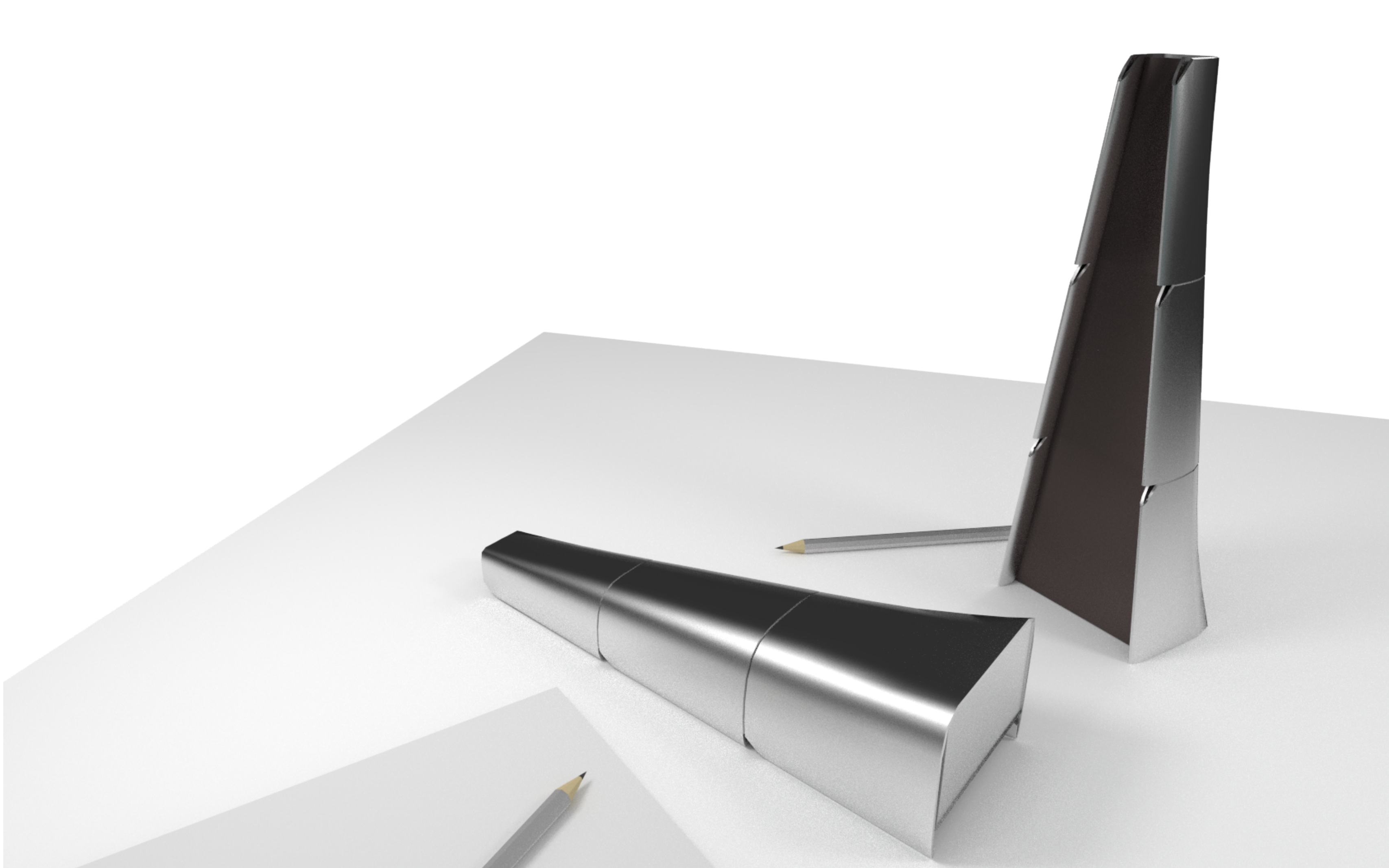


PENCIL CONTAINER *for muji*











combining the satisfying act  
of breaking  
to use, with a  
mundane object that  
holds contents of great value.

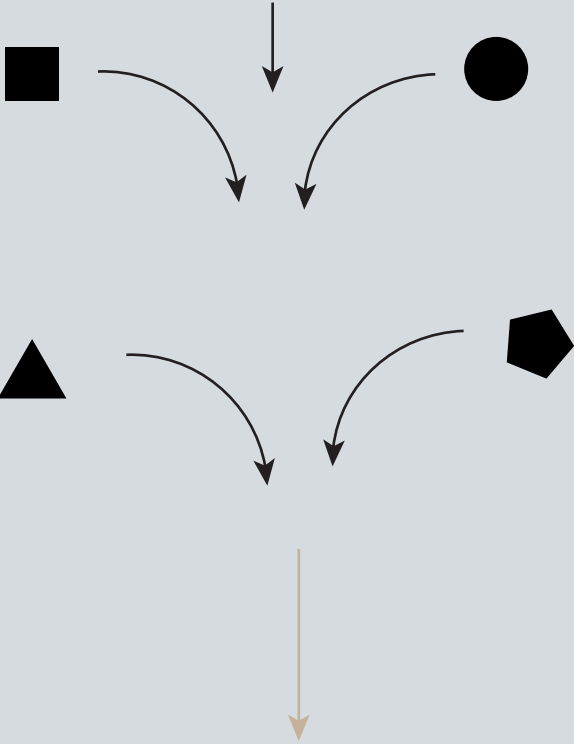




THERE ARE SOME OBJECTS THAT WE HAVE TO BREAK IN ORDER TO ENJOY THE CONTENTS. THE ACT OF  
BREAKING MAKES PEOPLE FEEL A VERY FINAL YET UNCHARACTERISTIC SATISFACTION.  
THERE IS AN INTERESTING CONTRAST AND DUALITY BETWEEN THE AESTHETIC VALUE OF THE  
OUTSIDE OF THESE OBJECTS AND THE VALUE OF THE INSIDE, WHICH ENCOMPASSES THE OBJECT  
THE AUDIENCE DESIRES.



