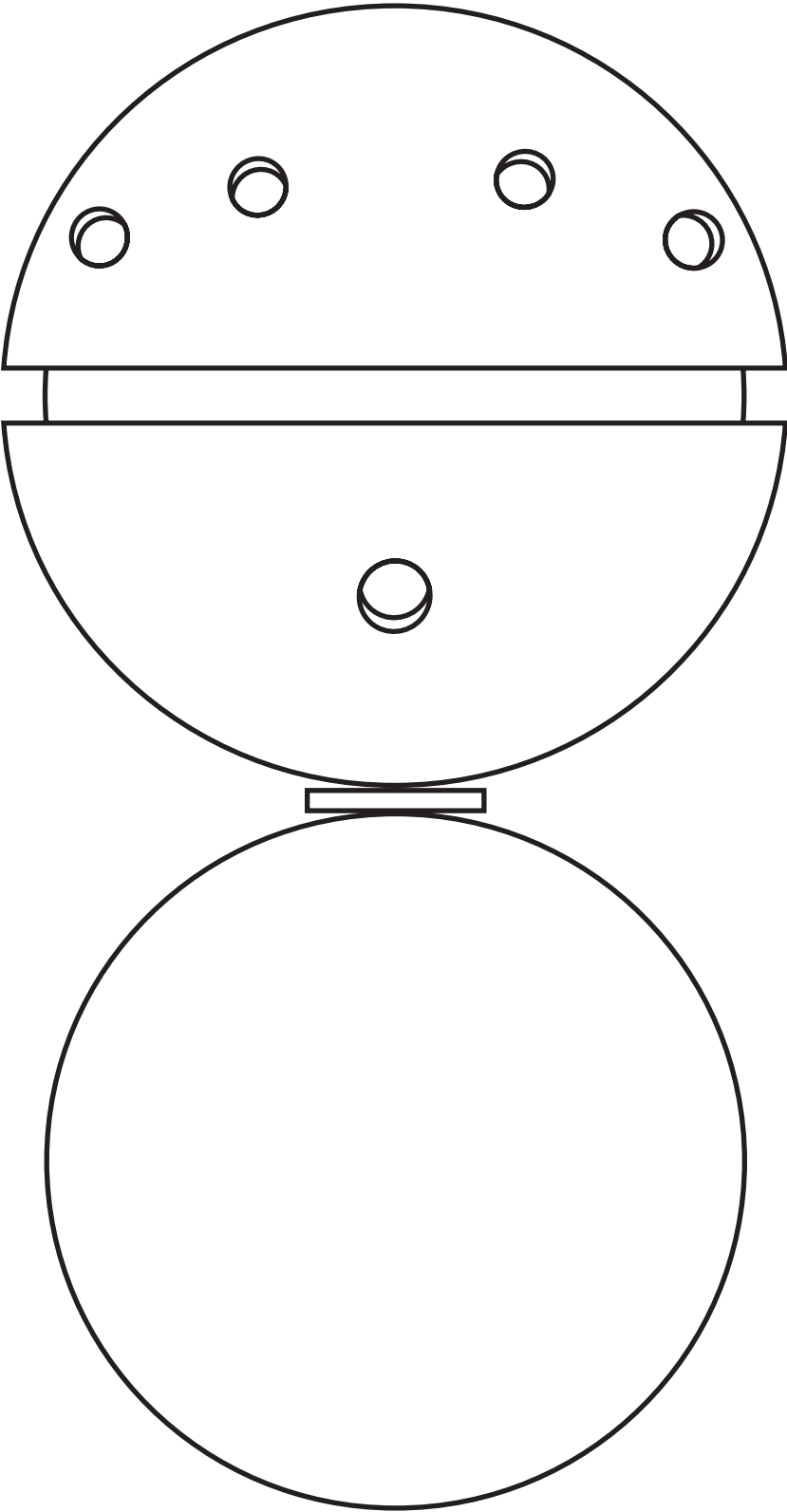




***“There’s a time for certain ideas to arrive,
And they find a way
To express themselves through us”***

- Rick Rubin

Finding a topic

Upon initially establishing the parameters for our project, “Status Symbol,” under the guidance of Sebastian Goldschmidtboing, I elected to delve into the exploration of cigarettes as a symbol of status. However, as the project unfolded, I realised that I was not entirely comfortable with the chosen theme. I struggled to conceptualise any meaningful aspects related to cigarettes that I wished to bring to life.

Feeling disoriented and overwhelmed, I revisited the theme through a process of mind mapping and reassessment. I contemplated potential positive aspects associated with cigarettes, seeking to identify a new perspective.

I analysed the good aspects of smoking:

- Having a break
- Going outside
- Gathering
- Social event

I found myself increasingly drawn to the concept of “taking a break” and delved into exploring how individuals could derive more significant benefits from their breaks beyond the conventional act of smoking a cigarette.

What activities or practices can individuals engage in to make

the most of their breaks, ensuring a holistic and regenerating experience?

This inquiry marks the initial parameters for my further investigation.

I also thought about the first inquires my possible object should have.

Acknowledging that individuals accustomed to smoking breaks may hesitate to take breaks without cigarettes, I was looking for an object or activity providing a similar sense of satisfaction.

Therefore my object should provide a satisfying user experience, possess an appearance that serves as a motivating factor for regular use and be easy to carry.

Several kinds of fidget toys came to my mind. But I concluded that only fidgeting during a break might lack motivation and is also not providing any sense in an individual’s life. It occurred to me that the break should involve a more profound task, extending beyond mere fidgeting.

Ideally, the break should transform into a ritual, that promotes relaxation, awareness, a sense of peace, gratitude and energisation for upcoming tasks.

Exactly what I would have needed in the first phase of the project where I felt overwhelmed and also overstressed myself about finding a topic. I recognised the need for a structured break that could offer a moment to recalibrate, rediscover focus, and reflect on what truly matters in life instead of feeding the vicious circle between stress and procrastination.

For me, the most valuable and genuine aspect of life is the experience of the present moment—the here and now. Everything else seems irrelevant, and paying attention is free. Therefore, in a brief break from life, experiencing the present moment becomes a possibility, reminding us of the beauty and simplicity of existence.

Reconnecting with what truly matters. This brought me to the task of my fidget toy:
to guide the user through a ritual of being present, helping them realise or remember the beauty of existence

—no analysing, no judging, no thinking—just observing.

I observed that the sense of awe and admiration for the little things often gets overshadowed in the hustle of everyday stress.

To address this, I developed a universal meditation structured in five steps to guide individuals on a journey to the present moment. This meditation isn't intended to be religious; rather, it focuses on constructing a framework of tasks in which the user gets a new focus on experiencing life.

This frame consists of two initial steps to enter a stream state of pure existence and two subsequent steps designed to recapitulate the experience, enhance mindfulness and attention, and cultivate gratitude.

The five steps of the meditation

- Breathe
- Let go
- Exist
- Come back
- Thank

Therefore my object faces a new requirement:

The object should follow a specific five-step structure that can be easily read and serves as a guide, leading the user through the contemplative and blurring process of the meditation.

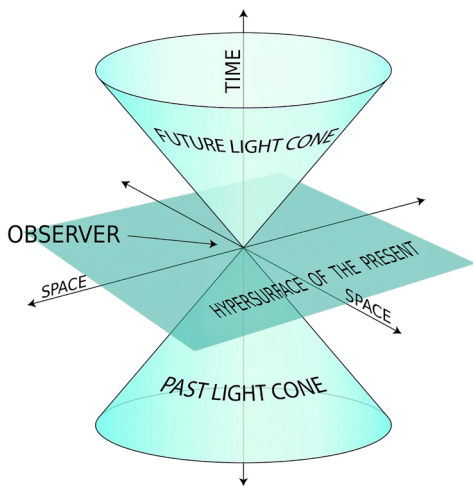
So I had my new theme:

“experiencing the present moment as a status symbol of real joy”

The Present Moment

As author Myrko Thum tells it, the present moment is all there truly is:

"The present moment is the only thing where there is no time. It is the point between past and future. It is always there and it is the only point we can access in time. Everything that happens, happens in the present moment. Everything that ever happened and will ever happen can only happen in the present moment. It is impossible for anything to exist outside of it."



The mind operates in the framework of time. The 'present' which the mind sandwiches between the past and the future is time-bound and limited. We can be aware of that interval we call the 'present' just as we can be aware of thoughts of the past or the future. The source of perception that leads to awareness of the thoughts of the past and the fu

ture and the intervening time we refer to as the present moment is a constant factor that does not change. As we get closer to this source of perception within us all, which is pure awareness, we gain proximity to the real present.

We are accustomed to perceiving everything through the mind with the help of the senses housed in the body. The real present is not a time point we work towards,

nor is it not something we can reach through the body and the mind. The mind is subject to the influence of time, which supports its existence.

