

Laure Tibayrenc

Product design student

Being useful: before knowing what I wanted to do, I knew what I wanted to be. It is with this idea in mind that I moved towards product and industrial design. It is the idea of creating to address an issue that seduces me. I believe in positive design, capable of addressing current and future issues by placing the user at the center of the creative process. I see design as open and accessible, as a free and inclusive field.

PORTFOLIO 2020

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01 QU/ENTITY
Personal project

02 DRONE COACH
Sport & innovation

03 BIVY
Prototype for a temporary and transportable shelter
for homeless people

04 VOLUPTUOSE
Music & Inclusivity

05 SURVIVING THE 21ST CENTURY
"L'enfer, c'est les autres"

06 CONTACT
Lamp for the partially-sighted

07 DIGITAL SKETCHING
with Photoshop



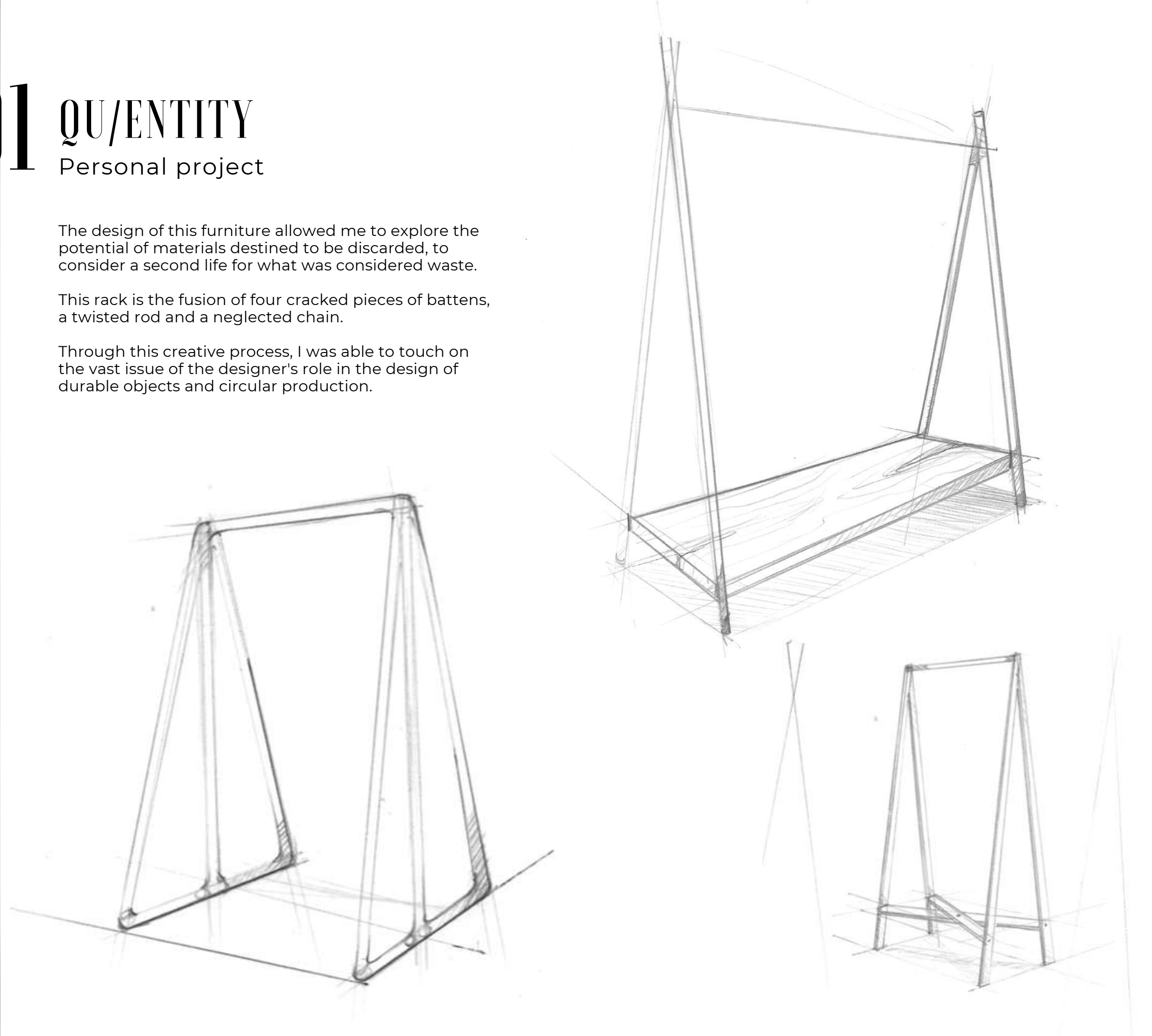
01 QU/ENTITY

Personal project

The design of this furniture allowed me to explore the potential of materials destined to be discarded, to consider a second life for what was considered waste.

This rack is the fusion of four cracked pieces of battens, a twisted rod and a neglected chain.

Through this creative process, I was able to touch on the vast issue of the designer's role in the design of durable objects and circular production.



