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Intentional Glitch
Tableware for Multisensory Eating

Master's Thesis Project

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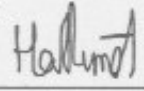



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Preface

As I am sitting at the table, I observe. In this case, it is the table in the dining area and the central table for the entire house. Tables are of all kinds of materials, and this one is wooden. Every table has its job. This particular table is where I work, serve meals for the family, and hold celebrations. When I work, job involvement is all over the place. When serving meals, it is the place where food vanishes as fast as one can chew enough to swallow. The celebrations are primarily happy moments where joy and laughter are shared, and guests enjoy meals. But sorrow and sadness might also appear. The primary reason for the table is daily mealtimes and celebrating important or not-so-important moments. I wish we could enjoy our daily mealtimes more slowly, with time for chatting and bubbly talks, discussions and just quality time to remember later. Today, I sat and observed the table. It has an empty glass bowl for fruit on it. The table's job right now is to be a place for an empty glass bowl (Figure 1).



Figure 1. *Placelessness* – an empty glass bowl. Photograph by Rita Rebaine Lonks

Usually, there is fruit there, but not today. And as I am here, I am experiencing this *placelessness* in my home. I do not have a belonging feeling in the place today. According to Martina Löw, in her book *The Sociology of Space*:

Space makes us realise that things can hardly be experienced in isolation, but only exist in arrangements, that is, that they can be synthesised to spaces, calling upon us to make connections between them. An empty bowl on a table may look dismal, but if a bouquet of roses is placed next to it, the same bowl suddenly shines splendidly, almost full of promise. (Löw, 2016, p. xiv)

It is possible, the arrangement of my space can be synthesised to experience *placelessness* for me. I assume the empty bowl on the table makes me feel even more distant and lacking in a sense of belonging. I take into account the context of arranging the bowl differently -- it could have different effects on me. I imagine adding handmade ceramic objects next to the bowl. I put one of my imaginary objects inside the bowl. Now the empty bowl is full. Can it change my relationship with this space?

What happens when your home lacks a sense of identity or belonging? This is the predicament I find myself in; my home is a place without a belonging feeling. I explore my *placelessness* in the home, focusing on the interior, tableware and emotional impact of this phenomenon. I look around, and I see white walls and white kitchen cabinets. I open the kitchen cabinets – white dishes on the shelves. There are no personal touches or unique characters around, just a series of items filled with mass-produced plates, cups and bowls. The colours are neutral and unobtrusive, adding to the blandness and lack of personality. All the shapes of the dishes are similar, and the textures smooth and neat. Charles Spence writes in his book *Sensehacking*:

We all intuitively associate emotions with different textures and materials. Even if we don't actually touch the walls or surfaces, incorporating different materials in our homes can still make a tactile impression on us. (Spence, 2022, p. 25)

I wonder, can this be the case? Too much white around and missing textures in my home. Can the absence of different materials and textures bring the feeling of *placelessness*? Can space be a form of relationship?

I understand my space initially as a relational arrangement of living beings in places. It feels like my space does not simply exist, it rather creates action and embodies my personality with me. Looking at the space as it is today, I do not see a reflection of my personality. In my case, it could leave me feeling disconnected from my surroundings and unable to create a meaningful connection to my space. I realise that I am missing part of myself. The role is more than just a series of items filled with mass-produced tableware that can be purchased in shops. While I look around the space, I am missing the part of me that I long to reconnect with. My mind drifts back to the memories of my childhood home and the warm embrace of my family. Memories of childhood summers spent at my aunt's house near the seaside in Jūrmala and the special bond shared between myself and my great-grandmother. The stories about her life experience that she tells me in the evenings before sleeping. I remember my studies at the Riga School of Design and Arts, where I practised ceramic design. There I lacked the inspiration to finish my work for the evaluation part of the final examination. Reflecting on my life, I realise that certain features have strong roots. These are just a few examples of my role in me that continue to shape who I am today and how my personality embodies and creates action in my space.

Introduction

My thesis project – tableware for multisensory eating – takes place after experiencing a brain tumour diagnosis, which I will call *the glitch*. Why *the glitch*? When I heard the diagnosis, it felt like my body had made a deliberate mistake in reshaping my existing embodied senses. Before I received the diagnosis, I had received signs from my body that its 'material' consistency was changing, but I had not accepted these signals. My body's space was reorganising in another materiality. When I encountered *the glitch*, I paused and noticed what was happening. This moment of pause allowed me to connect with my surroundings and the people around me. After *the glitch*, I reached a calmer and more attentive lifestyle. It was challenging, but it brought me to who I am today. After this incident, I started studying at the Estonian Academy of Arts. During my MA thesis project, I discovered that entire objects or subjects come through a *glitch* for me. My *mistake* helped me to return to ceramics. It aided me in searching for an attentive and slow living environment. The tableware I am shaping, I make through *a minor glitch*. *The glitch* translates into hand-thrown vessels on a pottery wheel, purposely distorted by imprinting body parts or other intentional miscreations on the vessels. It reminds me of my personal experience of *the glitch*, which I wish to cherish – the value of an attentive moment. Through *glitches* – deliberate mistakes in tableware – I aim to embody the sensory qualities while I create the vessels. I will subsequently research which multisensory qualities – tactile (touch), visual (sight), gustatory (taste), auditory (sound) and olfactory (smell) – can be present in the process of using the tableware.

What does tableware for multisensory eating mean to me? And how can I engage with my senses? When I began working on this project, I asked myself these questions and tried to figure out what it was about for me. I knew that tableware for sensory eating would provide extra value for me to keep attentive eating moments. I was thinking that sensory eating is a unique approach to mealtimes that focuses on engaging several senses to create a more enjoyable and satisfying dining experience. An Oxford professor, Charles Spence of experimental psychology argues, “However, in order to hack them most effectively we first need to recognise that our senses do not work independently but talk to each other all the time” (Spence, 2022, p. 11). The concept

of multisensory eating is rooted in the idea that food does not just fuel the body, but is a source of pleasure and enjoyment:

A number of the world's top chefs have started to wake up to the importance of stimulating all the senses to deliver multisensory dining experiences that are more engaging, more exciting and ultimately more memorable than ever before. (Spence and Piqueras-Fiszman, 2014, p. 21)

I want to bring the same approach to tableware. Tableware does not just fulfil its function – it can be a multisensory experience while eating. I want the dinnerware to be as important as the food. At the same time, specifically designed multisensory tableware can encourage people to slow down and bring an attentiveness to eating.

Mindful (or attentive) eating and drinking is important, and anything that we can do to make ourselves more aware of what we are consuming is going to help in terms of increased enjoyment, enhanced delivery of multisensory stimulation, and quite possibly increased satiety too. (Spence, 2018, p. 172)

By specifically designed tableware, I mean tableware which embodies multisensory characteristics that I set myself intuitively. These are the specific sensory features I am planning to execute through *the glitch*.

I will reflect on whether the vessels can bring attention to themselves during use. Every object is available for all meals if the user feels comfortable. There are no standards or rules. I can use dishes daily or whenever I think of using them, and the bowl is just one I can use for any food. Cups are for drinks, but I may use them for sauce. I mean to touch these dishes without using cutlery. I will embrace the moments when I can sense all the vessels as much as possible. During the meal, I will encourage myself and my family to eat with our hands and touch the vessels while

eating.

Apart from the sensuous enjoyment that interacting with the food with our hands may provide in terms of the eating experience, it is important to note that people can also evaluate the texture of food by means of haptic information. (Spence, 2017, p. 174)

Furthermore, I intend to create playful items – in addition to bowls, cups, and plates – that can be present or absent during the eating process. These objects might be just decorative, but I can use them as cutlery or find other practical uses. These multifunctional objects provide extra stimuli during meals if I decide so. Meanwhile, *the other body*, my family, is an extension of me; *the other body* experiences my sensory *glitches* and shapes them into its own multisensory experience through my perspective. The extension added by *the other body* again incarnates inside me, and we share a new, incorporated us.

I divide the research into two stages: the creation of vessels and the use of the vessels. Through these two stages, I will explore *the glitches* in vessels for multisensory awareness, its effects, and how it impacts my eating experience and that of my family. In the first stage, I encounter senses in every piece I create with *the glitch*. Each design is crafted with care to evoke a specific mood or memory to provide a unique tactile experience in interaction with other senses if possible. I explore how I use different combinations of shapes, textures, materials, and colours to create a multisensory experience beyond my work's functional purpose. These vessels promise to provide a one-of-a-kind sensory experience. The second stage includes selecting and using the tableware to find which multisensory qualities are present during the meal. I serve tableware with my family's favourite recipes. While eating, I also recall the sensory experiences of making the tableware. I explore whether the dishes with *the glitch* can also depict attentiveness while in use. In the appendices, there is more detailed information about my self-expressive research process. The appendices explain the explorative research process to find the design of the tableware, illustrations of how I created the tableware. In addition, I follow the same internal

logic for each object group – bowls, cups, plates, and playful items. I created the objects in clay, I interpreted objects, and then I reflected on objects using drawing.

The thesis consists of four chapters. The first chapter introduces how I became aware of the necessity of having memories to capture and make them as attentively tangible objects and how this relates to multisensory experiences. The second chapter explains where my inspiration comes from and the role of nature. I explore my sensory qualities and eating habits to understand what kind of tableware I need to deliver. I include research into multi-sensor-based practices on the pottery wheel to find a method for creating *the glitch* while investigating my body's senses. The third chapter presents the process of creating the vessels with *glitches*. It is about shaping bodies and involving relationships between myself, *the other body* and the objects. Here I also discover how the materiality of clay creates its own *glitches* and compliments the tableware with my created *glitches*. The fourth chapter discusses using the tableware for multisensory eating and reflects on the results. I cook favourite recipes to explore how the senses of using tableware affect the meals. I provide the overview of navigating the journey of the MA thesis project in Appendix 1.

Chapter 1. Present Moment

It was 2018. The year I knew my life was just too fast for me. Why? Let's say that when I realised that yesterday is the past, today is the present moment, and tomorrow is already the future, I wanted to have a presence today, now. It sounds a bit desperate. To hold on to it longer. And I do not wish to have it all, just a moment, that can keep me grounded, attentive, and present. It is some feeling that I cannot explain. It is how my body senses, like having bodily orientations. The orientations which interact with my surroundings. The arrangement of my space where I experience *placelessness*. It feels like my room does not just exist; it embodies my personality. Can I do something to change my relationship with space and time? I felt that I had become a part of an environment where my bodily senses felt wrong.

The time when this particular realisation arrived was challenging. It was when I discovered *the glitch* in my body. I recognised that the same way as space encounters *placelessness*, I encounter my *glitch*. I acknowledged that space is a form of

relationship for me. I sensed that both the space and me experienced *the glitch* in this relationship. I felt this connection as a force which took my embodied *glitch* into the world. I conceived an urge to add tangibility to my body's intentional misstep. I was thinking, I can sit, wait and do nothing about it, or I do something about it and celebrate new, exciting memories. I chose the latter. And it took me just a few seconds to open my computer, and I google: Why does life feel faster as we age? Obviously, I am not the only one who has noticed that life speeds up. As there was more than one page of hits from my Google search, this topic is obviously widely viewed from various perspectives.

From the articles, I discovered that the more detailed our memory, the longer a moment seems to last. By creating more detailed memories, we can extend our perception of time. Instead of trying to think and remember everything that happens, we should focus on the specific details of each memory. In this way, we can better appreciate the moments that have passed. Or as we age, less exciting and new happenings occur. We do not get the same excitement as when we were kids. People are less likely to experience entirely new things. Another fact, instead of having a lazy weekend in front of the TV, fill it with new experiences, and later when you look back at the weekend, it will seem long – richer with excitement or stimuli and new experiences, seemingly fast-passing weekends make you feel that life slows down when the last memories are revised.

Overall, encouraged by several articles about time seeming to pass fast or slow, I realised how moments are created. I can do the same action with excitement or boredom. The willingness to develop new and exciting activities can be simple. My body made *my glitch* and afterwards shaped my embodied senses differently. I was also experiencing the world in a new way – this provided me with a different perspective and understanding of my surroundings. It helped me to return to ceramics, and it aided me in searching for an attentive and slow living environment. Can *the glitch* I create in tableware do the same for the user? Can others experience my glitch through the intentional mistakes I create in tableware? For example, I serve dinner each evening to bring attentiveness, excitement, or stimuli. *A minor glitch* in objects can change and reshape the perception of the senses. And instead of just serving the main course on a white plate, changing the plate to a bowl is a new experience. My

craving for the present moment has led me to conclude that I can choose what excites me and what exactly gives my mind a break from itself to acknowledge the present moment. The unique and attentive moment can be *the glitch* which can be my multisensory experience during meals.

Being Aware of Sensing Chocolate

I was forced to spend a lot of time alone at home back in 2018. My most enjoyable moments were my daily meals. I enjoyed every bite. The most memorable moments were with chocolate. The sensory power of chocolate was overwhelming. At first, I touched the paper and the foil texture and how crunchy it felt in my palm while unwrapping the paper. Then the aroma of chocolate was very inviting, as was the scent of the paper wrapping. The dark rich brown and the texture of chocolate when it melts in the mouth and the cacao taste, and as soon as I tasted the chocolate, I recalled birthdays and eating cake “Cielaviņa”. It is incredible how much information you can get if you concentrate on this particular moment. You do not need breath-taking activities to experience multisensory eating. According to Pallasmaa:

There is a subtle transference between tactile and taste experiences. Vision becomes transferred to taste as well; certain colours and delicate details evoke oral sensations. (Pallasmaa, 2005, p. 59)

This explains to me how connected our senses are. Back then, my multisensory eating was not a conscious process. It felt organic to spend the moments eating as I had nowhere to rush. I unconsciously tried to prolong the eating process. It was “an elegant activity” that I was able to do. It was not overeating. I consumed enough, but not too much. I was conscious of my meals and liked the lightness of my eating experiences.

Then I realised how much I like cooking as a process and started took more interest. Those days of cooking was my escape. It was an escape from my physical and emotional struggles at that time. I was not naturally good at cooking, sometimes even

terrible, but the everyday practice helped. And it was an exciting activity to spend my days. I found attentiveness in this activity. I was, for a moment – focused on the food. It felt meditative, and after I had prepared the food, I liked to prolong the eating with the help of tableware. I tried to be creative in serving the food on different dishes. I wanted to separate different types of foods into several vessels. Then again, I combined the most desired foods on one plate. I started to get interested in multisensory tableware. I started wondering if it is possible to have tableware that helps elevate the eating process.

Sensory Superpower

Tactile activities make me feel like I have *a sensory superpower*. Why a superpower? Because it makes me feel vital and happy. It is a superpower that charges my body with a specific energy. The energy of life. The touch that I can express during the activity. Touch is essential and the most powerful sensory experience for me. Sometimes the tactile sense overpowers my other senses, and I have developed a strong sensitivity by practising ceramics. Sometimes again, it is an unwritten language. I listen carefully to what my body expresses to me to release or gain energy at a particular moment. At first, it might feel like a monologue, but later, it becomes a dialogue between my hands and brain. And then I understand that I feel a strong sensory awareness of having a ceramist's skills. I realise that practising ceramics is *my sensory superpower*.

