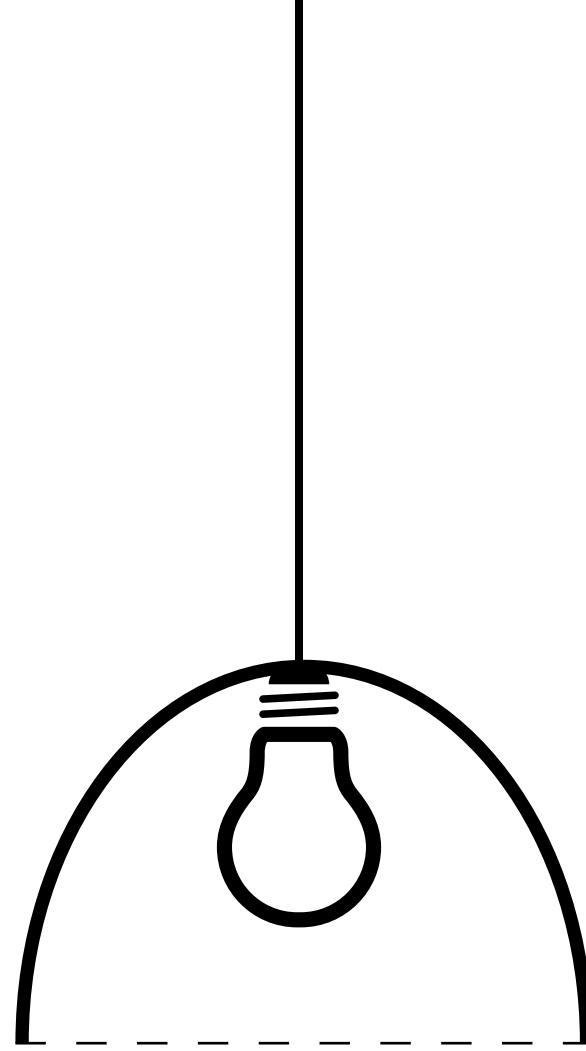
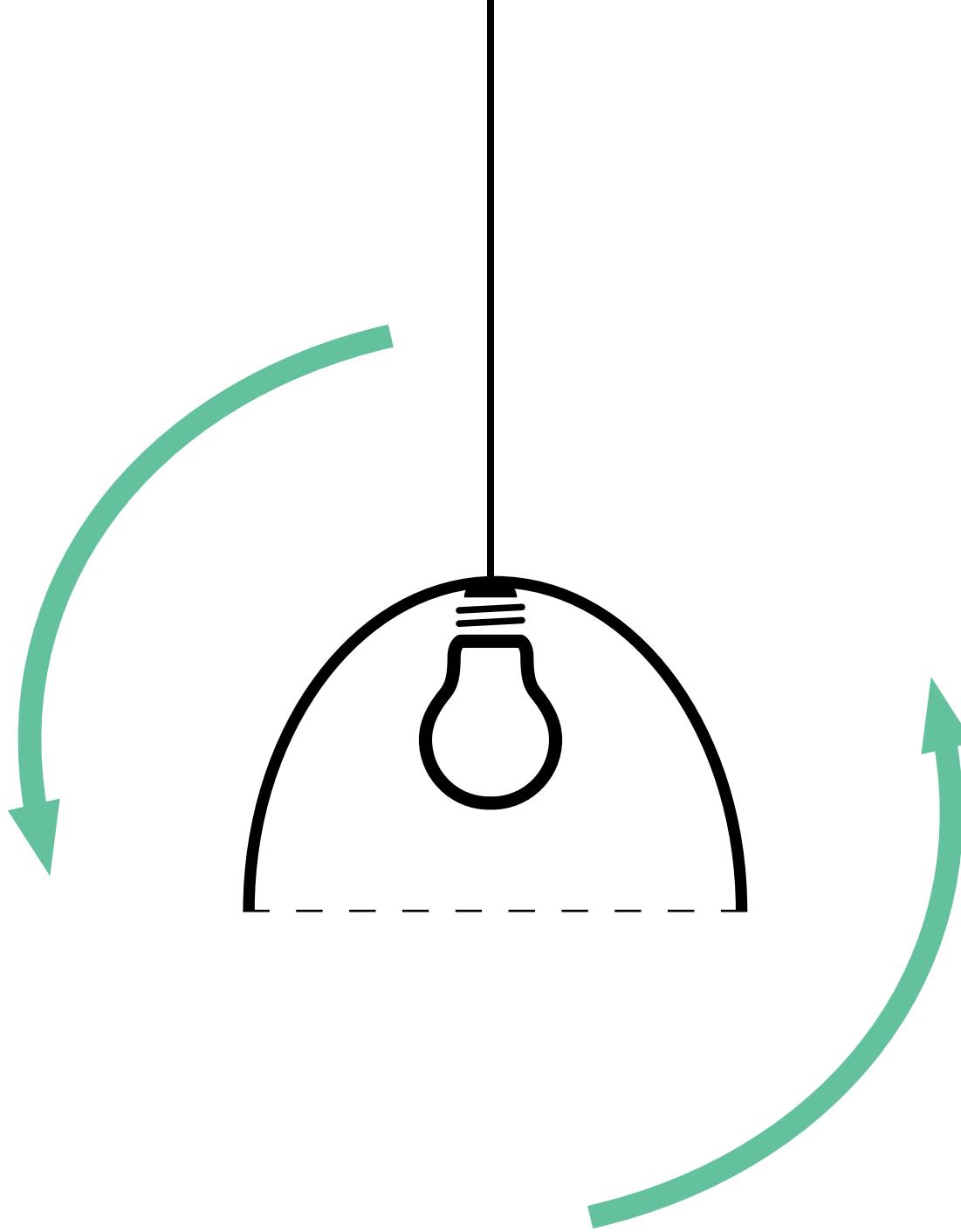


