

THE SUN PAINTING

While most designers attempt to solve the exigent issues with products and services, we ponder on the product's will. The core approach of the Sun Painting is to visualize the sun's intellect. This attempt to visualizing the sun's thoughts may seem to fusion with the design thinking of our own, but we minimize our interaction by designing a sun-centered system out of a series of data collection and analyzing. Therefore, the system should work as an interpreter of the sun. The project is ongoing, and our group will future elaborate and enhance this sun-centered system.



Jialu Li

Visual Design
Hand Drawing
Coding
Mechanic Engineering
Documentation
Video Editing
Graphic Design



Anan Chen

Visual Design
Hand Drawing
Coding
Mechanic Engineering
Documentation



Wanqiu Wang

Visual design
Hand Drawing
Coding
Mechanic Engineering
Documentation



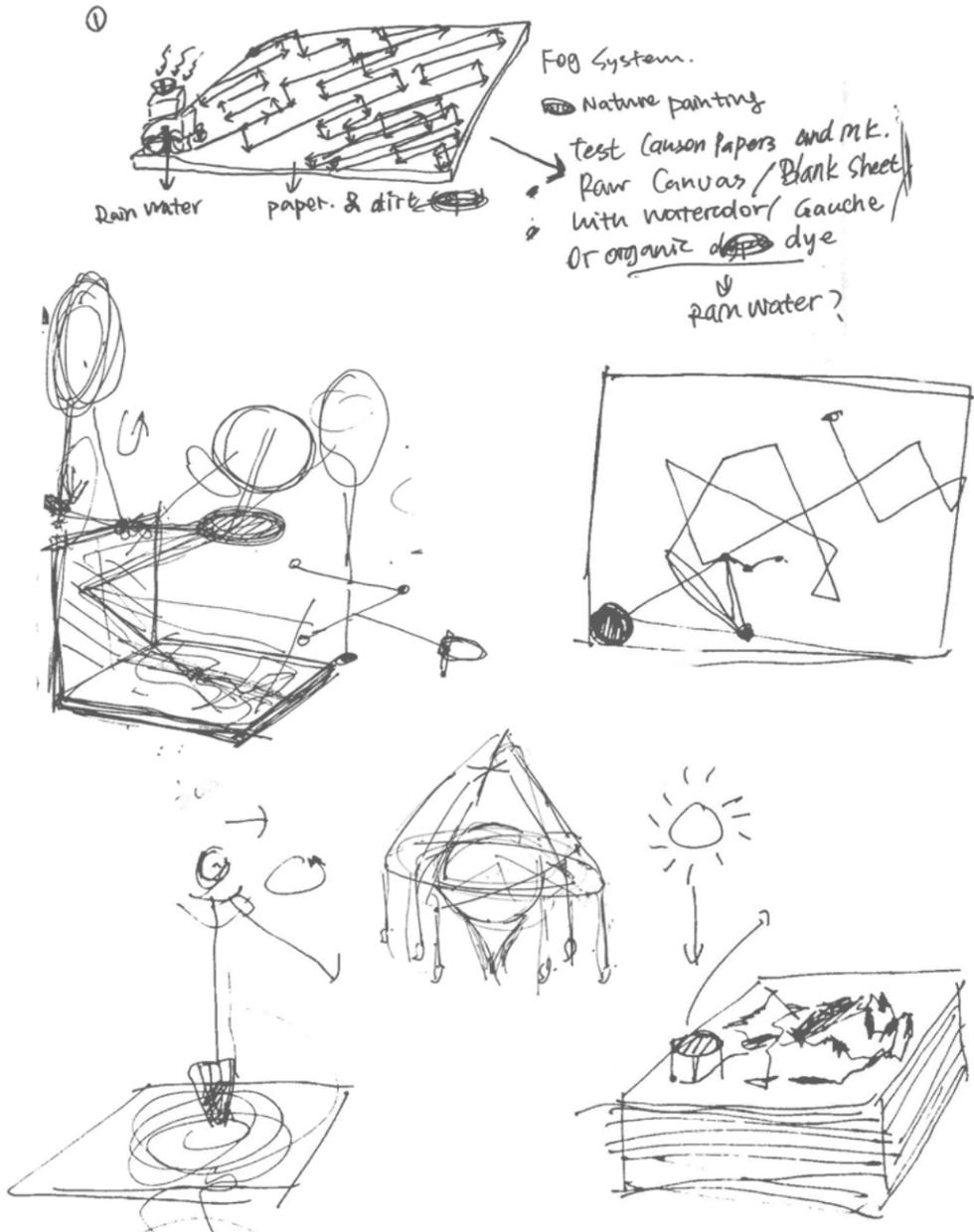
Gaoxiang Zhang

Crafting
Data Analyzing
Mechanic Engineering
Coding



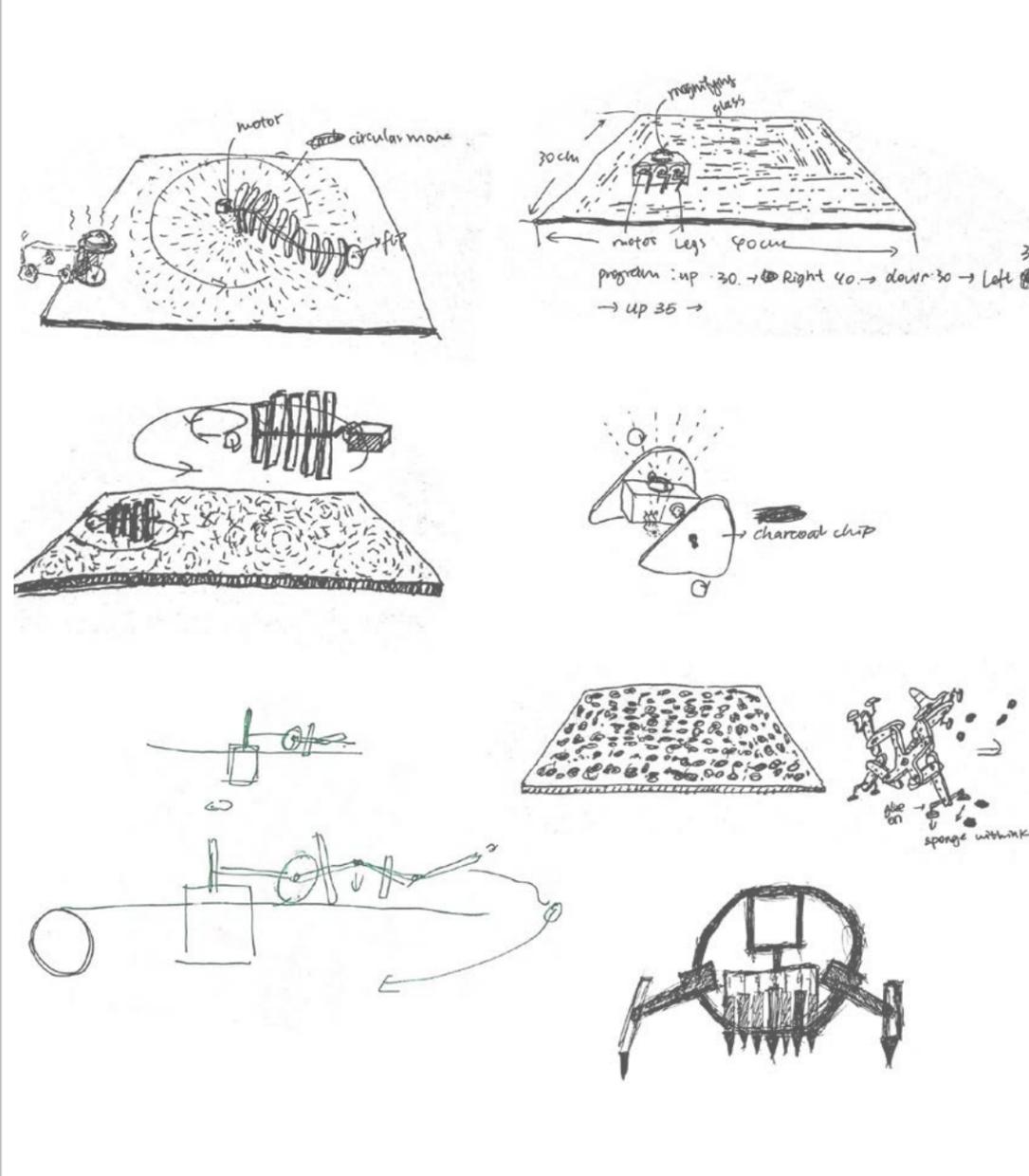
BRAIN STORMING

The first step of our creative process is to brain storm devices that can trasmit the messages from the sun.