I have always felt that I know my hands. My perception comes through my hands and how I touch things, and I prefer touching when I need information about specific objects. I use touch on purpose, and I also do it unconsciously. This is because I have been practising ceramics since I was ten. Engaging with clay has led me to a new understanding of materiality and the senses. I need to articulate why the material engages me. "All the senses, including vision, are extensions of the tactile sense; the senses are specialisations of skin tissue, and all sensory experiences are modes of touching and thus related to tactility," (Pallasmaa, 2005, p. 10) explains the architect and the architectural theorist, Juhani Pallasmaa, in his book *The Eyes of the Skin: Architecture and the Senses*. He acknowledges that "touch is the sensory mode that integrates our experience of the world with that of ourselves". (Ibid., p. 11) Reading the words of Pallasmaa, I conclude that I have been practising ceramics for so long

that ceramics embody me. I perceive the world through touch, the same way I perceive clay. It helps me to feel grounded. That is the reason why touching objects is so important to me. When I see a ceramic object, it primarily relieves me of materiality and technology. Pallasmaa declares that vision reveals what the touch already knows (Ibid., p. 42). I immediately imagine the touch of wet clay, how it is shaped, centred on a pottery wheel, how I lift the clay walls, and the thickness is adjusted. I acknowledged that tactility, in my case through ceramics, is *my sensory superpower* (Figure 2) that adds important qualities to my life.



Figure 2. Throwing on a wheel – *my sensory superpower*. Photograph by Kristi Palm Anis

I acknowledged that I have a recipe for my *sensory superpower*. My existing formula for creating tangible objects relieves my current knowledge of clay as a mediator to me.

My Recipe – Sensory Superpower

Ingredients:

1. The process of controlling or not controlling the clay
2. My hands gain strength and skill
3. The clay dances between my hands
4. Materiality

Method:

1. I imagine it all starts with the act of preparation. The way I enter the studio, I wear my studio smock and apply an apron, and my hair is up. I prepare my working space; the tools are laid out, ready. The pottery wheel is switched on. My hands are wet. And I know, I need to bring strength in my hands in order

to control the clay. Each potter has their own “recipe” for this. It is a nonverbal intuitive process where each artist learns the skills by doing, and when you crack it – it feels powerful. Then there are “controlled” and “non-controlled” moves. At this stage in my practice, most of the moves are controlled by my hands, I feel like I exercise leadership over the clay. Sometimes, it is just a feeling of an uncontrollable situation, a sudden movement of the hand or a movement that is not possible to detect in the process.

2. More success comes with the process of wheel throwing, and I gain more strength in my hands. I feel the heat in my hands. I assume it is the power of energy that arrives in my hands. It is like an engine that operates to drive the process. A wet mud mass starts to squeeze between my fingers. I need to make my hands wet when the clay becomes dry, otherwise I lose control over the clay. I feel that balance is important. The balance of time, strength, the speed of the pottery wheel, and the right moment to stop. The balance is controlled by my hands. The knowledge is in my hands.
3. The poetic side of the clay is the *dance on the pottery wheel*. The dance is performed by the clay with the speed of the pottery wheel. I like to think like this as I feel how it is jumping wildly between my hands. Or touching my palms with a sideways force. The clay can perform very different moves. It depends on how my hands shape it. I pull it up and then again down. The dance lasts and changes as long as my hands allow. I let the clay become wobbly if I want to enjoy the performance longer. Sometimes it is just a lack of willpower to centre the clay for me. I let the clay dance and then remove it from the pottery wheel.
4. There are different types of clay. Also different techniques for working with clay. While I am working with the clay, I like the touch of the material. How the clay goes from wet to dry in the working process. There are various types of clay – rough and smooth, soft and hard. Shaping the clay is as unique as my hand. The traces of what I leave in the clay again creates a new materiality through the process from raw clay to fired clay and glazed clay and how the material changes.

These four methods prepare my sensory superpower. Sometimes it makes me think that my body made an intentional mistake – *the glitch* – to return me to my sensory

superpower. I also realise that the materiality in clay should express my body's intentional misstep to form a concrete and holdable thing.

Chapter 2. Depicting the Natural World

Nature has been an essential part of my life. The most significant way it has become a necessary part of my life is through the sense of calm and inspiration that it provides. Finding moments of peace for me is essential. It is also an important source for me to find inspiration in my ceramic practice, from inspiring the shapes and textures of my pieces to influencing my creative process. As I experiment with different techniques and forms, the unpredictability of natural materials such as clay can lead to unexpected and unique designs.

But wherever you connect with nature, be it in your own back garden, or the local park or forest, just make sure to enjoy it with as many of your senses as you can. The benefits for your social, cognitive and emotional well-being will be well worth the effort, whether you realise it or not. (Spence, 2022, p. 64)

I have found this to be true in my own life; when I feel overwhelmed, walking through the woods or simply sitting outside and breathing in the fresh air can help me feel more centred and at peace. After spending time outdoors, I can also connect better with my creative process.

Exploring Shapes

When I started the project, I knew the natural world would inspire me to execute my work. The inspirational samples I bring myself reflect clay as a great medium to incarnate bodily characteristics. I also refer to my body as a part of nature's creation; because of that, I see a commonness between the clay body and my body. It is also one of the reasons I selected clay as a medium to incarnate my *glitch*. Clay has been used for centuries as a material for creating pottery and sculptures. The variation in the consistency of clay can inspire unique and unpredictable results in the creative

process. The material blend is one of the most exciting aspects of working with clay. Depending on the source, it can have different colours, textures, and compositions. Because of the organic differences that accrue, it affected me to create objects with unique shapes, and variations in colour and texture. I want to leave the clay in its "natural state" as much as possible.

The use of symmetry in tableware design was once a common practice. Symmetrical in design and concept, all dishes had to have the same design features in the tableware set. The balanced approach also included repetitive elements throughout the creation of the dishes. It was also the status of wellness.

Historically, the set of dishes in the West have been one of the symbols of success and middle-class comfort almost since the middle class was invented. It was the status in society. Such a set is overwhelmingly symmetrical in design, concept, and spirit. (Shuefftan, 1996–97, p. 16)

But not necessarily today. The Canadian artist Janaki Larsen celebrates the character of clay using the concept that “no two pieces look alike” (Figure 3).



Figure 3. Janaki Larsen: Sheltering in Place

The way she explores and accentuates clay’s natural characteristics is impressive. Instead of creating perfectly shaped vessels from clay and suppressing clay’s materiality, she highlights the “errors” of clay. Her works are modern and

minimalistic in design and simple but soulful in form, delicate in the sense of quietness. She refers to nature:

For those ordering multiples of one product, expect them to all differ from each other in terms of how they stack or how they look side by side, as this is how you would find things in nature. (janakilarsen.com, 2023)

Dishes that look different can still be in harmony with each other. Larsen likes to emphasise the importance of having dirt on her hands, the colour of it, the smell, and the feeling of the earth. In one of the interviews, she talks about her hands.

My hands are by far my most important tool. Although there are certain techniques to follow, every potter has a unique way of throwing a pot. Some people smooth away the ‘throwing lines’ but I like to keep them. It’s what makes a piece feel alive to me. I find the gestures involved in throwing very beautiful so I want them to remain as a reminder of the process. (<https://scoutmagazine.ca>, 2015)

The artist's emphasis on clay's essence inspired me to think of tableware as a tool to enrich the eating experience with *my glitches* and explore my senses while eating. As touch is essential for me and the most powerful sensory experience, I think tactile attentiveness to the details – *intentional glitches* – will lead me to multisensory experiences in tableware. I see a multifaceted interplay between tactile attention and my body and how it integrates other sensory qualities.

Multisensory eating is a new concept that has emerged recently, and it involves using all possible senses to experience a meal fully.

Science shows that our senses connect for more than we ever imagined. (...) Any one of us can also use the tricks, or sense hacks, associated with multisensory perception, to our own advantage. (Spence, 2022, p. 11)

I will consider my sensory qualities by making intentional mistakes to create a holistic understanding of accomplishing vessels for multisensory eating. This individual engagement, on an emotional, affective, cognitive, social and physical level, will also help me research what kind of tableware I need to deliver for the thesis work, while also documenting my multisensory practices while exploring the design and practicalities of the tableware.

While doing the research, I first wanted to define what sensory characteristics I experience and which ones are important for me. I think it is crucial to identify this in order to proceed with exploring shapes and forms, because multisensory awareness allows me to perceive and interpret information for design. To formulate this, I created a mind map for multisensory qualities (Appendix 2). I have listed my sensory qualities intuitively and without analysing my choices. I rely on my sensory awareness to navigate the world. While I was making the sensory mind map, I imagined possible senses around me and how I perceive them. For instance, I remember the relaxing moments when my family and I returned from a cold winter walk and made ourselves hot peppermint tea. The aroma of peppermint tea is so comforting that I recall this as I put the olfactory (smell) section in my mind map chart. However, various factors can influence my sensory awareness. In this mind map, I explore sensory qualities that can impact my project and how I could enhance them as part of my project. I am aware that my senses can be influenced by various factors, such as emotions, experiences in the future, and even health conditions in the later stages of my project.

Furthermore, to identify what kind of tableware I need for my project, I observed the daily eating habits of myself and my family and analysed what changes I should make to improve my eating habits to achieve attentive eating (Appendix 3). This information and analysis gave me insights into whether using several smaller vessels for meals is preferable instead of one big plate. The process of serving food and eating

food from several different vessels slows meals and directs more attentiveness to the food we consume. The research also provided me with information about my surroundings, and I noticed the importance of preparing the right place to eat and preparing the table for meals. Later, I also recorded a seven-day food diary of my family's menu at home (Appendix 4) to understand the varieties of foods and the types of vessels needed. This analysis helped me to identify patterns such as portion sizes, what type of tableware we use, and what kinds of vessels we might add. By identifying these patterns, I can try to change our eating habits and adopt other options; for instance, hacks of sense for tableware or using tricks to improve multisensory perception. For example, it shows that we mainly use only three types of tableware: cups, plates and bowls. I realise that I miss the variety in bowls, primarily when serving food with side dishes (e.g. salad, fresh vegetables, and herbs).

I also proceed with the multisensory practice on the pottery wheel, where I explore my senses during the act of throwing (Appendix 5). As throwing is a powerful multisensory experience, I researched my body in connection with the clay while creating objects on the wheel. I have added extracts from my diary in Appendix 6, where I wrote an explorative journey of engaging with the clay and expressing my current feelings. This practice opened my knowledge of how I perceive clay through the different senses, where I exclude some of the senses and add them again. It made me connect and disconnect with the differences in the materialities of the clay (Figure 4–7).



Figure 4–7. The multisensory explorative practice on the pottery wheel. Photographs by Kristi Palm Anis

During the process, I combined my past knowledge with newly discovered knowledge. I gained renewed insights into what clay as a mediator provides: renewed shapes, clay's materiality through different senses, and exceeding my existing limits of exploring clay (e.g. tasting the clay). My attentiveness to multisensory experiences brought feelings which I did not know could exist during the throwing process. For instance, as a result, a taste sensation triggered my sense of olfaction (smell), which was an unexpected outcome for me. I am surprised that such a sensory quality as the scent is not isolated from my research process. Simultaneously, I also found a way to incarnate my glitches into the materiality of the clay.

Feeling Colours and Textures

At this point in my research, I was still seeking information about my preferred colours and textures for creating vessels. I received an invitation to have dinner with Ingrid Allik. She kindly explained that the visit aimed to select the most favourable vessels to analyse, what type of tableware I would work with in terms of colour and texture.

I entered the winter garden, where the host served traditional Japanese tea. Ingrid greeted me with a short story about matcha tea preparation for the ceremony. After the matcha tea ceremony, it felt like it was not just tea drinking; we had accomplished an essential circle of getting to know each other better. It felt like more than a cup of tea.

In Japan, *Kaiseki* is an integral part of the tea ceremony, and *Kaiseki* is more than just a meal. It is an art form that celebrates the beauty of nature. One of the main reasons why a traditional multi-course Japanese meal – *Kaiseki* – inspired me, is because the meal embodies the principles of respect for the natural world. The meal is designed to be a feast for both the eyes and the palate, and it often includes a variety of textures, colours, and flavours. The courses are served in a particular order, with the flavours and textures building upon each other to create a pleasant dining experience. Each dish is carefully arranged on the plate to create a visually stunning presentation. The use of elements such as flowers, stones, and leaves is also common in *Kaiseki* dining, adding to the overall aesthetic of the meal. And of course the harmony, response and rhythm that one can sense in the room. The careful attention to these ceremonies leads

to multi-sensorial experiences.

Instead of music, *Kaiseki* is punctuated by the natural sounds of the occasion – the sighing of the boiling tea kettle, the footsteps of the host bringing the courses, the opening and the closing of teahouse doors, the host's splashing the garden rocks with water, and the inimitable of the tea whisk whipping powder tea. (Tsuji, 1972, p. 15)

This very sensorial environment demands the full presence of participants. Pallasmaa is interested in Kakuzo Okakura, *The Book of Tea*, and he also describes how multi-sensory imagination can evoke such a simple situation as the tea ceremony (Pallasmaa, 2005, p. 45). *Kaiseki* is designed to both aid and focus on the pleasure of living more quietly and deeply than usual, and hopefully, to have some of the experience overflow into daily life (Tsuji, 1972, p. 15). Meanwhile, I also see that the “considered mistake” is incorporated into *Kaiseki* tableware. I noticed some dishes have intentional uneven edges or are slightly off-centre, and this connects me with my research where I deliberately include "mistakes".

After the matcha tea ceremony, we moved on to cooking dinner. When we finished cooking the meal, we chose different types of vessels. I am amazed by the host's wide variety of choices at home. There I learned my favourite choices of vessels while choosing objects (Figure 8).



Figure 8. The preferred selection of vessels based on colour and texture. Photograph by Rita Rebaine Lonks

All the items I selected are in shades of white and beige at the beginning, but with time I also added other tones. Surprisingly, I chose the red brick colour vessel for my collection. This is because it reminded me of my home country, the Lode red brick factory, and it slightly contrasts with my current selection. In the forms of dishes, I picked quirky shapes. I related them to my glitch. And Ingrid explained to me that artists reshaped these dishes after creation. I also selected the ones with noticeable textures. I enjoyed the sensory moment when I touched the surfaces of these dishes. I held these particular ones the longest and felt more attentive in my hands. I made a final summary of the selected items (Appendix 7), which showed that I have specific preferences for light and natural colours with a hint of contrast. I also noticed that I like various kinds of textures. I included smooth and rough surfaces in regular, uncommon, and deformed vessels. In Appendix 8, I summarised my memories of this particular evening in diary form. I felt like the evening with Ingrid followed the principles of a full tea ceremony including Kaiseki, and I had experienced this very sensual meal ritual.

This evening's experience of collecting vessels reminded me of when I did a similar activity with my dishes at home. Then, when I was back home in isolation, I made my meals more exciting. Suddenly, I realised how different yet similar activities can bring me the same type of excitement. By incorporating a variety of dishes in the table setting, I can create a visually stunning and dynamic ambience that enhances the overall dining experience. Whether I choose to use dishes with unique shapes, textures or colours, the possibilities for creating a memorable and engaging experience are endless.

Chapter 3. Multisensory Attentiveness

I have learned the importance of nature in my life and confirmed a commonness between the clay body and my body and how it expresses its characteristics. I explored the skills in a new and unique technique to accomplish mistakes of attentiveness. I acknowledged how the *glitch* translates into a touchable entity. I intuitively experienced the right colours and textures for myself. I brought the widely rich experience of all possible senses through exploration. Still, I question myself,

how do I know when a mistake is a mistake in creating tableware for multisensory eating? I prepare a renewed recipe for the vessels with *the intentional glitch* to bring clarity.

