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ABSTRACT

In my master thesis I am questioning conception of identity and relation between subject and object. "The basic" it is three jewellery collections based on essential geometrical forms. Jewellery pieces have two functions: they can be worn as an earrings or as a pins in different combinations that convey the authentic associations which at the same time explore a wider reach of jewellery. The users are involved in the design process, where they can make a decision within the created platform where transformations are possible. By questioning the frame of the object usage and the relation between object and subject, I am inviting individuals to create their own identity and to experience possible changes. By creating special stands for the jewellery I want to encourage the owner to have the object as a nice artifact in ones surrounding.

KEY WORDS

JEWELLERY
IDENTITY
SUBJECT AND OBJECT RELATION
TRANSFORMATION
ASSOCIATION
RELATION
GEOMETRICAL
BASIC





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BACKGROUND

Design is a valuable field for developing and linking innovative ideas. It is about shaping, making, visualizing and imagining the process and the product, design awareness is everywhere.

Design becomes more critical and analytical than ever before.

When I started my master thesis I felt that it is important to think about an overall understanding about design and its tendencies. It is also essential to have design research

background as an inspiration when it comes to my narrowed project design process. I believe that knowledge in a bigger scale leads to more creative solutions.

Nowadays the society is used to intensive lifestyle. Technology brought our quality of life to the high developed level what made us get used to rapid changes. That also reflect the way we consume. The ability to choose from is so wide, that we started to choose

according to the characteristic of the object. Product design and usage involve, evoke and influence our moods, feelings and emotions in many different ways. Today material consumption is very complexed, it includes more than just a blind need to purchase new things, it is also about journey to ideal vision that a person has, which can be expressed thru objects.

We live in junction of two ages what highlight the differences between past and present. We are aware of facts and acts that lead us into present situation. We entered the path were we are facing a number of complexed major challenges such as healthy living, economic recession, sustainable issues and material consumption. This brings new challenges for modern designers. Being a designer means that you need to reflect upon the surrounding and context you live in. Understand factors which lead us to current situation and take responsibility of one more product in consumerism world. It also means the need to start questioning the role of design and the design process; and also a need to be aware of what and why you are designing and

what is the message underneath. That includes choices of materials, which is much more than it could look like - it makes impact on industry and supports sustainable business. Design thinking becomes a tool for solving various problems in society and beyond.

My design background is graphic design. During the last few years I was questioning the role of designer in design working arena and even broader context. For me it is very interesting to work interdisciplinary, keeping in mind my graphic designers' aesthetic and conceptual way of thinking. it is a challenge to search new ways how I can express myself.

For me jewellery is a form of expression. On historical base jewellery was something that hold a sentimental meaning, implemented status of person as marriage, power in the community, carrier achievements and other. Jewellery used to pass from generation to generation as sentimental and memory transmitter. Sometimes as an artefact that symbolized the power. It is a great inspiration when working with jewellery.

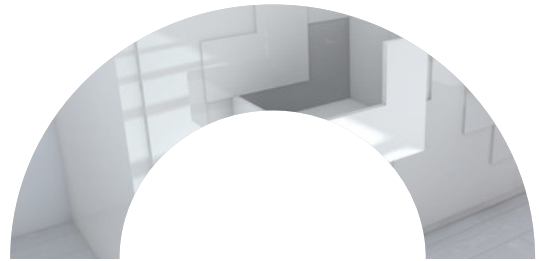




PURPOSE

In this project I wanted to analyse the relation between subject and object and to question object place in the material culture of everyday life. Objects mediate emotions, relationships and identities. Over the last decades the role of object in our lives has changed. Consumers make choices according to sentiments, emotions and trends. Their choices are strongly influenced by the representations of objects, how they are expressed and displayed. So how should we think about objects not only as individual artefacts but also as communicative link towards user and surrounding?

I wanted to understand the role of identity in the creative process. Identity comprehension could be interpreted very broad: it starts with human being identity and finishes with corporate identity. In context of design, identity is represented as recognizable visual language, link to certain ideas and things. It communicates concept and gives a possibility to talk thru visuals. The metaphorical use of "identity" can be described as a set of attributes that distinguishes one entity from another. In context of design, identity is represented as recognizable visual language, link to certain ideas and representation. It communicate concept and gives possibility to represent core messages thru visual language. Identity has power to form or influence user behavior. Also it can be used to cross cultural and societal barriers and raise awareness of wider issues. Thru jewellery I want to raise the question of consumers affection to the



object, as well as to make statement and to objectify moral values. How to make user attached to the object, in order to highlight the sentimental part. It was important for me to communicate subject and object relation which is based on deeper sentimental connection, notion that values of object are not embodied, but have to evolve over time.

I wanted to open up for more universal understanding and to take time to pass valuable insight into my work. How object development interact with identity creation or how object creation can blur into identity forming. How beneficial or not it could be. Those was interesting aspects that I wanted to explore by creating creative playground for experimentations.

GOAL



One of the conditions that I set up for myself was to find something that is in some way would connect with my past, present and future. This is why I decided to create jewellery collection. I was working with jewellery before and I thought that it would be a great platform for me to express my ideas. As well as I saw a great commercial potential that could be developed in the future. By combining two perspectives, conceptual and practical I wanted to achieve strong identity of the project. I had quite a complex starting point for this project, so narrowing down and resulting in defined concept was my challenge.

Important aspects was to find practical methods how to implement my ideas and to deal with design based challenges. How to work beyond

traditional way of expression and to choose a way how to communicate with surrounding and user.

My goal is to translate vision into a tangible expression. In order to achieve this I decided to work with graphical element both in three dimensional and two dimensional spaces. For visual expression to use simple, geometrical almost naive aesthetics and be diverse when it comes to material choices, to be able to convey interrelationship feeling and to work in different scale, from big to small, from paper to metal.

I wanted to create object based on my master thesis question – “how to engage user to long lasting relationship with the object, when creating an identity?”



PROJECT RESULT

I have created three collections of jewellery. Each collection is based on basic geometrical form, either round, square or triangle. There are three collections and three geometrical forms that I refer on. Each collection has five to seven different shape pieces. Each piece has two functions – it can be worn as an earring or as a brooch. My idea was to create platform for user to be involved and to have space for improvisations, how to wear pieces and in which order. I wanted to implement transformation aspect into my jewellery in order to create long lasting relation between subject and object. I had an idea that if there is no set up way how to wear this jewellery it opens up for creativity and can make stronger affection to the object. Jewellery shapes are quite simple, in this way it evokes associations, depending on experience that user had before. It gives an ability to create sentimental attachment to the pieces.