opening



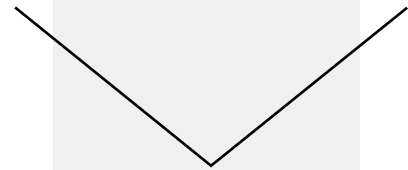


# A MODEL FOR PRODUCT DESIGN





M U J I + C A S T I G L I O N I



r e d u c e d   a e s t h e t i c

n o   r e d u n d a n c y

l o w   p r i c e   +   h i g h   q u a l i t y

a n o n y m i t y   +   n o   b r a n d



s p l u g e n   b r a u   c a f e



S P L U G E N   B R A U   P E N D A N T   L A M P





- + SCENOGRAPHY
- + PULLEY SYSTEM
- + BEEHIVE SHAPE
- + ALUMINUM MATERIAL

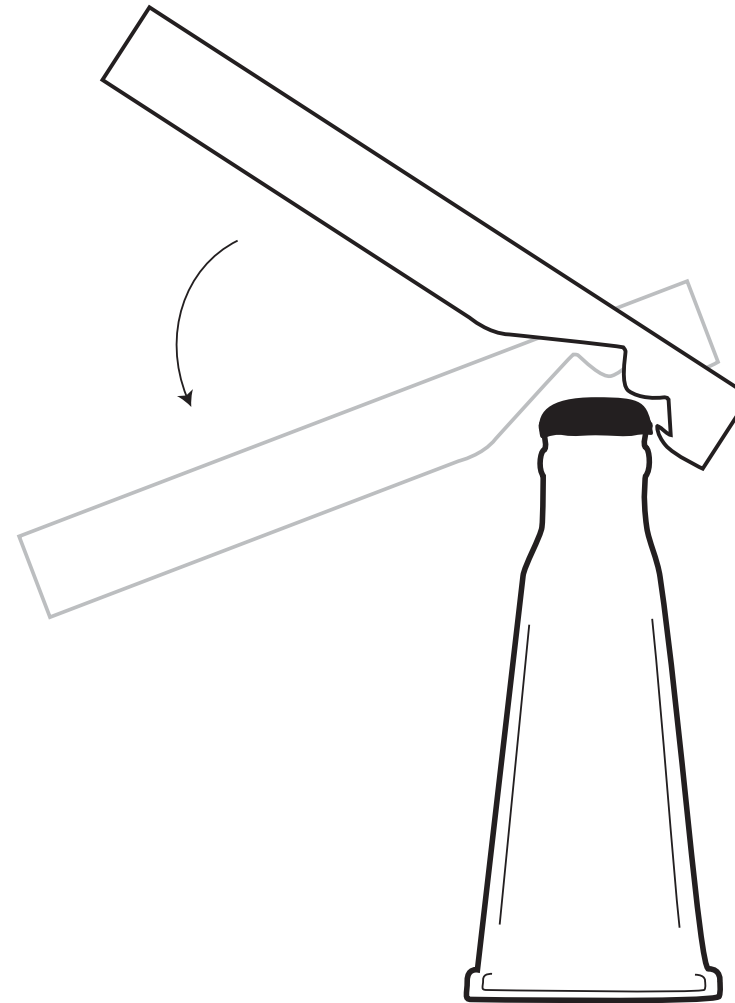
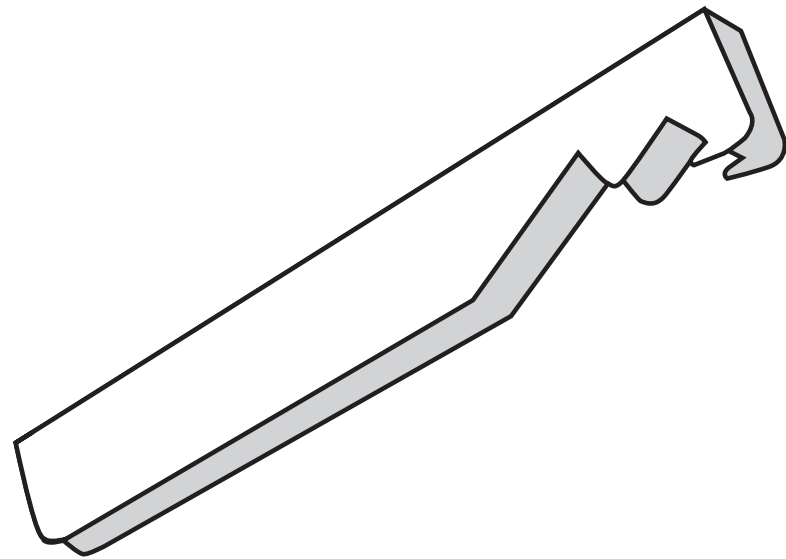


SPLUGEN BOTTLE OPENER

for alessi



- + REDUCING PROCESS
- + ERGONOMICS
- + SIMPLE MANUFACTURING
- + LOW PRODUCTION COSTS



*(re)framing*

ONCE AN OBJECT BREAKS, DOES IT HAVE TO STAY BROKEN FOREVER?

IS IT POSSIBLE TO MEND THE PIECES BACK TOGETHER?

IS THIS SOMETHING THE AUDIENCE WANTS?

HOW CAN WE MAKE IT APPEALING ON ALL LEVELS OF DESIRABILITY (VISCERAL, BEHAVIOURAL AND FUNCTIONAL)?



## CONSTRAINTS

- ▲ no products directly related to food
- ▲ analog + tactile approach
- ▲ product to fit in a cafe setting
- ▲ pencils only
- ▲ limited table space
- ▲ easily portable



