

Etude I: Stranger Things

CART 360 AUTUMN

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I: DISCOVER

Mechanical Pencil

This mechanical pencil resonates with me in many ways, both through its material and immaterial properties. First of all, its sleeve is made out of light wood, a material which I love its tactile and aesthetical attributes, affording to be pleasant to the eye and touch; since its light and small, it would also afford me the convenience of handling and carrying it around in my pocket. The clip would also afford me to clip it to my pocket so it would be secured without losing it.

The sleeve is hexagonal, making it easier to grip with hands. Also, this shape would bring more static stability to the mechanical pencil when left on a desk than a tubular one which rolls more easily on surfaces, making it more possible to fall on the ground. It is very delicate, and its proportions are atypical compared to other mechanical pencils, another reason why it resonates with me. There are some personal and immaterial connections to why I resonate with this mechanical pencil; it evokes joyful memories of my trip this summer where I bought the pencil; moreover, it is a product designed by Muji, a Japanese minimalistic no-brand brand which is focused more on the functionality of its designs and its affordance that converge with my design ethos and values.

Other physical and material affordances that it has, just like any other typical mechanical pencil, are the eraser that can be used to erase and the lead that the user could write with or draw fine lines with. The cap can be pushed to dispense the lead, the shaft affords to be filled with lead, and the spring also works as another part of the whole to dispense the lead. This mechanical pencil is made from different parts and materials that are non-conductive at all, such as the wooden part, eraser, plastic shaft, and brass

parts with low conductivity. I think this mechanical pen would resonate with other people more with its functionality and aesthetics and perhaps emotionally with those who strive for minimalism.



Figure 1—overall looks of the mechanical pen, showing wooden texture, and different parts of it

