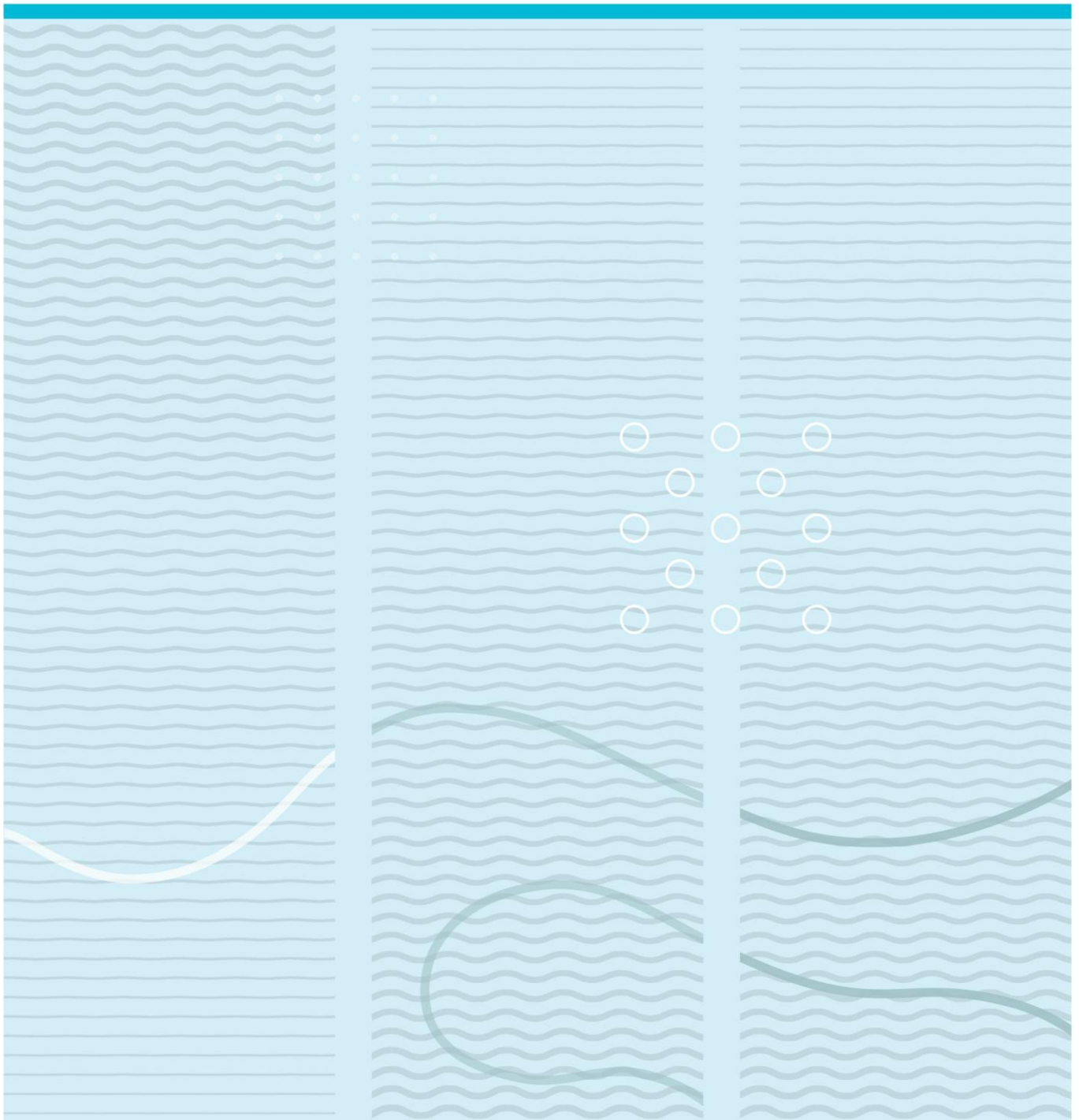


Oleksandra Myronenko

From ornaments to leather accessories

Creation of accessory collection inspired by Viking age ornaments



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This thesis is worth 60 study points

Abstract

This project is dedicated to the theme of traditional ornaments in contemporary design. More specifically it is concentrated on Viking age ornaments in contemporary design. The research area of the project covers the field of ornament implementation in accessory design. It gives closer look at how traditional ornaments of older cultures find its place in contemporary accessories. It is based on analysis of the row of contemporary designers and their ways of solving this question.

Theoretical background of the project consists of two parts. First part is formed with investigation into historical information about Viking age ornaments, its background, conditions of developing styles. Second part is based on analysis of contemporary use of ornaments by designers.

Practical part of the project is dedicated to my vision of the problem solving. I present my interpretation of Viking age ornaments and it's implementation into accessories. It is based on my artistic vision of design task and pre design research, such as formal aesthetic analysis, stylization and sketching.

Contents

Abstract.....	3
Contents.....	4
Acknowledgment.....	6
1 Introduction.....	7
1.1 Area of research.....	9
1.2 Aims and research questions.....	10
1.3 Methods.....	10
1.4 Earlier work in a field.....	12
2 Viking age ornaments.....	13
2.1 Historical background.....	13
2.2 Viking art.....	14
2.2.1 Oseberg style.....	15
2.2.2 Borre style.....	17
2.2.3 Jellinge style.....	24
2.2.4 Mammen style.....	25
2.2.5 Ringerike style.....	26
2.2.6 Urnes style.....	27
2.3 General observation.....	28
3 Viking age ornaments in contemporary design.....	29
3.1 Ornament notion in context of accessories.....	29
3.2 Implementation of Viking age ornaments in contemporary designs.....	30
3.2.1 Furniture.....	31
3.2.2 Clothes.....	32
3.2.3 Jewelry.....	37
3.3 Overall observation.....	39
4. Creation of collection.....	41
4.1 Formal aesthetic analysis.....	41
4.2 Stylization.....	44
4.3 Sketching.....	48

4.4 Production.....	54
4.4.1 Preparation of patterns.....	54
4.4.2 Cutting of patterns in material, preparation of details for further work.....	56
4.4.3 Connection of details into ready product.....	57
4.5 Collection presentation.....	57
Conclusion.....	64
References/Literature.....	66
List of Figures.....	68
List of tables.....	72

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Rauland, May 2016

Oleksandra Myronenko

I. Introduction

This project presents research in Viking ornaments in contemporary design. It includes analysis of already existing works and process of my own idea development according to analysis results.

A lot of designers, nowadays, take their inspiration from older cultures, traditions. Work with older cultures as inspiration in contemporary design gives feeling of certain connection with past and opportunity to have a “part” of old tradition in contemporary world, by my opinion.

As inspirational source for this project I took Viking age art. Such choice of the theme was made to the row of reasons. First of all, it was made because of my personal interest in this theme. It is a theme that was always associated for me with Scandinavian countries. Viking age art is also very attractive to me because of its stylistic features, special mythology what in general forms some kind of special mood, impression which is very inspiring for me personally. As a second reason I can mention that being in Norway gives me a great opportunity for closer studying of Viking art, since Viking age is a part of history of these lands. There are a lot of museums, exhibitions, festivals etc in Norway that supports with historical information as well as with ability to observe original artifacts of Viking age.

During an overview of Viking art I found out that it is mainly presented by ornaments. So, I decide to focus this project on Viking ornaments. Ornaments plays important role in Viking art, it can be called as main expression instrument of this time art. It was used for decoration of both everyday use and special sacral objects. But in this time ornaments were a more than just decoration, it was a certain reflection of mythology, worldview, possibly were carrying certain symbols. Unfortunately, nowadays it is impossible to say for sure, what symbolism was included into ornaments according to absence of original translation.

Nowadays, ornaments as decorative instrument are used a lot by contemporary designers as well. According to availability of plenty technologies, tools, techniques and materials there are huge variety of opportunities for ornament realization in contemporary design. It can be applied on surface, realized in structure, facture and even construction of the object. (Fig.1 - 4)

Biletet finst berre i den trykte utgåva.



Fig. 1 Ornament through print

Versace spring/summer 2016

Biletet finst berre i den trykte utgåva.

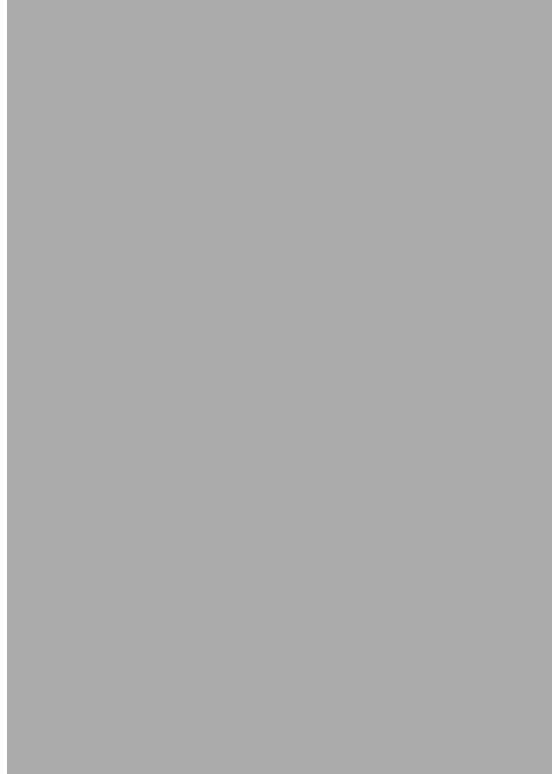


Fig. 2 Ornament through print

Louis Vuitton spring/summer 2016

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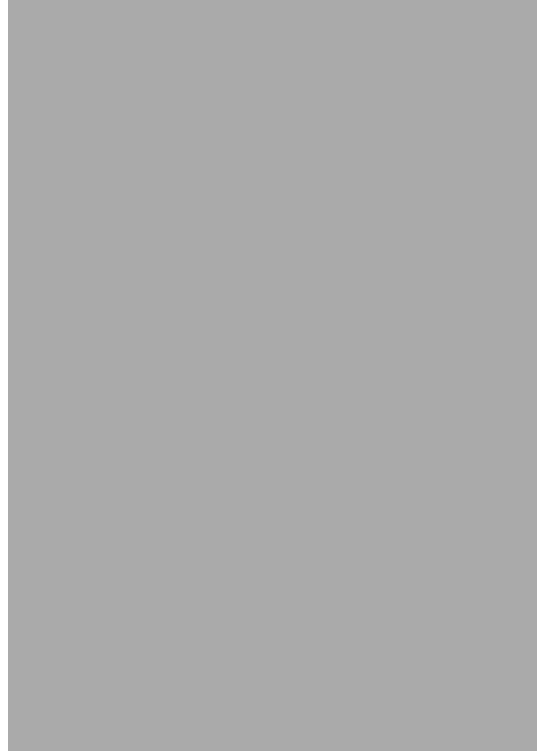


Fig. 3 Ornament through volume element

J.W. Anderson spring/summer 2016

Biletet finst berre i den trykte utgåva.



Fig. 4 Ornament through structure

Christian Dior spring/summer 2016

As a part of the process of finding my own way of ornament realization for my collection I will analyze archeological Viking age artifacts. Through this analysis I extract a set of formal aesthetic principles that in turn form the basis of my designs. To frame this analysis and practical implementation I also perform a brief review of the works of a few contemporary designers who have worked with Viking ornaments. So, my research is concentrated on the process of extracting ornaments from inspirational source, its implementation in contemporary design.

As object for my collection I have chosen bag and leather accessories. Such decision was made according to my professional past, certain stylistic vision and ideas.

Further in this chapter I will present my aims, ideas and plans for this project in a more detailed and structured way.