Also each jewellery collection has the stand / displayer. They are based on the same geometrical shape as collections and represent shape in three dimensional spaces. I wanted to have displayers instead of packaging and to lift the importance of jewellery. Stand becomes part of the work as important as jewellery itself. I wanted to create possibility to have jewellery as

a nice artifact in the surrounding. This is why I created solid stable stands which are made of wood.

Next to my jewellery and stands I designed publication. I saw it as a platform for collecting and documenting my work. In this publication I gathered pictures of jewellery and stands and wrote about my conceptual ideas. As well it was a graphic identity prototyping. I choose colors, graphical elements, layout and patterns. It could be used as a guide for future development.

In the late stage of this project I also created a short movie which gives a notion that jewellery can be transformed and can make associations according to forms. In the movie I used same forms as jewellery. Forms movies and gathers into different combinations and settings. Movie does not have a sound, the reason for this is because I saw it as a format between poster and video, and I call it an interactive poster.

I wanted to represent my work in exhibition format concentrating on a concept. Placing my work in such a platform brings it into different level of communicating the ideas. When objects are displayed in the exhibition context, it engages visitors to shift the usual look upon the objects.



PROJECT PROCESS



I have started my project by investigating overall design scene. It was important to define my position as a designer when it comes to ecological, consumption and social problems; also to be aware were my belief stands when creating a new product. It was beneficial to start by having broad perspective in order to not lock myself with the first ideas. Even though I tried to choose quite early how and in which order I want to work. (cia truksta antros sakinio dallies, nes tipo: nors ir stengiausi pradeti.... Kas tada?) From the very beginning I had a vision of this project. I had a clear idea about the aesthetics that I want to work with- simple, clean, geometrical, diverse material wise (wise? Kaip su-prast?). Simplicity transmits the idea of freedom to choose and essentiality. Keeping it simple is the way to focus on most important- shape, opportunity to transform, rearrange, and make an association. Simple form can instantaneously trigger recall and arrows association.

My first idea for Master thesis was to

create corporate identity for jewellery that I made before. But I understood in the first weeks of the project, that I want to work beyond corporate identity. I saw more potential when it comes to identity forming. I decided to switch my project and to create new jewellery collection which would closely relate with my question – how to create long lasting relationship between subject and object, when creating identity? I felt that my process was open when it came to work development. I had a vision which guided me along the process, but in the certain points I was able to open up and broaden my perspective. For example I decided to create interactive poster/ movie in the late stage of my project, what bound my project even more. In my project I have chosen to work with Jewellery as a link between past, present and future because it was one of my goals. I chose jewellery as starting point. It was interesting to work with different expression parts and that gave great results.



DESIGN ISSUES

SUBJECT AND OBJECT RELATION

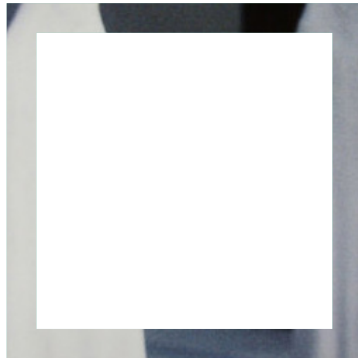
How to engage consumer to the long lasting relationship with the object? It was a design issue that I followed along my project. I tried to find ways to influence user behavior.

Material objects are such a big part of our lives. That inspired me to think about a broader and deeper sense of our consumerism. Objects around us influence our daily life as well as our aesthetic and even emotional development. The interaction between subject and object is inevitable. When being a designer I deal with controversial fact of nature to create new objects when not always there is a need in our society. That made me think about the role of objects in our lives. "The material objects is posited as the vehicle through which to explore the object / subject relationship, a condition that hovers somewhere between the physical presence and the visual image..."

1 When thinking about object appearance, form and visual expression is both equally important communication aspects. This is why I wanted to work

on identity forming and object development parallel, at the same time. Decisions which were made when I was working on the object development influenced visual and conceptual parts.

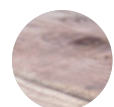
In order to created relationship between subject and object I needed to find an aspect that would make user interested in the object for a longer time. It wasn't easy, I wanted a connection to appear naturally. There are lots of examples when designers are trying to create character for the object by personalising objects and creating characters unfortunately very often that feels unrealistic. I was seeking for inescapable interaction with the object. That led me to transformation aspect which is instilled into jewellery. Jewellery can be worn as a pin or as an earring, users can decide how to wear piece according to they need and mood. Ability to transform jewellery function makes it divers and more interesting. Also the way you look upon the jewellery differs accord-



ing how it is worn. Same form worn on different patterns can recall different associations. Associations could easily be triggered by simple shapes that remind us (of) something. That creates sentimental attachment to the object. The simple geometrical forms are all around us in our everyday life, especially in urban environment where geometrical elements are so common. Simple forms could be easily in our everyday surrounding. Each user interprets associations to the shapes differently because of the personal experience they had before. In this way relation to the object could be based more on personal level.

The other possible transformation is to set up various combinations of pieces. There are five to seven different forms pieces in the collection. Also there are many different possible variations how to wear jewellery. I wanted to leave space for the user to decide how to wear it. My idea was to create setting of jewellery without saying how to wear them. To leave space for

creative improvisations and to create “triangular relationship which is generated between maker, wearer and viewer when jewellery is worn” ² There are already existing project where transformation aspect is used, very often it is multifunctional objects as two in one, which is very often more confusing than functional. In my case I wanted to make transformation obvious but not too complicated. It is clear that different pieces can be worn in various combinations, but the fact that jewellery can be worn as a pin or earring needs to be explained. I feel that I succeeded to implement transformation aspect into jewellery, but it is hard to judge how much I succeeded without having opportunity to find out users reflections.





IDENTITY FORMING

Other design issue in my project was how to define role of identity. As the impact of visual communications increases, the responsibility of corporate design reaches beyond a traditional printed matter. Identity forming can be complex, multi-disciplinary process. It can also be behavior or communication resource. I am interested in working interdisciplinary, that makes me think how role of identity influence each part when working interdisciplinary. Identity is a key aspect that binds everything together, explains character and core messages. In my project I was working with jewellery, wooden objects, graphic elements, interactive poster/ video. In order to combine everything into one clear entity it is substantial to create dynamic relation – common visual language. I started to think about my project identity in very early stage when at the same time I was developing spatial expression. My graphic designer background made me think in different way. Usually as a graphic designer I would start to create identity for the existing object.

