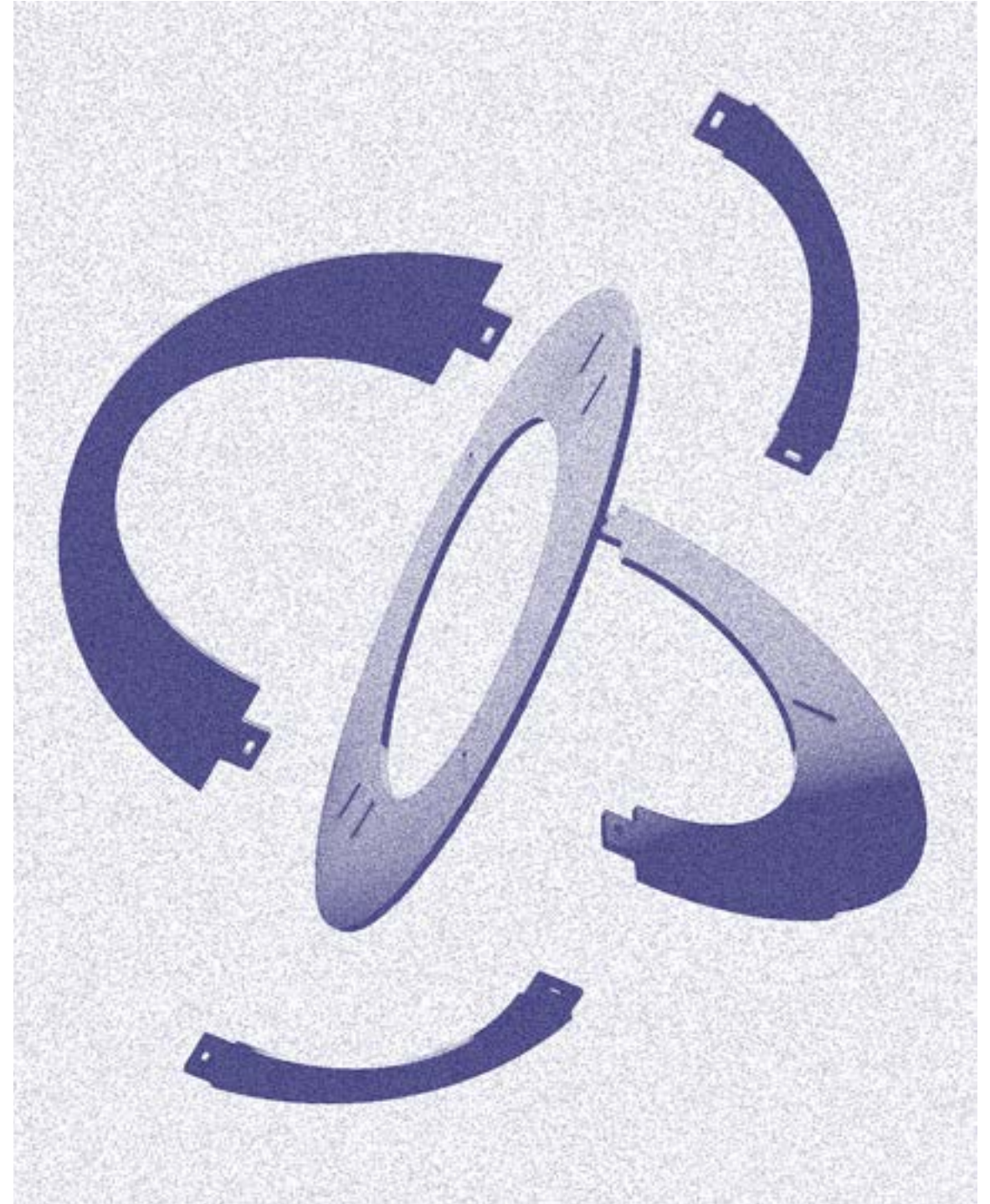


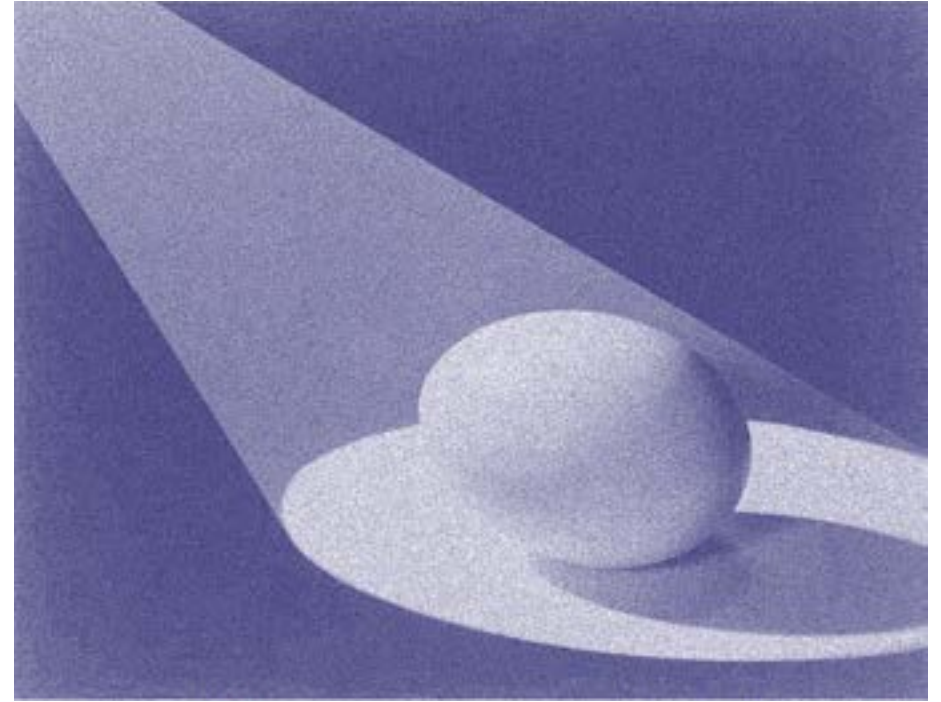
Industrial design often depends on perfect, repeatable parts. Ostrich eggshell doesn't work that way — each shell is different in shape and thickness. Instead of forcing the eggs into a fixed mold, I designed the structure to work around them. The aluminum cradles the egg without hiding it. That change in roles — from egg as protector to egg being protected — made the project feel complete. It became about care, not control.





