

HOW I LEARNED

to stop worrying

and love

THE OBJECT.

story about the troubles of being a maker &
how I found enjoyment in creative process

THESIS SUBMISSION SPRING 2018

Roosa Melentjeff

Product and Spatial Design

Department of Design

Aalto University

Helsinki

HOW I LEARNED TO STOP WORRYING

AND LOVE THE OBJECT:

Story About The Troubles Of Being A Maker And

How I Found Enjoyment In Creative Process

Supervising Professor

Maarit Mäkelä

Thesis Advisors

Anna Van Der Lei

Aamu Song

ABSTRACT

Roosa Melentjeff

Product and Spatial Design, Department of Design,
Aalto University, Helsinki

Martes's Thesis, Submitted May 2018

Language: English

Pages: 119

HOW I LEARNED TO STOP WORRYING AND LOVE THE OBJECT:

Story About The Troubles Of Being A Maker And How I Found Enjoyment In Creative Process

The state of awareness that is possible to achieve today by being constantly engaging with devices of technology had left me deeply concerned, about everything. My concern about the future, in global as in personal spectrum, had affected diminishingly on my abilities to work in a field where the product of my labour was, to me, just an object. I feared that the crafts field I was graduating to as a ceramicist was an aging, dusty one and becoming obsolete in today's society.

This thesis aims to explore the meaningfulness of objects and the beautiful relationship between them and people through makers eyes. Through the production I am exploring my creative process and methods and trying to learn new ways to comprehend that process more, in order to find enjoyment in the making and in the product. I am reflecting my own and people's relationship to pieces I've made, and pondering why we love certain objects.

I am exploring the relevance of objects through theoretical literature studying people and their relationship to objects through ethnographical, sociological and philosophical look. I am also skimming through texts concerning creative process and making, and exploring how the relationship with objects is expressed by makers and people using them. I am also addressing the subject of the value of small scale production in order to clarify whether crafts industry today is obsolete or not. By also delving into my own creative process and exploring what methods I use to find inspiration I will go deeper into the process of creating objects, finding enjoyment in the process and finally, in the object.

Keywords: object, meaningful object, creative process, ceramics, enjoyment.

TABLE OF CONTENT

INTRODUCTION	8
MAKERS PROBLEMS	11
Finding constructive ideas	15
SWAMP OF SADNESS	17
Thesis whisperer	19
Swamped	21
Connectedness of life using objects	25
Value of small production	29
Approaching creative process as an adventure	33
MEANING OF THINGS TO PEOPLE	35
Objects made meaningful by making	37
Aesthetics of environment and why does it matter	41
Pragmatism of art	43
LOVE OF OBJECTS	45
Tactile objects appeal	47
Experiencing objects	51
Why we love a shape	55
ARCHITECTURE OF HAPPINESS	59
Cozy ability	61
The night light	63
Home as a shrine	65

TO BE OR NOT TO BE CREATIVE	67
CREATIVE PROCESS	71
Working for inspiration	77
Benefits of describing creative process with metaphors	79
Studio work	83
OBJECT LOVER AND MAKER	85
The sewing kit man	86
Spark of an idea: candleholder	91
Action and atmosphere	93
Illustrating the object	95
USER FEEDBACK	103
CONCLUSION	109
The take away	
REFERENCES	114
IMAGES	117
THANK YOU	119

INTRODUCTION

This thesis was written in time when my study program, ceramic and glass design, was shut down as its own study program and fused together with fashion, furniture and interior designs, creating a general BA study program of Design. Name of my school has changed three times during my nearly ten years of studying. School which was well known around the world for the quality of its university level education in arts and design finally merged with Helsinki School of Economics and Helsinki University of Technology, creating thus a colossal interdisciplinary university of Aalto.

As the education of art subjects was diminishing and the identity of my primary department, as well as that of the entire school, was going through vast changes, I was having my own growing pains and crisis' of identity having entered to this school with no definite idea of what I wished to gain from this education. I hadn't thought what would I do with a degree on arts in the long run. The feeling of doubt of what I was and what I wanted to be was only reinforced by the changing and indefinite atmosphere of the faculty.

One main problem - my research question, if you will - was to explore the value of a maker in today's society. How relevant are craftspeople in the ever more digitalizing world and is there any reason to make anymore objects? I am exploring these questions theoretically through looking into literature regarding ethnographic research concerning the relationship between objects and people and reading and hearing what makers and professionals have said about the subject. I will also analyze my creative process and methods I use to feed that creativity, mirroring the creative process more as an adventure rather than as something that should be afraid of. Trying to find a more lighter way in the making and learning about the value of my making and objects I am trying to change my negative view towards my profession as well as find enjoyment in being a maker.

With my thesis project I wanted to explore these doubtful feelings, wanting to build a more firm and sure professional identity. Somehow I had missed on building that during my years of studying, hurrying from semester to semester and taking the mandatory courses to get my BA degree on ceramic. I forgot, or didn't realize, the importance of what I really was interested in making would have importance, that being the basis for my professional identity.

I was critical if my pieces had reason to exist, even whilst I was still making them. Producing objects into this world already full of them made me feel that I was making more harm than good with my work. Instead of finishing my studies in university with nothing left but resentment towards my learned skills, I had to learn to see the good and the meaningful side of objects and their making.

If you noticed a similarity between the name of my thesis and a certain movie classic, you are not mistaken. I've ripped off the title from Stanley Kubrick's classic 'Dr. Strangelove: How I Learned To Stop Worrying And Love The Bomb' (1964). If you have seen the film, you will know that the movie is set in a (not so) fictional situation where Soviet Union and U.S.A. are in a standoff situation and nuclear war is nigh. Eminent threat of the end of the world, end of our civilization, feels ever more present today as it felt back in 1964 when Cold War was a threat.

MAKERS PROBLEMS

As I am exploring my creative working in my thesis, I'm also forced to explore the case of doubt and fear behind creative making as well. I have questioned why I do the things I do and if it makes any sense for me to make anything. For me the problem of creating objects is that world is already full of them. I felt torn trying to live more minimalistic life yet still creating objects. I saw a great contradictory between the philosophy of the minimalistic way of life and my work, which was all about creating things and objects into the world. I couldn't explain what made them worth of making, what made them purposeful enough to be produced. And yet I could not be not making them. In my thesis I am trying to explore this issue and find new perspectives and ways to enjoy being a maker.

With a ground feeling of discomfort towards making objects I begun to question the need for my pieces to exist. Yet another cup, another plate; how does it differ from all the millions made before. This thesis project led me to wonder about the general existence of objects and our (humans) bond with them; that majority of us tend to enjoy objects. We use objects daily and we are fascinated with objects that often are not necessary for our physical existence. I felt I should have as much right to make my pieces as any other maker, because in the end I enjoye creating these things that I felt were beautiful. I needed to learn how to verbalize my ideas and purposes lying in the background of my pieces.

One aspect that was troubling me were the ecological factors and sustainability when producing ceramic objects. Firing clay requires a lot of energy and electricity when using an electric kiln and as a result the clay is turned, irreversibly, into ceramics. Ceramics cannot be taken back to clay form after it has been fired; it can be recycled by crushing and grounding it into smaller matter and then applied for example in cement and used thus as building material. When ceramic shards end up in nature, they are like stones; they smooth and vanish eventually into the gravel, not causing any harm to the environment.

My production is so small that it wasn't as such causing major harm ecologically. I just had a problem with justifying why produce anything that required so much energy and if that energy was well spent i.e. was the end product significant enough to be made. Did my creativity had enough value to be made in a permanent form of a ceramic object? This question is openly answered in the form of this whole thesis and all its chapters. Reader can judge if this thesis provides a 'yes' or 'no' answer to this question.

Cost of design often comes addressed when talking to people about design or art pieces, especially when talking with people who don't have background in creative field. The value of the piece is not seen or sensed but perhaps through a familiar logo of a famous brand. While this way of understanding the value of design objects only by their big and shiny brands is still common, the appreciation for small studio productions is on a rise. However, objects of art and design - especially the handcrafted pieces which are unique - are often quite costly purchases. This limits a group of people from acquiring these pieces, leaving only the wealthier people open for a choice to enjoy from good design and inspiring art. I wasn't sure if I wanted to be part of the world of art and design if it was so elitist as it sometimes seems to be. Trying to find answer to this theme I read about sociological behavior relating to art and creativity.

During the last decade, design has changed and expanded from simply designing objects and their curves to services and experiences. Leap from concrete, tangible design things to abstract concepts is huge, but it still puts all designers under the same big umbrella concept of 'Design'. It is confusing, and not the least for designers themselves. This change has on some level caused identity crisis among designers, and other object lovers as well, as expressed by Asta Boman-Björkell, senior advisor at Ornamo.¹ She says having experienced a revelation that there doesn't exist enough societal influence in things, objects, stuff, and I can agree with this notion. Objects are very stationary, whereas ideas can be spread around the world. I have felt that ceramics was insufficient medium to spread my ideal of minimizing the amount of objects, but that objects one *does* buy should be beautiful and meaningful to that person to add longevity to that objects life. My thesis is an effort of arguing for the objects, not against it. I am trying to explain why objects can have influence.

¹ Veera Luoma-Aho: Muotoilijat kyllästyivät tavaraan ja haluavat nyt pelastaa maailman. <https://www.hs.fi/sunnuntai/art-2000002921136.html>

"Maybe my thesis is about how to win your fears and head on even the future is unknown. - - - I am lost. I feel I'm on a cliff and I have no idea what's underneath. Maybe the gravity pulls me crushing down or I just float softly."

from thesis diary, on 20th April 2017

Fear and doubt exist in every project with every creative person and are in a sense inevitable part of the creative process. For some it may seem like totally unnecessary thing to address, but I felt it had enough significance in my process that it needed to be addressed. Fear can be a driving force, or it can numb oneself completely, immobilizing that person from creating anything. I have felt incapable in doing things out of fear and things have been left unfinished due to this fear. Unfinished seemed like a better choice than finishing, because I didn't believe the finish could ever be as great as I had planned it to be. Irony is that nothing is more unsatisfying and leaves as s**t feeling as not finishing a project.

Dealing with a creative project and process, or really any nature of a process, demands ability to tolerate fear and uncertainty from the maker. My fear was mainly concerned whether I was ever to finish the work. Unfamiliar future, unknown outcome and uncertainty about the finish of my project were most pressing subjects of fear. It is of course completely rational to be afraid of something you don't even know how it's going to end but which is nevertheless going to happen. I questioned many times during the process whether the finished work would be worth for all the trouble, and if I should even bother. But I continued on with the project, if nothing else in mind, only this one mantra: finished not perfect. It was going to be finished and it did not need to be perfect.

*“People are looking to have their humanity reflected back at them”*¹

-David Reid

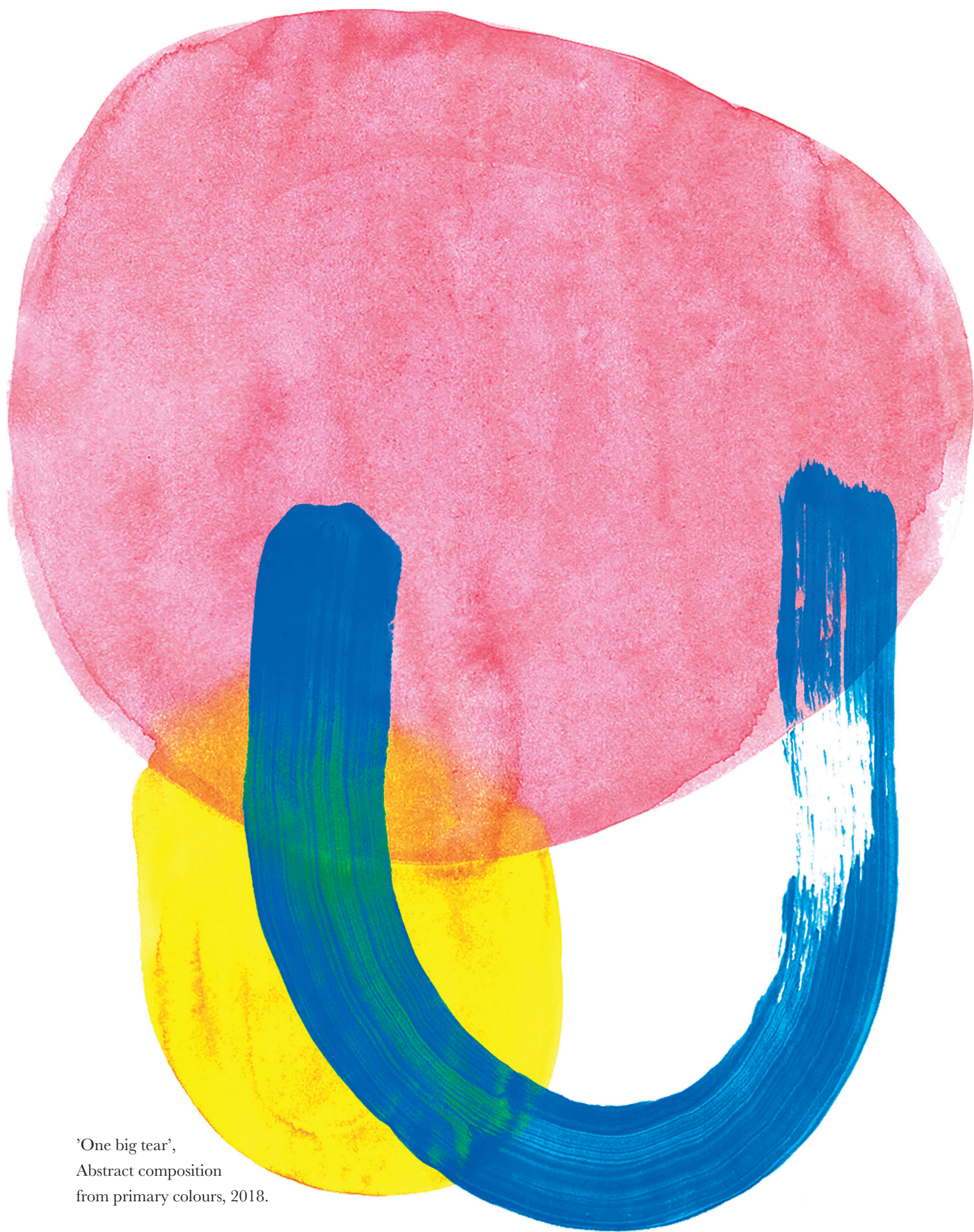
¹ <https://www.nytimes.com/2015/12/17/fashion/why-handmade-ceramics-are-white-hot.html?smid=fb-share>

finding constructive ideas

The ache and discomfort towards the very work I am actually trained to do was overwhelming and something I didn't know how to cope with. In 2013, I moved further away from working with objects and especially ceramics, alienating myself from the creative work entirely for a period of about eight months. This total cut off from creative work happened in autumn-winter period in 2013-14. I came back from it as I forced myself to finish my bachelor thesis on ceramic and glass design, soon after which I started my masters studies on product and spacial design in autumn 2014.

Studies on masters degree enabled me to work with different materials than just ceramics, and I took on two minors: animation and packaging design. It was the energy wasting and finite nature of manufacturing ceramics which caused me huge anxiety, which is why I enjoyed learning skills that required more concepting and less concrete making. I also started to explore more my own style on illustrating and painting. Taking this distance and time spent away from ceramic studio taught me about the value of ceramics and enabled me to see what opportunities it had as a material. It is a unique, difficult medium to handle, and only stepping away from it and looking at it from a distance was what finally brought me back to working with ceramics. I learned to be more at ease with my making, and essentially, I learned to define for myself why a certain piece had relevance to be made.

Working in animation taught me about the importance of story and script, and how storytelling worked, as it led the reader/viewer from the starting point through sequence of events to the surprise of an ending. Idea of storytelling appealed to me very much, and I guess it came to exist in my thesis project as I came to try to understand creative process more as an adventure story, instead of a scary, unfamiliar clutter of work that seemed too great to be finished. More about this in the chapter x where I am contemplating the relationship of the adventure story by Jules Verne and my production.



'One big tear',
Abstract composition
from primary colours, 2018.

SWAMP OF SADNESS

So what should you do when you figure out you are in the swamp of sadness? Because it isn't always easy to know when it starts, it's usually only obvious when you are halfway through and you are good and stuck.

My extensive knowledge of fantasy books tells me that when you start to sink into a swamp one of three things will happen:

- You will panic, and thrash around and make a lot of noise and just make yourself sink faster.
- Or you will freeze and sink quietly, with no one noticing you are even in trouble
- Survivor types, however, tend look for a rope.

The last point shows that you don't actually have to be a hero to survive the swamp. It's always possible to be rescued, because even if you stop believing in yourself **you can still believe in the rope, and the rope will help you keep walking.**

figure 1.



Assemblance of my
decorated tiles and one
of my abstract paintings.

thesis whisperer

Somewhere in the beginning of my thesis project I read an article from Thesis Whisperer¹ where an academic writer, also supervising masters thesis', wrote about the problem why more pupils are likely to not complete their thesis than to fail them. According to Thesis Whisperer, it was due to 'The Swamp of Sadness'. Writer explained the difficult moment a person writing their thesis hits - inevitably, and often several times during their project - by using as a metaphor a chapter from kids story The Never-Ending Story, from which the swamp of sadness is one event. The initial story was totally strange to me from before, but the pit where one finds oneself in at some point during the process was vividly described with this metaphor. Although I have to admit that first time having read the article The Swamp of Sadness I had yet to fall in to the pit of despair, and didn't find the read encouraging, but rather intimidating; 'so this is what's coming!'. But after having visited the pit, the swamp, and read the article again, the metaphor had become helpful. It reminds me of what role I can choose to take when I'm in the swamp and how I can choose to help myself by asking help and reaching for the rope (see image on previous page). How only believing in the rope I can pull me out from the swamp.

¹ <https://thesiswhisperer.com/2016/10/05/the-swamp-of-sadness/>

HOW I LEARNED TO STOP WORRYING AND LOVE

RUUKKUNTEKIJÄSTÄ MULTIMEDIA-TAITEILIJAAAN

CERAMIC IS DIFFICULT

THE PLAY OF GAME

ME & VERNE

ESINE & KOKEMUKSELLISUUS

DRESS FOR THE PART

DESIGN EMPATHY

BAD CERAMICIST

CERAMIC, ILLUSTRATED

SELF EXPRESSION

TEKEMISEN MIELEKKYYS
(TIESTYMINEN)

NON CHALANCE

Expressiiviset akvarellimaarit siveiltimillä
ovat näyttä perinteiseltä keramiikan koristelu-
tekniikalta. Ne tuovat raitteaan ja tunnelmalli-
ilmeen esineeseen ja luovat ~~muotoa~~ ainutlaatui-
saisen värin ja muotojen harmoniat.

WITHOUT A
moment
OF
DOUBT

BEGINNING

CONQUERING THE FEAR

MIDDLE

ENJOYMENT
INFLUENCES
THINKING PROCESS
UNDERSTANDING COHERENT UNDERSTANDING

END

REFLECTING
LEFT AFTER PROCESS
RESONATORS
GATHERING THOUGHTS
WRITING ~~THE~~ EVERYTHING

SPRIT OF POTTERY TODAY
FUTURE FOR POTTER?