1.1 Area of research

The area of research can be divided into three parts. The first part of my research is an investigation in Viking age ornaments. This part presents mostly a literature overview and analysis of already existing data. Here, I examine Viking age ornaments from artistic point of view. Also, this part is a necessary step before the second one. It gives historical introduction of the subject, original Viking age ornaments.

The second part of my research is presented by analysis of contemporary design works that were inspired by Viking age ornaments, consist some elements of it. During this analysis I'm looking through works of designers, their way of ornaments implementation and impression from result. During analysis I want to take a look at how other designers solving a problem of ornament extraction from original artifact and their ways of processing it into design work, the way of artistic interpretation.

The third part can be designated as process of development of my own collection. It includes a few important stages. First is a process of extracting and analyzing ornament from original archeological artifact of Viking age. Second stage includes practical search for a way to implement Viking ornaments into leather accessories, what include an optimal combination of artistic and functional component of design. It means processes of stylization and sketching as a way of solving design problem.

1.2 Aims and research questions

The main aim of this project is creation of collection of leather accessories inspired by Viking age ornaments, finding a way of ornament implementations in contemporary design. Before formulation of design idea for a collection and its creation, it is important to find answer to next research questions:

- What is Viking age ornament? What are distinguishing features of Viking age ornaments?
- How can these features be implemented as formal aesthetic principles in new leather accessories designs?
- What design strategies are used by contemporary masters to implement Viking age ornament in contemporary designs? What techniques?

1.3 Methods

Collecting data. Contains such steps as, overview and analysis of different kinds of literature, visiting exhibitions, museums and thematic festivals. Literature that was collected for this project can be conditionally divided on few groups. First group is a literature about Vikings and Viking age artifacts. This literature is based on historical information and describes different aspects of Viking life and art. Another group of literature is about different aspects and concepts of design process and design field in general. Here, such concepts can be mentioned: formal aesthetic analysis, ornament, stylization, sketching, etc. Last group of literature is presented by internet pages, articles, magazines. It contains information about works of selected designers, their vision and description of it. According to theme of my project, I visited some exhibitions and thematic festival about Vikings, their culture and art. I made it to get more full understanding of Viking art and get into a mood, inspiration for creation of my collection. It included Viking ship museum in Oslo, Historiska museum in Stockholm and Midgardsblot festival in Vestfold.

Formal Aesthetical analysis (accentuation and study of artistic features) Formal aesthetic analysis is based on formalism theory, it helps to analyze the art piece through it's visual aspects, compositional elements, such as color, line, shape, form, composition, movement etc. (Formal visual analysis, 2014) This method is oriented to distinguishing formal elements of composition and their cooperation. Formal analysis is used here, to achieve a descriptive presentation of the ornamental artifacts for further analysis and comparison. It will help to get an objective

evaluation of artistic information from artifacts and find common features of the style. That is taken as a basic idea for further design work.

Formal aesthetic analysis is a part of big aesthetic formalism theory. “Formalism in aesthetics has traditionally been taken to refer to the view in the philosophy of art that the properties in virtue of which an artwork is an artwork—and in virtue of which its value is determined—are formal in the sense of being accessible by direct sensation (typically sight or hearing) alone.” (Dowling, 2016) Consequently, formal aesthetic analysis is a certain model of art criticism that is oriented to extracting formal elements of art work and their cooperation. That helps to avoid interpretation and subjective judgment through individual perception.

The model that I choose for my analysis is described by Sylvan Barnet in a book “ A short guide to writing about art”(Barnet, 2015), but more structural vision of this model is presented by The Nesbitt-Johnston Writing Center, Hamilton college in article “Writing a formal analysis in art history”. (“Writing a Formal Analysis in Art History," 2014) Most of these elements are present in every kind of art work, but some of them can be more obvious than others.

The main part of aesthetical analysis will be documented in table and comments to it.

Design process, as a way of idea developing. It includes next stages, formulation of task, solution search, choice of most optimal, design, production. (Кузьмин, 2012) In this project this stages presented through next processes: stylization, sketching, practical experiments and production. It is important stage in practical part of this project, that guides and forms it’s result.

1.4 Earlier work in a field

There are a lot of projects that were made in a similar way. My aim is to find a new way of ornaments interpretation into design objects. Most of the projects that were made in a same way more concentrated on the radically new vision and image, these projects are mostly presented as practical design projects that are aimed to creation of particular object.

Projects that I can find certain similarities in approach, but different by subject of research:

Stelmakh, Oksana (2015) Ornamental variations in contemporary textiles : the use of traditional geometrical ornamentation in modern textile design

This project is more concentrated on symbols and meaning of traditional ornaments and the way of its translation through contemporary textile design. Whether my project is more concentrated on practical side of ornament extraction and implementations into object design. But in general, mentioned project has similar object and aim, as traditional ornaments in contemporary design piece.

II Viking age ornaments

In this section I am presenting an analysis of Viking age ornaments. It includes literature overview of historical data about Viking age ornaments and its treatment by other scholars. Also, observation and analysis of real artifacts that were identified as a part of Viking culture. Such analysis is important in idea developing process, since it provides with closer look into object of inspiration.

Before analysis of particular ornament styles, I feel important to describe it's context, background. Since Viking art is a part of Viking culture, historical background plays an important role in treating and interpretation of data. (Leach, 1976)

Further in this chapter I'm presenting such sections as

- Historical background. This section will present a general historical data about Viking age, as time frames, geographical position, lifestyle etc.
- Viking art. This section consists of description of Viking art in general, list of styles and time frames.
- Analysis of each style of Viking age that is aimed on such categories as: existing time, main artifacts, stylistic elements, materials/techniques that were used.

2.1 Historical background

The history of Vikings is full of mysteries and different points of view due to the limited sources of information, artifacts of this period of time. During the life, people that we are used to be called Vikings haven't been writing down their lives and important historical events. The written information from Viking period mostly coming outside of Scandinavia, it was written down by people who were attacked by Vikings. Another source of information is artifacts that coming from graves found around Scandinavia and its interpretation by scholars. Such kind of source, can tell about art, culture, mythology and lifestyle of people.

The Viking age is a period of Scandinavian history. It is traditionally taken as beginning in about 750 AD and ending in about 1100. The word "Viking" occurs on a few rune stones from

this period. The word Viking denotes an activity: going off i viking (on Viking), but no people called Vikings ever existed. (Andersson G., 2012) The Old Norse noun viking meant piracy or a pirate raid, consequently going off I Viking meant going on raid. (Graham-Campbell, 2013, p. 7)

2.2 Viking art

Viking art is a phenomenon in Scandinavian history. As the rest of the Viking culture and history it causes a lot of discussions. Due to famous lifestyle of Norse people in Viking age, huge amount of raids to Europe, Britain etc and adjusted widespread among the world trade routes, there is a possibility of big influence to Viking art by other cultures. It, consequently, cause a huge discussion about origin and originality of pieces that present Viking art nowadays. (Koefoed, 2006)

Most of the pieces of Viking age art that we can observe nowadays are original or restored artifacts that were found in the graves around Scandinavia, Great Britain, Ireland and Europe. Art of Viking age is mostly presented by applied art pieces. ("Applied Art," 2015)

Despite the fact that Viking age art was influenced a lot by other cultures, and decorative ornaments have their roots in Roman, Celtic and Byzantine, it is still have its own indigenous representative for Norse style motives. (Koefoed, 2006) Ornaments that represent Viking art are created from the bodies of stylized animals, mythical creatures. (Graham-Campbell, 2013) Also, in some ornaments we can find geometrical figures and plant motives. (Koefoed, 2006)

Viking age art cannot be taken as a stable phenomenon, according to changes during history. Viking age art also got a certain development and changes during the time. It can be seen through the way of figure stylization, used motives and density of ornament in general. So, nowadays we can distinguish a row styles of Viking age art:

- Osberg
- Borre
- Jellinge
- Mammen
- Ringerike
- Urnes

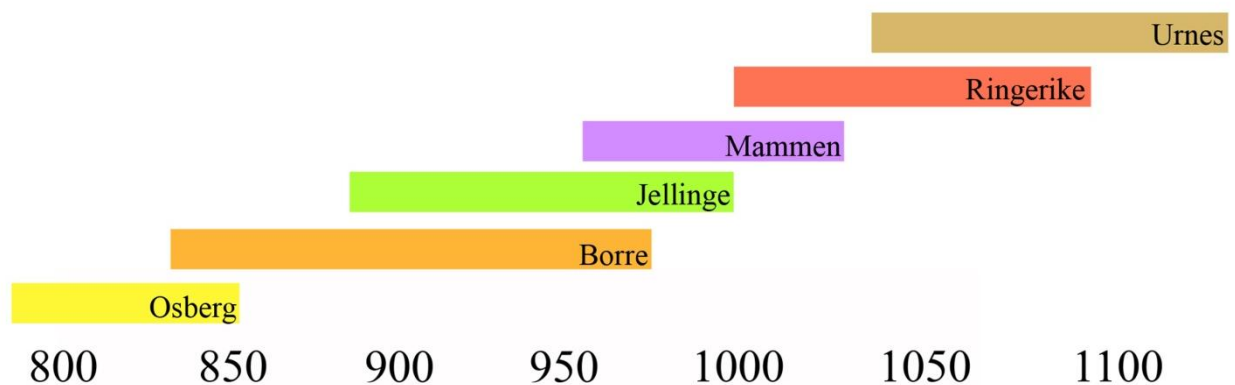


Table 2.2.1 Viking art styles. Table is edited by myself, data for the table was taken from book “The Viking World”(Graham-Campbell, 2013)

2.2.1 Oseberg style

Oseberg style is a first Viking art style. The main source of the style is a ship grave discovered in a large burial mound at the Oseberg farm near Tønsberg in Vestfold County, Norway. (Abildlund, 2014) Approximately dates of burials are between 800 and 850 AD. ("Viking art," 2016). The burial consisted of the row of richly decorated objects like ship, wagon, sledges, animal heads and other everyday objects. Ornamentation is mostly made by wood carving.

Oseberg style is considered to be a beginning of Viking art, according to its stylistic elements is not strongly established. Elements vary in different objects. In such way in one of the head we can observe traditional design of curving animals in the manner of pre Viking art. (Fig.5) The ornament of the wagon includes unparalleled designs among the other carvings. It includes naturalistic human heads, interlacing creatures along the side and so on. While other objects demonstrate appearing of gripping beasts – the new motive that marks the beginning of Viking art. (Fig. 6; Fig. 7)(Graham-Campbell, 2013, p. 122)



Fig.5 Early Oseberg style, animal head, woodcarving, Viking ship museum, Oslo



Fig. 6 Oseberg style, part of animal head, woodcarving, Viking ship museum Oslo



Fig. 7 Oseberg style, fragment of ship, woodcarving, Viking ship museum Oslo

2.2.2 Borre style

Borre is a second style of Viking age art. It was comprehensive both in content and in geographical distribution. Approximately dates of use are from about AD 830-850 to AD 975. At some point, it can be called the most vigorous Viking Period styles. Most of the artifacts, that present Borre style nowadays, are metal work.