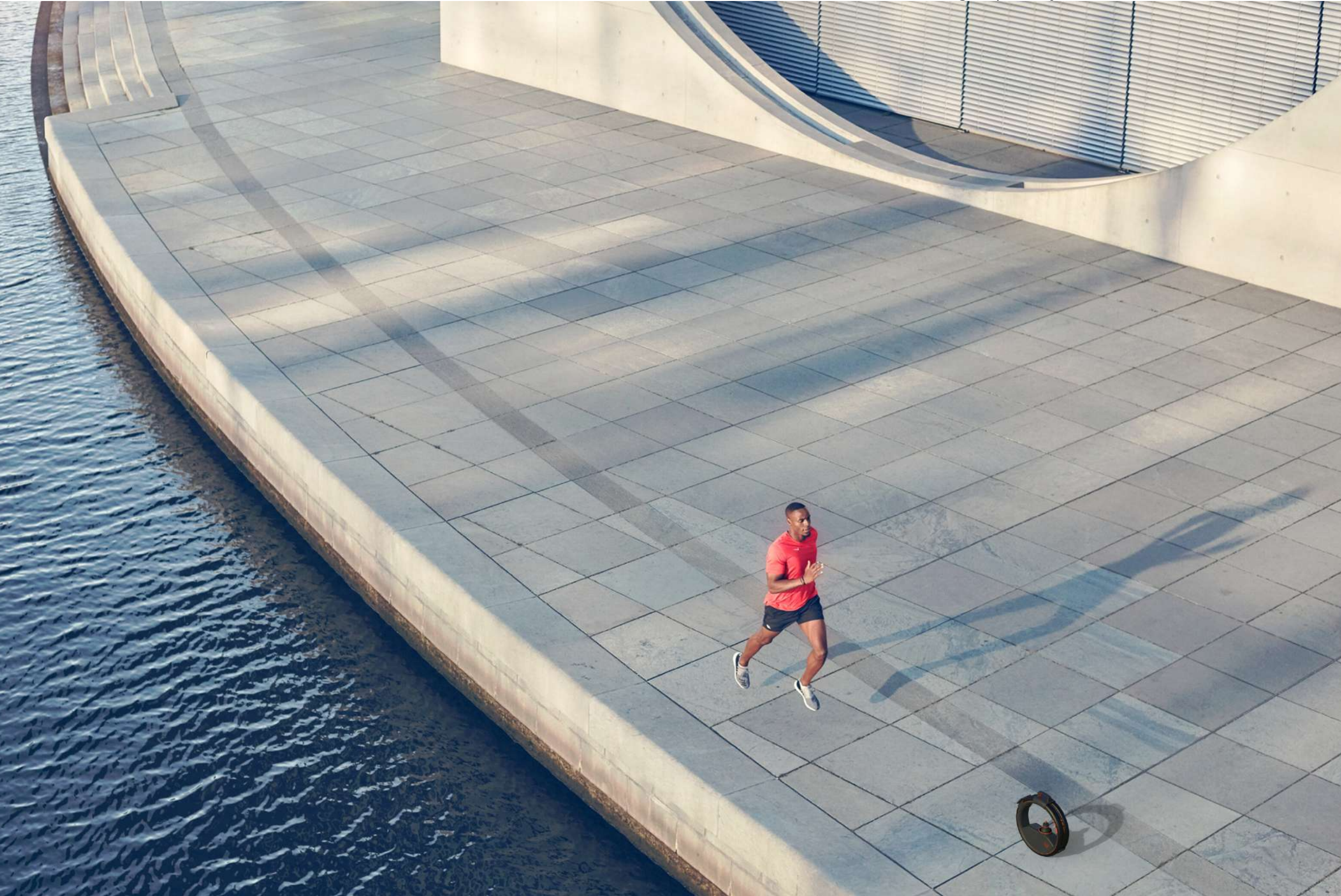
01 QU/ENTITY

Personal project



Original photo by Hal Gatewood on Unsplash

Original photo by Michael Kleber, model: Dino Cesar Cidade



02 DRONE COACH

Sport & innovation

Transversal workshop. Transport, Product and Interaction Designers.

As one of the product designers, I helped develop the drone's shape and its ergonomics. I also participated in the development of the 1:1 scale model, as well as in the functions of the related app.

DracaRun is made for two types of users: accomplished athletes and people looking to get into sports.

This project was motivated by recent figures on French people's sports-related habits and economic considerations. It allowed us to legitimize the use of a drone in the field of sport. Additionally, the under 30s are using more and more apps in their sports practice.

We, therefore, designed DracaRun to accompany runners in their sports practice. It rolls in front of its user during their training, setting a pace adapted to their goals and their fitness level. It provides a complete training program and offers a real interaction with the athlete. It can communicate informations in two different ways: visually, via a coloured LED strip and an app, and also via a sound device. It ensures that the user maintains the right rhythm, encourages them and guides them like a coach.



Wood, polyurethane foam, cardboard, plastic and LEDs.

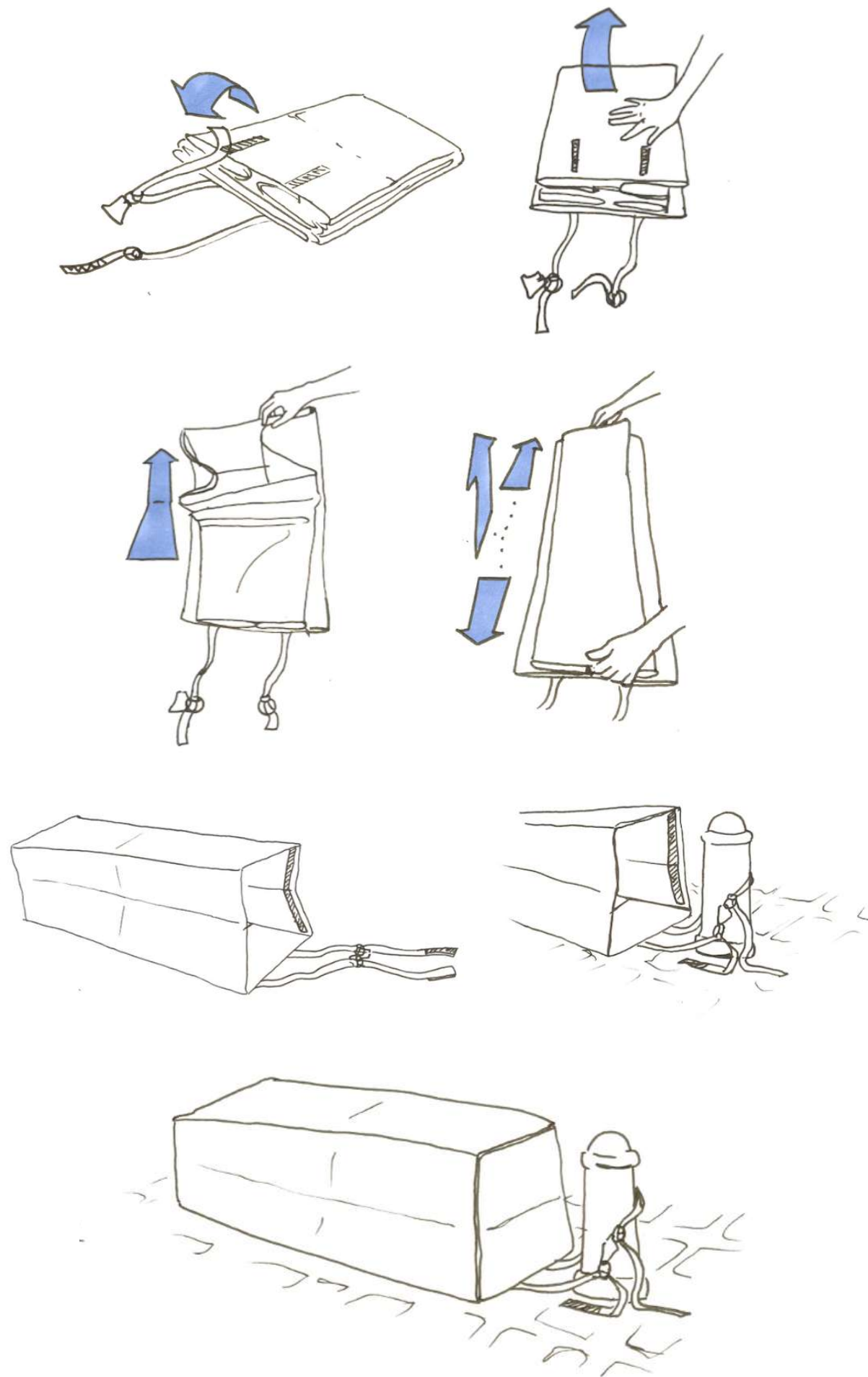
02 DRONE COACH

Sport & innovation



DR





03

BIVY

Prototype for a temporary and transportable shelter for homeless people

Designed during a week-long workshop, the Bivy prototype leverages the properties of Tyvek: a waterproof, tear-proof, and recyclable paper.

Following an experimentation phase I came up with the idea of using Tyvek to design an emergency shelter.

In anthracite grey, the canvas absorbs heat and also plays a secondary, subtler role. Indeed, nights on the street lead to obvious vulnerability, especially for women, and Bivy allows them to sleep in exposed and busy places without revealing their gender.