What happens when object created by myself? That allowed me to investigate process of identity forming. To use same elements, colors, patterns in the object as well as in the visual language. When you think about both at the same time it is easier to find how to complement each part instead of creating repetition. Then identity comes from the object and grows into other formats instead of being representative part next to the object. “Clothing and textiles have a particularly intimate quality because they lie next to the skin and inhabit the space of private life helping to negotiate the inner self with the outside world.”³ Same with the jewellery, because of that we create even closer personal attachment. It was important to highlight attachment aspect, when thinking about identity. To bring transformation and association fact into other expression form. This is more visible and understandable in the jewellery. I aimed to talk about same things in different layers. Same forms are used in the publication and video, where they gathered into various combinations

and even sizes. The difficulties that crossed my creative process were that it is harder to explain why I wanted to work parallel with object and identity development at the same time.

For visual identity part I tried to create system how to work with graphic elements. I used same forms as in jewellery. They are divided according three basic geometrical shapes: square, triangle and round. These forms can be used in different sizes, zoomed in and zoomed out. Also I am using different textures and patterns inside the forms. Patterns inside has to trigger associations. Additional colors are pink, orange and green. Colors are used to separate collections and to create contrast between materials: wood, marble, silver. I decided not to have logotype; instead I am using triangle, round and square in different combinations as a representation symbol. That creates flexible identity image, what suits overall image of my project. My project is complex and dynamic so the visual language has to communicate same.



1. Wild Things: The Material Culture of Everyday Life (Materializing Culture) p. 11
2. Jewelry in Europe and America: New Times, New Thinking. p. 116
3. Wild Things: The Material Culture of Everyday Life (Materializing Culture) p. 121

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RELEVANCE TO SITUATION AND STAKEHOLDERS

EXHIBITION CONTEXT



Exhibition is great format where interdisciplinary work can be presented in various ways. "Fundamentally, exhibition-making is focused on the content of the works to be displayed and concern the ordering of these works as a sequence, to be understood in relation to each other and in dialogue with the conditions of the viewing environment." ¹ Exhibition format highlights the overlapping between different expression and materials. It is a significant format for creative expression. I designed conceptual proposal of jewellery and decided to represent my project in the exhibition surrounding. My work identity expressed thru different parts: jewellery, stands, video, poster and publication. It suits exhibition format, where each part can be visible together in the physical space, especially since I want to emphasize the importance of each part. Presenting in exhibition gives an ability to create the dialogue between exhibited objects and visitors, to be understood in context to each other. It is interesting to find out what happens when objects with clear func-

tion as jewellery are presented in the exhibition. Then the object function is not most important aspect. The focus is on conceptual comprehensiveness. In this setting my jewellery and stand can be lifted into more conceptual level. I wanted to underline transformation aspect. This is why forms used repeatedly in the jewellery, video and visual language. Also when same elements migrate thru expression formats as jewellery, stands and visual language, it gives slightly different point of view for the visitor. It opens up for personal improvisations. When project presented in the exhibition it also judged in different way than in commercial setting, where visitors spend slightly more time next to it and they are more interested into work and its content. Exhibition format attracts visitors who are interpreting exhibited object thru certain angle. It is usually people who have knowledge about art or design, while in commercial setting objects usually judged by its attractive appearance and function. In my work I don't want to give clear answers

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COMMERCIAL CONTEXT

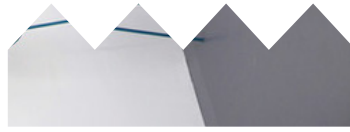
about how jewellery needs to be worn, where stands needs to be placed or how exactly identity should be understood. I seek that my project would be interpreted by the viewer. I create a set up for improvisations. I believe that reflection I would get can inspire future development of this project.

Today exhibition format is broad term that binds art exhibition scene and even commercial exhibiting. I see that my work could work either way. I see exhibition format as suitable way to express identity in broader sense. Both in commercial and art context. It would be physically hard to show everything together in another surrounding.

After final project presentation I got reflection that publication I made is more my personal interpretation and does not add that much to my work. After considering this critic, I decided not to show publication in the final exhibition. Even though it was useful tool for putting my visual material together.

I see a great potential for this project to grow into a commercial one. I am considering to work on further development of this project and create jewellery brand. This is why I chose to analyse the development of identity as it can become a part of conceptual, design orientated jewellery brand. To connect jewelry, stands and graphic expression into one entity. Both from business and a design perspective I see this project as a creative platform for experimentations. I want to gather conceptual solutions that often take unexpected approach to the challenge of developing an effective identity. In order to create commercial version of my project, some parts needs to be adjusted. I need to create virtual representation. There are lots of innovative ways how to design attractive virtual space. It is vital to choose right involving communication. And to find a simple and clear way how to present the product. To investigate commercial potential and to understand what needs to be adjusted.

Design boutiques would be great ex-



ample, where shop become commercial exhibition. Representation part in physical space is one of the selling aspects. There are lots of similarities when comparing commercial and non-commercial version of my project. Main common aspect is complexity in representation. When working in commercial setting, time to communicate message is much shorter. Every part needs to be set coherently. At this development stage it is still on a conceptual level. Where I raise questions about way of usage, identity impact in a broader sense.

As my target group I see people who seek the things with valuable content in it, with messages underneath, things that they can be proud of and even represent their beliefs. "Consumption provides meaning, or at

least legitimizes the lack of meaning secular modern world. Through consuming we meet individual needs, construct our identities and confirm our membership of social groups." ² The need to change consuming habits grows every day. One of the ways is to choose objects according to the messages they hold underneath the surface. That remind us why we have them. "People today have a greater need for emotional, sensual and expressive experience in which the goods and services they consume play an essential part." ³ I created an experience of wearing and having my jewellery. Users are invited to make their own decisions where artefacts can represent a lifestyle.

1. Exhibition design p. 6

2. The Design Experience: The Role of Design and Designers in the Twenty-First Century p. 11

3. The Design Experience: The Role of Design and Designers in the Twenty-First Century p. 32



SOCIETAL, ETHICAL, ECOLOGICAL

“How I can make positive difference?

“ 1 I often ask myself a similar question: how I can influence or change a consumption as a designer? I want to involve user into creative process while using the object. To create long lasting product, that could be used for a longer time than usual, to engage user for a long lasting relation.

It is very common goal today that designers aims to change usage behavior. But there are lots of distractions to achieve this goal. Trends and fashion changes very fast and influence our choices Trends can influence our way of living in a positive way when it comes to healthier living style choices, eating habits, transportation and others. But more often it influence from negative side. Need for buying new things in western societies become distorted. How to deal with it and what to do? One of often discussed way is collaborative consumption, where things are shared with each other. That inspired me to think how object as jewellery can be used by broader audience. Jewellery that I created can be worn both by women and men. I do not exclude my user by gender or age. It is not just for making my target group broader, but more importantly for unifying users. It can become a visual sign when forming individual person identity. That would show that same things are relevant in different age and gender groups. Very often we try to divide object according age and gender. That not only excludes but

also discriminates the user. What determines an ethical aspect of what is appropriate and what is not? And who has to decide? I wanted to state that today is more than never important to blend line between masculine and feminine. When we are creating more tolerated tolerant world. The object we use is part of this world.