Depending on the thoughts on which our awareness rests, we call it the past, present, and future. What we already know becomes the past, and what we imagine will come becomes the future. Whatever lies between knowing (the past) and imagination (the future), becomes the present. Just as a bridge has anchors on either bank of a river, this bridge we commonly call the present is anchored in the past and the future.

From the perspective of the mind, the 'present moment' does not last and is often momentary. That which was the 'present moment' some time ago disappears, mak

ing room for another one. This narrow band of time between the past and the future is like being at the bottom of a deep and narrow gorge. It confines us to the mind which is hard to leave, just as it may be challenging to scale the tall and steep walls of a canyon.

The 'true present' keeps changing from the viewpoint of the mind. When our awareness filters through the mind, depending on the depth of involvement, we may or may not be with the real present.

SIPHONING ENERGY OUT OF THE PRESENT MOMENT

Electromagnetic Field
All of the energy is comingled in this known timeline

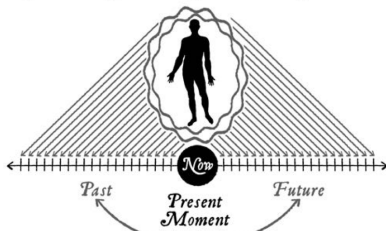


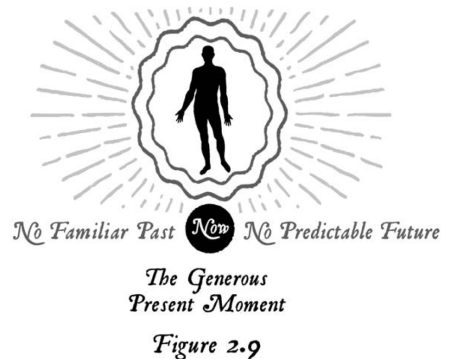
Figure 2.3

If where you place your attention is where you place your energy, the moment you put your attention on familiar feelings and memories, you are siphoning your energy into the past and out of the present moment. In the same way, if your attention is constantly on all the people you have to see, the places you have to go, the things you have to do at certain times in your known familiar reality, then you are siphoning your energy out of the present moment and into the predictable future.

When we rent our awareness to the mind, it becomes the lens through which we view the world. The mind keeps changing, that is its nature. As the mind changes, the world appears to change. What the senses perceive at this moment becomes the present from the mind's perspective.

The true present is beyond comparison and hence, time. The concept of time comes about through a contrast between the past and the present, the present and the future, and so on. The length of the past depends on the number of experiences we store in memory that we closely relate with, and the extent of the future depends on our imagination and projections of our desires and aspirations into a future timescale.

THE SWEET SPOT OF THE GENEROUS PRESENT MOMENT



When you are in the sweet spot of the generous present moment, your familiar past and your predictable future no longer exist and now you are ready to create new possibilities in your life.

There is nothing real about the future at this very moment.

Thoughts are objects in our field of awareness, and they do not obstruct the true present. Thoughts are like distant stars. Just as stars in the sky don't obscure the view of the moon, the existence of thoughts should not limit our ability to remain in the true present.

When we move from what is in the field of awareness to awareness itself, we begin to scratch the surface of timelessness. Just by looking at the ocean, we cannot determine the age of its waters. But the age of the creatures that live in the ocean may be estimated. The water remains a constant; the creatures living in it come and go and are subject to birth and death. At any given moment, hundreds and thousands of fish take birth while numerous others die. The water remains unaffected. It never 'dies.'

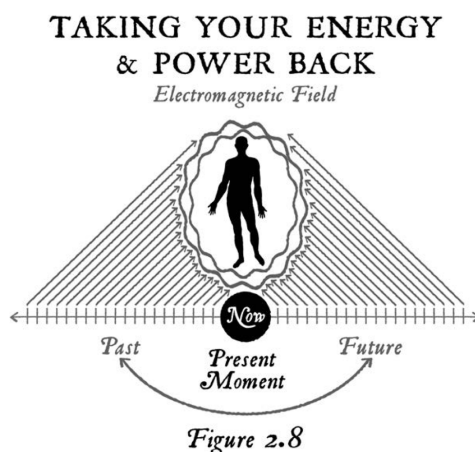
In the field of awareness, thousands of thoughts come and go every day, just like birds flying across the sky. When awareness is on fleeting thoughts, we are affected by their coming and going. Awareness then becomes subject to the same limitations and constraints that apply to transitory thoughts. When we become aware of the space in which these changing thoughts take shape and disappear, we remain unaffected. In that space, we begin the search for the true present.

Depending on our perspective, time has a linear trajectory, or it rotates on a fixed axis. When thoughts bind awareness, the linear dimensions of the past, present, and future come into existence. But when awareness is on

the space containing thoughts, we perceive various stages in the evolution, maintenance, and dissolution of thought-forms. But rather than time moving linearly, we become aware of its rotation through the evolution and extinction of thought-forms.

When awareness is on the contents of our thoughts, time becomes a linear line from the past to the future. When awareness is on the space in which thoughts play out, time loses its linear quality.

The ability to witness that space in which thoughts transform takes us towards the real present, which is not related to the movement of thoughts and the mind.



As you take your attention off your past-present reality or your predictable future reality, you are calling energy back to you and building your own electromagnetic field. Now you have available energy to heal yourself or to create a new experience in your life.

WHERE YOU PLACE YOUR ATTENTION IS WHERE YOU PLACE YOUR ENERGY

Every person, object, thing, place, or situation in our familiar physical reality has a neurological network assigned to it in our brain and an emotional component connected to it because we've experienced all these things. This is how our energy becomes bonded to our past-present reality. Therefore, as you place your attention on all these elements, your energy is flowing away from you and it leaves little energy in your inner world of thoughts and feelings to create something new in your life.

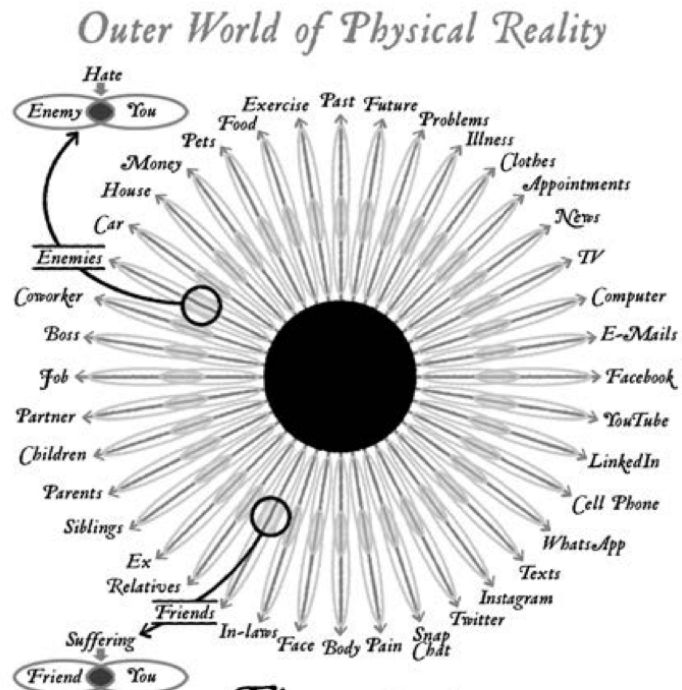


Figure 2.5

If you look at the magnified portions of the figure where the two ovals intersect, these represent how we use different elements in our outer world to reaffirm our emotional addiction. You may use your friends to reaffirm your addiction to suffering, you may use your enemies to reaffirm your addiction to hatred. It begs the question, *How much of your creative energy could you be using to design a new destiny?*

Our attention is our most valuable asset, influencing our entire life's trajectory. Where we direct our attention determines our path forward.

Figure 2.3, 2.9, 2.8 and 2.5

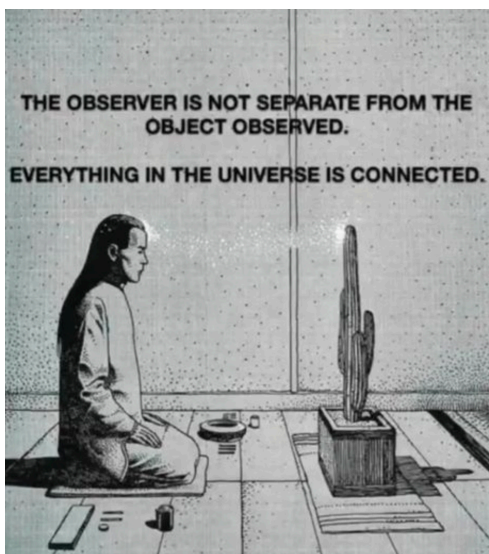
"Becoming Supernatural: How Common People are Doing the Uncommon", 2017

Dr. Joe Dispenza

Observer and the Observed

"When you say, 'I must be free from all conditioning, I must experience,' there is still the 'I' that is the centre from which you are observing. Therefore there is no way out because there is always the centre, the conclusion, the memory, a thing that is watching and saying, 'I must' or 'I must not.' Is there a state of the non-observer, a state in which there is no centre from which you look? At the moment of actual pain, there is no 'I'. At the moment of tremendous joy, there is no observer – the heavens are filled, you are part of it, there is bliss. This state takes place when the mind sees the falseness of attempts to become, to achieve. There is a state of timelessness only when there is no observer."

