

The potential readings of *What's Your Handle?* are all of meant to evoke lifting through grip ergonomics. To isolate the choice made, the object only performs as a lifted thing. It becomes a "handle" to be lifted once the user makes the decision of what their handle-identity is. Handle typologies were designed by evoking familiar grip ergonomics as opposed to existing handle typologies i.e. cabinet, spicket, etc. This is in order to prioritize a method of gripping as opposed to a familiarity with existing imageries of handles. The former allows one to develop a customized gripping preference in both the reading and the acting moments. From the outset, three typologies were studied- *The Palmer*, *The Mister*, and *The Rooter*. *The Palmer* engages the tips of the fingers as one would when palming a basketball. *The Mister* engages the fingers as one leads with the pointer and keeps a closed grip, as if in a spray-bottle position. *The Rooter* engages the knuckles as a ridge to situate weight. Each had their own set of formal tendencies and each spoke to the other

two. However, these were merely a starting point in a study of distributing weight and grip in one's hand. They evoke the use of finger, knuckle, and palm imagery; some inverted, creating compatible but opposite positions. For instance, the valleys of finger indentations from one position create ridges that imply raised knuckles of an opposing position. On the other hand, some are parallel, creating adjacent positions. For instance, the extension of the upper area of the form implies a finger extending out and invites one to rest one's finger in a mimicked and supported position. By focusing the design on imagery of the hand, it allowed these three positions to multiply with slight variations.

*What's Your Handle* was originally intended to be created entirely out of clay with an organic, shape-as-you-go process. However, I found that including the base framework created necessary constraints on the form. The base form became a conceptual framework object and the parasitic clay forms added definition and

context. The base form introduced the idea of inverted approaches. One either sees a vase to be gripped with an open palm or a goblet to be gripped with a closed fist; both readings can occur simultaneously. Further, the surface pattern creates a grid to analyze various gripping techniques and hand sizes. The spacing between each column emulated the average, tapered spacing between each finger and the spacing between each void emulated a stepped spacing of knuckles and finger tips. The clay forms added definition by removing the symmetry of the base form and by governing a more limited range of spacing between fingers. This consequently, defined the infinite amount of possible positions. The clay forms also added context to the base object by including hand imagery in order to further imply that *What's Your Handle* is an object meant to be used with one's hands. In an architectural application the use of a base form and a parasitic form speaks to the layered construction of space.