Each choice that you as a designer make is your statement to the society. Material choices influence environment in different ways, from direct pollution to unsustainable thinking and performance. Material selection can influence and reduce product environmental impact. When I started to think about packaging of my jewellery I came up with the idea to create sustainable stands out of the wood. The materials I work with, silver, wood, marble, is suitable for reusing and recycling if needed. My choice and idea development was influenced by sustainable thinking. I lifted the importance of the jewellery by implying that stands could be held in our environment as a nice artifact. Each project makes me feel more and more responsible for messages that I am delivering. My material choice is influenced by sustainable ideology, because I feel pressure being a designer to create sustainable objects. That makes me investigate more and clearly set the goals for myself. I become aware of fact that my choices influence others.



PROCESS, METHODS

For my master Project I tried to build up the structure that would help me to follow and navigate during the process. I felt the pressure to deliver finished result for Master project presentation. It was inevitable, process and final result become equally important. So I felt that in order to achieve good result and interesting process I had to take control of time, to put effort into time planning. I had to set dates for different parts for my project such as when to switch from one phase to another for example from research to sketching. It helped me to move when I was struggling. "Intercepting people at the precise moment they choose to complete a task provides keen insight into how they accomplish self-directed goals." ¹

In this project I chose to work parallel with object and identity development. That allowed me to reach more bounded together result. Implement same ideas in different parts and overlap each other. One part was developed while working on other. Connecting jewellery with overall view of representation and visual part gave coherent process. I think this method while working at the same time with few different expression forms could be used in other project as well.

The highest struggle was when I worked on publication. It took me

more time than I planned. It was the time where my project had to be putted together and brought into two dimensional expressions. It became challenge for me to find right way how to put everything together into one publication and to communicate my complexed message. I gained a lot of experience while doing that. When I presented my Master thesis I got reflections that publication does not communicate in the best possible way. I assume that my struggle was visible and I decided to let it go and not to have in the final presentation. I think it is important to be open for outside reflections and consider how your work could be improved.

Even though, it was very important to have this publication in the end it became identity guidance for me. Visual mapping was one of the methods that I used. This in the implementation part shifted into mood boards and made easier to follow visual, aesthetic vision, while working on different expression forms. It was also easier to discuss my ideas with my tutor when I had visual inspirations. "A collage of collected pictures, illustrations, or brand imagery can be used to visually communicate an essential description of targeted aesthetics, style, audience, context, or other aspects of design intent." ²



LEARNING RESULTS

I gained valuable experience when working interdisciplinary. That made me think about representation, way of communicating and implementation possibilities. I had versatile experience working practically with different materials. Also it was a first time when I used a video format next to physical object. I used my previous experience to discover new possible way of working.

I stepped out of my comfort zone and searched for new ways to communicate my ideas. That led me into creative and exiting process. I learned not to hold on to the parts that I am not sure if there are best and to search for alternatives. I decided to switch my project in early stage and decided not to use further on publication in the late stage of my project. That was two important decisions I made. It is interesting to compare differences how does it feel to make important and influential decision in very different part of your project. I understood that opening up for new perspectives is crucially important to deliver stronger result. There is always part in project where unexpected changes bring better result.

After this experience I learned that

being a graphic designer means much more than just to work in two dimensional space. I learned how I can use my previous experience when working interdisciplinary, as well as to be responsible for my design. My decisions influence others. "Designers, as cultural intermediaries, play a vital role in helping people finding meaning, identity and sense in a highly confusing world." ³

I found out that my graphic design background gives me aesthetic sense that can be implied very broad from exhibition design to certain object development. "Design is value-driven activity. In creating change, designers impose values upon the world – values of their own or those of their client. To be a designer is a cultural option: designer create culture, create experience and meaning for people." ⁴ Design field is very broad. Sometimes I feel lost when trying to define my interest and skills. Working in broader sense with different expression forms helped me to define mine as a designer identity. I feel that I found my interest in working extensive in design field. I want to work with concept development when dealing with design issues.

1. Universal Methods of Design p. 182

2. Universal Methods of Design p. 100

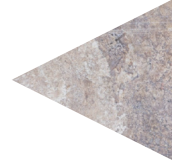
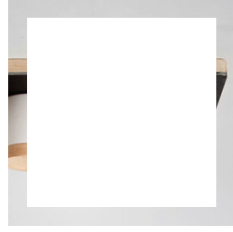
3. The Design Experience: The Role of Design and Designers in the Twenty-First Century p.6

21 4. The Design Experience: The Role of Design and Designers in the Twenty-First Century p. 32

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APENDIX 1

PUBLICATION



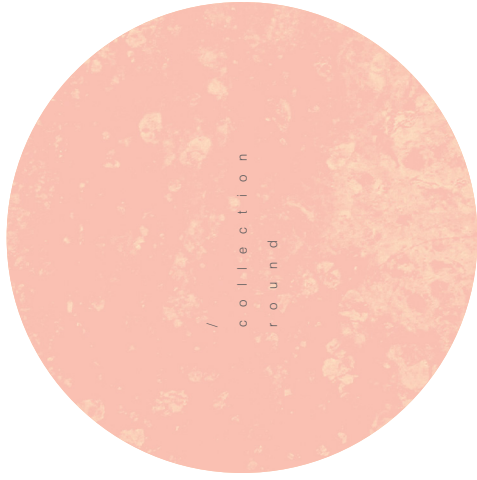
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"The basic" is three jewellery collections based on basic geometrical forms. Jewellery pieces has two functions: they can be used as an earrings or as a pins, what has to convey an experience and to communicate the authentic association. In this way users are involved into design process, where they can make decision within the platform that designer has created. It is also allow to experience active and long lasting relationship with the jewellery. Jewellery can be worn in different setting every time, according of need, mood or association user want to express.