Krishnamurti in Bombay 1961, Talk 8



Nine Ways of Observing

1. I Wonder . . .

In your home base or other natural spot, with your attention on what is around you, say to yourself, "I wonder ... "

"I wonder why lichen is growing on that side of the tree, only?" "I wonder what attracts that bug to that flower?"

Don't worry about answering your questions; just notice what questions you can generate. Keep your questions focused on physical reality.

2. Observing Energy

Ask yourself, "How is energy coming into this system? How is it being exchanged?" There are many different sorts of energy you might observe: sunlight, heat, energy generated by motion of air or water, food, even psychic energy. Also, you might try sketching your spot, or a plant in it, purely as a pattern of light and shadow. Don't worry about producing a 'good' drawing; just let it become a meditation on how light energy is intercepted by form.

3. Observing Flow

In your home base, observe flows of all kinds. How does water move through this system? How do wind and airflow affect the area? What intercepts the flows?

What marks do they leave of their passage? What is the source of these flows? How is that source replenished?

4. Observing Communities

What is growing together with what in this area? Which trees with which bushes, which groundcovers? Are there patterns you can discern? Are there sword ferns under the redwoods, and tanoaks near the clearings? What insects, birds, and animals seem to be connected with what plants? Are some plants serving as 'nurses' for the young of others? Do some plants seem to stay distant from each other? Are some plants always found together? (Note: such questions can generally be answered only by many observations over time.)

5. Observing Patterns

What patterns can you see there in your spot? Textures, patterns of growth, distribution patterns, stress marks, all are examples of patterns. What patterns are repeated, on what scales? Can you find spirals? Pentacles? Patterns based in fours or sixes? How many times does a tree branch from twig to trunk? What functions might these patterns serve? Why are certain patterns repeated over and over again in nature?

6. Observing Edges

Where does one system meet another in your spot? As we saw earlier, edges — places where forest meets meadow, or ocean meets shore — are often the most diverse and fertile parts of an ecosystem. Is that true here? How does the edge differ from the center?

7. Observing Limits

What limits growth here in your spot? Shade? Lack of water? Soil fertility? Other factors? How do these limiting factors make themselves evident? What is succeeding in spite of these factors? What seems held back? How have the plants and animals adapted to these limitations? What characteristics do the successful adapters have in common?

8. Observing from Stillness

Just sit still in your spot for at least fifteen minutes — longer is better. Notice what you can see, and how that changes over time.

9. Observing Past and Future

What can you observe in this spot that can tell you about its past history, and how it might have changed over time? What can you observe that tells you something about the future of this place?

Breathing

“Breathing is one of the core sources of your existence. Your breath accompanies you from the first to the last moment of your life. It is a rhythmic exchange between the inside and the outside world, always there.

If you pay more attention to your breath, you realize that in certain moments, especially when you feel angry, sad, or stressed, your breath as well as your heartbeat lose rhythm. If you listen closely, your breath can be your guide. It tells you when you get out of balance, when you are controlled by your emotions. You cannot deny your breath’s voice. It always tells your truth. Therefore, when your emotions take hold over you, listen to your breath.”

Breathing in different cultures

Prana in Hinduism and Yoga:

In Hinduism and yoga philosophy, breath is associated with “prana,” which is considered the life force or vital energy that permeates the universe. Prana is believed to enter the body through breath, and conscious control of breath (pranayama) is seen as a means of cultivating spiritual awareness and energy.

Qi in Chinese Philosophy:

In Chinese traditions, particularly in Daoism and traditional Chi

nese medicine, the concept of “qi” or “chi” is similar to prana. It is the vital energy that flows through the body, and practices like Tai Chi and Qigong emphasize breath control to balance and cultivate this energy.

Ruach in Judaism and Christianity:

In the Bible, the Hebrew word “ruach” is often translated as “breath” or “spirit.” In both Judaism and Christianity, there are instances where the breath of life is associated with the divine. For example, in Genesis, God breathes life into Adam, and in the New Testament, Jesus imparts the Holy Spirit through breath.

Sufi Mysticism:

In Sufi Islam, the breath is sometimes considered a vehicle for spiritual ascent. Practices like dhikr involve rhythmic chanting or repetition of sacred phrases synchronized with the breath to induce a state of spiritual presence and connection with the divine.

Native American Traditions:

Some Native American traditions view breath as a connection to the Great Spirit or the life force that flows through all living things. Rituals and ceremonies often involve breath as a way to commune with the spiritual realm.

Acupressure

The practice of using pressure points falls under the disciplines of acupressure and reflexology, which study how one part of the human body relates to another. Many of the body's most powerful pressure points are believed to be in the hands.

According to those who practice reflexology, applying the appropriate touch to the hands can energize and restore health to other body parts, including internal organs if you're feeling tired or have a disease.

Reflexology has been used by some Eastern cultures for thousands of years.

Reflexology isn't a scientifically-proven way to boost your health. However, some practitioners believe that it's an effective and appropriate way to improve many health conditions.

8 Pressure Points on your Hands

In acupressure, pressure points are thought to be powerfully sensitive body parts. Some people believe that applying pressure to these pressure points can help relieve pain, establish balance, and improve overall health.

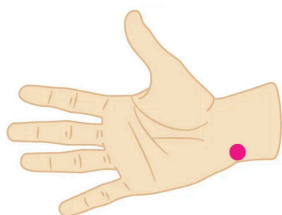
There's great benefit to human touch and tissue massage, but reflexology and acupressure aren't well-studied practices.

Although more scientific research is still needed to prove the touted health benefits, many people turn to pressure points their limited side effects and ability to reduce pain and promote relaxation.



There are eight essential pressure points in the hand. Here's where you can find them, what they do, and how you can manipulate them for your benefit:

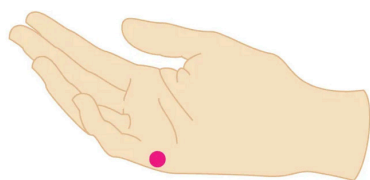
Heart 7



The heart 7 pressure point can be found in the crease of your wrist. It lies in line with the space between your ring and pinkie finger.

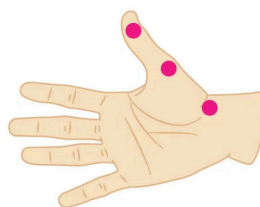
There's a bone directly in line next to this pressure point. Reflexologists claim that applying gentle pressure to this spot may protect against anxiety, insomnia and depression.

Small intestine 3



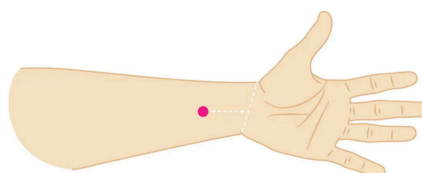
The small intestine 3 pressure point is located at the outside part of your hand, right on the edge. The point lies in the depression of your hand just below your pinkie finger. Firm pressure on this point is thought to relieve neck pain and headaches that occur at the back of your head.

Lung meridian



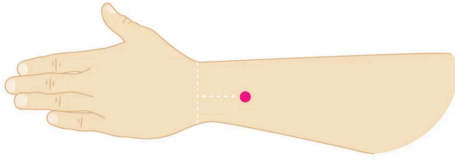
You can find your lung meridian pressure point by looking at the edge of your hand. It runs from the tip of your thumb down along the side of your hand, ending just beneath the crease of your wrist. Run your finger along this line. If you find a sore spot along this line, reflexologists say you should gently massage it until it feels better. This may help relieve any cold symptoms.

Inner gate point



The inner gate point can be found in a special spot on the crease of your wrist. Hold out your hands as if you're receiving a gift, with your wrists together. Take one hand and feel about 3 centimeters out from where your wrists were touching in the middle. Reflexologists recommend you massage this point firmly with your thumb. This is believed to improve your digestion and relieve any nausea or stomach pain.

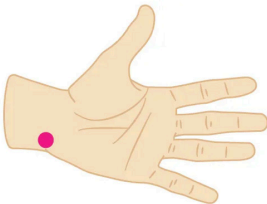
Outer gate point



The outer gate point can be found between two tendons on the backside of the arm. Place three fingers from your other hand above your wrist. Use those fingers to apply firm pressure to this part of your hand to potentially give your immune system a quick boost.

Reflexologists also believe applying pressure to this part of the hand could give you a rush of energy.