My Recipe - Intentional Glitch

Ingredients:

1. renewed materiality through the senses
2. finding balance
3. incarnations of the glitches

Method:

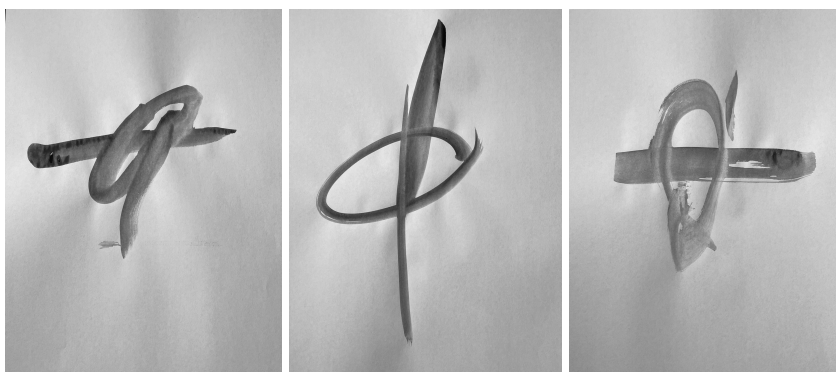
1. After completing a symmetrical object, I distress the vessel through an intuitive approach where I consider the mistakes and the possible effect on my multisensory eating. I do this because this particular act reminds me of the moment of creation as well as leaving tangible evidence in the objects.
2. *A minor glitch* in the object indicates a mistake where the vessels still embody practical daily usage. The meaning of the "minor glitch" is the fact that the vessels do not lose their practical aspect.
3. The unpredictability of the glitches is the most exciting part. I call them *incarnations of glitches* because the objects exist due to my deliberate mistakes and mistakes which might emerge from the clay or the technique. I am aware I have no control over the presence or absence of a clay or glaze error. I will revise all possible mistakes and consider them as *minor glitches* in the final stages of the vessels when I collect the tableware.

This particular recipe reintroduces the intentional mistake in designing the tableware objects. The design of the vessels is related to their shape or texture. Due to purposeful errors, most dishes have an uneven shape or miscreated forms. Some vessels will keep the correct body with a visual *glitch*. At the same time, these are ideal for practical use. These are vessels that play with asymmetry and symmetry.

I am inspired by Ulvi Haagensen's visual essay *What does washing the dishes look like?* (2017), where she explores the ordinary, everyday task of washing dishes in the

form of drawings. I see a commonness in the repetition of washing dishes and the wheel throwing practice. I reflect on her work and directly imagine how I shape objects on the pottery wheel and the execution of the glitch in tableware. I see repetition as customary in ceramics when I form objects on the pottery wheel. Repetition is an essential element in mastering the pottery wheel. For instance, there is repetition in centring the clay, which involves repeatedly pushing the clay into the centre of the wheel and pulling up the wall, which involves constantly pulling the clay upwards to create the form. The same similarities I see in attentive eating through tableware *glitches*. Incorporating attentive eating through repetition requires a conscious effort. I can re-create careful mistakes in the tableware or use mismatched utensils, or change objects in their shapes and sizes for the same food.

Right now, I need to sense *the intentional glitch* through the sketching, not yet in the designed shapes of vessels. I sit down at the table, and I use the blind drawing technique to avoid my visual sense and to recall my tactile movements, and I start intuitively depicting the glitch in sketches (Figures 9–11). As I draw, I automatically execute one straight, steady line, and then the next move is a distressing line, and in some drawings, I add a little, another gentle touch of the brush as an extra move. I centre the clay on a pottery wheel in the steady shape of a cone. I gently, with a slight movement, distress objects when I am close to finishing them. Then some objects get an extra touch to create a different, more unique shape.



Figures 9–11. *The intentional glitch* through the sketching. Photographs by the author

I create *glitches* in various types of tableware – plates, bowls, cups, and playful items as additional stimuli to the tableware. *The glitch* directs my attention but does not make my meals uncomfortable. This precise control over *the glitch* is necessary to

manage the mistakes in the shapes and ensure that using them for eating is not tiring or irritating. I incarnate missteps that I can follow comfortably while eating; some provide practical comfort. For instance, the glitch on a bowl offers a perfect place to grab the bowl. *The glitch* aims to represent sensory qualities and bring casual attentiveness.

Clay and Glaze

Clay always contains a mystery for me. I should explore it carefully before I shape it. Even then, I am still determining whether my preparation was enough to achieve the desired result. But there is something special about it. Clay comes from the earth, and I intend to keep it as part of a natural habitat in tableware. Clay is typically a muted earth tone, ranging from light beige to dark brown. I choose beige, white, grey, blue, and red tones (Figure 12). There is a range of textures depending on the type of clay used and the technique I employ. The use of colour and texture in the material impact the overall aesthetic of a piece. If I think about my kitchen surfaces – smooth, hard, clean, white – they provide a different sensory experience to the tactile experience of working with clay.



Figure 12. The different tones of clay what I use in the project. Photograph by Rita Rebaine Lonks

I also personalise the material if I want a closer connection to a specific clay. For instance, the beautiful blue clay is so harsh in texture that it is hard to shape it on a pottery wheel, and I want to feel its softer side and pleasant materiality on my hands. I personalised it by removing the more significant pieces of grit from the clay. Now it is smoother, and I like to feel it between my hands and fingers while throwing. I realise that I also change the tactile sense of particular clays. All clays are unique in their

characteristics. When choosing a clay, I notice the odour of the earth when I open each clay package. It reminds me of wet, late autumn days in the meadow.

I also chose glazes in order to celebrate the clay in these vessels. Glazes should highlight the materiality of the clay. They should retain its natural characteristics. Yet, a few objects embody a slight *glitch* from the use of glazes. I select different types of transparent and light white glaze – the shades of semi-transparent white in each have warm and cool tones. Exploring glazes is exciting, as I learn that even different transparent glazes can reflect differently on the same clay. Collecting this information, I feel how much I involve my senses, especially the sense of vision. I prepare test tiles with glazes in the process of the research (Figure 13). I like to touch each of my clay tiles over and over again. I carefully observe each clay tile to see every tone with the transparent glazes and with different white glazes. I admire the tones of the clay in the sunlight.



Figure 13. Test tiles with different glazes as part of the research process. Photograph by Rita Rebaine Lonks

I enjoy observing the stages of clay becoming ceramic ware – before firing, after the bisque firing (an intermediate stage in a glazed final product), and the final firing with and without glazes. I experience the moments when a glaze elevates the clay and again moments when a glaze overpowers the clay, yet both are exciting. I can only wonder how many different visual characteristics clay can embody within these stages.

Shape of the Body and the Other Body

The place where I do most of my work, the ARS Keraamikakeskus incarnates the atmosphere of the years-old spirit of ceramic practices. I take my apron and prepare to throw on the wheel. As I work with clay, I expect to be fully present in the moment, paying close attention to the movements of my hands and the texture of the clay. This level of focus can be incredibly meditative and calming. Sometimes, it is a challenging experience if my focus slides away. It is a very tactile and multisensory experience for me. What I touch, I also see, and what I know, I can feel, smell, and hear. All the senses concentrate on my activity. One sense is more vital than another, but all are present. It is the act of shaping my mind and body. As I shape the clay, the clay is shaping me as well because pottery-making also requires patience and a willingness to learn from mistakes, promoting attentiveness and personal growth. I can sense the interrelatedness between my body and the clay. I start to mimic my body's experienced *glitches* into the body of the clay. As Taiwo states in *The Physical Journal: The Living Body that Writes and Rewrites Itself*: "An awareness which aids the reflective practitioner with embodied experiences in conjunction with personal practice" (Taiwo, 2009, p. 104). I believe that particular embodied experiences are relieved through objects.

The relationship is one of communication between the artist and the work. An intimate, multisensory, emotional connection with each art object is made during its creation. The relationship between my body and the tableware as an intimate, multisensory and emotional experience is revealed in my art objects. It helps me realise that there is "the writing tool inside a living body, and includes embodied knowledge and memory, an 'in-here-ness' and the nature of its relationship with the 'out-there-ness'" (Ibid., p. 104). The creative process brings me to my 'in-here-ness' experiences and allows me to deliver the multisensory tableware through *the glitches* as an 'out-there-ness' to myself and my family. It is a journey of exploring my senses to create multisensory tableware – my body as an object to other objects and bodies. In this particular process, my family is an extension of me, and my family is *the other body*. According to Merleau-Ponty in *The World of Perception*:

So the process of looking at human beings from the outside – that is, at another people – leads us to reassess a number of distinctions which once seemed to hold good such as that between mind and body. (Merleau-Ponty, 2004, p. 82)

I live through the objects and have expectations from *the other body*. I create the objects, and my perception and experiences of my past, presence and possible future are in the objects. My behaviours were shaped into the objects. My thoughts made the objects take a fresh layer of sensory qualities. Now certain angles of my life patterns remain in the objects. My body and *the other body* – I learned that we were in our own individual perceptions. Yet, we are both brought together in natural space and time. And it permits me to sense *the other body*. The actions I observe are a behaviour that is taking shape. Still, *the other body* is secretive with his thoughts. But I watch the way the objects take shape. It feels like “someone is using my familiar objects” (Merleau-Ponty, 2002, p. 412). The process surprises me with its ease but also its severity because my body feels just as important. All have specific stories and experiences written in my memory. It feels unfair that somebody can choose the importance of each object and reshape it. My body has written a memory for these objects, but now it is again being rewritten. As I let go, the items start to form and take their renewed shapes. The objects are reshaped to embody the new information.

Bowls, Cups, Plates, and Playful Items

At this stage, I execute my tableware with intentional *glitches* using the wheel. All the skills I have learned during the research come together. With this information in mind, it is my conscious choice to create each piece to embody a specific characteristic of multisensory awareness. During the process, I acknowledge that the materiality of the clay reminds me of my living body, where deliberate mistakes appeared. I start to realise that the clay tends to embody its own purposeful *glitches*. Some clays are more expressive than others. For example, cracks or glaze applied to the surface, its tendency to show bubbles on the surface when removed from the kiln (Figure 14), the clay cracking as it dries, (Figure 15), and discolouring when in contact with the glaze (Figure 16). It feels like there are relationships between my clay objects and myself.

As I deliberately create *glitches* in the objects, the objects respond to me by adding their own mistakes. This particular realisation encourages me to complement my objects and later I leave these *glitches* on purpose in the process of completing the tableware items.



Figures 14–16. The deliberate mistakes from the materials – clay and glaze.

Photographs by Kristi Palm Anis

For the tableware items, I also provide drawings on paper. I reflect on how my throwing practice appears in the lines of the drawings. I visualise the softness of the clay in my mind. Clay is shaped into many diverse forms and each form gives the possibility of food materialities in the future. I make my drawings using the blind drawing technique, which helps me to recall tactile senses more clearly and efficiently. *The other body* (my family) – as an extension of me – reflects on the imprints with the same blind drawing technique. The *other body's* act of participation translates into additional imprints on my marks, where the vessels form new extended *glitches* together. These moments reflect on *the other body's* presence and shape my body into another form when we are in a relationship with each other. I use a black felt-tip pen and paper. In some drawings, *the other body* reflects with a green felt-tip pen. I make drawings to emphasise the moment's attentiveness, reflect on the created objects, and reflect on providing an overview of the total process. The illustrations give me the feeling of the final touch of the objects. Also, I like to analyse each drawing with the objects when I look at them. The analysis helps me realise that even if I use a similar technique to create all the objects, each object retains its uniqueness in the process of forming its shape.

I divide the objects into stories of bowls, cups, plates, and playful items. This is not out of necessity to distinguish the placement of a particular food, it is to retain the familiarity with the objects in the stories. The stories tell how the journey of creation takes place. I have four stories altogether. The first story is about bowls and memories of my great-grandmother's porcelain bowl. The second story is about relations with cups and the need to hug them. The third story describes my challenging relationship with plates, where I intentionally create symmetrical plates and then challenge them to have their own *glitches*. The fourth story lets me play with the objects. The carelessness of creating objects leads me to items which can be interpreted with the same carefree attitude. In the end, all four stories create the wholeness of the designed objects together.

When I start to work with the *story* of the BOWLS, I am excited. When it comes to tableware, bowls have always been my favourite. There is something about the versatility, convenience, and practicality of using a bowl that makes it stand out among other dishes. Sometimes I have a feeling that the bowl makes everything taste better. I imagine how I enjoy tiny bowls, where I can serve dipping sauce, and small bowls, where I place snacks, cereal, and oatmeal. Different medium-sized bowls for whatever I want to put food in. This is because it holds one of my favourite memories from childhood. My great-grandmother had a beautifully shaped porcelain bowl. The bowl had delicate curves, an elegant shape, and harmonious floral motifs. It was the bowl she held shells in. All the shells were different, bigger ones, more petite and medium-sized ones. I remember my great-grandmother taught me that if I put the seashell to my ear, I could hear the sounds of the ocean. I listened to the sound when I put the shell beside my ear. I was convinced that it was the sound of the ocean. Do I think the same today? I am still deciding. Once I was next to the ocean, it was not the same sound as I recalled from my childhood.

I chose diverse types of clay for different bowls. I make the bowls from clays in a variety of colours – white, beige, speckled in the tone of beige, grey, blue, and red. I made smaller bowls from white and beige, dotted beige clays and with a smoother texture. I chose bright red and blue clays for tiny bowls. Medium-sized bowls are speckled in a light beige and grey clay. As different as the clays look – I feel the different materiality of the clay. Whenever I create bowls, the environment is diverse.

For bowls, I execute three kinds of *glitches*. One type of *glitch* is formed while the objects are on the pottery wheel, and I distort the bowl's edge (Figure 17). The other types of *glitch* are when the bowls have been removed from the pottery wheel, and I imprint body parts (e.g. I deform their shape with my hand, cheek, chin, or lips (Figure 18)). The imprint from *the other body* (my family) can appear in some bowls too (Figure 19).



Figures 17–19. Several different glitches in bowls. Photographs by Kristi Palm Anis

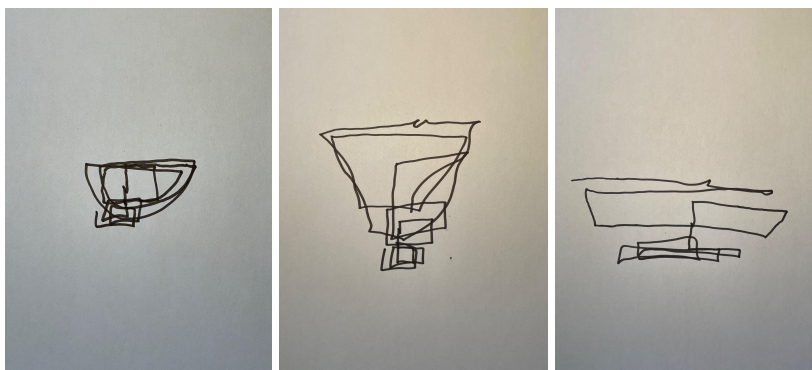
Today, I shaped a small bowl. I chose clay which is dotted with a tone of beige. The clay spreads between my fingers. I apply pressure to the centre of the clay. I use water to moisten the clay, and I shape the clay into cones. The clay is spinning fast and steady in my hands. I enjoy the control that I hold at that moment. The next step is to create a well in the centre of the cone. I do this with my fingers to press down into the centre of the cone, creating a well that gradually widens towards the rim. I form the base of the bowl. Suddenly, I notice the environment around me. Next to me is another ceramist trying to achieve the bigger shape of a vase. I can hear her sigh whenever her vase becomes more unsteady. I return to the touch of my hands against the clay. I raise the sides of the bowl evenly to ensure the bowl's stability. I refine the bowl's shape. Once I am happy with the bowl's shape, I add the *glitch*. The pottery wheel starts to twist, and with a gentle touch of my fingers, I miscreate the edge of the bowl – the *glitch* is ready for the bowl. I provide a short illustration of creating the small bowl in Figure 20.