As the rest of Viking culture and art, Borre style also causes big discussion around itself. Most questions are pointed at Scandinavian originality of Borre style. It is possible to find some elements of non Scandinavian origin among the artifacts that identified as of Borre style period. During this time Vikings have been very active around the world, they were taking part in most of important trading routes and it is an obvious fact that cultural and artistic exchange has been taken place there as well. (Hendenstierna-Jonson, 2006)

Style was called after the name of place, where first mounds were discovered in 1852. Also Borre (Old Norse Borro) was necropolis on the Oslofjord Vestfold Norway for Norwegian members of the Swedish dynasty of Ynglings. (Pulsiano P., 1993)

There are few techniques that were used in creation of Borre style objects. There is opinion that the style was first developed in filigree technique, according to usage of transverse nicks for embellishing of linear elements, that imitate filigree in a less expensive way. Casting technique was used for less expensive objects. The most used materials are bronze, silver, gilded silver, sometimes embellishment with golden elements. (Foote Peter, 1980, p. 297)

Symbolism of Borre style ornaments and Viking art in general is very uncertain and discussed question. There is no possibility to know the true meaning of ornaments that creator put into these objects, according to the age of artifacts. There is opinion, that is mostly spread around Viking art literature, is that interlaced and braided structure, composition may be seen as embodiment of Scandinavian mythology, ideology, thoughts. (Hendenstierna-Jonson, 2006, p. 9)

As main stylistic elements can be named such as:

- “ring-chain” ribbon
- Animal heads, masks
- Gripping beasts

“Ring-chain” ribbons. One of the most characteristic elements of Borre style ornaments. Can be described as a ribbon kind of pattern, it usually includes double ribbons that were twisted and braided in different ways. In some examples it unites other elements of ornament, such as animal masks, heads between themselves. (Pulsiano P., 1993) (Fig. 8; Fig. 9; Fig.10)



Fig. 8 Ring chain motives. Fragment of reins guide, horse - harness fitting, 9th-10th century AD, from Anga on the island of Gotland, Sweden



Fig. 9 Ring chain motive. Disc brooch, silver, Denmark



Fig. 10 Ring chain motive. Tongue-shaped brooch, gilt copper alloy, 9th century

“Animal heads, masks”. This element of ornament can be described as depiction of animal, human faces, heads, and masks with certain amount of formalization. Kind of animals mostly can't be identified; it looks more like mythical creatures. Typical depiction of animal is triangular shape of face, eyes are large and protuberant, ears mostly have rounded shape and situated on top the head above eyes. (Hendenstierna-Jonson, 2006) (Fig. 11; Fig. 12)



Fig. 11 Animal heads, masks motive. Fragment of Trefoil brooch, female costume jewelry, 10th century, Roskilde, Denmark



Fig. 12 Animal heads, masks motive. Fragment of Silver disc brooch, 10th century AD, Gothland, Sweden

“Gripping beast”. This element can be described as strong paws or feet that hold other parts of imaginary body of animal/creature or other parts of ornament: ring chain, frame. There are a lot of discussions about origin of this element. It has been linked to both Carolingian and Anglo-Saxon art. (Hendenstierna-Jonson, 2006, p. 3) Also this motive can be found in other styles of Viking art, for example, woodcarving of Oseberg style. But it still can be found in a lot of artifacts that have been identified as a Borre style and it has certain stylistic distinction, what makes it characteristic element of Borre style ornaments. (Fig.13; Fig.14)



Fig. 13 Gripping beast motive. Gilt silver pendant, Vårby hoard

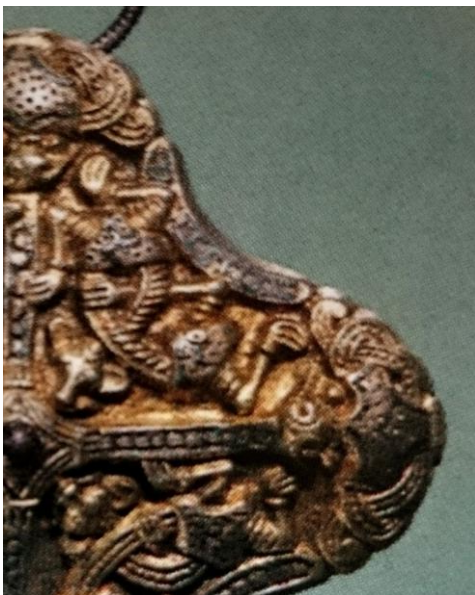


Fig.14 Gripping beast motive. Gilt silver brooch, 10th century, Sweden

The general composition of most objects that were identified as Borre style is less/more symmetrical. The most used compositional shape for brooches and pendants is circle. In such shape inside composition can be developed in two ways:

- radial symmetry, mostly seen in brooches, where motif has been repeated around central point (Fig. 15)
- inside asymmetry, has been seen in some pendants, such composition is mostly presented as randomly interlaced creatures body inscribed in a circle. (Fig. 16)

For other shape's objects, such as horse harness, tongue shape brooch, belt ending or buckles, inside composition is mostly organized in mirror symmetry principle, what means that left and right or top and bottom parts are repeating each other. (Fig. 17)



Fig. 15 Example of radial symmetry in Borre style ornaments. Schematic drawing of Disc brooch, silver, Denmark.

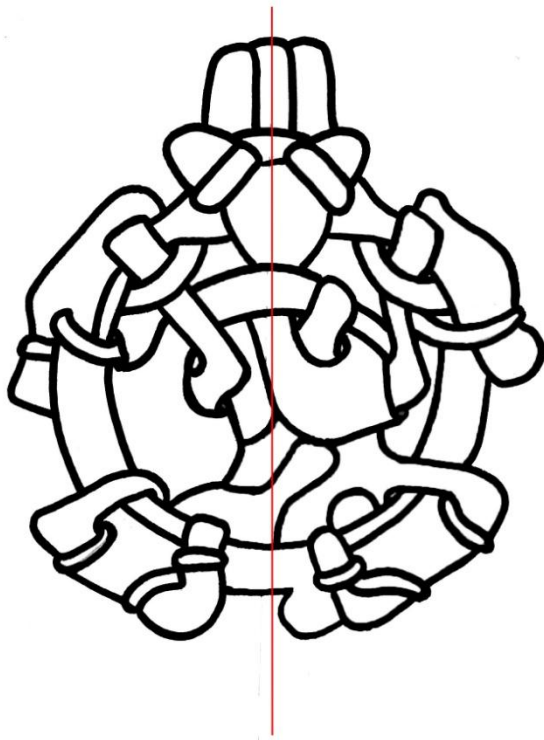


Fig. 16 Example of inside asymmetry. Schematic drawing of Gilt silver pendant, Vårby hoard.

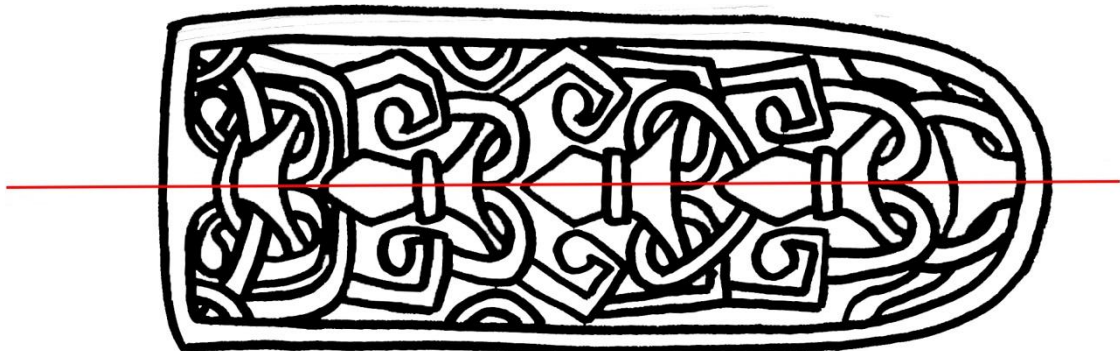


Fig. 17 Example of mirror symmetry. Schematic drawing of -shaped brooch, gilt copper alloy, 9th century.

2.2.3 Jellinge style

Jellinge style was developed approximately in the third quarter of the ninth century. It lasted until second half of tenth century, when it transformed into the mammen style. Style takes its name from an engraved frieze on a small silver pedestal cup found in one of royal burial mounds of Jelling in Jutland, Denmark. (Fig.18)(Wolf, 2004, p. 98)

Jellinge style is mostly presented by metal work. Even so style existed almost the same time period as Borre style, it had certain differences. Main characteristic elements of the style:

- S-shaped creatures with narrow bodies of constant width
- Head is shown in profile
- Long pig tail and spiral hip joint
- No gripping paws, u-shaped feet instead (Graham-Campbell, 2013, p. 127)



Fig. 18 Jellinge style, engraved silver pedestal cup, found in Denmark

2.2.4 Mammen style

The Mammen style emerged around 950 and lasted until the first quarter of the eleventh century. It got its name after a wealthy man's grave from about 970 at place called Mammen near Jelling. The main artifact, by which the style was identified, is an iron axe. (Fig. 19) Other artifacts that present this style are found widely distributed throughout the Viking world.(Fig. 20)

The style is mostly presented in bone, ivory and stone carvings, rarely in metal. (Parker, 2014; Wolf, 2004, pp. 98-99)

As the Mammen style grew up from previous Jellinge style there are a lot of similarities in stylistic features. But certain development, changes are still noticeable. Changes happened in proportions of bodies, it became more naturalistic, with it spiral joints increased in size. The other distinguishing feature is appearing of plant, foliate motives, what happens first during Viking art styles.(Graham-Campbell, 2013, pp. 129-130)



Fig. 19 Mammen style, fragment of axe, National Museum, Denmark



Fig. 20 Mammen style, the bamberg casket

2.2.5 Ringerike style

The Ringerike style was approximately developed in the end of tenth century and lasted about a century. The style is named after a district in Norway where a number of carved monuments made of sandstone were found.

The Ringerike style naturally grew up from Mammen style, consequently, it has certain similarities in stylistic features. Generally, ringerike style ornaments became more symmetrical, comparing to previous ornaments. Continuation of development of foliate pattern is also staying characteristic for ringerike ornaments, it was inspired by western European art. Animalistic motives continue to appear as well, especially stylized image of lion, snake and extended tendril. (Fig.21)

Also, Ringerike style was influenced by coming of Christianity, consequently Christian motives appears in some artifacts in combination with pagan symbolic.(Graham-Campbell, 2013, p. 132; Wolf, 2004, p. 99)



Fig. 21 Ringerike style

2.2.6 Urnes style

The Urnes style is a final style of Viking art. It started around second part of eleventh century. It was named after carvings on the stave church at Urnes in Sogn, Norway. (Fig. 22)

In stylistic features Urnes style continue usage of animalistic and foliate motives in ornament compositions. But Urnes style can be distinguished by using of two contrasting widths of lines and asymmetrical network. Style is mostly presented in woodcarvings and metal works. (Graham-Campbell, 2013, p. 132; Hourihane, 2012, p. 286)



Fig. 22 Urnes style, fragment of 11-century portal of the church at Urnes, Norway

2.3 General observation

In this section I want to make a conclusion of previously made analysis and summarize received information. According to analysis, we can see that ornament plays an important role in Viking art. It can be called a main representative of it. Ornaments of Viking age had different expressions according to variety of styles, places and time of existing. But even so, it is possible to find common features that are characteristic for ornaments of Viking age. We can supervise changes in motives, way of animal depiction, compositional principles from style to style. But there are some ornament's features that remain unchanged during the whole Viking age. As common features, I would like to mention braided, interlaced structure and plastic character of lines. These two features can be found in all styles in its different manifestation, from chaotic compositions of Oseberg style to refined lines of Urnes style.

For further work in this project I decided to choose one style that would be a certain representative of Viking age ornaments. As such, I decided to concentrate my attention on Borre style. This decision was made due to row of reasons. First of all, as it was mentioned earlier, Borre style was a part of great Viking period. Also, there are pretty much artifacts saved to our time, that were identified by specialists as Borre style. This style presents Viking age ornaments at its peak.

So, further design work, collection idea development is concentrated on Borre style ornaments.