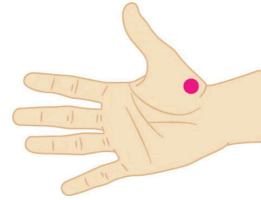
Wrist point 1



You can find your wrist point 1 on your wrist. Run a finger down your pinkie to your wrist crease, keeping it in line with your finger. Now you've found the point.

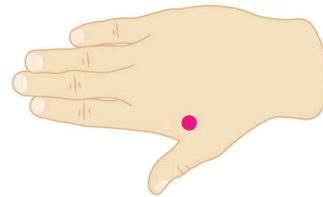
Reflexologists claim that firmly pressing on your wrist point 1 regularly may help promote happiness by regulating your emotions.

Base of the thumb point



The base of the thumb point is located on your wrist. Run a finger down your thumb, to your wrist crease at the base of your thumb. Applying gentle pressure and massaging this point with your finger is believed to help alleviate respiratory and breathing problem.

Hand valley point



The hand valley point can be found in the firm skin between the thumb and index finger. Reflexologists claim that applying firm touch to this pressure point may help reduce stress, as well as alleviate migraines, toothaches, shoulder tension, and neck pain.

Qi Gong Meditation

Qigong (pronounced “chee-gong”) meditation is an ancient Chinese exercise and healing technique. Meaning “master of one’s energy,” qigong helps promote physical, mental, and spiritual health by combining meditation, gentle movement, and controlled breathing.

Traditional Chinese medicine (TCM) perceives poor health as a manifestation of blocked qi, the body’s natural energy flow. Qigong aims to prevent blockages and foster a harmonious qi flow by blending meditation, gentle movement, and controlled breathing techniques. The practice seeks to connect with the earth for healing and facilitate unhindered energy circulation throughout the body. TCM categorizes energy into yin and yang, with active qigong emphasizing controlled movements and passive qigong emphasizing stillness and breath control.

Active qigong

Active qigong, also known as dong gong, emphasizes intentional movement and breathing to enhance yang energy. It involves coordinated movements in a gentle flow, promoting balance, flexibility, bodily awareness, and circulation. The aim is to keep energy flowing by continuously moving through sequences.

Passive qigong

Passive qigong harnesses yin energy, emphasizing stillness and breath control to cultivate qi mentally. While the body remains still, the mind stays active to facilitate energy movement. It encompasses two main types: visualization and mental focusing, and can be practiced in various positions. Embryonic breathing is a technique used to deepen meditative states, revitalizing the body and mind through deep lung breathing.

Baoding balls

Baoding balls, are small, metal balls that are used for therapeutic and relaxation purposes. They typically come in a set of two, and each ball fits comfortably in the palm of your hand.



How they are used

Start by holding one ball in each hand. Your fingers should be relaxed and slightly curved around the balls, with your thumb resting on top. Begin to rotate the

balls in a circular motion within your palm. You can rotate them clockwise or counterclockwise, whichever feels more comfortable for you. Focus on keeping your movements smooth and controlled. As you rotate the balls, focus your attention on your breathing and the sensation of the balls moving in your hand. Take slow, deep breaths, and try to relax your mind and body.

Passive qigong with boading balls

Focus on the Movement

When meditating with Baoding Balls, start by concentrating on achieving a smooth and easy movement of the balls in your hand. Rotate the balls around in the palm of one hand until they begin to feel comfortable and familiar. Focus on the rotation of the balls. Try pacing the rotation to be smooth and consistent. Challenge yourself to rotate the balls without them touching each other. While your concentration is trained on this aspect of their use, your mind has no room to worry about anything else, or to drift off into random thoughts.

Focus on the Sound

You can also use the chiming and clicking sounds of the baoding balls as a point of focus for a busy mind. Breathe in a relaxed and rhythmical way then take your awareness to the sound that

the balls make as you manipulate them. Experiment with the sounds to see if you are able to lower or raise the pitch and tone produced. Your mind will begin to quieten and still as you focus on the chiming sounds and your meditative practice will be more beneficial.

Guide the Breath

Successful meditation relies on controlling your breath so that your body and your mind become still, quiet and relaxed. If you practice Tai Chi and Qigong you may already know that baoding balls can be used during the performance of many routines to enhance the physical benefits of the exercises. You may also be familiar with the practice of guiding the breath through the lao gong point in the hands. Use the baoding balls in a similar way by visualizing the breath entering the lungs on the first rotation and exiting on the next. The balls themselves can become conduits for guiding the breath once you have become comfortable with the visualization process. Some people like to use different colors to represent the in and the out breath and if you use decorated or colored balls in your meditation this can add another dimension to the enjoyment of the exercise.

Fidget Toys

The human nervous system consists of the central nervous system (CNS), which includes the brain and spinal cord, and the peripheral nervous system (PNS), which extends throughout the rest of the body. The PNS is further divided into the autonomic and somatic nervous systems.

Fidget toys primarily influence the somatic nervous system, which controls voluntary muscle movements and processes sensory information.

How the interaction between fidget toys the nervous system works:

Sensory Stimulation:

Fidget toys often provide various sensory stimuli, such as tactile feedback, visual stimulation, or auditory input. These stimuli can engage the sensory receptors in the skin, muscles, and joints.

Focus and Attention:

Using fidget toys can help some individuals, especially those with attention-related challenges like ADHD, to maintain focus and attention. The act of fidgeting may provide a secondary sensory input that helps regulate attention and concentration.

Tactile Stimulation:

Many fidget toys offer tactile stimulation through textures, squeezability, or other features. Tactile stimulation can have a calming effect on the nervous system, promoting relaxation and reducing stress.

Regulation of Arousal Levels:

Fidgeting with toys may help regulate arousal levels in the nervous system. For some individuals, fidgeting can serve as a self-soothing mechanism, helping to modulate stress and anxiety by providing a physical outlet for nervous energy.

Occupying the Mind:

Engaging with a fidget toy can occupy part of the mind, preventing it from wandering into anxious or stressful thoughts. This can be particularly helpful in situations where sustained attention is required.

Kinesthetic Feedback:

Some fidget toys, such as stress balls or spinners, provide kinesthetic feedback. This type of movement can have a calming effect on the nervous system and promote a sense of control.

The Science Behind Fidget Toys

According to a 2013 study published in *Frontiers in Psychology*, fidgeting is a reflection of a wandering mind. The study followed the behavior of participants as they watched a 40-minute lecture video. Researchers found that while attention to and retention of the lecture material declined with time and, as predicted, fidgeting increased. What the researchers didn't predict, however, was that fidgeting and retention were related. Fidgeting actually helped the participants retain more of the material.

These findings are consistent with anecdotal evidence linking fidget toys to improved focus and reduced anxiety in the classroom for children with attention or anxiety issues. While more research is needed, several preliminary studies show similar results.



The Benefits of Fidget Toys

They might improve scholastic achievement in students. In a 2006 pilot study, sixth-grade students were asked to use stress balls during both direct instruction and independent study. Students who used the stress balls exhibited improvements in attitude, attention, writing abilities, and peer interaction.

They can help relieve anxiety. Anxiety can cause restlessness, but fidget toys provide an outlet for anxious behavior. By giving individuals something to keep their hands busy, fidget toys can have a calming effect. One study found fidget toys relieved pre-surgery anxiety in adults.

They may help people with ADHD focus on a task. People, particularly with ADHD tend to fidget but the more they move, the better they focus. A study conducted at UC Davis revealed that overall movement improved performance on cognitively demanding tasks.

They can stimulate the brain stem with movement. The brain stem plays a crucial role in controlling essential bodily functions like respiration, heart rate, and consciousness. Movement, even just with the hands, helps keep the brain stem alert and stimulated.

Rosary

rosary, (from Latin *rosarium*, “rose garden”), religious exercise in which prayers are recited and counted on a string of beads or a knotted cord. By extension, the beads or cord may also be called a rosary. The practice is widespread, occurring in virtually every major religious tradition in the world.

In Hinduism

The *japa mala* of Hinduism is used to direct and count the recitation of mantras during meditation. It usually consists of 108 beads strung in a circle to represent the cyclic nature of life.

Many also feature a larger guru or bindu bead that marks the start and end of the strand. Members of the Hare Krishna movement often use beads in their chanting of the names of Krishna, and other Hindu traditions use the beads to recite the names of specific gods. Some sects believe that the beads are infused with different energies based on the mantras they have been used for and thus have an array of rosaries for different meditations.

In Buddhism

Known as *malas*, prayer beads are a traditional tool in Buddhism and are especially common among Tibetan Buddhists. It was likely adapted from Hin

duism. A *mala* typically features 108 beads, which are said to represent humanity’s mortal desires, and often ends in a tassel or amulet. The beads are commonly used to count the recitation of mantras but can also be used to direct meditative breathing or to count prostrations. The beads themselves are often painted in specific colours and can be made from bodhi wood, seeds, shells, metal, or other materials, depending on the focus of the meditation.

