



COMFORT JEWELLERY

Jewellery as a “Comfort Generator”

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ABSTRACT

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This thesis is about challenging the visualization of "comfort" as a concept in jewellery based on both a psychological and artistic approach.

It consists of the careful observation of psychological fact, people's opinion including a survey result, and my own interpretation of what the comfort factor is.

The final piece which is created alongside the thesis is a wearable object designed to comfort its wearer.

It has the ability to let the wearer retain a sense of comfort both mentally and physically while wearing it, looking at it and touching it.

Keywords: comfort, feeling, primitivity

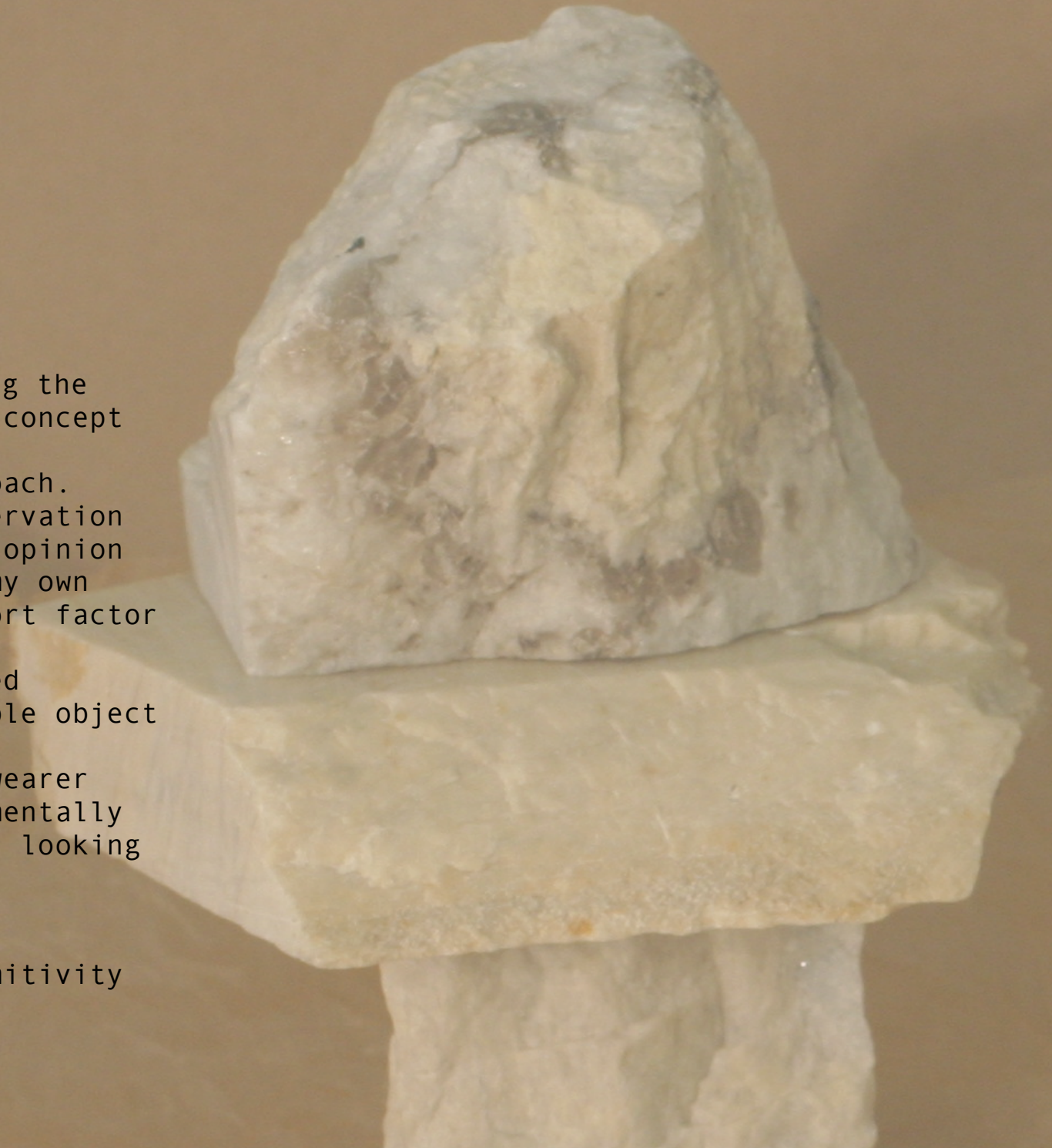


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Inspirations

Would that my heart were stone,
A rock cut with a vast and smiling face,
Time flowing by.
Alas, alas it is not so!
Wrenched it is with pain,
Galled at the roots by grief
Yet feeling such hellish joy.

-Wäinö Aaltonen

Minä tahtoisin, että sydämeni olisi kuin
kivi, kuin kallio, johon olisi veistetty
kasvot, hymyilevät ja suuret-joiden ohi
kiittää aika. Mutta se ei ole sellainen,
ei ole. Sitä pusertaa tuska, sen juuria
kalvaa ikävä ja se tuntee sellaisen
helvetinmoisen riemun.

-Wäinö Aaltonen

1. SUBJECT

Last summer I visited Turku for a summer music festival with good friends of mine. It was my first visit to the beautiful and the oldest city in Finland.

The sun was shining throughout our entire stay and people were happily soaking up the sun. I already knew that we would have nice days right after our arrival.

We went to the venue by boat from a harbor, the water was glistening in the sunlight, and there was a keyboard player playing something cheerful on the boat.

The festival was very nice, full of cosiness and good vibes all over the venue and the visitors. After seeing several nice live concerts I went to bed with a very good feeling.

On the second day we went to Wäinö Aaltonen Museum of Art. The exhibitions were also nice, but what caught my eye the most was the wall of the museum entrance hall which is filled with letters. It seems that they were all the same poem written in many different languages.

From those written on the wall I found one written in a language I understand, and read it. It hit my heart unexpectedly, and it quickly came into my

heart.

Later I asked a staff member of the museum the story behind the wall filled with the poem and luckily, I received information about it. It is a poem written by Wäinö Aaltonen in Finnish language about one of his art works titled Omakuva/Self-portrait (Aika/Time) from 1925-1926. It was chosen to be engraved on the wall of the museum entrance hall when the museum opened in 1967.

When I started thinking about the subject of my final thesis, there were several phrases that came to my mind. Phrases such as “effortless comfort in jewellery”, “happiness and good feelings”, “beyond the boundaries of gender/race” and “primitive looking”. They all seem to be important and fortunately it was possible to include each of them into my final thesis work.

What is going to be made?

Comfort Jewellery. Brooch.

- Interpreting Jewellery as a “Comfort Generator”

The aim of the project is to create a comfortable and usable jewellery design that also has a comfortable appearance.

Therefore, the usage of all the pieces should be easily recognized among the viewers and the potential wearers. I decided to make a series of brooches because they are free from size limitations meaning anybody can wear them.

Why is it going to be made?

- “Comfort” as an essential element for life

Selecting what to put on your body is very much dependent on an individual’s circumstances and his/her desire. It is affected by many factors such as comfort, social necessity, trend and so on. What you wear affects your feeling and mood, and your feeling and mood affects your choice of what to wear.

Formal wear gives you tension and appropriate encouragement, while when you feel festive you tend to choose something brilliant and cheerful. This logic may be applied to your choice of jewellery as well.

In modern society we often face stressful situations that most of us want to avoid as much as possible or at least we try to reduce the stress by doing something else such as sports or meditation because most of us believe that our lives would be much better and easier if we could avoid it.

Stress management is one of the keys to survival nowadays. Our life is full of stressful events, some of them totally unexpected or unpredictable. How have we been able to cope with those stressors? The answer is a psychological mechanism called a defense mechanism.

All of us have it and it helps us to cope with everyday strains.

For whom?

What I would like to create is a series of comfort jewellery for all adults who need comfort in life. Comfort is needed in all demographics regardless of race, religion, gender, etc., so my target is all adults.

The series of jewellery which is going to be created in this project is neutral in many ways such as gender-neutral, race-neutral, and religious-neutral.

How?

-Create a series of comfort jewellery based on people's demand.

I'm making a survey to know how people think about comfort and what makes people comfortable, and based on the result and my personal experience of comfortableness I will create a series of jewellery which brings the wearers comfort in many ways. The series which I will create should achieve comfortableness both aesthetically and functionally.

To achieve my goal, I set four frames of reference, 1)There are people who want comfort in their life, 2)Comfort can be visualized, 3)Comfort can be a portable element, and 4)Feelings can be acquired from objects.



Image 1 "Comfort" (Yuka Ito 2018)

2.What Is Comfort?

Anna Freud, a daughter of the founder of psychoanalysis Sigmund Freud, encouraged studies in the area of defense mechanisms. By mentioning and referring the experiences with her father and his studies, Anna Freud summarized her father's writings systematically and expanded and investigated deeply different defense mechanisms.