03 BIVY

Prototype for a temporary and transportable shelter for homeless people

Rather than a sustainable solution, it is an ephemeral and perfectible response to a delicate issue, that covers fundamental needs, and involves ethics and human dignity.

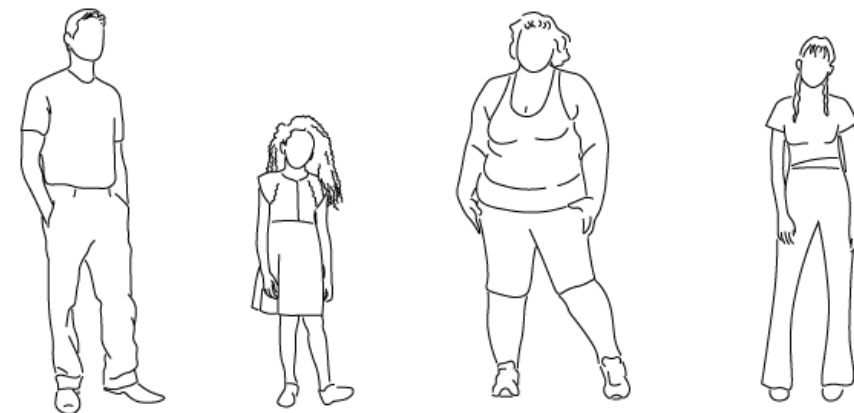
Beyond the design of an object, there was also the need to consider the life cycle of the product. Tyvek has the advantage of being recyclable, a fundamental property for this object, as its intended lifetime is rather short.





04 VOLUPTUOSE

Music & Inclusivity

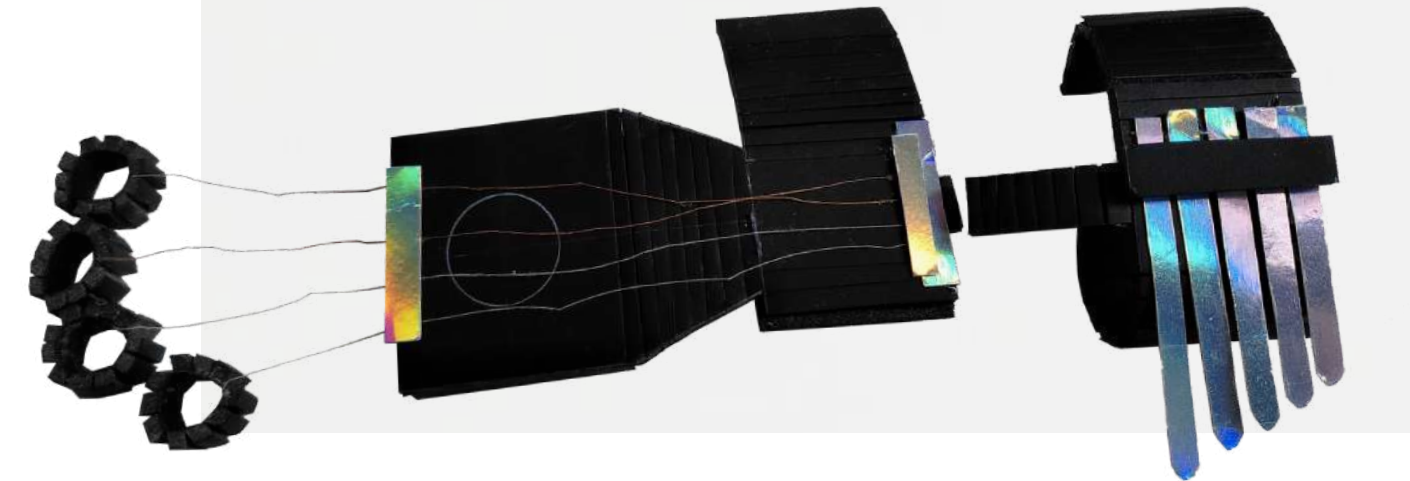


"[...] music may, even unintentionally, contribute to the mechanisms of social exclusion" said François Matarasso, a community artist and writer, referring to the traditional and rigid western practices of music. At the same time, Isabelle Peretz, a neurologist specializing in the study of the "musical brain", emphasizes the positive impact of music on social cohesion. Through this four-person group project, we wanted to rethink the classical musical approach and its social codes by creating a modular and intuitive instrument.

The four of us built a substantial work of researchs. I had the opportunity to create the first prototype in foam core cardboard, then participated in the elaboration of the final model, made of polyurethane foam, wood, thermoformed plastic and imitation leather. I took part in the shape research too.

The result was Voluptuose, an instrument that literally becomes one with its musician, in order to strengthen the bond that the user can develop with their instrument. It is enriched with different modules according to one's tastes and abilities. Voluptuose is adaptable to many types of morphology. Its use is intuitive, making it an inclusive instrument for which it is not necessary to have any knowledge of solfeggio or music theory.