In Islam

In Islam the rosary (*subḥa*) consists of three groups of beads whose total is 100. Each bead represents one of the “most beautiful names of God,” and the rosary serves to count these names. The rosary is also used in an act of prayer and is carried by all classes of Muslims, especially pilgrims.

In Christianity

In Christianity the practice was adopted in the 3rd century by Eastern Christian monks, and various forms of the rosary were developed. In Roman Catholicism the rosary became a popular method of public and private prayer. The most common rosary is the one devoted to Mary, the Rosary of the Blessed Virgin, the prayers of which are recited

with the aid of a chaplet, or rosary. The beads of the chaplet are arranged in five decades (sets of 10), each decade separated from the next by a larger bead. The two ends of the chaplet are joined by a small string holding a crucifix, two large beads, and three small beads.

Traditionally, the Rosary of the Blessed Virgin requires three turns around the chaplet. It consists of the recitation of 15 decades of Hail Marys, each one said while holding a small bead. On the larger beads separating the decades, different prayers are said and particular mysteries

are meditated upon.

The 15 mysteries are events from the life, death, and glorification of Jesus Christ and Mary; they are divided into three sets of five—the joyous, the sorrowful, and the glorious mysteries. The introductory and concluding prayers of the rosary vary.

In 2002 Pope John Paul II added a fourth set of mysteries, the “luminous mysteries,” or mysteries of light. The five new mysteries celebrate events in Jesus’ ministry, including his baptism; his miracle at Cana, where he turned water into wine; his proclamation of the kingdom of God.



Matryoshka Doll

Matryoshka is the best known and most popular Russian souvenir. It is a set of painted wooden dolls of decreasing sizes one hidden inside another. The number of nested figures usually varies from three to ten, but in some rare cases can reach 50 and even more. The traditional matryoshka doll represents a woman dressed in a Russian peasant dress wearing a scarf on her head.

Traditional Russian matryoshka

The name of the doll is a diminutive form of the name “Matryona”. In pre-revolutionary Russia, it was a female name, most popular in peasant families. It was derived from the Latin root ‘mater’ which means ‘mother’. This name is associated with the mother of a large family who was a plump healthy woman.

The first Russian nested doll set was carved in 1890 in Abramtsevo estate which belonged to Savva Mamontov who was a famous patron of arts. Many artists lived in worked in the estate. The doll represented a girl wearing a traditional dress holding a rooster. The smaller dolls inside were boys and girls and the smallest was a baby. The first matryoshka was carved by Vasily Zvyozdochkin from a design by Sergey

Malyutin who painted the doll. There’s a legend that the Russian artist was inspired by an old Japanese doll fukuruma which was also a nesting doll portraying a bald Buddhist monk.

The whole set is made from the same piece of wood to make sure that wood reacts in the same way to changing humidity and temperature conditions. The most common material is lime and birch. Each doll is painted by hand and covered with as many as seven layers of lacquer.

<https://bridgetomoscow.com/matryoshka-doll>



Pomander

The term pomander arose during the Middle Ages from the French *pomme d'ambre* and referred to an aromatic ball made of ambergris, civet, musk, dried flowers, spices and scented oils. In time, the term became interchangeable with the containers into which these scented substances were kept.

The prophylactic function of scent was very important throughout the Middle Ages and the Renaissance. Inhaling the aroma of specific spices and herbs, or simply carrying them on your person as a talisman, was thought to cure or prevent serious illness.



The complexity of the pomander evolved over time to better serve the curative function of scent. As certain spices started to be associated with the treatment of specific ailments, it became more important to keep the ingredients in a pomander separate. Thus the segmented pomander was created as a portable vessel within which these precious antidotes could be kept untainted, fashioned in antiseptic silver.



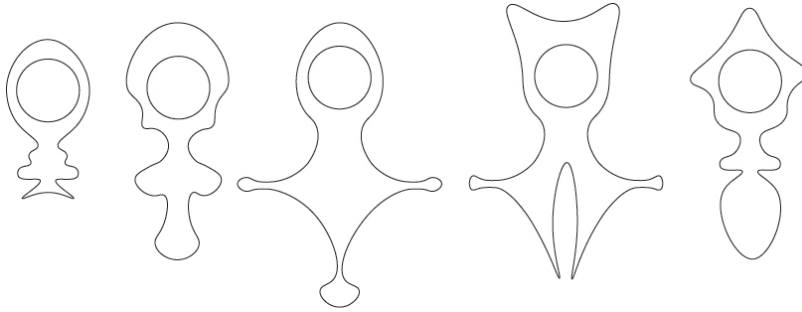
The pomander opens to reveal six hollow segments secured to a central fire-gilt and engraved stem. The sliding lid of each compartment is labelled as follows, clockwise:

Canel (Cinnamon), Negelen (Cloves) Muskat (Nutmeg), Schlag (a composite of ambergris, musk and civet- it was considered a remedy for stroke like illnesses) Bernstein (Amber), Rosamarin (Rosemary).



To refine my vision for the object's appearance, I delved into visual research. I aimed for it to radiate an aura of otherworldliness, mystery, shine, and esotericism while also being practical, captivating, and intriguing.

The reoccurring presence of circular shapes and objects influenced my decision to incorporate that shape.



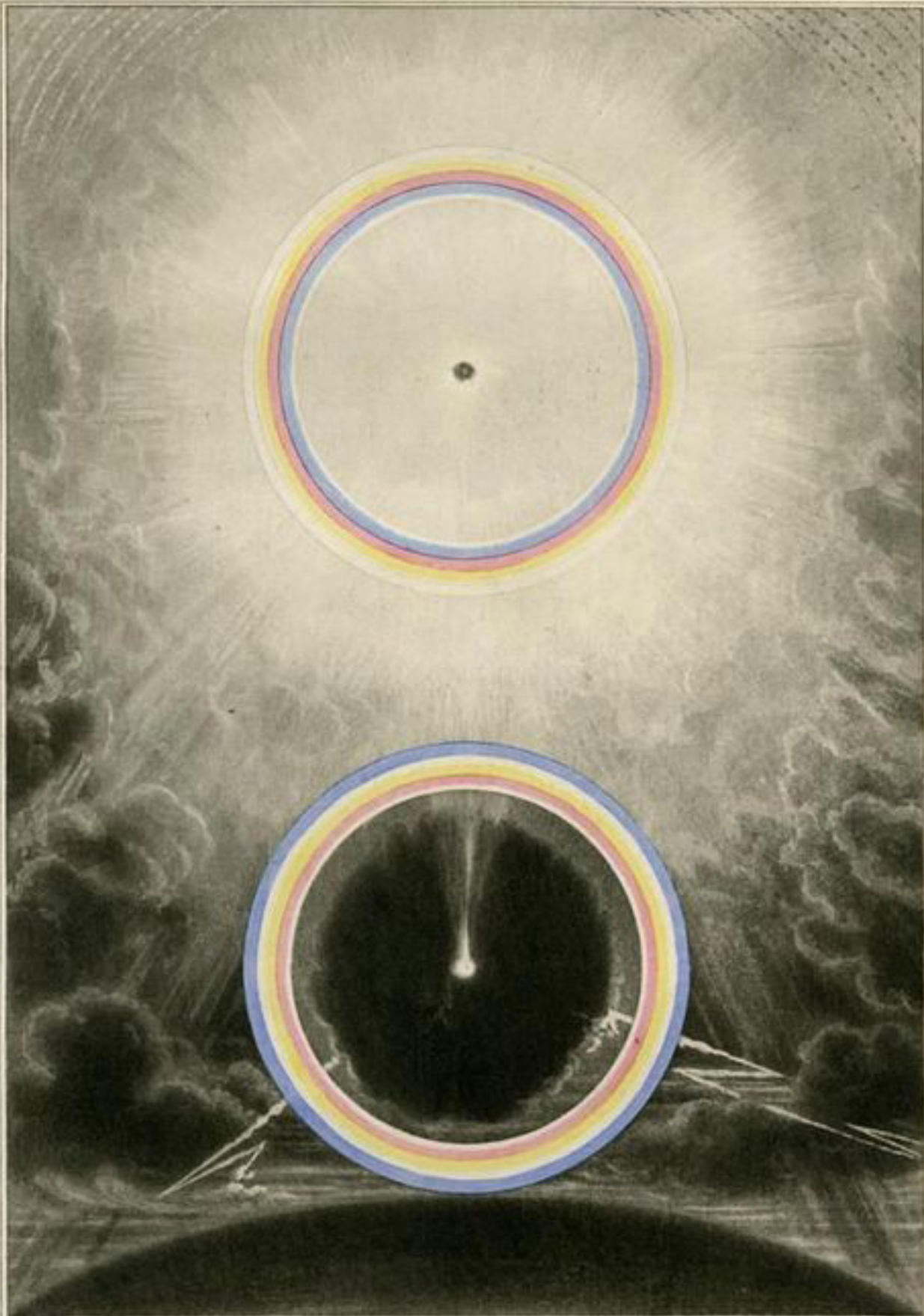
To embody this vision, I envisioned using a metallic material, preferably with a mirror-like effect, to create visual interest and reflect the present moment.