III Viking age ornaments in contemporary designs

In this chapter I will present analysis of contemporary design works that used or were inspired by Viking age ornaments. Here, I am looking at design strategies, stylization, techniques, the way of using ornaments of Viking age in contemporary design works. By it, I am exemplifying some of the different ways in which Viking art as an inspirational source manifests in artistic work. It is also a way of framing my own work and a point of reference in reflecting upon the process of extracting and applying formal elements in new expressive contexts. According to small amount of works in leather accessories segment I decide to check other design segments as well, such as furniture, clothes, textile and jewelry.

Before making an analysis of Viking age ornaments in contemporary designs, I consider it is relevant to take a look at ornament notion itself and it's possible manifestations in accessories. From the first look, ornament is a simple notion. But today the main trend, approach in art and design is pushing of frames of all basics. And ornament notion is not an exception. It finds new interpretations. And I want to discuss it in a next part of this chapter.

3.1 Ornament notion in context of accessories

Ornament is a very wide notion, which is in use in different areas. It is possible to meet it in such areas as biology, music, art and design. During my search for ornament definition, I found out that there are a lot of different variants of it. It is mostly adopted to the particular subject of the source, which could be certain ornament style or concrete situation. So, I decided to follow the same way. To explain notion of ornament in the context of accessories I will take dictionary, not specified definition of ornament in general. Then I will apply it into context of accessories, to see its possible manifestations.

As a basic definition, I took the one from online Cambridge dictionary: "Ornament is decoration that is added to increase the beauty of something." ("Ornament,") The keyword of

the definition is decoration. To see possible ways of decoration in accessories, bags, I look through the book called “Bags”. (Hendrikje, 2004) It represents the history of bags through a collection of photos of most interesting examples. According to this book I underlined next possible ways of realization of ornament as a decoration in accessory:

- Decoration of surface of material. Can be created by embroidery, carving, printing, cutting and so on.
- Decoration by using of additional furniture. Different kinds of fasteners, buttons, bows and other decorative elements etc. It should have decoration function in this situation, form certain composition.
- Shape of the bag. When the shape forms a compositional center and plays decorative role itself. Usually used not traditional shapes for the bag, can be an imitation of some object
- Construction of the bag. Can be realized through usage of pockets, folds of material, additional layers and so on.

3.2 Implementation of Viking age ornaments in contemporary design

In this part I will present analysis of contemporary designs that were based or inspired by Viking age ornaments. Due to such specified subject, I decide not to limit analysis with only leather accessories. I will do analysis of design in such fields as furniture, clothes, accessories, jewelry. Analysis will consist of following:

- author description (name, where is he/she from, name and idea of the brand)
- description of items that were inspired by Viking age ornaments (where and how ornament is used, techniques, materials)
- design strategy (innovation, stylization)

The aim of such analysis is to get an image of contemporary design market, trends, and first of all to see how other designers solve the problem of implementation of Viking age ornaments into contemporary design items. Also, such kind of analysis helps to limit ideas and avoid the repetition of previous ideas. It directs creative thinking process straight to new ideas, which safes a lot of time and efforts in further sketching.

3.2.1 Furniture

In the furniture category I want to mention German wood master Mattias Amling. He is from Hassfurt Germany. On his web page he determines his craft as manufacture of historical furniture replications mostly oriented on Viking age art. (Amling, 2016)

Mattias Amling uses in his works, combination of certain old furniture constructions with decorative elements. In that way we can see combination of old African chair construction with element of Urnes style ornament woodcarved as decoration on a chair. (Fig. 23) Decoration of the furniture is mostly presented by Viking age ornaments or its elements. Ornaments are depicted through wood carving. In some pieces ornaments also underlined by colored details. (Fig. 24)

Ornaments of Viking age are mostly depicted as an element of original ornament or with certain stylization. Stylization here is presented as a variation of the ornament in frames of the style. Generally items look more as replication as its also written by author in a general description of his craft.



Fig. 23 “Steckstuhl – Urnes2” chair by Mattias Amling. Decorated with element of Urnes style ornament



Fig. 24 “Wikingerthron 2 – Unikat” throne by Mattias Amling. Decorated with elements of Urnes style incorporated with snake and Thor’s hammer motifs. Some elements of ornament are underlined by color

3.2.2 Clothes

In clothes category I would like to present analysis of a few masters. First is Atelje Rosengård. It is based in Sweden. I chose it for analysis, because they have produced a collection of clothes that was inspired by Viking art, Viking ornaments. (Meier) (Fig. 25)

The Viking collection is consisting of everyday clothes. It unites such elements as dresses, jackets, pants, skirts, etc. All items of collection are realized in grey color. Master used a combination of different factures. (Fig. 26)

Viking culture is reflected in these dresses through the cut and decorative elements. Cut is made as combination of elements of traditional Viking age clothes cut and classic cut of nowadays. Decorative elements presented as relief ornaments on clothes details, such as collars, pockets and others. (Fig. 27) Ornaments that were used are very simplified. But in combination with a general stylistic perception, it gives an image of connection with Viking culture. So, basically ornaments in collection are secondary.

Biletet finst berre i den trykte utgåva.



Fig. 25 Jacket from Viking collection by Atelje Rosengård

Biletet finst berre i den trykte utgåva.



Fig. 26 Combination of different factures in Viking collection by Atelje Rosengård

Biletet finst berre i den trykte utgåva.

Biletet finst berre i den trykte utgåva.

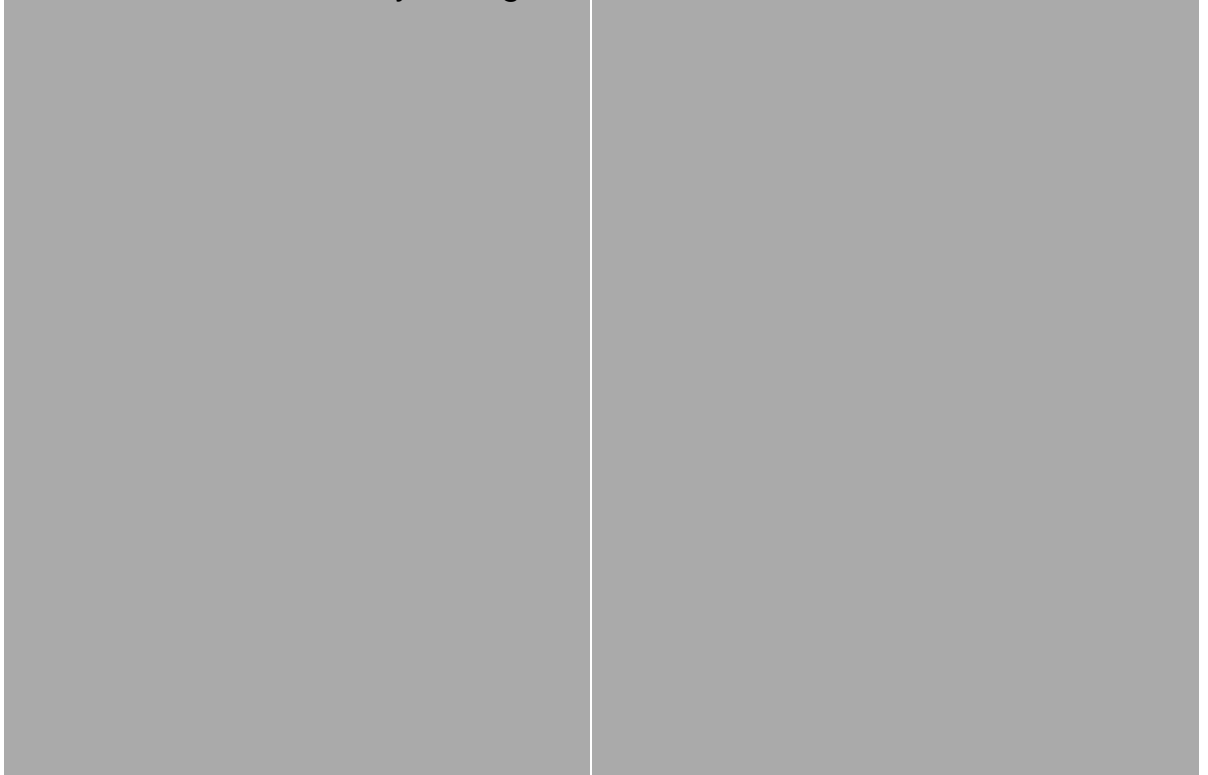


Fig. 27 Decoration in Viking collection by Atelje Rosengård

The next master in clothes category, that I would like to mention is Elsebeth Lavold. She is a prominent knit designer from Sweden. (White, 2014) I chose her for analysis because she uses Viking ornaments in her works a lot.

Works of Elsebeth Lavold were presented in exhibition “Knitting along the Viking trail” that was travelling around USA, Sweden and Denmark. (Rydell) Also, works has been formed and published in row of books. (Fig. 28)

Elsebeth Lavold used different colors in her collection, but each item is presented in one color. Collection consists of different types of clothes both male and female and some interior textile items, such as rugs, pillows and so on. (Fig. 29; Fig. 30)

Ornaments play an important role in works of Elsebeth Lavold, as main decoration source and consequently compositional center. Ornaments are implemented as relief on a surface, what creates an interesting facture effect. All ornaments are simplified and stylized from original Viking age artifacts. Even so, elements of ornaments are still staying recognizable.

General perception of collection gives an image of successful adaptation of decorativeness of Viking age ornaments for contemporary items. A good combination of Viking age ornaments with contemporary design strategies.



Fig. 28 Ornaments as a facture of item by Elsebeth Lavold



Fig. 29 Simplification and stylisation of ornament by Elsebeth Lavold

Biletet finst berre i den trykte utgåva.



Fig. 30 Usage of old ornament in contemporary item by Elsebeth Lavold

3.2.3 Jewelry

In Jewelry category I would like to mention one of Norwegian masters that works with Viking ornaments.

The name of the brand is TG. Design. It was established in Ringerike, Norway in 1980 by goldsmith and designer Truls Grønvold. (Grønvold) Among works of this master that are presented on his site it is possible to find both replicas of original artifacts and artistic interpretations. Some of interpretations are made by changing a function of original object, for example: original artifact is a fragment of axe was made as a pendant. (Fig. 31)



Fig. 31 Pendant inspired by Mammen style axe, silver

The other kind of interpretation is ornament created by author but in frames of original Viking ornament, by using main stylistic characteristics of the style. For example braided animal bodies and heads in profile are characteristic elements of Jellinge style were used in new composition. (Fig. 32)



Fig. 32 Pendant, inspired by Jellinge style, silver

One more kind of interpretation is use of elements of original ornaments in a new context and configuration. For example: element of Urnes style ornament from woodcarvings of Urnes stave church are used in slightly changed shape as golden earrings. (Fig. 33)



Fig. 33 Earrings, inspired by Urnes style, gold

General perception of works of TG. Design is harmony use of original ornaments in new contexts and saving of original expression of Viking age ornaments.