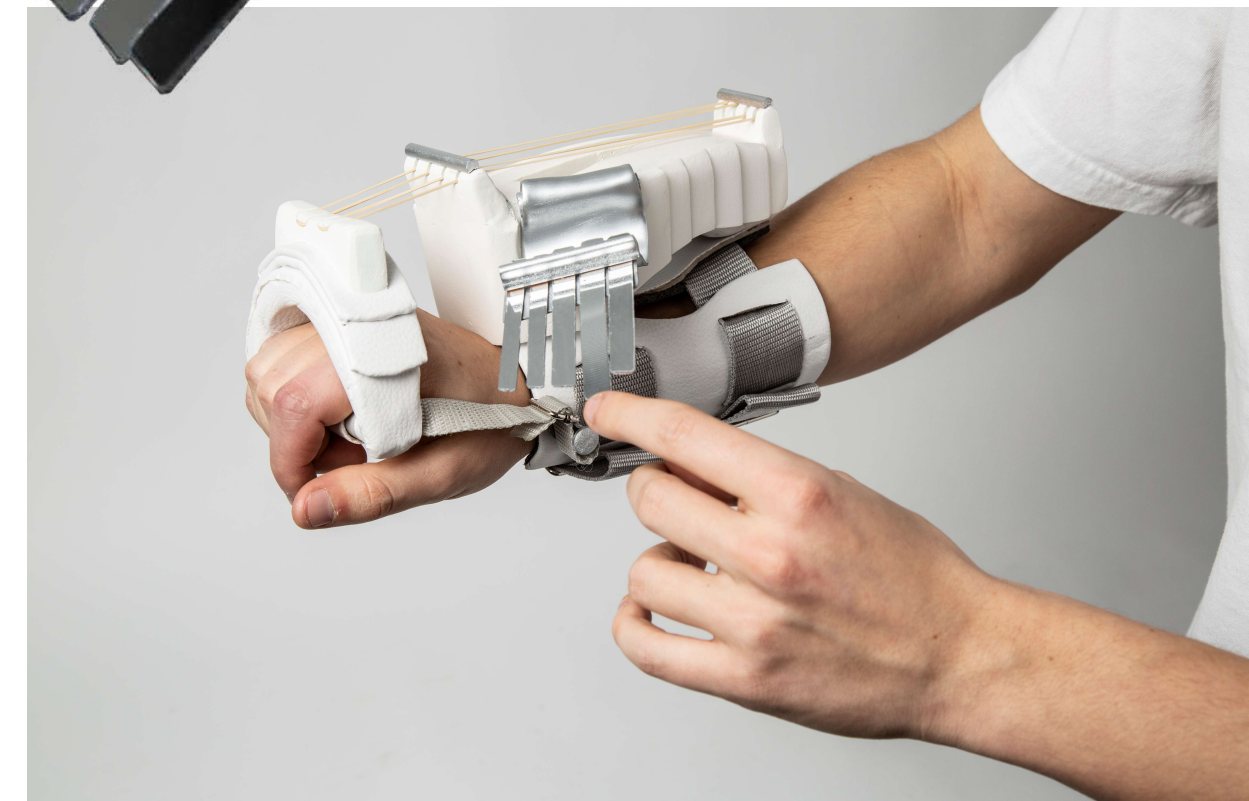
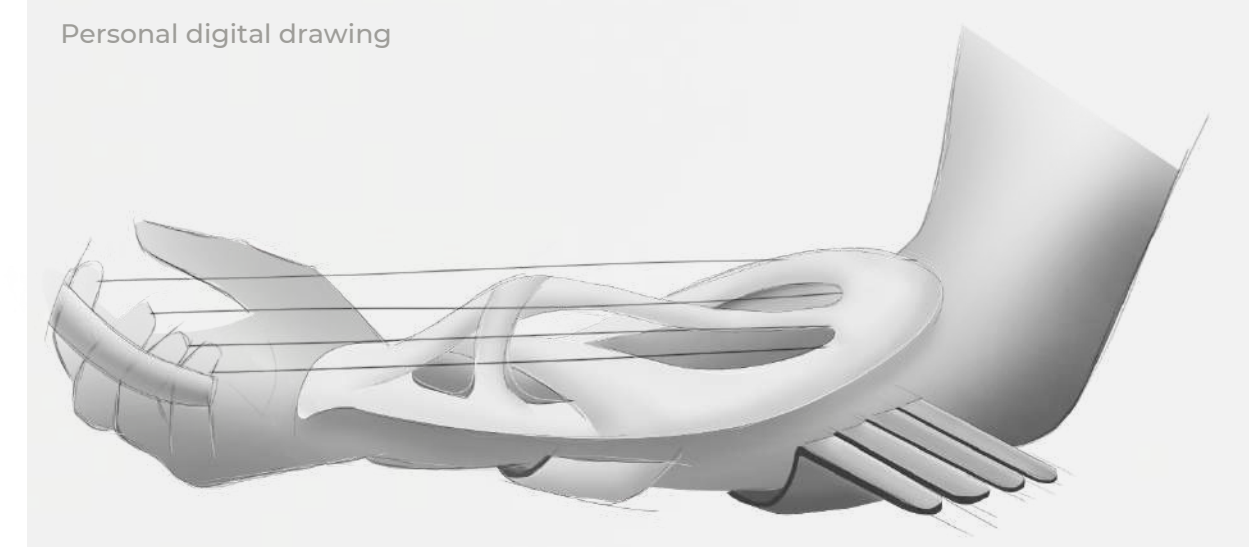
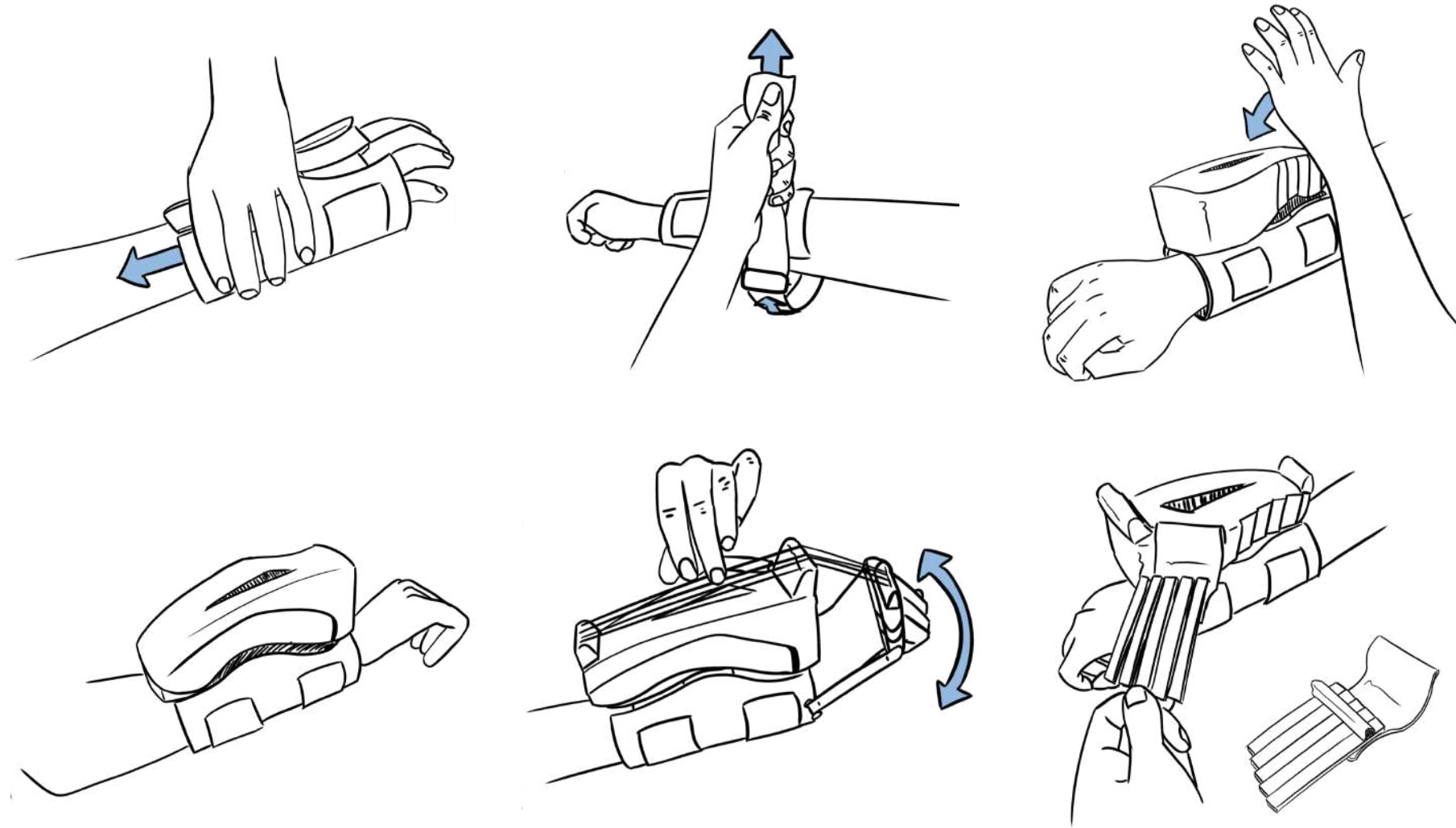
First prototype in foam core cardboard, personal creation



Sound prototype of our instrument



1:1 scale model in which I took part



04 VOLUPTUOSE

Music & Inclusivity

Besides inclusiveness, our instrument aims to accompany its user in their physiological and cognitive evolution. Researchers W. Gruhn, N. Galley and C. Kluth have conducted a study on the links between mental acuity and music, the conclusion of which presents a strong link between cognitive development and instrumental practice. To go further, Aniruddh Patel, professor at the Institute of Neurosciences in San Diego, even speaks of instruments as a "transformational technology of the mind".