# FOR PRODUCT DESIGN





smart recombination

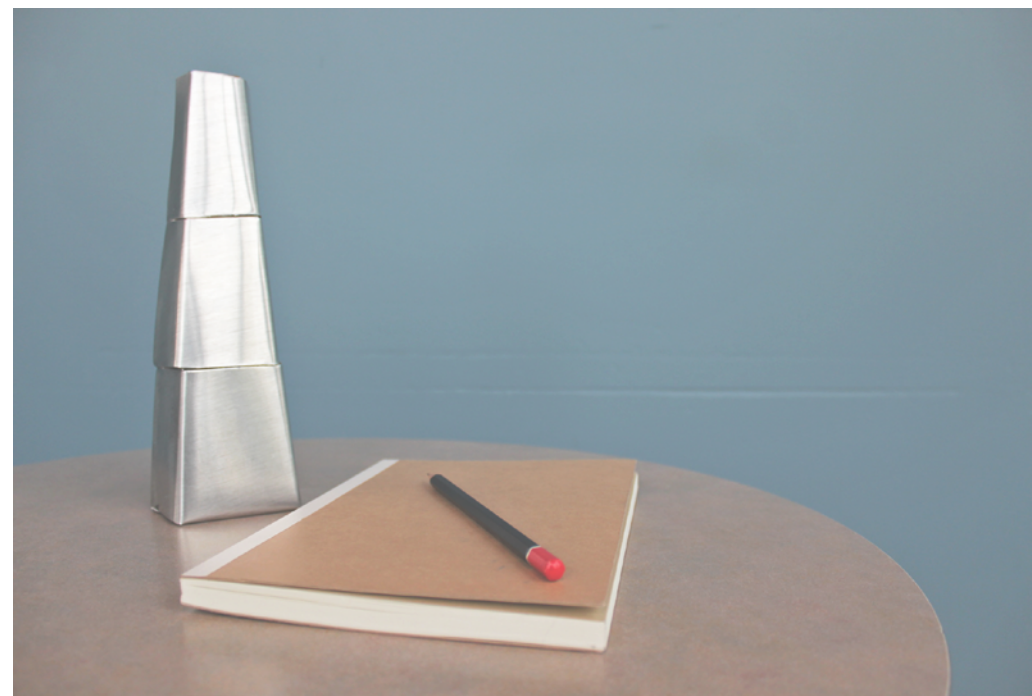


spine + tape measure + pencil case

construction process of bottle opener

inserting straw in a cup + inserting pencil





## TRANSFORMATIONAL METAPHOR

- ++ CREATES A CHANGE IN PERSPECTIVE
- ++ ONLY ABLE TO PLACE A FEW VALUABLE PENCILS INSIDE THE CASE
- ++ IDEA RESEMBLES CONCEPT OF VERTEBRAE PROTECTING > SPINAL CORD

“WE WANT TO BE JUST LIKE WATER. WATER IS CALM,  
ESSENTIAL,  
ALWAYS NEARBY

GIVING US REST AND RICHNESS”

- mr. masaaki kanai (president MUJI)





## s c e n o g r a p h y

HIGH FRICTION  
LIMITED TABLE SPACE  
MOBILITY IE. BACKPACK  
USE OF PENCILS (SKETCHING)  
HOT + COLD BEVERAGES  
NATURAL LIGHT  
CAFE SETTING



## OBSERVING BEHAVIOUR

- + NATURE OF HOW KIDS PLAY WITH THEIR TOYS INCORPORATED ON AN ADULT LEVEL
- + BREAKING OBJECTS FIRST TO ENJOY THE CONTENT INSIDE
- + PENCILS ARE OBJECTS THAT CHANGE IN SIZE AS YOU USE THEM



# DESIGN

## REFINING PROBLEMS

adjusting the definition of the initial problem  
creating a refined problem based on the needs discovered by reframing

### CONSTRAINTS

limitations that bound the project  
embracing constraints makes for a better design solution  
identifying and eliminating false constraints

## OPENING

the initial idea or concept for the design solution  
the idea can manifest itself in any product or form

### TRANSFORMATIONAL METAPHORS

creating feelings of meaning and self worth through the use of familiarity in metaphors

## JUMPING FENCES

limitations that bound the project  
the more often we jump fences, the easier it becomes

### SMART RECOMBINATIONS

not necessarily creating an object or product entirely from scratch  
taking elements from two or more realms and combining them in an innovative matter

### OBJECTIVES OVER OBJECTS

the experience and feelings created by interacting with the product is more important than the product itself  
what is the value for the consumer?

### CREATING INNOVATION

thinking outside of the box and creating something that is not mundane.

## RESEARCHING

deep diving into specific project related information  
exploring and thinking laterally

### T TYPOLOGY

deep diving into specific project related information

refine

re-engage with reality

### FEASABILITY

is the idea capable of implementation within the near future?

### VIABILITY

how does it fit in the business model?  
will it be sustainable and effective in the long-run?  
is there a market for this product?

### DESIRABILITY

Do people want/need it?

levels of appeal

iteration

### VISCERAL

responding to the appearances of things  
aesthetics and style are equally as important as function

### REFLECTIVE

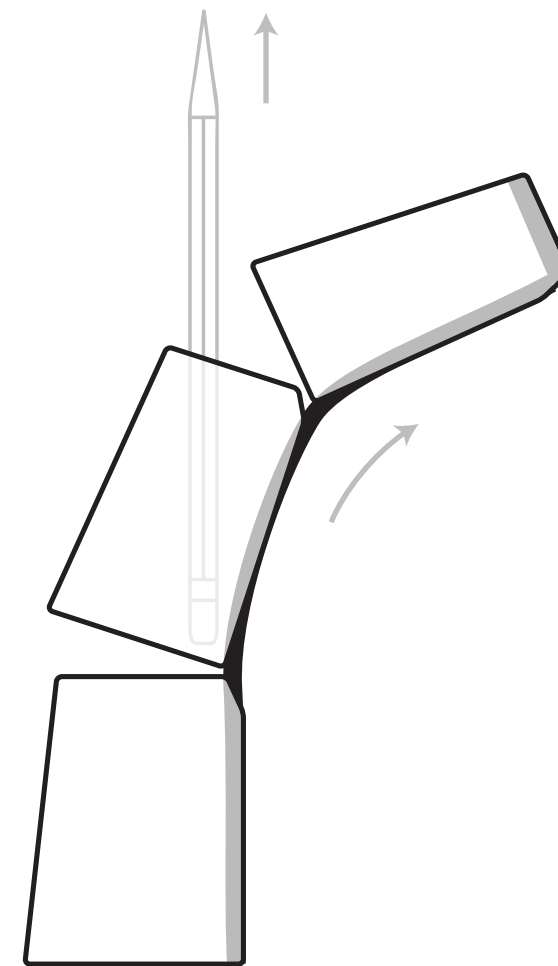
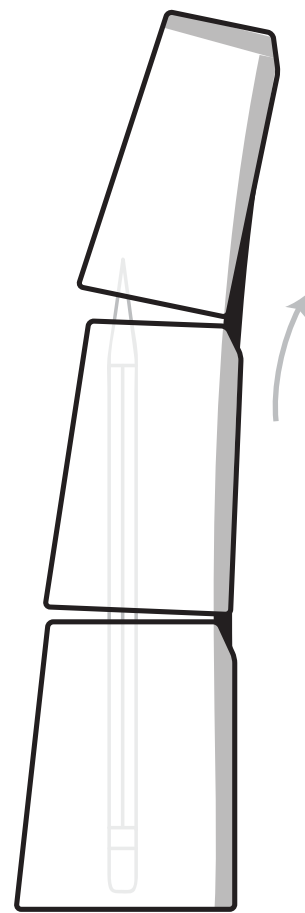
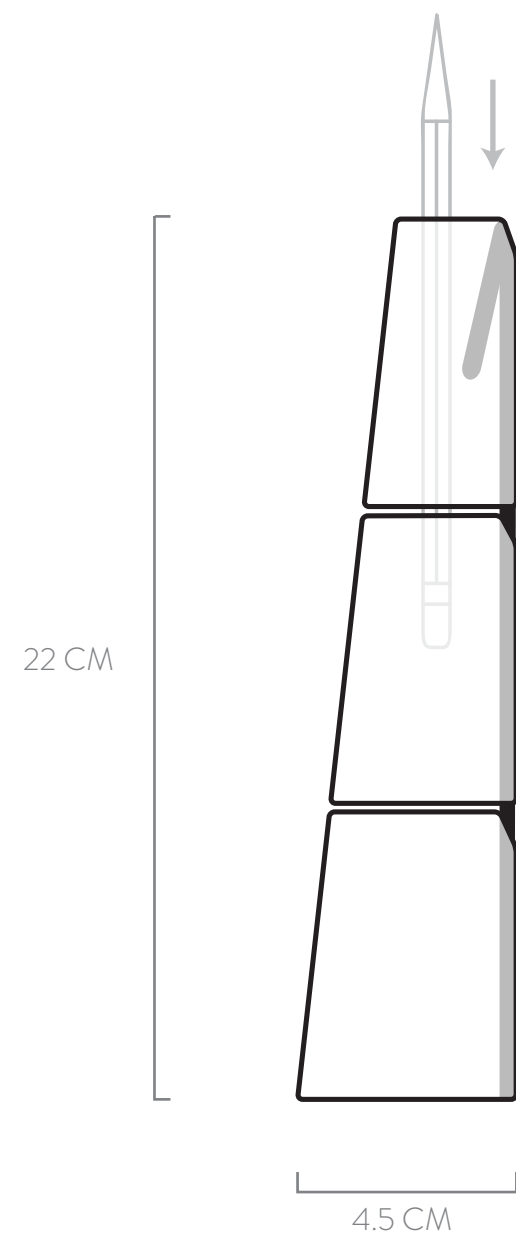
personal feelings towards the product (happiness, satisfaction)  
creates association to product