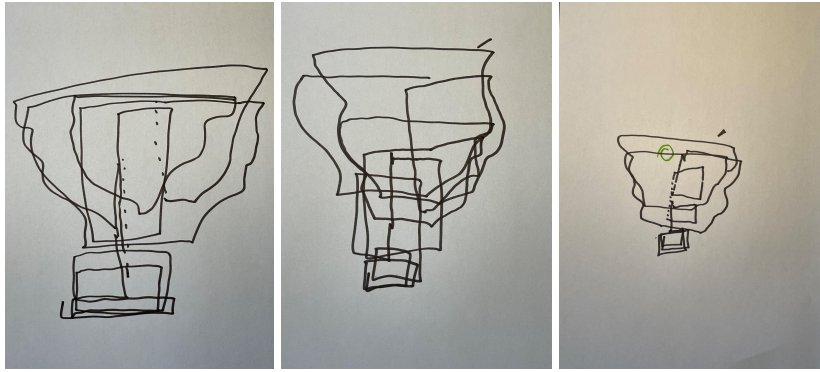


Figure 20. The process of creating a small bowl. Photographs by the author

Another reshaped bowl, bigger in size, already stands there with my hand imprint. I watch how the finger of *the other body* – my family, touches the bowl too. The bowl gently changes shape. Added touch is visible on the bowl and transforms it clearly with a renewed *glitch*. The second touch reshapes the bowl, and it embodies an uneven shape that emphasises the *glitch* even more to heighten an awareness of the visual and tactile senses.

I reflect on the six different bowls in the drawings. In the first row from the left there is a tiny bowl and two small bowls. In the second row from the left, two medium bowls and one small bowl where the imprints of *the other body* (my family) appear, reflects with a green felt-tip pen (Figures 21–26). I provide the visual materials and complete descriptions of the multisensory experience of creating these bowls in Appendix 9.





Figures 21–26. The six different bowls in drawings. Photographs by the author

The story of the CUPS involved a smoother texture and I perceive the softness of the material when I touch it. I chose a light-coloured clay – white or beige with a soft structure. While creating the cups, the doughy clay spreads between my fingers. The tactility of the clay's softness turns into a vision of a cup's presumed soft wavy form. I pull the cup up after several attempts to achieve the proper dimensions to meet my practical preferences. I shape the cups into a wavy form with my fingers. The form of a cup allows me to hug it, and I need to surround it with both hands while shaping it.

The cup starts 'dancing' between my hands as I give the shape a wobble. My body experiences tactical and visual senses simultaneously, I cannot be sure which sense is the strongest right now, but I do not perceive taste, smell, or hearing clearly. I stop the pottery wheel. I am alone in the studio now but can listen to raindrops on the skylights. It is raining outside. I start to pay attention to the sound of the pottery wheel as soon as it starts to spin again. I stop the pottery wheel again – I prepare myself to execute a deliberate *glitch* to the cup. The pottery wheel starts to rotate again, and I suddenly move my index finger to misshape the edge of the cup – it is *my glitch* moment for the cup. I execute *the glitch* on the edge as I wish to bring attentiveness while I drink from the cup. I make it noticeable enough, but at the same time, it does not cause an uncomfortable feeling when the cup is in use. *The glitch* can induce visual sense tactility if touched with the lips or fingers. *The glitch* should also remind me of the moment I created the cup. I shape the cup so that I can hug it with both hands. I explore warmth while I hold it if the drink is hot inside the cup. The cup's edge is bent inwards to keep the heat longer. I observe the shape of the cup. Figure 27 provides a short overview of the process of creating the cup.



Figure 27. A short overview of creating cup. Photographs by Rita Rebaine Lonks

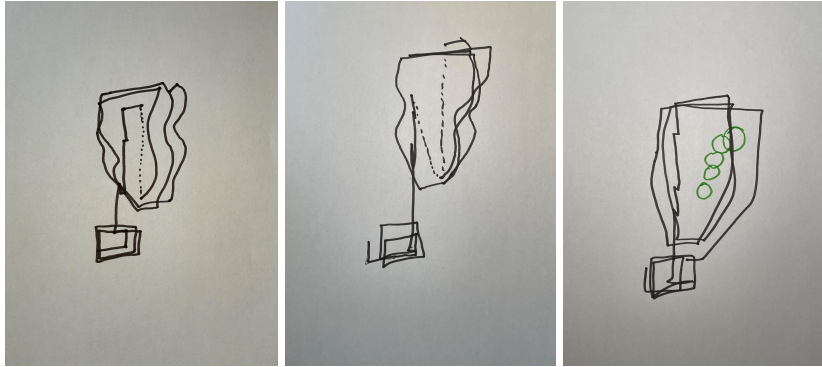
The second cup inhabits *the other body's* (my family) touch and the choice of clay. The clay's texture is sharp, scratchy, and grey. It reminds me of Saaremaa's stony natural scenes – a cliffy coastal area, rocky beaches, and beautiful stone fences. It is the place from where *the other body* comes from. Because of the material, my tactile sense is overtaken by my visual sense. Tactility is strong and even close to painful as my hands become sensitive during throwing. I start centring the clay on the pottery wheel, then pull it up once, twice, and a third time to achieve a cylinder-shaped form. I shape from the inside out to accomplish the desired result and from both sides with my hands. In the process, my hearing is intensely involved. I listen to *the other body* and how he follows me to shape the cup. The voice of *the other body* is soothing and calm. I finish the cup perfectly centred and with a symmetrical shape on a pottery wheel, but *the other body* (my family) – an extension of me, reshapes it with a *glitch* at the end of the process. I watch how the other hand grabs just my hand-thrown vessel. It is the other *glitch*, and reshapes the vessel with softness and care. The overview of creating the cup with *the other body* can be seen in Figure 28.



Figure 28. Overview of creating the cup with *the other body* (my family). Photographs by Rita Rebaine Lonks

I imagine my tactile movements for a cup on paper (Figure 29). I also do the second sketch, where I mirror the cup with different measurements (Figure 30). I enjoy the

attentiveness of the moment when I observe my sketches. For the cup, which is created by *the other body*, I drew with a black felt-tip pen, but *the other body* (my family) uses a green felt-tip pen to reflect in the drawing (Figure 31). I provide the visual materials and complete descriptions of the multisensory experience of creating the cups in Appendix 10.



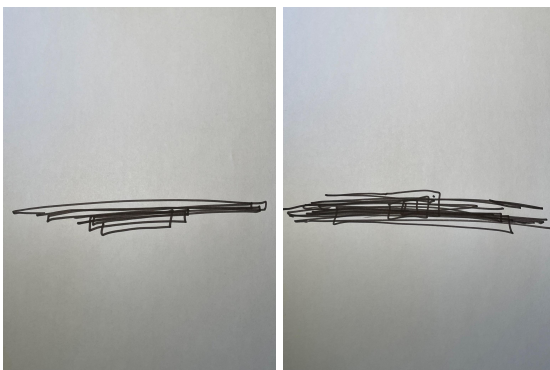
Figures 29–31. The drawings with three different cups. Photographs by Rita Rebaine Lonks

I feel like the PLATE story should start by explaining that I can only execute *the glitch* for awareness at the glazing stage. The reason is that I cannot complete the mistake while shaping the plates on the wheel or later reshape it because it does not feel right to me. Intuitively, I wish to keep the form symmetrical and clean from reshaping. The plate's *glitch* therefore appears in the glazing. I want to experience the plate through *the glitch* in the visual sense. Still, tactility is there, yet more subtle. *The glitch* in the colours also recalls memories from childhood. I remember how my mother always encouraged me to finish my food and find what kind of drawing appeared on the surface of the plate. At the same time, I leave the possibility of a mistake open. It is not for me to decide, but for other conditions that I cannot control. As I have mentioned, clay embodies mystery in its materiality. It keeps space and time, which human beings cannot influence; for instance, how it acts in a kiln as it is being fired, or during the drying process. Still, I call this a deliberate mistake but by the clay body. A short overview of the process of creating the plates can be seen in Figure 32.



Figure 32. A short overview of the process of creating the plates. Photographs by the author

I choose grey-coloured clay for the plates. Once I have centred the clay, I form it into a flat disc shape. I use my hands to flatten the clay into a round shape roughly the size of the finished plate – pressing the clay down to make a flat surface sands my hands. The clay's texture is sharp and I speed up the process. Now it is time to start shaping the edges of the plate. As I shape the edges, I gradually widen the shape of the plate, keeping the rim thin and even. I smooth out the surface of the form of a symmetrical plate. It makes me feel like I am trying to balance sharp texture of the clay with its softness. For a while, I reflect on and observe the shape of the plate. The final result of the fired plate will be the most interesting. I visualise plates in two drawings. In one picture (Figure 33), I show a plate I managed to do fast with only a few attempts. The other drawing shows a plate where I had to make many moves to flatten the clay out and shape the edges (Figure 34).



Figures 33–34. From the left the drawing of the plate I created quickly with just a few moves to shape plate. The drawing of the plate I created with many moves to shape plate. Photographs by Rita Rebaine Lonks

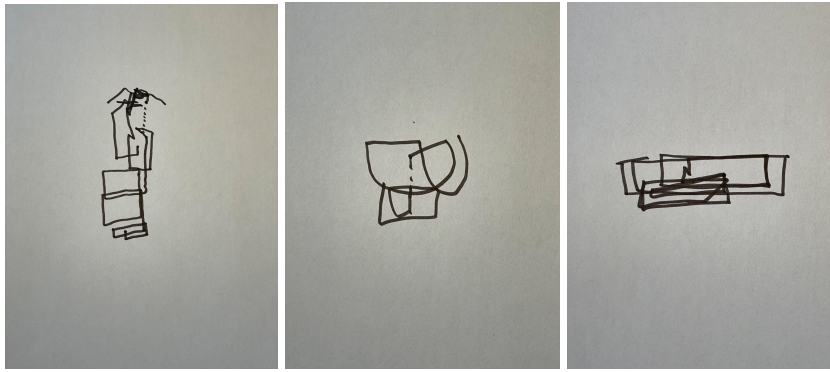
I provide the visual materials and complete descriptions of the multisensory experience of creating the plates in Appendix 11.

PLAYFUL ITEMS is an account of intentional *glitches* in different elements turned into undefined pieces. These objects can have an active or passive role in meals. I created them as additional multisensory tools, which can elevate meals. I choose bright red clay for these items. The clay is smooth in consistency and, by accident, consists of hard particles. It is clay from the Lode brick factory *Liepa*, located in Latvia. It is the part of Latvia where I come from. My father's lands and his childhood home. I make different kinds of small shapes. Some objects become multifaceted. I can use them as decorative objects, as experimental cutlery, or as a part of a game for my meals. The variety of shapes provides a wide range of tactility. When creating the figures, I intuitively and carelessly form objects. I take a piece of clay and shape it. The process is fast and playful. I do not expect particular design objects. I allow my tactile and visual senses to proceed. As interesting as it can be, the bright red clay has a specific aroma – something earthy and unknown compared with the other clays. While creating the objects, I imagine their function during meals. The short process of one of the playful items can be seen in Figure 35.



Figure 35. A short overview of shaping a playful item. Photographs by the author

I visualise the items in three drawings. In one picture, I show the process of making a taller object with a collapsed upper part where I can place other elements; for example, flowers (Figure 36). The next drawing shows an object that I can use as experimental cutlery (Figure 37). The last drawing depicts an item I created as a base element that I can place other objects on (Figure 38). I provide the visual materials and complete descriptions of the multisensory experience of creating the playful items in Appendix 12.



Figures 36–38. Drawings with different types of playful items. Photographs by Rita Rebaine Lonks

As the tableware is made of clay, the touch of my hands was my first sensory experience. “Touch is the parent of eyes, ears, nose, and mouth. It is the sense which became differentiated into the others, a fact that seems to be recognised in the age-old evaluation of touch as “the mother of the senses” (Montagu, 1978, p. 1). I feel that touch primarily enriches the memory of the body. It gives me a sensory experience extended to other senses, such as sight, smell, hearing, and taste. “Touch a hot stove, and your whole body goes into sudden trauma, whereas a painful sight can be instantly diminished by shutting your eyes” (Sennett, 2008, p. 152). I conclude that touch, as the first sensory experience, provides me with the basic information about clay, which later translates into other senses.

My body sometimes feels confused about the primary sense – visual or tactile. The confusion is strong as the sense of sight plays a vital daily role. I was absent from ceramics for a while, so I did not pay much attention to the tactile sense. But, for instance, I realised that while I was doing the research and while throwing (see Chapter 2, Appendix 5) I needed to close my eyes to feel the clay’s materiality and characteristics better at the very beginning.

And I think we need to examine very critically the character of vision that predominates today in our world. We urgently need a diagnosis of the psychological pathology of everyday seeing – and a critical understanding of ourselves, as visionary beings. (Pallasma, 2005, p. 17)

Overall, touch is the mother of the senses. But I cannot deny that vision plays a significant role when creating vessels. This can sometimes be why confusion occurs because I do not exclude one from another. Vision is like an acceptance of what I touch for my body. I experience the same while shaping the vessels. For instance, I feel how my hands shape a bowl beautifully. The moves take curves, and my mind already celebrates the satisfaction of the result, but as soon as I bend my body sideways to appraise the shape, the curves are overwhelming and do not look right in that moment. And sometimes, the vision translates into taste. “Vision becomes transferred to taste as well; certain colours and delicate details evoke oral sensations” (Ibid., p. 59). A surprising thing that amazed me while working with porcelain – the texture of the material transformed into the white, foamy consistency of whipped cream, and I felt a sweetness in my mouth.

My conclusion is that touch and vision are essential sensory qualities when I create tableware, and the sense of hearing plays an important role too. For instance, my concentration level was much higher when working alone in the studio, and I felt calmer and more focused. This matters, especially when I wish to reach more attentive moments during my practice. As soon as there was a noise, I felt slightly disturbed, and it was harder to finish my work. Some days I did not finish the work but left it for another day. Sometimes I imagine how it would be if I had my own studio. But then again, I remembered what I once heard if you centre clay, you should centre yourself. I accept that the matter is in my perception of the noise and how it influences my work. If I think about other senses, such as smell and taste, I only experience a little. I did validate them at some stages, but they were an extension of touch. I felt how my senses were interacting with each other.

Chapter 4. Setting the Table

Ever since I can remember, I had to look after setting the table before celebrations in my family. I do recall all kinds of occasions when we were expecting guests. I had a particular sequence of how I did the whole process. I started with a tablecloth, the freshness of cotton over the table. Then I put the centrepiece, which is an essential part of a table setting and can be anything from flowers to candles, depending on the

occasion. This step feels crucial as it sets the tone for the entire celebration. Now it is time to arrange the tableware – plates, cutlery, and glasses – in the proper order. This step is essential as it ensures that guests are comfortable while eating and that the overall setting looks organised. I place plates in the centre of each place, with the cutlery arranged in the correct order around them. I put glasses on the right-hand side of the plates. I ensure that I set the cutlery in the proper order. Finally, I add some nicely placed napkins. The napkins felt the most important for me as I could fold them. This ritual made me feel important, and sometimes I liked to create name tags for the guests. I enjoyed these attentive moments when I was preparing to welcome guests.

Today, I feel responsible for setting the table as nicely as possible, and I should cherish these moments more. Using the tableware with *the glitch* can be a daily act or only an exclusive happening. Still, I will encourage the celebration of food through the particular tableware as much as possible. Setting the table before dinner or any other daily meal creates a welcoming atmosphere. Suitable tableware can make meals feel even more unique, adding to the overall experience:

Let's start by talking about the basics: the plateware (the sort that we all have at home in our kitchen cupboards). This commonly neglected element of the meal can affect everything from how we perceive the taste of food to how many calories we consume. (Spence, Piqueras-Fizman, 2014, p. 114)

The glitches in the tableware offer opportunities for personal reflection and connections. When I encounter an intentional mistake, I brace myself to pause and pay attention to what is happening. Similar interconnections happen when I use tableware with food. I analyse how food as a materiality changes the relevance of the vessels and reflects on the intentional mistakes. I select purpose-made tableware in the menu sequence. I also interact with the vessels from *the other body*. These particular pieces represent glitches from different perspectives.