HAND CRAFTINESS

ARTS & CRAFTS

DECORATION

DETAIL

APPLIED ART(IST)

MEANINGFUL MAKING

METHODOLOGY

PLAY OF GAME

TIME

DEADLINE

FREEDOM

SURRENDERING

INTUITION

SPACE ODYSSEY

STORYTELLING
STORY WRITING

NEW COMING OF
STUDIO POTTERY

MAKERCULTURE

HAND DRAWING

UNIQUENESS

THOUGHTFUL
EXPERIENCING OBJECTS

PRO
DUCTION

SELF-EXPRESSION

FALLING IN LOVE WITH CERAMICS

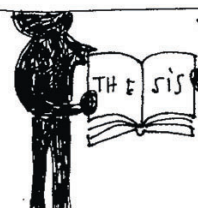
POWER OF ACCIDENT
LEARNING FROM MISTAKES

ROUTINES

SERVADAC

PROCESSES
CRAFTSSES
TIMDESIGN
EXPERIENCING
CERAMICS
TIME
METHODS
ART
OBJETS
VAISSEILLE DE JOIE
DECORATION
SPACE ODYSSEY
DRESS FOR THE PART
FINISHED
NOT PERFECT
GIES

HOW?



PAULA SCHER WORK OF PLAY

FIND THE PLAY IN WORK

DON'T BE EMBARRASSED (TIM BROWN)

PLAY MAKES IT POSSIBLE TO TAKE RISKS
IN SAFE ENVIRONMENT

FINDING
CERAMIC

how I learned to stop
worrying and love the ceramics

CERAMIC
COMEBACK

concretely slow material

"PROJET PHARE"

HOW I LEARNED TO
STOP WORRYING
AND LOVE CERAMICS

IN SEARCH OF ~~THE IDENTITY~~
DESIGNER IDENTITY THROUGH
CERAMIC PRACTICE

PROFESSIONAL AND ARTISTIC IDENTITY
OF A CERAMICIST IN 2010s'
AS A "FALL-BETWEENER"

swamped

When I was starting the project my only goal was to finish what ever I was doing. I didn't want to plan what I wanted to have in the end, because plans change and evolve along the way and focusing on getting to an already set finish is just how used to get stuck with projects before. The changing and evolving is inevitable, whether it was intentional or unintentional. I have found that starting from a clinical idea of what the end product should be makes me blind to the possibilities that could occur along the process through experience and mistakes. I wanted to give this project air and room to move around and be happy in its continuing formation. Following my instinct and intuition, entrusting the flow and spending a lot of time in the studio were the main construction elements how I got to produce the pieces for this project.

What may seem to others like an obvious consequence when starting a project is not as straight forward for me; I wasn't sure if I had it in me to finish a project like masters thesis. By this I don't mean me being lazy, but more me disbelieving in the project (i.e. idea) and in myself. Sometimes getting bored with a project is a hopeless obstacle, but loosing the belief in yourself and your idea is even more destructive. That's The Swamp. It would start to suck you in if you'd loose belief, but as long as you would believe, you could at least float in the muddy pit and look for a rope. I tried in every stage to avoid or, if faced with disbelief, to conquer it. I focused on concrete things, things I could see. I know it sounds like the most superficial and irrelevant in regards of the content of the project, but designing the layout in my mind and choosing a font, arranging photos acted as a great force of focus for me in the writing work which felt abstract and hard to grasp. Especially when everything seemed untangible, when all my thoughts were floating in the air and getting tangled, when I was loosing the end of the thread and grasping it desperately, that's when concrete things like fonts and layout, photographing and organizing headlines for temporary tables of content came to help. They were going to be my reward, the final act of design to be put in to this project, because they can only be put in place after everything else, every piece of thought, is written. In part, they were my rope I believed in when being stuck in the swamp. Thinking of myself as being stuck in the swamp, I remembered the words of thesis whisperer and the three things that could

happen when stuck in the swamp (see page 17): instead of making a hassle out of the situation or keeping totally quiet about it, I looked for another rope. I was going to have to ask for help from my advisor, a step that for some reason is extremely difficult for nearly everyone writing their thesis's, I find. I clinged on that rope for a good while until I was finally out of the swamp.

This piece of text on next page is a write-out from a short film made by a graphic designer Jake Parker describing the importance of taking projects to finish. This piece of advice inhabits a slightly more compassionate view on ones own creative making, that lifts the pressure from it and wings the making. Aside from the idea of a swamp and a rope, this was also an important piece of advice that I clinged on to when I faced desperation. Because finishing a thing is way more important than having something that's perfect but not finished. 'Finished, not perfect', I thought. That's all I demand from myself. That's something I can live with.

"Finishing a thing is way more important than having something that's perfect but not finished. One of the best ways to learn how to do something is to go out and just do it. (____) The key is that you just do it and the most important part is that you finish it. You finish project, it's probably going to stink, but that's not what's important. What's important is that you have the ability to take an idea from start to finish. If you worry about perfection, if you worry about being good, you're going to hate whatever you do perfectly now, a year from now. You're not going to like it because you've moved on and you've gotten better. So why should you stress about it being perfect now if you know you're just naturally become better in the future. The world wants and it needs people who finish things. So remember that: part of becoming an amazing artist is having the ability to finish something."

- Jake Parker, graphic designer



'6 minute egg'

Captured a moment on a breakfast
when colours where magical and
soggy eggs like a painting. Decorated
plate part of my thesis production,
2017.

connectedness of life using objects

As Csikszentmihalyi and Rochberg-Halton wrote about our loss of meaning of existence, quoting on sociologist Émile Durkheim: *"Durkheim's concern with the fragmenting effects of modernity is reflected in his study of suicide, where he states that the problems underlying increasing European suicide rates resulted, 'not from a regular evolution but from a morbid disturbance which, while able to uproot the institutions of the past, has put nothing in their place' (Durkheim, 1966, p. 369). This 'morbid disturbance' was not due to an increase in physical suffering or economic poverty but to an increasing poverty of morality - in other words, a loss of the meaning of existence and standards by which to judge actions."*¹

Our loss of meaning of existence is connected to our connectedness with our environment and it produces. As we are more and more distant with our tangible environment we are losing some sense of value concerning it. We lose the sense of pace as we hurry from external, artificial and superficial actions to next ones. We lose the comprehension of materiality as we are alienated from working with the concrete materials. We are influenced constantly by our devices and less and less by our tangible surroundings. Tangibility and connectedness can be sought out, for example, by taking up on knitting, starting a hobby in ceramic workshop or getting a garden plot.

Here Csikszentmihalyi and Rochberg-Halton are referring to Marx, who was exploring the idea of our identity and sense of self being tightly connected to what we do but also with what we do: *"If the means of production are owned by someone else, the worker is related to the product of his or her labor as to an alien object (Marx, 1972, p. 58). But because the product of labor is the objectified self - the outcome of psychic activity invested over time - the worker relates to his or her own self as an alien object. There is no need to detail here the various dimensions of alienations that Marx derives from wage labor: estrangement from nature, estrangement from one's life activity, estrangement from control over one's consciousness, and finally estrangement from one's fellow men (Marx, 1972, p. 62)."*²

1 Csikszentmihalyi & Rochberg-Halton, 1981, p. 41

2 Csikszentmihalyi & Rochberg-Halton, p. 47

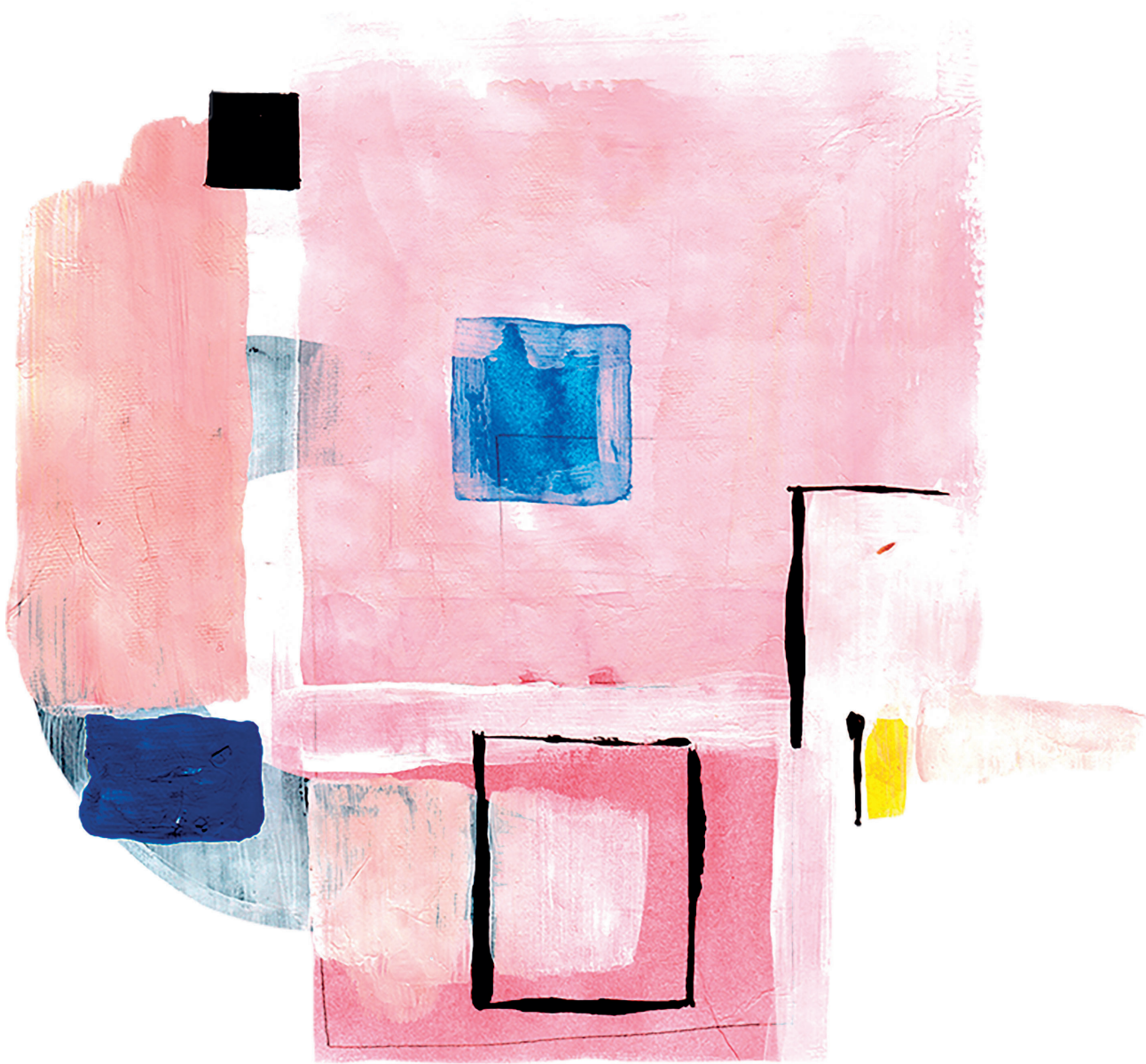


Enjoying breakfast from
self-made ceramic ware.
Table is set with
decorated ceramic tiles
I produced during my
thesis production.

People experience connectedness to universe and their community through actions of physical labor, where psychic energy is for example in farming transformed in front of our very eyes into plants that are later eaten, or in masonry into bricks that are later assembled as houses. Being part of their environment in a very concrete way allows people the feeling of being present, to exist. From one perspective, the problem with today's society could be said to be that the main subject we acquire and aspire to is money, which is the most abstract form of objects, as stated by Csikszentmihalyi and Rochberg-Halton on page 31. They claim that money is not real, its value is abstract for it is not determined by its weight or other abilities (this doesn't concern gold as currency). Still, we spend most of our days collecting money through focusing our psychic energies on tasks for certain amount of time a day. In the end of the week, we have x amount of money, which we don't really even see or feel in our hands. If the work and tasks needed to execute to obtain that money are tedious and unpleasant, this has a spiritually diminishing effect on that person. The morality and subsistence of that person changes and impoverishes.

*"The competition of different values against money is a rearguard action doomed to failure as long as money remains the most effective symbol of human energy."*³ Slowly, little by little, happening in different sections in life, the humanely produced objects are getting appreciated higher than before. Rise of interest in handcrafted objects and small production pieces is a clear sign that people appreciate the slower, more rooted to the environment way of life. Despite people's working lives didn't resonate these values, people aspire to have a symbol of that ideal of slow and rooted with them. A cup made by an actual person represents the buyer i.e. the user what they perhaps aspire to be and what they want to show other people about what they are or what is their ideal of being.

3 Csikszentmihalyi & Rochberg-Halton, p. 32



Decorations on ceramics
and paintings on paper
were inspiring each other
throughout the process.



value of small production

I started to investigate what other makers and creative people had to say about this matter of their pieces being worth of making. I needed some reassuring that there was some justification to be a crafts person in this era and age. Javier Moreno from Spanish design agency Bambú Studios said that *"Design is now more about the smaller things - because there is not so much impact on the environment when you use the right material in small quantities."*¹. This supports the modern trend of 'getting local' with food as well as art one acquires.

"In Design, there exists two parallel worlds. Others speak of grand ideas and others of beautiful objects. But both worlds have a unite goal, slightly more humane a world."

Veera Luoma-Aho, Helsingin Sanomat 18 Sept 2016

Luoma-Aho's article on Helsingin Sanomat addressed the current situation of design world, where designers themselves are talking about something else than objects. The traditional Finnish design seen as curved veneer and wavy glass vases belongs in the past. Present is more about services and experiences. Time for building national design identity on expensive design pieces is over, however, the individual is still likely to draw comfort and sense of meaning from objects of humane scale and spirit. Our lives are touched more by things of comprehensible size and nature. They travel alongside our lives from home to another and some of them inherit an indispensable emotional value. This value might be because of a memory related to the object, or it might represent an important value how to lead ones life. Either way, an object can be a vessel transcending a certain atmosphere, a reminder of an ideal self or lifestyle or a memento from a special person. Or it can be simply an aesthetic experience.

1 Interview in Freunde von Freunden on 25th Aug 2016. <https://www.freunde-vonfreunden.com/interviews/meet-bambu-design-studio-reimagining-everyday-objects-from-the-remote-city-of-alcoy/>

"I believe that textile craft is experiencing a new rise. Also ceramics has been in demand a while now. Most interesting is how old techniques are brought to a new level and are adapted in a new manner - investing to quality and individualism. "

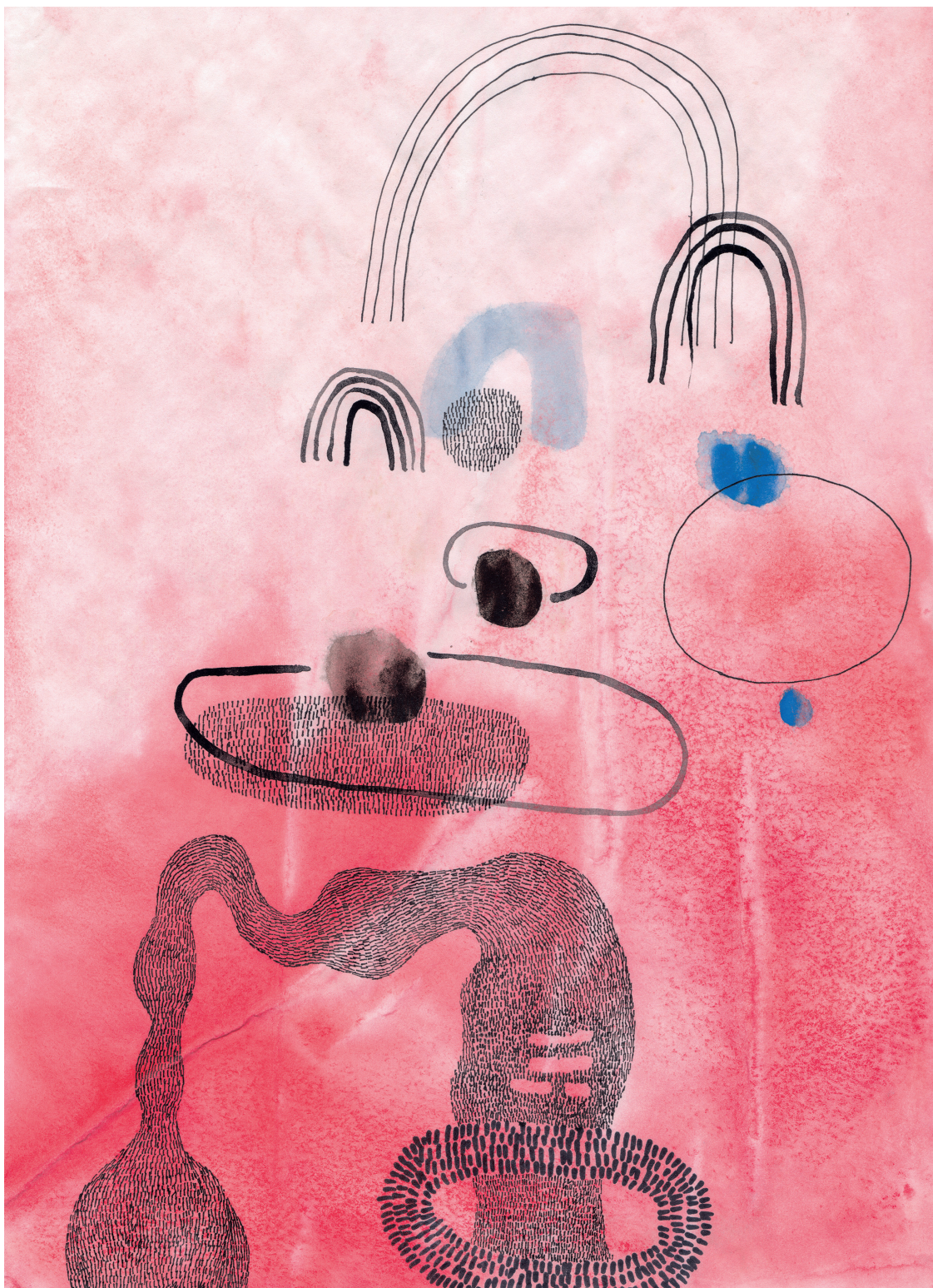
Katja Hagelstam from Lokal, Deko-magazine 4/2017

During the last decade or so there has been a rising interest towards small scale productions, i.e. studio works. This can be explained by the rising awareness among general public concerning the ecological impact of mass produced pieces which are exploiting poorer countries, its people and their environment. People are also seeking slower and more humane options to do and to buy in order to find some balance in exceedingly hectic life. Everything is so fast paced and instant that waiting for few weeks for carpenter to work on your order feels luxurious, precisely because time has been invested in it. Moreno also said, plainly and simply, that *people don't want to be surrounded by ugly things*. Which is entirely true. This sounds superficial, but what things look like and what kind of an atmosphere they transcend is as important as the fact that the thing works.