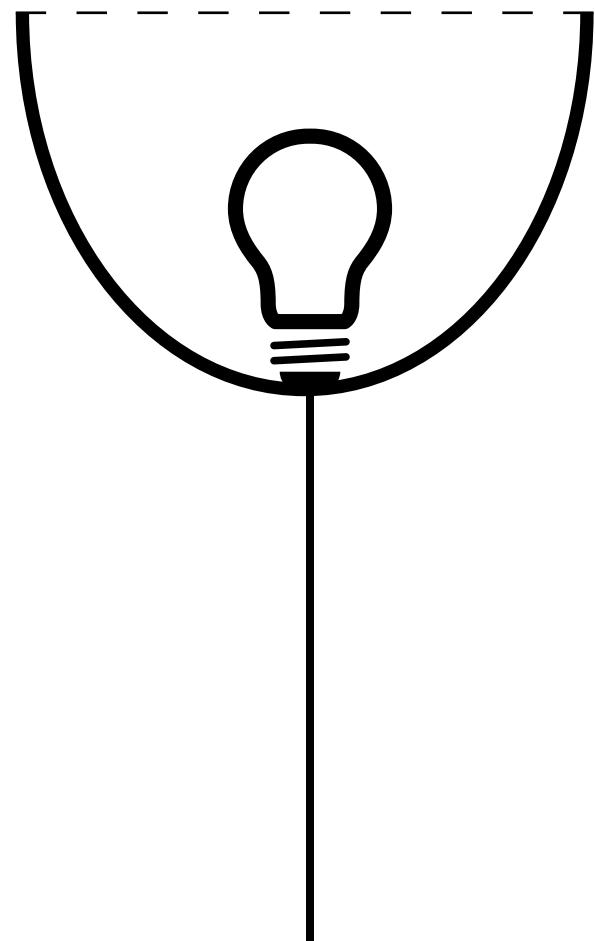
bipolar *concept* lamp



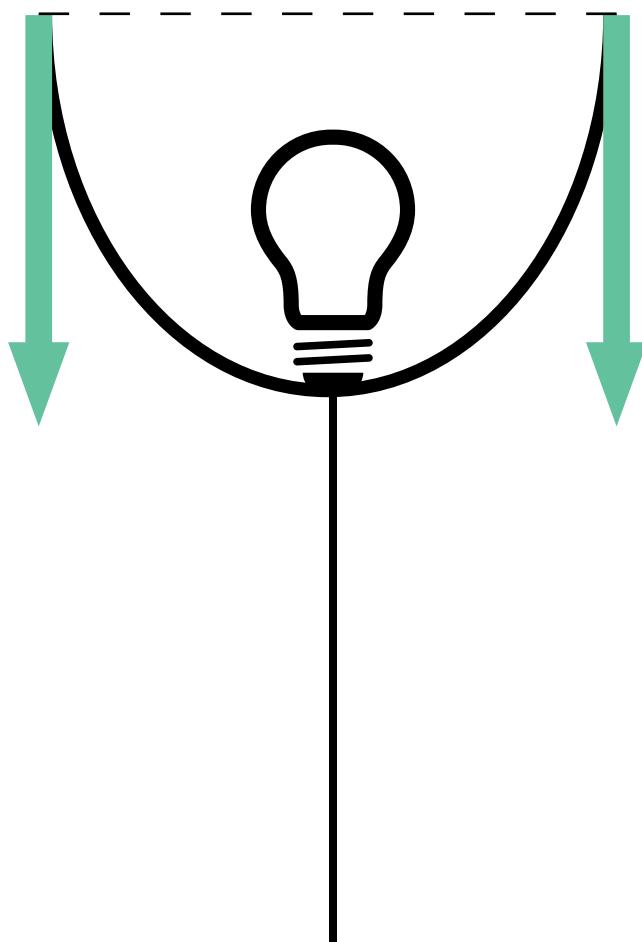
bipolar ^{concept} lamp



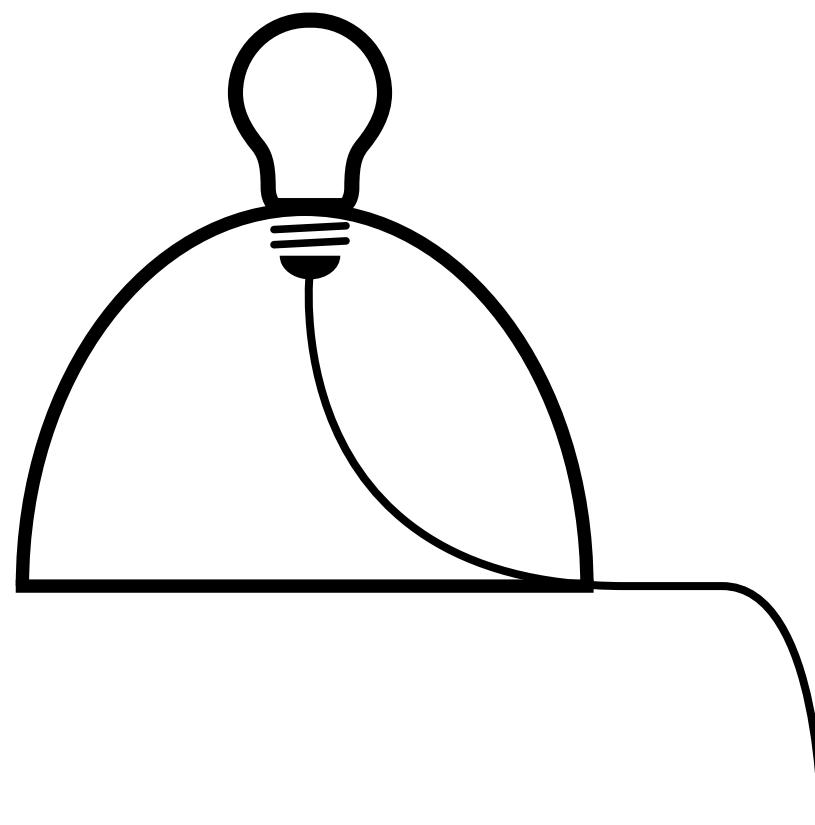
bipolar ^{concept} lamp



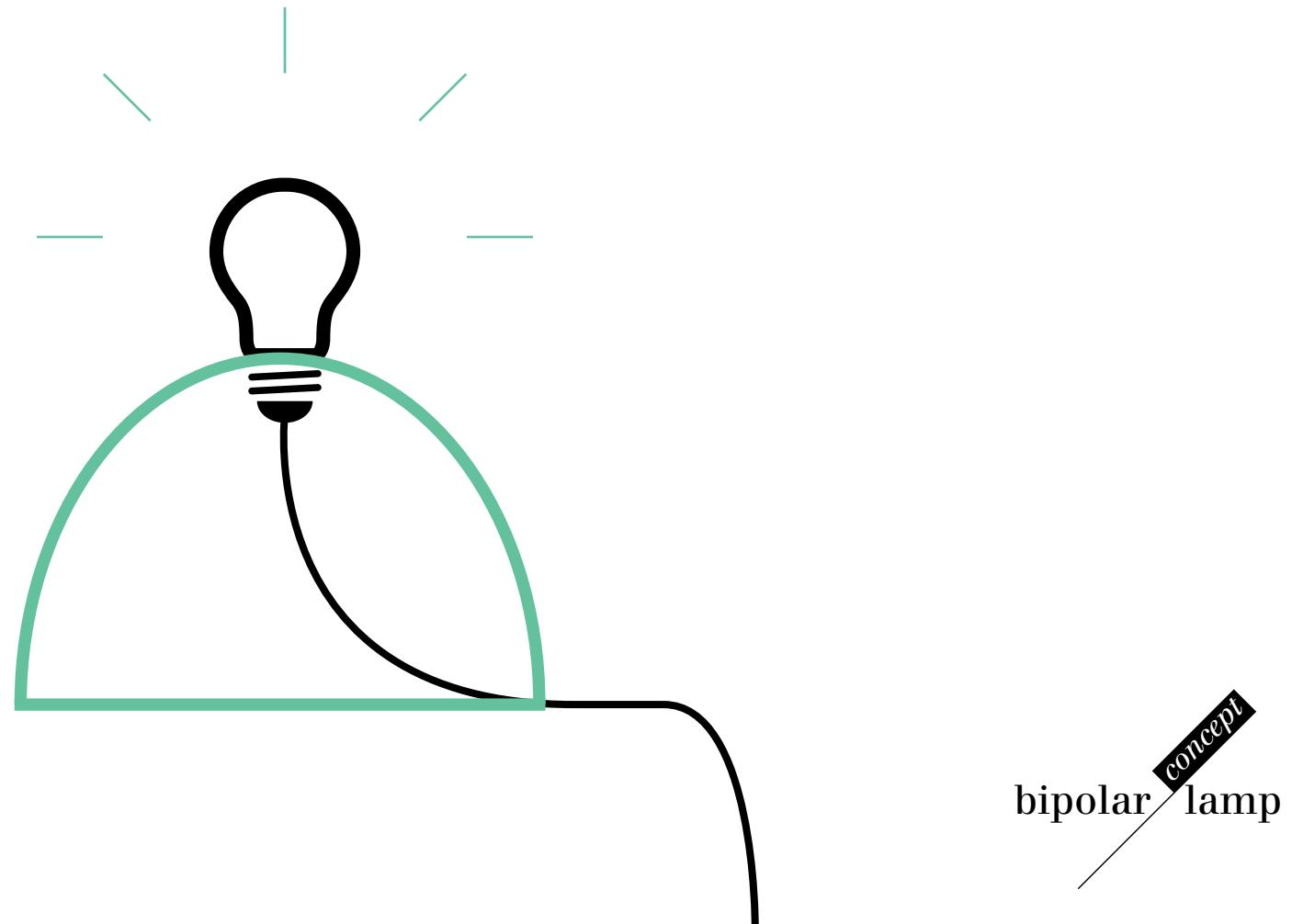
bipolar ^{concept} lamp

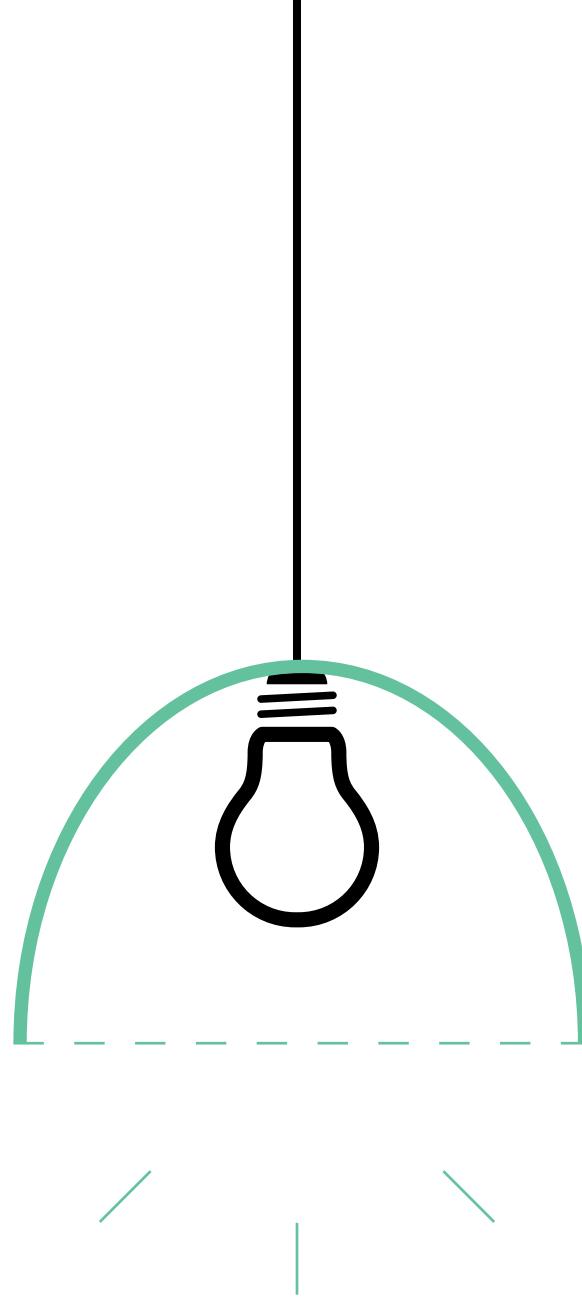


bipolar ^{concept} lamp

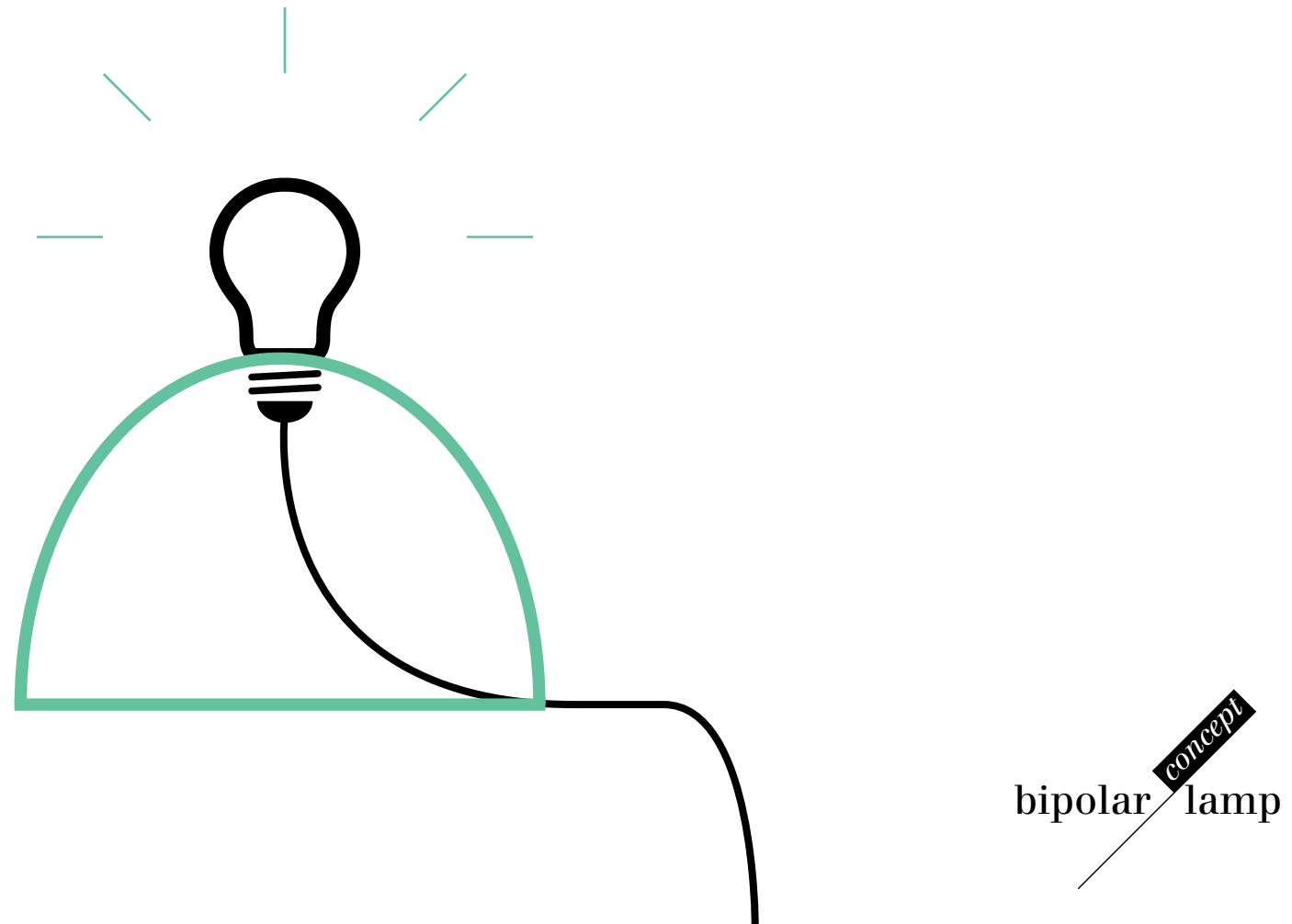


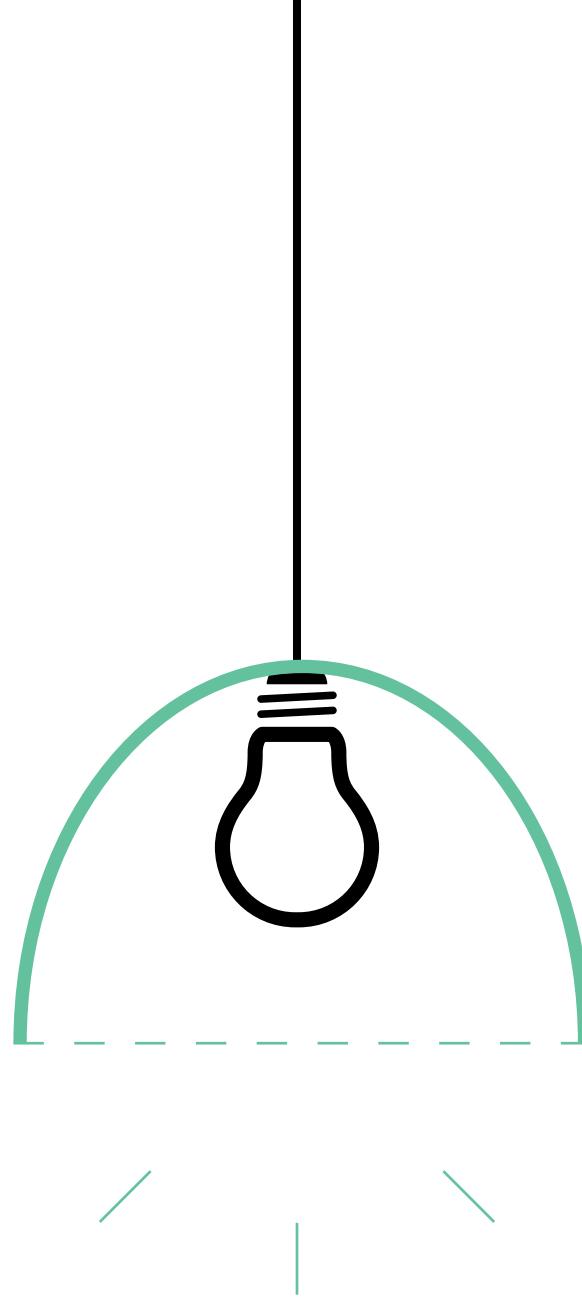
bipolar ^{concept} lamp





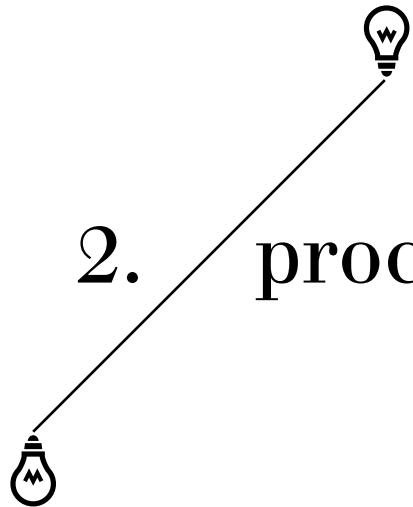
bipolar ^{concept} lamp





bipolar ^{concept} lamp

2. process





To start the project, the first thing needed is the lamp. The diameter of this "bulb holder" is 38mm. The first test needed concerned the diameter of the piece which would hold to this part of the lamp without glue.

bipolar ^{process} lamp



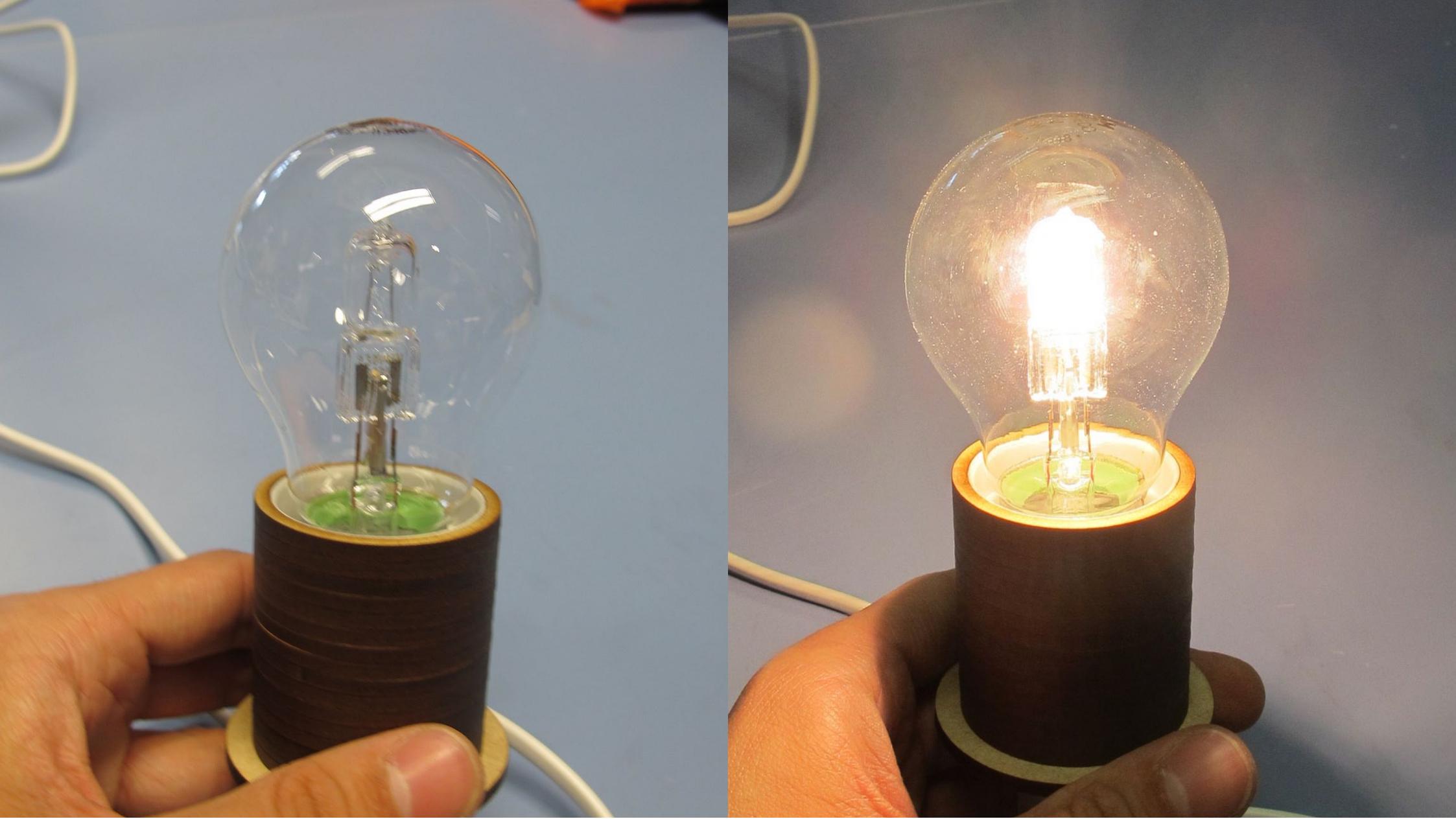