My Favourite Recipes

I do expect that I use vessels daily. Food and its materiality is a consummation of the tableware, and different foods can elevate the other senses while using tableware with

glitches. For this particular research, I have selected recipes from me and my family for the menu:

Filled Eggs “Mushrooms”

Selection of Fresh Vegetables

Saaremaa Fish Soup

Osso Bucco with Mudītes Potato Salad

Ice-cream “Plombīrs” with Fresh Strawberries Sauce

I choose the recipes based on my favourite childhood foods and meals we enjoy with family. I provide a collection of recipes we love cooking and sharing. Each of these recipes has a unique combination of fragrances, textures, and flavours that create a sensory experience that is memorable and enjoyable. These meals will be a great addition to the tableware to enjoy the multisensory experience. Mary Douglas, British anthropologist and social theorist, states that "the meal puts its frame on the gathering. The rules which hedge off and order one kind of social interaction are reflected in the rules which control the internal ordering of the meal itself" (Douglas, 1975, p. 255). I agree with Douglas that the meal I chose for this gathering has existing rules. These rules write warmth in the atmosphere, good memories from my family in Riga and family here in Tallinn, enjoyable moments of my childhood foods, and the kind experiences from when I cooked them the first time. I also wish to explore "the rules" of my chosen food concerning tableware. These will be renewed experiences where food will frame my tableware for a specific sensory experience with its "rules"; combining food and tableware reveals memorable interactions. These regulations set by food tonight will form my multi-sensor-based experiences by celebrating attentiveness in the tableware.

Choosing the Glitch

I find a connection between the menu and the tableware when selecting pieces. I intuitively choose vessels which remind me of a specific memory or the sensory awareness of creating them. I also consider practical features like whether the vessel is big enough to serve a particular dish or handy for me. Together, I collect objects for

me and my family. I believe each item is genuine and sufficient for any meal. I embrace the touch while selecting the vessels for the meals. As I concluded before, touch provides me with basic information about the objects, which later translates into other senses.

I designed a CUP to drink from, but it is also a perfect addition for serving snacks or sauces. During the creation process, I executed several cups. Even if I knew what size cup I wanted and what characteristics it should have, I wanted to enjoy the creation process. Also, I would like to know if the vessel provides a *glitch* for me. Some cups have a transparent glaze, but some have a semi-transparent white glaze. I played with sizes because I knew my selection might open new options. Usually, cups are meant for drinks, but not in my tableware today. I chose one cup to serve fresh vegetables. It is interesting how the contents can change the meaning of the vessel. The cup I selected for drinking has a transparent glaze with a slight *glitch* incorporated at the edge. My attention takes in the beautifully formed discolouration of the clay in synthesis with the glaze. I also notice traces of wheel-throwing (Figure 39).



Figure 39. The cup's mistakes incarnate as discolouring and the rim of the cup is distressed. Photographs by Kristi Palm Anis

I slide my fingers over the textured surface. I hug the cup with my hands. I detect the *glitch* and observe it as a unique feature. Having all these emotions at once feels distinct when I select the cup.

The cup for *the other body* - my family (Figure 40) has a different materiality and texture. It is darker in colour and has sharper edges. Through touch, I remember how gently it was formed. The undulating rim offers a better grip for holding the cup, which is especially useful when the cup is full of hot liquid.



Figure 40. I made the cup and later *the other body* (my family) reshaped it. Photographs by Kristi Palm Anis

The BOWLS I selected for Saaremaa Fish Soup are grey and reshaped with body imprints (Figure 41). This particular grey clay always reminds me of stony Saaremaa beaches. It feels perfect for serving fish soup. I can feel the warmth from the bowl's body while I hold it.



Figure 41. The bowl for Saaremaa Fish Soup, *the glitch* incarnates in a wobbly shape. Photographs by Kristi Palm Anis

I chose a bowl in beige for the Mudītes Potato Salad (Figure 42). The shape of the bowl is nicely balanced between the *glitch* and symmetry. My mother's name is Mudīte, and I name this particular potato salad after her because it is her family recipe, which comes through the generations. I chose the beige bowl because the clay's structure and colour remind me of Jūrmala beaches; my mother's relatives come from there. I touch the bowl and like its wavy characteristics. I feel each curve with the movement of my hand. The textures remind me of its resemblance to the waves in the sea. I can recognise the symbiosis between the food and the object as they complement each other visually.



Figure 42. The bowl for Mudītes Potato Salad. The shape of the bowl is nicely balanced between the *glitch* and symmetry. Photographs by Kristi Palm Anis

Some smaller bowls are suitable for serving fresh vegetables (Figure 43). The bowls inhabited by *glitches* nicely fit together in terms of shape. Other small bowls are excellent for the sauce for the Osso Bucco (Figure 44). The forms of these individual bowls, reshaped with my cheek and chin, include curves that help to pour the meat sauce.



Figures 43–44. The bowls where I embody *glitches* with parts of my body - cheek, chin and hand. Photographs by Kristi Palm Anis

I place the Filled Eggs "Mushrooms" nicely in the bowl with lower sides (Figure 45). The bowl emphasises the food. The carefully placed "mushrooms" look so vibrant inside the bowl. The rim of the bowl makes it easy to grab hold.



Figure 45. I embody *glitch* by destructing the rim of the bowl. Photographs by Kristi Palm Anis

I take a speckled bowl of Ice-cream "Plombīrs" with Fresh Strawberry Sauce, which reminds me of confetti (Figure 46). The shape of the bowl looks almost perfectly round but when I touch it, the materiality of the texture reveals the *glitches* and slight deformation of the rim.



Figure 46. The speckled bowl for Ice-cream "Plombīrs" with Fresh Strawberries Sauce. The *glitch* translates into texture and minor imperfection. Photographs by Kristi Palm Anis

The variety of bowls start to create a landscape of the objects (Figure 47), which perform the movement of attentiveness. Each bowl brings attention to the *glitch*. The repetitive pattern of the *glitch* draws motion through every piece. It is like a silent dance between the objects in how they interact with each other.



Figure 47. The process of placing the bowls where each object brings attention to mistakes. The repetitive pattern of the *glitch* draws motion through every piece. Photograph by Kristi Palm Anis

I serve the Osso Bucco on the PLATES. I plan to add other foods from the menu to accompany the Osso Bucco while eating. I am sure it is a colourful feast on the plate. I recall the difficulties with the plates when I look at them. I had some challenges executing *the glitch* on the shapes and because of that the forms stayed untouched by my intentional mistakes. Suspiciously, this makes me think that *the glitch* is that there is no miscreation. Still, as I mentioned before, I allow the object to inhabit *the glitch* by itself. I applied semi-transparent glaze to the plates, thinking that the glaze would give me sensory awareness (Figure 48).



Figure 48. The symmetrically correct plate with *the glitch* in the glazing where bubbles appear on the surface of the plate. Photographs by Kristi Palm Anis

As I reach for the plate, it does not inhabit some specific memories for me. I cannot say it disappoints me. I think it just confirms that the mistake appears in its absence.

Still, the plate is perfect for Osso Bucco because the rules of the meal fit the plate's characteristics. I think the simplicity of the plate compliments the meal in this case. As the plate welcomes so many different foods, its modesty is ideal.

I choose PLAYFUL ITEMS to decorate the table because I am overwhelmed to disclose the objects and meals (Figure 49).



Figure 49. The playful items reflect *the glitch* in their essence of undefined character. Photographs by Kristi Palm Anis

The playful things also serve when I need extra stimuli by touch. Today, they form an excellent visual stimulus that I consider active participation, just not physical presence. It sets the mood for the evening celebration. Their colour does not allow us to forget about them. Still, observing the other body opened the discovery of touching the elements. I see interest and confusion at the same time. The fact that the playful items do not inhabit specific meanings already causes curiosity about their existence.

The Intentional Glitch – A Celebration of Attentiveness

I am next to the table, I apply the tablecloth (Figure 50), and place the vessels nicely on the table one by one. When setting the table, I recall seeing an empty bowl on it – a large round brown bowl with a wide mouth and base. The texture of the bowl is smooth and glossy, with a polished finish that reflects the light. When held, the bowl is heavy and requires more effort to lift it. It is perfect in its function for fruits, but I rarely reach it, and I prefer to keep it standing in its place. It does not invite me to touch it because of its weight and smooth surface, which I should hold tight not to drop, as it can slip out of my fingers.



Figure 50. I apply the tablecloth, and place the vessels nicely on the table one by one. Photographs by Kristi Palm Anis

Now I see abundantly laid vessels on the table (Figure 51). I see vessels for drinking, various objects for serving food, and items for eating from them.



Figure 51. The process of placing the vessels. Photographs by Kristi Palm Anis

I also add the playful items. They give extra stimuli for the visual sense. The visual appeal of the table is undeniable. I think it is essential to know that calories do not count during celebrations, especially tonight. The vessels' various colours, textures, and shapes accomplished with food create a beautiful and delicious display. I engage

with every vessel in my hands. I feel how important it is for me to incorporate tactile interaction in the objects.

I recognise the *glitches*. They encourage me to be more attentive and adventurous by touching them (Figure 52). It is handy to grab the objects where the *glitches* appear. I notice how I rethink every object before I pick it up, as if they signal me to give extra consideration before using them. All my senses are extra intuitive as I try to engage with every piece. I detect the bowl where the other body has misshapen it, and the object experiences a rebirth of the mistake. I notice how the aromas come together and invite me and the other body to enjoy the eating process. I observe the other body and see his engagement with the objects. The hand of the other body searches the fitting place for the touch.



Figure 52. Attentiveness of *the glitches* - through touch incarnates other senses. Photographs by Kristi Palm Anis

The sight, taste, smell, and touch of the dishes and the food all contribute to the overall enjoyment of the experience. Furthermore, the sound of the vessels, drinks, and foods also adds to the event. For instance, when I pour hot water into a cup. Or the sound of touching vessels while reaching for the food. I am impressed by the sound that embodies my vessels. I grab a mass-produced cup out of interest, and it remains almost silent in my touch. Also, when I use different types of drinks in the cup, each of the liquids translates the cup's materiality into different experiences. For example, mineral water, when it sparkles, adds extra sound, and gives a lightness to the material. But coffee adds a feeling of heaviness. I explored another change if I use the same cup with different types of content – drink or solid food. The body of the

vessel changes in meaning and form. The cup with the drink remains in its original body (Figure 53), but as soon as I fill it with cucumber sticks (Figure 54), the vessel reshapes its authentic look.



Figures 53–54. The same object with the drink or food substance. Photographs by Kristi Palm Anis

The longer the cucumber sticks I place inside, the shorter the cup looks. Both substances also influence my perception of *the glitch*. For instance, I feel attentiveness in different parts of my body – lips and hands if I drink from the cup but only hands if I pick food from the vessel.

I like to celebrate the vessels with all the potential that food offers them to be. All objects can inhabit different experiences where food sets the rules not humans. In this case, I am a passive participant and follow the food. If a specific meal fits the object, I do not mind if it is a cup, bowl, plate, or one of the playful items. The presence of my family – *the other body* – provides me with new extended embodied qualities. I discover new materiality within *the glitches* when we engage in physical activities, such as reshaping the objects, exploring the objects in terms of their sensory attributes, and the eating process. I identify how *the other body* (my family) gives new information about my insights into the *glitches* where my body adapts to unique qualities.

Once again, it reminds me that food is not just a means of sustenance; it is a multi-sense festival involving taste, smell, texture, and visual appeal. Through the *glitches*, I experienced how attentive eating practices can lead to greater enjoyment and satisfaction. By savouring the moment and being focused when I eat, I can deepen my relationships with others and enhance our enjoyment of food. Additionally, I

noticed that I feel invited by the vessels to touch them where I have created a means of being present at the table.

The drawing of the whole process can give me an essential overview of celebrating intentional *glitches* (Figure 55).

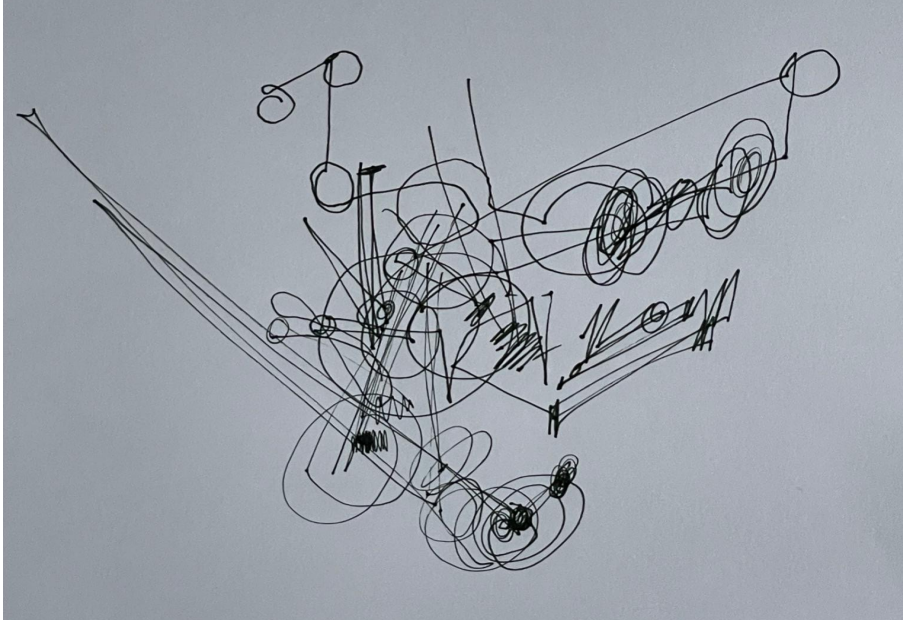


Figure 55. The drawing of multisensory eating. Photograph by Rita Rebaine Lonks

It is also necessary for me to conclude this particular multisensory journey with drawing. It helps me summarise how my senses, movements, and attentiveness come together while exploring the deliberate mistakes from my body, the other body and the body of the clay. I execute the drawing using the blind drawing technique. I slowly recall movements in my head about what happened during the event. It reflects the new materiality when the food and tableware come together. The soft cooked food combined with "cooked" hard vessels – the exchange in materialities, both prepared for eating. Then again, fresh vegetables still inhabit the hardness of now-cooked clay. It also recalls the feeling that the former softness of the clay now settles into the softness of the meat. All these materialities create a symbiosis of food and vessel and this is then shared during the eating process. The larger round forms in the drawing are vessels I touch, and I become aware of the mistakes they personify. The long straight lines are the movements between the things, how I take them and put them back again. I grab some vegetables from a vessel and put them directly into my

mouth. The short, sharp straight lines mirror the chewing process and small round lines of eating soup and ice-cream. The drawing also maps how objects lay on the table from my sitting point of view.

In Figure 56, I want to share the visual materials of the Intentional Glitch – Celebration of Attentiveness.



Figure 56. The Intentional Glitch – Celebration of Attentiveness. The selection of images where intentional glitch translates in multisensory explorative research and provide renewed materialities, tableware together with food. Photographs by Kristi Palm Anis

This journey, where my body's mistakes are incarnate in the clay body and provides sensory qualities, brings me the value of tangibility in the tableware, creates the means to reach out to the table, and includes attentiveness in the moment of eating. This unique happening lets me enjoy the celebration with new and exciting experiences.

I summarise that embodied glitches are a phenomenon that occurs when I interact with objects. This relationship between me and the tableware is complex and multifaceted, as my embodied experience influences my understanding of the objects. The vessels themselves can challenge preconceived ideas and inspire new research directions, especially when the objects are used with food. I noticed that the objects were not passive entities in the research process; they had agency in embodying my body's mistakes. I engaged in the sensory experience through their tangibility, leading to a personal connection and attachment to the tableware. I conceived the tableware and created the form where I tended to reach out to the table to develop sensory habits.