The renaissance of small scale production has many reasons behind it, one of which is the humane aspect of it, and that too has more than one level to it. The concretely visible humane touch of the maker can transcend into humane experience of the user. Ever more busier and hectic world is driving us to seek more humane experiences, which on some level can be obtained by purchasing a ceramic bowl from a studio potter, instead of buying a mass produced one. Handcrafted (and locally produced) piece is often more costly than the industrially produced one, but the emotional value and what the item represents is something that you are also paying for when you buy from small production. You are paying for unique skill and vision and the time that has been invested in the making of that piece. The sustainable values this kind of piece represents is something people want to have around them, to remind themselves about those values. It can work as a totem, a way to lead your whole life. A handcrafted piece can change someone's perspective on how to look at objects, even their life. It comes as a surprise for some people how others are able to create with their hands. And it comes as a surprise to me every time I hear someone wonder about that when talking about my pieces. As a handmade, hand crafted product, my work can make someone appreciate every crafts person in the world, and that sounds like a very sustainable idea to me.

Rising interest in ceramics, and again, I'm speaking about the ceramics produced by hand by small studios and practices, is "*entwined with the farm-to-table movement*" as expressed by Julie Carlson, editor in chief of the design website Remodelista.² As we want to know where our food comes from, we also want to know where our tableware comes from and preferably, who makes them. Style-wise, we are looking to get back to something more essential, something that has soul and is direct and natural. Naturally warm colors of ceramic ware and its inherent mistakes and imperfections are just that: the moment of making is recorded in these hazardous outcomes. Robert Sullivan, the contributing editor at Vogue who wrote the magazine's ceramics article, said that ceramics are popular now because they are "*among the most obviously and literally handmade things.*"³

2-3 <https://www.nytimes.com/2015/12/17/fashion/why-handmade-ceramics-are-white-hot.html?smid=fb-share>



Aquarelle, ink and pen on paper, 2017.

approaching creative process as an adventure

When it comes to the actual project and my creative process I was studying, I found an interesting read relating to it which wasn't your basic metaphorical story about creativity being a journey back home or a treasure hunt (Cross 2011, p. 133-135). This was a science fiction adventure set on the surface of a meteor which had grabbed our main characters with it, as it slightly touched the Earth whilst passing it. Striking thing about this story was that it was written in 1877, by one of the greatest and perhaps most productive novelist of our history: Jules Verne. I had read the story not long before I begun my thesis project, and saw the story resembling the journey of creative process with the struggles and desperation of the characters, but also with their determination and willfulness. I read it again while I was working on my ceramic production for the project, and felt how the story really seemed to help me comprehend the elusive creative process more of as a story with a beginning and an end. As a story, where I could play the part of the willful character of the story and not be defeated by despair.



MEANING OF THINGS TO PEOPLE

*”To understand what people are and what they might become, one must understand what goes on between people and things. What things are cherished, and why, should become part of our knowledge of human beings. Yet it is surprising how little we know about what things matter to people.”*¹

I have often felt embarrassed about how much some objects mean to me, so much that I could never think of letting those items go. My embarrassment derived from the feeling that owning too much stuff is greedy and superficial. Simultaneously the items I loved raised feelings like shame and guilt. I didn’t know about the culture of things and self and how they relate to each other; how things we own are who we are. How we are linked to our things is a more deeper way than just out of compulsory want to hoard. In my own case, learning to appreciate my things correlated with me appreciating who I am. Things mean much more to us than what you first might think. Things we own tell more about us than what might otherwise be expressed.

The Meaning of Things: Domestic Symbols and The Self, a research compiled by Csikszentmihalyi and Rochberg-Halton, opens up the relationship with people and objects. It studies what are things (objects, symbols, signs) and then begins to present the human behavior and what affects our experience of objects (e.g. ecological awareness, personal history, socio-economical status). The work focuses on household objects because they create, despite their physically small scale, sense of our home and influence greatly on our own identity and personality. They are important contributors to the atmosphere people want to create in their homes. Architecture is much larger subject and an object, and also more impersonal; very few people have access to really affect on the concrete construction of their own homes. These include often only people who are architects themselves or people of wealth. I explore this work of Csikszentmihalyi and Rochberg-Halton through household objects and their attribution to the self because they are objects that are often chosen out of want, not out of need or necessity, and also because my objects belong in the category of household objects. These specific items are part of people’s personal history and their persona, and are important mementos of one’s life.

1 Csikszentmihalyi & Rochberg-Halton, 1981, p. 1

*"... men and women (people) make order in their selves (i.e. "retrieve their identity") by first creating and then interacting with the material world. The nature of that transaction will determine, to a great extent, the kind of person that emerges. Thus the things that surround us are inseparable from who we are."*²



² Csikszentmihalyi & Rochberg-Halton, 1981, p. 16

objects made meaningful by making

*"... it is not the instincts that determine the way we deal with objects, it is our relationship with the objects that brings about instinctual needs."*¹

As I understood what Csikszentmihalyi and Rochberg-Halton were saying, using objects (more/often/daily) makes them meaningful for the person as they become part of users life and users identity. Action binds us with the object. Csikszentmihalyi and Rochberg-Halton had grouped objects in two categories: action objects and contemplation objects. Action objects belonging as a description to those objects which required some physical handling, interaction or movement, and contemplation objects belonging as a description to those objects which required reflection and contemplation on their behalf (see figure 2 and 3 on page 39). Despite I like lists and categorization of objects, I still don't know if I agree entirely with these two researchers list of action and contemplation objects, where 'candleholder' is put on the list of contemplation objects, as is 'plates', entailing cups and bowls as well, which to me are objects I connect to precisely because I use them. I realize that we all understand the meaning and the use of these objects differently, through our own subjective conscious, and I am not here arguing against Csikszentmihalyi and Rochberg-Halton. I simply see the simple action of placing a candleholder in the center of a table and lighting it up is a ritual-like action, and when repeated, a relationship between the object and the user is created. This sense of ritual behavior related to candles and them being objects of atmosphere was what first drew me to the idea of creating candleholders.

*"The most basic information about ourselves as human beings - the fact that we are human - has been traditionally conveyed to us by the use of artifact's. Civilized people express their identity as humans by wearing clothes, cooking their food and eating with utensils, living in houses, and sleeping in beds. Those people who consider themselves "civilized" differ from those who are "primitive", mainly in terms of the variety and complexity of the things with which they interact."*²

1 Csikszentmihalyi & Rochberg-Halton, 1981, p. 46

2 Csikszentmihalyi & Rochberg-Halton, 1981, p. 92

*"A baby in a playpen can formulate hundreds of intentions with a ball - squeezing, throwing, hitting, catching, and so forth. When the ball performs as the child intended, the child's self is confirmed and strengthened."*³

When we as adults later "play", we do it with objects like cars, clothes, art, furnitures and other household items. Making coffee in the morning is how we adults "play house" as we choose to drink our morning coffee from our own, favorite, mug. When we use these items, we are playing with them in the same way as a baby plays with a ball. For example the coffee cup: we take it out of the cupboards, set it on table, pour beverage in it, consume it, we then wash the cup, dry it and place it in the cupboard, and do the same thing again the next day. Even the subtlest of things related to handling the mug are actually quite meaningful; one might prefer to have the mug be placed so that its ear is facing always to the left, or that the mug is always first to be picked from the shelf. Similarly when we are using a candleholder we are repeating a series of actions that, as with the coffee cup, is reinforcing ourselves by the control of that object and the action related to it. Surrounding our selves with objects which we want to use we are, again, forming the self.

Nowadays we are less identified with our jobs and the work tools, which have changed from more concrete ones, such as hammer and needle, in to more abstract ones like money, bit and numbers. Perhaps therefore we seek to acquire objects to identify ourselves with. Whether it was visual art or

usable objects, we as human beings need some physical, concrete symbols to signify others (as well as our selves) of our values and our ideals and essentially; who we are. We are no longer defined by objects of work but more by objects of leisure and free time. Our 'want' has overcome our 'need': *"By and large, we now define ourselves through objects of consumption rather than production."*⁴ Consumption here meaning the habit of changing money (i.e. labor) to objects and production meaning the habit of making objects or using objects to work, to labor, in order to make money.

3 Csikszentmihalyi & Rochberg-Halton, 1981, p. 91

4 Csikszentmihalyi & Rochberg-Halton, 1981, p. 93

<i>Action objects</i>		<i>Contemplation objects</i>	
2	Bed	22	Tools
6	Musical instrument	23	Sports equipment
7	Television	25	Camera
8	Stereo	26	Toys, games
9	Radio	27	Stuffed animals
12	Plants	28	Clothes
16	Pets	32	Fireplace
17	Aquariums	33	Bathroom
18	Appliances	38	Vehicles
19	Refrigerator	39	Telephones, etc.
		3	Visual art
		4	Sculpture
		5	Collections
		10	Books
		11	Photos
		13	Plates
		14	Silverware
		15	Glass
		30	Quilts, textiles
		41	Candleholders

figure 2.

6. *Musical Instruments*. Includes the mention of all musical instruments, e.g., piano, guitar, etc.
7. *TV*
8. *Stereo, Tape Players*.
9. *Radio*.
10. *Books*. Includes books in general, as well as particular books, e.g., Bible, Proust.
11. *Photos*. All mention of photos coded under this category. If R mentions "pictures," check to see if this refers to Photos or Visual Art.
12. *Plants*.
13. ***Plates***. This category includes the mention of "dishes," china, "cups," "mugs," pewter dishes.
14. *Silverware*.
15. *Glass*.
16. *Pets*. Make sure the animal is alive and not a stuffed toy.
17. *Aquariums*.
18. *Appliances*. Includes the mention of washers, dryers, toasters, microwave, etc.

image 3.



Scene from my work desk at home: an assembly of books, tools, images and objects related to my creative process. 'Kiss' soft sculptures, 2017, on top of books were created as part of my thesis production.

aesthetics of environment and why does it matter

*"All people can, and presumably most people do, use symbolic objects to express dimly perceived possibilities of their selves to serve as models for possible goals."*¹

Visual artists, according to Csikszentmihalyi and Rochberg-Halton, are a particular group of people among which this phenomena can be seen most clearly. In creative person's work, objects are used as tools by which the artist tries to convey his/her feeling or an atmosphere. Objects help to develop the idea or the thought of an artist. That's why for creative people the space where they work and the tools they work with have significance in the outcome of their work: it matters what color are the walls, what images are visible, what objects are set on display that feed inspiration. For a person working in non-creative job the optimal results in his/her particular line of work are affected more by e.g. data gathered before (perhaps by other people) or the persons own intelligent abilities.

*"... every artist uses objects "to create a little world of my own," a world in which he or she can play out vicariously dynamic situations from which he or she can learn, and can show others, how the world operates."*²

Creative people and especially those who are visually sensitive think by visualizing their thoughts and ideas. Their tools are everything they see, touch and use. Materials collected and colors and images mounted as patched collages work as tools for the visually creative mind to perhaps use them now or to come back at them in later projects.

*"I like to look at these things, that's why I paint. It's like enjoying dreams, which I do. I like to think, daydream about things I see. The theme of my paintings covers the past, the present, and the future; it has conscious and subconscious elements. I paint only objects with personal significance, those that have meaning for me. With them I create a little world of my own."*³

1-3 Csikszentmihalyi & Rochberg-Halton, 1981, p. 28

The thought that I am creating a world of my own when I am making my ceramic pieces, or anything for that matter, sounds like a really good reason to make them. A world of my own is unique and that is already a good reason to make; to see what new that world brings in to the field of objects. Bringing new views, results, forms etc. is the underlying purpose of doing anything but is the ultimate goal of making art. When I am the artist (maker) and the spectator (user) of my pieces, I am creating a world of my own in a more complete way.



Scene from home.
'Kiss' soft sculpture as a pincushion.

pragmatism of art

*"For ancient Greeks a "pragmatic" solution still meant one that conformed to moral goals bearing on an ultimate conception of what was the right way to live. In the modern world dominated by technical values, "pragmatic" has come to mean a solution that is expedient in the short run without regard to ultimate goals (Bernstein, 1971, 1976; Habermas, 1973)."*¹

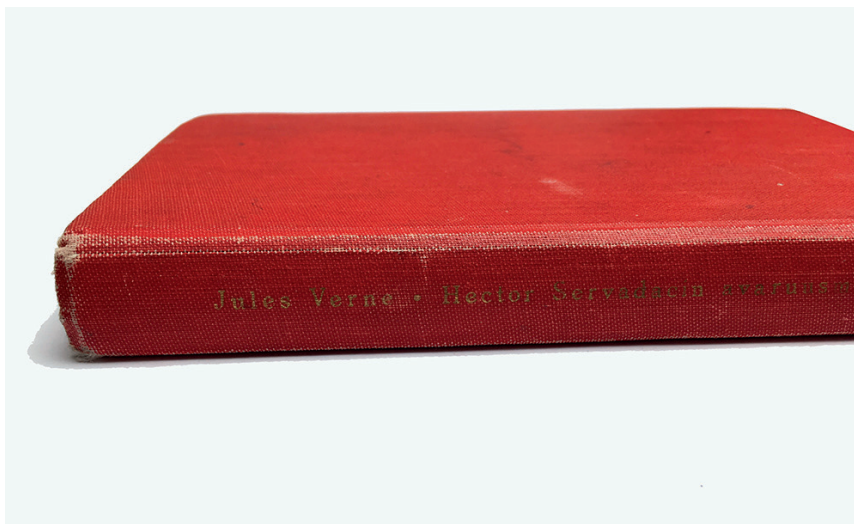
Pragmatism today tends to refer to means that ease the everyday life, and that view of pragmatism doesn't innately mean a long term solution. Its nature is temporal. What pragmatism should be, according to ancient Greeks, is good and right in a long run. I think because short term solution only needs another solution after a while, so it makes more sense, economically as well, to focus on a long term solution. How art comes in question here? I like to imagine that what Greeks meant with pragmatism in relation to art, having art and making art was an act of investing in yourself and your wellbeing. Art is often considered as a subject that broadens our sense of world and empathy for others, thus helping us to live the right way, making more ethical decisions and being pragmatic at the same time. As Csikszentmihalyi mentioned, our creativity and imagination enabled early humans to create myths and gods to explain world and guide us in life. Through evolution and development our knowledge and science surpassed the need for gods to explain the world to us.² I think that ambiguous, cryptic and mythical nature of art can be seen as a source to find meaning in life and sense of moral, similar to what gods and eventually our creativity and imagination offered. A harmonious painting, a beautiful poem or even a great movie that once moved you has perhaps also affected on your world view. If piece of art brings you joy, then it is practical and pragmatic to enhance your life by purchasing it. Words from Raila Tapio, sculptor, are supporting this view that art is a pragmatic and sensible acquirement: *"A compulsory need can emerge when one encounters a piece that compels you. The decision of purchase can happen quite promptly. - - - Art is always a good investment in a sense*

1 Csikszentmihalyi & Rochberg-Halton, 1981, p. 12

2 Csikszentmihalyi, 1996, p. 5-6

*that it brings joy everyday.”*³

About the joy that some things can bring was beautifully expressed by a fellow student, Liisa Vuorenpää, whose text regarding the inexplicable love for a ceramic candleholder can be seen in full on page 109: ”- - - *Occasionally I wonder how foolish it is to love two ceramic pillars, but I just do.*”



3 Raila Tapio, Deko-magazine 4/2017: ”*Pakottava tarve voi syntyä kun kohtaa teoksen, joka kolahtaa. Ostopäätös voi syntyä silloin hetkessä. - - - Taide on aina hyvä sijoitus. siinä mielessä, että se tuottaa iloa joka päivä.*”

LOVE OF OBJECTS

What intrigues us in an object? Why a certain object speaks to us?

What often is described to arouse interest in an object is its uniqueness, the sensation that it has a personality of its own and that it is personal to you specifically. I have come to this assumption based on discussions and feedback given by people, concerning objects in general but also objects I have made (see page 103-107). Sympathetic form can make an object more easy to approach. Shape creates the outer appearance and characteristics for the object, and the material then tells a little bit more about the nature of the object, how it maybe could be used etc. Colors and shapes and texture of the surface arouse interest because of their more detailed nature.

Verne's book I use as a literary reference was first an object that I was drawn to by its physical appearance. I found it in a second hand shop, where you never know what treasures might surface. This book had hard red covers that were worn and pages were slightly yellowish. Size of the book was a perfect fit to hold in hand, an A5; it wouldn't scare anyone as a too long reading, and could easily fit in any purse. The layout and serif typeface were simple and old-fashioned and they spun me back in time before digital layout programs. But it is the worn red covers that make the book a beautiful object to hold, to look at, and to sit behind of. Simplicity of the covers is especially appealing; loose paper covers it apparently has had at first are gone, and the only thing informing of the name of the book are beautiful gold-colored serif letters on the side of the book. It doesn't get any simpler than that. It is a beautiful piece of an object.



Different manufacturing techniques of ceramics create differently textured surfaces.