A circle with a radius of 19mm was too loose. The best result of the test between 18.95 and 18.99 was obtained with a radius 18.97mm so 0.03mm offset. And I made a handle for the lamp which could actually have been used for the final design.

bipolar ^{process} lamp



With 15 pieces the white plastic is covered. And the cover is quite tight so it is hard to take away.
Afterwards, I should have kept this piece for the final design somehow...

bipolar ^{process} lamp



And it's working nicely !

bipolar process lamp



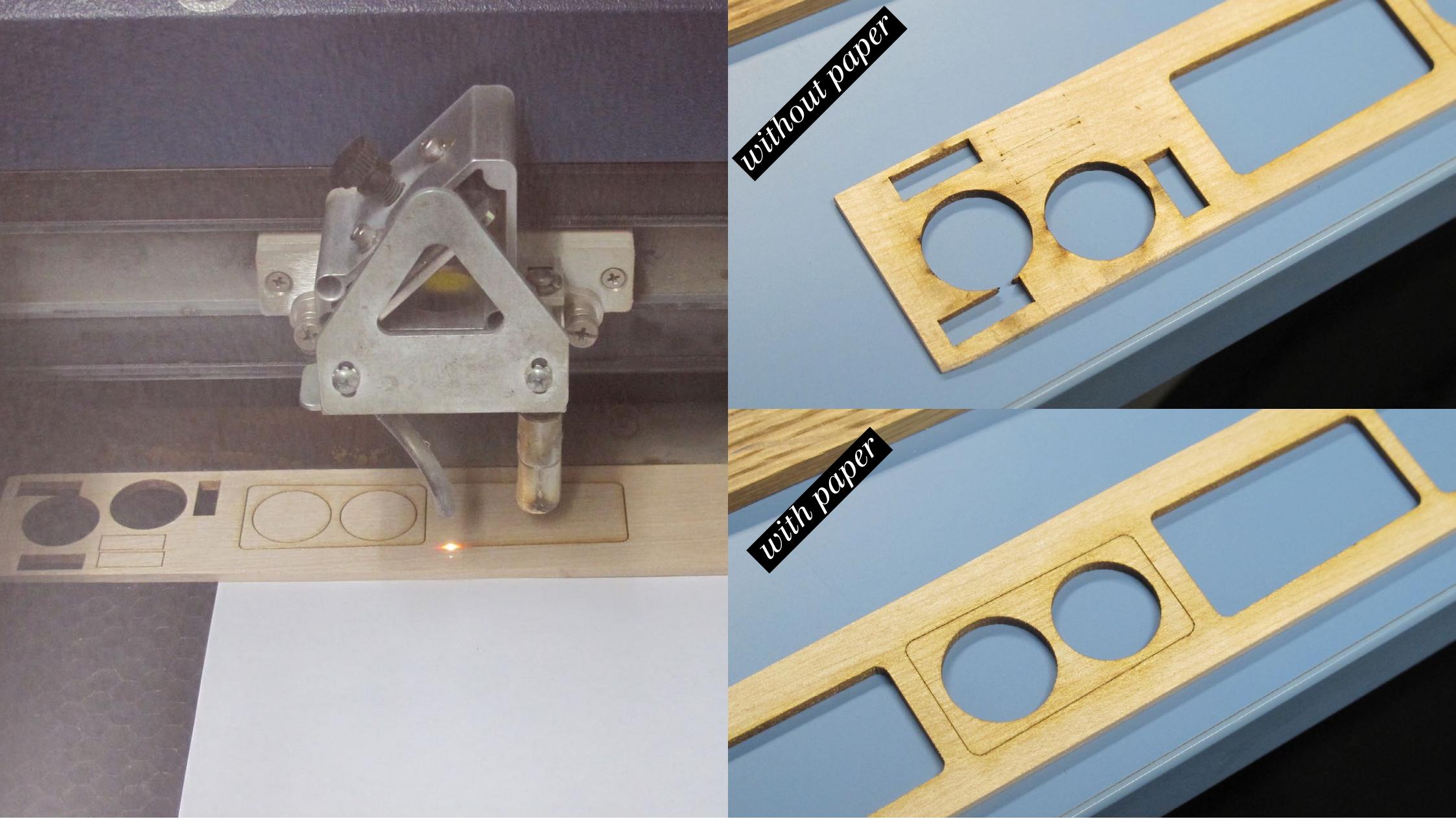
Some material tests... with a doubling shape.

Before the project I tested 3 other materials than MDF: 3mm plywood: very tough to cut, and fragile on small parts ; 2mm cork: easy to cut and nice render ; and 3mm solid birch: accurate and fast cut, and it looks good.