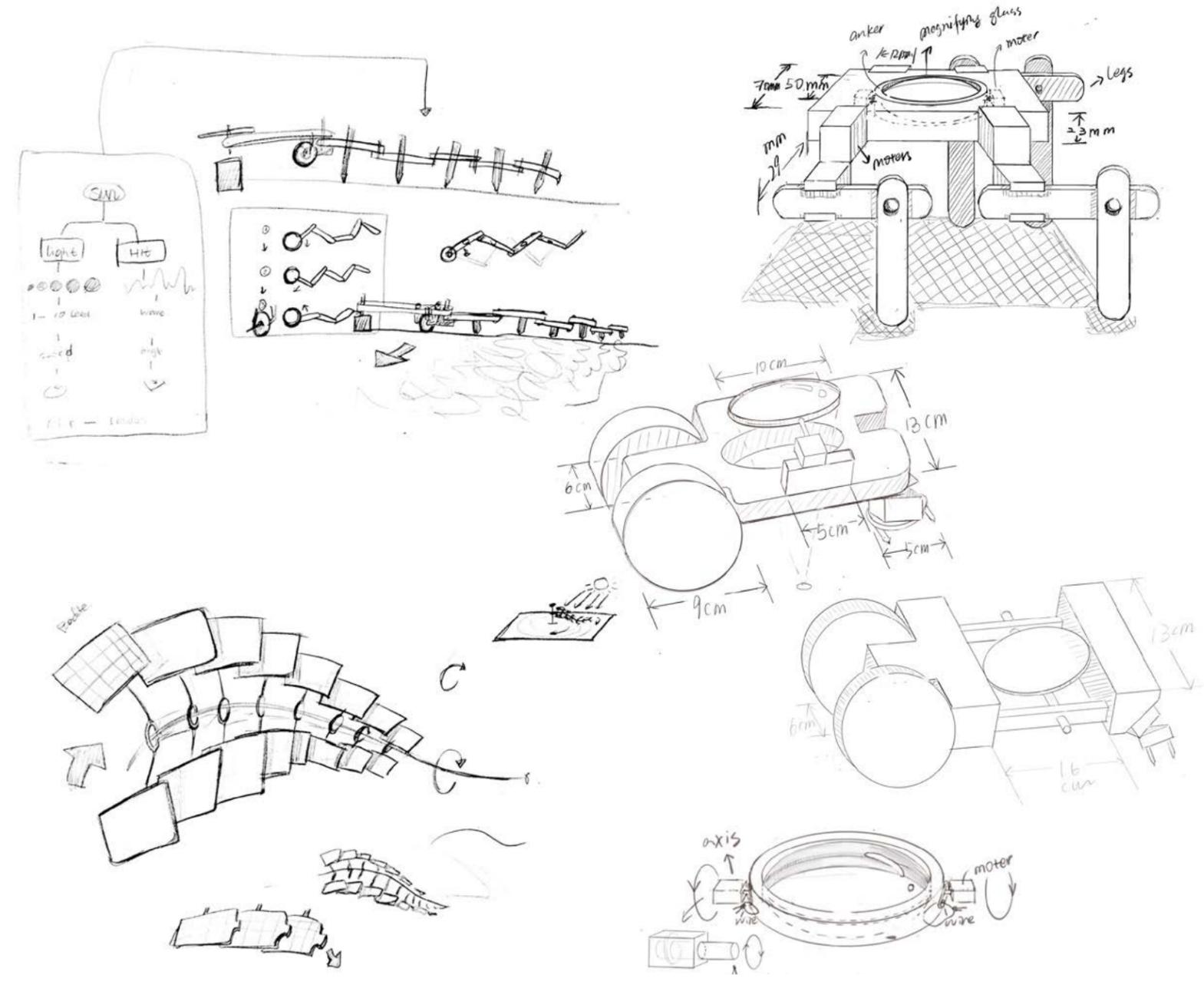
CONCEPT DEVELOPEMENT

After deciding on two main focus the group starts to elaborate the system and the design of the two devices.