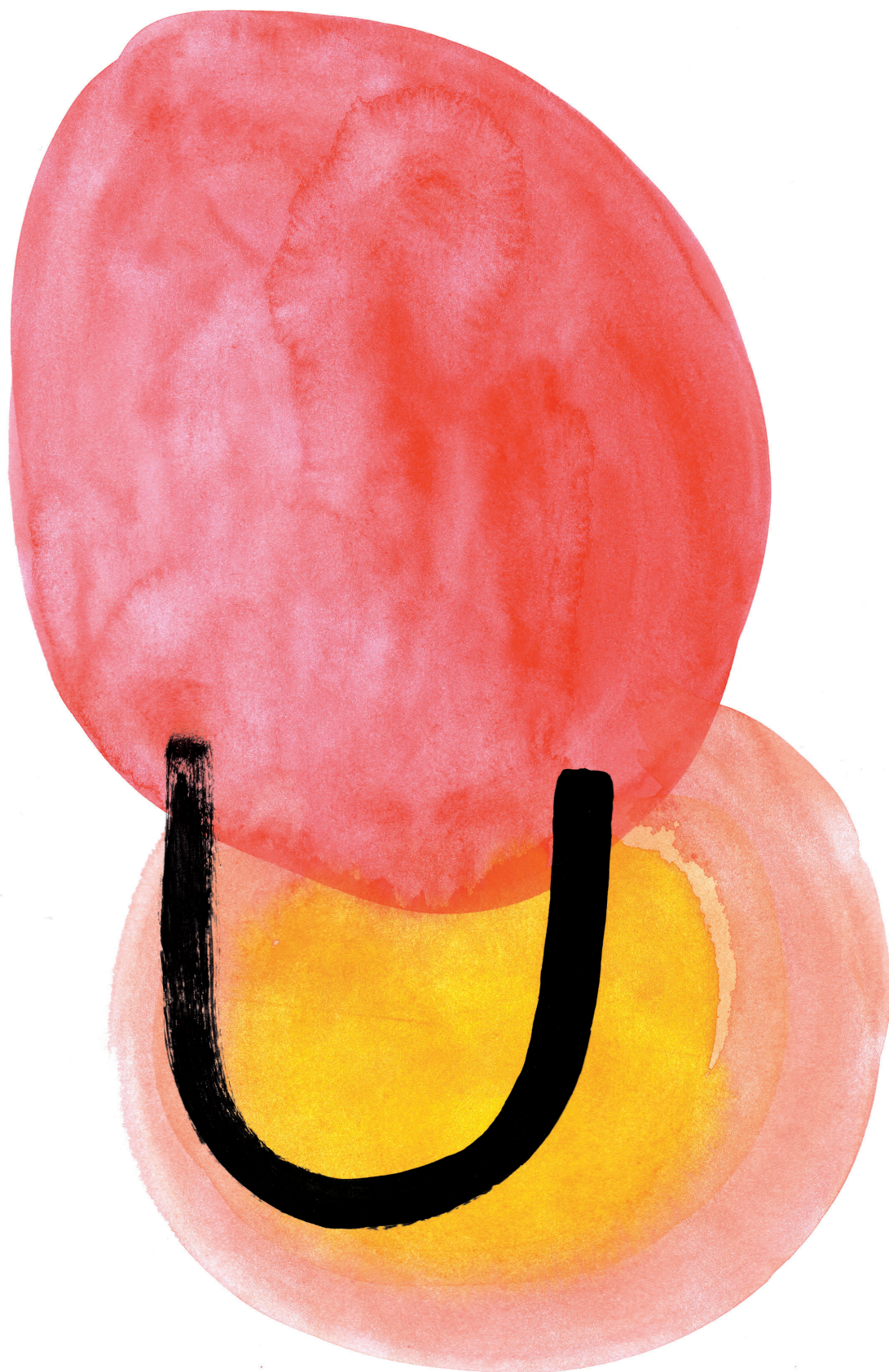
tactile objects appeal

I have often asked myself that is it stubbornness from me (and others alike) to cling on to "old media", that is books, old magazines, kept leaflets etc, or is there a comprehensible explanation to why we are drawn to the tactile articles. I am a nostalgic and sentimentalist, so I know from my point of view that I am romanticizing these objects and these moments spent around them. But that's just it; we need these beautiful, tactile objects to take a moment off from the mundane life we are leading. These objects work as vessels, deporting us to another world, like fictional novels do, or they urge us to just take a moment to reflect on nothing at all (around a candle light or a fire place) or reminiscent on a time once spent abroad (photographic album). Important and meaningful objects to us are often ones that have a memory related to them, so when we hold them or look at them we are as if being transported to another time and another place. Then there are objects that appeal to us aesthetically, simply because they represent our taste of beauty. This makes the piece of object feel like ones own, as if it is representing a feeling that is clearly visible for the person viewing it.

Brian Pagan wrote in his blog text '*Emotional Objects And Why We Love Them*'¹ that physical objects stimulate us in three ways: by their physicality, presence, and craft. What this means is that we can feel the weight, touch the surface, hear the object when moved or touched (e.g. leafing a book), and see the skill and craft that it took to build the piece e.g. in the lines left by a tool or in the mistakes, characteristic to hand crafted pieces. These attributes are lacking when handling digital versions of these objects. To me the missing or having that physical connection with a piece makes a significant difference in regards of my personal relation with the object. As an example I am referring to my reading experience with Verne's Space odyssey: the reading experience of reading the actual book versus reading an ebook. If I was able to read the book only in digital form it would not have felt as personal experience as it did. Finding the old book, which was unheard for me from before, and leafing through its yellow pages in my bed in the night time until the letters went blurry were the moments where the book came to mean so much to me. Even the story was amusing, and weirdly enough relatab-

1 <https://uxdesign.cc/emotional-objects-and-why-we-love-them-c8c9b2cdbfcd>

le, the physicality of it connected me with the story most, more than what its digital equivalent could have ever managed. It's hard to even imagine how different the reading experience of it would have been if I had read it from a screen of an iPad, leafing the pages by swiping left, worrying perhaps about the battery charge of the device. Books don't get old, they don't run out of battery. They can obviously be burned, but they possess eminently much longer life span than any working digital device.



Aquarelle and gouache
on paper, 2018.

"The reason we own things at all is because we love the object."

-Ben Freeman



experiencing objects

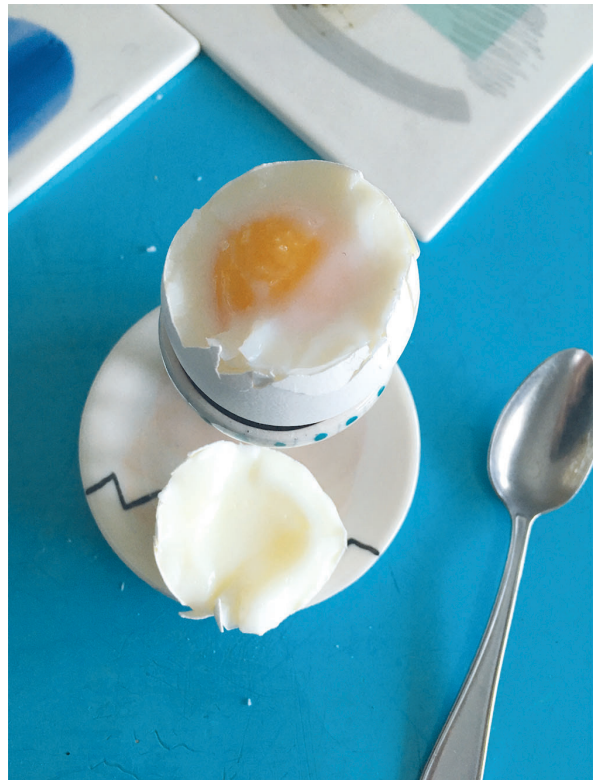
Once in a while I enjoy reading articles and interviews from online publication Freunde von Freunden, a website which presents interesting topics, artists, studios and designers from all around the world. It is a place to read what professionals - and non professionals as well - from creative field think about, what different point of views and perspectives they have to say about the creative profession, and just how they verbalize their relationship to their work. Reading about the thinking processes of makers and creators is enlightening, and these writings can answer to questions or span ideas one has been struggling with. Like Csikszentmihalyi (1997, p. 6) stated: ”- - *Creativity results from interaction of a system composed of three elements: (1) a culture that contains symbolic rules, (2) a person who brings novelty into the symbolic domain, and (3) a field of experts who recognize and validate the innovation.*”. I tried to connect with the third domain by reading what these makers think about their work and others, and how they verbalize their ideas. I don’t seek validation from them, but to learn how they think and process things.

One read from Freunde von Freunden’s publication that was particularly close to my current interests was an interview with Ben Freeman, a founder of Ditto, a publishing company based in London. ¹ Ditto publishes artsy medias representing Freeman’s own tastes and likes. The heading of the piece, *’Ditto’s Founder, Ben Freeman, Discusses The Relevance Of The Object In Today’s Society’*, referred to the problem concerning objects and their existence, a subject I was dealing with myself: How relevant are objects anymore today? The minimalism taken to extreme allows us to live fully functional lives with basically just a back-bag full of appliances. What are we, applied artists and product designers, worth for anymore? Is entirely functional same as entirely happy, or does our objects contribute to that happiness?

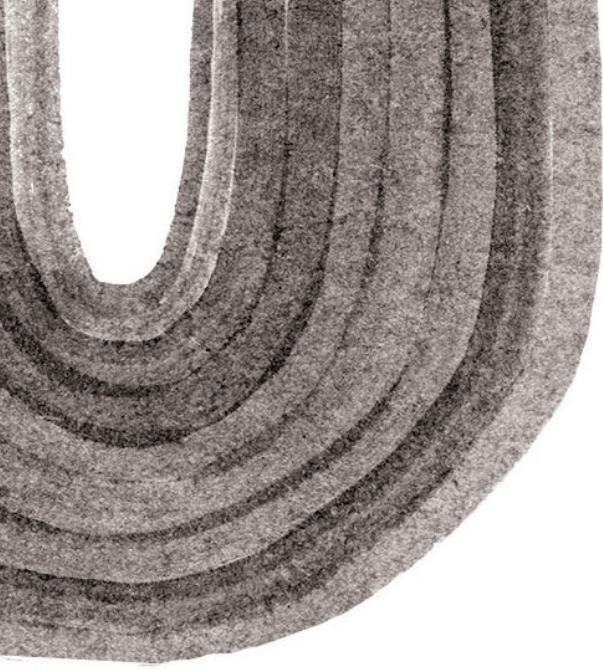
1 <https://www.freundevonfreunden.com/journal/future-of-the-object-ben-freeman/>

Freeman works in the field of print and digital media, fashion and visual arts, but his thoughts about modern time relationship with digital and physical arts and medias could also be applied to my, or any makers work. Freeman, having done a long career in visual arena beginning already from the 80's, points out in his interview that *"Now we live in an age where most of what you need in terms of culture can exist within the cloud. So the reason we own things at all is because we love the object."* As Freeman continues, using music as a subject of an example, we don't need a record player to listen to music but we *want* it for listening music. The experience of placing a needle on the record and hearing the imperfections of the slightly scratched record create a totally different and more tactile music-experience than that if you only have to press a sideways tilted triangle for play on a touch screen device. If you think about the tangibility, contemporary music-appliances are actually so smooth and sleek that they create barely any physical sensation. There exists even no buttons to push, let alone any particular settings of the music source.

If we look at any mediums of culture - books, graphics, music, art - they all have their modern-time equivalents in digital form. Freeman presents an idea of darwinism in regards of these mediums of our culture; *"If people don't want something anymore then it's fine if it dies."* Ditto has a digital and a physical release from their publishings, not because they want to protect the physical print media but so they can question why the physical part exists. And if it doesn't survive then there's a reason for it. There's a reason for why we still read books and not just ebooks, and why we enjoy leafing through a photo album instead of scrolling down digital files. The physical object is a vessel for transmitting memories and emotions. It is the key, the essence, for getting the experience. That's why some pieces and objects never disappear: they will always be chosen over the digital equivalent. People make the choice, and so the darwinism of objects holds on to the concrete experience of these surviving objects.







why we love a shape

Golden ratio, also known as divine ratio, is a generally known thing, not only for art students. It is a 'physical expression of harmony' as explained mathematically by Adrian Bejan, a US academic and a mechanical engineer at Duke University, Durham, North Carolina. A rectangular ratio of about 5 to 8 is the most commonly used measure of any creation; face of Mona Lisa, Le Corbusier's architecture, paintings of Mondrian, credit card, Apple's first iPod. Reason why it seems to appear everywhere in art, design, urban constructions and even in literacy is the same why we are charmed by it: it is actually perfectly set in our line of vision: our horizontal vision is, roughly, in a shape of a golden ratio. We notice things in this shape and ratio, we are naturally drawn to them, and things of this shape and ratio make our lives easier. A paragraph of a text, for example, is read easier from side to side when it's in a shape of a rectangle.

*"It is well known that the eyes take in information more efficiently when they scan side to side, as opposed to up and down."*¹

Adrian Bejan, The Guardian

Bejan argues that when the primal human (or any animal according to him) developed its sight it developed to detect danger that would primarily come from the sides, not from beneath or above. In this sense, the shape of our sight represents safety, a primal need for life.

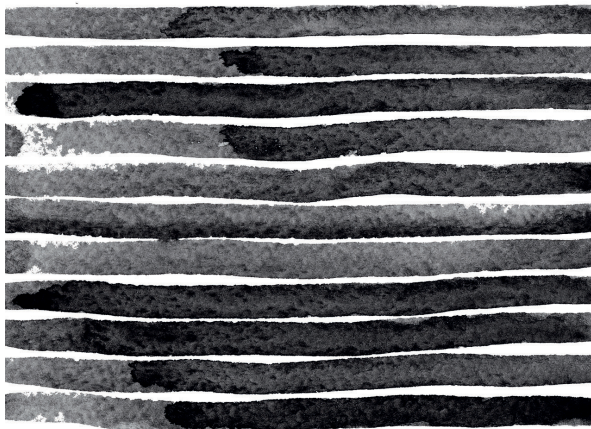
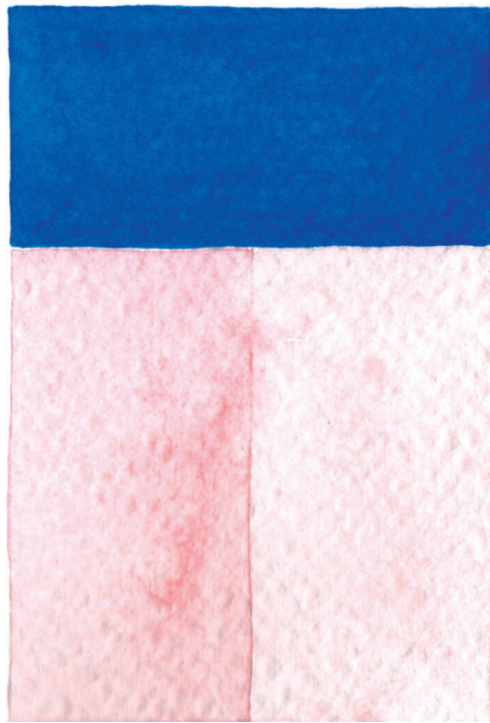
I think that the harmony of the asymmetricalness of golden ratio could explain why we are appealed to asymmetrical compositions and find them more harmonious than geometrical ones. Geometry to me represents clarity, something clinical and structurally inhuman. Nothing in us humans as beings is geometrical on a closer look. For example, if you take mirror and place it in the middle of our face and look at the "complete" face you have created with the half of your face and its reflection, it can be pretty startling how unlike yourself

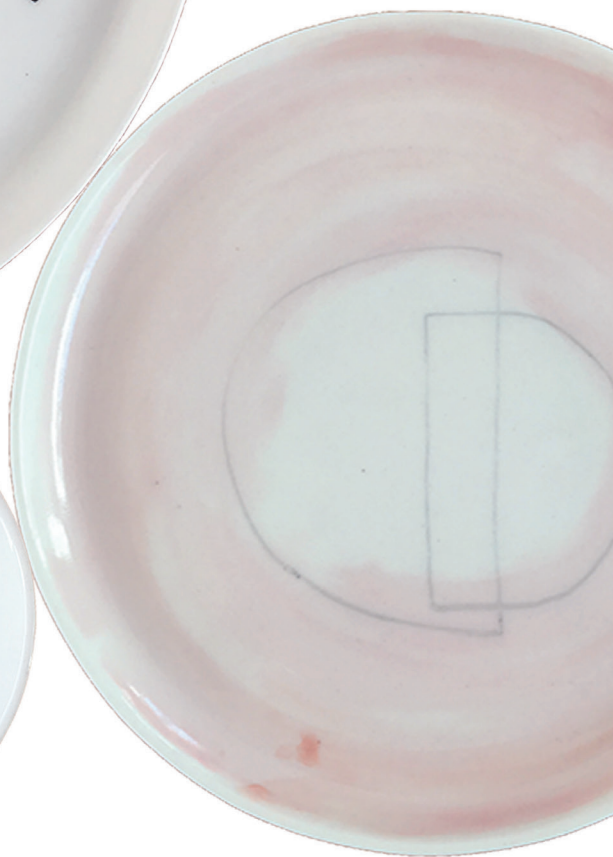
¹ <https://www.theguardian.com/artanddesign/2009/dec/28/golden-ratio-us-academic>

you look when both sides of your faces is exactly the same. Irregularity is natural. It can be comforting, and it can even feel like it's relieving stress, perhaps because it resembles more how things are presented in nature. Nature is nothing but perfect irregularity in its largest and finest details, so it is not a surprise that a simple houseplant can have such an enormous effect on people's health. Obvious factors are of course the color green, which is said to accelerate creativity, but also the plant as a shape appeals and soothes us, unconsciously. The lines on the leaves, how the leaves are growing on the stem of the plant, how long the stem grows and what texture it is are all asymmetrical and wonderful, perfect irregularities of nature which we feel at home with; we are, in the end, part of nature.

This basic instinct and an innate ability to comprehend irregularity as harmony is visible also in my ceramic pieces, I believe. The lines and shapes and compositions of colors were created with intuition and experimenting and I like to imagine these irregularities are reminding the user unconsciously from the beauty of that natural harmony. The infatuation some of my pieces caused in some people could have stemmed from the contrast between the cylinder shaped pieces and their hand painted decorations, which, if put poetically, sort of created an *atmosphere* of that 5 to 8 ratio. People who were fascinated by my pieces had difficulty in verbalizing why these pieces raised such affection in them. I guess this is because the affection and ability to see harmony in irregularities is so much a built-in feature in us, that we hardly ever need to explain it.

I am drawn to look and touch and possess these objects that appeal physically, I am also drawn to create irregular harmonies within my work. In my work the harmony is not created by mathematics and measuring widths and lengths, but creating a similar balance of irregularity among the forms and the decorations.







ARCHITECTURE OF HAPPINESS

*"We need home in the psychological sense as much as we need one in the physical: to compensate for a vulnerability."*¹

Home is a place that consists of our things and objects, our valuable pieces of selves. As stated before, they are the objects that create the atmosphere of home and home-ness, in whatever space. Beautiful things we hold so precious and important to us are much more than just superficial hoarding. They communicate values like dignity and clarity to us. This next paragraph, translated from a novel by Jules Verne, depicts how characters of the story are traveling on a meteor across the solar system, how they found shelter from a cave and how they made it their home. (Clarifying here that in the quote, Dobryna is a ship on which our characters were sailing the sea-coated meteor and 'the hut' is located on a different piece of land on the meteor than where they are presently.)

*"The great cave which connected all the corridors was reserved as a common area for socializing, and there were located all the best furnitures from Dobryna and from the hut. There was also brought from Dobryna the extensive library of books in Russia and in French-Russian, lamps were hung above the tables and walls were draped with sails and flags."*²

People have a need to create home around them, even in fictional story about fictional people. Sense of culture and moral comes with the objects like books, which are for cultivation and lamps, which are for atmosphere. Draping the walls of the cave is perhaps necessary for acoustic reasons in a rocky cave, but it also affects the coziness of the place. Without

1 Alain De Botton: Architecture of Happiness, p. 107

2 Jules Verne (1877/1960) p. 93: "Kaikkien käytävien yhtymäkohta, suuri luola, varattiin yhteiseksi olo- ja seurusteluhuoneeksi, ja sinne sijoitettiin sekä saarimajan että Dobrynan parhaat hounekalut. Sinne tuotiin myös Dobrynan venäjän- ja ranskankielisiä teoksia sisältävä hyvinvarustettu kirjasto, lamput ripustettiin pöytiwn yläpuolelle ja huvipur-ren purjeilla ja lipuilla koristeltiin seinät."

the sense of civilization in a form of a homy space, long term survivor of these unwilling adventurers would be improbable.



Cozy corner at home.

cozy ability

I have high appreciation towards cozy people and cozy homes, and I don't think that it is an ability everyone has. Even if one doesn't succeed in creating cozy atmosphere it doesn't mean that that person would not benefit from it. It could have huge impact on that persons behavior and wellbeing. An individual who is inherently prone to think about his or her environment and the effects that objects in that space create, might think of cozy atmosphere as granted. One who lacks this ability to see the possibilities of a space and how objects are assembled in there enjoys the cozy space but doesn't necessarily know why or how he or she would create that by self.