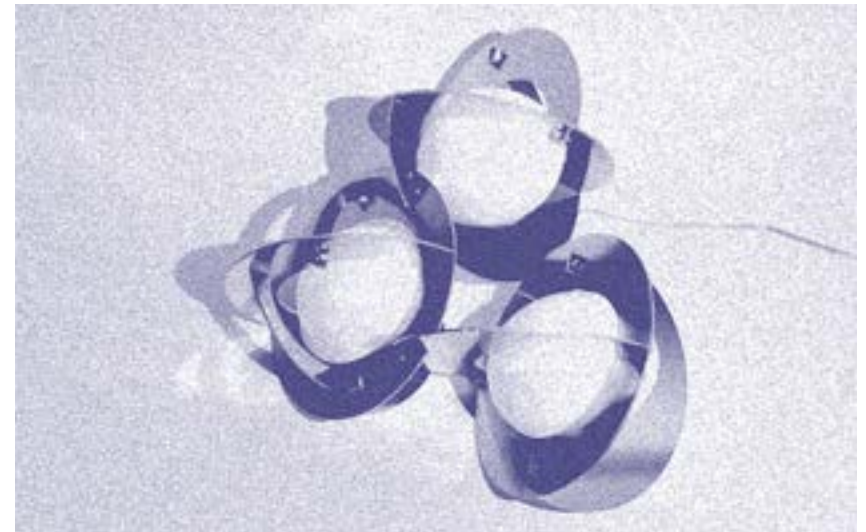
OVO is made of multiple parts, and each lamp can be assembled in different ways. Users choose how many modules they want, and how to configure them. But even when two lamps are built the same way, they're still not the same — because the eggshell is always unique. Its size, its tone, its surface — all different. Every version of this lamp is personal, not by customization, but by nature.