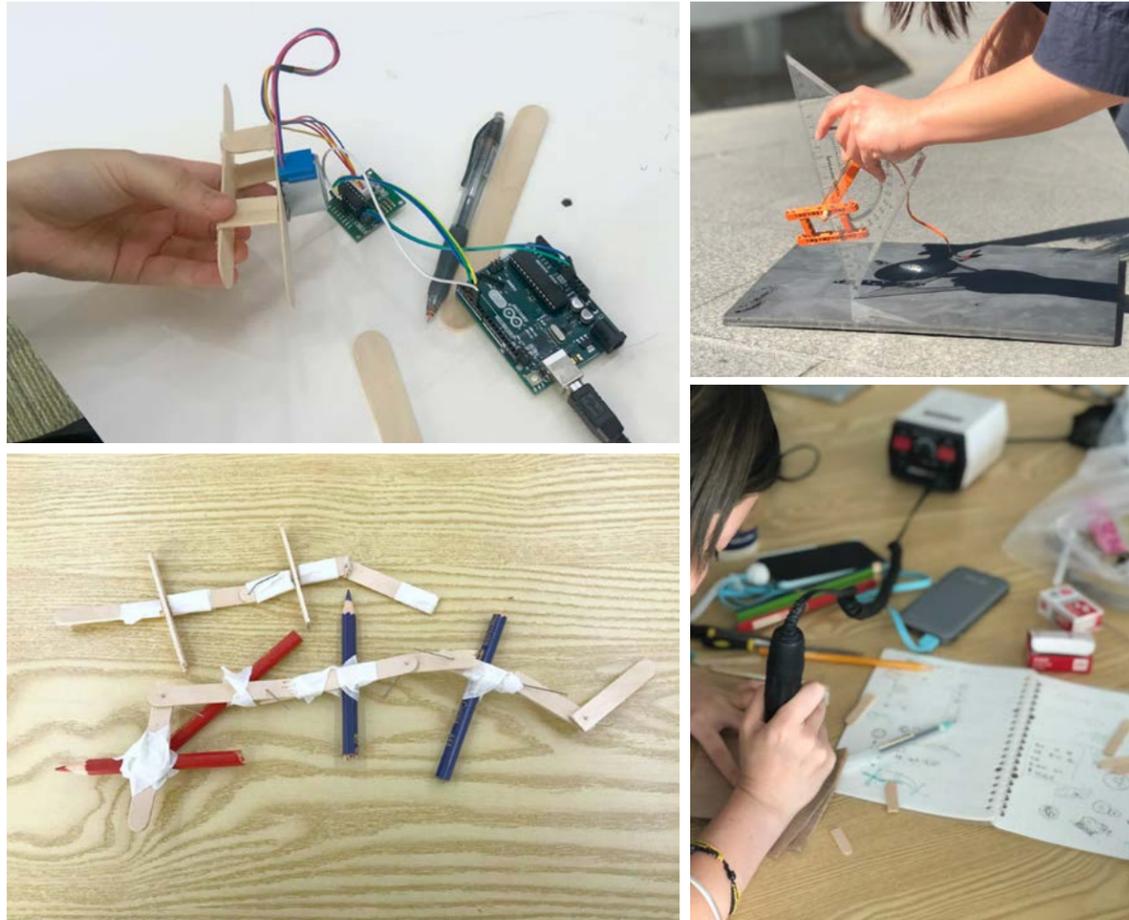
FINAL DRAFT

The final sketches a drawn after rounds of testing.



RESEARCH & WIREFRAMES

Moving forward to making, our group splits into half, and each pair carries out the research. Thin wooden sticks were in use for their flexibility. We also collected data of the sun and its variables according to time.