2mm cork: 70/40/500 (speed/power/frequency)

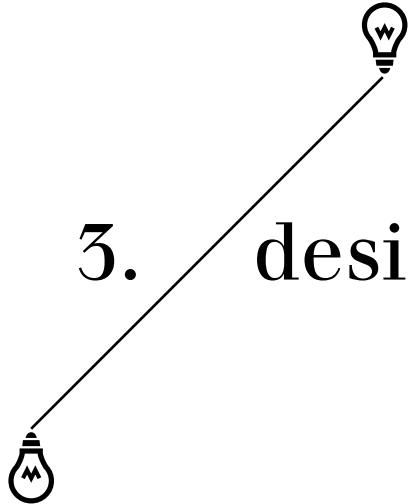
3mm solid birch: 30-35/50/500

bipolar ^{process} lamp

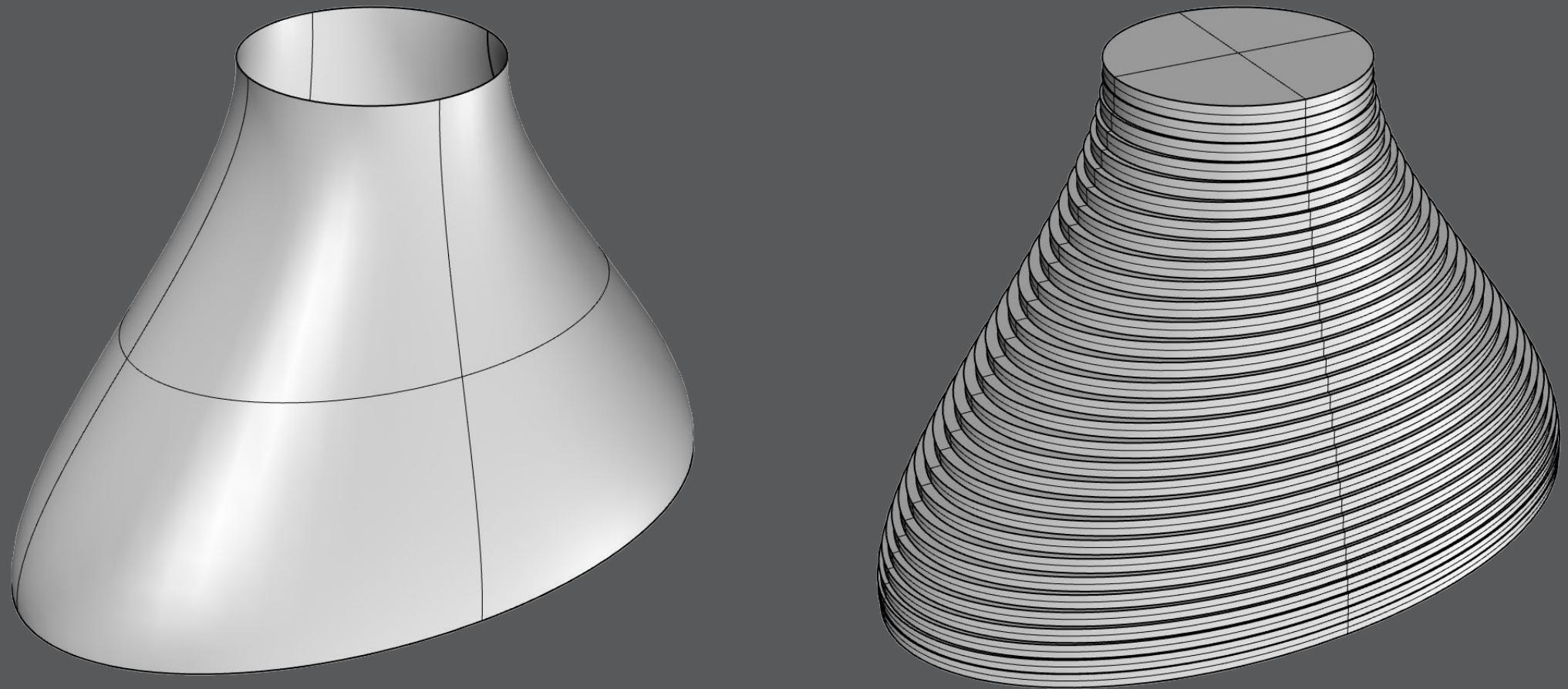


I tried to place a piece of regular paper under the wood while cutting to avoid the stains on the back face of the material. It doesn't avoid but reduces it quite well.

bipolar ^{process} lamp

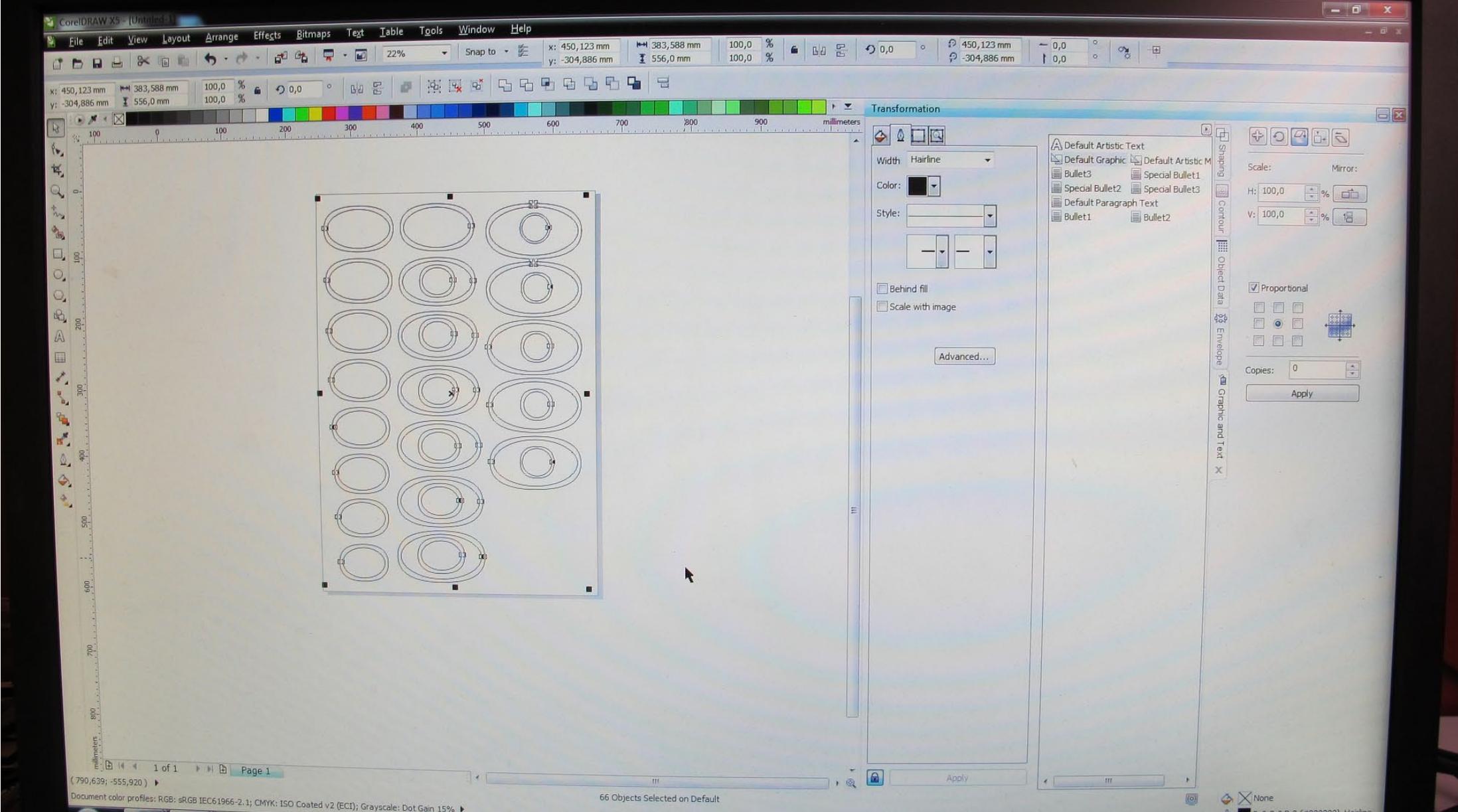


3. design



The object needed to be shaped to suit the concept of a lamp which could stand or hang. So that it's used either as a base either as a lamp shade. Then I sliced the surface every 3mm to prepare the pieces which would be cut.

bipolar *design* lamp



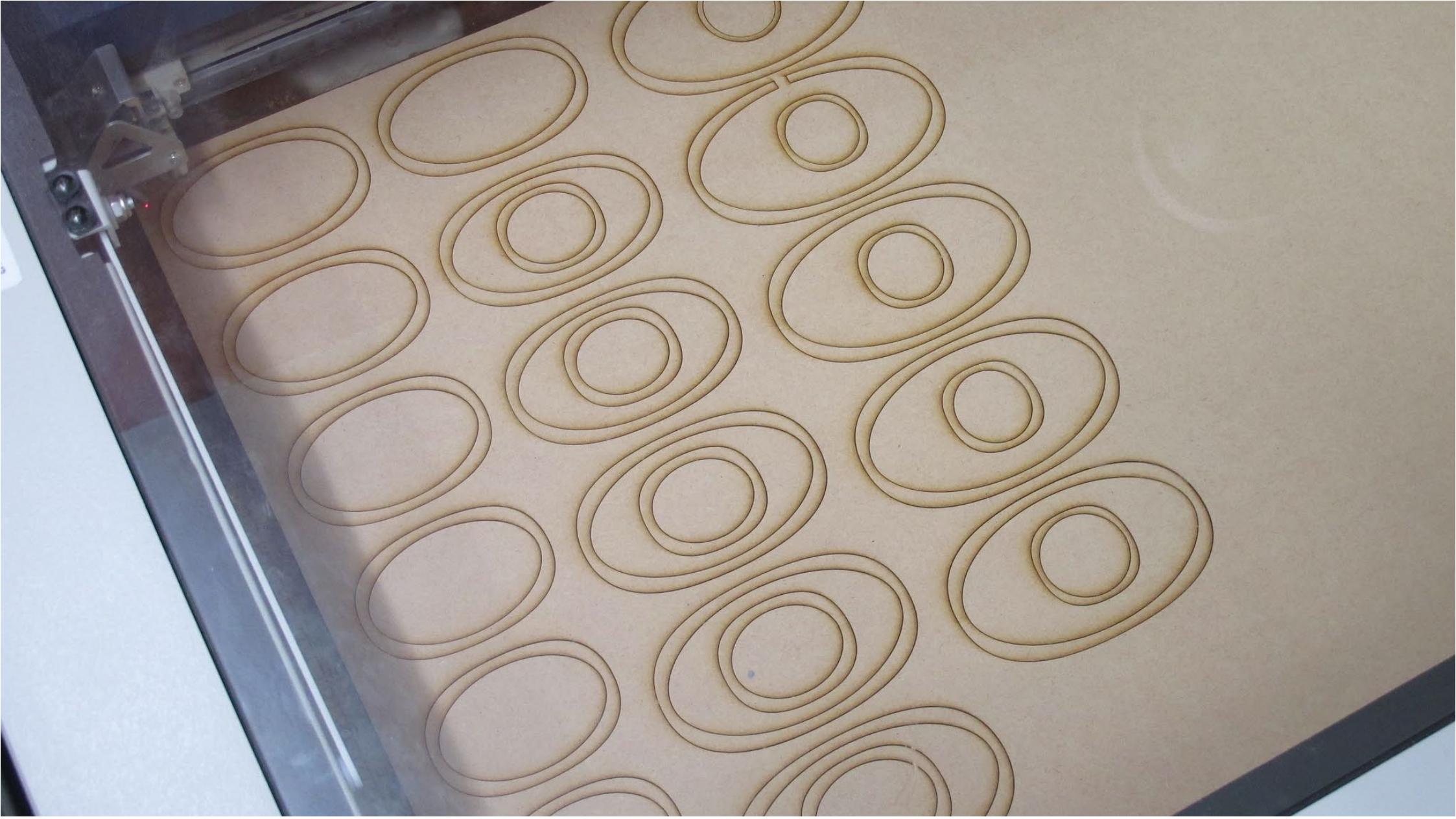
Time to cut. The material used for this prototype is MDF although, the final design would have been ideally made out of natural wood.