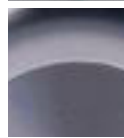
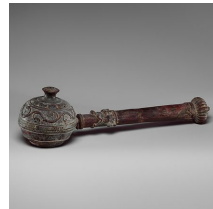
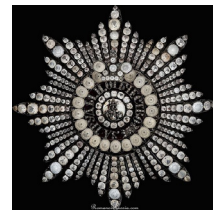
To me, the circle represents infinity, drawing attention and mindfulness to the infinite nature of the present moment and the completeness of the circle of life.

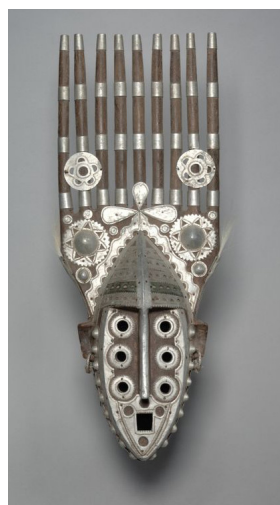
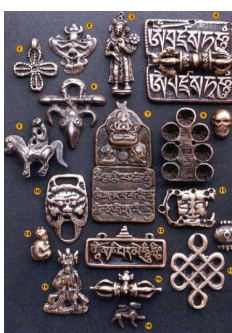
I drew inspiration from a diverse range of sources, including fidget toys, ritual objects like pipes or bells, ancient artifacts such as African Tuareg tokens, and iconic objects like the golden snitch from Harry Potter.

The fullness of a sphere corresponds to the fullness of life when one dedicates themselves to the present moment.





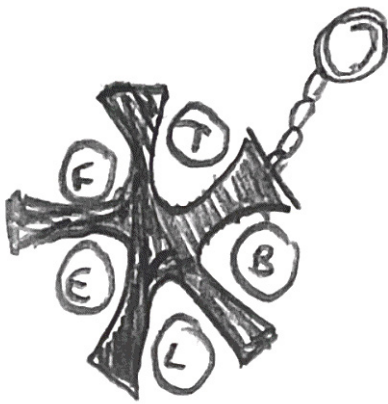




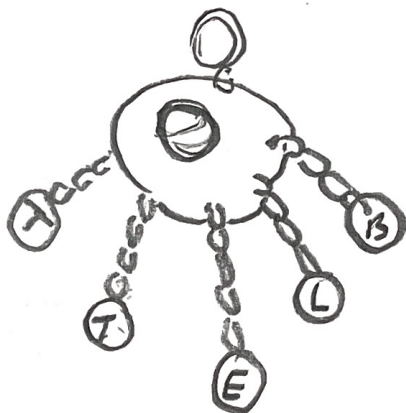
To make my object easy to carry, I envisioned designing it as a type of key charm.

I considered implementing a coin system with each coin referencing a step in the meditation process.

These coins could be housed in a coin holder for convenience and organization.



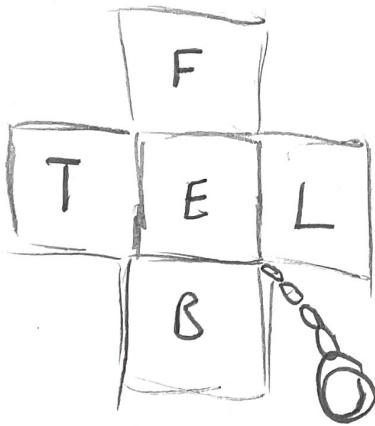
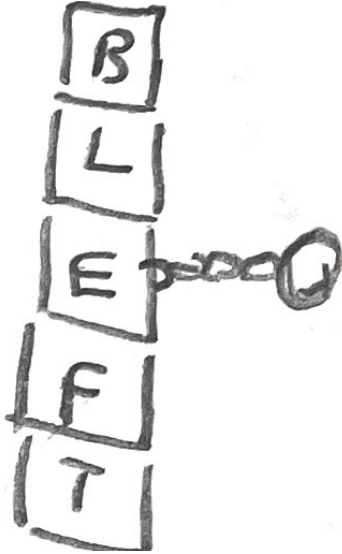
Then i made new variations, of a coin chain and a coinholder hanging the coins on chains to make a new form of key charm, which I ultimately abandoned due to their resemblance to a rosary.



I created a prototype using materials I found at home.



Additionally, I considered a key chain design reminiscent of a folded book, where the meditation steps could be engraved, resembling lettering.



During the process, I debated between creating a romantic or minimalist design.

I believed that a romantic design would encourage users to romanticize their lives, potentially increasing motivation for daily use. However, I was also intrigued by the challenge of focusing solely on functional aspects, as seen in this sketch.



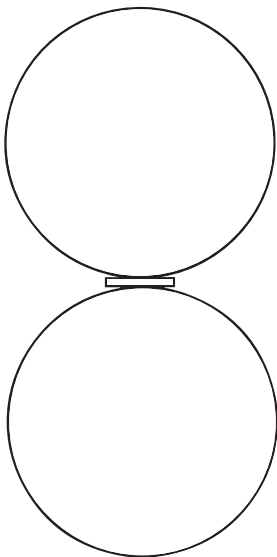
In this design, the five edges represent different meditation steps and can be read in any direction from a starting to an endpoint.

How it all came together

I liked the thought of transforming beading balls that can already be used for a meditation.

As part of my research, I acquired a pair of these sound balls from a local eBay seller, they were priced at 2€. This investment allowed me to explore and analyse for the development of my meditation tool. Their sound, weight, shape, material and organic rainbow color scheme made them stand out as satisfying objects on their own.

By incorporating a magnet between these balls, I crafted my own variation of a fidget spinner. The design allowed versatile rotation, enabling movement in any direction—from top to bottom and around one's own axis.



What I particularly appreciate and consistently aim to incorporate into my designs is the flexibility provided by the magnet as a connection. The bond is not fixed, allowing for easy removal if necessary, such as to do a traditional beading ball meditation.

This quality renders my object multifunctional, versatile, and adaptable, which makes it (in my opinion) even more satisfying.



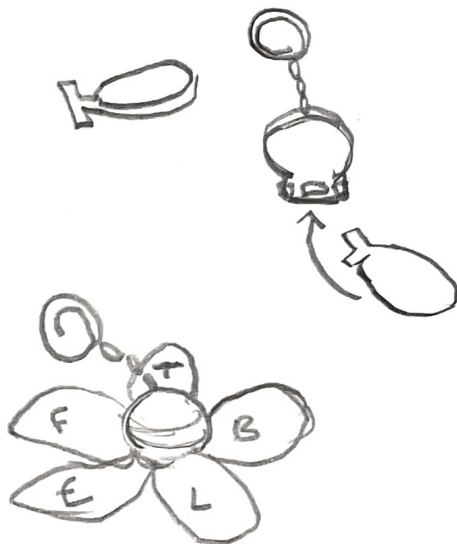
So at this point, my object was satisfying to use, offered visual appeal and was easy to carry.

Next step was figuring how I would incorporate a readable structure onto this object.

Discovering the Pomander - now one of my favourite objects, humanity brought to life had a captivating hold on me. My aspiration was to craft a streamlined version — a ball, enclosed in a cover divided into five pieces, symbolising each step of the meditation through engraved words, held together by a magnet.



I envisioned the user holding each piece separately, while doing the assigned step of the meditation.



I created a visual prototype by arranging silver spoons around a singing bowl and then edited it in Photoshop to get a clearer picture of how my object will look.



I proceeded with ordering hollow spheres with a slightly larger scope than the balls. Intentionally, I cut one of them into six pieces, with the aim of fashioning a haltering out of the sixth piece.

I practiced the meditation steps with different and then through process, new design options. While attempting to follow my planned structure of taking apart each piece of the ball's cover, holding it, and then putting it back together, I realized that the design hinders meditation rather than enhancing it.

Keeping in mind that one goal of meditation is to enter a stream state, in which the user lets go of every sensation and thought, I decided that the act of disassembling and reassembling has to be changed.

With this new insight, a revised inquiry for my object emerged:

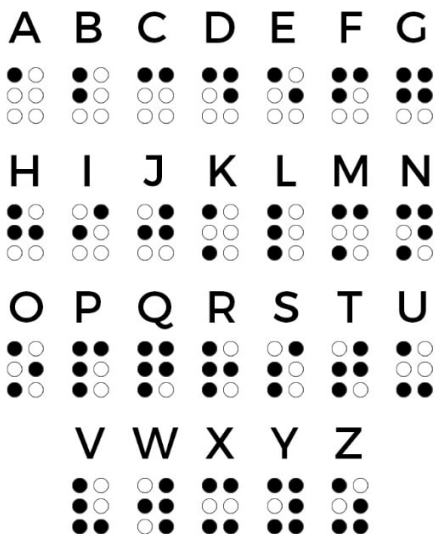
The user should be able to sense a structure and follow the meditation steps without being overly distracted by complicated actions. The design should facilitate a seamless and focused experience, enhancing the meditative journey rather than detracting from it.