*"To speak of home in relation to a building is simply to recognize its harmony with our own prized internal song."*¹

*"Our sensitivity to our surroundings may be traced back to a troubling feature of human psychology: to the way we harbor within us many different selves, not all of which feel equally like 'us', so much so that in certain moods, we can complain of having come adrift from what we judge to be our true selves."*²

This paragraph is very interesting because it addresses the difficult, and not always so nice subject of a fickle human nature. Someone who loves objects and acquires often new things might end up with a cluttered space, which doesn't feel like home to that person, even though the pieces are still very important to him or her. Our moods can so easily be manipulated by our surroundings, i.e. by the objects we surround ourselves with. The importance of space, and things in it, are crucial in regards of what atmosphere we wish to have in it and also what we might want to tell about ourselves with that place. The piece of text on page 63 tells a short story when a particular object was a defining element of my sensation of cozyness and cozy atmosphere.

1 Alain De Botton: Architecture of Happiness, p. 107

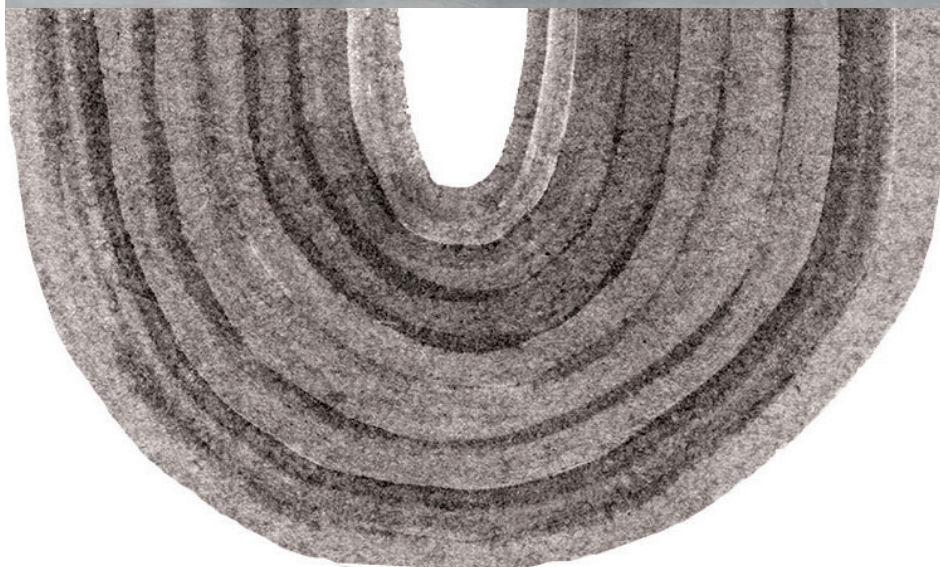
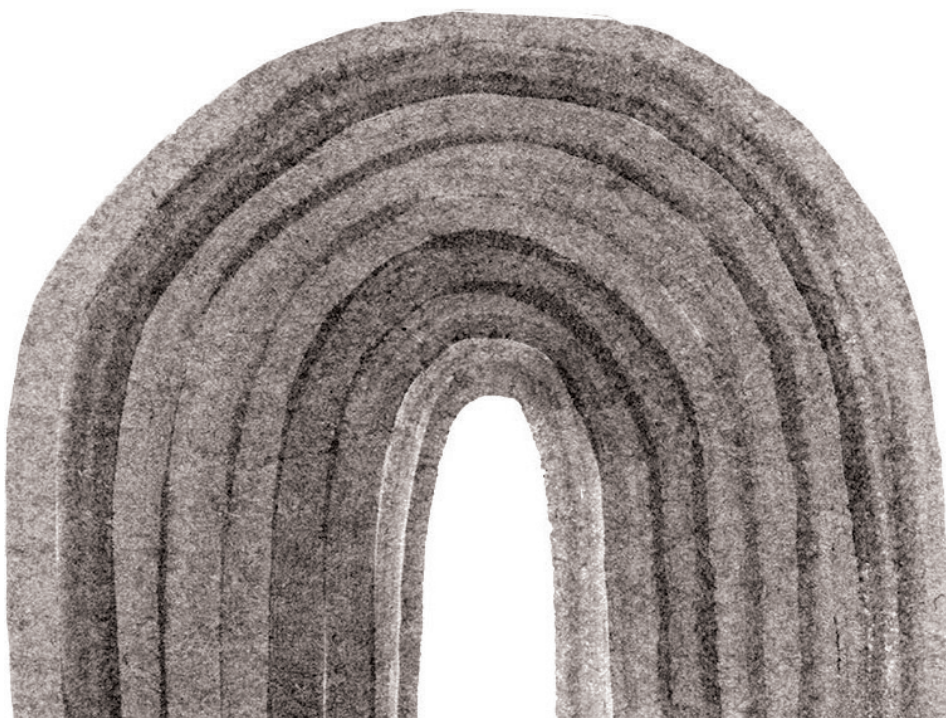
2 Alain De Botton: Architecture of Happiness, p. 106

The space I am affecting with my objects is 'a home'. Our homes are all different but we all are deeply linked to them; they are our own cathedrals and they have our own little shrines. Home is constructed of objects of action and objects of atmosphere which together create the unique sense of ones own home. Without changing a place architecturally I am really keen on the idea of affecting the atmosphere with small objects. Small beautiful pieces of ceramic and textile sculptures can affect greatly how calming or cozy a place feels, a place which is not architecturally appealing or has other faults.

By small and easily movable elements the atmosphere can be taken with oneself when moving from home to home. It can be changed by combining it with different elements and materials. The bond and connectedness with the objects also strengthens through the physical action as the person is creating the atmosphere by assembling the pieces and even finding new uses for them. Building this way a more versatile connection with objects is important for the longevity of their use. Objects can thus be economical and even ecological acquirements.

the night light

When I moved back to Finland in January 2013 from an exchange abroad, I settled myself in a shared flat with two of my friends. I moved in the beginning of February, when the weather was still cold and days short. I had very little to do school-wise, so I read a lot of books during that winter. For the particular reason that I had moved straight from abroad I didn't have a table lamp, among other things. I had a dilemma with the lighting situation: I found it most unpleasant to read a book in bed at night with only the ceiling light on, but neither did I want to buy just any cheap junk, which was financially only option. I haven't done any empirical research about the subject, but I suspect very few people would enjoy reading in bed, at night, in the bright light of a ceiling lamp. At least turning off the light as the last thing before falling asleep is a drag, when the switch is often located in the far end of the room from bed. So I bought a massive block of a candle and stood it on a plate; voila! I had a night light for reading. Honestly I haven't since enjoyed as much from reading as I did then. Some time later I did find a table lamp, but I always keep candles available in the house for cosy evening readings. This night light candle left a lasting memory for me from that late winter in that shared flat, coating the memories in its warm, flickering light.



home as a shrine

Home in general is a place where and with what people usually want to express their truest selves. Like Botton wrote on page 107: *"The very principle of religious architecture has its origins in the notion that where we are critically determines what we are able to believe in."* Places of religious gatherings and items used in the ceremonies are some of the oldest things found left from previous civilisations, which tells about their importance as symbols of our ideal selves and what we achieve to be. Similarly we treat our homes today as our own personal sanctuaries. We collect symbols of our values and beliefs which reflect the belief what we think of what our 'true self' is. We feed that self with things that *"... align us to desirable versions of ourselves and to keep alive the important evanescent sides of us."*¹

Botton pointed out on page 15 how in such polar opposite ways some of us see and experience the impermanence and the fragility of all things beautiful. Inability to enjoy beauty of a beautiful summer day or a perfectly formed vase is a mindset that may stem from the 'soon it's over'-thought. Why bother buying beautiful things to have when they are going to fade away, break, or lose their appeal in time. Before I was reluctant to accept enjoyment in a form of buying a thing I held beautiful because I didn't consider it to be necessary for me. It was only a thing, not a necessity my life depended on. Except that it does depend on that. Without feeding my soul and my true self my body would become a hollow shell. Enriching our lives with beautiful objects enhances the value of life in a way that the mandatory necessities of staying alive such as eating, drinking, clothing etc. won't provide.

Despite that *"...we would still often be in a bad mood"*² no matter how beautiful of a house we lived in or how beautiful objects or art we surrounded ourselves with, it is still worth to have things that have meaning or out of pure pleasure, because they do influence the mood and only in a positive way, if not every day, but when there's need for it.

1 Alain De Botton: Architecture of Happiness, p. 107

2 Alain De Botton: Architecture of Happiness, p. 18

Botton writes as an expert on architecture but his views can just as well be adapted to the world of objects. As Botton speaks about architecture and its worth and how beauty of an expensively built house can still never conquer the necessity of a bowl of rice or vaccine, our happiness dependent on our surroundings is much easily controlled by smaller objects and particles. They are less permanent, which creates less fuss around purchasing them and more freedom to enjoy of them. Placing them is a free form act as well and the nature of objects renewed easily: vases and small objects can be differently assembled on new counters and paintings hung in different rooms. Freedom and lightness makes it possible to adjust the items in question to our needs and infatuations and change the space around us as our moods fickle.

TO BE OR NOT TO BE CREATIVE

Due to my personal difficulties facing the profession my masters thesis is preparing me, I was also conflicted by the concept of creativity and what does it mean to be creative and, above all, how do I fit in that category. I needed to clarify these terms to myself and also make it visible for the reader how I see and understand this concept and these terms as what I am.

There has always been an innate worry in me if I have any worth in the creative work field. How could I prove my worth or skills? As a novice and aspirant to the field where but few careers can be defined (designers are multitalented people), one needs to prove oneself even harder than in let's say accounting. Since creative field, and art especially, isn't a very lucrative career choice nor the most economically worthwhile field to study, it creates this transparent but very much felt pressure to prove oneself's worth. It can take years for a person to develop a unique technique, demanding effort but also time and money put into it, and the result is expected to reimburse the effort as well as the time and money spent on it. I think it is this pressure that drives before fully capable and balanced people into a state of exhaustion and creative starvation, eventually leading to burnout.

I aspired to the creative field because I was supposedly 'good at art subjects' in pre-school and not very good in much else. Being told that my only ability was drawing had labelled me as the 'artsy' type, even I didn't feel that I belonged in the category called Creatives. But as Taylor and Littleton found reason to presume, creativity is a subject that can be studied like any other subject, and where one can evolve and cultivate ones skills and creative abilities. Creativity can be fed with "...*enough education and immersion to the field.*"¹ It is not solely existent or nonexistent in one person. Creativity can be created.

"Seen as the distinguishing attribute of an individual artist or creative maker, creativity is associated with a personal drive or search for fulfillment which will not be satisfied by a supposedly

1 Taylor & Littleton, 2012, p. 3

uncreative career in IT consulting or pharmacy.”² This form of creativity has been described in poetic ways as ‘a rare and special gift’ or ‘romantic myth’ by writer Howard S. Becker. Taylor and Littleton, however, found conflicting views from their research participants’ answers regarding the nature of creativity. Participants consisted of people working in different jobs around creative field, most alumni students of design or other creative study programs. According to these answers people, who themselves worked in varied creative jobs, aren’t necessarily inherently artistic souls, but they achieved a level of creative ability through enough education and immersion to the field, as stated on page 3 (Taylor & Littleton, 2012). Their interview results give a reason to think that creativity isn’t an innate ability we are born with; instead, it is possible to be both creative and not creative. Some participants seemed to be torn in two directions, and it wasn’t clear for themselves where they stand in the map of creatives and non creatives.

It has not been clear to me where I stand between creatives and non-creatives. I often felt I was a fraud. That I was letting everyone, who thought of me as a creative person, down. I knew I was lacking something, a key ingredient of what defines me as a creative. For a long while, when I did not believe in my abilities in creative work field, I settled for a thought that I’d be perfectly content with an ordinary, non-creative job, where I didn’t have to worry about any of these crazy schedules and deadlines, being but two of the many very much fixed features of artistic work (at least in my own mind). Something happened along the years, and it brought me to a realisation that I would not be content in a job which did not include any creative effort from my part. Maybe I had reached enough confidence and knowledge. Maybe I had nourished my creative tendency and found thus a reason for me to aspire to it further.

Referring to this idea of being both - creative and not creative - as mentioned in one paragraph earlier, I think it is a more constructive way of seeing people working in creative jobs. A person who is completely waisted by his or her own creativity and is unable to turn it off to focus on mundane tasks, e.g. grocery shopping, then that person is not going to make genius works of art for long if the physical existence of the person is not taken care of.

2 Taylor & Littleton, 2012, p. 2-3

I've had to remind myself how vast creativity as a subject is. There are paintings, sculptures, novels, songs, movies, performances, dances, photographs, documentaries etc. Being creative doesn't mean I should, nor could I, be creative in all those fields. Frustrating as it is to build ideas, to be unable to work them into concrete work of a book because I am not a professional writer, doesn't mean I am not creative. My creativity is different. Some other person might admire my ability to choose colors and form shapes by hand. I am thus learning to be happy about my creativity and its finiteness.

I've been thinking a lot about experiencing and experience. Today experiencing things has become a merit because of which one goes on to perform them, mostly because people are obliged to share their experiences in social media. Experiencing has become a public performance; we are encouraged to live according to a specific visual style: experiencing, i.e. traveling, dining, doing sports, hiking, strolling around the city and visiting trendy cafeterias, road tripping, etc. Mapping ones life based on where to get most interesting and wow-effect footage, where focus is on recording the experience rather than living in it, can distant that person from living in a moment.

But there are also those little, humane everyday experiences we face each day, such as lighting a candle, wash your hands with a block of soap that smells amazing, choosing ones favorite cup from the cupboard, washing that cup after use to make sure that cup is there again tomorrow.

Appreciating and valuing these small moments is important as our lives are busier than ever. They work as tiny get-aways, and as a designer and artist I'm interested how my pieces can, in a way, create time for their user. I want to design and make products that captivate their user for a moment, again and again, encouraging them to take time for themselves in that simple act of experience manifested within that object.

from thesis diary, 1 December 2016

CREATIVE PROCESS

"By seeking and blundering we learn."

- Goethe

Primary methods of studying my process of making was to actively keep writing a process diary, taking making of -pictures and then deconstructing what, how, and why I chose to do what I did. Self-reflecting is present throughout the process, but later reflections reveal some things more than what was visible to me while in the middle of the process. I see combining these two stages of reflection a very efficient way to get to know ones own methods of working.

I have rehearsed a method of monotonous making to help me get started. While doing this I've tried to silence the critical voice in my head that points out too brightly all the accidents and mistakes appearing while working, and tried to focus on the possibilities they might lead to. Sometimes I've focused on pure volume of objects. This helps me to get things done and leads the making naturally, shaping into something else and creating something new I hadn't planned.

Even the most monotonous of movement, making lines on a paper, shifts into something else; soon you realize your pen is not just coloring the surface of the paper, it's creating shapes and shadows. Starting with mindless and monotonous making works as a gateway to creativity, to ones imagination. I find it sort of activates the muscles, releases the mind and 'brakes the ice'. Movement of the hand lets one engage in a conversation with ones creativity.

For me throwing myself into process of making happens easiest through tactile materials. At first it feels clumsy and awkward. Not having any idea what I am doing makes it even more awkward; few first shy attempts to give clay some direction are weak, without a will. I'm listening the clay through my fingers how it will shape. Wedging and rolling clay without any idea of the outcome helps my hands to do the thinking process and to get to know the texture of

the clay and what form it will take in my hands. In words of Anna Daevere-Smith describing the nature of art: "*What I think is that art-making necessarily requires having no assumptions, expecting no conclusion, and living fully in what I might call the somewhere along the way.*".¹ I love the feeling when I know I'm making something out of pure joy and thrill of creating. If I expect too much out of it, the thrill and freedom is killed, and the outcome is easily something rigid and unoriginal.



1 <https://stories.moma.org/a-photograph-of-an-unfinished-work-f962e5bbd52a>



Studies on brush strokes.

Aquarelle and gouache on paper,
pigments and oxides on ceramic.







THESIS
PROJECT:
"X"