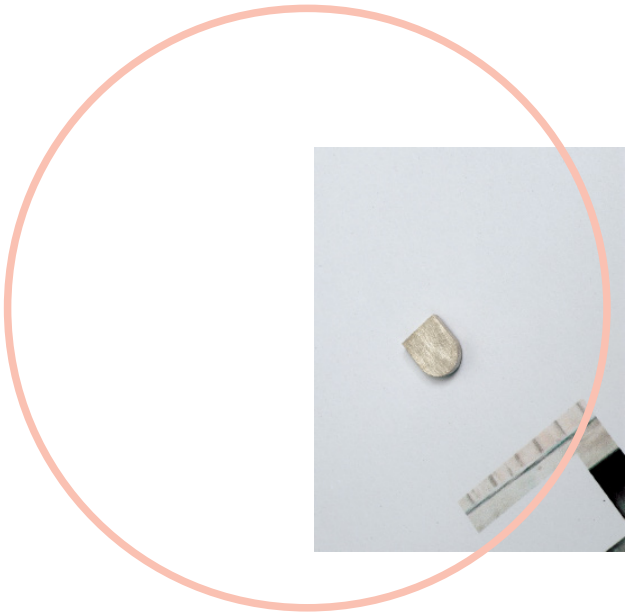
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Collection "the basic" is questioning frame of object usage and relation between object and subject, through which individuals create their identity and experience possible usage changes. Building up thinking that exclusive and valuable experience, it is when we can use object for a longer time, when we create meaning, memories and rituals related with the objects. As well as to explore wider reaches of jewellery, to make it not just a nice piece to wear, but a piece that you do not want to hide after you wore and to have it as a nice artefact in your surrounding.



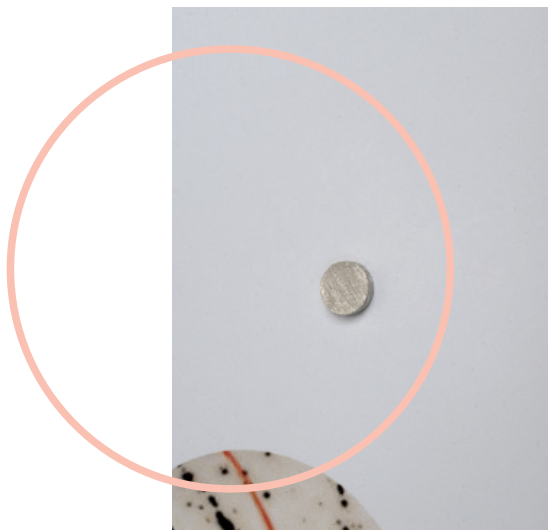


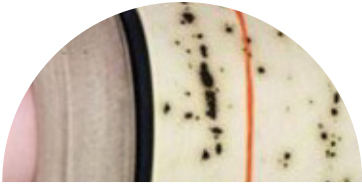




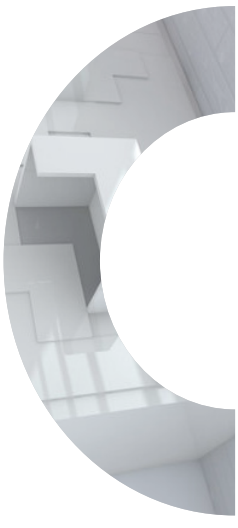












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Association
aspect

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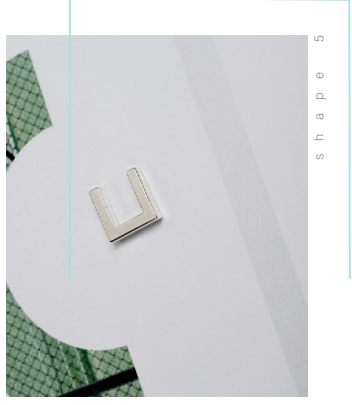
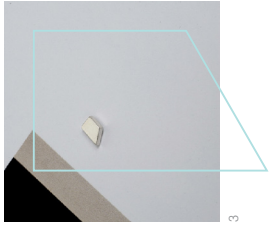
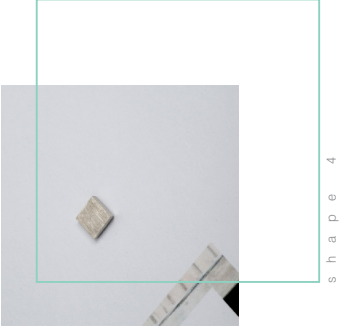
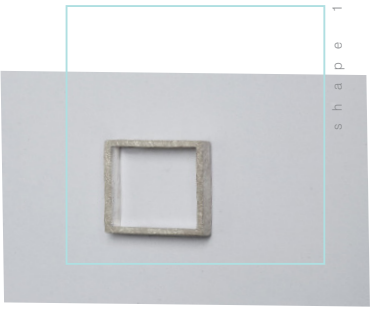
Basic forms which are used in jewellery shapes has to link user to association world. Each shape reminds about different things, brings different associations, because of experience you had before. It can build up closer relation with the pieces.

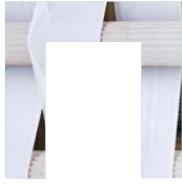
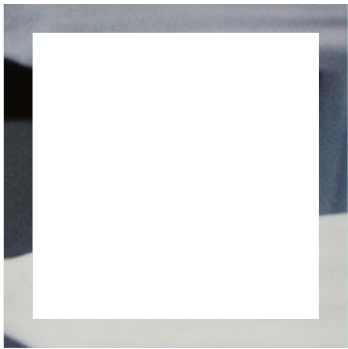


/

when creating a character for
the product - environment,
communication and behaviour
comes together in various
combinations.