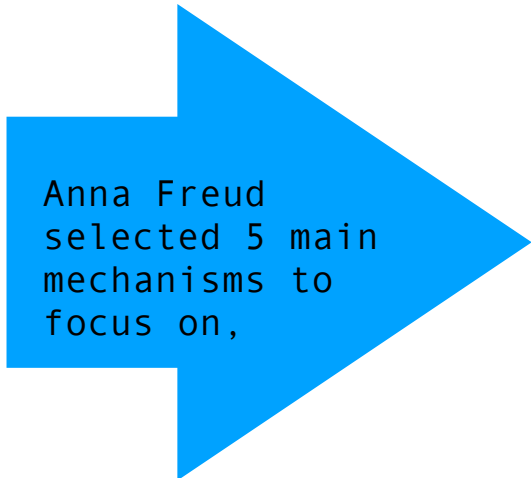
According to her book called "The Ego and the Mechanisms of Defence" (A. Freud 1936 (Revised edition: 1968 in the UK)), I think it can be defined that the defense mechanisms are survival strategies which all adults and infants possess by nature and they function unconsciously to protect ourselves from many kinds of danger.

Anna Freud extracted and stated the nine defense mechanisms that appear in the works of Sigmund Freud: 1. Repression, 2. Regression, 3. Reaction formation, 4. Isolation, 5. Undoing, 6. Projection, 7. Introjection, 8. Turning against one's own person, 9. Reversal into the opposite, and she added the tenth defense mechanism, which is sublimation or displacement of instinctual aims. (A. Freud 1936, 44)

She spent most of her time and research on five of the main mechanisms: Repression, Regression, Projection, Reaction formation, and Sublimation. All the defense mechanisms are responses to anxiety and how the conscious and unconscious handle the stress of a social situation.

10 defense mechanisms

1. Repression
 2. Regression
 3. Reaction formation
 4. Isolation
 5. Undoing
 6. Projection
 7. Introjection
 8. Turning against one's own person
 9. Reversal into the opposite
 10. Sublimation or displacement
- (A. Freud 1936, 44)



Anna Freud
selected 5 main
mechanisms to
focus on,

1. Repression
 2. Regression
 3. Projection
 4. Reaction Formation
 5. Sublimation
- (A. Freud 1936, 43)

Mechanism	Description	Example
Repression	Repression is an unconscious mechanism employed by the ego to keep disturbing or threatening thoughts from becoming conscious.	During the Oedipus complex aggressive thoughts about the same sex parents are repressed
Regression	This is a movement back in psychological time when one is faced with stress.	A child may begin to suck their thumb again or wet the bed when they need to spend some time in the hospital.
Sublimation	Satisfying an impulse (e.g. aggression) with a substitute object. In a socially acceptable way.	Sport is an example of putting our emotions (e.g. aggression) into something constructive.
Projection	This involves individuals attributing their own unacceptable thoughts, feeling and motives to another person.	You might hate someone, but your superego tells you that such hatred is unacceptable. You can 'solve' the problem by believing that they hate you.

Figure1. Examples of Defense Mechanisms (Saul Mcleod 2009)

Reaction formation is the circumstance of experiencing an emotion and reacting the opposite way. For example a preacher who molests a child and then preaches against such behavior. (Masters 2003, 193)

Here I mention the three components of the 'self' as defined by Sigmund Freud
1)Id, 2)Ego and 3)Superego.

1)Id

The id is the primitive and instinctive component of personality. We all have this as a part of our personality from birth. It remains infantile in its function throughout a person's life and does not change with time or experience, as it is not in touch with the external world. When the id achieves its demands, we experience pleasure when it is denied we experience 'unpleasure' or tension.

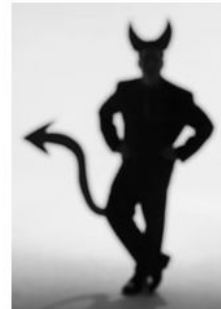
2)Ego

The ego is the part of the id which has been modified by the direct influence of the external world(Freud (1923), 1961, 25) It is the decision-making component of personality and ideally it works by reason while the id is chaotic and unreasonable.

3)Superego

The superego incorporates the values and morals of society which are learned from one's parents and others. It develops around the age of 3-5. Its function is to control the id's impulses and to persuade

the ego to turn to moralistic goals rather than simply realistic ones and to strive for perfection. The superego consists of two systems, I.The conscience and the ideal self and II.The conscience can punish the ego through causing feelings of guilt.



Id:
Instincts



Ego:
Reality



Superego:
Morality

Figure2. Id, Ego, Superego
<https://www.simplypsychology.org/psyche.html>

The ego of the adult neurotic fears instincts because it fears the superego. Its defense is motivated by superego anxiety (A. Freud 1936, 55) while the study of defense in infantile neurosis (Freud 1926, 108-109) teaches us that the superego is by no means an indispensable factor in the formation of the neuroses. (A. Freud 1936, 56)

The ego of a little child, like that of an adult, does not combat the instincts of its own accord; its defense is not prompted by its feelings in the matter. The infantile ego fears the instincts because it fears the outside world. Its defense against them is motivated by dread of the outside world. The crucial point is that, whether it be dread of the outside world or dread of the superego, it is the anxiety which sets the defensive process going (A. Freud 1936, 57)

Taking into consideration the factors mentioned above, children's defense mechanisms function according to an actual unpleasant feeling, while adults' defense mechanisms function according to the memories from which they had experienced or they have been taught, which is called superego.

According to Anna Freud, all the defensive measures of the ego against

the id are carried out silently and invisibly. The most that we can ever do is to reconstruct them in retrospect: we can never really witness them in operation. This statement applies, for instance, to successful repression. (A. Freud 1936, 8)

Defense mechanisms are one of the common ways to cope with unpleasant emotions. Although Sigmund Freud believed that we use them to combat sexual or aggressive feelings, defense mechanisms apply to a wide range of reactions from anxiety to insecurity (Whitbourne, S. 2011 The Essential Guide to Defense Mechanisms. Psychology Today [Accessed 31 March 2018] Available at: <https://www.psychologytoday.com/blog/fulfillment-any-age/201110/the-essential-guide-defense-mechanisms>)

In an unpleasant situation we humans take some actions to protect ourselves such as; forget something bad (repression), revert back to a childlike emotional state in which your unconscious fears, anxieties, and general angst reappear (regression), delude (projection), express the very opposite of the feelings when you have something you don't want to admit (reaction formation), and one of the most matured mechanisms is to transform

a conflicted emotion into productive outlets(sublimation).

Later the psychiatrist George Eman Vaillant introduced a four-level classification of defense mechanisms depending on maturity levels.

Level1 Psychotic defense

Level2 Immature defense

Level3 Neurotic defense

Level4 Mature defense

Furthermore the level 1 defense mechanism is often ignored because this type of defense occurs so rarely in normal people. (Cramer 2006, 16-17)

As it's already been mentioned, in modern society stress management is one of the key activities, and according to Vaillant, it belongs to the Level4 defense mechanism. That means, the stress management is at a higher level of our self defense process. For example, mechanisms such as acceptance, mindfulness, humility, gratitude, forgiveness, patience and respect are categorized as the most mature defense mechanism.

If you succeed to defend yourself sufficiently by using those methods, you might have less stress and might get more confidence in yourself. And the most

important key for having less stress is to be aware of your own personal "comfort zone". That's the reason why I set comfort as essential for life.