~~THINKING
WHAT THE
"X" COULD
BE~~

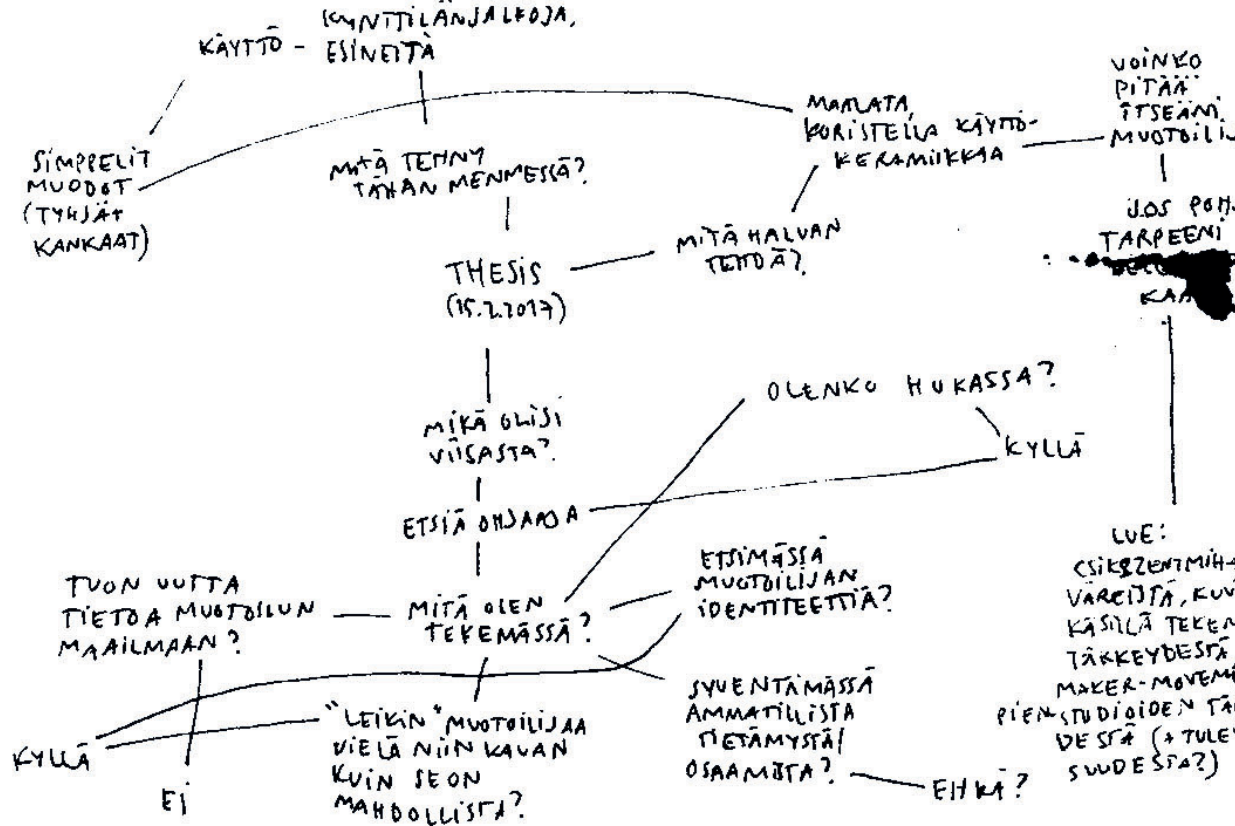
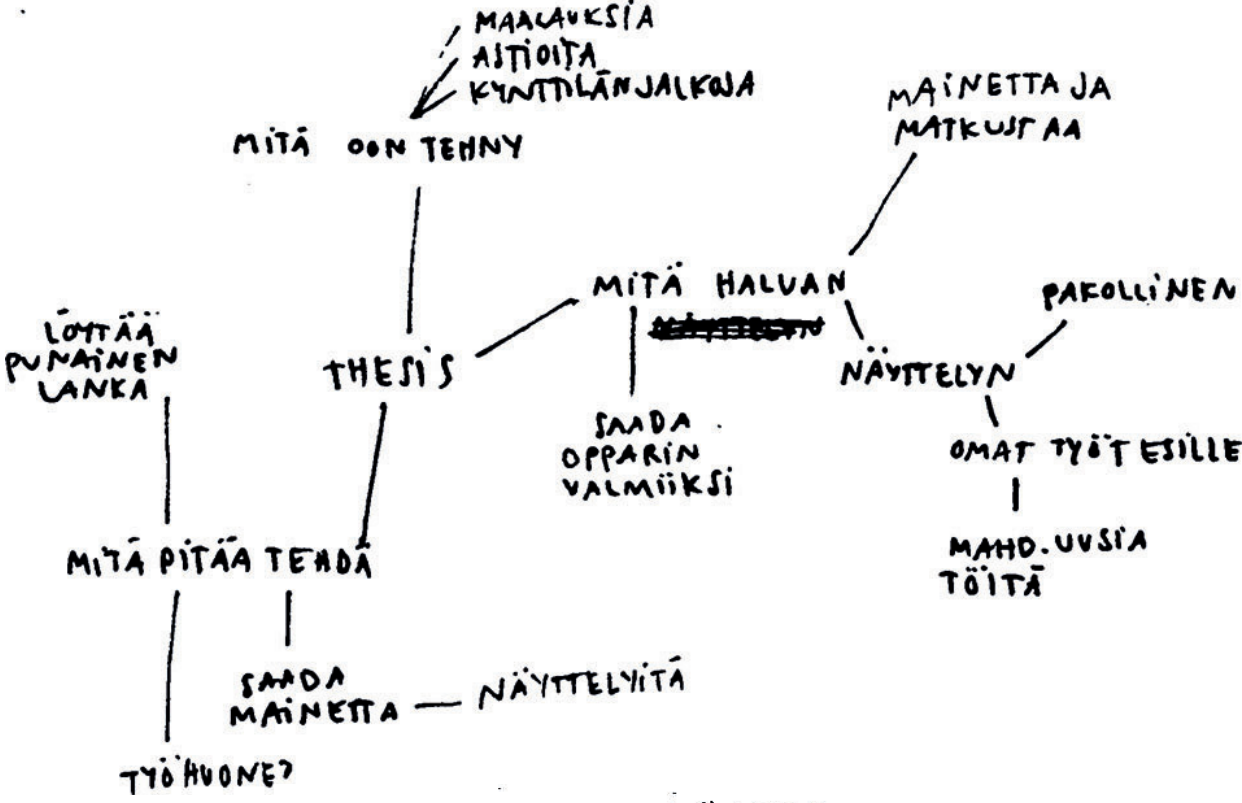
~~READING
WHAT THE
"X" COULD
BE~~

AGAIN/
STILL AT
POINT
ZERO

TANGIBLE
THINGS KEPT
ME ON THE
ONE PROJECT

HANDS
HELPED
TO SEE
"WHAT
NEXT"

FLOW
INTUITIO
INSPIRAT



CLAY
SKETCHING
FOUND
ENTHUSIASM
TION
RATION

working for inspiration

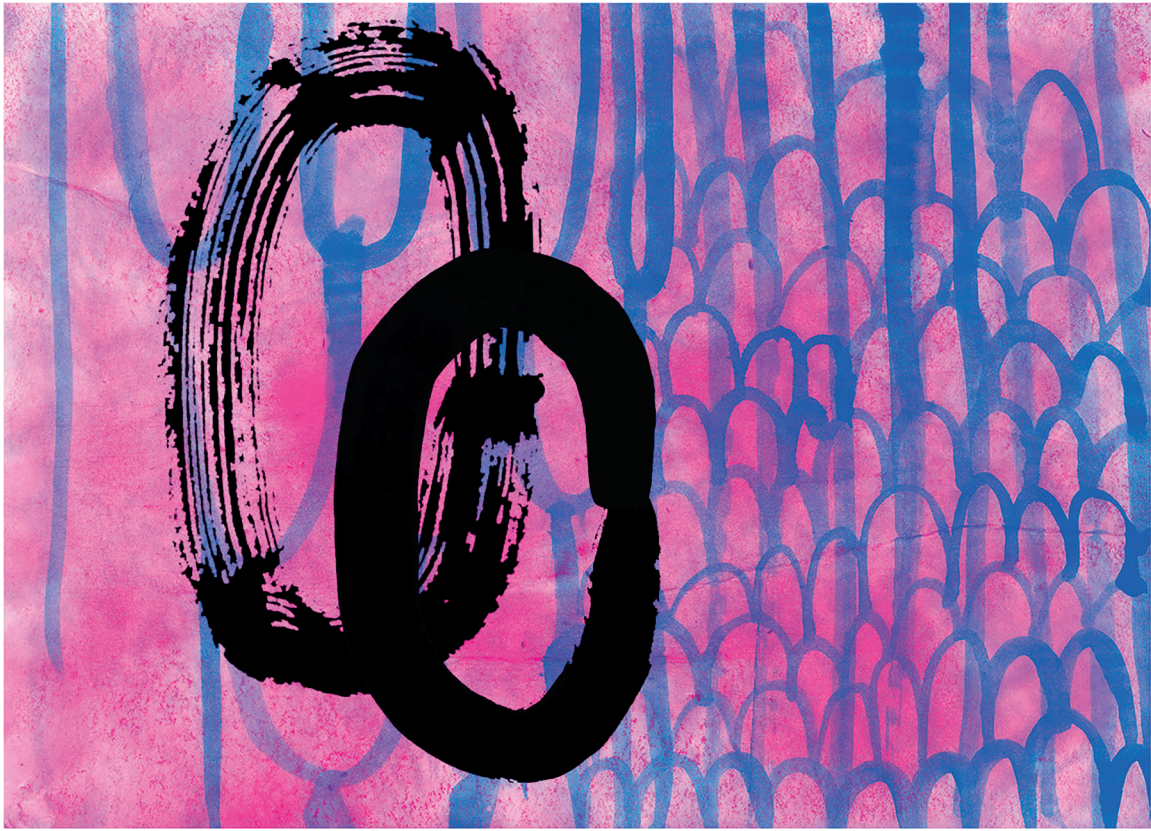
Picasso's somewhat famous quote "*Inspiration exists, but it has to find you working.*" worked as a guideline or a method of working in this project. I have often found great comfort in these poetic expressions and quotes which depict a part of that creativity we all so want to understand better. They work as motivational guides and even as technical advice, like the one from Picasso. Engage, and you shall be influenced.

Supporting this idea that inspiration is not from you, but that it comes to you, is also expressed by novelist Elizabeth Gilbert in her TED Talk in 2009. Gilbert talked about this subject in her talk titled 'Your elusive creative genius'. She questions the way we presume creative people to work and in what scale it is due to the learned, cultural habit of signaling the creativity to exist only in that one mere artist. That we create an enormous pressure for that single person, causing distress, fear and mental problems. The message of Gilbert's speech was to present the creative person not as a vessel of creative geniusness, but as a laborer who was occasionally assisted by the spirit of creativity, a genius, what they called it in ancient Greece. This way of outing a part of the creative force into a form of an elusive creative genius spirit releases pressure from the person creating something, pressure that he or she would otherwise experience. The pressure of creating something new and fantastical can sometimes be too great and it can easily suffocate the creativity, leading rather to a mental brake down than into any abstract of an art. If a simple change in the thought that where and how great ideas come to us can ease the pressure of the maker, why shouldn't we change our thinking more towards that? One can be humble as well as proud for the finished piece for it would not be without the labour and skill of that person that the piece could ever even exist. Doing your part, showing up for work whether it was writing, sculpting or composing is sometimes enough; make yourself ready for the genius spirit of creative force to show up and do its bit for the work.

MI
ILIJANA?

POHJU
ENI KORIS-
RAMUR

MIHALYI
KUNISTH,
KEMHON
STA
EMENT,
TAKKEI-
ULEVAI-
?)



benefits of describing creative process with metaphors

Due to the ambiguous nature of design processes and how the designer works, it is not at all unprofessional to approach explaining creative process with metaphors.

Cross¹ tried to unravel the process (of design) by conducting empirical studies and tried to build an evidence-based understanding of how designers work and think. As well as conducting more precise empirical tests with his research team, Cross also used as a research material recording designers' 'think aloud' statements, where designers themselves would describe what they are thinking while solving problems of design. Cross found this method unrevealing, for there were many occasions when the designer in question seemed to think in silence and could not quite come back to that thought after. Aside his research studies, Cross brought out few examples of how the enigmatic creative process has been described in the manner of metaphors and analogies. Cross admits that they describe the complexity of the task (2011, p. 133), and I think they do it more vividly and in a more relatable way than reading transcribed results and charts about a process which inherently is not that analytical as charts make it seem.

Creative workers are often described with characteristics related to explorer, searcher or a problem solver; as if they were on quest in finding a treasure or way back home. Cross defies this being wrong in Simons and Jones' (p. 133-135) metaphors he has presented in his book. Designer is not a 'treasure hunter' or a 'lost ant' trying to find back home, because a designer does not yet have a goal while he or she is still in the process of design. Cross suggests that designer creates the treasure or builds a home because designers are, before all, creators as problem solvers.

Cross' empirical research method, despite his research was conducted with utmost precise and analysis, lacked spirit and imagination which could be argued to be a vital part when trying to make sense what happens in a creative process. How Cross states it on page 133

1 Cross, 2011.

doesn't suggest him thinking that his empirical study is any better than the efforts of other people trying to describe the creative process in more imaginative ways i.e. metaphors. He seems to present the metaphorical examples from Simon and Jones on page 133-134 as complementary material to his. Analytical research is brought to life with creative explanation which relies on the readers imaginative capabilities. These two methods complement each other and provide the result to be understood by people of creative and imaginative minds as well as the more analytical ones.

Another writer whose research work was already inherently interdisciplinary is Howard S. Becker, a sociologist who explored sociological behaviors and changes with mediums of photography and film, to name two of his own passions. How Becker explains the reason and perhaps the need for his interdisciplinary research is quite simple: "*To see what solutions to the problem of description one field might import from another.*" (Becker 2007, p. 4). The preface of his work *Telling About Society* begins with following phrase, describing what are the starting points of Becker's literary work: "*This was never a conventional research project. The ideas grew out of my habitually random and haphazard reading, years of teaching, and just plain living while being pretty eclectic in my interests.*"

My field of work, unlike Becker's who studies sociology, concerns creative process and more precisely my own creative processing in this particular project. Studying creativity and the process, it is justified to expand the scope of material with more interdisciplinary ones, for creativity is fed by everything one reads, sees and hears.

*"I have never been good at reading the official literature of officially designated disciplines and fields and never thought social science had a monopoly on knowing what goes on in society. I found as many good ideas in fiction, drama, film and photography as I did in what I was "supposed" to be reading."*² Here Becker explained the reasons how he came to study sociology through mediums of photography and film, where he saw the sociological behaviors and developments being taken under creative investigation and perhaps even deeper criticism. Same way I saw Verne's science fictional story not only as an adventure story for children but as an adventure with how to describe the world of creative process. What Verne's story can bring to the technical and academic descriptions of how does creative process work, is a more vivid and more experiential way of describing a process which so often is so enigmatic and hard to explain. I see the *Space odyssey* mirroring the same feelings of being lost, sense of desperation and trying to cope without any definition of how is this all going to end, just

2 Becker, 2007, preface

like the feelings what creative work often tends to bring out. While I studied i.e. read Verne's Space odyssey, I simultaneously tried to rehearse the adventurer's moral and heroic attitude to conquer the fears I felt towards my project. Biggest of fears concerned the question of whether I'd 'ever get back home', as in: 'Shall I ever finish this project and how will it turn out?'.



studio work

First objects I made were cylinders shaped candleholders. I was casting pieces using slip clay and plaster molds. In the end I had done molds for three different size cylinder shaped candleholders and a wider vase shape which I was planning to use to make a lamp leg. I also made a mold for a coffee cup and three different sizes of plates. These simply shaped dining wares suited for the atmosphere where candles are used; often on dining tables for dinner or on a dark autumn evening when a candlelight and a cup of tea are inseparable. I was shaping decorations in my mind and doing some experiments on them, but I still felt there was need for more contrast with the cast pieces.

I begun forming some clay by hand, without any tools but my palms and fingers. Small lumpy shapes begun to appear as I pinched and formed a tiny ball of clay in my hands. Compared to casting, where form can be copied as many time as you want, hand-forming creates every time a unique and different piece. I found this way of creating forms with my bare hands so pleasurable and so natural. When a simple matter like clay is shaped in your palms and then hardened in the kiln, it doesn't get more real than that: your finger prints are on that piece, forever. All the mis-shapes and quirkinesses that happen when I pinch and press are the features that make hand-forming so rewarding, and making them feels somehow more vital than the casted ones.

I made a mold for a big tile that I was planning to cut it into small squares to use as test pieces for glazes and decorations. I ended up making different size tiles and decorating them with more care and creativity. I got so fascinated with the surface decorations of these tiles because the flat surface reminds a lot of painting on paper or on canvas. This made me think of hanging them on wall, as paintings. But I somehow wanted to see them as more interactive objects: a tiny colorful ceramic tile on a breakfast table is there to garnish the table setting but also can be used as kettle coaster or a tiny service plate. When there are few tiles they can be assembled like an abstract puzzle, as aesthetically preferred.

"At the moment it has been few months since I finished working on the ceramic pieces. I have my favorites, but new infatuations rise when I assemble them differently, with different materials or in new surroundings. They come alive differently every time I change their place. Somehow I never get tired of watching them just as they are. The details of the hand painted decorations provide an endless platform to gaze at. Stroke of the brush is always unique and different. The presence of the maker is vividly seen in it, in every hand made piece of decoration. The immediateness there exists is very powerful and engaging. To me these decorations create a strong attention for the pieces and they are a big part in the overall experiencing of the objects. The object is more than just a candleholder or a vase, it is specific and intriguing piece of usable art."

from thesis diary, date missing, around early autumn 2017

OBJECT LOVER & MAKER

I have always been a fan of objects. And I think the object gets the appreciation it should when it is properly on display i.e. it has enough space around it to be seen or used but also by using it. The touch and feel of the objects is part of experiencing them. I am a big believer in using items that some people might regard too fine to use. I find them often the most fun and interesting segments of everyday life. I believe objects love to be used.

I have thought a lot about experiencing objects and how some objects work as tools to switch off from the surrounding everyday life. I'm interested about the little moments in day to day life where particular objects work as bridges to detach ourselves and focus our mind on experiencing the moment through them.

People that can be identified as lovers of objects, items, things, should not be misunderstood as hoarders. The latter group being them who collect and collect, ad infinitum and with an unhealthy obsession. Object lovers have appreciation for the object and for them there is no need to hoard but only to obtain that what is necessary for them; to acquire that one piece of a thing that has - for some reason - allured that person.

Following on next page is a short story from real life that tells about how I came to realize something new about peoples relationship with objects. It explains my relationship with the concept of loving objects and describes how I came to use the term object lover.

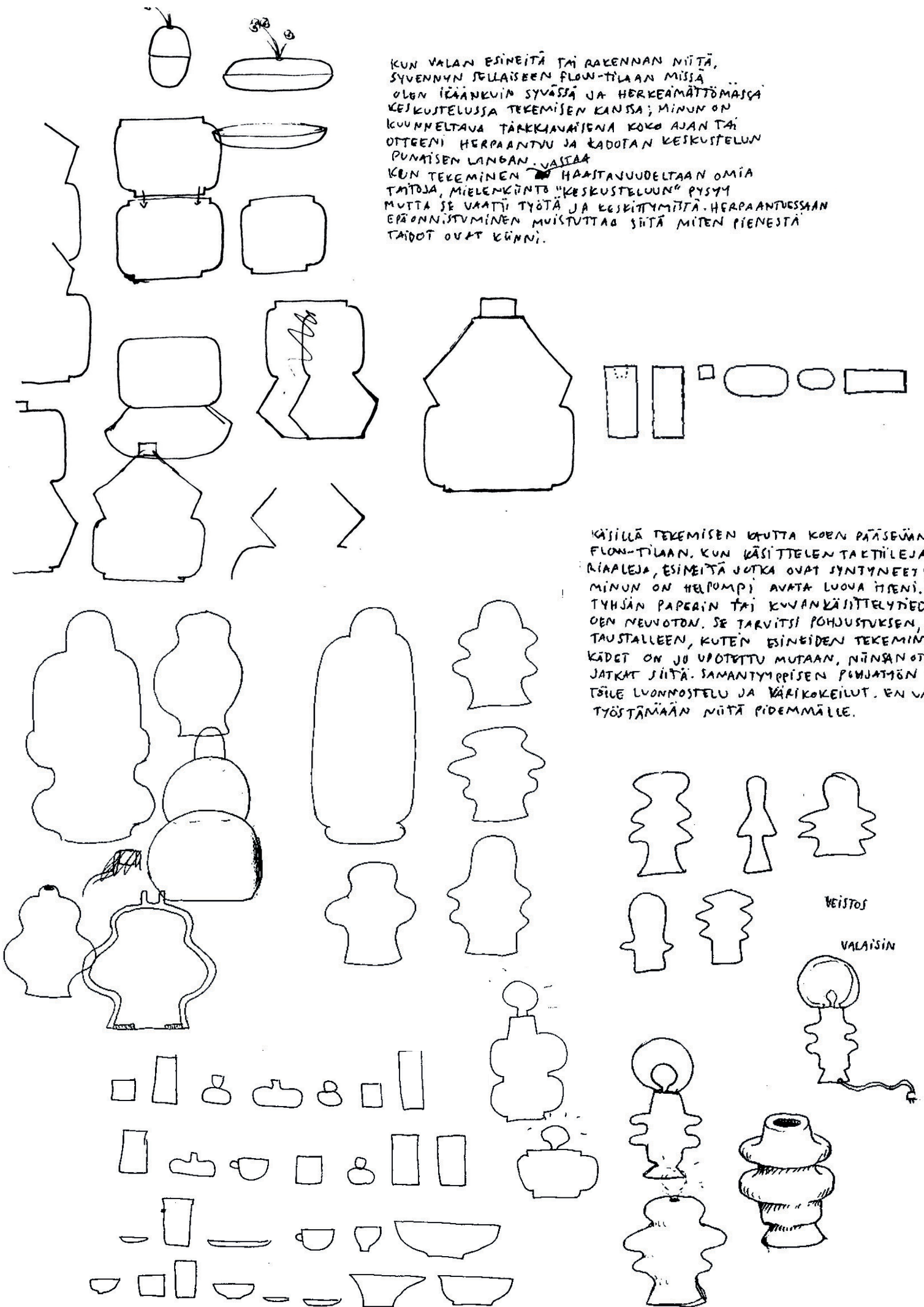
the sewing kit man

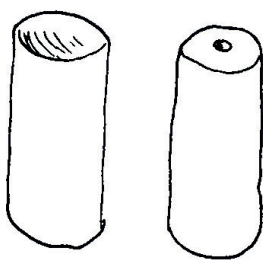
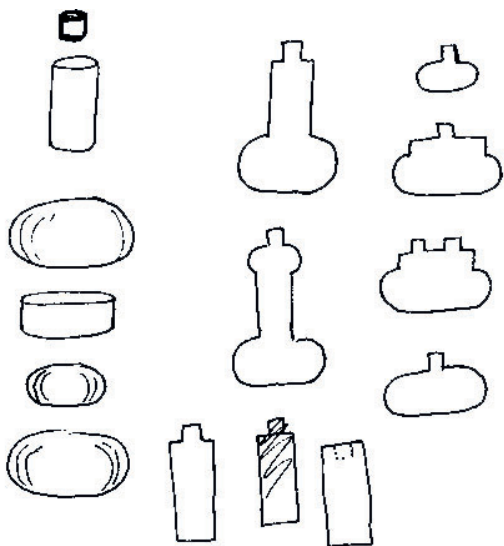
The concept of object lover as a phrase came to my knowledge in fact only good two years ago. While I was working in a shop, a customer, from whom I asked whether he did any sewing himself (the man was buying a small sewing-kit box), his answer made my knees weak: "No no, I just love objects." I understood immediately what he meant by saying this. His answer made me also understand myself better; it could be so easy. Why had I made my relationship with objects so complicated? The man was not Finnish, he had a presence of a cultivated person, beautiful manners and soft tone to his voice, and he was a striking character despite the distinctive waist, bulging under his coat. All the characteristics the man owned, combined with his physical size, to me seemed to compliment the elegance of the manner how this man seemed to experience this the tiny sewing kit.