bipolar lamp



Settings for cutting MDF are 20/60/500 (speed/power/frequency). (settings for other materials tested during the process can be found previously in this report.)

bipolar lamp
design



Cutting...

bipolar lamp
design



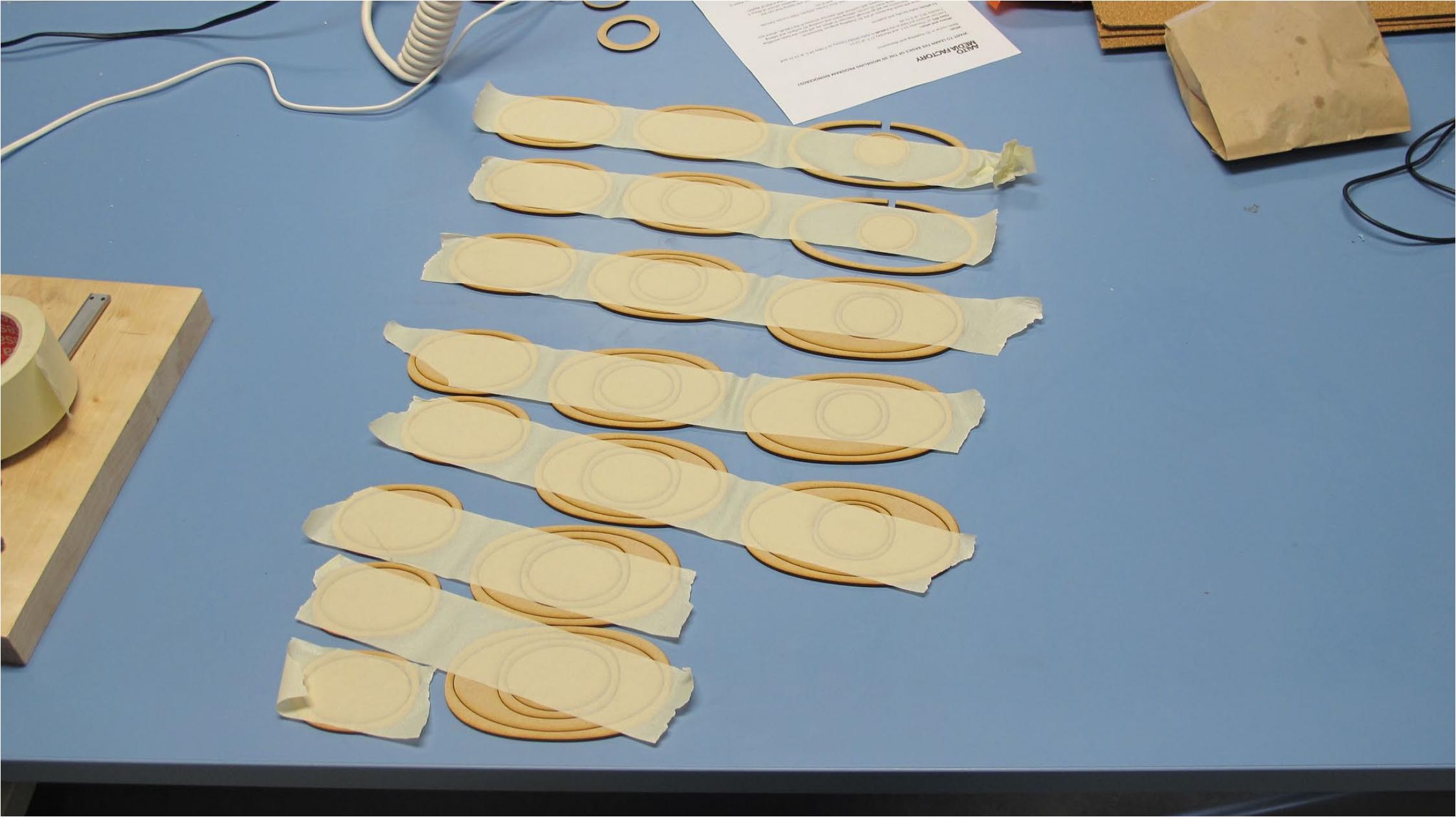
At that time, I didn't engrave the number of the pieces on it, so when the cutting was done, I used tape to keep easily the order of them.

bipolar lamp
design



bipolar lamp

design



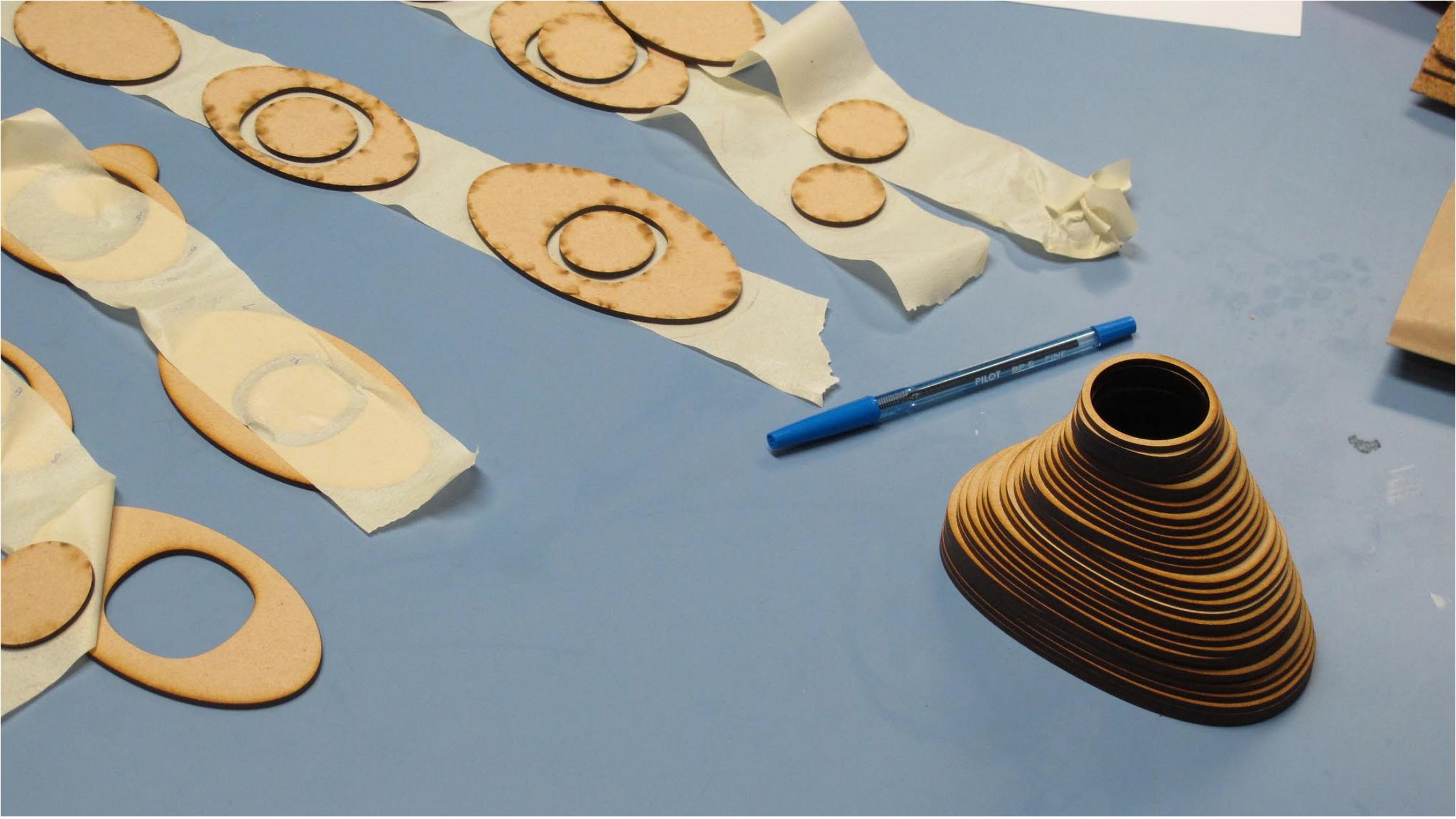
Here, the pieces replaced in order...

bipolar *design* lamp



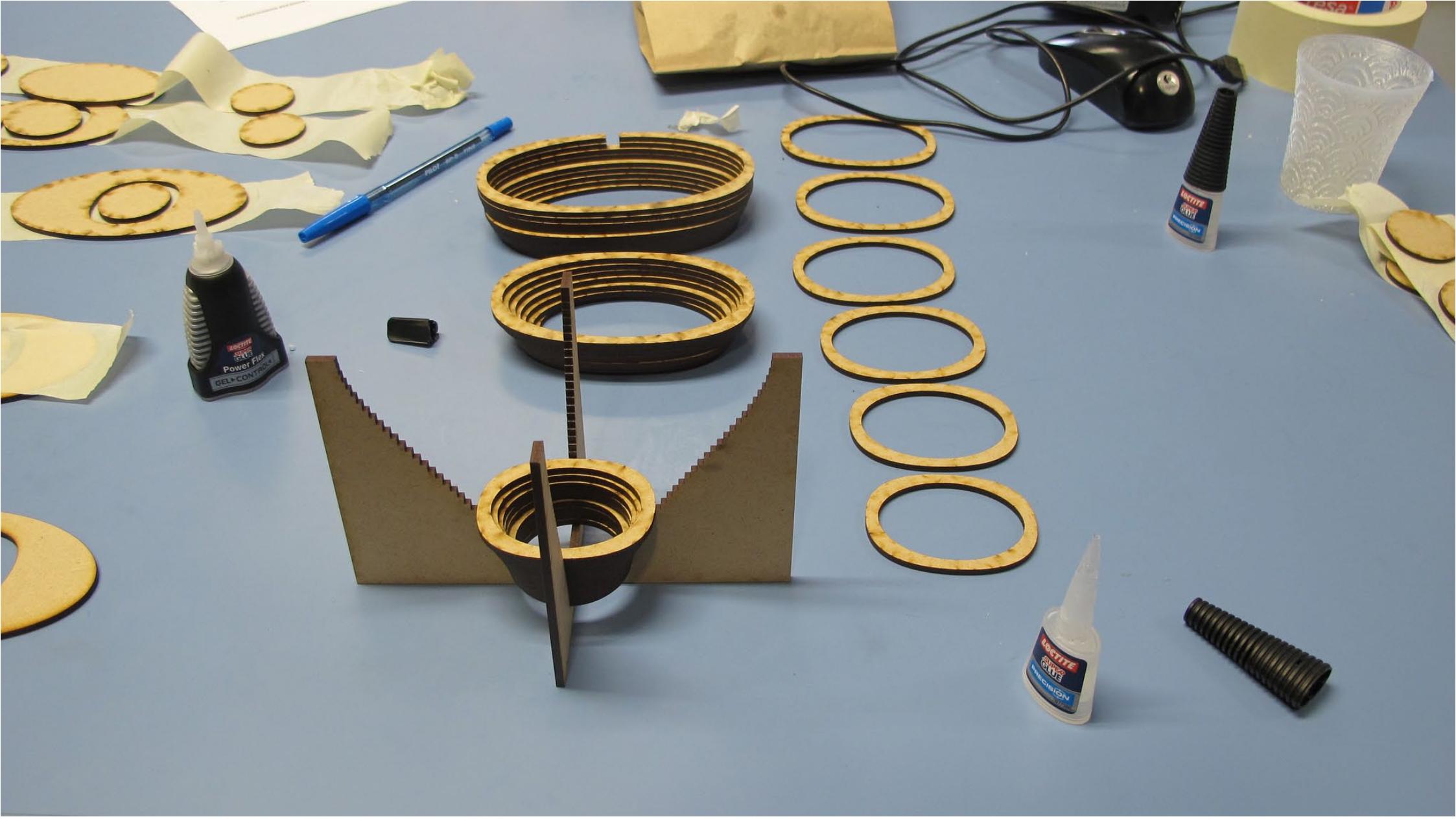
..., marked,...