My conclusion about the process of feeling comfort shown as a chart

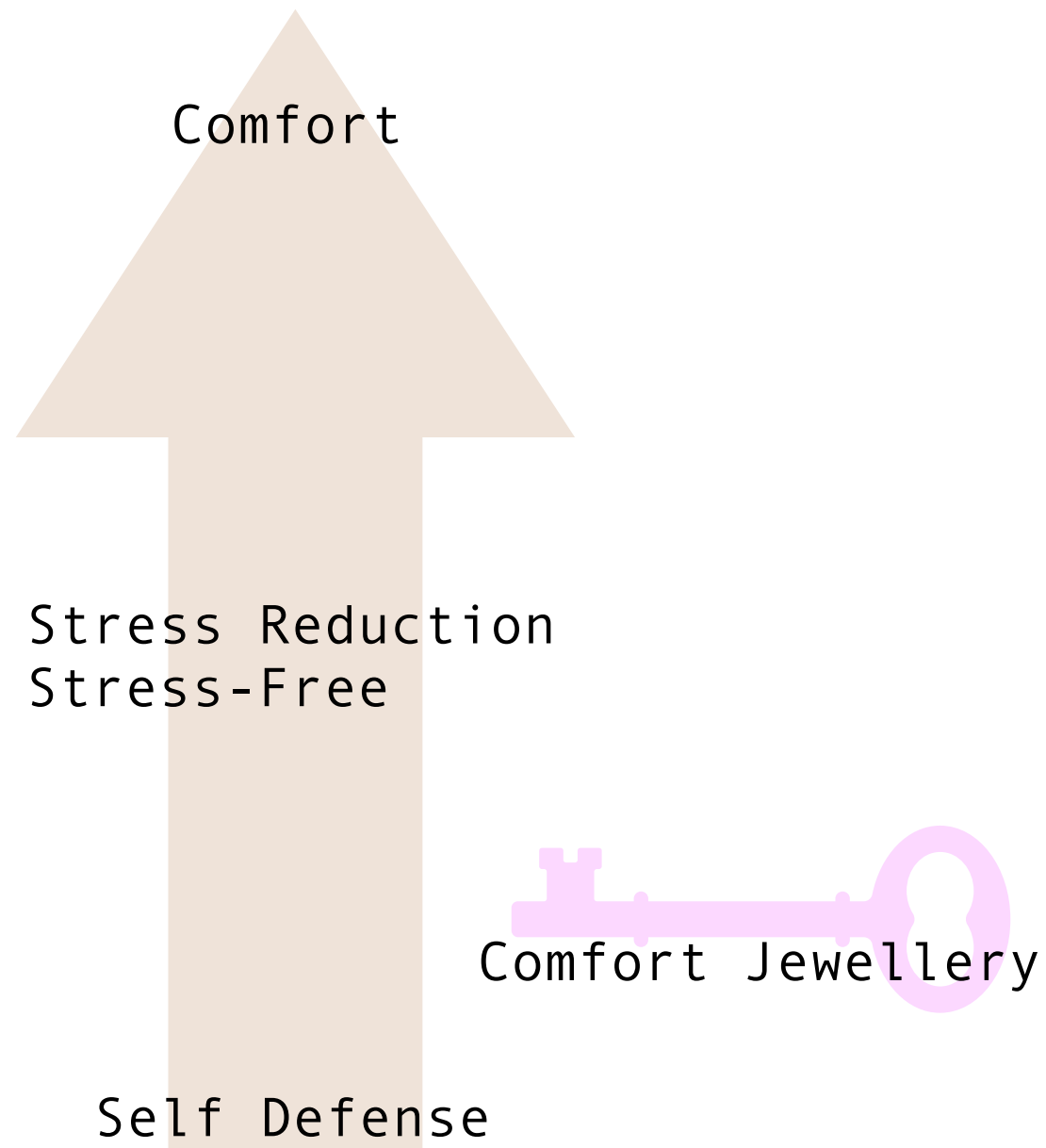


Figure3. Yuka Ito 2018

Research Orientation

Personally I have found some common elements or phenomena which I feel comfortable in or which enhance positive feelings. For instance, circumstances such as security, satisfaction, awareness, peace, relief, quietness, creativity, efficiency and warmth tend to bring me the most comfort.

As an article in Financial Times says, the art of comforting is hard. No matter how empathetic you are, you can't share people's pain. (Macaro.A and Baggini.J 2014 What is comfort? Financial Times[accessed 31 March 2018]. Available at: <https://www.ft.com/content/ddc0d32c-69f3-11e4-9f65-00144feabdc0>). You cannot really know what they are going through or what they actually need. It easily leads to a wrong treatment if you try to "rescue" someone you care about. For example, you might try to make his or her laugh when all he or she needs is to be quiet, alone.

Then how can we comfort our feelings? It would be great if some of the remedy were in our own hands. If we all know where our "comfort zone" is, the proper self care can be applied.

In addition, being aware of both

comfort and discomfort of our own is also needed.

It seems meaningful to investigate if there are certain triggers or elements which bring up unspecified, but majorly positive feelings which connect with comfortableness and if those can be applied to create jewellery. In the same article mentioned above it is written that it may seem like a nice cup of tea is not a huge comfort, but, at times, it can be the only comfort that works at all. I believe that a piece of jewellery also could take over this role.

Comfort (or being comfortable) is stated as a state of physical ease and freedom from pain or constraint, the easing or alleviation of a person's feelings of grief or distress. (Oxford Dictionary) Because of the personal nature of positive associations, psychological comfort is highly subjective. (Kolcaba.K 2003, 200)

Everybody wants to feel comfort at some point in their life and it can vary from person to person. Each person has their own so-called "comfort zone" in which things feel familiar to a person and they are at ease and in control of their

environment, experiencing low levels of anxiety and stress. Some people may feel comfort by acquiring warmth, while the others may feel it by acquiring strength.

The comfort or the comfort zone is quite a subjective topic. Although, I assume there would be some common specific elements which bring the majority of us humans certain comfort, as we all share certain common things in life, for instance, we get the information mainly through senses such as sight, hearing, smell, touch and taste.

Senses such as sight, hearing, smell, touch, and taste provide data for perception which are accumulated through the person's learning, memory, expectation, and attention. Senses are necessary for all these activities.

Beyond our perception, our senses play an integral role in our emotional processing, learning, and interpretation. During various elements of emoting, our sensory cortices can be activated at different levels. For example, just because something looks gross, we may instinctively not like it. David M.H.Thomson(2010) defines this as a "conceptual association". He studied what emotional words were chosen to describe various chocolates. It was found that we associate different emotional words with

different sensory qualities. Levels of bitterness, sweetness, creaminess, and even color impacted the participant's emotional interpretation of what was all just chocolate. Deeper down, our sensory brain areas are involved with emotion too. (Thompson.D 2010 Science Direct, Linking sensory characteristics to emotions: An example using dark chocolate.[accessed 31 March 2018]. Available at: <https://www.sciencedirect.com/science/article/abs/pii/S0950329310000728#!>) Our emotions and senses are very tightly intertwined. What we hear, see, taste, smell, and touch can provide us with information on how to feel.

As mentioned above, it can be said that our emotional reactions can be guided by sensory information. This means, in my opinion, if your sensory information is controlled by some elements, your emotional reactions are able to be controlled as well.

What we sense triggers a feeling. My question is if there are some elements which are linked with the majority of people's sense of comfort. And if they exist, is it possible to implement them into jewellery and give them a role to evoke the wearer's comfort?

My challenge is to create a series of jewellery as a device which recalls its wearer's comfort.



Image2. Comfortable Sofa
<https://www.boconcept.com/en-us/shop/sofas>



Image3. "Cactus Couch" <https://1funny.com/cactus-couch/>

Mind Map about Sense and Feeling

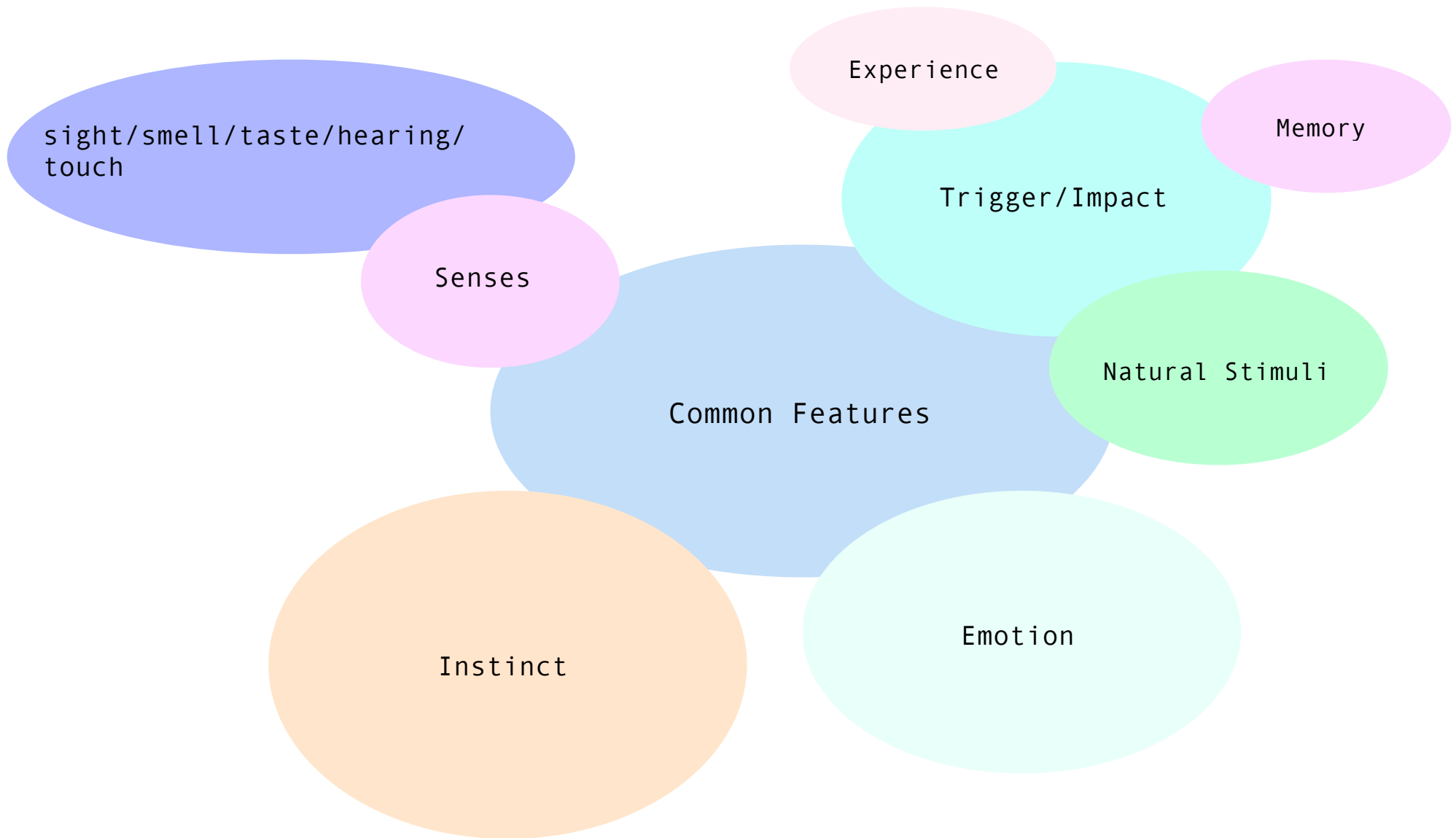


Figure4. Yuka Ito 2018

Concerning The Spiritual In Art - Wassily Kandinsky

During the winter holiday I visited Stockholm and stayed there over a week hoping that I might find some more inspiration and materials for this project.