KUN VALAN ESINEITÄ TAI RAKENNAN NIITÄ,
SYVENNYN SELLAISEEN FLOW-TILAAN MISSÄ
OLEN IÄÄNKUIN SYVÄSSÄ JA HERKEÄMÄTTÖMÄIS-
KESKUSTELUSSA TEKEMISEN KANSSA; MINUN ON
KUUNNELTAVA TÄRKKIVANAISENA KOKO AJAN TAI
OTTEENI HERPAANTU JA KADOTA KESKUSTELUN
PUOLISEN LANGAN. VASTAA
KUN TEKEMINEN HAASTAVUUDeltaan OMIA
TAITOJA, MIELENKINTO "KESKUSTELUUN" PYSY-
MUTTA SE VAATII TYÖTÄ JA KESKITTYMISTÄ. HERPAANTUESSAAN
EPÄONNISTUMINEN MUISTUTTAO SIITÄ MITEN PIENESTÄ
TAIDOT OVAT KUNNI.

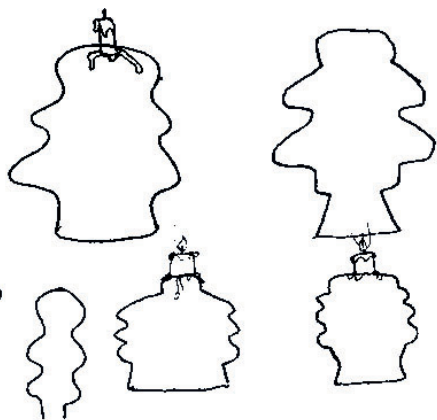
KÄSILLÄ TEKEMISEN KAUTTA KOEN PÄTSEVÄNI PAR-
FLOW-TILAAN. KUN KÄSITTELEN TAKTIILEJA MUO-
RIAPLEJA, ESIMEITÄ JOTKA OVAT SYNTYNEET KÄSISSÄ
MINUN ON HELPOMPI AVATA LUOVA ITSENİ.
TYHJÄN PAPERIN TAI KUVANKÄSITTELYTIEDOSTON
OEN NEUVOTON. SE TARVITSI POHJUSTUKSEN, JÄÄNNÄ
TAUSTALLEEN, KUTEN ESINEIDEN TEKEMINEN OI
KÄDET ON JO UPOTETTU MUTAAN, NÄNSÄNOTUSTI,
JATKAT SIITÄ. SAMANTYYPPISEN PUHJATON TARJO-
TSE LUONNOSTELU JA VÄRIKokeilut. EN VAIN OI
TYÖSTÄMÄÄN NIITÄ PIDEMMÄLLE.



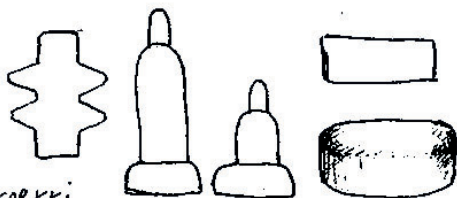


PARHAITEN
MUOTOJA, MATE-
RISSÄÄNI,

TON EDISTÄ
ÄNMURTAJAN
O MIN KÄSIN.
TI, SEN KUIN
RJOAA KUVITUS-
N OLE TÖTTUNUT

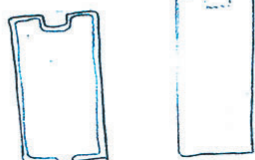
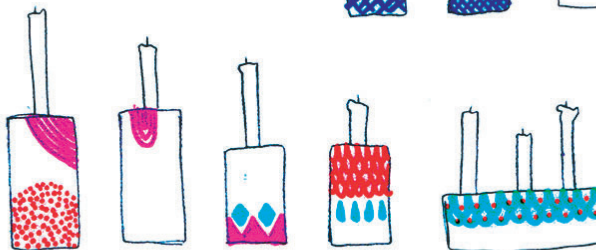
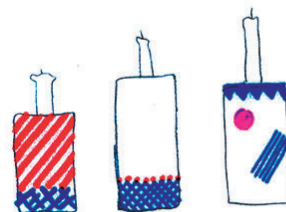
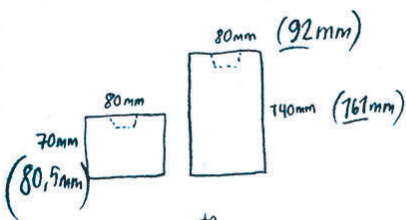
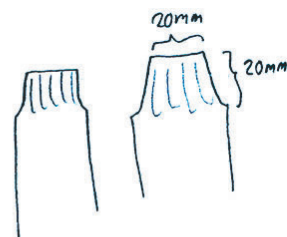
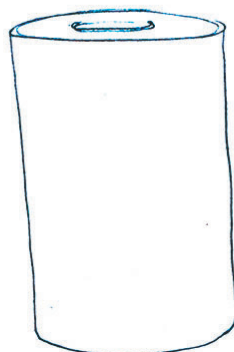
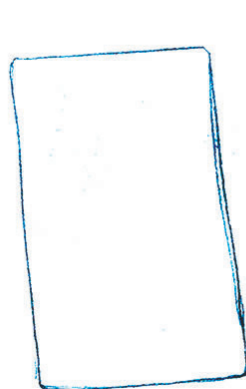
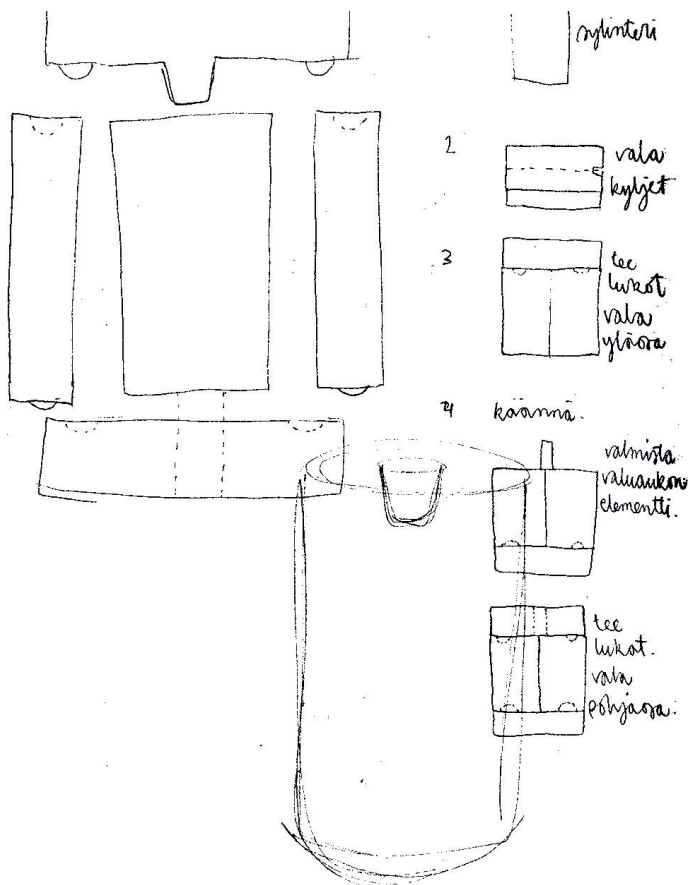


VALO



PULLON KORKKI

SÄHKÖERISTE
VANHAAT MAITO-
PULLOT < POSKUNINEN KORKKI



Tekeä tarpeeksi pieni, kynttilää voi aina
veistää pienemmäksi.

spark of an idea: candleholder

When I thought about experiencing objects, what is relevant and what could be or should not be marginalized by their digital equivalents, first thing that came to my mind was fire, and a candleholder as its physical vessel. Electrical fireplaces and battery-powered candles exist by the side of the traditional wax and stearine candles, but they could never replace them. Electric fire is a shell of an object to me. Without having to light up a candle and see it flickering vividly, these electrical - and digital for that matter - representations of fire are just poorly illuminating light sources.

Candles are nostalgic light sources that spin me to a time before electric light. They create an atmosphere of coziness. Lighting a candle with a match is a ritual I love in candles, how they flicker and the smell after you blow the candle out. All these aspects make the candle light a precious thing once in a while, and takes one momentarily away from the mundane life. I guess it was fairly obvious choice to create a candle holder: a homage to those dark winter nights when I didn't own a bed side table lamp yet (see page 63).

The very first vision was a cylinder shaped candleholders as first objects for my thesis project which had colorful shapes and lines on them. I imagined something that would remind aquarelle and ink pen drawings, a combination I use often when I paint. The contrast between the uncontrollable aquarelle blobs and the thin, shaky lines of the ink pen is alluring with its balancing elements. I thought the contrast of this style of painting with a ceramic ware would be interesting and not a traditional way to decorate ceramics.

I was a little worried about how "true" my making of ceramics was. My relationship with ceramics has always focused on ceramic working as a medium for my creative expression, not the other way around. And I think that since I'm using ceramic decoration methods - pigments and oxides under glaze and porcelain painting and stencils over glaze - there is nothing un-ceramic or untrue in regards of materials in my project. Focus in my project was on the surface, shape and decorations and the atmosphere they created, not in deepening my material knowledge about clay.



First glazed cylinder candleholder in test-use. These first decorations I painted with felt pen that could be washed away, before painting decorations with porcelain paints and firing them permanently on the surface.

action and atmosphere

On page 37-39 I presented the idea that candleholders are simultaneously objects of action and atmosphere: they are very clearly vessels of atmosphere, but they need the small action of lighting the candle on them in order for them to transform the atmosphere in the space. Candles and candleholders are considered often only objects used in winter time, when the days are short and nights long and dark. Summer being light all through the night it's hardly a wonder that few candles are burnt. The use of candleholder is somewhat restricted only to the darker winter season, after which they would be packed away to wait for the next fall and those dark evenings. I wanted to prolong the use of candleholder and create a beautiful, intriguing and unique piece that would be held precious and on sight, even if not lit with a candle. I wanted to exhilarate the objects possibility to bring joy and create atmosphere just as it is, even without the candlelight. Making my pieces not look like conventional candleholders was a decision that, now later to think of, was crucial in regards that the objects intention was to be enjoyed as something else as well than being only a source of candlelight.

Weight and shape of things, their materiality and colors are features which normally attract us. Something in these features, in the harmony of them, awakes emotions which relates to something experienced before or are depictions of the persons ideal self. Certain forms might appeal because they bring out memories about some object in the past, in the childhood perhaps. Some object appeal because they are something completely novel to our eyes, material wise or usage wise. The difficulty I had with making my pieces was that I wasn't sure if they would awake any emotions in people. Would the form together with colourshapes and colourcombinations transmit the atmosphere and idea that I had put in it by spending time and care when creating every single piece by hand? To have an idea of how people relate to my objects I have collected feedback in a form of social media updates, comments and photographs depicting how the items are used in people's homes (see page 105-107).



'First family portrait',
February 2017.

illustrating the object

Simple cylinder form of my candleholder is minimal, uninteresting on its own, I find. It yearns for something happening on its surface. Function-wise candleholder doesn't need anything else than stand steadily, which cylinder does perfectly well on its own. Because of its size, being tall and rather wide, to me the candleholder required something to justify its size. The decoration sort of answers to a question "why all this surface?". As Trilling wrote "*There is no place for 'necessary' and 'unnecessary' in decorative art, only for pleasure.*" (2001, p. 189) Decoration is only to bring pleasure, give the eye something to wonder in.

Harmonious and abstract shapes are most intriguing because they don't portray anything. They give the viewer space to imagine. Same thing happens when gazing a live flame; it frees the viewer from focusing on anything in particular, only gives space for the mind to wonder. Lighting up a candle is a small act, a ritual, letting us know that we are about to spend a tranquil moment in a space where the wavering flame creates an instant atmosphere. It soothes us, it takes away the sharpness of electric light, and there's also an aspect of a simple cosy chore to be made when carving the candle to fit the holder, scratching the match and watch the thread of the candle lit. My intention was to explore the harmony between the form and the decoration and create an appealing signage through them that would intrigue the eye. Mixed decoration techniques create a contemporary landscape of illustrations on my ceramic wares.

Some objects and techniques didn't quite sit well with the main body of work, which was about the shapes and colours and atmosphere. That is why I have focused my text on the production of candleholders citing also, and mainly through photographs, a little of the tile collection, which was produced almost by accident.



'Twins'
February, 2017.



'Last family portrait',
Novembre 2017.

After this shot I sold
four of these pieces.

The painting process of my ceramic pieces was exciting and I enjoyed it greatly. It felt the most rewarding phase of the process creating these pieces as I finally got to play with colours, trying to create a visual world inspired by my aquarelle paintings.

I experimented new decoration techniques, seeking more layered imagery. I discovered that I could add two layers of decorations already before the glaze firing: I would paint first layer of colour, using oxides or pigments, on bisque fired piece. Then I would glaze that piece, and paint another layer of colour on glazed surface. This application had its difficulties because the unfired glaze would coat the surface entirely, revealing nothing from the decoration underneath it. I used this "painting blindfolded" method as a strength, letting the randomness of the process create something totally unique. As I was seeking to create some natural movement in these decorations, I felt that painting the other half of the decoration without seeing the other was going to offer a good opportunity to let something randomly beautiful to happen, as nature does.

After the pieces were glaze fired and the two layers of decorations fused together, finally revealing how they set with each other, I was able to continue decorating further, using porcelain paints and stencils. This procedure would demand more firings after each application of a decoration, so I tried to determine well how many layers I would add to a piece and plan the firings so that I could fit as many pieces as possible in one firing. The free formed and vivid aquarellique brush strokes of the under and over glaze decorations would combine interestingly with the sharpness of the cut-out shaped colours of the stencils and the more detailed and fine marks left from the porcelain painting.



Decoration process.

A plate getting its first layer of cobalt oxide decoration 1), then being glazed and decorated with a yellow pigment 2), and how they merge in firing 3).





Painting on paper enabled me to play with the shapes of colors and their harmonies, focusing on them alone instead of also considering the form of the object. Paintings were at the same time inspired by my ceramic decorations and worked as an inspiration for it, as well. Paintings are illustrating this thesis, appearing on the pages alongside with the ceramic pieces.

While I focused my production on making ceramic pieces, I was also painting and experimenting making decorations on textiles. With the textile pieces I wanted to create a similar kind of a world from colors and shapes as I did with the ceramic pieces. This part of my production was very small scale, and spurred simply from own passion for sewing clothes and accessories. The simplicity of the cut of the dress mimics the simplistic form of cylinder candleholders. I wanted the decoration of the dress to be in the structure of it, similarly to ceramic wares, which is why the hem is sown from two separate pieces of different colors. I did some research about natural dyes, and through few experiments found that turmeric created a vibrant yellow, seen here on the bottom of the hem of the dress. Line drawings are made with felt pen. Purple arcs are painted with blueberry, which compliments beautifully the bright yellow of turmeric hem. Soft sculptures, which I named as 'Kisses', were more randomly compiled from patches of different colored fabrics, some of which I had decorated with felt pen. As I stuffed these pieces with cotton wool they became three dimensional colorful sculptures, standing as if on their own two feet. Shape-wise they were different from the ceramic pieces, but to me they belonged tightly within the same form-making process as the pinched candleholders, where randomness and joy of making birthed something interesting and intriguing.





My table at Seine design market, June 2017.

USER FEEDBACK

I had my pieces first shown in Seine design market event on June 2017. Market was located in Kanavaranta in Helsinki, close to the cathedrals and the market square and it was a one-day event. Considering that the market was organized for the first time it was a success by visitors. Response from people was positive and many seemed to be fascinated by my colorful decorations.

I again participated for another one-day market event with my pieces, in August 2017 in Helsinki Abattoir area, a culture hub located near Kalasatama. During summer time they organize markets and other happenings there. Again, people were highly intrigued by my pieces for being so colourful set of objects. Response was all in all a positive one.