It is around these two axes that we have developed Voluptuose. It can accompany the user from the age of 5 and develop into a controlled adult practice, suggesting a user-friendly learning. It can be practiced alone or in a group, thus forming a rich musical ensemble that can be composed of people of all ages.

The variety of its materials, its surface aspects and the number of its elements allow the user to see a tangible evolution of their practice. They see the instrument they played in their early childhood grow progressively richer and richer.

The object takes on the principles of some instruments (a sound box, strings, metal blades) in order to mobilize in the user classical and familiar references, enriched by more atypical surface aspects and a general shape uncommon in the field of instruments, giving the object its uniqueness and its own identity.

05 SURVIVING THE 21ST CENTURY

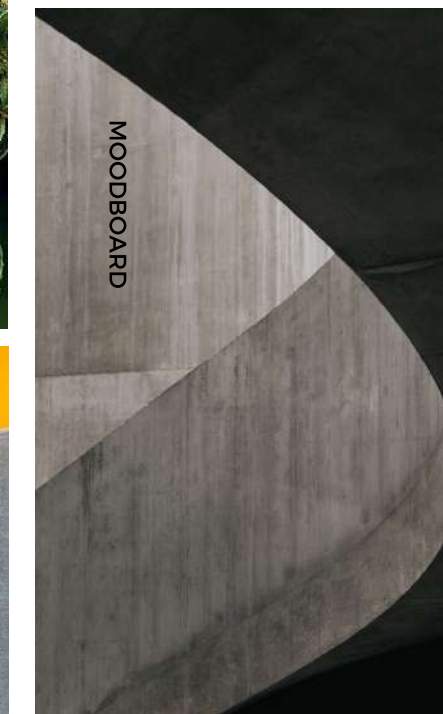
"L'enfer, c'est les autres"

What does "surviving" mean in the 21st century? This question marked the beginning of our three-person group project conducted over five days.

We focused on urbanism and the social stress it involves. Dr. Mazda Adli, stress researcher at Charité hospital, Berlin, studied this phenomenon. As he expressed it, *"City living affects the way our brains deal with stress [...] This is not harmful per se, and it doesn't mean that city living damages our brains, but it alters the way we deal with stress, and together with other risk factors, the mixture might become toxic."*

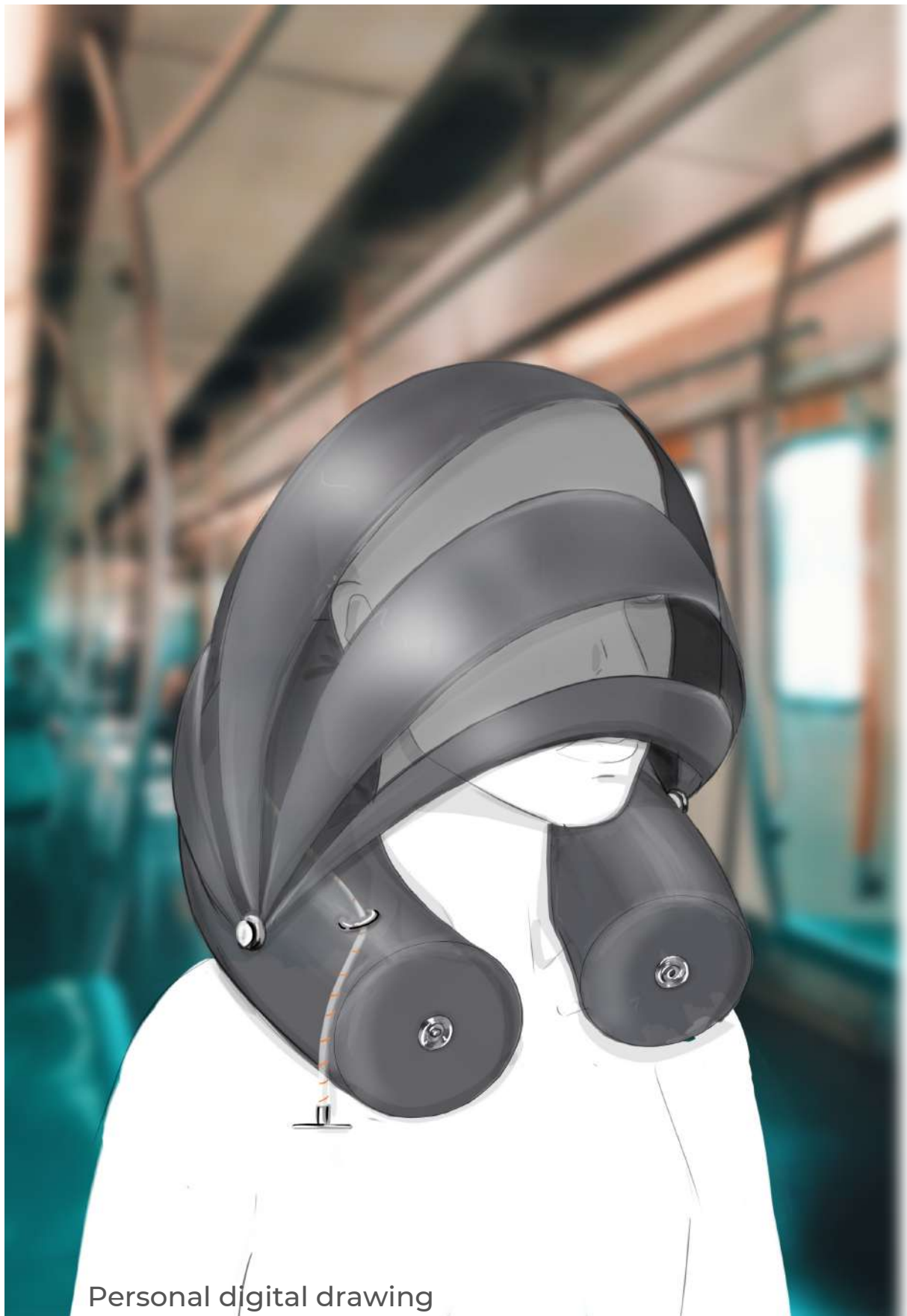
We chose to address this topic using more of a philosophical and prospective approach, instead of creating a tangible or viable product. "L'enfer, c'est les autres" said Jean-Paul Sartre in his play Huis Clos in 1944. We expressed it literally through ilo, our creation, without being devoid of a hint of irony.

ilo is a transportable cocoon that accompanies the 21st century user and provides them with a soothing interlude. I conducted the research part of this endeavour, synthesizing a substantial amount of different works. I also, though to a lesser extent, took part in the prototype creation. We all elaborated the shape together.



05 SURVIVING THE 21ST CENTURY

"L'enfer, c'est les autres"



Original photo by Arnaud Gillard on Unsplash



Original photo by Alesia Kazantceva on Unsplash

06 CONTACT

Lamp for the partially-sighted

We prototyped in pairs a desk lamp for a partially-sighted person. They have specific needs in terms of light, which are not necessarily met by conventional desk lamps.