Abstraction has been always a main element of my idea. Because of its characteristics it includes a wide variety of information and I believe it also accentuates the true nature of things at the same time. Its diversity is attractive and there are many possibilities in it.

Fortunately in the Stockholm Public Library (Stockholms stadsbibliotek) I found a book titled "Concerning The Spiritual In Art" written by Wassily Kandinsky, a painter and art theorist.

This book encouraged me to work on this project and gave me tips for my thinking process such as exploring the relationship between the jewellery piece which I am working on and its wearer's and viewers' emotions.

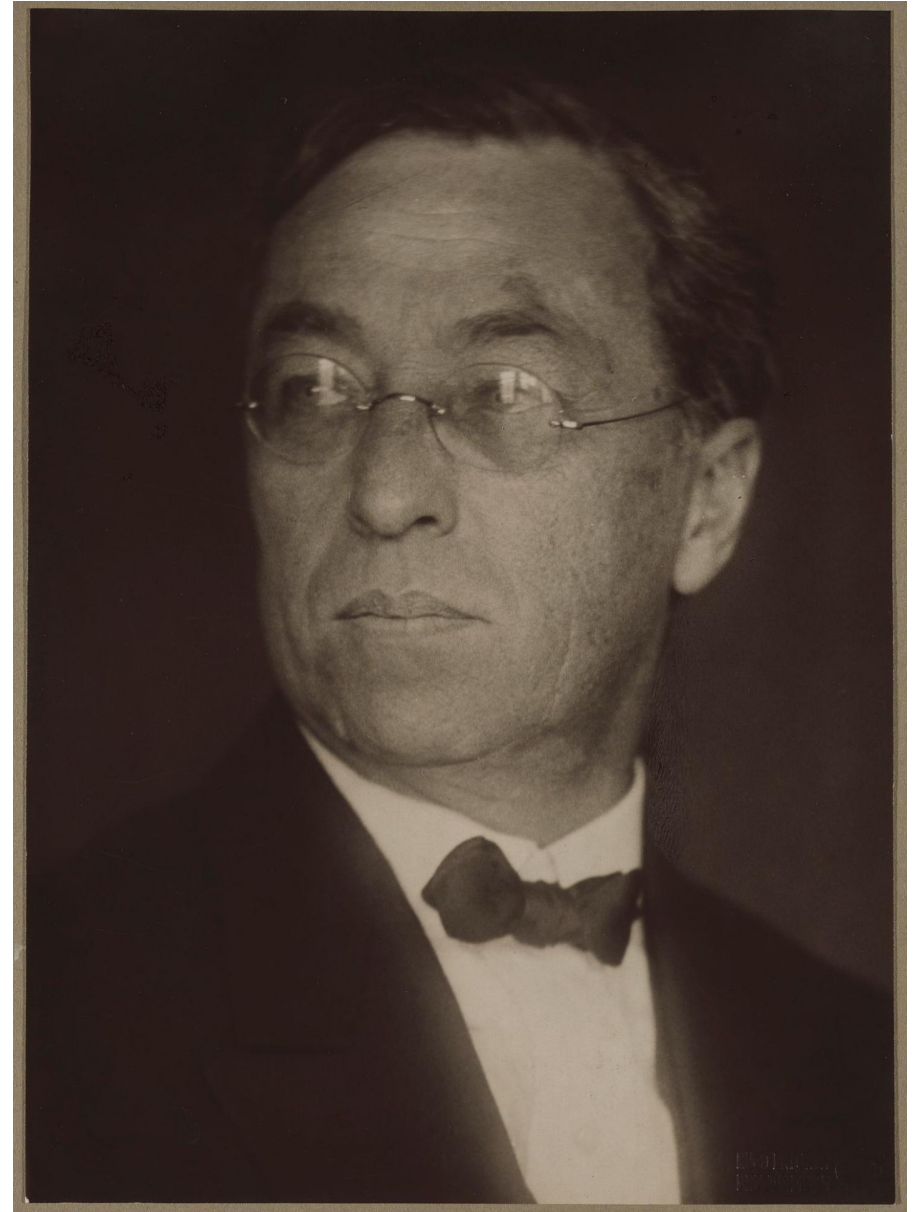


Image4. Portrait of Wassily Kandinsky
Photo: Hugo Erfurth, 1925-1928.
Bauhaus-Archiv Berlin

Here are the extractions from the book;

“Every work of art is the child of its age and, in many cases, the mother of our emotions”

“A work of art consists of two elements, the inner and outer. The inner is the emotion in the soul of the artist; this emotion has the capacity to evoke a similar emotion in the observer. Being connected with the body, the soul is affected through the medium of the senses- the felt. Emotions are aroused and stirred by what is sensed. Thus the sensed is the bridge, i.e., the physical relation, between the immaterial(which is the artist’s emotion) and the material, which results in the production of a work of art. And again, what is sensed is the bridge from the material(the artist and his work) to the immaterial(the emotion in the soul of the observer).”

“The sequence is: emotion(in the artist) — the sensed — the artwork — the sensed — emotion(in the observer)

The two emotions will be equivalent to the extent that the work of art is successful. In this respect painting is in no way different from a song: each is a communication. The successful singer

arouses in listeners his emotions; the successful painter should do no less.

The inner element, i.e., emotion, must exist; otherwise the work of art is a sham. The inner element determines the form of the work of art.

“In order that the inner element, which at first exists only as an emotion, may develop into a work of art, the second element i.e., the outer, is used as an embodiment. Emotion is always seeking means of expression, a material form, a form that is able to stir the sense.” (referred article by Kandinsky in the magazine called “Der Sturm, Berlin, 1913.)

“There is no "must" in art, because art is free.”

(Kandinsky 1912)

-Wearable “Security Blanket” for adults, Jewellery as a Comfort Generator

Among toddlers, a blanket, a stuffed animal, or a favorite toy provide psychological comfort in unusual or unique situations. They play crucial roles to provide them comfort. What if the logic would be applied to adults?

Here are some examples of “security blankets” designed for adults.

“My Therapy Buddy” which is a blue creature that speaks to you, is created as a depression, anxiety, and stress relief doll.

“Aibo” the robotic dog has been found to decrease the loneliness in the elderly in nursing homes.

And “Paro” is an advanced interactive robot which allows the documented benefits of animal therapy to be administered to patients in environments such as hospitals and extended care facilities where living animals present treatment and logistical difficulties. It has not only been found to reduce stress in the patients and their caregivers and stimulate interaction between patients and caregivers, but it has also shown to have a psychological effect on patients, improving their relaxation and

motivation while also improving the socialization of patients with each other and with the caregivers.

According to Vaillant’s classification, if you are an adult and you gain comfort by holding your favorite stuffed animal or blanket, it should be categorized as a Level3 neurotic defense, which is considered to be a not fully matured defense mechanism. It is an effective solution, but I wonder if there is a way to fulfill a mature defense at Level4 by wearing an object that has a similar effect to that of holding your favorite teddy bear. Could it be transformed and implemented as jewellery? Could it contribute to feeling more comfortable? This is the starting point of the idea of this project.



Image5. My Therapy Buddy
<https://www.amazon.com/My-Therapy-Buddy-Depression-Anxiety/dp/B003MXZTKI>



Image6. Aibo
<https://www.moma.org/collection/works/82163>



Image7. Paro
<http://www.parorobots.com>

3. Survey Result Analysis

Survey, results and its analysis

An online survey has been carried out in English, Japanese, and Italian. Here are the questions in the survey.