/

Transformation
aspect

/

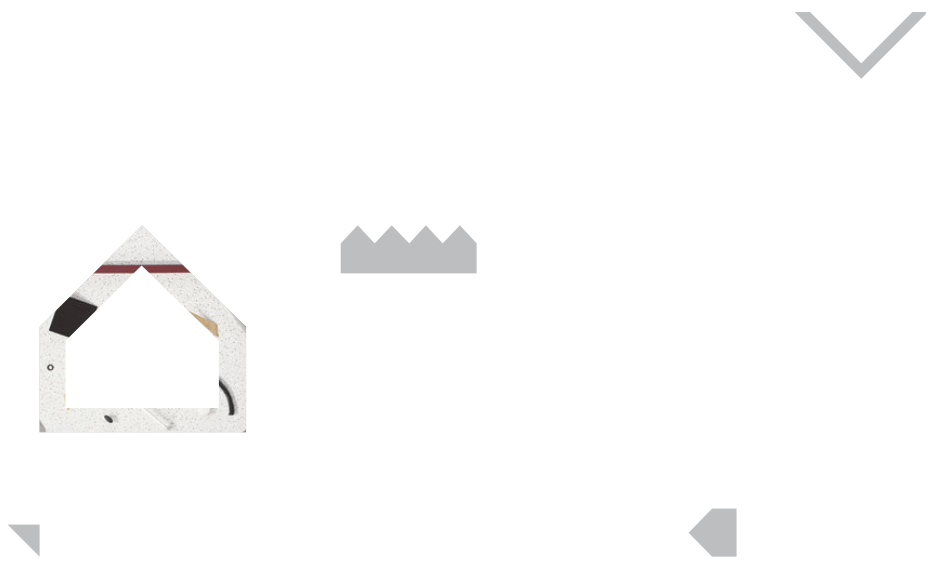
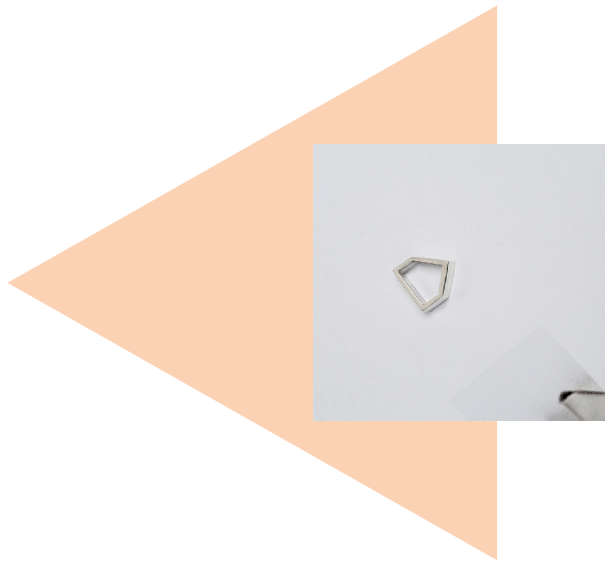
One of the ways to build up relationships between object and subject is by including subject into usage process. When user has to decide on some creative details they feel more included what can create an affection to the jewellery. Transformation aspect gives longer interest in jewellery. You can obtain various combinations of how to wear it. Each transformation is a beginning of a new transformation, their overlap each other. It link to triangular relationship which is generated between maker, wearer and viewer when jewellery is worn.

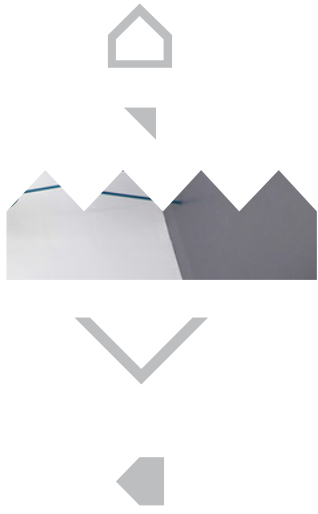


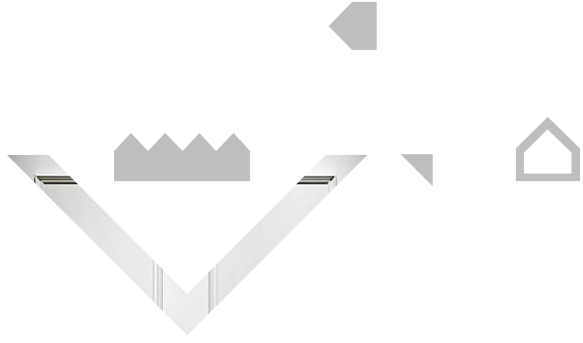
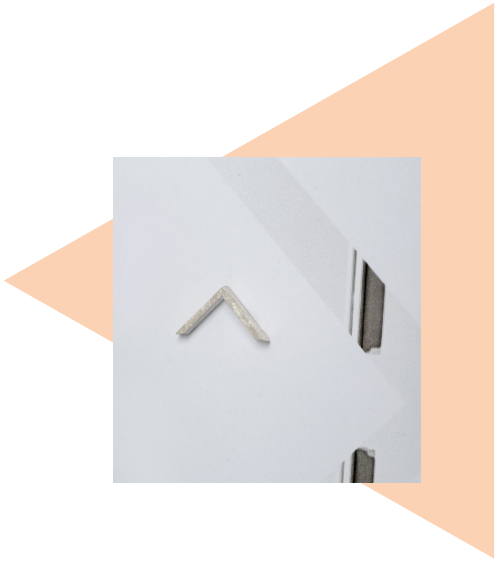
/

product design and usage in-
volve, evoke and influence our
moods, feelings and emotions
in many different ways.



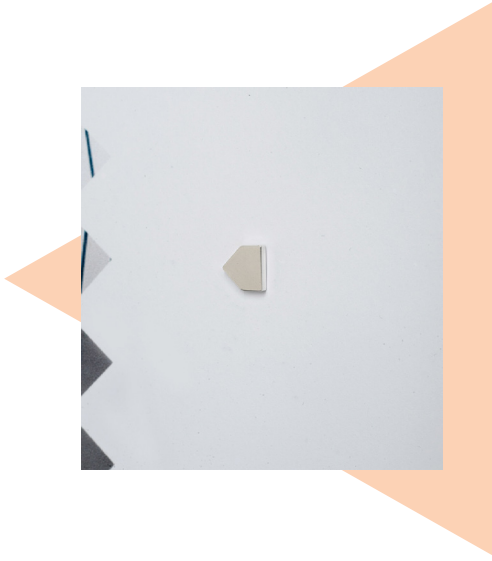


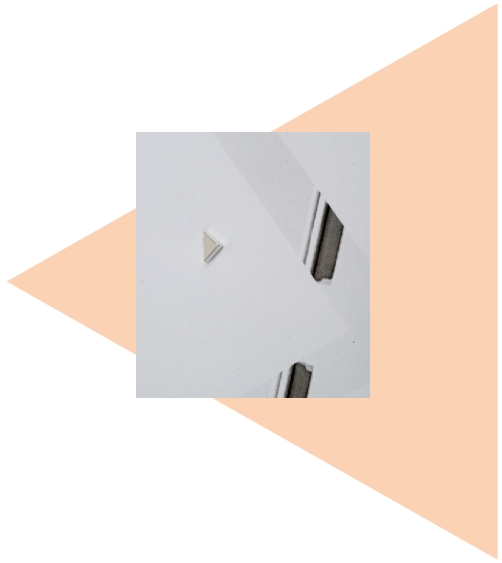




/

can jewellery become something more than just jewellery?







Stand as a part of jewelry,
to make package and
jewelry to melt into one
piece artefact.