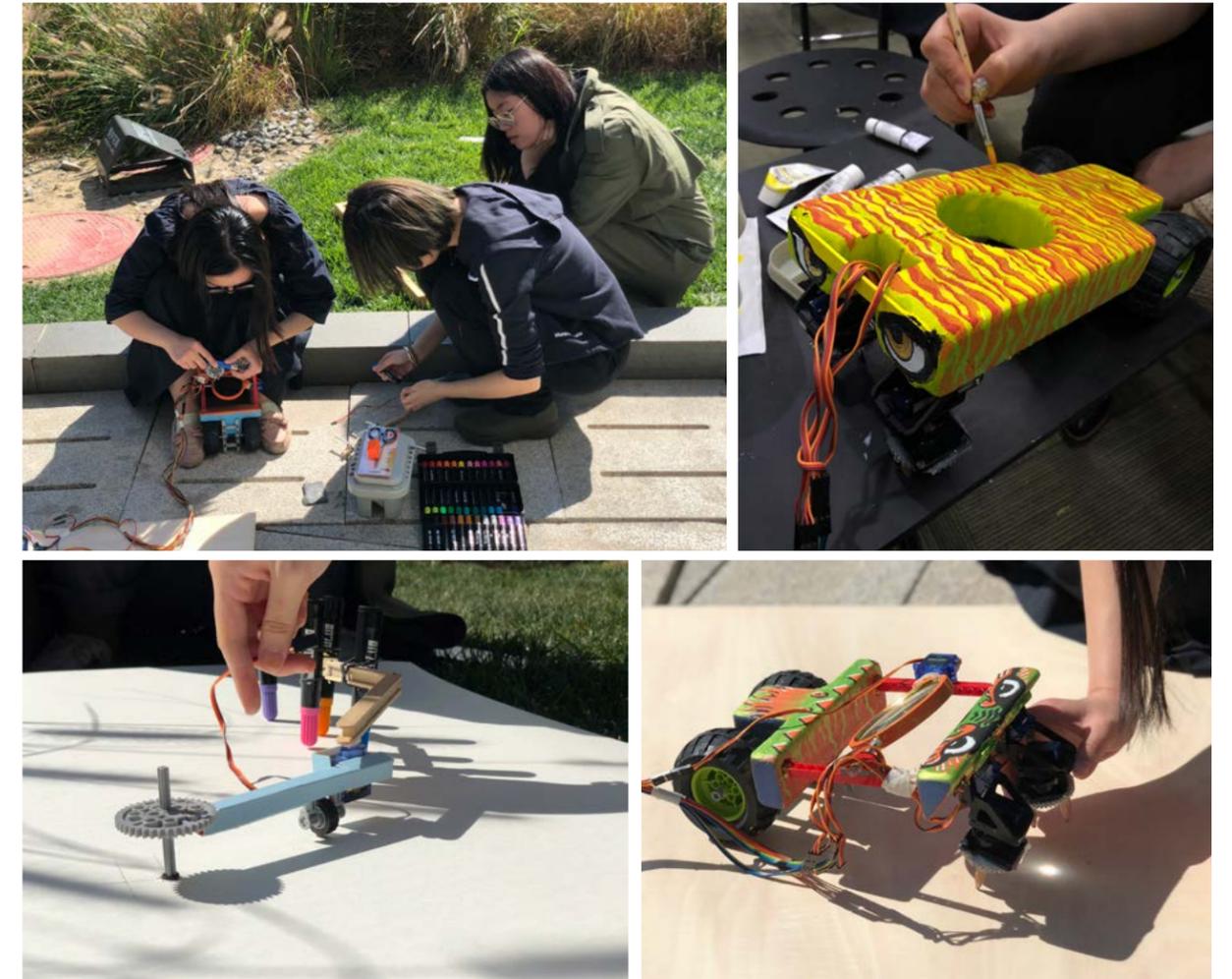
TESTING MODELS

For the second round of making, our team uses more durable materials. Moreover, as the pairs set up our Arduino, we move onto the testing of the devices.

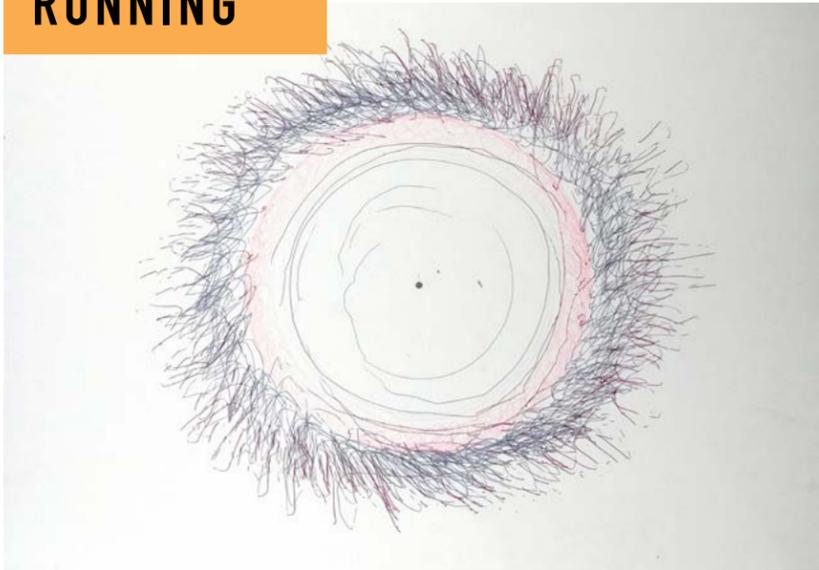


FINALIZATION

After two rounds of testing and refinement, our group gave the project a rap.