The two of us designed a pre-model in cardboard, foam and plastic, and then I made a 3D model of our project.

The final object had to be open source, and its ecological footprint must be limited.

Photophobic for most of them, a light that is close to natural light is best. They also have trouble adapting to brightness variations and therefore need constant light with an intensity that does not change.

Our lamp can be dismantled and transported, so that it can follow its user both at work and at home, allowing them to have a light source that does not change depending on where they are.

A light sensor on top of the recycled cardboard lampshade captures the ambient light to automatically compensate for variations in light wherever the lamp is. To facilitate assembly and dismantling, instructions are available in Braille on the two 3D-printed assembly nodes, for the visually impaired people who can read it.

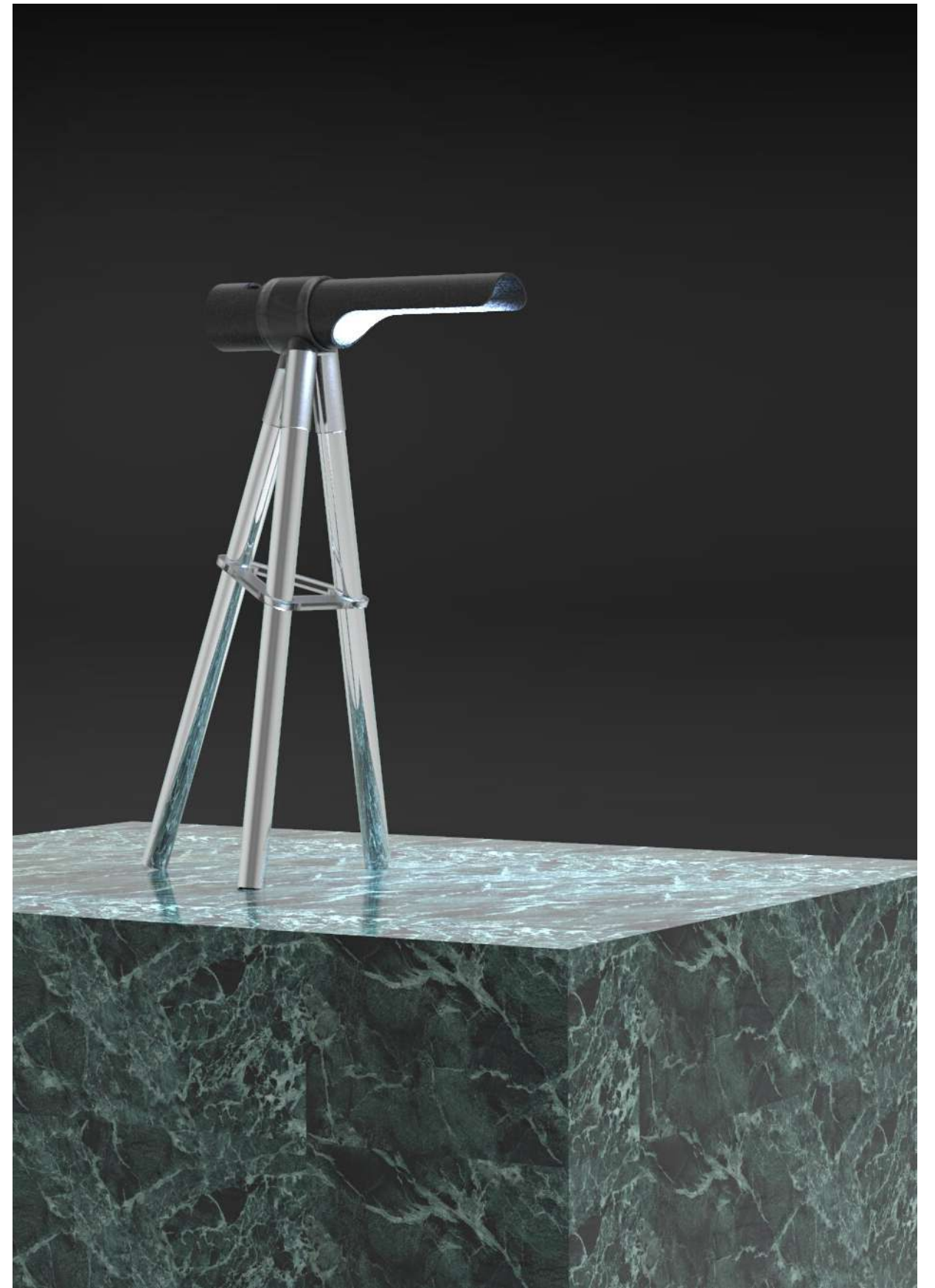
This way, the user does not need any help to assemble it and use it. No screws are needed to assemble Contact, everything is interlocked.