### BEHAVIORAL

affected by aesthetics

## FINAL FORM





**INTERACTION**  
*poetics versus function*



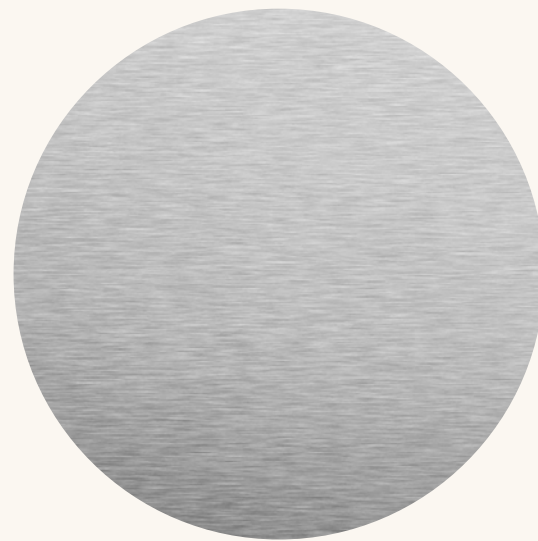
“ MATERIALS ARE NOT ONLY EXTERNAL STIMULATION BUT ALSO MASSIVE AMOUNTS OF MEMORIES  
AWAKENED BY STIMULATION. DESIGN HIGHLIGHTS SUBTLE DIFFERENCES BETWEEN  
RECALLED MEMORIES AND REALITY.”