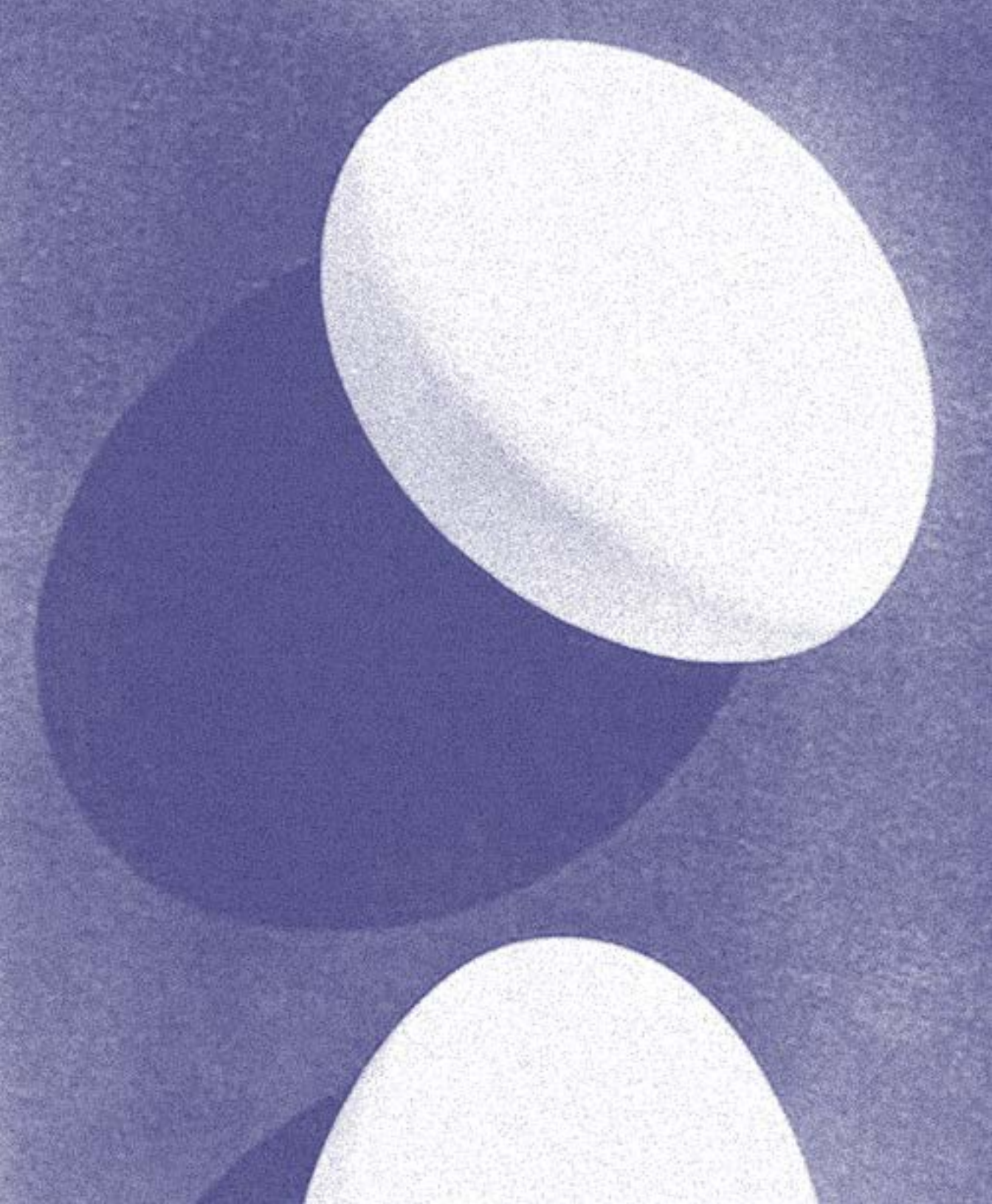




People already find ostrich eggs beautiful. But they're usually admired at a distance. Their role ends at being looked at. With OVO, the eggshell becomes active. It holds light, shapes it, and softens it. Its function grows from what it already does naturally — filtering brightness into something warm and ambient. It's not decorative anymore. It's part of what makes the lamp work.

Once lit, the egg reveals something new. The light glows from within, filtered by the thickness and variation of the shell. It creates a soft, diffused quality that's hard to replicate with synthetic materials. The light doesn't command attention. It creates atmosphere — something slower, more thoughtful. It feels like the eggshell was always meant to hold light — and maybe it was.





OVO takes time. You have to build it. You have to decide how it comes together. That process — slow, physical, and a little imperfect — is part of the design. In a world that values speed and efficiency, time has become rare. But time spent with an object builds meaning. The more you give to it, the more it gives back. OVO isn't fast or flashy. It's quiet. And it asks you to slow down, just enough to notice something special.

OVO Designed by
Katarzyna Kubrak
2025

Acknowledgments:

Yvette Chaparro

Lygia Clark

Gregory Beson

Heechan Kim

My family

Dante Scaglione

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