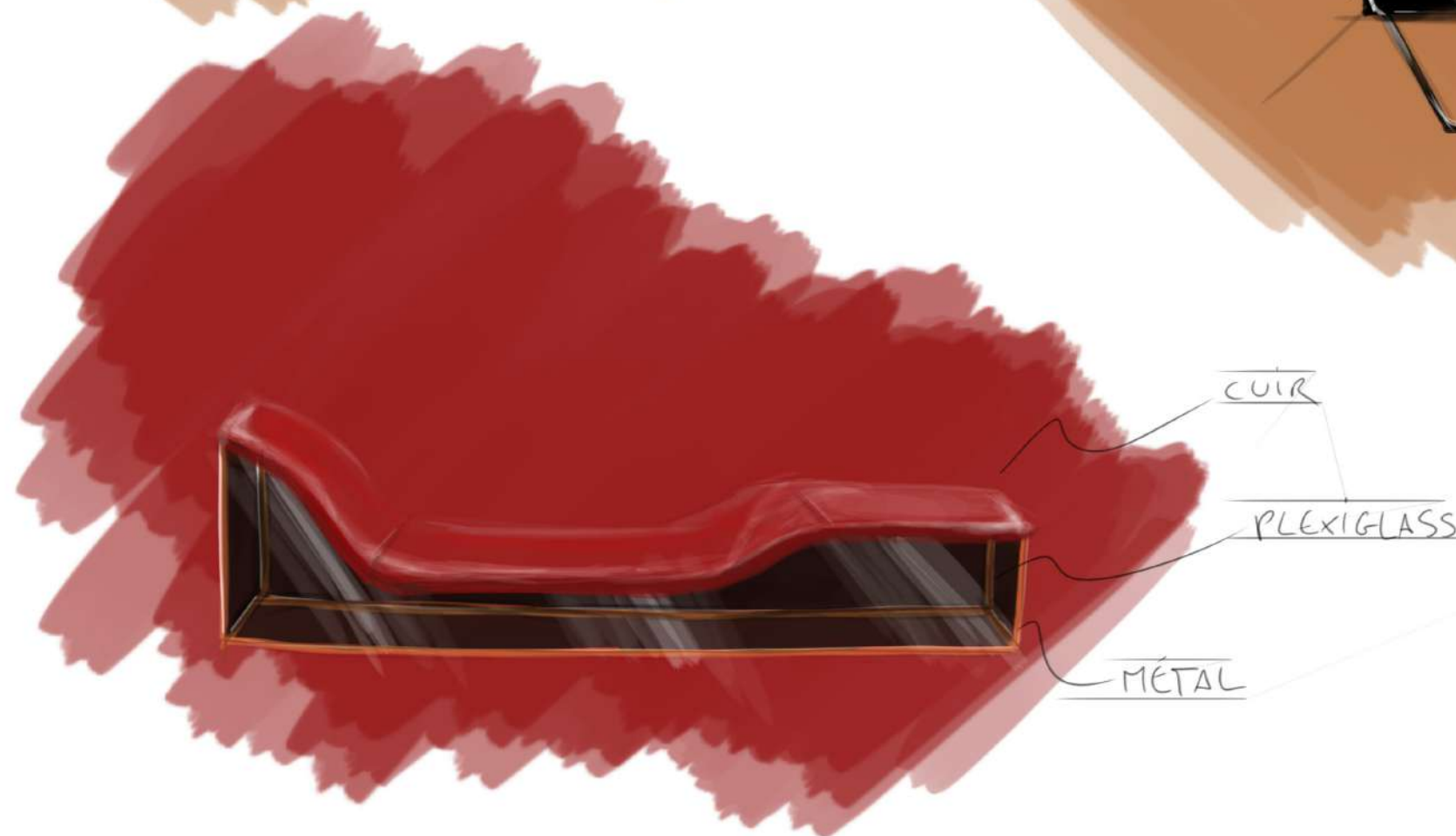
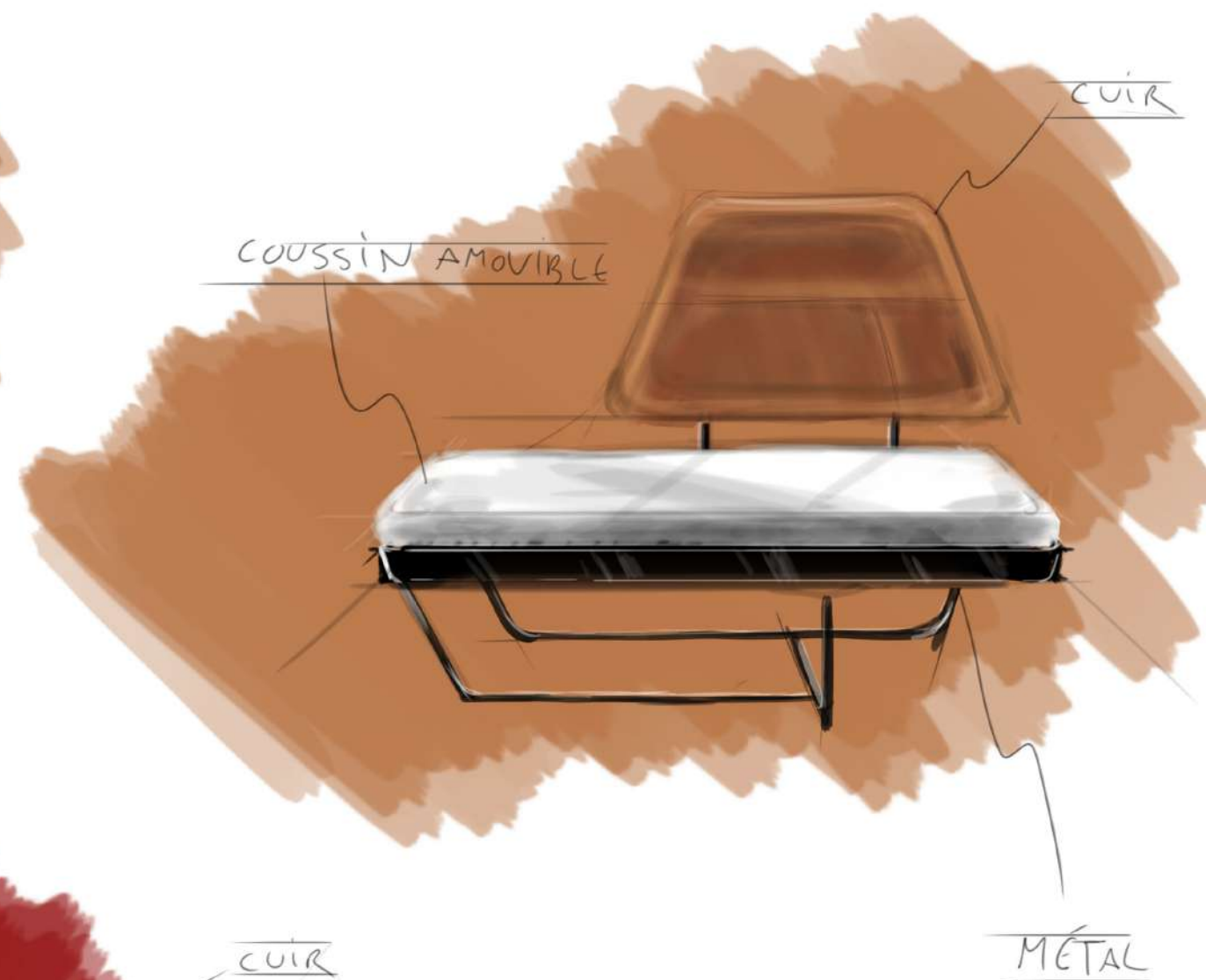
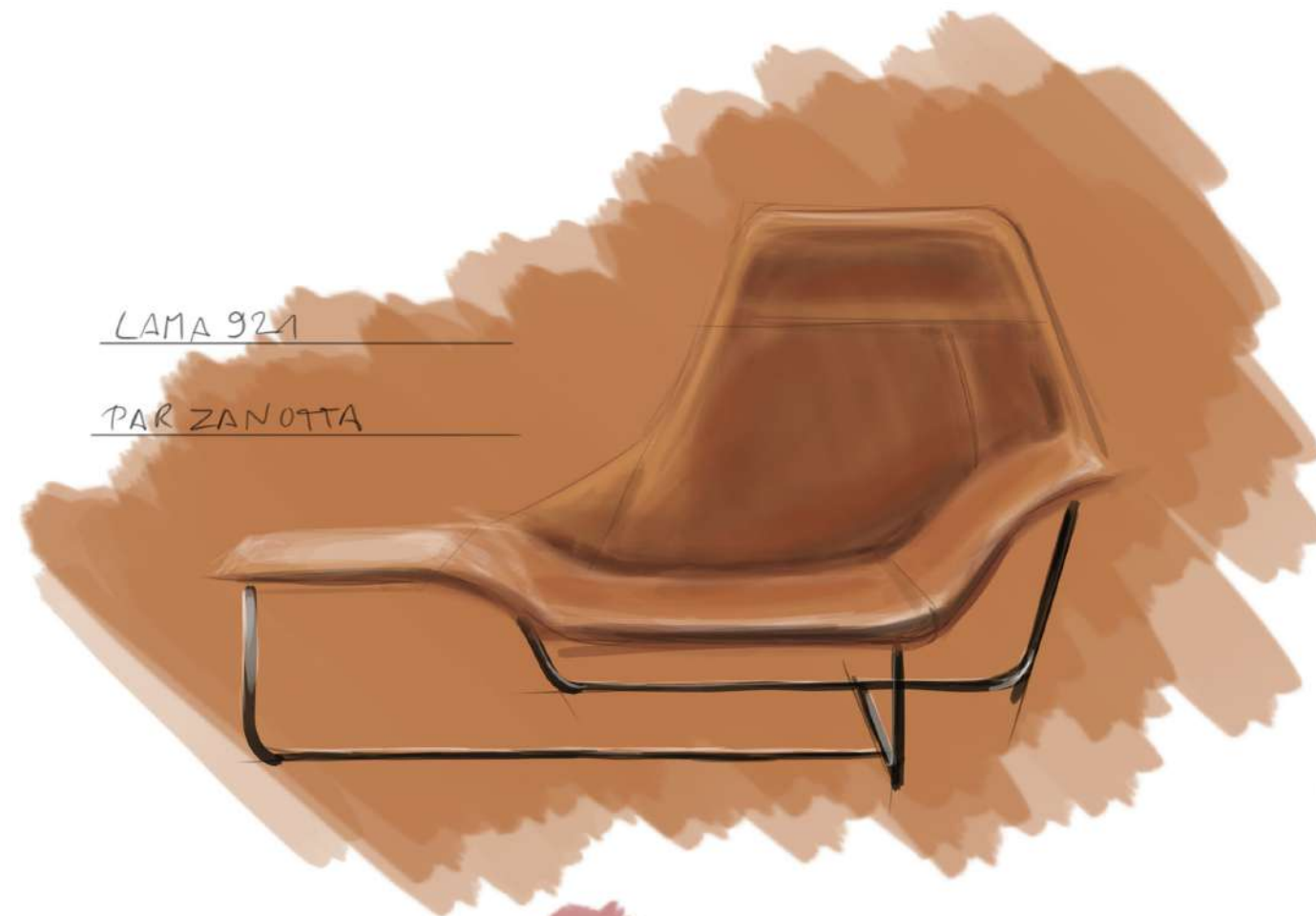
The shapes and reliefs are deliberately enlarged and exaggerated, since although the user is not blind, this exaggeration makes assembly and disassembly by touch easier.