- k e n y a   h a r a

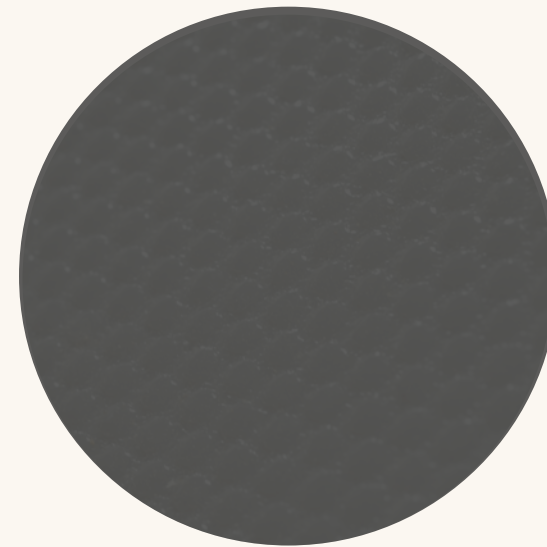
material exploration



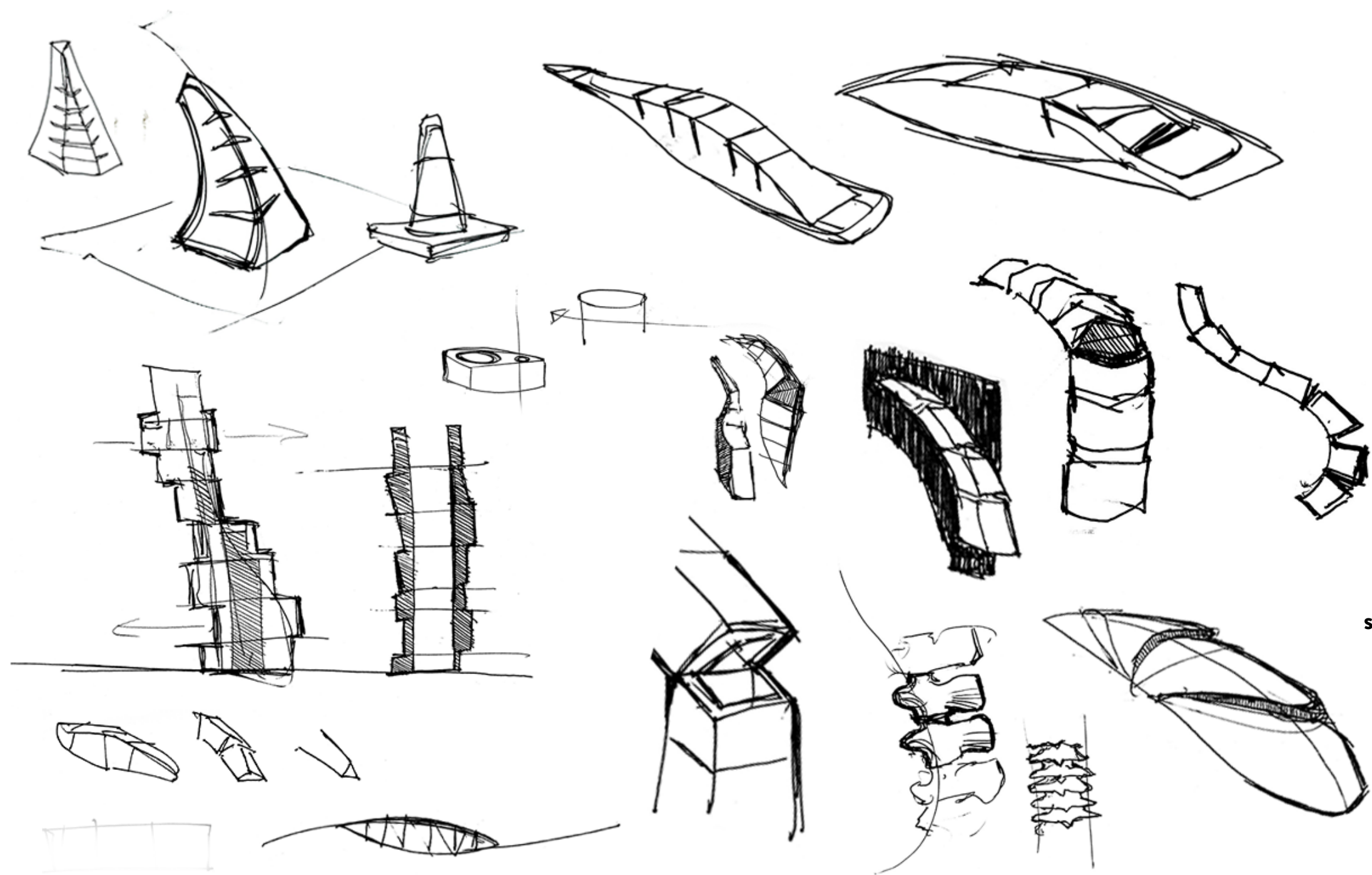
ALUMINUM



SILICONE RUBBER







## sketches



PROTOTYPE 1



PROTOTYPE 2



PROTOTYPE 3



PROTOTYPE 4



PROTOTYPE 5



PROTOTYPE 6



PROTOTYPE 7



PROTOTYPE 8

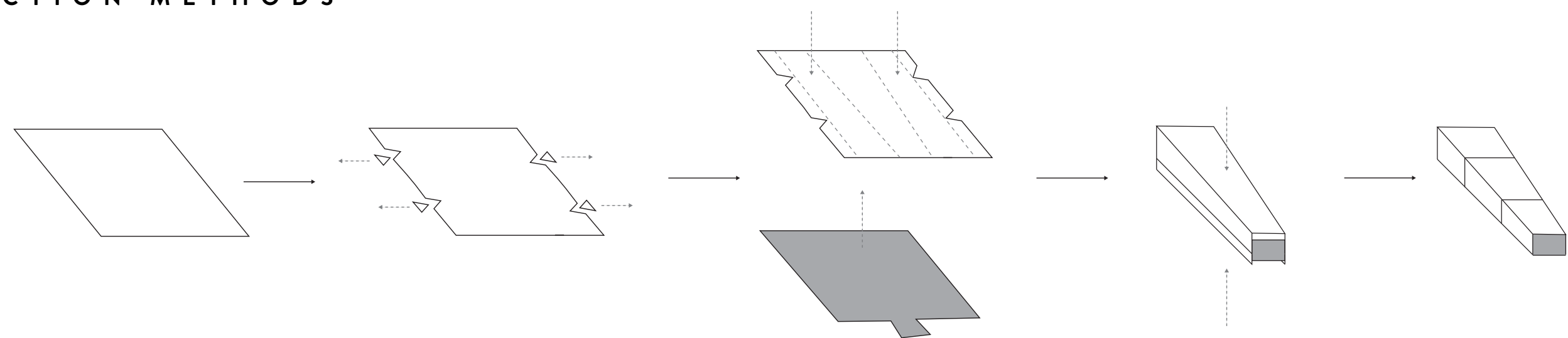


PROTOTYPE 9



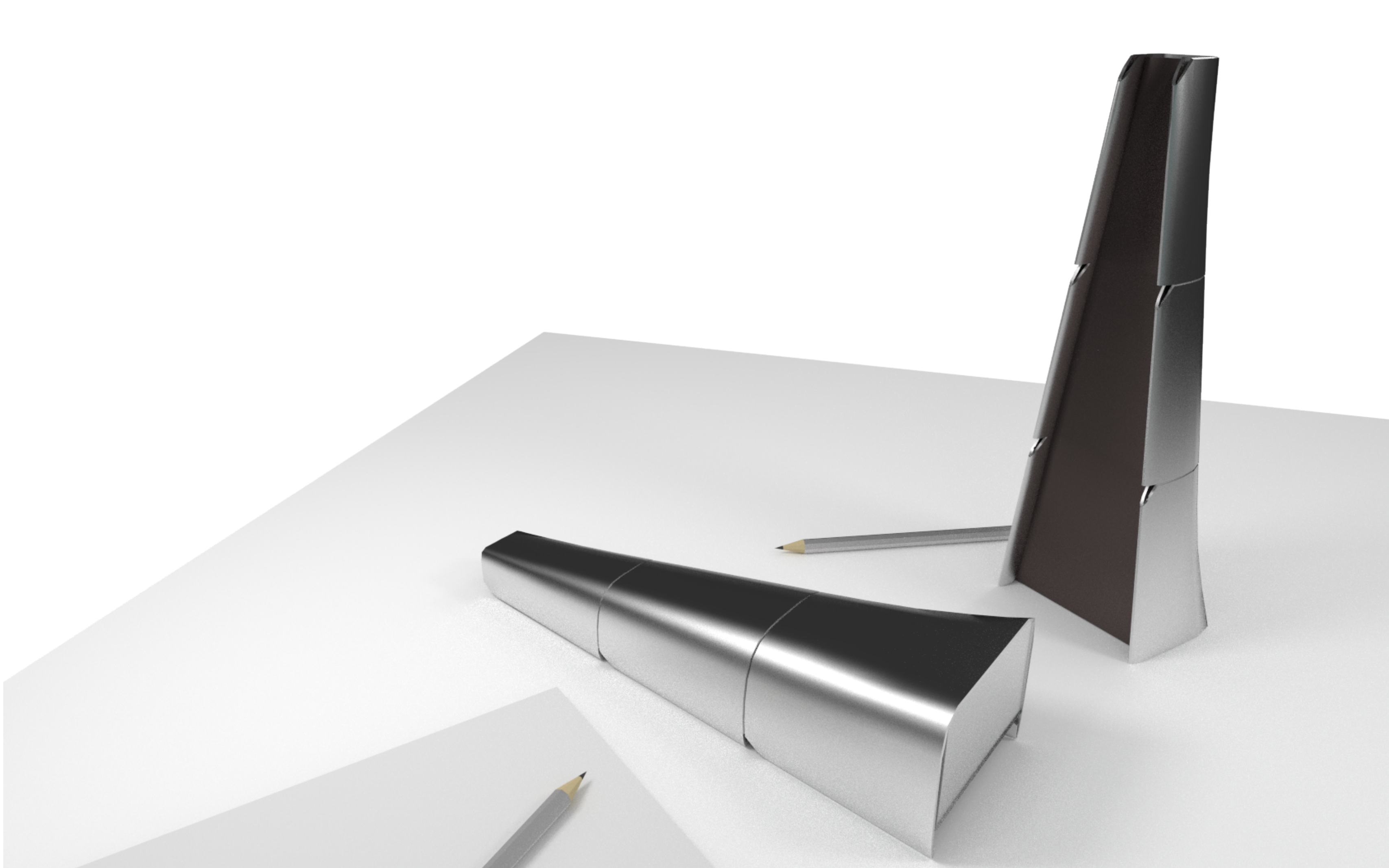
PROTOTYPE 10

PRODUCTION METHODS



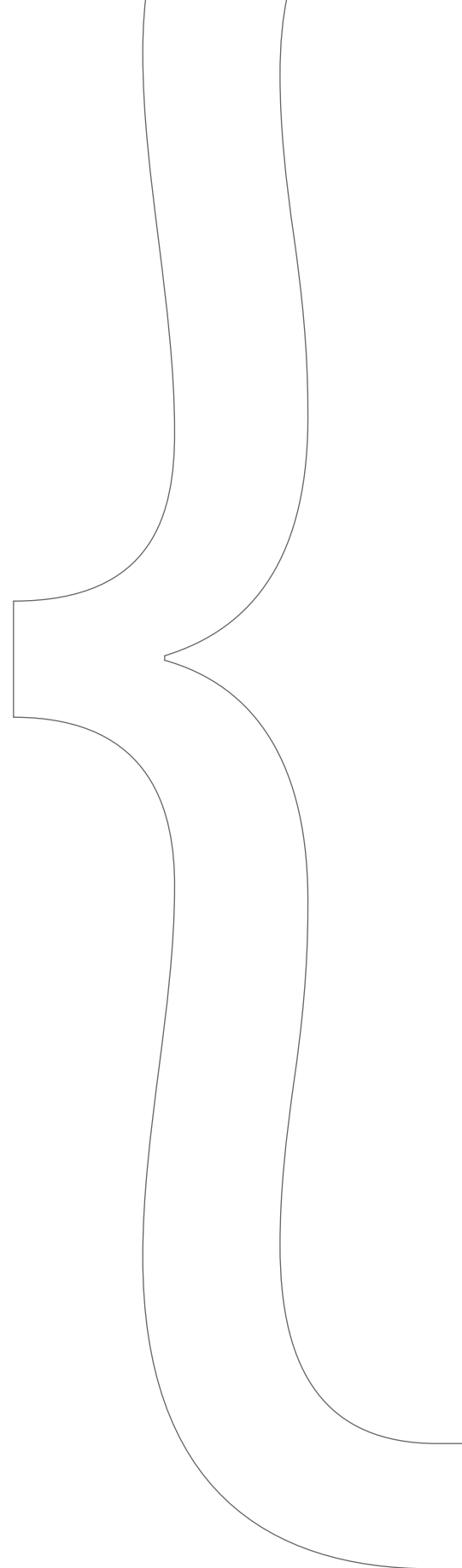
influenced by castiglioni's splugen bottle opener







## L A Y E R S



## G E S T A L T

engaging act of breaking to reveal beauty and contents of value  
resemblance to spinal cord and functional relationship



## O B J E C T I V E S

concerned about how to get the audience to break something to experience  
the pleasure of the greater value that resides within the object being broken



## S M A R T R E C O M B I N E

vertebrae + breaking to enjoy  
readjusting measuring tape shape + rubber material  
straw inserting action + pencil inserting action



## B E H A V I O U R

suggesting a new, almost toy-like interaction with a pencil case  
providing multifunctional dwelling on a tabletop with space constraints in mind



## M A T E R I A L S

rigidity and sound of aluminum strengthens breaking metaphor  
functionally, rubber is flexible but returns to natural shape