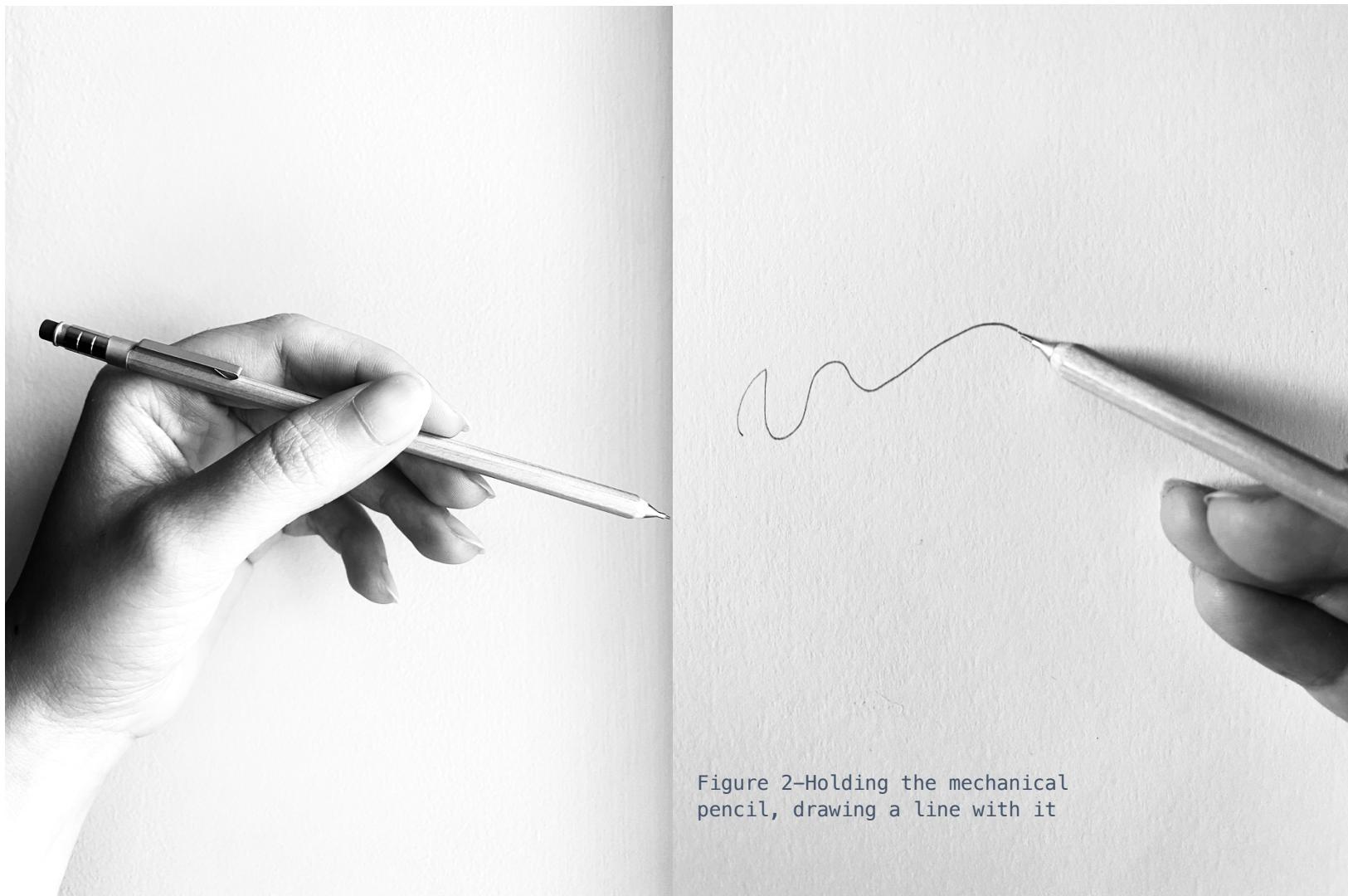


Figure 2–Holding the mechanical pencil, drawing a line with it

FLUX Vase

Flux vase is a vase that I designed and 3D-printed for the FLUX: D/CAR year-end show. In regard to the immaterial connection, this vase resonates with me emotionally as I created it conceptually, formally, and aesthetically intending to display flow and flux within its structure and then gave life to it.

It's a vase with various notches that affords the user to hold and move it conveniently; it has openings on its surface, so although its body is opaque, I can check the water level. Its organic and futuristic shape has given it a form that allows me to use it as a sculpture for decoration. The structure is printed with PLA

filaments, and it is pretty sturdy. There is a cohesive flat bottom band that is thicker than the body to make it more statically stable on a table and to be more resilient to breakage if falling on the ground. The top opening of the vase affords me to insert flowers; its hollowness allows to hold flowers in it and pour water into it for their sustenance. It is very light and can be easily carried around. When scratched on, it produces noise.

It is a monolithic object with only one material that is non-conductive. Since it has been 3D-printed, it has a rough and bumpy texture which affords a tactile feeling to the touch. As shown in the photos, the vase printed with black filaments is shiny and reflective, which amplifies the vase's organic structure, bringing more for the observer to explore visually. The vase has an asymmetrical form, making it a multi-faceted object that could be visually perceived each time differently from the eyes of the observer. I believe this 3D-printed vase would resonate with people more with its formal properties and aesthetics. Moreover, it would perhaps provoke emotions and resonate with those who are into fine arts and sculptures.



Figure 3-Holding the Flux vase, showing its openings, and how it holds plants



Figure 4- Holding the Flux vase, and showing how it sits on a table

Chain Necklace

The chain necklace shown in the photos below is a unique and memorable piece of jewelry for me. I bought this necklace last year as a gift for a friend. However, I never had the chance to give it to them as we decided cut ties not long after I bought it. I have a close immaterial connection with this jewellery and have been using it ever since. It provokes a mix of emotions in me, with sorrow at the center of it. For me, it's a piece of remembrance of all the time we spent together, whether good or bad; it's a piece of contemplation of the impediments of human relationships. Although its form represents unity and interconnectedness, it's an emblem of disconnection for me.

In regard to its affordances, this necklace has a clasp which can be opened and closed to wear it. It is pretty light, so it is not heavy on the neck, and the clasp is sturdy and functional. The chain necklace is made of silver which does not cause allergic reactions in people with sensitive skin types. It also affords to be held on or hung on jewellery holders because of its shape.

It has a basic structure and consists of two parts only the necklace cord and the clasp. The necklace cord consists of small chains connected to one another. Since its material is silver, it is conductive. Being shiny, it affords to reflect light. Because of its shape, it can swing on the neck. The necklace is made of tiny particles, which allow me to carry it around conveniently in my pocket as it is compact. It is delicate and might get knotted easily, and when scratched, it produces a zipper-like noise. Aesthetically it is a fashionable piece of jewellery worn by many, and it would probably resonate with people aesthetically and with its form.

Figure 5– The chain necklace



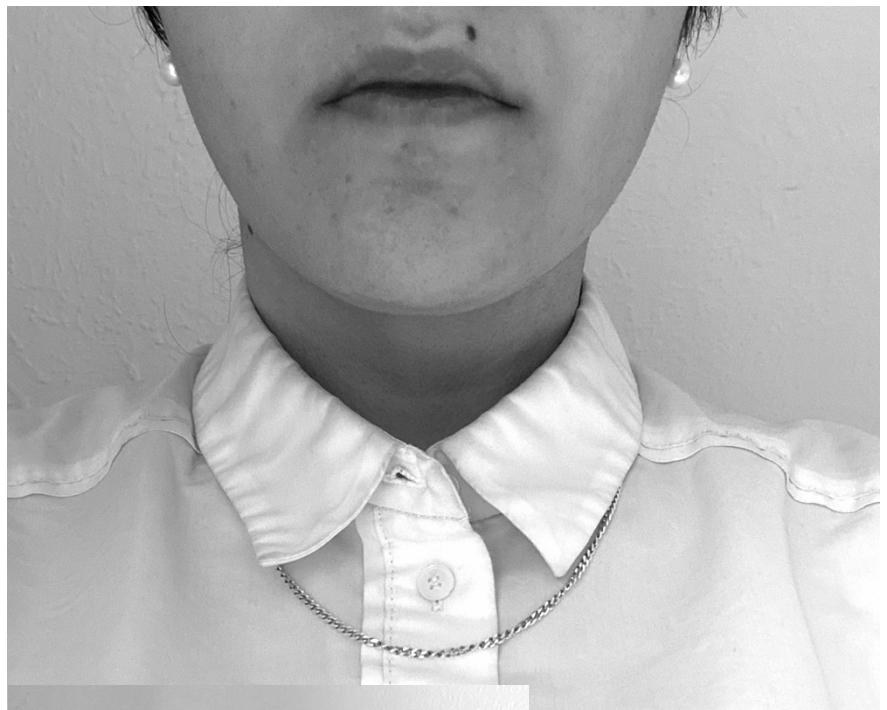


Figure 6- The chain necklace clasp,
while being worn,
etc.