bipolar lamp
design



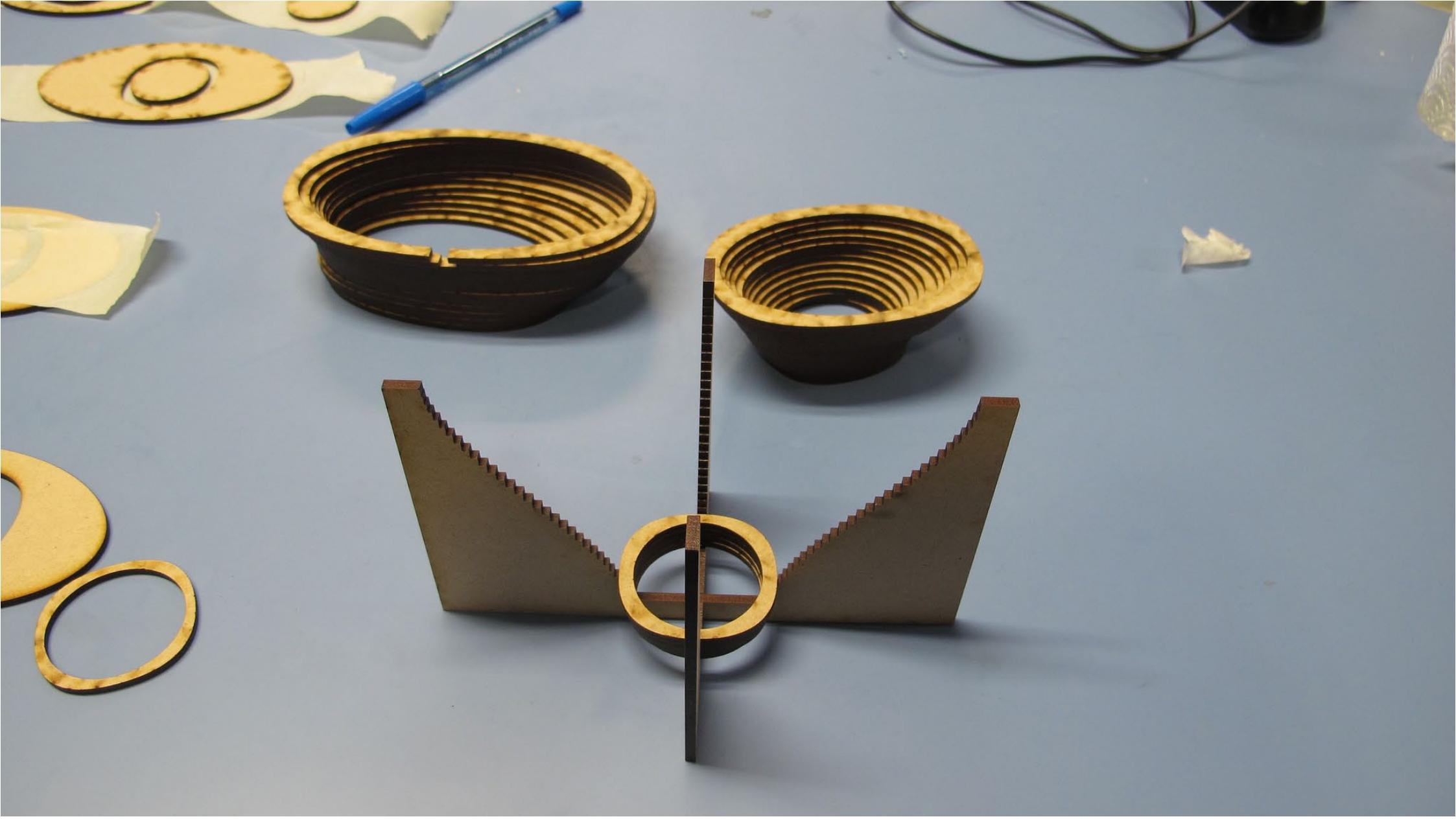
... and placed. But, to glue the parts together, I needed something like a mold that would keep the right shape while gluing.

bipolar lamp
design



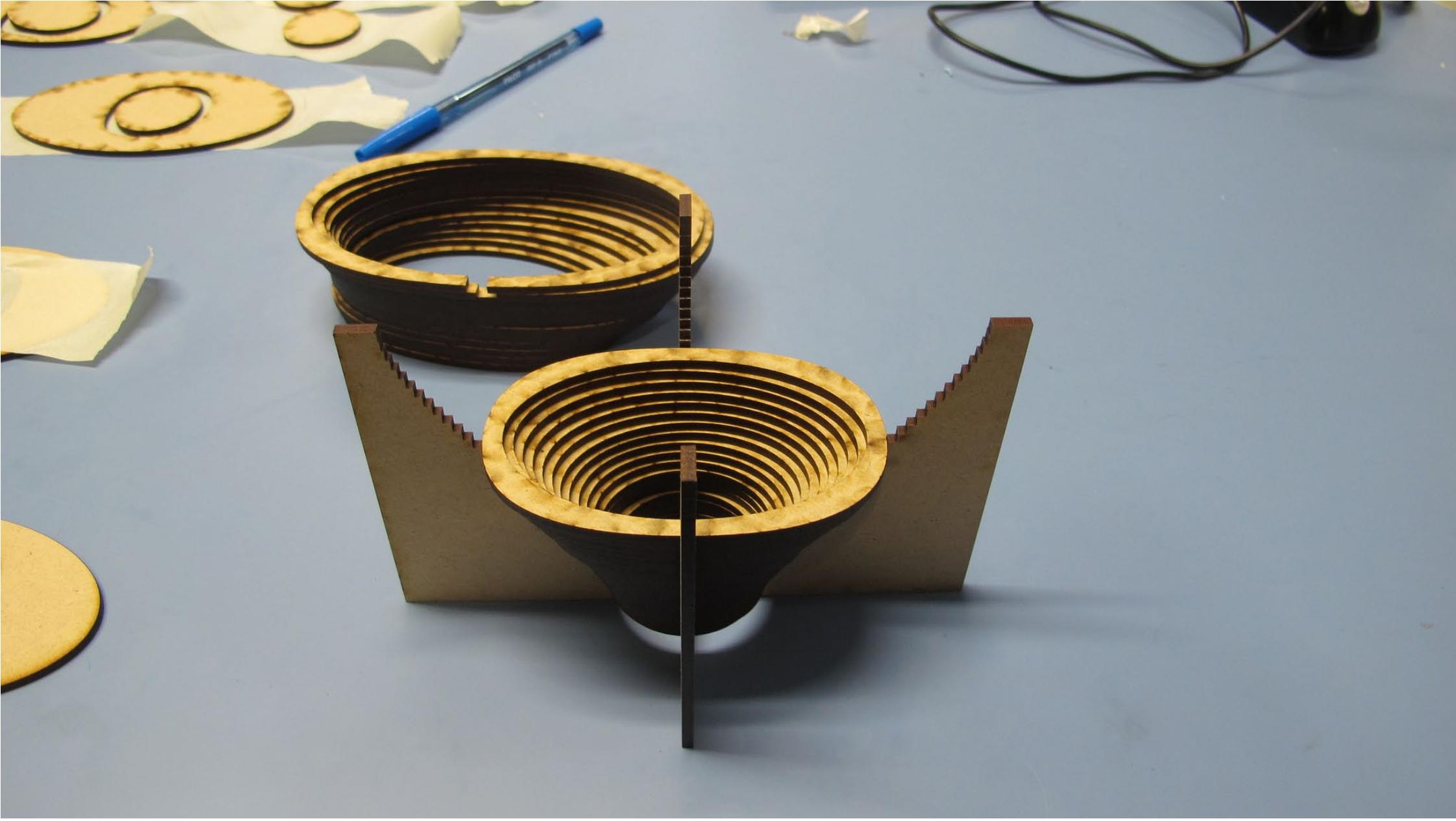
Here it is !