3.3 Overall observations

As a conclusion, I would like to sum up an analysis of Vikings ornaments in the designs that I have reviewed. As we can see an artistic interpretation of Viking ornaments can be different. Interpretation can change ornament beyond recognition, or leave it as it is in original sample but in different context. It can be formed as a certain scale between repetition and unrecognizable interpretation. (Fig.34)

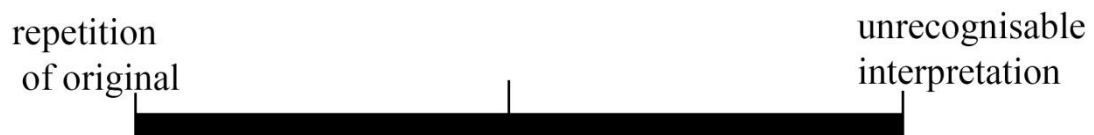


Fig. 34 Scale of possible design strategies, based on analysis of implementation of Viking age ornaments by contemporary designers

On one side of scale we have repetition of original ornament. This category is presented by works, where original ornaments are used in a new context. Here, I would like to mention such concept as ownership. (Guttorm, 2007) Of course, in relation to Viking art it is complicated to apply it, since the original owner is totally unknown. But it is still a part of Viking culture. The question of the right to repeat ornaments of Viking age stays open. But by my opinion decision weather use it or not while not being a part of culture is always left for designer. The decision, that designer makes, will influence on result of the work. Also it will be guided by aim that designer follows in his design task.

On other side of scale we have unrecognizable interpretation, by that I meant designers who during the work with Viking age ornaments changed, interpreted it so much, so it became unrecognizable. For example ornaments in Viking collection by Atelje Rosengård, if we won't pay attention to name of collection and other parts of created image, ornaments itself are losing it connection with Viking age ornaments. And by connection I mean common artistic features, that could be composition, plasticity, symmetry, motives etc.

There are also examples of works that keep balance on a scale between repetition and unrecognizable interpretation. Among such works I would like to mention works of Elsebeth Lavold, which were a part of analysis. In these works we can observe some kind of balance of interpretation. By that I mean, that works are far enough from repetition, so average viewer

without special integration into Viking culture can say that these works are not a part of Viking culture. But these works still consist common to original source's artistic features such as same plasticity, stylized motives, same structure, etc. Of course all mentioned categories are not certain and can't be totally objectively evaluated, as it often happens in art. But it helps to observe some tacit borders. So, by my opinion balanced interpretation of ornaments of Viking age appears when the work is different enough from original sample to be taken as one, but still recognizable due to the row of same artistic features.

So, there are some tacit borders, conditions for balanced interpretation. By following which author can reach an aim of work in design field. Because by one of definitions, interpretation is an explanation of the meaning of another's artistic or creative work. ("interpretation," 2016) What means that designer explains artistic work from older culture to nowadays society, customer through his work.

My work I see as a design project, and I want to try to find balance in interpretation of chosen ornaments, the balance between total incognizance and repetition, I want to tell my explanation of Viking age ornaments through my work.

IV. Creation of collection

In this chapter I'm presenting stages of collection creation. Creation of accessory collection is complicated process, that includes few stages, from design idea development to readymade products:

- formal aesthetic analysis
- stylization
- sketching
- production
- presentation of collection

4.1 Formal aesthetic analysis



The practical aim of this project is creation of collection of accessories inspired by ornaments of Borre style. To reach this aim, original artifacts of Borre style ornaments need to be analyzed to distinguish, to pick up artistic characteristics of inspirational source for further work. For this propose I choose formal aesthetic analysis. This approach to art analysis I see as a most relevant to my project, since it helps to describe an object through excluding and distinguishing of certain artistic characteristics.



So, for my project I constructed a certain table, based on the model of formal aesthetic analysis. So, it includes next categories:

- Description of the object (material, purpose of the object, approximately date and place where it was found)
- Stylistic elements, motives of Borre style that are used in this particular object
- Symmetry/asymmetry (Describes what kind of symmetry is used in this object)
- Geometry/plastic (Describes character of elements and shape in general)
- Morphogenesis: Lines/figures (Describes construction of ornament)
- Repetition of elements (Describes what elements and how has been repeated)

For analysis I choose four artifacts that present Borre style. This choice has been made according to personal impressions and preferences. Also, these pieces are characteristic for Borre style and show it in its different manifestations, by my opinion.

Table 4.1.1 Formal analysis of Borre style Viking age ornaments

Photo of artifact	Description	Stylistic elements of style, motives	Symmetry / asymmetry	Geometry/ plastic	Morphogenesis: Lines/figures	Repetition
<p>1.</p> 	<p>Horse-harness fitting, Viking, Borre Style, 9-10thC Gotland</p>	<ul style="list-style-type: none"> - Ring-chain motive - Animal head mask 	<p>Mirror symmetry (right- left parts)</p>	<p>Plastic in elements inside and shape in general</p>	<p>Ornament created by braided lines completed with round shaped animal masks</p>	<p>Repeated through mirror reflection, relatively to the axis of symmetry. Top side of the object is covered by repeated protrusions.</p>
<p>2.</p> 	<p>Disc brooch, silver, Denmark</p>	<ul style="list-style-type: none"> - Gripping beasts - Animal heads – masks 	<p>Radial symmetry (motif repeated around central point)</p>	<p>Plastic character of lines and shapes</p>	<p>Ornament is constructed by combination of braided lines and shapes (stylized animal's bodies)</p>	<p>Repetition of motif around central point. The frame of ornaments is constructed by 4 times repeated braids.</p>

3.		<p>Borre style brooch 9-10 th C Historical museum Oslo</p>	<p>- Animal heads masks</p>	<p>Mirror symmetry (left/right) ;</p>	<p>Plastic in elements and shape in general</p>	<p>In general ornament is constructed by lines, completed with round shaped animal masks, but also inside of lines we can see additional elements, such as dots and spirals.</p>	<p>Repeated through mirror reflection, relatively to the axis of symmetry</p>
4.		<p>Tongue- shaped brooch, gilt copper alloy, 9th century</p>	<p>- Ring-chain motif</p>	<p>Mirror symmetry (left/right)</p>	<p>Combinati on of two kinds of lines: one presents plastic and other one has more geometric nature</p>	<p>Ornament is constructed by braided lines of different wideness</p>	<p>Repeated through mirror reflection, relatively to the axis of symmetry. Repetition of motif by vertical axis.</p>

The table shows us that common characteristics for ornaments are:

- Symmetry
- Plastic
- Braided lines
- Repetition according to symmetry axis

According to these characteristics I developed my ideas that are presented in next sections by sketches.

4.2 Stylization

Stylization is an important, integral stage of my design process. According to dictionary, stylization can be defined as generalization of the depicted figures and objects using conventional methods; and deliberate imitation of artistic styles. ("Стилизация," 2014) Consequently, stylization also can be called a part of process of design idea development.

The formal aesthetic analysis of ornaments examples that was made in previous section, gave me a systematized overview of artistic characteristics of Viking age ornaments. It helped me to underline next features that are common for ornaments. Which are: symmetry, plastic, braided structure. According to it during stylization process I will continue to extract information and form base for further work. During stylization stage I took an ornament example and did certain manipulations with it, such as generalization, simplification and imitation. (Fig. 35; Fig. 36; Fig.37) It was done to get a better understanding of ornament composition, structure, nature.

My interest is mostly captured by braided structure of ornaments, since this characteristic is most common for all examples of Viking age ornaments and brightly depicted in examples of Borre style. Consequently, it becomes my key characteristic for further idea development. But for further I work I need to find way to translate this structure into structure of accessories. It can be done by adaptation of lines, directions to bag's forms and functional requirements. This stage is important for saving of common artistic characteristics from original sample.

Stylization as a process can be formulated in next stages:

- Linear drawing of original ornament
- Simplified drawing
- Increasing of different artistic characteristic with aim of getting a new image of the ornament (depends upon the particular example of ornament)

To demonstrate the process of stylization and idea developing I'm including drawings of all stages.

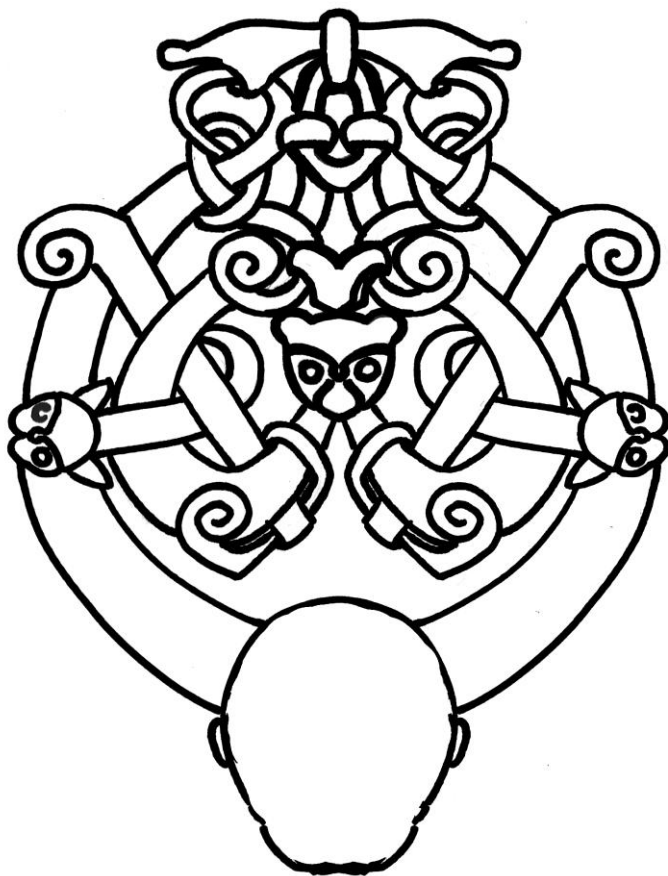


Fig. 35 Linear drawing of original ornament from artifact number 3 (Table 4.1.1)

Linear drawing of original ornament helps to understand real construction of it. Because ornament presented as artifact photo contains different shadows, cracks that makes it more complicated for understanding. Here we can observe linear drawing of Borre style brooch. (Fig.35)

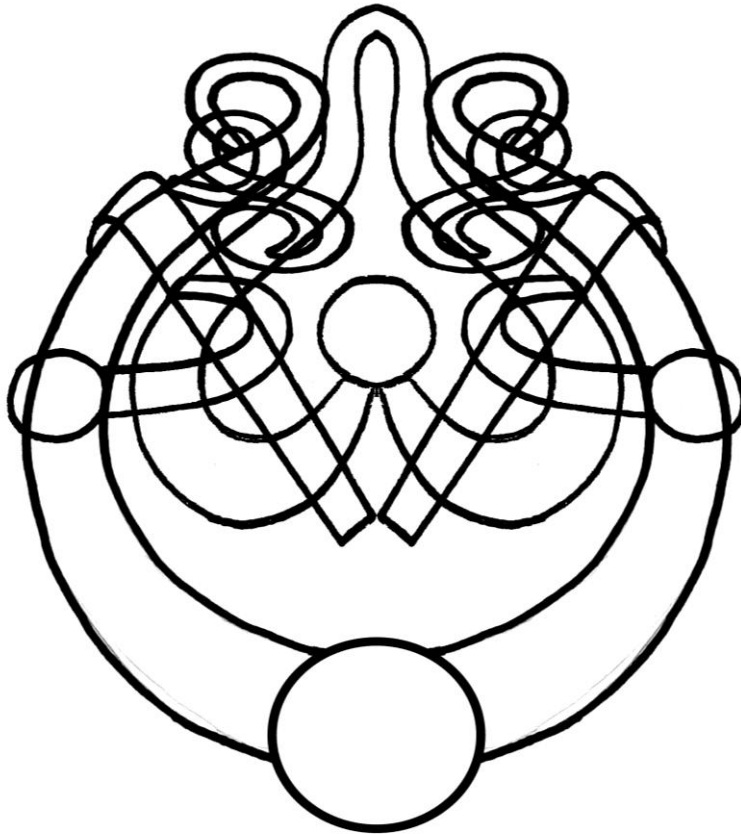


Fig. 36 Simplification of original ornament from artifact number 3 (Table 4.1.1)

Simplification of original ornaments helps to get rid of small unnecessary, in this situation, details and percept ornament structure itself. Through this drawing we can observe the way of lines interlacing and whole construction, composition of the ornament.