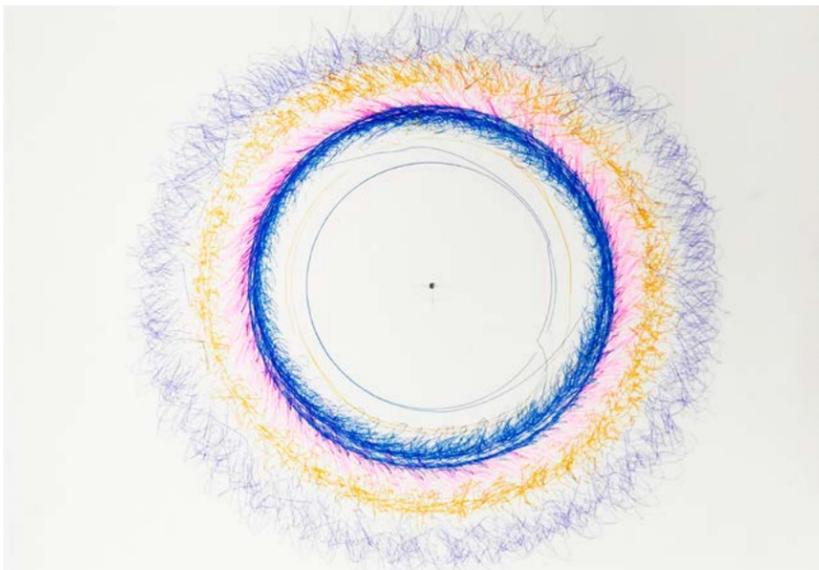
RUNNING



The Sun Painting No.1
Watercolor on paper
30 x 40 in
2018.

The Sun Painting No.2
Watercolor on paper
30 x 40 in
2018.

The Sun Painting No.1
In making



The Sun Painting No.3
Color pencil on paper
30 x 40 in
2018.

Model No.1
Color pencil on paper
30 x 40 in
2018



Detail of the
burning process

Model No.2
Color pencil and watercolor
on Plywood board
40 x 40 in
2018



WHAT WE LEARN AND FOR THE FURTHER APPROACH

Jialu Li

This project is a further approach to the Magnet pen project which is inspired by the Process Art and Conceptual Art movement.

After conducting a series of research of the concept behind various Process Artists, our group set the topic as how might we bring people more fun by considering the emerging technology? Concluded from the primary and secondary research, two key factors spike people's interest and bring them a sense of fun. One is the contingency. In Sol LeWitt's Paragraphs on Conceptual Art, he asserted that Conceptual Art was neither mathematical nor intellectual but intuitive, given that the complexity inherent to transforming an idea into a work of art was fraught with contingencies. The other is near to none involvement, in another way, have the users to put in a little effort a possible into the production. Nature has always inspired artists who produce following nature's instructions. In reverse, we have a mediator with a set system of moving pattern and take care of the taxing production. Consequentially, each result is unreplicable, and the users have a minimum amount of involvement in the production process. The decreased amount of engagement and increased verification of the results of this project is improved upon the Magnet pen.

For future development, our group will dig into the design that allows the mass production of the device. It may not necessarily be a sun chaser, but it should embody a similar concept which is to create the coincidental result with qualified user interaction.

Anan Chen

We used to think animals are unconscious and entitled to no rights. But as society evolves, animal welfare and ethics are under increasingly broader and deeper scrutiny. What about products? For these largest herds of "unconscious slaves" put to work on an extensive scale ever known to the 20th century, will they think and demand someday in the future? We arrogant human beings have been in control of everything for long. Since 2000 Cyberpunk works have sprung up in large numbers, offering us a glimpse into the possible future of post-technological age. Our concept of "everything has a soul" germinated from it much like our ancestors' nascent worship of nature if with today's technological base products are conscious, how to help them express? This is also at the heart of our discussion.