1. Age
2. Occupation
3. Do you often feel stressed?
4. If yes, do you have any remedy for it? What is it?
5. Is it important for you to feel the comfortableness?
6. If yes, in which situation do you feel the comfortableness?
7. If your comfortableness had a shape, what shape would it have?
8. If your comfortableness had a texture, what texture would it have?
9. If your comfortableness had a color, what color would it have?
10. Is there anything which makes you feel comfortable? (E.g. music, item, TV character etc. Please write down the title/name if possible)

Number of valid responses:67
Ages:20-74(Average 30.30)

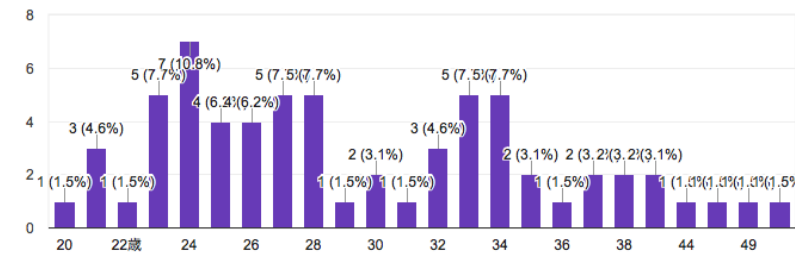
Occupation:Employee(incl. Design, Foreign
Affair), Student, Jewelry Designer,

Teacher(Incl. Art/Design oriented, Language), Researcher, Designer, Entrepreneur, Marketing Director, IT Consultant, Gardener, Therapist, Photographer, Visual Artist, Housewife, Translator, Sport Instructor, Merchandiser.

The range of the respondents is so diverse.

Age//年齢//Età

65 件の回答



Occupation

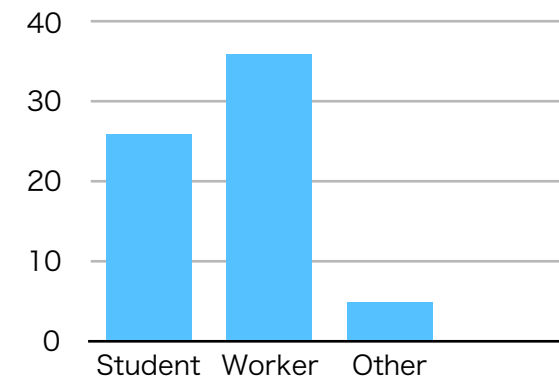


Figure5. Yuka Ito 2017

Here is the survey result analysis.
 In my survey I asked if they often feel stressed and 47.8% of the respondents answered that they 'often feel stressed', if the percentage includes those who answered 'sometimes feel stressed', the percentage increases to 92.6%.

And 89.6% of the respondents think that it is important to feel comfortable.

These results show how much stress is taking over our lives, and they confirmed that what I was going to create made sense which is always important for me when I do something.

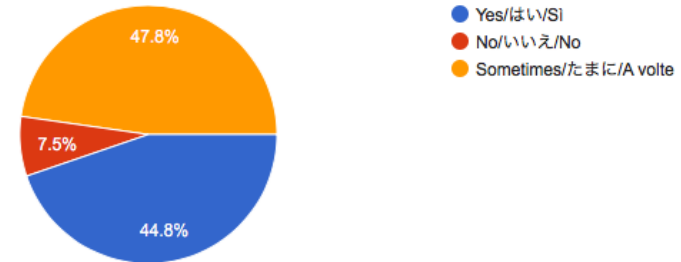
Another question I asked was if they had any remedies for their stress, and if they did, what they were.

I sorted out and categorized the remedies, based on the results, in three groups: "physical approach", "emotional approach", and "strategic/logical approach".

Some of them can be categorized under multiple groups(for example singing could be considered as a physical activity but I categorized it as an emotional approach because I define it more as an emotional activity than as a physical activity).

Do you often feel stressed?//あなたはよくストレスを感じますか?//Si sente spesso stressato?

67 件の回答



Is it important for you to feel the comfortableness?//あなたにとって快適さを...rsi comodo/essere a suo agio?

67 件の回答

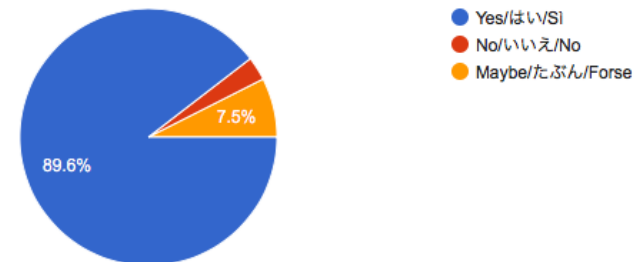


Figure6. Yuka Ito 2017

Physical Approach

Doing some activities which affect them physically (sleeping, doing sports, taking a hot shower, walking)

Emotional Approach

(meditation, chatting with friends and family, spending time alone, watching a good movie, reading books, drinking tea, drinking alcohol, playing music, being surrounded by nature and feeling its presence, seeing beautiful pictures, cleaning the house, playing instruments, singing, cooking, eating good food, going to the hairdresser's, going to the esthetic salon)

While most of the respondents' remedies against stress are either with the physical or emotional approach, some of the respondents have very interesting approaches. It is what I call a "Strategic Approach". Instead of attempting to do something different to reduce their stress level, they choose to analyze the stressor and try to solve it strategically.

Strategic Approach

(asking for help, prioritizing and controlling the event, writing down and exposing the problems)

About the question "In which situation do you feel comfortableness?", many answered when they are at home, sleeping in their own bed, chatting and laughing with the loved ones, when covered by a blanket, being warm(something related to home)

Other answers

- Long weekend mornings.
- Create his/her own comfort by choosing comfortable outfit, lunch place, interior.
- When creative/artistic.
- When on sofa with drink he/she likes.
- When all is in his/her control.
- When in a quiet place.
- When in a clean room with a comfortable temperature.
- When feeling secure, being accepted.

“If your comfortableness had a shape/form, what shape/form would it have?”

Many answered round, sphere, pebble, cloud, rounded cube, oval, and organic round.

Other answers:

- sofa
- bed
- pillows
- soft wave
- rainbow
- shapeless flexible thing
- something without edges
- fluid
- triangle
- curvy
- heart
- donut
- violin
- geometric shape in which golden ratio is applied



Image8. Models made by light clay (Yuka Ito 2018)

“If your comfortableness had a texture, what texture would it have?”

Many answered fluffy, soft, wool, warm(in total 28 votes), and smooth(18 votes)

Other answers:

- baby skin
- velvet, peach skin
- slick
- sturdy but not too crisp
- cotton sheets
- rubber
- feather
- oily

“If your comfortableness had a color, what color would it have?”

26 out of 67 answered white, soft and neutral colors such as light grey, beige, or cream.

Other answers:

- blue, light blue
- green
- pastel color
- none
- orange
- red

- earth color
- black

“Is there anything(E.g. music, item, TV character etc.) which makes you feel comfortable?”

- music
- home accessory(comfort wear, blanket, slippers, pillows, candles, hand cream, incense/room fragrance, plants, sofa, bed)
- good food, warm drink
- touch of/connection with the loved ones
- TV series, movies
- quietness
- book
- kayaking
- sound of thunder, rain
- favorite outfit
- good company
- sunshine

My thoughts and expectations before the survey:

I thought that workers might feel stress more than students, but the survey result reveals that there is no relation between the two circumstances.

As well, the strategies for dealing with stress vary from person to person, with no relevance to occupation or age.

Key words from the survey:

round, soft, white(neutral)



Image9



Image10

Image9-11. Sketches and models based on some of the survey results



Image11

4-1.Making Process

The requirements for my project

- visualization skill
- user centered design thinking
- common sense
- interpretation skill
- rationalization skill
- simplification skill
- originality
- innovative point of view
- problem clarification skill



Image13. Carrara Marble provided by Lahden Kivikerho ry (Yuka Ito 2017)



Image12. Finlandia Hall
<https://www.finlandiatalo.fi/en/architecture/finlandia-hall>



Image14. Members of Lahden Kivikerho ry (Lahden Kivikerho 2011)

Material selection

I chose marble and gold as the materials for my project. Being inspired by Wäinö Aaltonen's poem, I wanted to use a rock as the primary material. What came to mind was something that looks subtle with a matte surface. Fortunately I was provided with Carrara Marble by Lahden Kivikerho ry where I did an internship. As a material this Italian Carrara marble was a perfect choice to match my criteria. Lahden Kivikerho helped me work with it and gave me a lot of technical advice including the characteristics of Carrara marble.

The marble from Kivikerho used to be the outdoor surface of Finlandia Hall in Helsinki. The Carrara marble didn't adapt much to the climate in Finland because of the big difference of climate in its place of origin, Italy. Because of that reason the wall needs repair once in a while. The marble which I used for my project was one which was no longer in use as the outer wall of one of the most symbolic buildings in Finland.

For Alvar Aalto, who designed Finlandia Hall, using Carrara marble for the building was an irreplaceable matter. Therefore, when repairs are needed, it is

always replaced with Carrara marble even nowadays. For me it is very important to create jewellery as ethical as possible, so I am happy to be given an opportunity to give the marble, which was once supposed to be thrown away, a second life as jewellery.

The combination of materials and colors is an aspect I always care about, and the functionality, quality and material matter as well. To combine with the white marble I chose gold as a supplementary yet very important element as a material. Gold is always valuable, and often used with a positive meaning in metaphor such as "golden ratio," "golden age," "You are golden." As well, at the Olympic games the best athlete is awarded a gold medal.

Because of all those reasons and as a symbol of a stable value I decided to combine this material with marble.

The final pieces should have a primitive look so that they could directly hit its wearer's/viewer's heart.