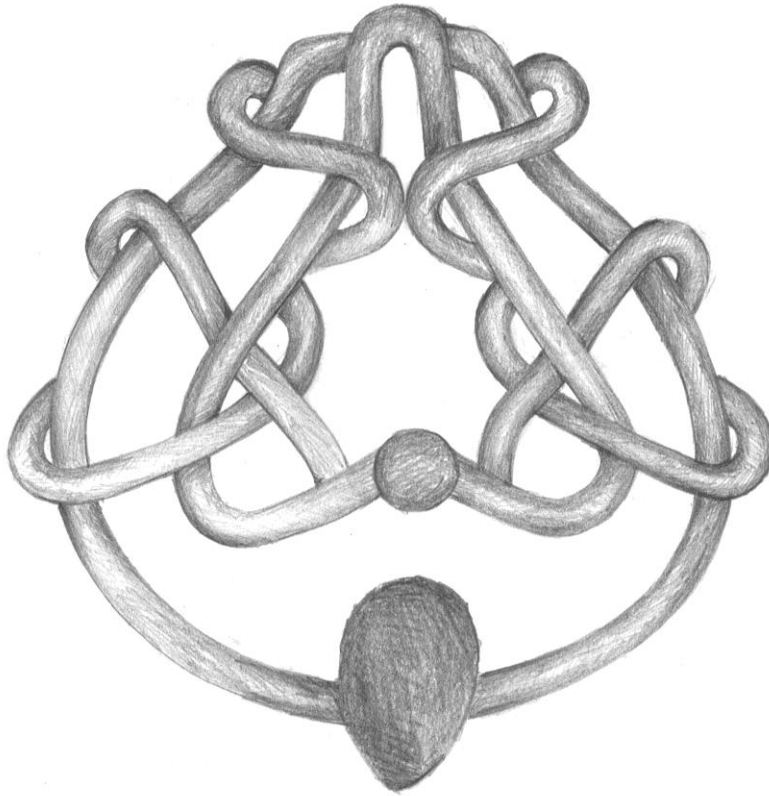


Fig. 37 Stylization: plastic and braided structure of original ornament from artifact number 3 (Table 4.1.1)

Through stylization I found out that braided structure and plastic lines both are better seen in volume, space than just flat imitation of braiding on a surface. In combination with previous research, it helped me to form my idea of ornament realization in bag's construction as a better way to express braided structure of ornaments. Also, stylization process helped me to extract general compositional principles of ornament for its further realization in accessories design. Among them: symmetry, triangle elements, circle elements, combination of plastic lines and sharp corners. According to extracted characteristics, I continued to develop my ideas through sketches, what is described in next section.

4.3 Sketching

In this section I am going to present my sketches, which illustrate the variety of design ideas. Also it will include grounded process of selection for further production.

Sketch – is a preliminary outline of planned product. ("Выполнение эскизов,") Sketching is an important stage of product creation, since it helps to create fast overview of design idea variations and make a selection of more optimal models for further production. It helps to save extra time and materials as well as minimizes mistakes during production.

All previously made research in this project, such as formal analysis, analysis of works of other designers, stylization formed a big base of ideas which can possibly be realized in collection of accessories. As the main idea for my collection, I decide to use braided principle of Viking age ornaments in construction of my items. So, in this way parts of the bag or wallet will be braided interlaced between themselves. But, I want these details to be not just decorative but carry out certain function as well. For example, it can be additional pocket, fastener or handle. To express my ideas I made a row of sketches, presented below.

My sketching process started with fast hand drawings of some models as first ideas tryouts. But I was not satisfied by these models. They didn't express fully my idea and connection to Viking age ornaments was not recognizable enough. According to it I continued my search. My next row of sketches that were presented as collection. For better visualization I draw it in Photoshop program with use of textural effects. This collection consisted of five items. I decide that it is a perfect number for collection presentation. It included wallet, purse, belt bag, bag and backpack. (Fig. 38)



Fig.38 First variant of collection

In this variant of collection I found last model, a backpack as unsatisfactory and I continued searching for a last model. According to it I created a new row of sketches. These sketches were made as technical. They were made as linear drawings with full explanation of all details, elements

and stitches. In this variant of collection I saved four models from previous variant as they were. And last model I replaced with one more bag of more complicated construction.

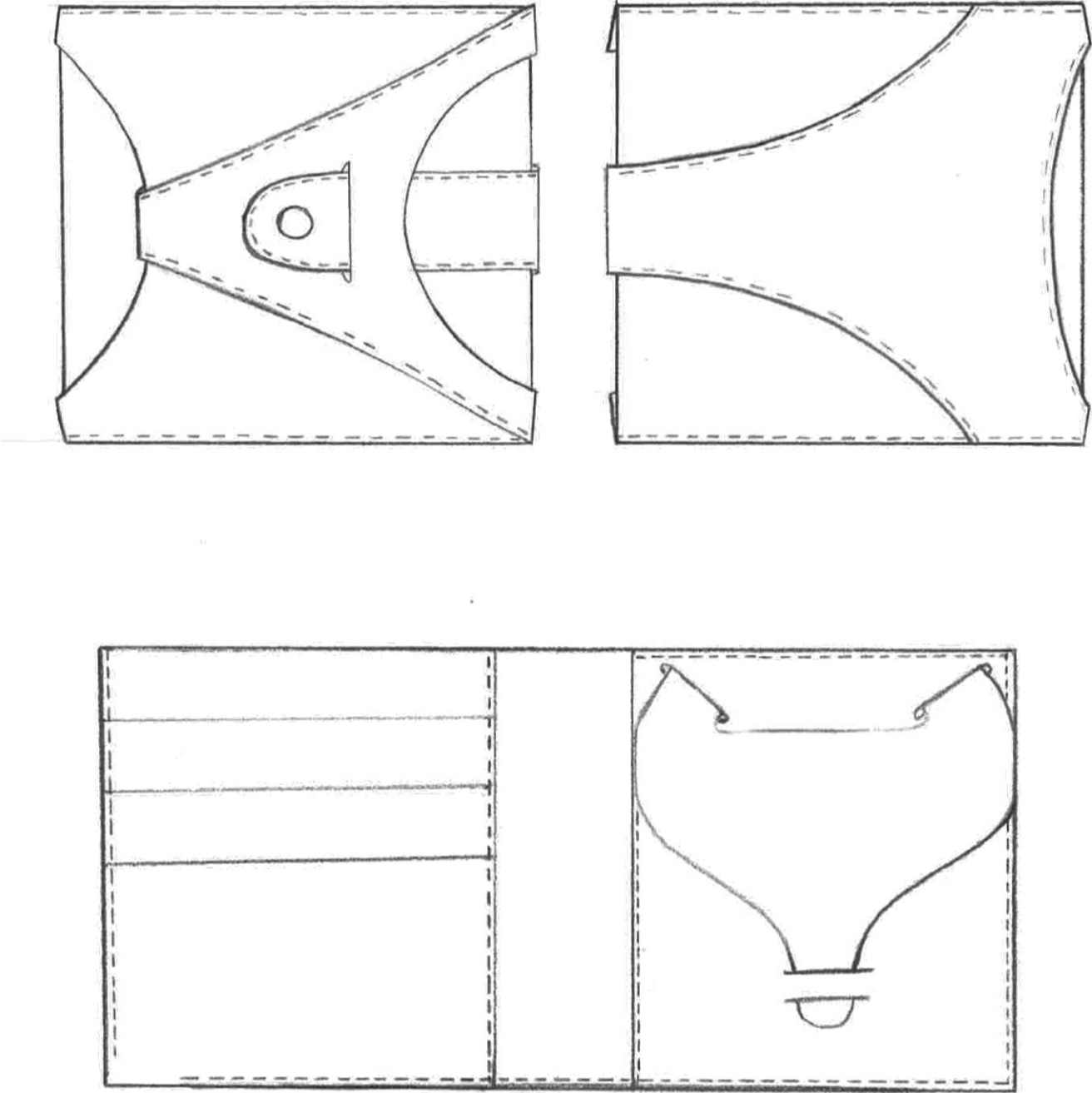


Fig. 39 Technical sketch of wallet

Technical sketch of wallet presents the final look, construction and all details of it. It demonstrates view of all projections, front, back and inside. Also it shows placement of stitches.

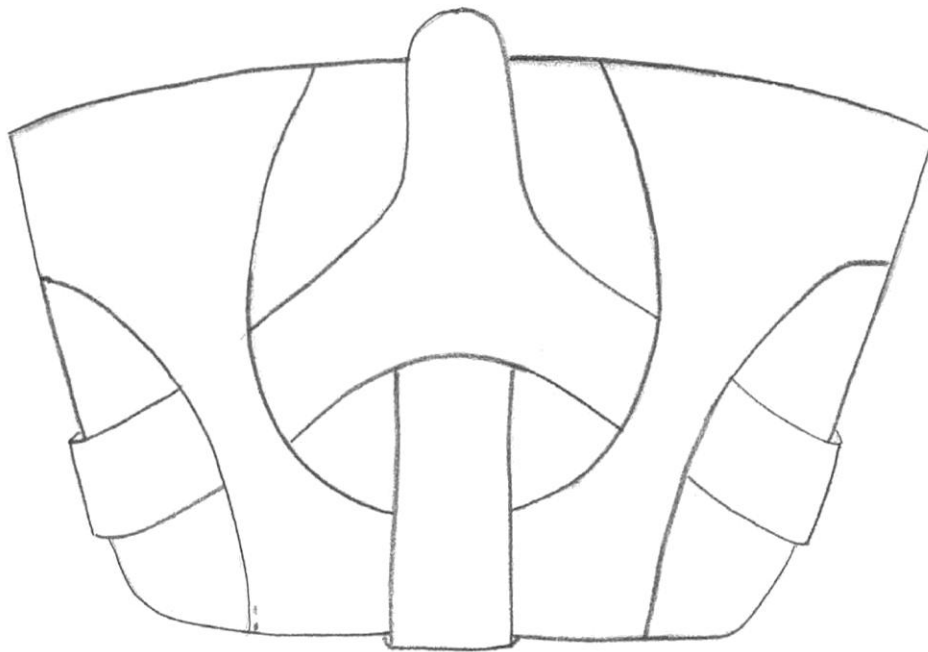
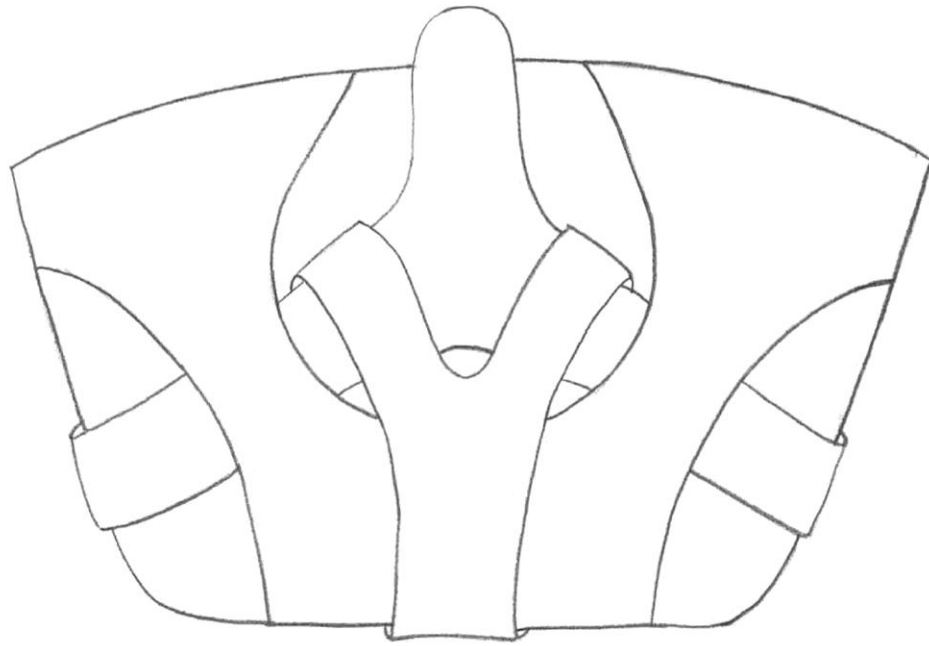


Fig. 40 Technical sketch of purse

Technical sketch of purse presented by linear drawing. It demonstrates final chosen proportions, placement of details and elements.