bipolar / lamp
design

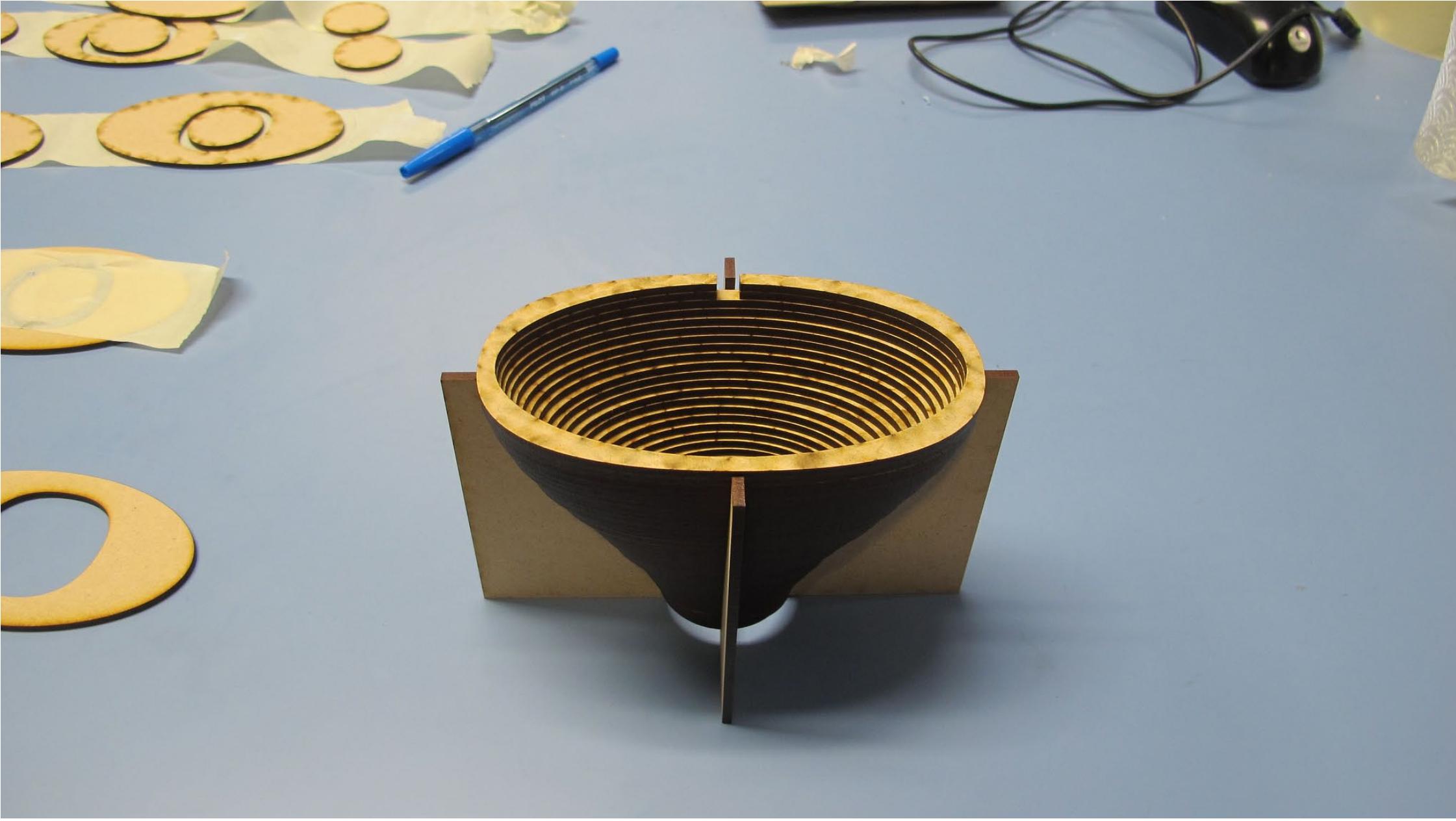


bipolar lamp

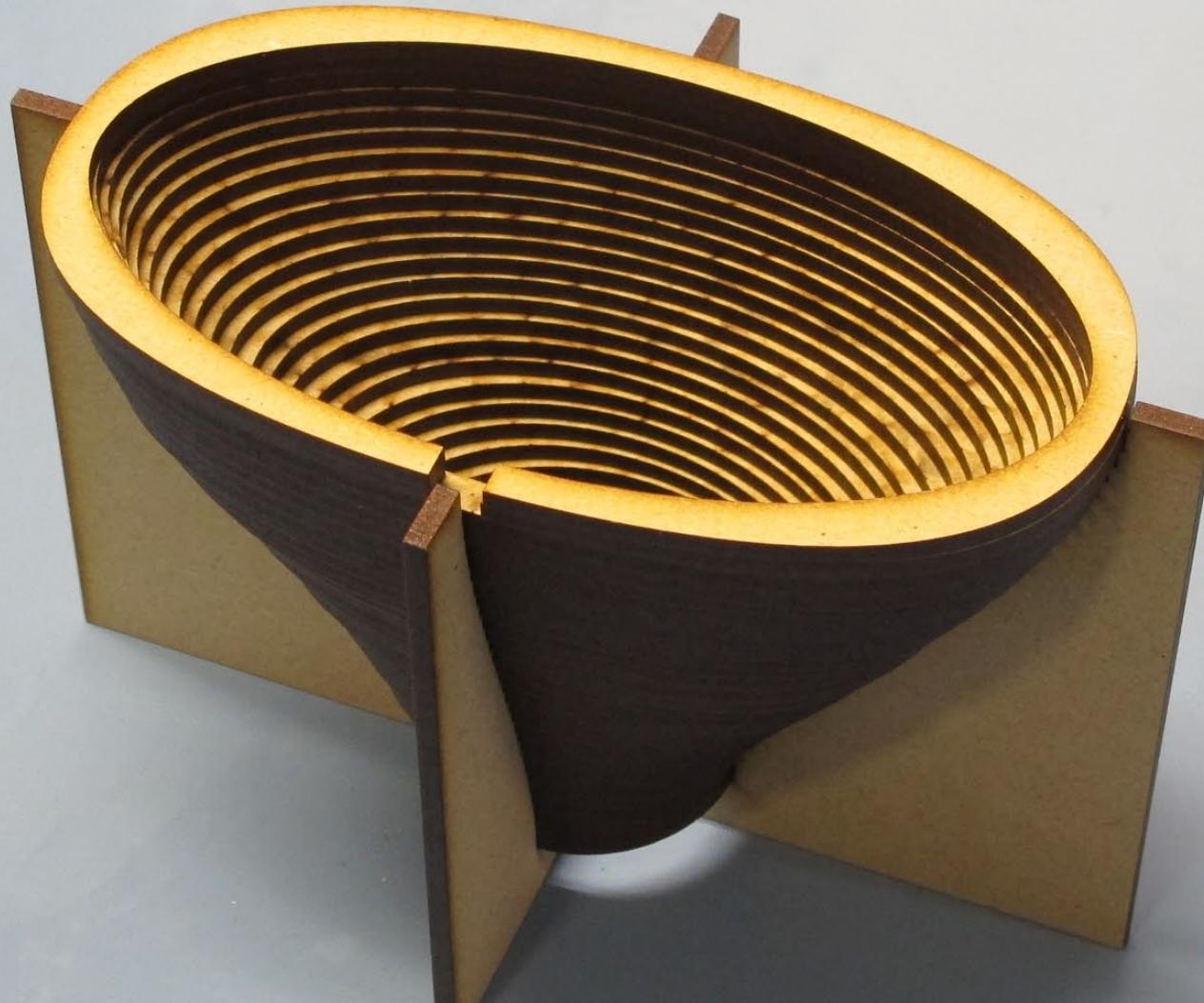
design



bipolar *design* lamp



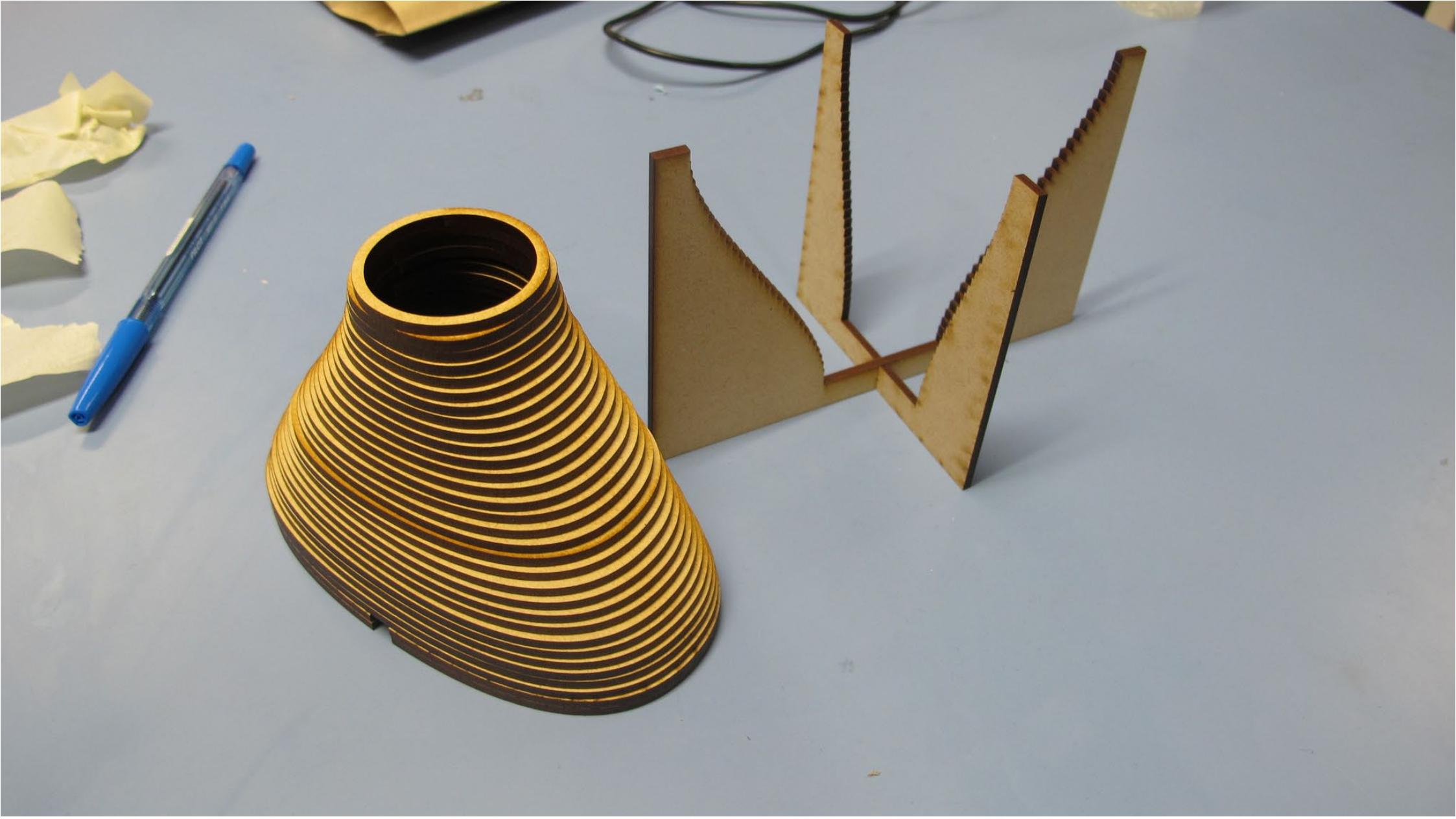
bipolar lamp
design



bipolar *design* lamp

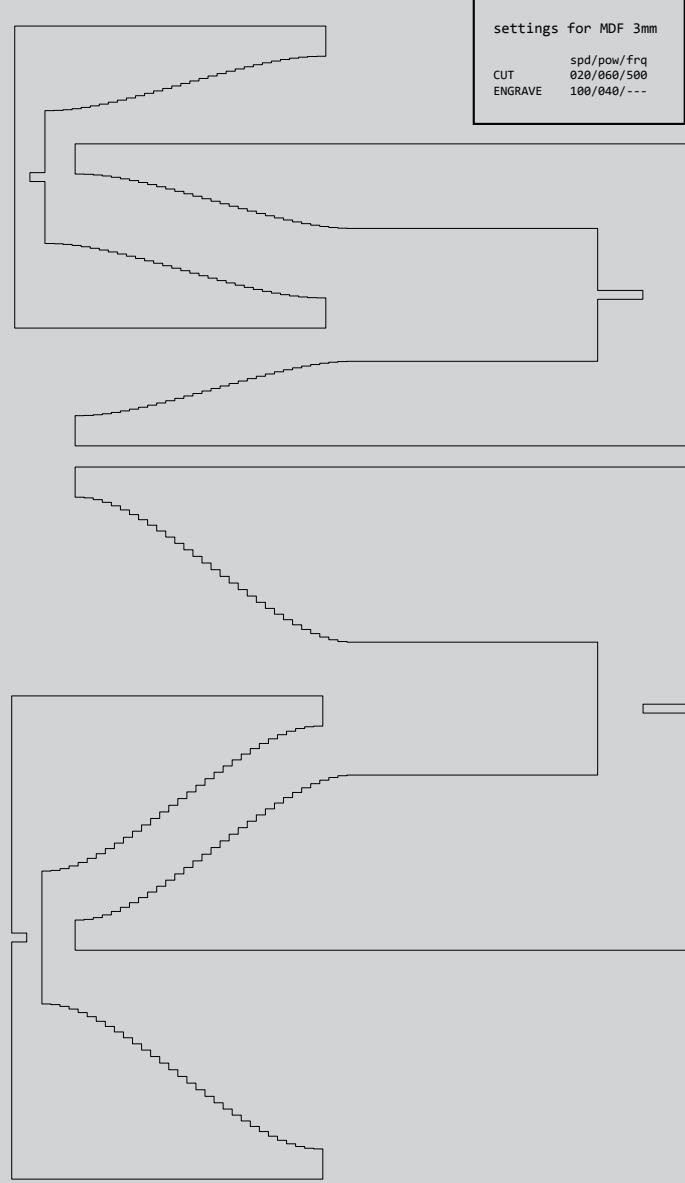
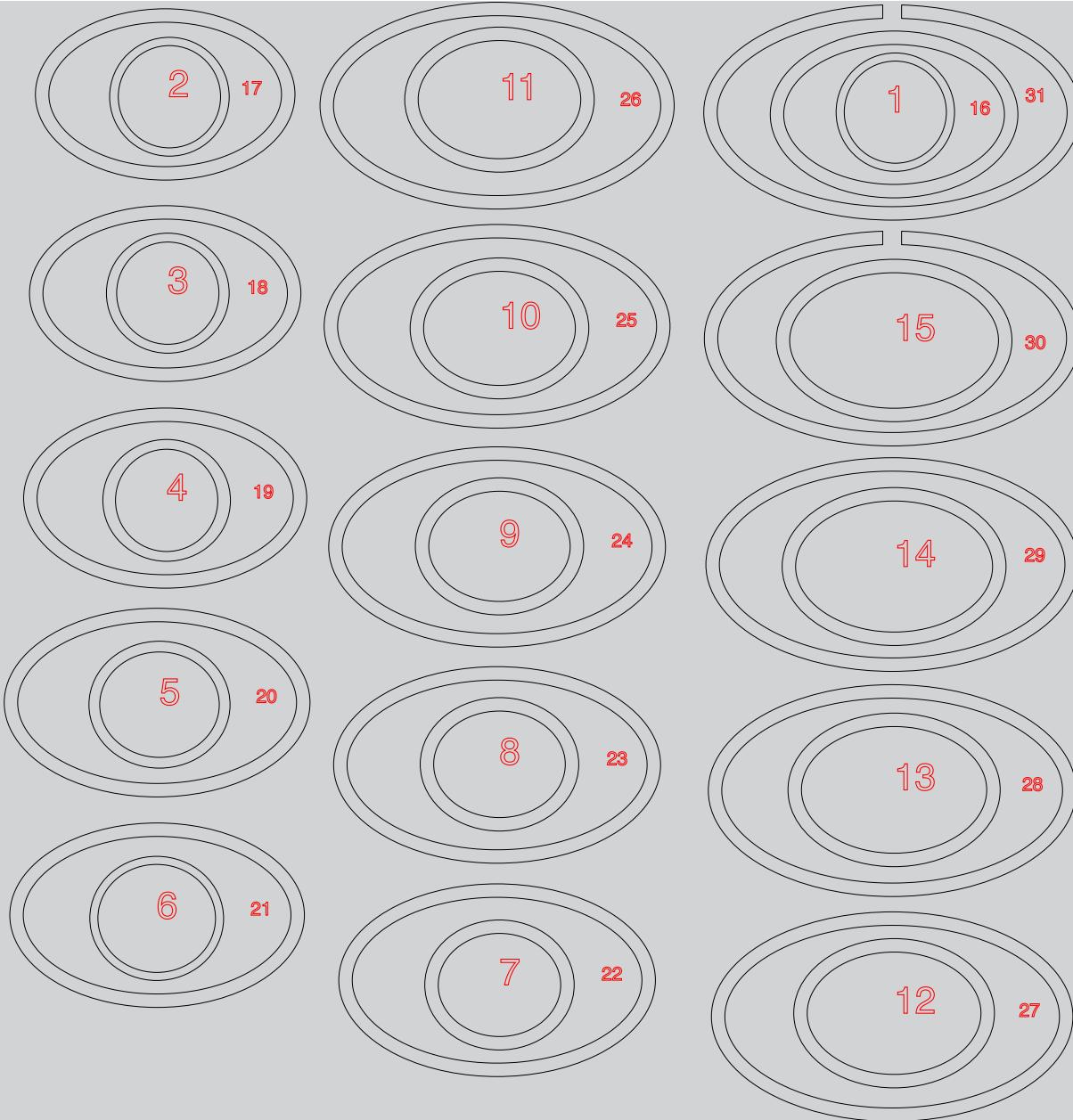


bipolar *design* lamp



DONE !

bipolar *design* lamp

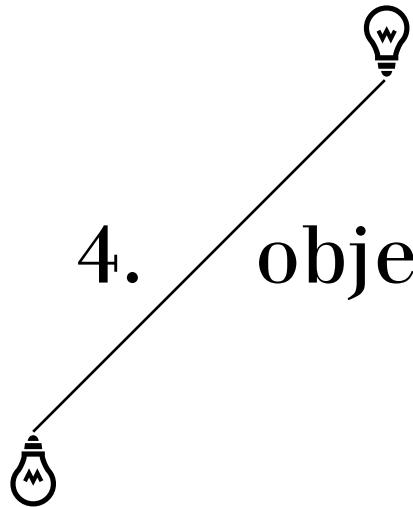


settings for MDF 3mm
spd/pow/freq
020/060/500
CUT
ENGRAVE
100/040/---

Here is the final file for cutting, optimized to save material. Ready for DIY with lasercut settings !

bipolar lamp *design*

4. object



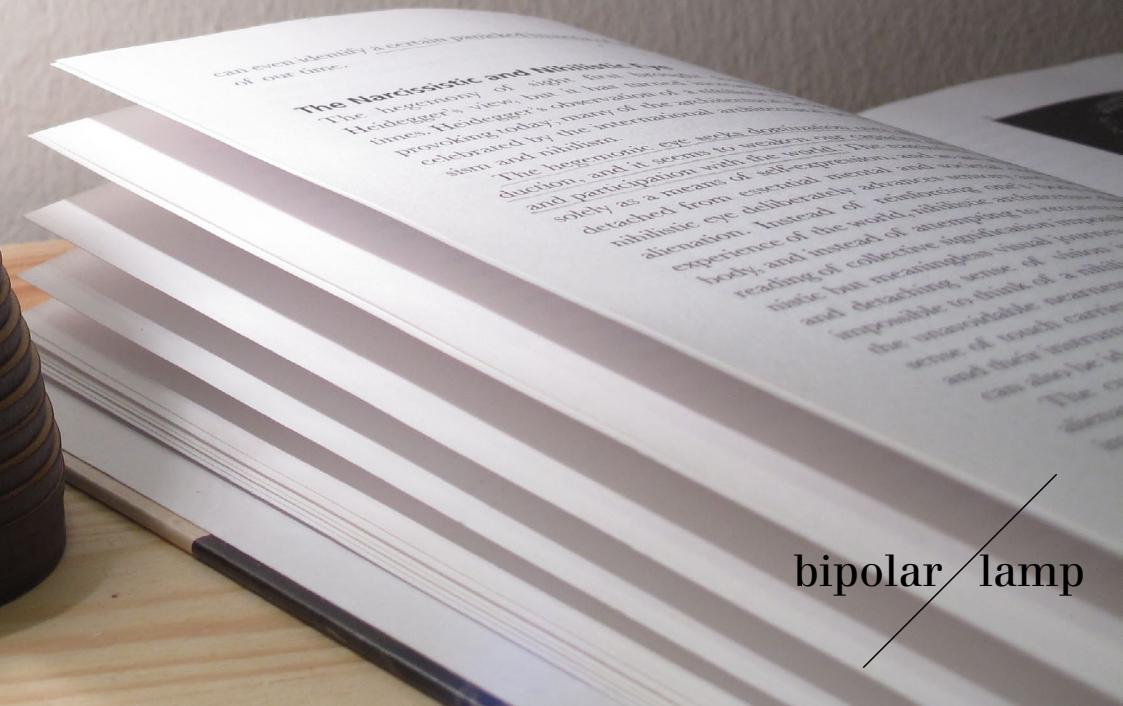


can even identify a certain panicked hysteria of representation of our time.

The Narcissistic and Nihilistic Eye

The hegemony of sight first brought forth gloom times. Heidegger's view, but it has turned increasingly nihilistic, provoking today, many of the architectural projects of the most celebrated by the international architectural press, expressing and nihilism. The hegemonic eye seeks domination over all fields of production, and it seems to weaken our capacity for empathy and participation with the world. The narcissistic eye views the world solely as a means of self-expression, and as an intellectual exercise detached from essential mental and societal connections, while the nihilistic eye deliberately advances sensory and mental detachment. Instead of reinforcing one's body-centred and embodied experience of the world, nihilistic architecture disengages the body, and instead of attempting to reconstruct cultural order through reading of collective signification impossible. The world becomes a nihili but meaningless visual journey. It is clear that only the body and the unavoidable nearness, intimacy, veracity and identification are impossible to think of a nihilistic sense of touch, for instance, the sense of touch carries. A sadistic as well as a masochistic eye, and their instruments in the fields of contemporary arts and architecture can also be identified.

The current industrial mass production of visual imagery alienates vision from emotional content and identification, drawing very into a mesmerising flow without focus. It receives the expansion of the ocular field, the bipolar lamp



bipolar / lamp



bipolar / lamp



can c identify a certain panicked hysteria of representation in the a

The Narcissistic and Nihilistic Eye

The hegemony of sight first brought forth glorious visions, in s's view, but it has turned increasingly nihilistic in thought. Heidegger's observation of a nihilistic eye is particularly thought-provoking today; many of the architectural projects of the past 20 years, celebrated by the international architectural press, express both narcissism and nihilism.