Conclusion

During the two stages of researching the design of the objects, creating the tableware and exploring the vessels while eating, I took the clay to embody intentional mistakes from my own body's *glitch*. I did this to acknowledge the attentiveness of my body's *glitches*, which translates into multisensory explorative research. The reflection of *the other body* in my vessels allowed me to find some intentional imperfections in these renewed experiences. Through the process, I discovered that the materialities of the bodies – my body, *the other body*, and the clay body – all share mistakes intentionally. I found clay a versatile medium that moulds into purposeful *glitches* from the physical world and expresses its own deliberate mistakes. It uniquely explores the relationship between the body and material objects. This project opened up new possibilities for creative expression for me.

I also see potential for future research, where *the other body* is not only my family but also others who want to investigate attentiveness and sensory qualities through conscious mistakes. This is a process where I first suggest identifying the imperfections, then visualising the objects, and finally intentionally distorting the shape in practice. The use of conscious mistakes as a method has the potential to develop an understanding of how attention and sensory qualities interact, and acknowledge tangibility in non-physical *glitches*. The interpretation of the results depends on the makers. If they explore attentiveness in the form of food, drink, or holding things, the possibilities are endless. I desire to share knowledge and experiences with people as I think collaborating on research projects can also lead to new insights and discoveries about how the interaction between attentiveness and sensory processing happens.

I admit it is a different stage in the research for the objects and me. It is the beginning of the cycle of vessels where food, with its materiality, renews the characteristics of the vessels in undiscovered materialities. The varieties of food can deliver the uniqueness of the object and how to perceive the mistakes. I discovered that the exact vessel's intentional *glitch* gives diverse types of attentiveness if I use different drinks with it. Or the meaning of the object itself changes if instead of drink, I place food in the vessel. *The glitch* also changes its meaning if I drink from the object or reach for a cucumber stick. The rules set by food influence my perception of the objects. This is

the beginning of the circle for me, where I stay open to experiencing current materialities when the food and the vessels come together.

Furthermore, I disclosed an attachment with my research objects, where I developed a relationship with my items. I felt this connection as a force that brought my embodied glitch out of myself into the world. I could not generate these experiences alone but only with the help of tangibility. I intuitively knew where I stood with my objects in the translation of experiencing attentiveness and sensory qualities. I understood intimacy with the material and its characteristics and my familiarity with my practices and involvement of the other body. The journey brought me closer to physically connecting with the table to reach for the vessels. But the turning point I did not expect from the thesis research was when I engaged in the fantasy of promising myself to fix my emotional disconnection with my space with the help of these particular objects. My disconnection with the space around me occurred when I realised the necessity of things using attentive awareness, and that is fine, but can an embodied object with *a glitch* be the solution to emotional issues? Does this particular fantasy or promise create such a reconnection, which is so difficult to attain? Attachment to the object could also become an obstacle to completing my research in connection to the space in the current moment.

At this exact point in the research for the thesis, I still have an open question: Where does *the intentional glitch* stand from the point of placelessness in my home? I wonder if a perfectly organised kitchen with smooth white surfaces is a mistake in the space for me. If so, I embodied many memories, experienced creating errors, and interactions with objects. The tableware with intentional *glitches* can be a good start for implementing connections with my space. I do not have the answer today but leave this part of the research open for the future study of my space in synthesis with my relationships.

Summary

Intentional Glitch – tableware for multisensory eating, is a master's project where, through deliberate mistakes in tableware, I embody sensory qualities while creating vessels. Subsequently, I research which multisensory properties – tactile (touch), visual (sight), gustatory (taste), auditory (sound) and olfactory (smell) participate in the process of using the tableware. I reflect on whether the dishes with *the glitch* can also increase attentiveness while in use. My family, the other body, is an extension of me, where the other body experiences my sensory *glitches* and shapes them into its own multisensory experience through my perspective.

The arrangement of my space synthesises *placelessness* for me and the personal experience where I encounter *the glitch*. Both serve as triggers for exploring mistakes in a tangible entity through the materiality of clay. I became aware of the necessity of having memories and to capture and realise them attentively as tangible objects.

Inspired by the natural world and the material that nature provides for making art, I reflect on my practices and explore my sensory qualities and eating habits to understand what kind of tableware I need. I research a multi-sensor-based practice on the pottery wheel to find a method for creating *a glitch* while investigating my body's senses and the process of creating the vessels. This process is about shaping bodies and involving relationships between myself, the other body and the clay. The research also discusses the use of tableware for multisensory eating, and I reflect on the results. I prepare my family's favourite recipes to see how the feeling of using the tableware can affect the meals. This practice-led creative research includes multiple methods of autoethnographic experience, such as data analysis, self-narrative exploration, observation and artefact examination.

I disclose an attachment to my research objects, where I develop a relationship between the tableware and myself. I felt this connection as a force that brought my embodied mistake out of myself into the world. This is the beginning of the cycle for me and the vessels where food, with its own materiality, renews the multisensory experience. Still, an open question remains for me at the end of the research, where I wonder about future interrelations with my space and the tableware with the *glitches*.

Kokkuvõte

„Taotluslik nihe – lauanõud multisensoorseks söömiseks" on magistritöö projekt, mille raames olen nõude loomisel teinud meelega vigu, et nende kaudu tuua esile tajuga seotud omadusi. Uurin seeläbi, millised meeled – kompimis-, nägemis-, maitse-, kuulmis- ja haistmismeel – lauanõude kasutamise protsessis rolli mängivad. Mõtisklen ka selle üle, kas *nihestatud* nõud võivad kasutamisel inimese tähelepanu teravdada. Minu perekond ehk minu teine keha, on minu laiendus. See teine keha kogeb minu sensoorseid *nihestusi*, kujundades neist läbi minu vaatenurga ka enda multisensoorsed kogemused.

Minu ruumis kohtuvad *kohatus* (*placelessness*) ja minu isiklik kogemus sellest, kus ma *nihestatust* tajun. Mõlemad toimivad vallandajatena, et läbi savi materiaalsuse uurida vigu käegakatsutavas vormis. Töö käigus mõistsin vajadust oma mälestusi käegakatsutavate objektidena talletada ja neid teosteks vormida.

Loodusest ja kunstitegemiseks sobivatest looduslikest materjalidest inspireerituna mõtisklen oma igapäevaste harjumuste üle, uurides sensoorsust ja oma toitumisharjumusi, et mõista, milliseid lauanõusid mul tegelikult vaja on. Tegelen potikedral multisensoorse praktikaga, leidmaks *nihestuse* esilekutsumiseks sobivaim meetod, pöörates tähelepanu oma meeltele ja anumate loomise protsessile. Tegelen vormide loomise ning minu, teise keha ja savi vaheliste suhetega. Käsitlen uurimustöös ka multisensoorseks söömiseks mõeldud nõude kasutust ning mõtisklen tulemuste üle. Valmistan oma pere lemmikretsepte, et näha, kuidas lauanõude kasutamisel tekkiv tunne toitude vastuvõttu mõjutab. Käesolev praktikapõhine loovuurimus põhineb mitmetel autoetnograafilistel meetoditel, nagu andmeanalüüs, enesekaemuslikud otsingud, vaatlus ja artefaktide uurimine.

Tunnen oma uurimisobjektide suhtes kiindumust, mul on tekkinud nende lauanõudega isiklik suhe. Tajusin seda sidet väena, mis aitas mul kehastunud *vead* minust välja, maailma tuua. See on alles algus minu ja anumate jaoks, kus toit oma materiaalsuses loob uuesti multisensoorset kogemust. Uurimistöö lõpus jääb minu jaoks siiski lahtiseks küsimus, milline on vastastikmõju oma ruumi ja *nihestatud* lauanõude vahel.

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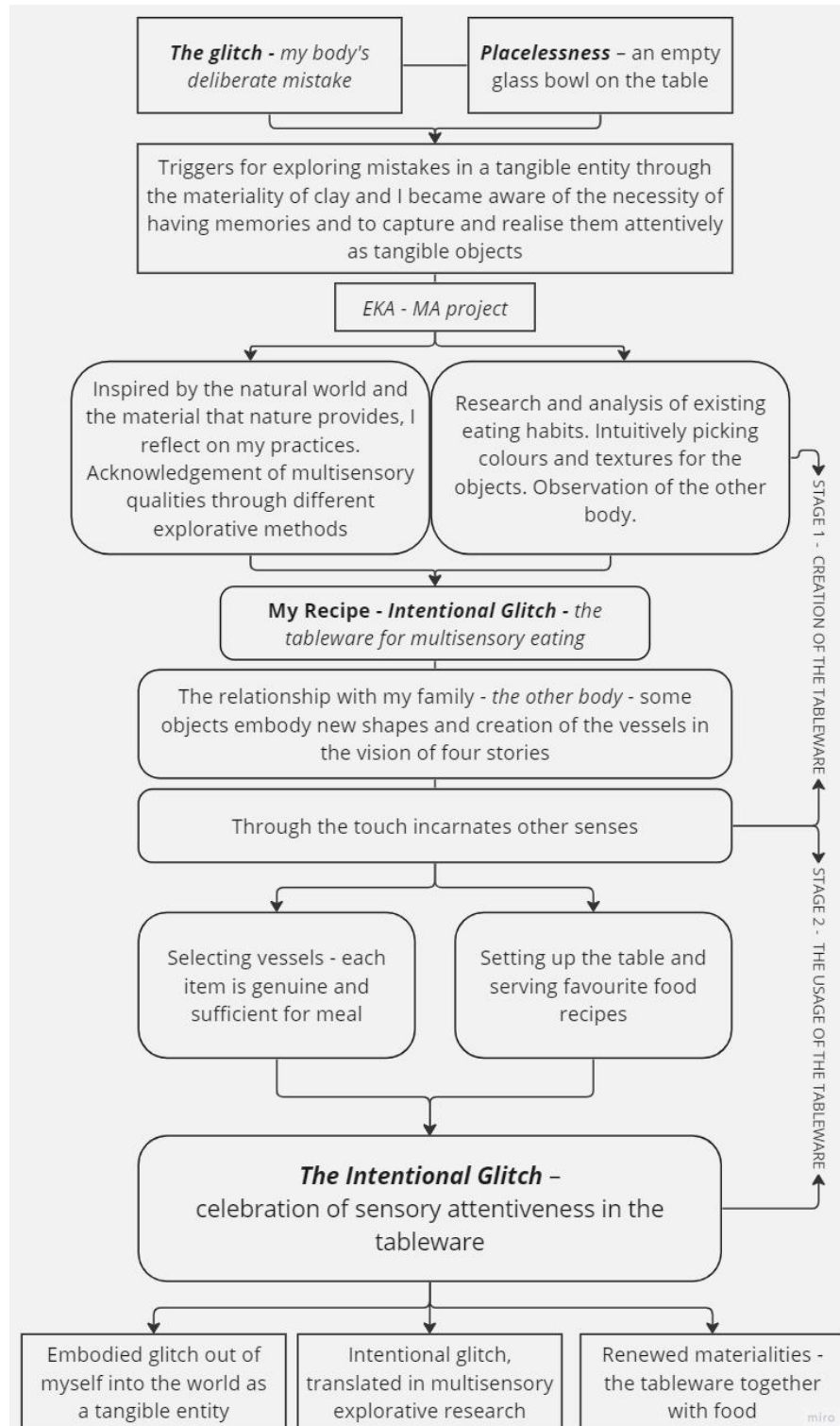
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Appendix 1-12

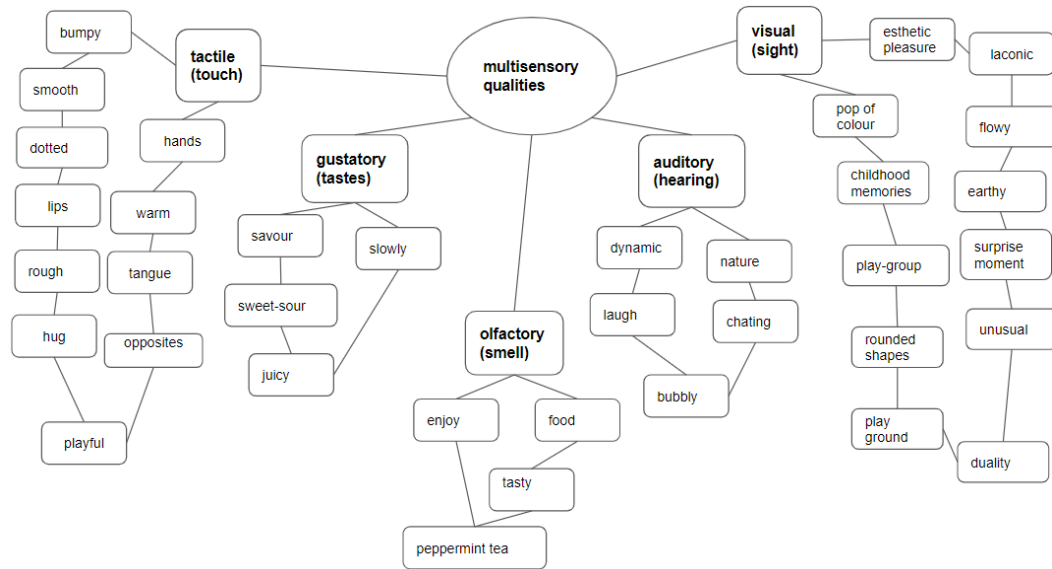
Appendix 1

The overview of navigating the journey of the MA thesis project *Intentional Glitch - the tableware for multisensory eating*.



Appendix 2

The mind map of my multisensory qualities.







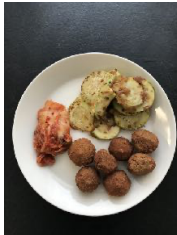

Appendix 3

The research of daily eating habits.

With this research, I wanted to establish knowledge about my eating habits where family is in addition through my research process, as well as how to improve eating practices to reach more attentive meals. I collected information from meals for three days. Afterwards, I reflected on the menu to analyse the possibilities of creating attentive eating traditions. I also studied my surroundings to see how it affects eating habits. At the end of the research, I wanted to discover if tableware is a vital tool for bringing attentiveness to meals.

Analysing DAY 1 data:

Day 1	Surroundings	Remarks
Breakfast 		The cup of coffee, a slice of bread with egg and pickles, on couch next to television. No specific routine. Parallel to meal, phones involved.
Lunch		

		<p>Two type of salad and fried zucchini in egg on plate, 1 cup of coffee, water. The table is covered with my study materials. No specific routine. Snacks after couple of hours. Parallel to meal, phones involved.</p>
<p>Dinner</p> 		<p>Fried zucchini in egg, kimchi, falafels. Glass of kefir. The table is covered with my study materials. No specific routine. Snacks after couple of hours. Parallel to meal, phones involved. Meal time: 7 min.</p>

The table - universal usage, study materials and other things lay on the table. All three main meals are served on the same white plate—different places for meals – couch and table. To open the topic about attentive eating and move on with the next day's analysis, I asked myself four questions, and I have listed them below.

Questions:

1) What is attentive eating for me?

It is a present moment, and I enjoy having the meal and celebrating food. Food that looks attractive and tasty. To answer the question, I summarised five keywords: joy, attractive, celebration, engaged, and sensuality.

2) Where is attentive eating essential to be implemented for me?

At home daily/ appointed specific space.

3) How attentive should eating be expressed to me?

To understand how to implement an attentive eating ritual, I analysed my five keywords to give some associations with attentiveness. I also listed activities to change eating habits to enjoy more attentive meals.