/
made by
Agniete Preidyte
Gothenburg
2013

/

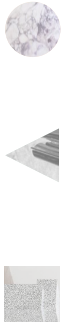
APENDIX 2

VISUAL PRESENTATION

//

the

basic

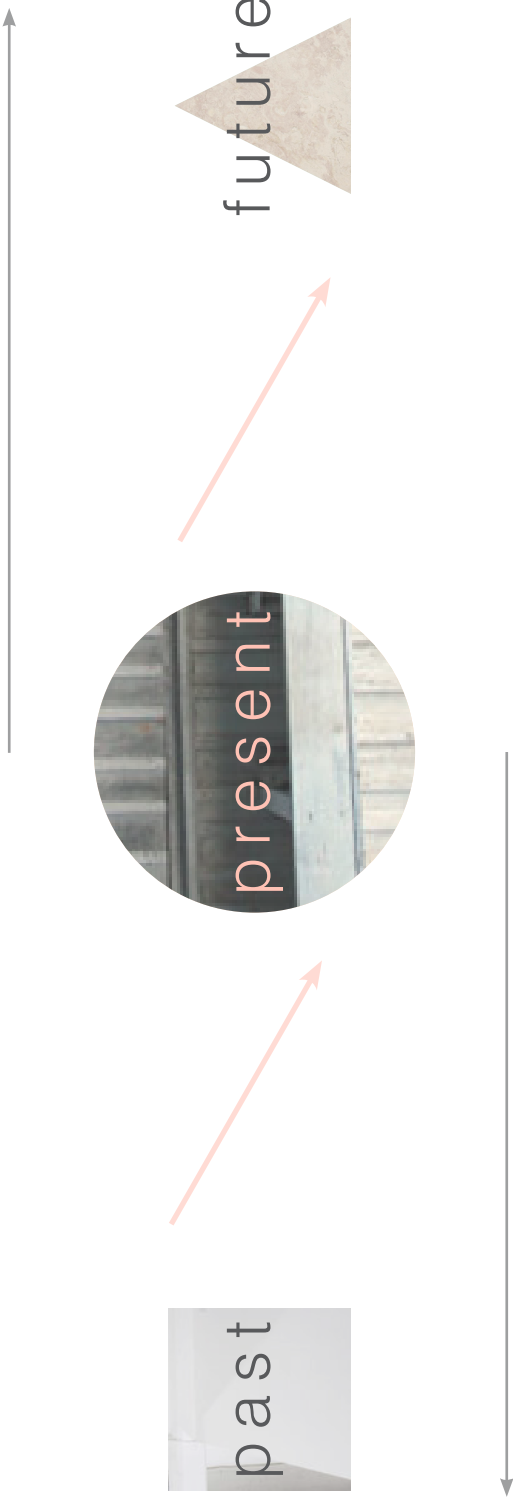


jewellery

+ +

identity





/

how to engage consumer to a long
lasting relationship with the object,
when creating an identity?



relationship

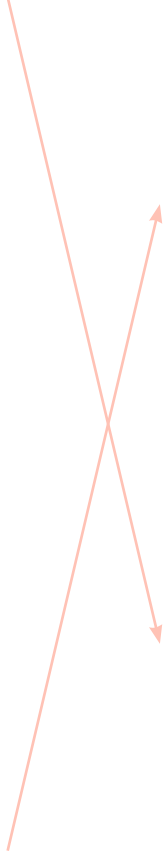
identity

- way of usage
- factors of attachment to the object
- subject and object relation
- function and concept
- wider jewellery reaches
- object and artifact
- characteristic
- relation and context
- individuality
- value
- unique creative platform for different expression

two starting points



for one goal



to create jewellery identity

new jewellery collection

involve, evoke and influence our moods,
feelings and emotions in many different
ways.

conceptual
simple geometrical
minimalistic

two aspects when forming the identity

transformation



longer interest time
construct experience

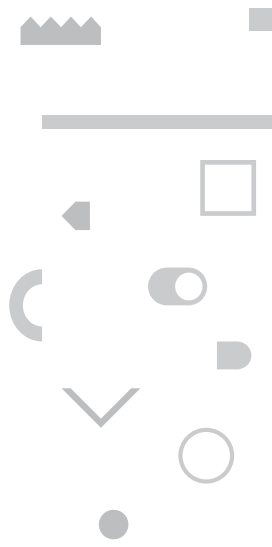
association



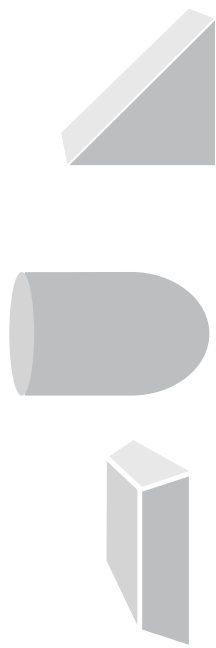
create memories
link user to associations

//

expand frame of objects usage and
relation between object and subject.



jewellery



stands



work plan

jewellery

stands

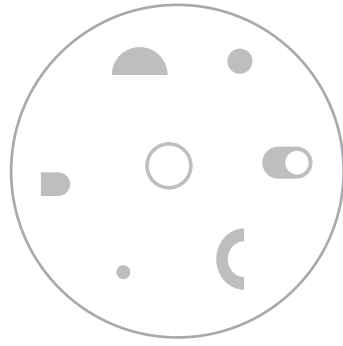
photo shoot

publication / poster

movie

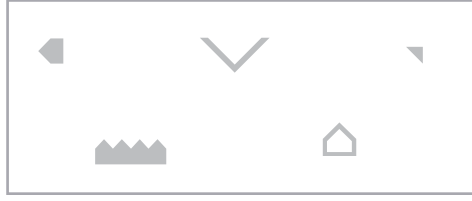
exhibition display

three jewellery collections based on geometrical forms



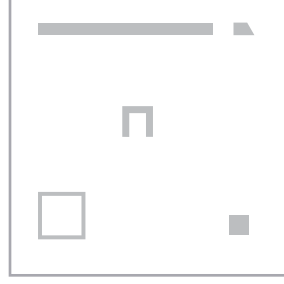
7

round



5

triangle



5

square

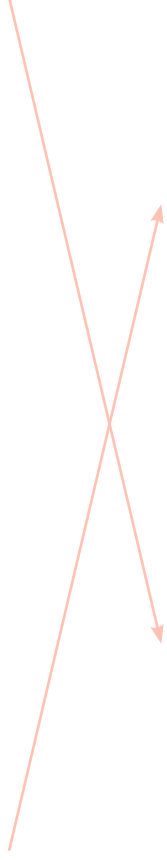
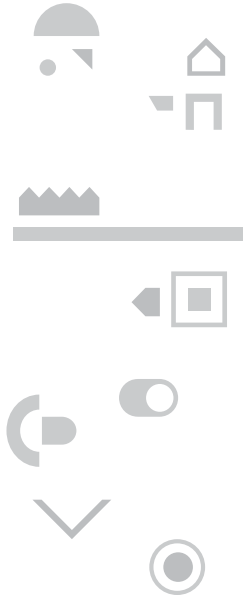
transformation

two function in jewellery

1
pin

2
earring

possible different combinations



platform for improvisation



asosiation

a simple form can instantaneously trigger recall and arouse emotions, memories.