The hegemonic eye seeks domination over all fields of cultural production, and it seems to weaken our capacity for empathy, compassion and participation with the world. The narcissistic eye views architecture solely as a means of self-expression, and as an intellectual game detached from essential mental and societal connections. The nihilistic eye deliberately advances sensory and mental disengagement. Instead of reinforcing one's body-centred and integrated experience of the world, nihilistic architecture disengages and isolates the body; and instead of attempting to reconstruct cultural orders, it creates a reading of collective signification impossible. The world becomes a pedagogic but meaningless visual journey. It is clear that only the distancing and detaching sense of vision is capable of a nihilistic attitude; because it is impossible to think of a nihilistic sense of touch, for instance, because it is the unavoidable nearness, intimacy, veracity and identification that the sense of touch carries. A sadistic as well as a masochistic sense of touch and their instruments in the fields of contemporary art can also be identified.

The current industrial mass products alienate vision from emotion.

bipolar / lamp



can even identify a certain panicked hysteria of representation in the arts of our time.

The Narcissistic and Nihilistic Eye
The hegemony of sight first brought forth glorious visions, in modern thought, in the eye's view, but it has turned increasingly nihilistic in the past 20 years. Heidegger's observation of a nihilistic eye is particularly thought-provoking today; many of the architectural projects of the past 20 years are celebrated by the international architectural press, expressing both narcissism and nihilism.

The hegemonic eye seeks domination over all fields of cultural production, and it seems to weaken our capacity for empathy, compassion and participation with the world. The narcissistic eye views architecture solely as a means of self-expression, and as an intellectual game, detached from essential mental and societal connections, whereas the nihilistic eye deliberately advances sensory and mental detachment and isolation. Instead of reinforcing one's body-centred and integrated experience of the world, nihilistic architecture disengages and isolates the body, and instead of attempting to reconstruct cultural order, it makes the reading of collective signification impossible. The world becomes a banal, nihiliistic but meaningless visual journey. It is clear that only the dominant eye, detaching sense of vision, is capable of a nihilistic gaze; because the impossible to think of a nihilistic sense of touch, for instance, because there is no unavoidable nearness, intimacy, veracity and identification that the sense of touch carries. A sadistic as well as a masochistic eye also exists, and their instruments in the fields of contemporary arts and architecture can also be identified.

The current industrial mass production of visual imagery alienates vision from emotional involvement and identifies imagery into a mesmerising flow without focus. Certeau perceives the expansion of the

bipolar lamp



bipolar / lamp



bipolar / lamp



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bipolar / lamp





bipolar / lamp



bipolar / lamp





bipolar / lamp



bipolar / lamp