If cyberpunk is a dystopia, then our contemplation would be anti-humanism thought-to forfeit the thinking patterns putting human needs at the center, jump out of the box and explore the logic to follow if the products are designed for every creature in nature. My team starts a discussion with this in mind. We assume that everything has its "soul," and from there, they all want to express themselves. More accurately, we assume all the external features are their means of communication with the outside and their languages. What we are going to do is to relay and translate their language to expose their "souls."

For choosing the objects, we select the source of all life-the sun for relaying. We analyze its external characteristics, e.g. light, temperature, wavelength, etc., assign them certain algorithms to convert them to graphics before presenting to the audience. For choosing the methodologies, we have some discussions in the progress and select the graphical language as the way of presentation. According to the theories by Ludwig Josef Johann Wittgenstein, the essence of language for our task is the picture itself. Language isn't the combination of various words but a combination of the fundamental propositions. A proposition is a concrete picture. Therefore language is the world's picture, as suggested in his picture theory of language. On the basis of this, we hold that the sun's "language" can be translated into different pictures. Since drawing is considered to be the most widely used graphical language in the world, it is selected to be the means of conversion and translation.

A string of attempts and explorations are based on this and the outcomes are two graphical output solutions, one is And the other is

Wanqiu Wang

In this fast-changing era, products are iterated at an incredible pace. A designer always looks to meet all of the demands of the market with one single product. We believe a product shall be given its own world outlook and values and it needs to update, change or die out according to the need of users. We began to think what they would think if products are conscious. We imagined how they would be like if they are conscious and in the end we select the sun that has been with mankind since the very beginning. Only this time we are not figuring out how to use it or to maximize its uses by integrating with humans, but to seek its emotions-is it happy, confused or furious. In the progression of the experiment, we explore different ways to manifest the sun's thoughts. In the end, we are rewarded with a successful outcome but many ideas fail to materialize before that. In the early design stage we are deluged with ideas but once we cross the finish line we realize that the thing wouldn't turn out the exact way you conceived. Just like in designing products to serve the customer, the products don't always work perfectly with the user. But is it because of us putting too many thoughts into the products and ignoring their thoughts? Or our minds are constrained by the conventional ways we solve problems? We believe every object has its own unique identity and we can put ourselves in others' shoes to feel every inch of the emotions.

Gaoxiang Zhang

Human beings think because we evolve from cells to homo sapiens; certain animals are also able to think by virtue of their biological thinking abilities.

What about things formed with atoms? Do they have thoughts? Do they think?

To answer it, I dive into in-depth analyses and research with my schoolmates in an attempt to understand the way the common things think and how we human beings can communicate with them.

We encounter many things in life from man-made objects like a desk, chair to natural things like cloud, the moon, etc. We routinely assign them usages and application attitudes and even try to alter nature. Slowly mankind becomes the master of nature and unwilling to listen to the voice of those silent objects.

During exploration, we found that matters within our reach from day to day are generally defined by their own characteristics and laws. In the meantime, as human society and technology develop, people have more strong desires to manipulate nature than ever before.

We live in the city of Beijing. The smog plaguing the city inspires us to work on something drawing people's attention to environmental issues. But in the progression of discoveries, we come to realize that the sun plays a deciding role in weather and climate change. To that end, we shift to the option of having the sun express itself and engage in creative works through drawing. We intend to work in two directions. One is to imitate the earth orbiting the sun, and the other is to "translate" the physical spatial relations of the sun and earth.

In this process, we define the speed the car's traveling speed "v" as an intensity of sunlight, and the direction of rotation varies with the azimuth of the sun, and the magnifying glass moves according to the angle of the sun. The magnifying glass concentrates the rays of the sun and burns up the paper to create the burning marks unique to the sun. We decide to add color pencils to the experiment to perk up the monotonous burning. But in the final experiment we find the burnt paper has hardly left any marks for weather and climate reasons; meanwhile, the solar car couldn't travel far due to the limitation of the electric wire and get stuck easily by the wires.

Where the technology permits, the solar car can be powered with its own integrated power supply and moves to make its drawings more complete. It's also an option to choose lower latitude areas with more sun exposure and intensity to increase the rate of paper burning under the focusing of sunlight through magnifying glass.