This made me rethink my design.



Since one goal is to quiet the senses and sight is among the most powerful and influential senses, I sought a structure that could be followed with eyes closed. My aim was to shift the focus from visual stimuli to alternative senses that absorb the medium. Also, constructing and deconstructing demanded too much attention. I decided to let go of my pomander fantasies. While visually appealing, they missed the task.

This exploration ultimately led me to contemplate a shell composed of two hemispheres (instead of many small pieces) with a braille-like structure for tactile reading. I believed that navigating the steps of the meditation through touch was a promising option — it proves non distracting while remaining easy to follow.



Fortunately, the decision to order three hollow spheres provided me with the flexibility to experiment, iterate, and refine aspects that didn't align with my vision.

By cutting another sphere in half, it lost some material, resulting in a minimal crack when placing the hemispheres around the bo-ang ball. Intentionally, I further reduced the material to enhance the crack, transforming it into a deliberate visual cut.

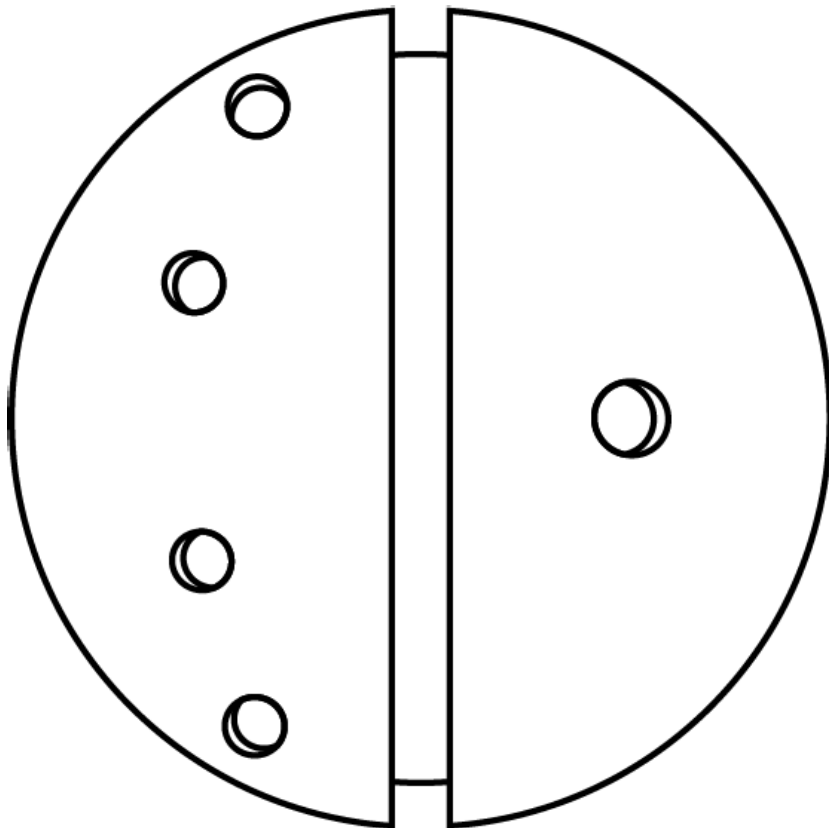


Within this cut, I ingeniously placed three magnets, holding the two hemispheres together and allowing them, through their depth of 1.5 mm, to perfectly encase ball again, making it appeal visually again.

The final design is an outer ball, featuring holes that can be felt and navigated through in a specific order. One hemisphere

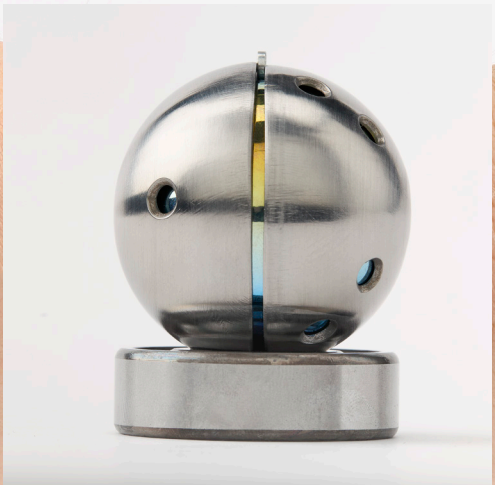
contains the advice of the first two initial steps, while the other hemisphere houses the subsequent two steps. The cut in the middle reveals the state of pure existence, representing a beginningless and endless circle and

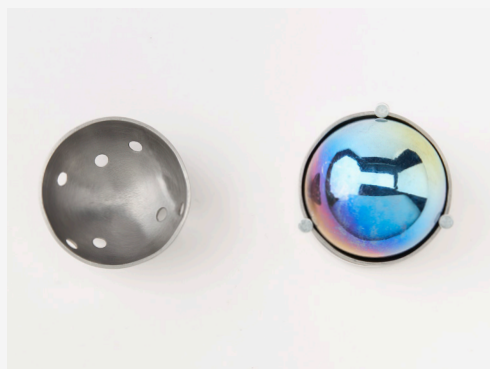
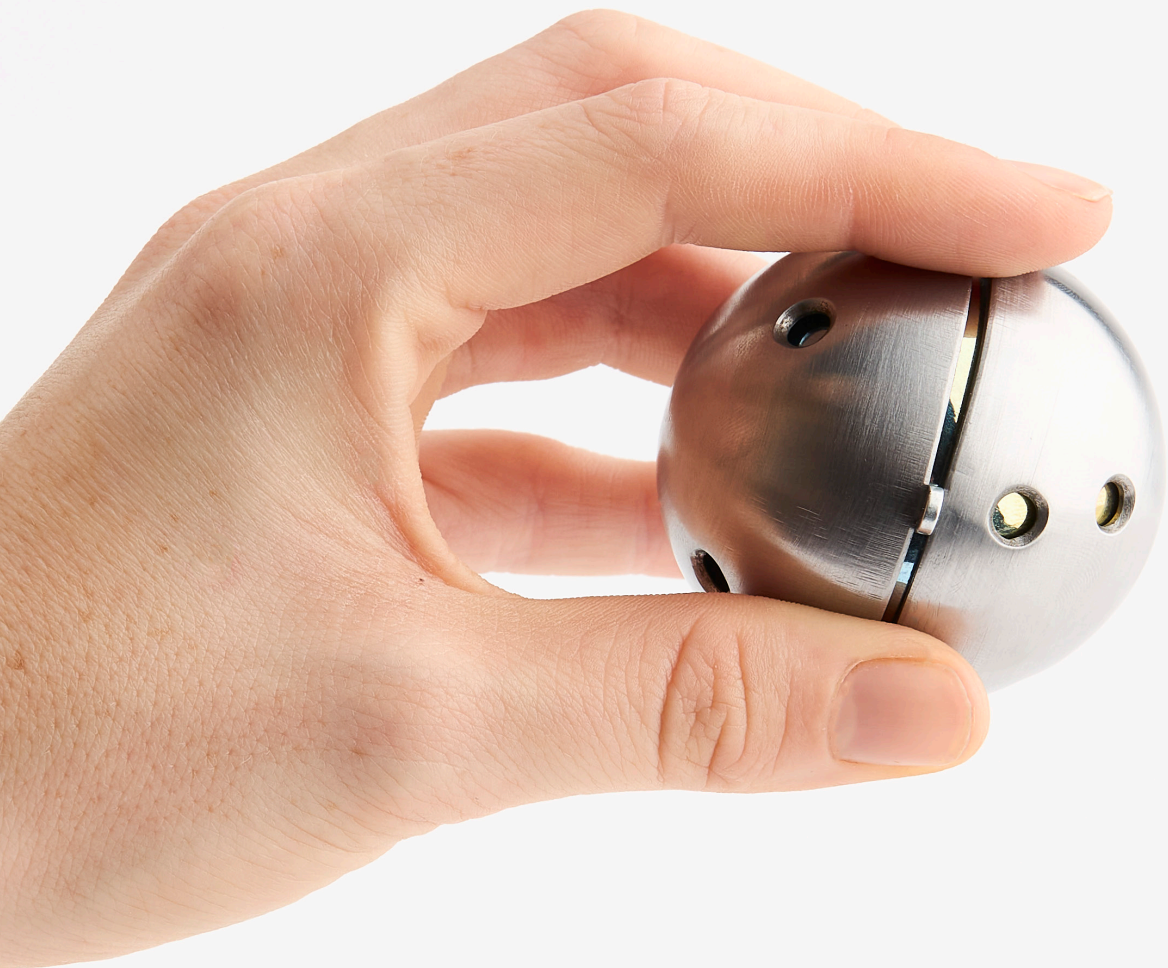
symbolising the most crucial step of the meditation. I also reference the boading ball as a symbol of life, especially with its organic rainbow coloured scheme, intentionally peeking through the holes as an additional visual aspect.