<p>Expressing attentiveness:</p> <ul style="list-style-type: none"> • Joy - playing, laughter • Attractive - pleasant, food, materiality • Celebration - communication, eating, belonging • Engaged - acknowledgement, interested • Sensuality - sensory qualities 	<p>Activities:</p> <ul style="list-style-type: none"> • to keep the eating area clean • no distractions, e.g. media • to keep conversations • to distribute food different way • to interact with game
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4) Why is attentive eating essential, and what does it give me?



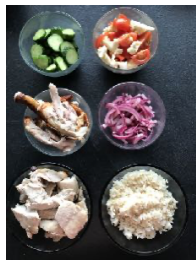

It feels important because I want to bring awareness and excitement to enjoy the food. I also want to explore if I can implement attentiveness with the help of tableware in eating.

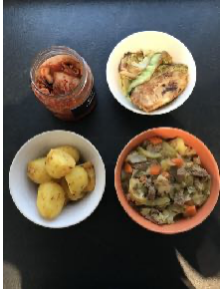

Before I observe Day 2, I need to proceed with several changes to understand what actions can help to implement attentiveness in meal times.

I listed the changes:

1. I used only the table for meals, and eating area was clean
2. Media excluded while eating as much as possible
3. Served meals into several vessels instead of one plate
4. Added a game to the process after eating was finished

Analysing DAY 2 data:



Day 2	Surroundings	Remarks
<p>Breakfast</p> 		<p>1 slice of bread with egg and cucumber + 1 cup of coffee + smoothie, eating next to the table, television is switched on <i>Terevision</i>, no Instagram.</p>
<p>Lunch</p> 		<p>I created the dish where each ingredient is in separate bowl, salty marinated cucumbers, salad, chicken 1, chicken 2, marinated onion, rice, together 6 bowls + 1 empty bowl where I can mix food if needed, TV is on, no special media, next to the dining table, table is cleaned before we have meal, keeping the conversation flow.</p>





<p>Dinner</p> 		<p>Fried cabbage, potatoes, kimchi, steamed beef and cabbage, all placed in separate bowls, one additional plate from where we can pick the food, additionally game to play - to keep up interesting and longer conversation, feels odd but it is a fun, food served on the table. Eating mood is set, TV is on but we do not pay attention, no phones or other distractions. Meal time: 21 min.</p>
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After Day 2, I analysed the changes I maintained; they resulted in more attentive eating time. It was noticeable that I spent more time on meals, especially dinner. I was also more aware of what I ate and how much I placed food in different containers. The game was exciting, but not for the daily menu. I created the list with changes to keep and to drop and added new changes to explore.

CHANGES TO KEEP	CHANGES TO DROP	NEW CHANGES
<ul style="list-style-type: none"> • Cleaning up dining table • Keep avoid distraction, e.g. media • Keep conversation • Keep to use several small containers instead of one big while eating 	<ul style="list-style-type: none"> • Long table conversation at breakfast table • Game 	<ul style="list-style-type: none"> • Cleaning up kitchen counter after cooking

Analysing DAY 3 data:

Day 3	Surroundings	Remarks
<p>Breakfast</p> 		<p>Breakfast smoothie + a cup of coffee, I need my own morning ritual to wake up and enjoy breakfast, do not feel so good to start conversations. If I have a time morning, I eating slowly my breakfast and I do not feel need to implement soulful breakfast ritual. Still food is served on table and I enjoy that, social media excluded.</p>
<p>Lunch</p>		<p>I place food in several different dishes and then I pick up my food to my own small plate. It is easy to control when I am full. Afterwards, it is easy to store food leftovers. No social media, TV is still on, keep tiny communal experience and warmth.</p>

		<p>Food served on table and I try to clean kitchen after cooking.</p>
<p>Dinner</p> 		<p>Separate bowls from where we can pick the food, served food on table, table is set up for meal and kitchen is pre-cleaned, but not completely, I wanted to put vase of flowers on table, unfortunately I do not have flowers, no phones, TV plays. Meal time: 19 min.</p>

After analysing the data on the third day, I am ready to finish my observation because I have enough information about eating habits. I reached the stage where I could make a closure. The analysis revealed several conclusions about my eating habits. These conclusions showed how significant it was to pay attention to surroundings and daily processes and how the slightest changes can influence the perception of the moments.

The conclusions :

- Clean area around the eating place and setting up the table – it helped to prepare attentiveness to meals,
- Being present, not only physically but also emotionally – excluding electronics while eating is significant to acknowledge the moment,
- Enjoy the food from several containers – this conclusion reveals to me what kind of dishes I use is important. I liked the idea of several containers because it was easier to control when I felt full, what type of food I picked, and how much food I decided,
- Not at all meals being communicative – sometimes I liked the silence, especially mornings,
- The awareness of having a meal – as I executed this research, I noticed that I wanted to find specific attentiveness and tried to find different attractions, e.g. playing a game, but it did not feel organic for daily routine,

- Slowing time of eating – I noticed that when I used several vessels to pick the food, it made the dining experience longer,
- Sensory awareness – the difference between the setup table and messy table, how important it was for the visual sense.

Overall this experience showed me that I could execute tableware to bring awareness of the moment with my family. I also noticed that paying attention to some sensory qualities made me think about their significance, e.g. noise around, the visual look of the table, and touching dishes while picking food. Also, the fact that the process should be comfortable and easy to integrate into daily life.

Appendix 4

Seven days food diary of the menu at home*

* The research is done based on food when the family eats at home; snacks are excluded, as well as meals outside the home

This analysis helps identify patterns such as how big portions, what type of tableware we use and what kind of vessels we would like added to existing dishes. By identifying these patterns, I consider what kind of tableware can help to elevate existing eating habits.

	Breakfast	Lunch	Dinner	Dishes used	Notes
Day 1	Cheese and tomato on bread, 1 cup of coffee		Wok with rice noodles and chicken	Plates Ø21 cm, cups 250 ml, and bowls 550 ml and Ø15 cm, height 7 cm	Bowls - I would also prefer different sizes and shapes too. A cup - my cup can be even smaller for me.
Day 2	Smoothie, 1 cup of coffee		Minced meat salad with boiled potatoes and tomato, cucumber salad	Glasses 400 ml, cups 250 ml, and plates Ø21 cm	I enjoy a smoothie from a glass vessel, I do not want to change to a ceramic vessel.
Day 3	Pate and tomato on		Lemon baked salmon with	Plates Ø21 cm and cups 250 ml	The size of the plate is

	bread, 1 cup of coffee		herb rice and tzatziki		satisfying, it is not too crowded for food and too big.
Day 4	Cheese and tomato on bread, 1 cup of coffee		Baked pasta with tomato sauce and sun-dried tomatoes	Plates Ø21 cm, cups 250 ml, and bowls 550 ml and Ø15 cm, height 7 cm	I can use a wider bowl for pasta.
Day 5	Smoothie, pate on bread, 1 cup of coffee		Roasted tomatoes soup with chicken	Plates Ø21 cm, cups 250 ml, and bowls 570 ml and Ø15 cm, height 9 cm	I prefer to use a slightly deeper bowl for soup.
Day 6	Smoothie, cheese on bread, 1 cup of coffee	Rice noodles with sesame beef and mushrooms, 1 cup of coffee	BBQ patties with roasted sweet potatoes and broccoli	Glasses 400 ml, cups 250 ml, bowls 550 ml and Ø15 cm, height 7 cm, and plates Ø21 cm	I prefer to use a slightly wider bowl for a rice noodle dish.
Day 7	Smoothie, 1 cup of coffee	“Kasukas” or herring salad, bread slice, 1 cup of coffee	Pumpkin puree soup with crispy bacon	Glasses 400 ml, cups 250 ml, plates Ø21 cm, and bowls 570 ml and Ø15 cm, height 9 cm	I use a plate for herring salad but if I would have a wider bowl, I prefer to use a bowl.

Appendix 5





Multi-sensory practice of wheel throwing.

I examined sensory qualities through the ceramic practice of wheel throwing. The practice takes place for three days. Each day I focused on exploring different senses:




	Focus on senses
Day 1	touch
Day 2	touch, sight, sound
Day 3	touch, sight, sound, smell, taste


I did create the tables for each day's practice where I reported the feelings and sensations. I demonstrated the objects which gave the most core value to the project from my point of view.

I started with **the first day**, where I used a blind-folded wheel throwing technique to concentrate only on touch. I also excluded hearing by using ear plugs. The chart below mirrors the process:


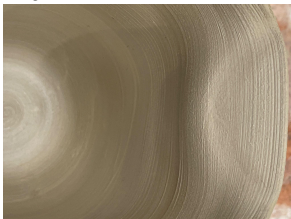

DAY1	Blindfolded/ The process	Focus on TOUCH
<p>Object 1</p> 	<p>It was hard to let the control over the object go away. Even if I tried to close my eyes and wheel throwing, I opened my eyes again to check the shape of the object, physical measures, and correctness. Tried to accomplish a nice looking object. When I closed my eyes then my hearing appears to be stronger than usually. Noises around started to annoy me.</p>	<p>Hands controlling object, fast, lost materiality, concentrated, angry, frustrated, annoyed by sounds around, stressed, cannot concentrate on tactility, soft touch, tense hands</p>
<p>Object 2</p> 	<p>Centering a clay piece is still hard while wheel throwing with blind-folded technique, the feeling of losing control is present. But when I proceed with the item, I experience the feeling of freedom, careless as the shape of the object is not important.</p>	<p>Tense hands, flow, slow, fast, soft, fareless, free, swaying, unsteady, pleasant, muddy</p>
<p>Object 3</p> 	<p>Still hard to enjoy the process completely, hard to control the process but I try to just feel the object with my hands and kept my eyes closed. I felt he object collapsing, did not understand how to proceed.</p>	<p>Fast, fareless, soft, swaying, collapsing, lost materiality in hands, emptiness, unknown, need visual</p>
<p>Object 4</p> 	<p>Starting to like the process, no controlling of shape, I let the control go away, only concentrating on tactile senses, object feels unstable, swaying.</p>	<p>Careless, swaying, collapsing, strong hands, touch of emptiness, finding material, uneven, disjointed, enjoyment, freedom</p>

I added visual sense and hearing to tactile feel on **the second day**. I did the objects where I explored how objects' shapes changed my perception of the object's appearance. I noticed that my practice took a new angle where the 'perfect shape' meets 'the wrong shape'. The chart below mirrors the process:

DAY2	Technique/ The process	Focus on TOUCH, SIGHT, SOUND
<p>Object 1</p> 	<p>My tactile senses improved after blind-folded wheel throwing, clay softness, swaying between my fingers, unsteady, shaky, muddy and flowy. I liked the moment when clay collapsed. Now it is easier to pay attention to the interaction between clay and hands. My hands try to fix the object.</p>	<p>Controlling, fast, lost, concentrated, strength in hands, sounds disturbing, materiality, sandy, muddy, crashing, clay moving between fingers, deliberate collide, swaying, collapsing, back to steady</p>
<p>Object 2</p> 	<p>The perfectly shaped objects feel 'boring' for me and too predictable. My past experiences taught me that collapsed or broken is a wrong outcome for the object. Before I tried to centre the objects so hard that I did not feel tactile interaction between my hands and clay.</p>	<p>Flow, wavy, shaky, slow, soft, muddy, collapsing, still controlling the shape, hands searching balance between centred object and collapsed object</p>
<p>Object 3</p> 	<p>I rediscovered the knowledge that also collapsed or broken is the correct object, different, but correct. I feel more excited to deliver collapsing shapes, noticeable enough but not looking aggressive on the objects.</p>	<p>Concentrated, flow, soft, fareless, free, swaying, unsteady, pleasant, light collapse, swaying, flow, keeping balance to still save the shape</p>

<p>Object 4</p> 	<p>Slightly collapsed objects are acceptable and correct for me because they meet my current expectation for sensory research. I wanted to keep both of the forms - 'the perfectly built shape' and 'the wrong, collapsed shape' according to my standards.</p>	<p>Concentrated, flow, soft, fareless, free, swaying, unsteady, pleasant, light collapse, swaying, flow, keeping balance to still save the shape. Searching the balance for hands and swaying shape of the object</p>
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On the third day, I included all possible senses – touch, sight, hearing, taste, and smell. In this process, I reshaped the ready-made objects on the pottery wheel. I made imprints from my body parts, such as my nose, lips, chin, and cheek. The chart below mirrors the process:

DAY3	Body imprints / The process	Focus on TOUCH, SIGHT, SOUND, SMELL, TASTE
<p>Object 1</p> 	<p>After I succeeded in wheel throwing my desired shape of the objects, I proceeded with the idea to imprint the parts of my body on the objects. I use my nose to shape this particular object.</p>	<p>Strong, flow, soft, fareless, free, swaying, unsteady, pleasant, light collapse, swaying, flow, keeping balance to still save the shape, reshape, wavy, wet, soft, muddy, cold, raw</p>
<p>Object 2</p> 	<p>I included taste sense, additionally to visual, hearing and tactile senses. I pressed my lips in the raw clay object when I finish it on the pottery-wheel. The raw clay taste that appeared in my mouth suddenly brought me the scent of the sandy beaches.</p>	<p>Strong, flow, soft, fareless, free, swaying, unsteady, pleasant, slight collapse, swaying, flow, balance, wavy, soft, muddy, sandy, particles, raw, cold, retouch</p>
<p>Object 3</p> 	<p>I used my cheek to shape the object. It sensed that a part of different flesh touched my own flesh and my body's sensibility increased. Wet clay dries fast on my cheek.</p>	<p>Strong, flow, soft, fareless, swaying, flow, balanced, cold, raw, wet clay, unpleasant, dry, exciting, retouch, smooth</p>

Appendix 6

Extracts from the diary. An explorative journey of sensory engaging with clay on a pottery wheel.

Day 1. Focus on touch. I apply blindfolded wheel throwing technique.

I started my clay wheel-throwing experience with the blindfolded technique. I also excluded hearing at a time. It was the easiest way to avoid all other distractions around the room. This method helped me concentrate on my tactile senses. The interaction between my body and clay brought me to several realisations. I did not care about the object's shape and look, and my ability to perceive objects' sensations through touch increased. It was hard to centre the clay on the pottery wheel as my sight was not there momentarily. While I was bringing the clay walls up, they constantly collapsed. It took me a while to coordinate my hands and mind to centre the clay. The blindfolded throwing technique brings me back to the memories of the pottery wheeling lessons at the School of Arts in Riga, Latvia. My first experience with clay was when I joined the ceramic classes and struggled to centre clay on the pottery wheel. I felt struggle was so difficult back then, yet easy today. It brings me to awareness of time and self-confidence in my current tacit knowledge of pottery wheel usage.

Here the subject got to know a practical operation, but could not tell how he worked it. This kind of subception has the structure of a skill, for a skill combines elementary muscular acts which are not identifiable, according to relations that we cannot define. (Polanyi, 1966, p. 8)

I have gained information from outside with my past experiences through my senses by being in touch with what I observed. During this time, my body has rewritten the knowledge information from 'struggling experience' to 'self-confident actions'. This particular knowledge gives me positive emotions and reminds me of the growth of my skills and my personality.

Day 2. Focus on touch, sight, and sound. I discover new method of wheel throwing technique.

My past experiences taught me that unevenness or broken is the wrong outcome for the object. I rediscovered the knowledge that the so-called “wrong” is the proper object for me. It makes me realise that my experience creating perfectly shaped objects is different today. In the book *Sensualities / Textualities and Technologies: Writing of the Body in 21th Century Performance*, the authors question connections between text, body and technology in performance:

Via learnt processes and (...) including some latent and innate information stored in our DNA: some successful and not so successful perceptions and behaviours will be presented potentials. (Broadhurst. Machon, 2009, p.105)

It made me think that the authors tell how external directions through multiple sensors discover for me the perceptual hypothesis. In this case, I had to prove to myself, with the help of my senses during pottery wheeling, that the faulty items were suitable for my art process because they met my current expectations for sensory research. I acknowledged how the mistake translates into hand-thrown vessels on pottery-wheel. It reminded me of myself when my glitch happened – I felt misshaped and retouched. In this specific moment, my connection to the glitch, I see it as a way of finding meaning in the experience.