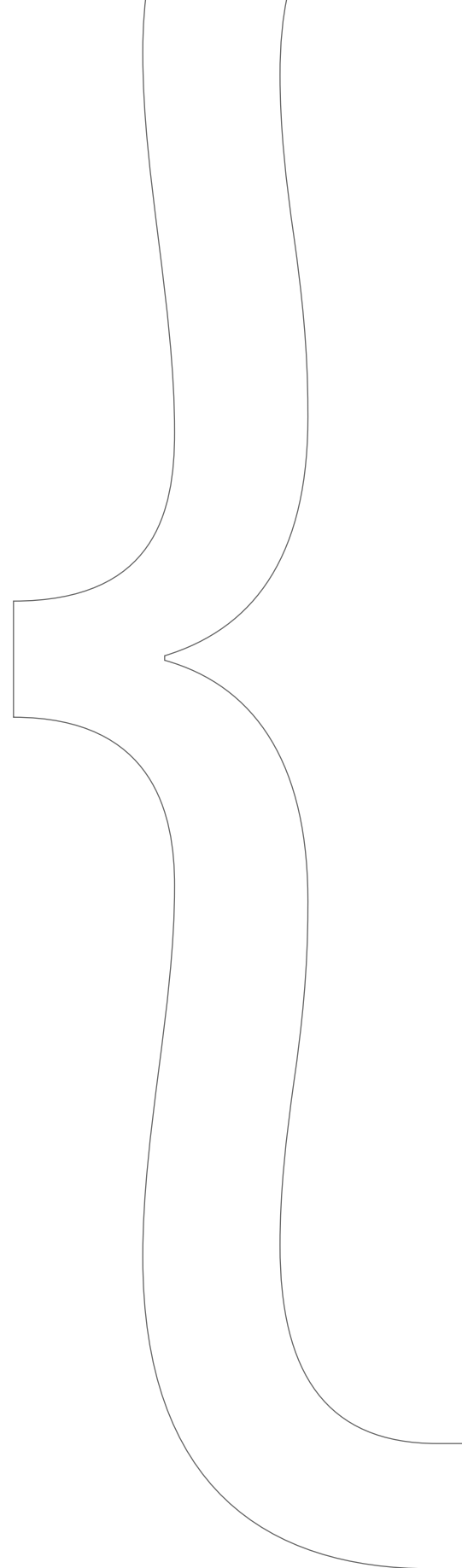


## P R O D U C T I O N M E T H O D S

wasteless bent aluminum crimping sustainable silicone rubber



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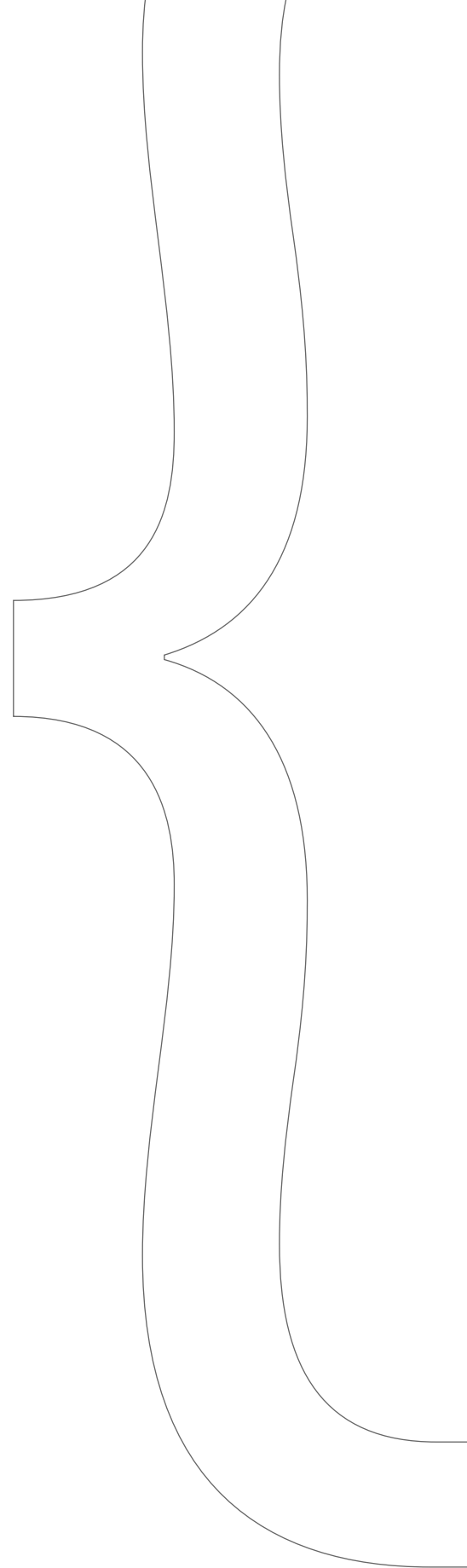
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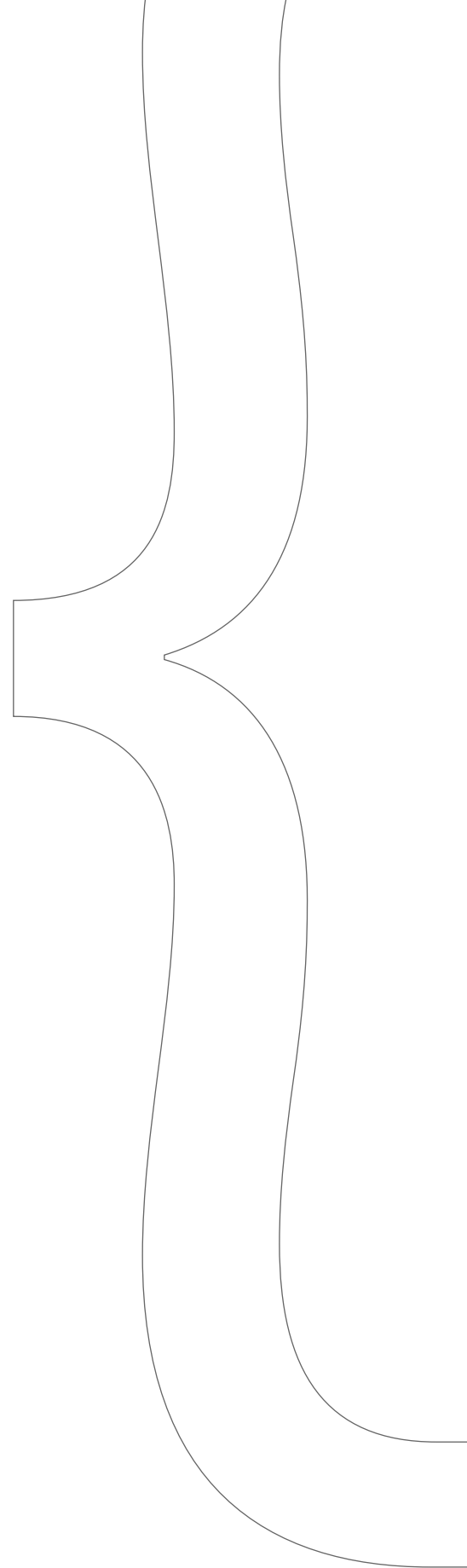


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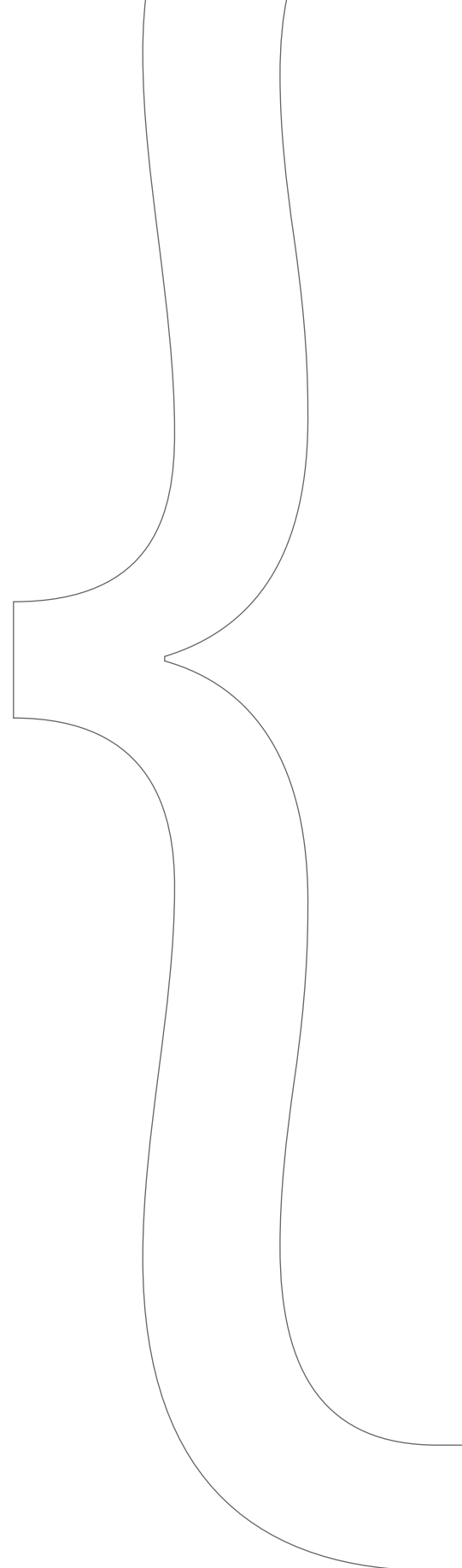