Final Object





Final Object





construction advice

Going through the meditation:

The initial steps are on one hemisphere. You start by touching the singular hole with your index finger, initiating the first step, “breathe”. After starting with the first hole, you slowly rotate the ball step by step in one direction, depending on its initial position. For the next step, “let go”, your hand moves in this direction, and your index finger and middle finger start touching the two holes next to the first one.

Your hand then continues in the same direction, allowing you to feel the gap between the two hemispheres. This marks the crucial step of the meditation, “exist” — the moment when you focus so intensely on letting go that you become nothing but present. This module is intentionally designed to be the easiest to feel, providing a sensory experience with minimal distraction.

The subsequent steps can be sensed by touching the holes on the other hemisphere. As you should now be in a state of extreme attention and sensuality, it’s permissible to use more fingers for a more complex placement on the holes. At this point, you are allowed to open your eyes and observe your inner and outer world to the fullest. After rotating the ball again, you can

feel step four, “come back”, by touching the three holes with your index finger, middle finger, and ring finger. For the last step, “thank”, you touch the four holes with your index finger, middle finger, ring finger, and pinkie finger.

The meditation intentionally has no time limitations. It is up to the you to allocate as much time for each step as you see fit, aiming to completely let go of the feeling of time in the first three steps.



BREATHE



LET GO



EXIST



COME BACK



THANK



Reflection

This project was my first step into product design.

After I set my new topic **experiencing the present moment as a status symbol of real joy** everything kind of came natural and out of my intrinsic interest, because enjoying and attending the present moment is one of my hearts topics and a constant practice I dedicate my life to.

I improvised my design process, because we were not really given a structure to follow.

Overall, I am very pleased with the visual appearance of the design. However, I would love to see a professionally manufactured and chrome plated version.

I successfully created something mysterious, with a message that becomes apparent only through deeper study or reading the instructions.

The meditation is free and can be done without the object, allowing everyone to make use of it instead of just a few.

From the moment I placed a magnet between the boading balls, I was amazed by the satisfaction of fidgeting with this toy. Another aspect i discovered while fidgeting is that the magnets fit in

the holes of the shell and therefore enable the creation of a new shape.

The only drawback I see is that when opening the shell, the magnets slide into the gap, necessitating repositioning. I could have fixed this, but I decided not to, as it would restrict overall adaptability. Thus, during meditation, there's no need to open the shell. Additionally, I appreciate the fact that when the hemispheres enclose the ball, you can fidget by changing the placement of the magnets in the cut.

I thoroughly enjoyed investing so much time and thought into this one singular object because it now excels in various facets. This was my first time doing so, and in my opinion, it was worth it as I could optimise every aspect of the object.

Looking at my creation, I can see my design language and my passion for multifunctionality and adaptability. It bears a striking resemblance to my usual garment designs, featuring a recurring motif of a circle, metallic materials, a futuristic appearance and versatility through adaptable connections.

I had much fun with this project.

reflection



Infinity Top, 2022
upcycled nylon, snap fasteners

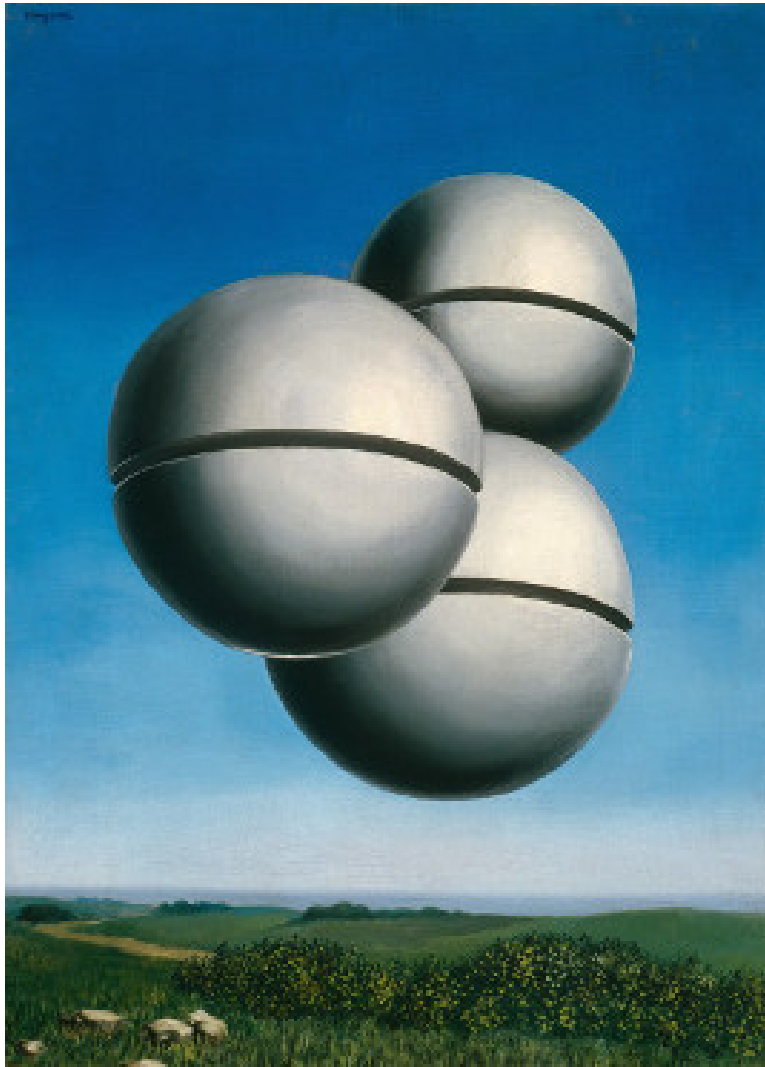
process

By the way,
all the magnets utilised are repurposed from old cigarette rolling paper packs, making my object 2/3 recycled and symbolically closing the frame on cigarettes as the initial inspiration for my work!



After finishing my object i realised
thatw from René Magritte just
looks like it!

I cut it out a Book and hung it on
my rooms wall 3 months before.



René Magritte

b. 1898, Lessines, Belgium;

d. 1967, Brussels, Belgium

Voice of Space, 1931

Oil on canvas

28 5/8 x 21 3/8 inches (72.7 x 54.2 cm)





Fluid Meditations
DJ Gigola 2023



Presence Practice

You are aware of your body

*Now your breath
is moving naturally unforced*

And you're here

*Simply
You're here*

*Just the simple knowing: Im here
Here now
Here is*

*Senses are open
Functioning by themselves
Without your intension or
assistance*

You're here

*No waiting,
no expecting,
not being engaged*

with any ideas, or sense of time

Such as past

*Wether there is past, it is gone
Whatever may be called future,
only imagine*

Only here, now

*Whatever we may perceive
Appears and disappears
Comes and goes*

*There is nothing to pursue
Nothing to follow*

Spontaneously you know, you are

And there is completeness in this

You are

*Feel the sense of being
The feeling: I am
Just the sense of existence*

*You are the sense of existence
Not apart from it*

*You are aware
Of all that comes and goes
Notice that*

*The watching of what appears or
disappears
Takes place in a space that Itself
is not appearing or disappearing*

It is simply here, now

*Your very breath is moving in this
space of being
Your senses are functioning in
this space of being*

*Noticing the body
You are beyond the body*

*Observing the senses
You are beyond the senses*

*Observing thought
You are apart from thought*

*Observing mind
You are beyond mind*

*Observing experience
You are beyond experience*

*Observing change
You are yourself, unchanging*

*The body is here
Through this body, you have the
sense of being here*

*As consciousness, this body is
inside you*

*If any strain should appear in the
body
It is also a sensation*

Be aware of this

*It is a sensation arising in the
body, which you may call yours*

They come and go

*As all things perceived
come and go*

*Flow in your natural rhythm
Everything is in place for life to
unfold in its natural way*

Simply, you are here

Now you're resting

*Inside your own stillness
Your own source
Your own self*

*There is nothing to become
Nothing to change
Nothing to keep or to push away
No better place to be
No self to become or unbecome*

*Knowing this your joy is com-
plete*

Simply, you are here

This feeling of being here,

undivided

*Whole
Complete*

*Be confirmed
in your completeness*

You are simply here

You are present

***“The constant practice is
to stay in touch with existence and the present moment
amid the overstimulation and stress of everyday life.”***

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DJ Gigola "Presence practice", 2023

Some quotes were from my journal

BREATHE



LET GO



EXIST



COME BACK



THANK