Then I added other senses, such as visual and auditory (hearing), to tactility. I proceeded with desired shapes. I wanted to combine both forms – 'the perfectly built shape' and 'the incorrect', slightly deformed shape according to my standards. As I try to follow my conscious eating journey, one of the keywords, such as repetition through the glitches, gives me an association with the attentive eating process. I also intend to show that minor 'errors' can bring a change too. This part of the process made me think about O. Taiwo's theory, where movement is an essential part of the building block for creating and appearing thoughts, thinking and feeling. (Taiwo, 2009, p. 111) My skin's sensitivity to pressure controlled the clay's sway on the pottery wheel, how my moving muscles, joints and awareness of the hand position, active and passive movements, helped to shape forms, and my awareness of balance

and gravity, taught me to slow down the speed of the pottery wheel to keep the objects at a particular fixed position.




Day 3. I included senses – touch, sight, hearing, taste, and smell. I imprint my body parts to vessels.


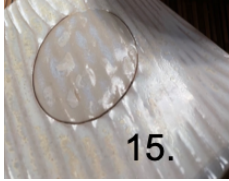
I continued with the idea of imprinting the parts of my body on the objects where I add a gustatory sense (taste) and olfaction (smell). I used my chin and cheeks to shape the objects. I pressed my lips into the raw clay objects to see how the item shapes. The clay taste in my mouth suddenly brought me the scent of the sandy beaches and the sun-dried pine forest on hot summer days. I recalled my childhood memories in Jūrmala. As I said, most of my summer vacations were there with my great-grandmother and younger brother. And I remembered bringing along sandwiches that always were sandy when we ate them after a long day at Jūrmala beach. As a result, a taste sensation triggered my sense of olfaction (smell), which was an unexpected outcome for me. It truly unique for me, and I created the memory of me and my great-grandmother walking side by side in the sun-dried pine forest on hot summer days. I wish I could capture this particular scent. At the same time, tasting clay faces a response "as if real" by causing my sense of smell and provokes my feelings to be emotionally vulnerable. The memories of losing my great-grandmother evoke sadness because the beautiful moments will always stay as memories today. I conceive of how my body collects the information and rewrites the existing one.

Appendix 7

The summary for selected vessels; colours and textures.

I did the study of picking my favourable items to see insights into colour, texture, and shape preferences. I chose the vessels intuitively without analysing them and provided an analysis afterwards. I described my choices but later summarised them in the table below. I did emphasise the most important details to give the reader a better overview of the research.

the image of selected objects	short descriptions	colours	textures and shapes
	<p>Nr.1. plate - chosen to give a neutral space.</p> <p>Nr.2. bowl - shape of the method of cutting the space on the finished item and again joining together.</p> <p>Nr.3. cup - stoneware item consists of iron pigment, giving a pinkish tone.</p> <p>Nr.4. vessel - it felt rich, refined and comfortable.</p> <p>Nr.5. bowl - mild, colourful undertones.</p>	<p>white beige light pink red bright earthy redish brown</p>	<p>smooth curved bended wavy matt glidy regular quirky uneven round small medium deep</p>
	<p>Nr.6. cup - with handle, slightly textured.</p> <p>Nr.7. tea bowl - my favourite item, the size, the touch.</p> <p>Nr.8. tea bowl - the method of finishing is not common in Europe.</p> <p>Nr.9. plate - look of easiness, the brush applied colour on top of it brings the impression of an art work accomplished on ceramics.</p> <p>Nr.10. small plate - the blue shamnot mass, high tactility for me.</p>	<p>light wool white brownish grey blue soil</p>	<p>terrain matt soft volumed stroke lines speckle rough round regular quirky small medium</p>
	<p>Nr.11. vessel - engraved texture, touching the bark of a tree.</p> <p>Nr.12. bowl - orange peel texture, size feels right, the specific method of wood firing, combination to develop an optics of colour depth.</p>	<p>green light brown grey beige</p>	<p>textured tree- bark orange-peel squared flower small round medium wheel</p>

	<p>Nr.13. vessel - triangular shape, the unpredictable work of fire and ash while in the firing process.</p> <p>Nr.14. bowl - large size beige, quirky bowl, unevenly shaped, diverse look, feels sensory differently.</p>	<p>beige brown</p>	<p>reshaped wavy glidy small triangle round cam large quirky uneven</p>
	<p>Nr.15. small plate - squared small plate, waved texture, craved waves.</p>	<p>light white undertone blue beige</p>	<p>wavy reljef shiny craved squared flat</p>

Appendix 8

The fragments from the diary. Summary for selected vessels; colours and textures.
The dinner together with Ingrid Allik.

All dishes are unmatched and distinguished in looks. I can guess which items come from Europe, Asia or another side of the world. Whichever item I take, there is always a detailed story behind it. And each story consists of information, from where it comes, who has made it and why this particular piece is here. I enjoyed every story and warmth with what Ingrid relates to them, and it emphasises how important it is for her.

The atmosphere of laughter and amusing stories became even more entertaining for me. I started to pick my favourite dishes in shapes, textures and colours. First, I chose items chaotically. All my selected items are in shades of whitish and beige at the beginning. I took vessels with pink undertones as they brought out the sweetness in my mouth. I also added some green tones. I like shades of grey and blue.

Yet the red is harmonious with every other item of my choice. As we talked to Ingrid, she mentioned that it is nature, and all my selected vessels are organic materials, shades made by firing methods. They do not conflict, and they complement each other. As if I have learned this before, this talk reminds me of the chapter "Cézanne's Doubt" by Maurice Merleau-Ponty, where he states how Cézanne explains that "other artists create the pictures, but he is attempting a piece of nature. It is so because everything comes to us from nature, and we exist through it." (Merleau-Ponty, 2002, p. 12) At the time when I was reading this particular chapter, I agreed and disagreed with him. But right now, I think there is truth in it, especially if one is searching for harmony. All my collected vessels resemble abstract paintings framed by Ingrid's kitchen table.

I imagine how the textures have appeared on the vessels, and they suggest different creation techniques. Some crafts vibrate in the spatial structure. Textures distract my attention from the current surroundings, and I try to analyse the vessel's materiality. I see smoothness in surfaces, depth, hardness and softness in materiality. Sometimes all these characteristics are in one container and sometimes in several vessels. The smooth surfaces always give me the impression of the material's hardness.

Ingrid tries to challenge me and offers darker shades of green and deeper tones of brown. Also, she provides bright red, cobalt blue, and salad green colours. All the bright colours are beautiful, but not for me today. As is described by Shuefftan, *The Beauty of Diversity. Japanese Food Vessels*:

If one wants to use a wide range of different vessels in the Japanese manner, the only way to do it is to try. Rely on raw instinct and collect whatever dishes impress you or speak to you. (Shuefftan, 1996–97, p. 22)


My instinct says that the bright colours will tire me. I wish to accomplish tableware which harmoniously holds my food without sharp contrasts. I want to see a delicate balance between food and tableware colours. Specifically, in some cases, the food should be the object of admiration in colourfulness, and the vessel deserves respect






because it fulfils this particular function in its uniqueness. And then again, the vessel is essential to emphasise tactility or other senses.



I wondered whether I have made the correct selection. But as soon as I reflect the article by Kim Shuefftan, he shares the knowledge that there is no right or wrong way to do it and sometimes knowledge might hold you back. “Sometimes we should just forget about “proper” and “correct” rules made by traditions and society. A dish means to hold food, not specifically to hold particular types of food, e.g. fish, salad or pancakes.” (Ibid., p. 22) I knew that I did the right choices with this knowledge in my mind. This evening's experience of collecting vessels brought exciting memories and missing details for the project.

Appendix 9

BOWLS. The visual material and complete descriptions of the multisensory experience.



Bowl No.1 /visual	process/ <i>the glitch</i> / multisensory qualities
	<p>Clay spreads between my fingers while I apply pressure to centre clay. I use water to moisten the clay, and I shape the clay into a cone. I touch the clay with both hands, tense feeling, and my vision concentrates on the clay. I hear another ceramicist beside me, working with a vase on the second pottery wheel. This week I have caught a cold, I cannot smell. I hear the pottery wheel spinning and how my hands touch the surface of it.</p>

	<p>I create a well in the centre of the cone and do it with my fingers to press down in the centre of the cone. Touch is with fingers, upper palms not touching clay. Vision still concentrates on clay. I hear the pottery wheel spinning.</p>
	<p>I am creating a well that gradually widens towards the rim. I also form the base of a bowl. Touch with fingers. Vision concentrates on creating a cylinder, and I start to pull it up. I hear the pottery wheel spinning.</p>
	<p>I raise the sides of the bowl evenly to ensure the bowl's stability. Touch with fingers. Vision concentrates on creating shape. I hear my neighbour who makes vases.</p>
	<p>I refined the bowl's shape by pushing the clay outwards to create a rounded bowl. Vision concentrates on creating form. I tilt my head sideways to control the shape's look. Touch with palm and fingers. The body of the bowl is close to being ready. I still hear the ceramist next to me.</p>
	<p>The bowl's shape is ready. I execute the glitch. The glitch – gentle touch of my fingers, I miscreate the edge of the bowl to evoke visual sense and tactile when I use the bowl. I still hear the ceramist next to me.</p>

	<p>I hear the other body coming, and the other body touches the bowl with the tip of his finger and reshapes the bowl even more, which embodies an uneven shape.</p>
	<p>The glitch - at first, only the edge was miscreated; later, the bowl's shape was reshaped to bring stronger multisensory awareness when the bowl is in use.</p>

Appendix 10

CUPS. The visual material and complete descriptions of the multisensory experience.

<p>Cup No.1 /visual</p>	<p>process/ <i>the glitch</i>/ multisensory qualities</p>
	<p>I apply pressure to centre clay. I use water to moisten the clay. I touch the clay with both hands, tense feeling, and my vision concentrates on the clay. I hear the pottery wheel spinning and how my hands touch the surface of the steel wheel. I am alone in the studio. After several attempts, the clay is steady between my hands. I shape clay into a cone. Smell sense absent.</p>
	<p>I created a well in the centre of the cone. I do it with my fingers to press down in the centre of the cone. The touch is solid and steady, with my fingers and upper palms not touching clay. Vision (sight) concentrates on clay. I still can hear the pottery wheel spinning. I add water to make the clay smooth and easier to navigate. It starts to rain, and I hear raindrops against the roof windows.</p>



I create a well that gradually widens towards the rim. I also form the base of a bowl. Touch with fingers. Vision concentrates on creating a cylinder, and I start to pull it up. I hear raindrops against roof windows and the pottery wheel spinning.



I raise the sides of the cup evenly yet carelessly with several attempts. **Touch** with fingers. I slightly wobble the shape of the cup. I start to feel how the cup moves unevenly between my palms. Vision concentrates on creating form. I still hear raindrops and the pottery wheel.






I refine the cup's shape. The form of a cup allows it to hug. Vision concentrates on creating shape. I tilt my head sideways to control the shape's look. Touch with palms and fingers. The shape of the cup is close to being ready. I still hear raindrops, but not so much the pottery wheel as it spins slowly right now. I should concentrate on my hearing to listen to the pottery wheel.



The cup's shape is ready. I stop the pottery wheel, and I execute the glitch. The glitch – gentle touch of my fingers, I **re-touch** the edge of the cup to misshape the edge slightly. I still hear raindrops.







I make the glitch noticeable enough, but at the same time, it does not cause an uncomfortable feeling when the cup is in use. I do several spins with the pottery wheel to clean excess water. The glitch should also remind me of the moment I create the cup. I shape the cup so that I can hug it with both hands.

Cup No. 2/ visual	process/ <i>the glitch</i> / multisensory qualities
	<p>The second cup inhabits the other body's (my family) touch. My touch formed the cup in a symmetrical shape. I simultaneously listen (<i>hearing</i>) to the other body, carefully following my moves and commenting them. The voice is soothing and calm.</p>
	<p>I watch (<i>vision</i>) how his hand grabs just my shaped cup. He says that it is his glitch, and he reshapes the cup. He holds the cup and squeezes it to leave his hand's imprint. I listen (<i>hearing</i>) carefully to what he comments. My part is only to observe.</p>
	<p>The glitch - is executed to recall the shape of the hand. The user should feel his pressed hand's imprint when will use the cup.</p>

Appendix 11


PLATES. The visual material and complete descriptions of the multisensory experience.





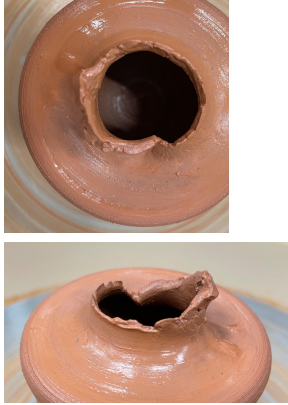
Plate No.1 /visual	process/ <i>the glitch</i> / multisensory qualities
	<p>Once I have centred the clay, I form it into a flat disc shape. I do it by using my hands (<i>touch</i>) to flatten the clay into a round shape roughly the size of the finished plate. I <i>hear</i> the noise of other people's presence in the studio today. It is noisy, and it slightly disturbs me from concentrating. I watch (<i>visual</i>) others passing me.</p>

	<p>I touch, pressing the clay down to a flat surface sands my hands. The texture of the clay is rough. My tactile sense is strong, but my visual sense is strong as I try to control clay by watching and following people around. I still think it is noisy today (<i>hearing</i>).</p>
	<p>Now it is time to start shaping the edges of the plate. As I shape the edges (touch), I gradually widen the shape of the plate, keeping the rim thin and even. I smoothen out the surface of the form of a symmetrical plate with one of my tools. It makes me feel like I am trying to balance clay's sharp texture with softness.</p>
	<p>The glitch - is not executed at this stage. I hope to see it at the stage of the glazing process. The plate embodies a simple and calm design. At the same time, I remember the texture of clay and the noisy environment around me when I created the plate.</p>

Appendix 12

PLAYFUL OBJECTS. The visual materials and complete descriptions of the multisensory experience.

<p>Object No.1 /visual</p>	<p>process/ <i>the glitch</i>/ multisensory qualities</p>
	<p>I apply pressure to centre clay, which is easy as clay is soft and smooth. I use water to moisten the clay, and I shape the clay into a cone. I touch clay with both hands; my vision concentrates on the clay. I create a well in the centre of the cone. Touch is with fingers, upper palms not touching clay.</p>

	<p>I hear the pottery wheel spinning. I raise the sides of the object to ensure the bowl's stability. Touch is with fingers, and vision concentrates on creating shape. I can feel (touch) small particles inside the clay when I lift the sides of the clay.</p>
	<p>I create a cylinder shape, then hug (touch) the object with my hands to slightly close the upper part. Vision concentrates on creating shapes, and I stop the pottery wheel to evaluate the object.</p>
	<p>I adjust the upper edge with my fingers (touch) of the object. I leave it looking unfinished to emphasise the clay's materiality.</p>
	<p>I refine the object's shape, and my vision concentrates on creating the object. Touch with fingers. The shape of the object is close to being ready. I re-arranged the object's shape with my fingers, and I shape the object's body ready.</p>
	<p>The glitch – I leave the upper part edge looking unfinished to emphasise the clay's materiality and increase the tactility when the object is touched. The item has contradictory sensory qualities, for instance, the smooth body part, but the upper edge is rough and unfinished.</p>