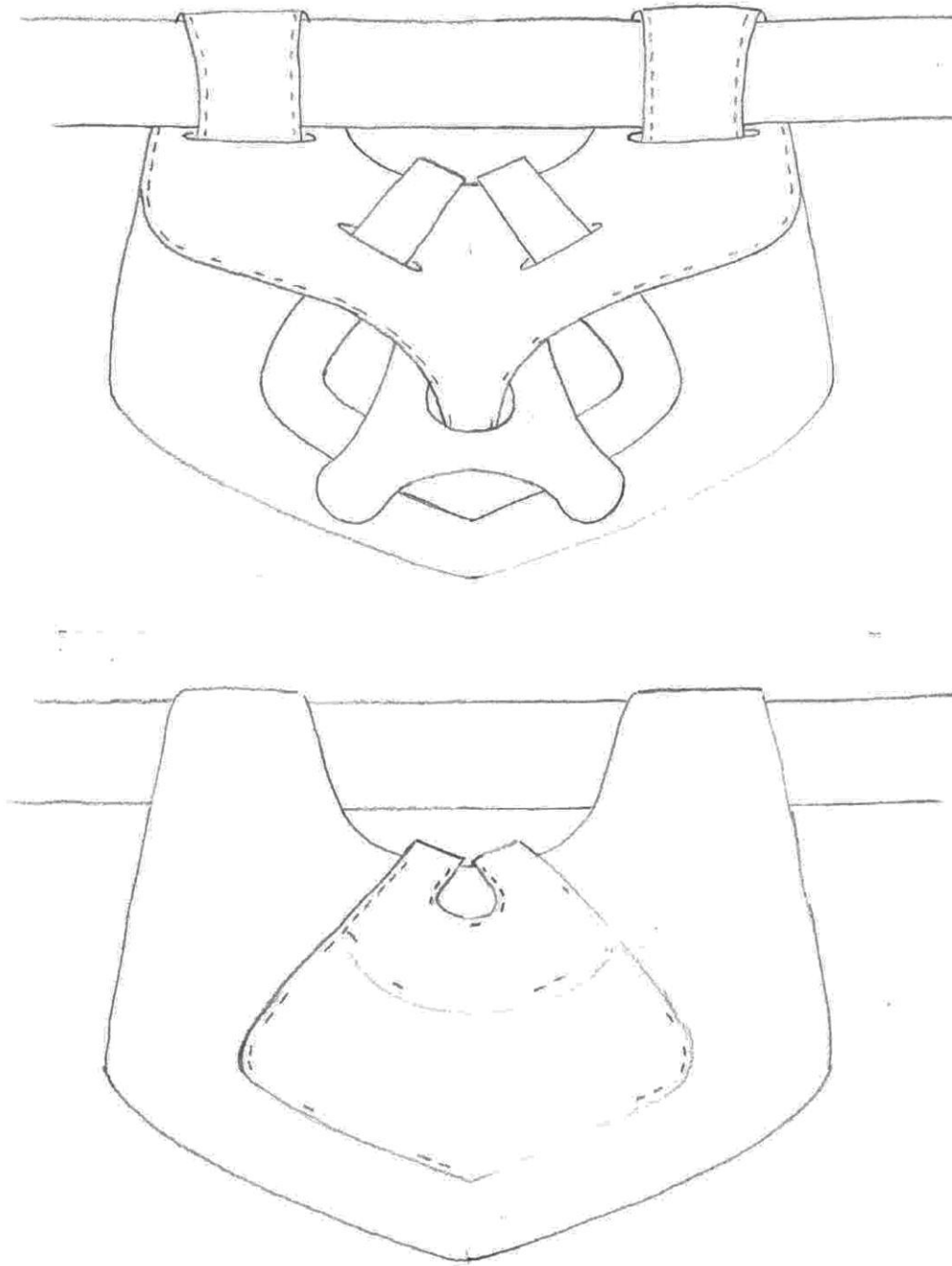


Fig. 41 Technical sketch of belt bag

Technical sketch of the belt bag, presented by linear drawing. It demonstrates model from two projections, front and back. It gives an image of future proportions of model and demonstrates all details and elements of it.

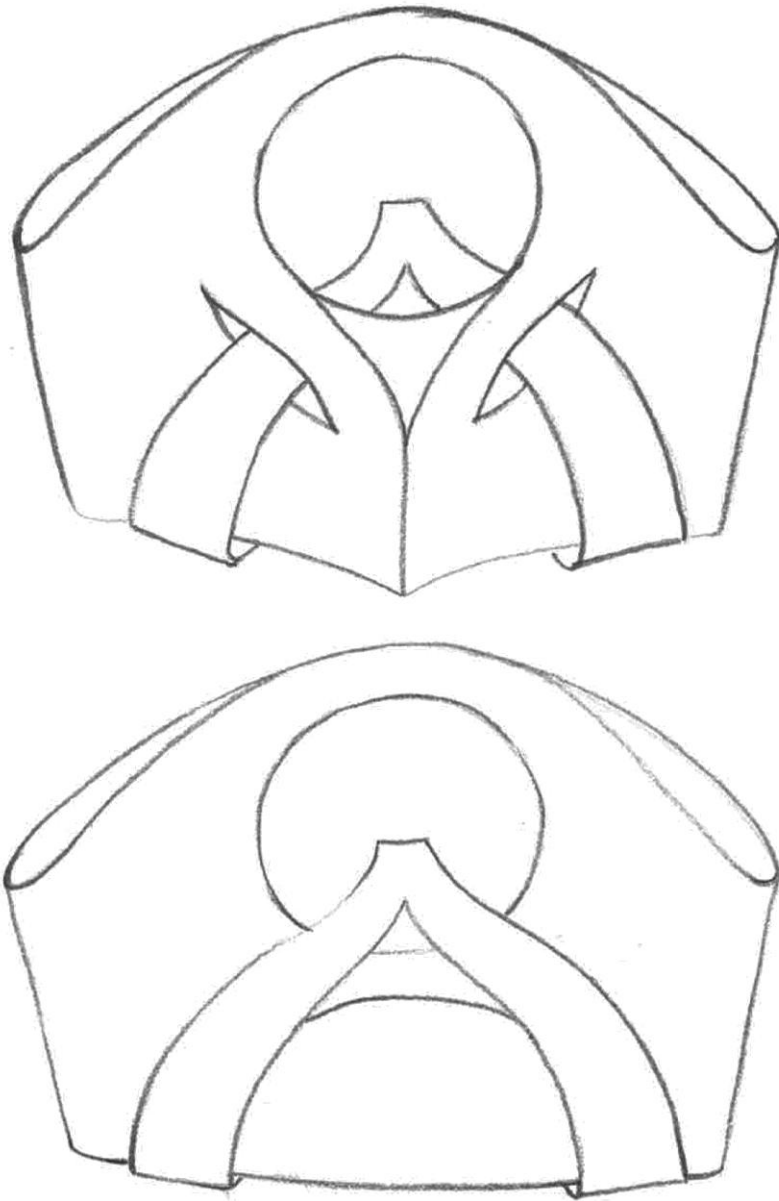


Fig. 42 Technical sketch of bag

Technical sketch of the model presented by linear drawing. It shows two projections, front and back. It demonstrates future proportions of the bag, as well as all details and elements.

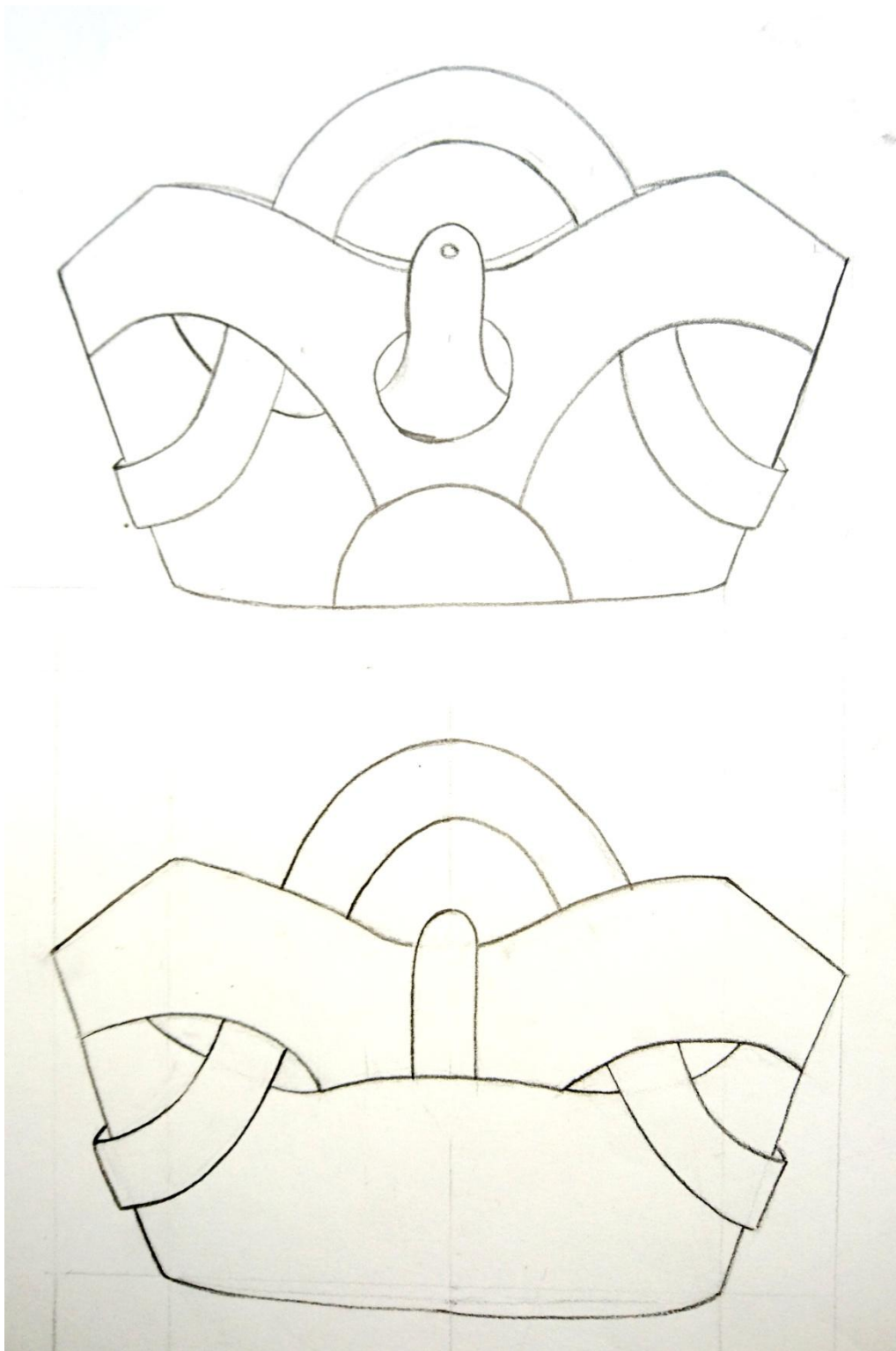


Fig. 43 Technical sketch of bag 2

Technical sketch of the model presented by linear drawing. It shows two projections, front and back. It demonstrates future proportions of the bag, as well as all details and elements.