Approach

- Artistic approach
- Functional design approach
- Psychological approach

When I started this project there was one issue in my mind, which is if the subject of my project is too abstract. One's comfort zone isn't the same as another's comfort zone, so I was afraid of creating something which no one would really get the comfortable feeling from. But fortunately the survey results proved that there are common features among us which lead you to a comfort zone(ex. earth color, round shape). By creating several versions of the comfort jewellery based on the classified results of the survey, the issue has been solved.

Visualization of the process

After I was given the material stone from Lahden Kivikerho ry, besides gold, I tried to combine the marble with other materials to develop my idea. The survey showed that the major elements that people tend to feel the comfortableness from are described as fluffy, soft, smooth as texture with colors such as white, neutral, light grey, beige and

cream.

The process should be based on the result of the survey, so I picked up some materials which meet the criteria. I chose wool since it has an ideal texture and color according to the survey result, and it is a familiar material for me as I have made a jewellery using it before(see below).

I made several forms extracted from my survey result with wool, then I decided to keep them just as an inspiration source because even though they had a certain comfortable color and form, I was unsure if I really wanted to create this series of jewellery at this time. I would like to include my survey respondents' opinions in the pieces, but at the same time I would also like to include my own interpretation of comfortableness in this jewellery.

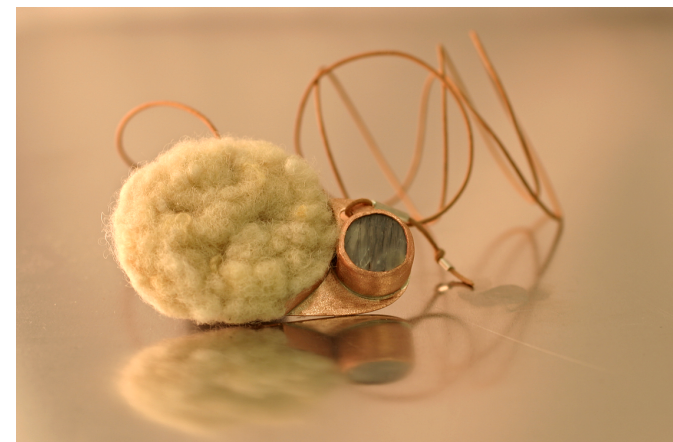


Image15. "Hair(y) Jewelry" (Yuka Ito, 2015)

In my final work I also put importance on the usability, durability, and simplicity. For those reasons I decided to focus on a single principal material, marble.

In parallel with such processing, I started to experiment with the marble under the support of Lahden Kivikerho ry. Since marble is a very hard stone and it needs to be cut by a special machine which I have never used before, I needed their technical help and advice.

After cutting the stones in the right size I went back to our school workshop and continued processing with them. Our teacher and my instructor of this project Pekka Koponen provided me a set of handmade curving tools which made my process much smoother.



Image16. Marble which is cut and polished at Lahden Kivikerho ry (Yuka Ito 2017)



Image17. Curving tools made by Pekka Koponen (Yuka Ito 2018)

4-2. Issue(s)

Issues

My next task was to figure out how to attach the gold wire to the marble. My solution was to apply a two-component glue.

The second problem is that marble is a heavy material, so you need to consider its weight when you create a wearable object from it. I made the pieces small, but they remain heavy enough so that the wearer will notice the piece of jewellery that should provide them comfortableness.

The third problem was that marble absorbs water and stains easily. As a solution, wax/oil protection(water repellent) could be applied, but most of the dirt can be rinsed off easily with soap and water so I decided not to coat them with chemical products.



Image18. Marble before being curved

The fourth problem was the hardness of the material. It requires caution, for example where to place the tip of the carving tool since it might break a marble piece with a single hit. If the tip of the tool is placed in a wrong angle it might make a big crack in the stone and it can be easily broken by hand.

As a solution, I first carved the marble using hammering tools until the stones reached the preferable sizes, then I carved out the details using diamond drills.



Image19. Curving process with diamond drill

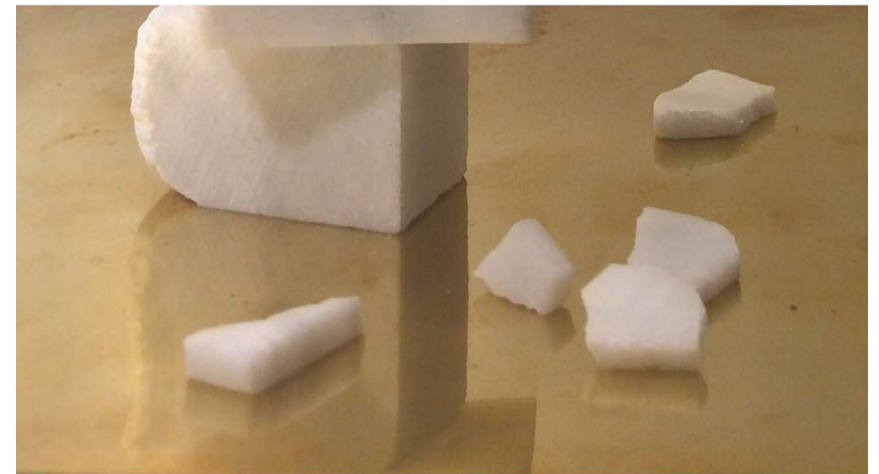


Image20

I find beauty in organic shapes, improvisation, and accidental nature, so when the marble cracked I kept working on the piece because I was sure it would have very original and unique form.



Image21



Image22



Image 23

After carving the marble into the preferred forms I started the process of making brooch mechanisms. The first step was to decide what shapes were suitable for the gold wire. For me the brooch mechanism is also an important aspect of the jewellery. It can be hidden behind the main part of the brooch, but I wanted to give it a main role together with the marble by making it quite visible when it is worn. I made prototypes of the brooch mechanism and selected three to combine with the marble pieces. Then I started making them in gold. This time I used 14k gold which has a nice color and it is strong enough to make a brooch pin from.