II: DESIGN

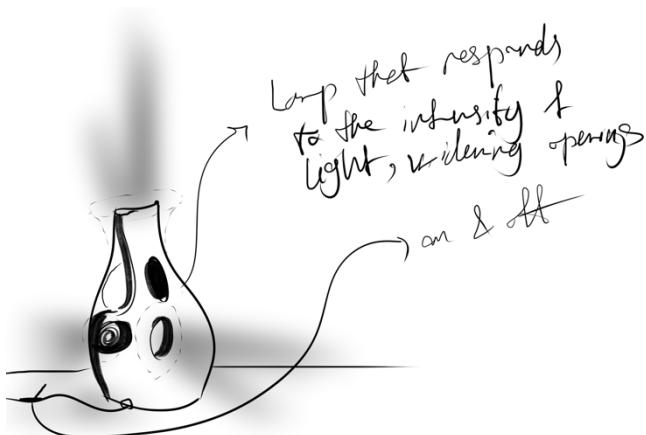
First sketch: learning system

The vase collects scents of the flowers held in it, learns their types, records them and generates an accumulation of scents that go well together; when empty, it would observe the user's mood and regulate scents that would regulate their mood. It is a learning system since "The second system measures the effect of the first system on the environment and adjusts the first system's goal according to how well its own second-order goal is being met." (Dubberly et al. 2)



Second sketch: Self-regulating system

In this sketch, I changed the function of the vase into a lamp. The lamp generates light and regulates its intensity by closing or opening the holes on the object or widening and tightening them if made of another material). Generated light and its intensity are based on how lit the room is. It is self-regulating since it has a goal. The goal (generating light) defines a relationship between the system (lamp) and its environment (room), which the system seeks to attain and maintain (and balance) (2).



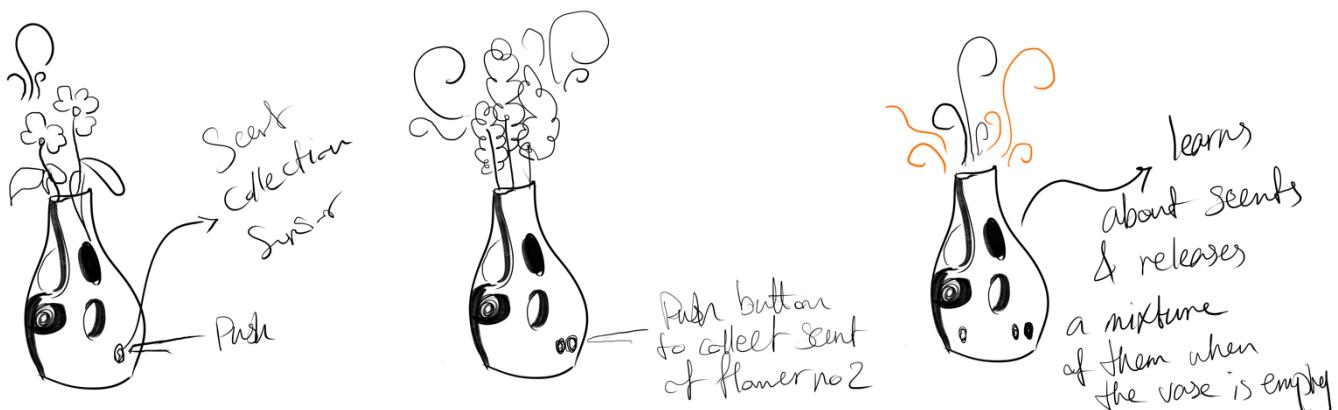
Third sketch: Self-regulating system

In this sketch, I changed the function of the vase into a sound-generating object. The object generates sounds and regulates the pitch of the sound based on the air blown to it by closing or opening the holes on the thing. It is a self-regulating object since it has a goal. The goal (generating sounds) defines a relationship between the system (object) and its environment (air blown to it), which the system seeks to attain and maintain (2).



Storyboard

First sketch



1

2

3

The storyboard displays the process of collecting scents and releasing them. When the button is pushed and the vase is filled with flower number 1, the vase collects the scents; it records them and learns about

them, and this process happens again whenever a new flower is held in the vase. And then, when the vase is empty, the user touches the release button. At this time, the vase analyzes the mood and releases a mixture of the scents that go well together to regulate the user's mood.

Bibliography

Dubberly, Hugh, et al. *Are There Different Types?* p. 10.