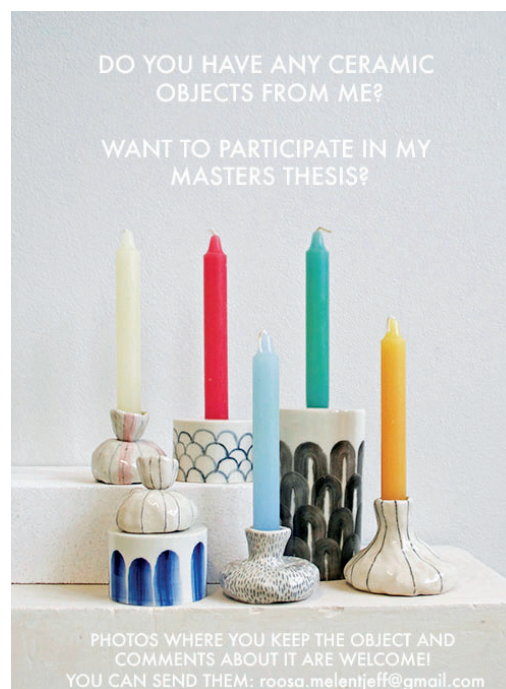
By late autumn of 2017, I had posted several photos of my pieces on my Instagram account, which seemed to be a great platform for sharing my work and getting feedback from people. I found that using social media displaying my pieces and my visual world was also useful for myself; it enabled me to see more coherently in what kind of a visual world I imagined myself and my objects.

In the beginning of December 2017 I took part in Tokyo's Christmas Sales, a three-day market event that has been organized by the student organization of our school (Aalto Arts) for years now. This market is already quite known, and there are over hundred pupils taking part in it, selling their works of art and design. Tokyo's Christmas Sales has spurred many students managing to sell their works to resellers, so it can have a significant professional value to take part in it. Market is visited by people who work in creative field and who go there every year to see what new aspirants are bringing to the field.

Response from people was really amazing. I had my candleholders and coffee cups presented there, with some other ceramic pieces I had done along the years. What surprised me was how much people were intrigued by the hand-formed candleholders. Many commented that they had never come across such objects, but at the same time they reminded them of some

familiar things like onions or pumpkins. The cylinder shaped ones were another hit product, as people were fascinated by the unique decorations and by the technique they were made.

I received an amazing response from a student colleague of mine, who bought two tall cylinder candleholders from me. Her words were so lovely and how she expressed the ambiguous infatuation caused by my pieces was quite brilliant. The full, translated response can be read on page 109. On next page are comments received from people sharing also photos from my products in their homes (see page 106).



Announcement I spread in social media during March and April 2018 to gather photos from my pieces in people's homes.

”Christmas present for myself.”

*”They resonate with my dopamine censor
releasing inexplicable joy.”*

*”The most beautiful ceramic object
I own.”*

*”It’s always on display in my every home,
on the best spot.”*

*”It hangs from my living room lamp and on
Christmas time it’s accompanied by few christ-
mas ornaments. I don’t want to take the tag off
because it’s cute.”*

*”I keep my make up brushes in them. I love
them because I know no one else hasn’t got
similar ones.”*

*”The container is in my bedroom, on a counter. It’s empty
right now. I’d like to have it in my bathroom and fill it with
cotton pads. But I’m scared that my kids might brake it. I
love it so much; it’s made by my dear sister, but also because
it has beautiful patterns, colours and shapes.”*



figure 4, 5



figure 6, 7, 8



figure 9, 10, 11



figure 12, 13

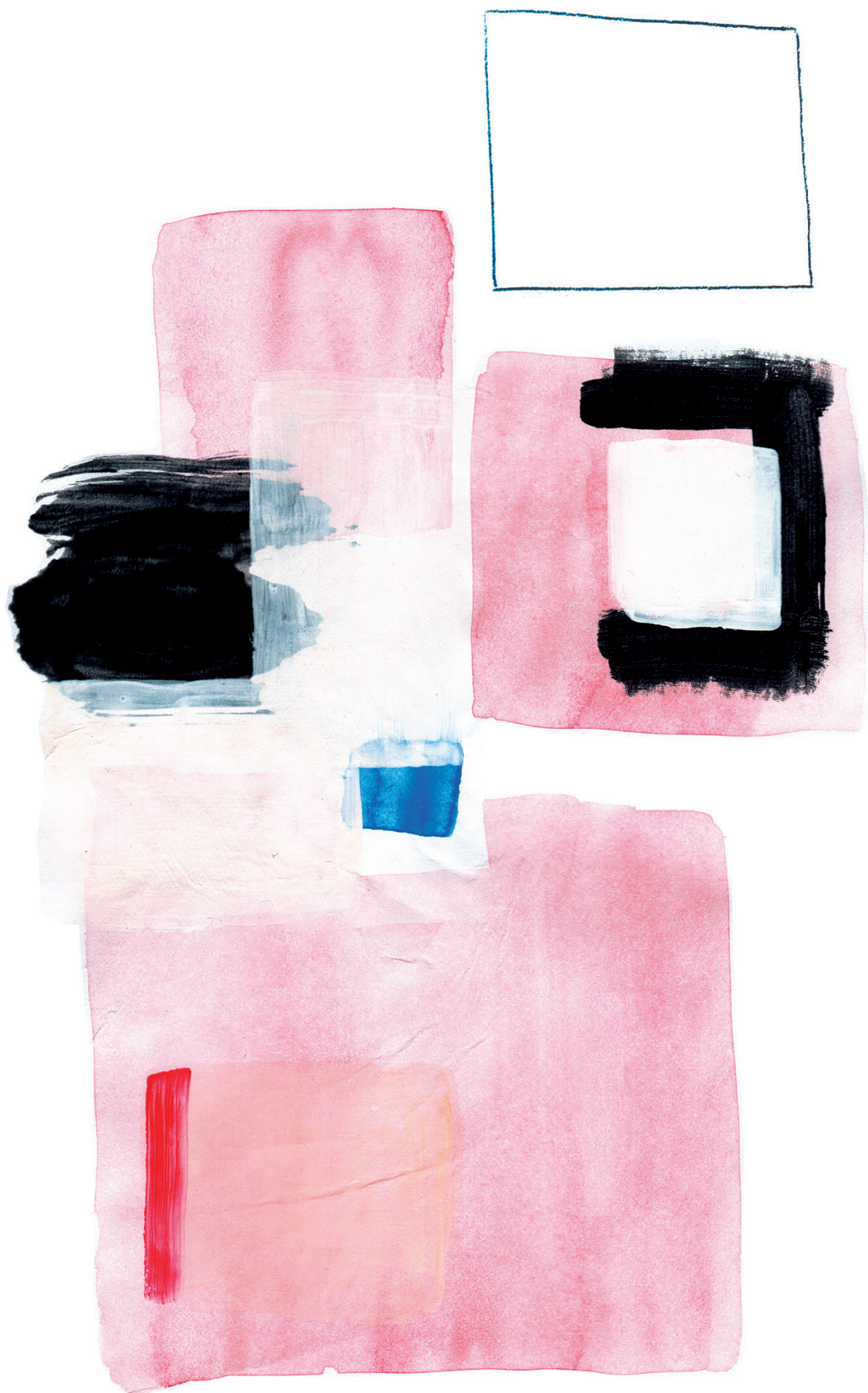


figure 14, 15

"Considering my profession as an interior designer and a student of interior architecture, objects of interior decoration are playing extremely small role in my life. I don't go to interior item stores, I don't order online nor do I read interior magazines. Partially because of that I can rely on my intuition when something absolutely irresistible comes by. In that moment functionality plays a minor role and only my emotions matter. Deep love for your ceramics isn't rational nor does it follow the style of my own works. There exists happiness in your pieces. They resonate with my dopamine sensor releasing inexplicable joy.

After moving, when I was unpacking boxes, I remembered exactly where and how I had packed your candleholders. They were wrapped with the thickest towels I had to prevent the inevitable from happening. Midst of the chaos there was one clean counter free from clutter. There I put them and there they are still, in a place of honor. After christmas I haven't even burnt candles in them, but that doesn't matter. Occasionally I wonder how foolish it is to love two ceramic pillars, but I just do."

Liisa Vuorenpää, BA interior architect student in Aalto
(translated from Finnish to English by author)



CONCLUSION

the take away

Only weeks left before this work was to be printed and ready for presentation, my advisor Anna asked me how did I feel about my time in this school. She was concerned, for my writing had expressed a great deal of worry regarding my educational achievements and expressed feelings of pure doubt in regard of life after graduation. Before I begun working on my thesis project I felt the entire time I had spent in university had gone to waist. What I had managed to take away from school was pointless, that I hadn't learnt anything. I resented the making and how I had spent my time there; how little I had managed to use what the school had to offer. But it wasn't true, though. I had learned, a lot. I just couldn't see it.

This became a highly personal project, during which I have gained important knowledge about myself, my field of profession and my working processes. This project enabled me to reflect more thoroughly my own conducts regarding objects and creative process, and as I'm coming to an end with this whole adventure of my master's thesis, I can see that the most immediate inhibition that was restraining me from making and enjoying that making is finally fading. This was a longish process to finish but one that was important for me to go through. Delving into my fears and being honest about them, exploring my truest passions and enjoying making them and finally finding how much positive emotions my creations spawned was something I wish I had found already before, but am glad I did it now.

I figured later what prevented me from enjoying my studies as fully as I could have been; during my bachelor studies I didn't seek enough guidance to learn to think critically, and I felt that the Department of Ceramic Design was living on borrowed time, which could be sensed but it wasn't said. The soon following shutting down of ceramics as its own study program did affect as how relevant I saw this highly crafts based industry. Even the school probably had different reasons behind the merging of the departments, and not only my department was affected, that still changed how worthy I saw ceramics and how worthy I felt. I also know that my personality has affected on me seeming to be ambivalent and unkeen to take my studies on ceramics seriously. For a long time I had the impression that ceramics wasn't a profession

that should be taken seriously, but reasons for that are many one of which is my inability to take myself seriously.

Since I realized as a young teenager for the first time that I wanted to do something creative as a work in the future, the world has changed in that period of time. Magazines I wished to illustrate became obsolete as so much of the printed media digitalized. Similarly I feared the crafts industry I was graduating to was just an ageing and fading industry, soon to be obsolete as well. But the crafts-movement has gotten stronger, and the small production of things could be said to be valued more now than what it was nearly two decades ago, ceramics seeming to be in the top of the list of the most interesting materials. When it comes to my anxiety towards the environmental aspects of producing ceramics, I have come to agree that simply nothing can be made without it having some kind of consequences. Being aware of the consequences and by-products and considering what I do and how I do it is what I can do to ease that anxiety. If something I do makes someone else happy or raises joy in them then that's really worth it.

Feedback I have received concerning my pieces has been promising and made the continuing of making ceramics worth to think about. UU Market, newly founded forum for sharing and selling local small productions of design and art was interested in having my products displayed and sold in their online shop. I have planned to contact Gallery Lokal in Helsinki if they would be interested taking some of my pieces in their selection of ceramics. Private people have contacted me through social media inquiring where to buy my products. Kunstportal, a nordic art community which sells original art from artists working in nordic countries, contacted me on spring 2018, wanting to sell some of my illustrations. People have expressed great fondness towards my pieces, and they seem to regard my style as unique and intriguing.

While this project begun with producing just ceramic pieces, it enabled me to explore my own visual style. I handled the three dimensional surface of ceramic pieces as a canvas where I could create color shapes and collages. Illustrating these pieces somehow activated inspiration to explore painting and illustrating, medium that I had a blockage with. As I experimented the harmonies of colors and forms I developed a strong visual style that consists of shapes, colours, details and surfaces, combinations and assemblies (object still life's). My style is visually colorful and varying, but it is not confined solely to ceramics: it could be adapted for example in to world of animation, illustration or set design.

I feel there's still so much what I want to learn and so many mediums to handle in order for me to truly be able to express my visions as I want and work in the creative industry. But this is a start. I have found my style which I'm more sure of now than before this project. I can still learn those new mediums how to bring my creativity out and continue creating that world of my own. It is reasonable to think that I might do some post-graduate studies related to graphic design or animation, which I very much would like to do, but that is to be seen.

At this moment, I'm not sure if I will continue making ceramics after I graduate. But I am happy and content that I have had the amazing opportunity of learning a rare skill of making ceramics. In that sense, this project has already been a successful journey for me; my time has not been wasted. I feel finally proud about knowing the art of ceramics. At certain point I saw this production as my farewell work for ceramics and on some occasion I have been playing with the idea of having my own studio. I have been encouraged by the beautiful words that people have said about my pieces and been defeated by the hopeless and definite poverty and failure that could easily follow if I were to put up my own business. What there is, however, is a between with these two options; it could be entirely possible to make ceramics by just renting kilns and buying ready made clays and glazes, without a long term commitment of having my own studio. Working with ceramics in future is possible, although I haven't done research on any further details concerning all the practicalities related to it. But it is definitely possible to continue if I ever wished to do so, and I think I will. I don't think it is possible for anyone to not make ceramics ever again, once you have learned how wonderful it feels to be giving form for something that was just a lump of soil. It certainly is one of the most obviously and literally hand made things. As stated by founder-couple Robin Petravic and Catherine Bailey of Heath Ceramics from Sausalito, U.S.A.¹, said, putting up a ceramic production can be a lot easier than one might think: *"The nice thing about clay is that you can do it all, and it doesn't take a lot of resources to build it up,"* Mr. Petravic said. *"You can't buy a forge to make metal things. But clay and a wheel, or a mold, and a kiln, is pretty straightforward."*

1 <https://www.nytimes.com/2015/12/17/fashion/why-handmade-ceramics-are-white-hot.html?smid=fb-share>

As I am wondering and reflecting about this entire project in the finale of it, I feel I have managed to gather new perspectives and new knowledge concerning objects, art and design. I am more reassured as a maker of where my work stands at and what are my strengths. I have learned to argue against and for my work, grasp on the tiny ends of thoughts and verbalize them (hopefully) into more comprehensible contexts. Through knowledge and addressing these themes critically and exploring solutions for them I have reached some hopefulness towards crafts field and my future in it.

I don't have any definite final statement. My conclusion is this entire work, on all of these pages, in every word and in each piece of an object and art. What reader has come to understand about these themes and about me having managed to gather any relevant content to the field of object making may be something very different than how I see the results of this project. I don't want to state anything. I am perfectly content if I have managed to raise thoughts and questions concerning objects, and it brings me great joy to see that the emotional bond I wished my pieces would have between them and people has been translated.

REFERENCES

BECKER, Howard S. (2007): Telling About Society, The University of Chicago Press, printed in U.S.A.

CROSS, Nigel (2011): Design Thinking; Understanding How Designers Think And Work, MPG Books Group, UK.

CSIKSZENTMIHALYI, Mihaly (1996): Creativity; Flow And The Psychology Of Discovery And Invention, HarperCollins Publishers, Inc., New York.

CSIKSZENTMIHALYI, Mihaly & ROCHBERG-HALTON, Eugene (1981): The Meaning Of Things; Domestic Symbols And The Self, Cambridge University Press.

DE BOTTON, Alain (2006): Architecture of Happiness, Penguin Books Ltd, London.

TAYLOR, Stephanie and LITTLETON, Karen (2012): Contemporary identities of creativity and creative work, Ashgate Publishing.

TRILLING, James (2001): The Language of Ornament, Thames & Hudson Ltd., London.

VERNE, Jules (1877): Hector Servadac; Voyages Et Aventures À Travers Le Monde Solaire, Kustannusosakeyhtiö Otava, Keuruu, 1960.

Deko-magazine, issue no. 4/2017, Finland,

Freunde von Freunden (18 Oct 2016): Ditto's Founder, Ben Freeman, Discusses The Relevance Of The Object In Today's Society. Retrieved November 2016 from freundevonfreunden.com

Freunde von Freunden (25 Aug 2016): Meet Bambú Design Studio, Reimagining Objects From The Remote City Of Alcoy. Retrieved February 2017 from freundevonfreunden.com

Jake Parker (30 Aug 2016): Finished Not Perfect. Retrieved October 2016 from <https://www.youtube.com/watch?v=IRtV-ugIT0k&t=1s>

Magazine article (18 Sept 2016) Luoma-Aho, Veera: Muotoilijat kyllästyivät tavaraan ja haluavat nyt pelastaa maailman. Retrieved March 2017 from <https://www.hs.fi/sunnuntai/art-2000002921136.html>

Museum of Modern Art, web article (5 Dec 2017)
Anna Daevere Smith: A Photograph Of An Unfinished Work. Retrieved October 2017 from <https://stories.moma.org/a-photograph-of-an-unfinished-work-f962e5bbd52a>

NY Times, web article (16 Dec 2015): Tim McKeough; Why Handmade Ceramics Are White Hot. Retrieved April 2016 from <https://www.nytimes.com/2015/12/17/fashion/why-handmade-ceramics-are-white-hot.html?smid=fb-share>

TED Ideas Worth Spreading (Feb 2009) Elizabeth Gilbert: Your Elusive Creative Genius. Retrieved August 2016 from ted.com

The Guardian, web article (28 Dec 2009)
Karen McVeigh: Why Golden Ratio Pleases The Eye: US Academic Says He Knows Art Secret. Retrieved February 2018 from <https://www.theguardian.com/artanddesign/2009/dec/28/golden-ratio-us-academic>

The Thesis Whisperer (5 Oct 2016) The Swamp Of Sadness. Retrieved November 2016 from <https://thesiswhisperer.com/2016/10/05/the-swamp-of-sadness/>

UX Collective (22 Sep 2014) Brian Pagán: Emotional Objects And Why We love Them. Retrieved February 2017 from <https://uxdesign.cc/emotional-objects-and-why-we-love-them-c8c9b2cdbfcd>

Personal journal notes.

Other literature from the time of the process that had effect on my thinking and on general knowledge around the subject:

COOPER, Emmanuel (1972): A History of World Pottery, Anchor Brendon Ltd., UK.

KALHA, Harri (1996): Ruukuntekijästä Multimediataiteilijaan: suomalaisen keraamikon ammatillinen ja taiteellinen identiteetti 1902-1995, Helsinki, Taideteollinen korkeakoulu.

Ornamo, Taideteollisuusliiton jäsenlehti

IMAGES

If not expressed in other ways, photos are taken or owned by the author.

figure 1: screenshot, <https://thesiswhisperer.com/2016/10/05/the-swamp-of-sadness/>

figure 2: CSIKSZENTMIHALYI, Mihaly & ROCHBERG-HALTON, Eugene (1981) *The Meaning Of Things; Domestic Symbols And The Self*, Cambridge University Press., p. 270

figure 3: SIKSZENTMIHALYI, Mihaly & ROCHBERG-HALTON, Eugene (1981) *The Meaning Of Things; Domestic Symbols And The Self*, Cambridge University Press., p. 269

figure 4-5: Anni Melentjeff

figure 6: Karoliina Mattila

figure 7: Ella Harmaala

figure 8: Terhi Isokuortti

figure 9-10: Tiina Arponen, Muitaihania-blog

figure 11: Maija Isaksson

figure 12: Maija Sinisalo

figure 13: Maija Isaksson

figure 14-15: Liisa Vuorenpää

THANK YOU

I want to express a special thank you for my mom, who has supported me and my making all through my life, who always saw opportunity in me when I didn't. I love you mom.

Thank you to all my dear friends who have encouraged me and shown support when I lost belief. Your company - all the laughs screamed, all the tears shed and all the hugs given - were an important ingredient that fanned this piece of work when the fire was fading.

Thank you to all of you who have supported my making by buying my pieces. Thank you for your beautiful words.

Thank you Anna and Aamu for advising me and showing me direction.