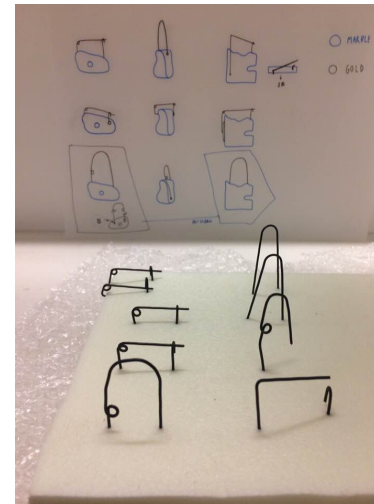


Image 24

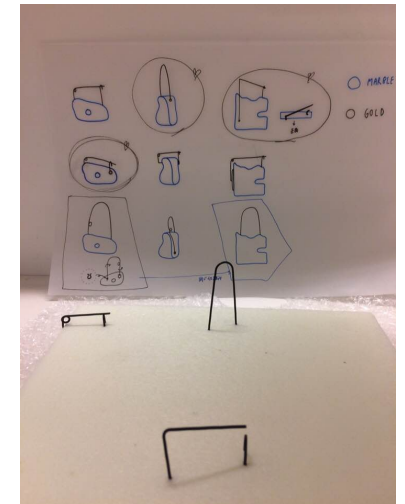


Image25

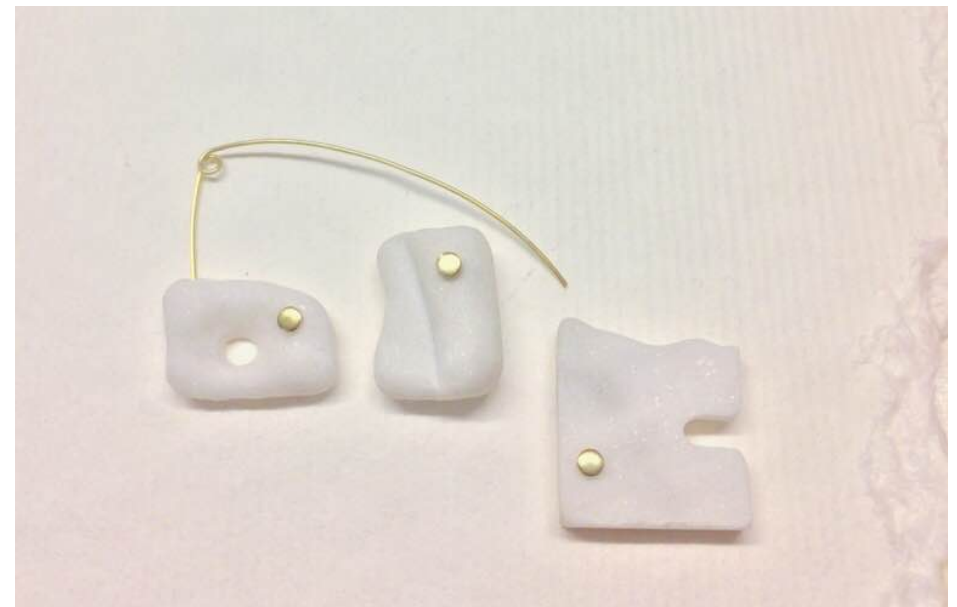


Image26



Image27

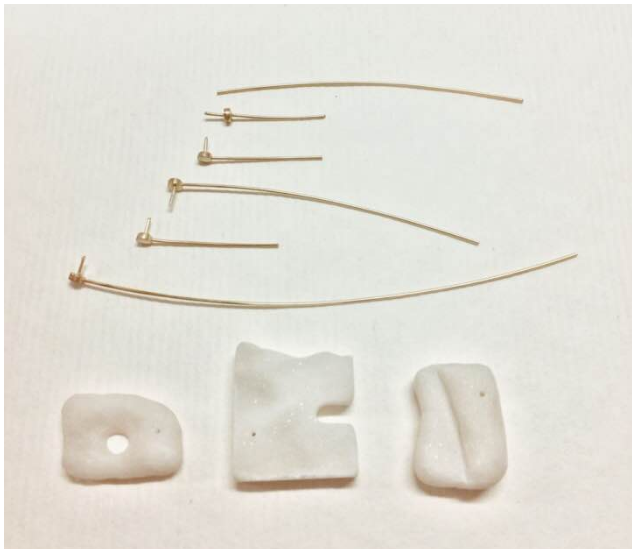
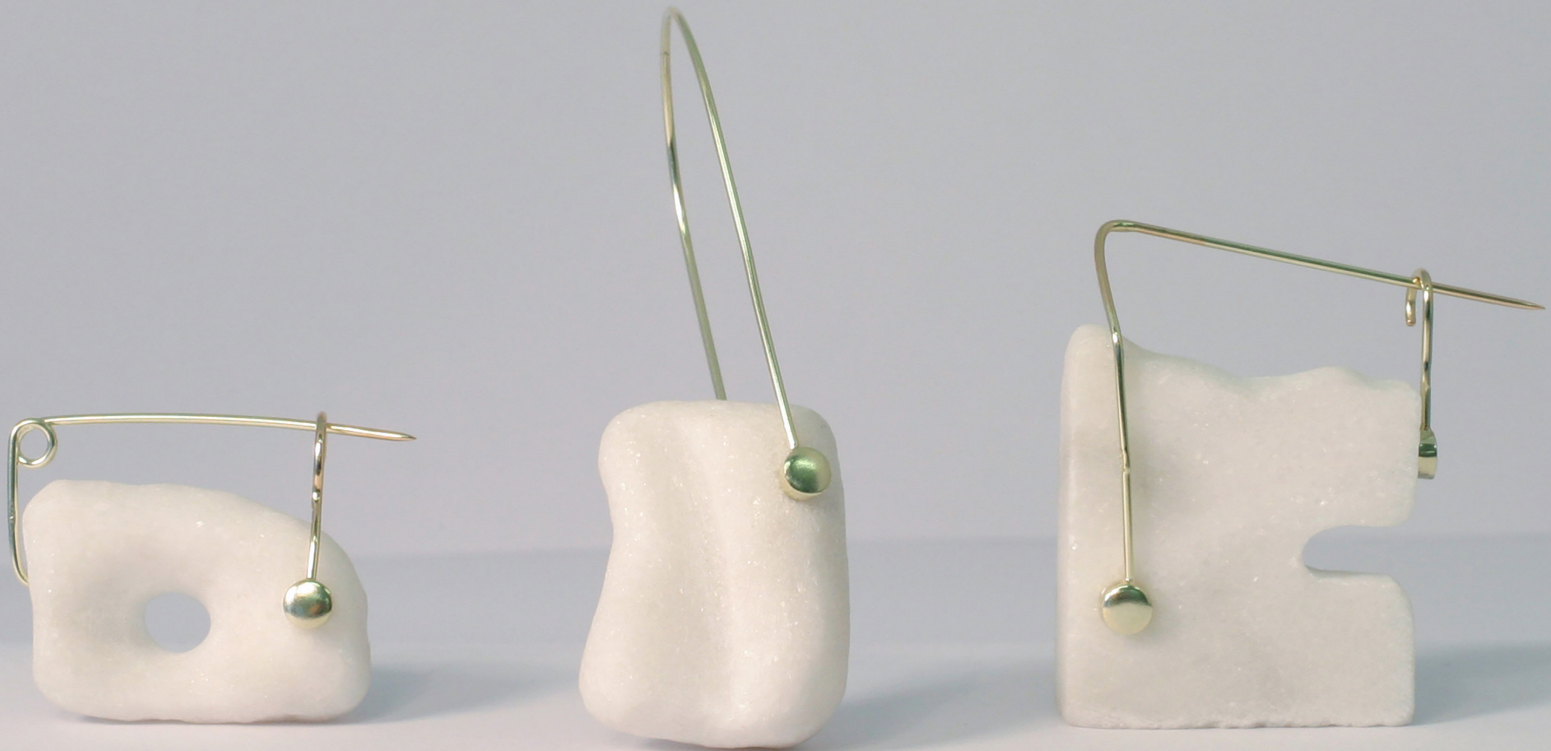


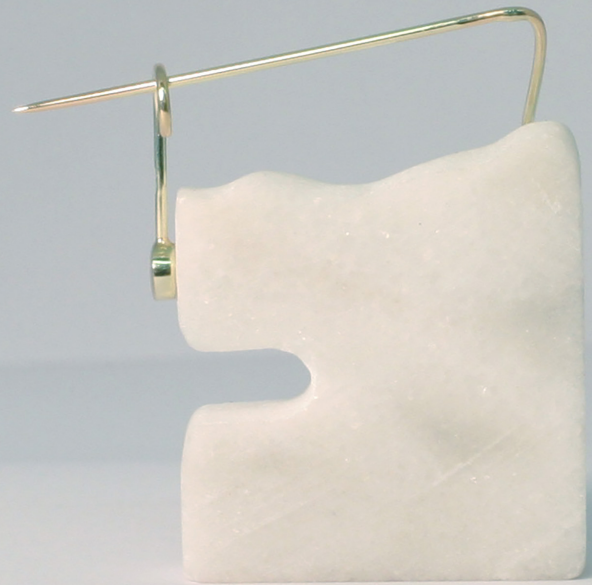
Image28

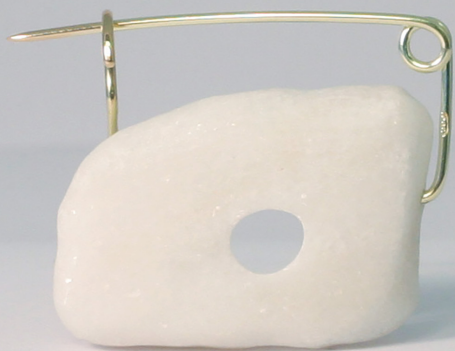


Image29 Parts for the brooch mechanism (Gold 585) and marble pieces getting put together (Image 18-29 Yuka Ito 2018)