06 CONTACT

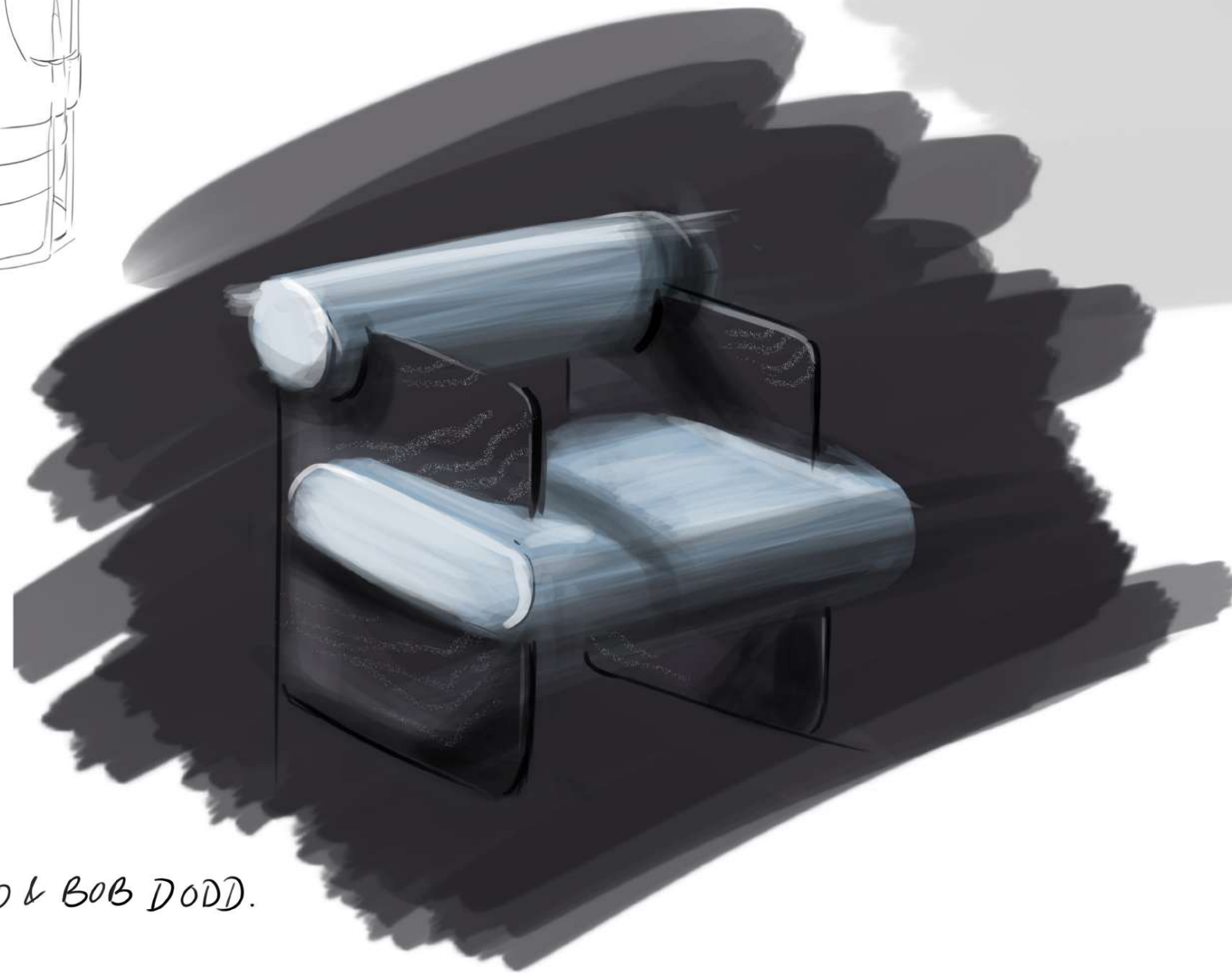
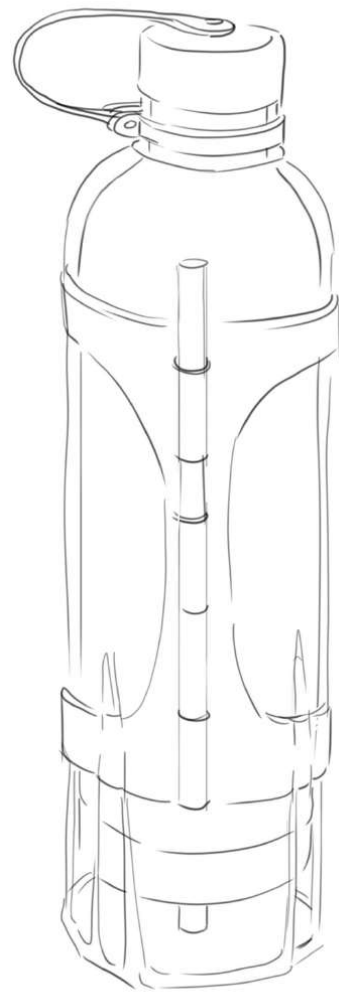
Lamp for the partially-sighted





07 DIGITAL SKETCHING

with Photoshop



Paradise Chair, DI TAO & BOB DODD.



From photograph

07 DIGITAL SKETCHING

with Photoshop

Thank you.

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