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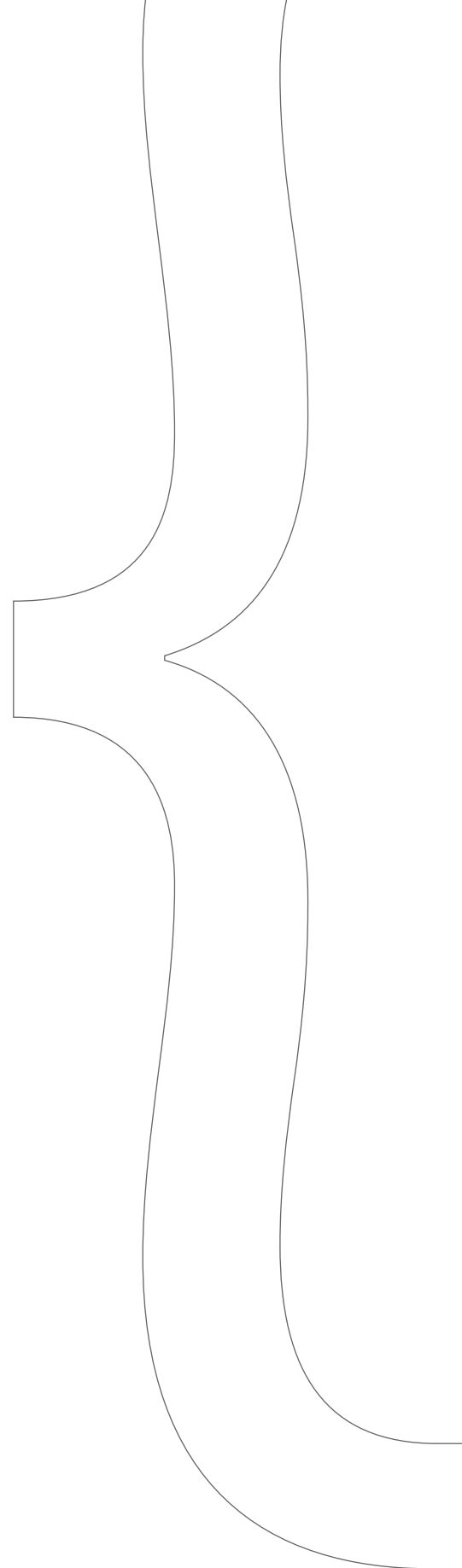
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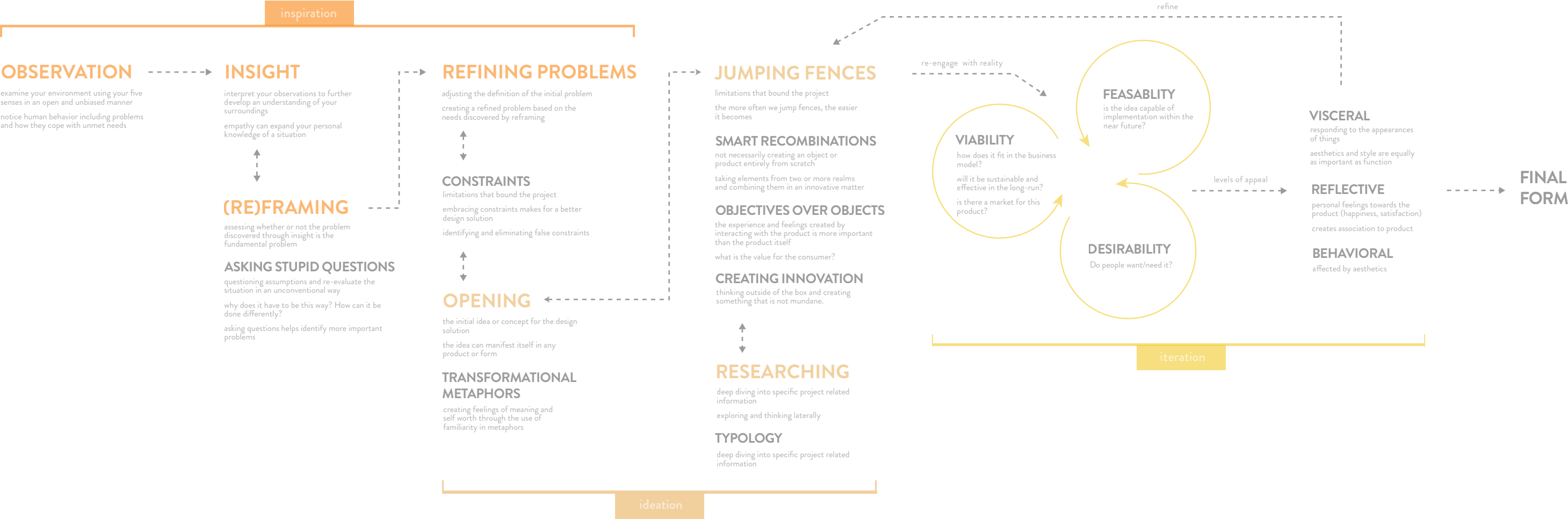
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# A MODEL FOR PRODUCT DESIGN



# REFERENCES

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## books

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kenya hara: white  
paola antonelli: achille castiglioni  
jennifer hudson: process  
sergio palano: achille castiglioni  
rizzoli new york: muji  
warren berger: glimmer  
achille + pier giacomo: achille castiglioni  
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