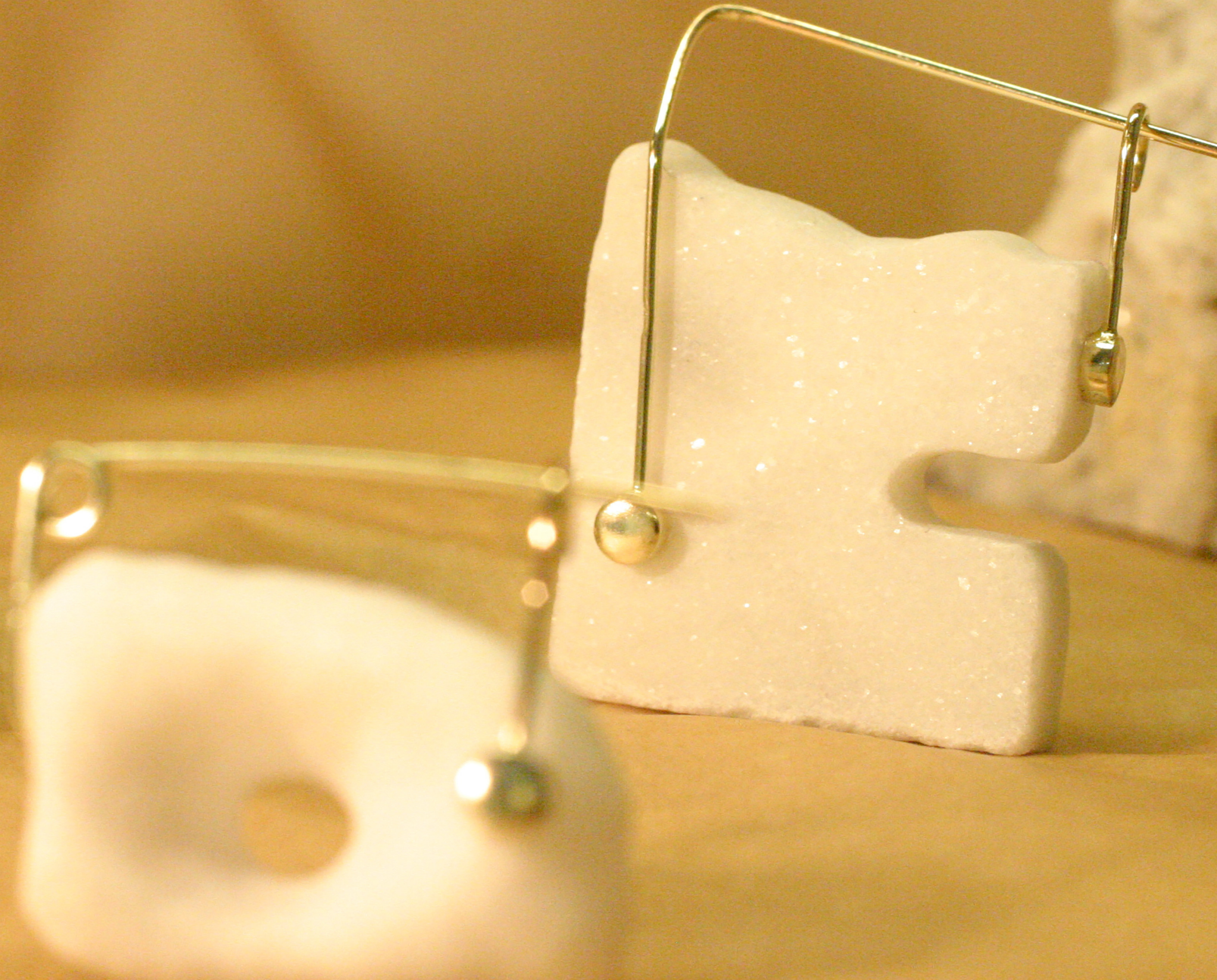
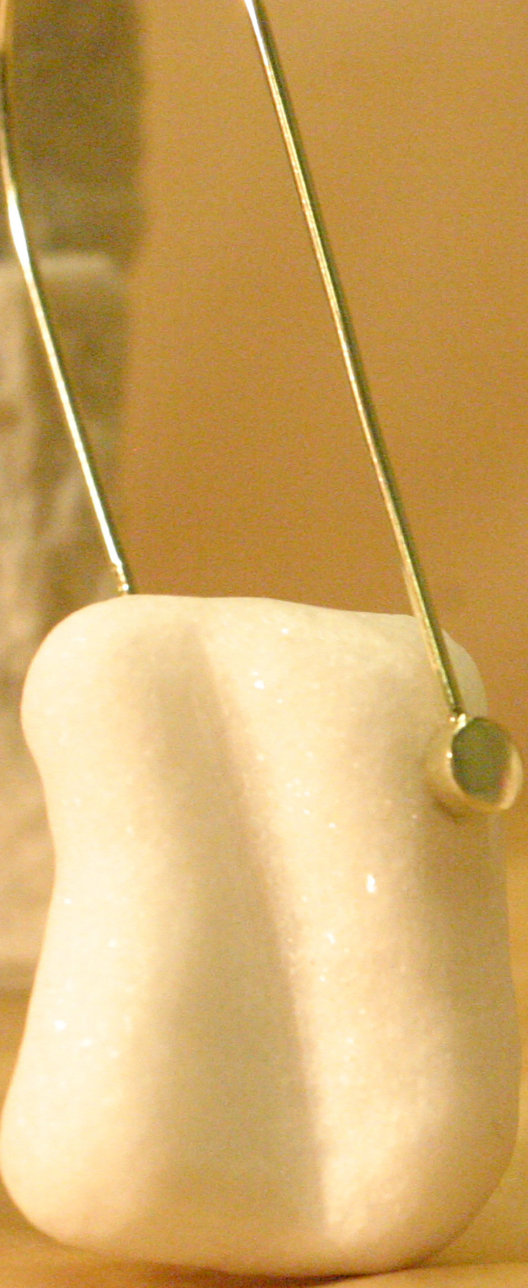
5 Final result













6. Afterword

Originally the human body has its natural stress reliever inside, but often we are still unsure of how to cope with stress. As Vaillant's categorization about the mature defense mechanism indicates, there are many ways to obtain comfort.

Focusing on your breathing, trying to smile even if you don't feel like smiling, just letting go the negative feeling, relaxing your body and so on.

The brooches I have created are meant to assist the wearers and the viewers to do those activities and generate comfortable feelings. How do we know if my project succeeded? The answer will be revealed in the next step, which will happen as the pieces are seen and worn.

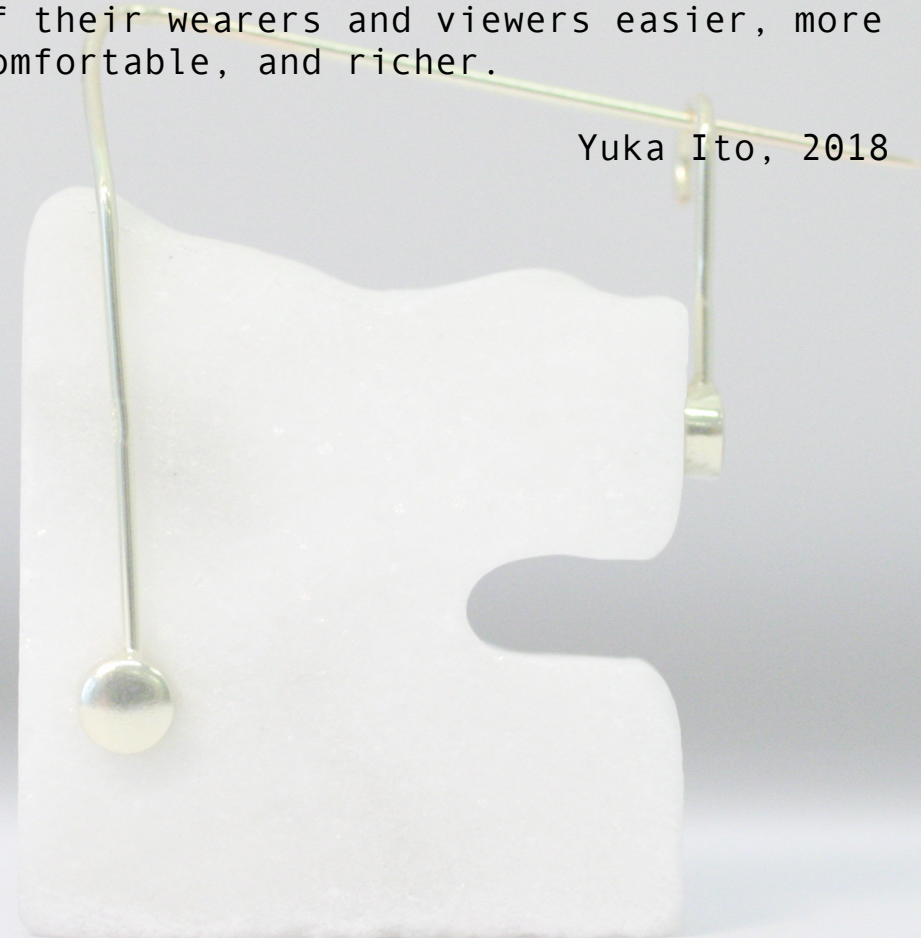
Since I have decided the subject for the final thesis project I have not really felt stressed and I could enjoy the entire process from beginning to end which reassured me that I am on the right track.

The encounter with Wäinö Aaltonen's beautiful and delicate poem was eye opening. And Lahden Kivikerho contributed greatly to my comfort.

Jewellery is an accessory which is very intimate, personal, and strongly connected to us since thousands of years ago. Jewellery has its own beauty and

charm, which is a clear fact as seen throughout history. In addition to this historical meaning, I hope these three pieces of jewellery I created will be helpful tools in making the daily lives of their wearers and viewers easier, more comfortable, and richer.

Yuka Ito, 2018



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Figure1. <https://www.simplypsychology.org/defense-mechanisms.html>

Figure2. <https://www.simplypsychology.org/psyche.html>

Image2. <https://www.boconcept.com/en-us/shop/sofas>

Image3. <https://1funny.com/cactus-couch/>

Image4. <https://www.bauhaus100.de/en/past/people/masters/wassily-kandinsky/>

Image5. <https://www.amazon.com/My-Therapy-Buddy-Depression-Anxiety/dp/B003MXZTKI>

Image6. <https://www.moma.org/collection/works/82163>

Image7. <http://www.parorobots.com>

Image12. <https://www.finlandiatalo.fi/en/architecture/finlandia-hall>

Image14. <https://lahdenkivikerhory.kotisivukone.com>

Survey Result's spreadsheet: https://docs.google.com/spreadsheets/d/1yBDnvnTxZ50qtLJjeXoo_YcNcquuyXcP7CqqAIf0C7s/edit?usp=sharing

Poem

does the ground still continue?
is it safe to step forward?
what should i do if i realize that
i'm going deeper and deeper into the swamp?

everything is going to be fine.
the swamp water is as clear as crystal,
and as pure as gold.

let me swim,
let me feel the pureness all around me.
let me show,
let me give my pureness to all around me.

Yuka Ito, 2017

Kiitos!