//

triangular relationship which is generated between maker, wearer and viewer when jewellery is worn.

stands



part of the work

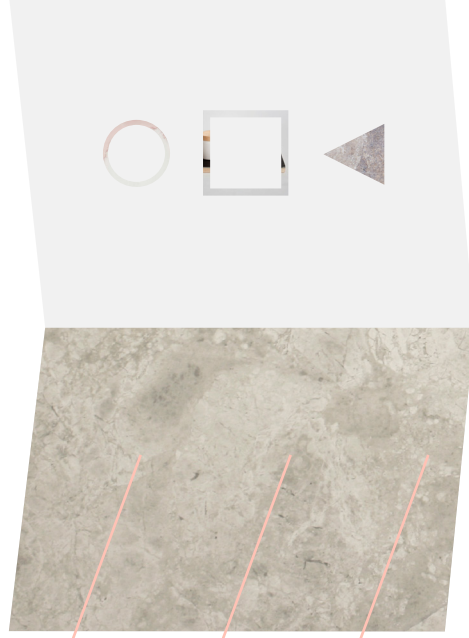
as important as jewellery

publication

explanation

identity

catalouge (A4)



materials

silver

wood

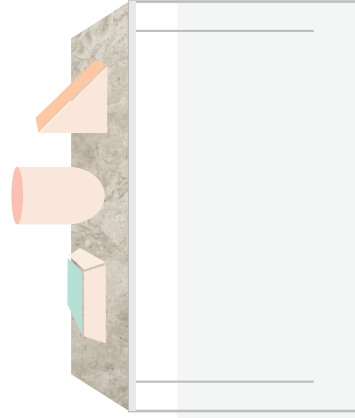
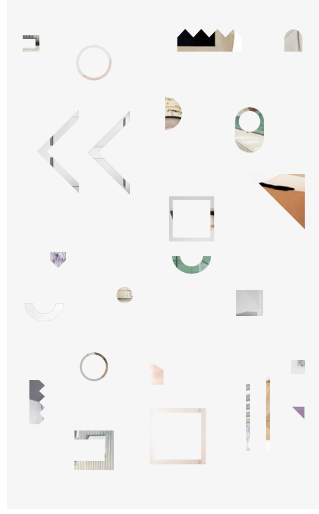
marbel

paper

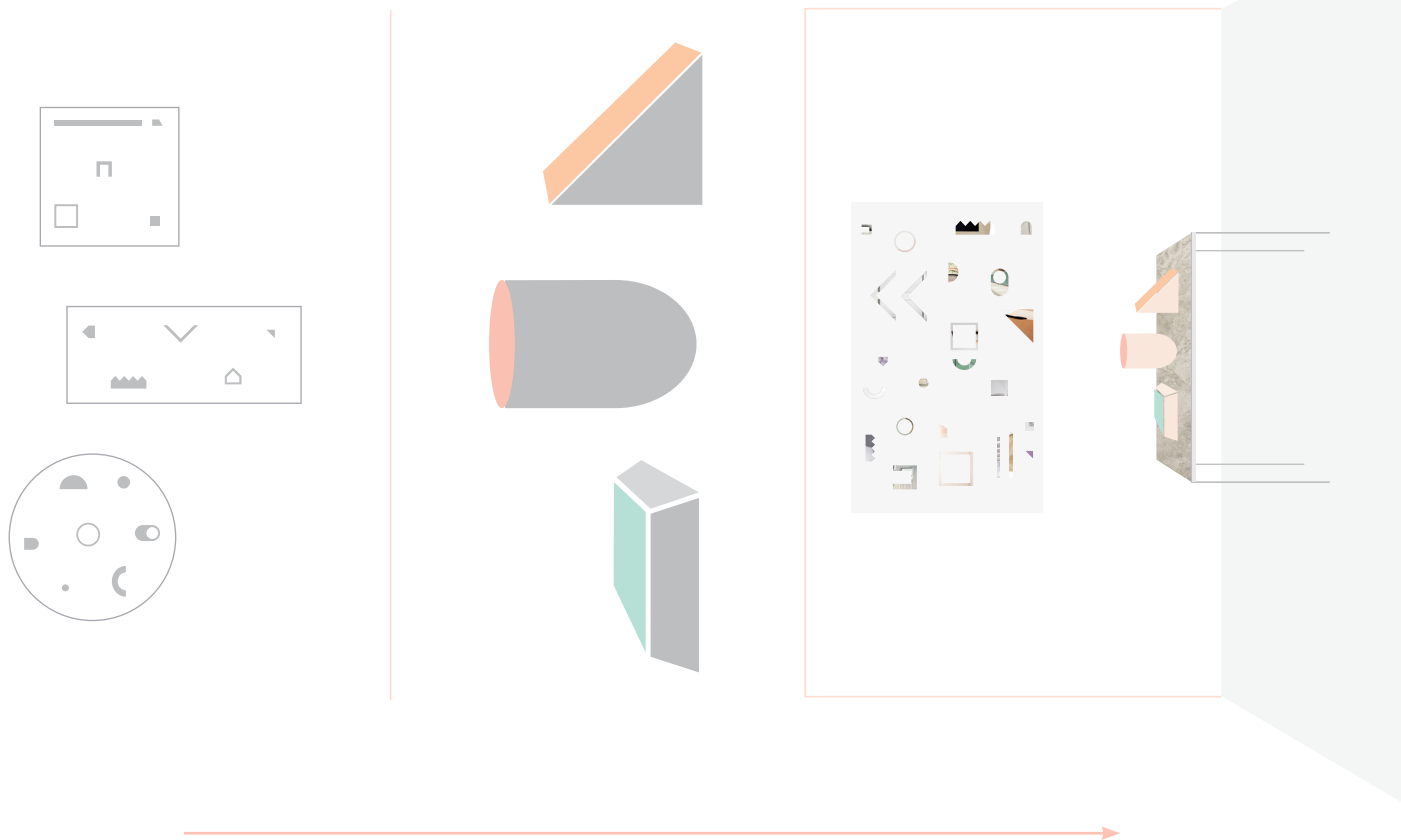
video

formats

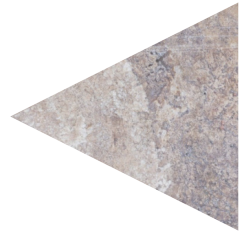
exhibition display



zoom in



zoom out





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