4.4 Production

In this chapter I described the process of collection production according to stage, techniques and challenges.

As material for my collection I choose leather. Leather is a great material, it was a first garment material for stone age people and it stayed in our use until nowadays. (Quilleriet, 2004) Nowadays leather is not just a functional material that helps to protect body from weather conditions but also an expressive material for today design works. The unique combination of plasticity and shape stability with huge variety of factures gives big opportunities for creativity realization in design. Such choice of material for my collection was driven by row of conditions: plasticity, shape stability, certain artistic expression. For my collection I choose already painted thick cow leather, it has matt shine, and rustic expression of “hardness and softness”.

The whole process of production can be conditionally divided into three stages:

- Preparation of patterns
- Cutting of patterns in material, preparation of details for further work
- Connection of details into ready product (sewing)

4.4.1 Preparations of patterns

Leather as a material needs attention and precision in the work, because of expenses and ethical reasons. So, it is very important to make first patterns in paper, to avoid irrational usage. Also it helps to check design idea in a real scale, its proportions and usability. After some tryouts in material I understood that cutting of symmetrical complicated curves in thick leather by hands with use of different knives it is a very hard task. It doesn't give proper precise results. According to it, I made a decision to use laser cutter for this purpose.

Preparation of patterns was made in two steps. First is preparation of patterns in digital program Adobe Illustrator. It included drawing of models lines in program according to sketches in real scale. It was made with help of pen tool and some selection tools. The second step of patterns preparation is checking it in paper models. Paper models gave me a vision of a scale and functionality, lines matching. With the help of laser cutter I cut patterns created in Illustrator in paper. Then I sewed elements together to see how the whole object looks. (Fig.44; Fig. 45; Fig. 46) These steps pointed some weak points of created models and according to it I made certain changes.

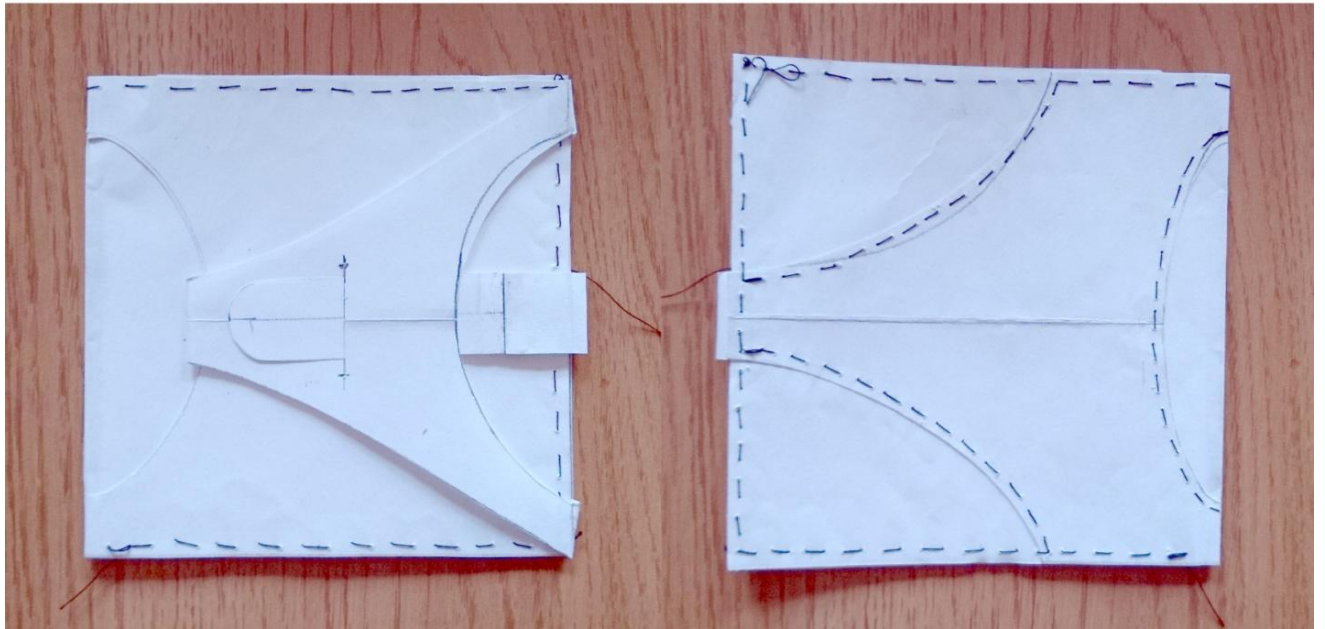


Fig. 44 Paper model of wallet front/back

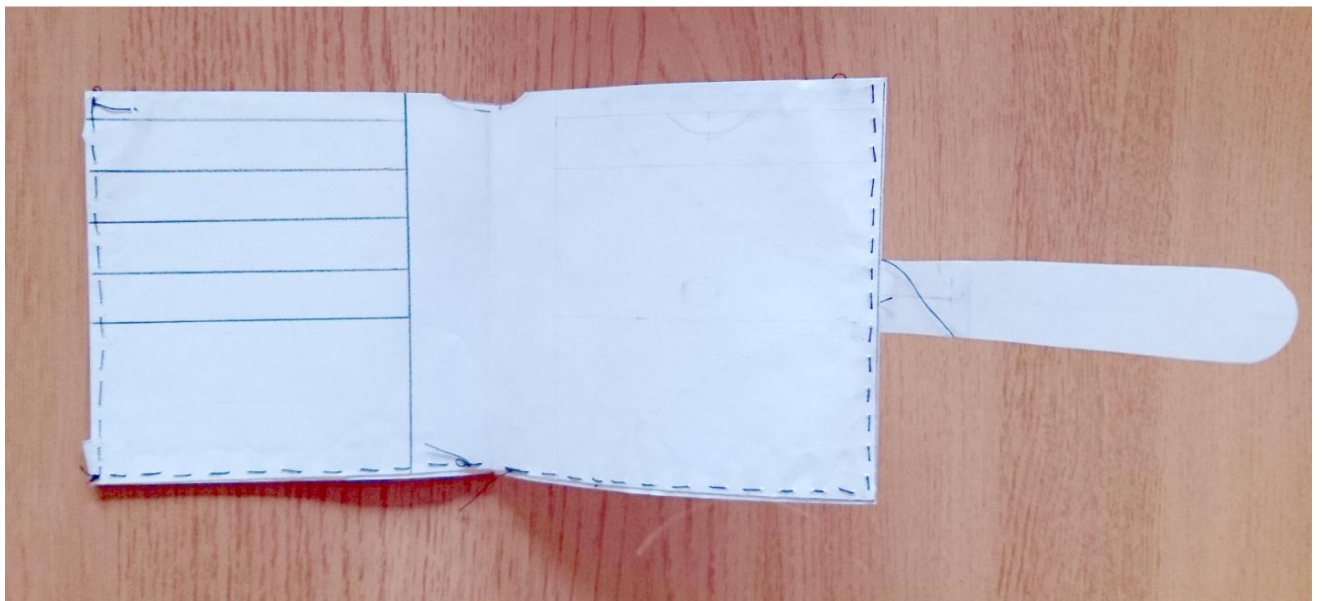


Fig. 45 Paper model of wallet inside



Fig. 46 Paper model of purse 1 front/back

4.4.2 Cutting of patterns in material, preparation of details for further work

Since, I made a decision to use laser cutter for cutting of patterns in material, this stage is made by machine. My work here is to prepare leather pieces according to available size of cutting panel and set machine up.

After cutting of all details I prepared them to further work. I cleaned up the edges of details after it were burned by laser. According to precise approach of this methodic, laser machine I didn't need to do any other shaping manipulations with edges. For some elements where a lot of details meets in one place and creates too big thickness, I cut out some thickness in a place of future stitch by use of knives with flat blade. Some of the edges I covered by special edge paint, other edges will be painted after details will be sewn together.

4.4.3 Connection of details into ready product

Connection of details is a very important process. The most attention here is paid to the order of details connection, especially in complicated models, and quality of stitches. Mostly stitches were made by hands. To make stitches more precise first I made marking and wholes to have an exact size of each stitch. For this I used marking roller and needle, hammer.

Some of the stitches that are hidden and only functional I made with use of Singer sewing machine, it gave me opportunity to save time.

Before making each stitch, details were glued to each other by the stitch line to create stability.

4.5 Collection presentation

Collection is presented by five accessory items. It consists of two bags, one belt bag, one purse and a wallet. Collection is mostly oriented on women. Only wallet is created on a base of classic men's porte-monnaie but it can be used by both genders. All items present combination of functionality of accessories and decorativeness. Collection presents my vision, interpretation of Viking ornaments in a context of leather accessories. It was created on a base of previous research in these areas that was made and presented in this thesis.

My vision of ornament interpretation in accessories is based on translation of artistic features, namely braided structure, character of Viking age ornaments, Borre style. I tried to integrate braided structure of ornaments into a bag construction with saving of functionality of the item.

First item of collection is a wallet. It is created on a base of classic men's porte-monnaie, so the general shape is rectangle. It has inside pockets for credit cards, pocket for cash, pocket for coins with shaped cover and additional functional pocket that can be used for cards, tickets, notes etc. From outside it has shaped fastener and additional pocket. Composition of the wallet is symmetrical and built up on triangle shape, what means it includes diagonal movements in details. This feature was taken from stylized ornament. Even so wallet is built on classical base, it has the row of details that are costumed to this model. These details present some sort of reference to Viking age ornaments, through it braided structure, plastic lines, symmetry. Among them shaped external fastener and inside cover for coin pocket. All details combine both creativity and functionality. (Fig.47; Fig. 48)



Fig. 47 Wallet, first item of collection, front



Fig.48 Wallet, first item of collection, back

Second item of collection is a purse. It is created as a small purse that assumes to be used for caring small things, such as credit cards, mobile phone etc. It consists of system of braided belts and

purse base. Composition of this purse is symmetrical. Central element, belt that plays role of fastener is built on triangle principle, it has three axis of movement. This principle is borrowed from stylized ornament of Viking age. In general composition is built on plastic lines and braided structure of elements, which are features borrowed from Viking age ornaments. (Fig.49; Fig.50)



Fig. 49 Purse, second item of collection, front



Fig. 50 Purse, second item of collection, back

Third item of collection is a belt bag. It is created as a small purse that is assumed to be worn on a belt. This shape of the bag was inspired by traditional Viking bag. We don't have such bags saved as an artifact, but it's described by a part of Viking image in a literature and it is a part of historical reconstructions. Composition of a belt purse is based on triangle movements. Structure of the purse forms certain loops for fixation on belt. It has one little pocket on backside. System of braided belts forms complicated fastener. Composition presents braided structure, plastic lines and symmetry, features that were borrowed from Viking age ornaments. Purse itself is intended for carrying small things like credit cards, some cash, mobile phone, etc. Complicated structure of the fastener and purse itself form big decorativeness of the purse. By being hanged on the belt it will be a significant addition to the image of person. (Fig. 51; Fig.52)



Fig.51 Belt bag, third item of collection, front



Fig. 52 Belt bag, third item of collection, side

Forth item of collection is a bag. This bag was created as female bag. It is supposed to be worn in hands. It has certain space inside for carrying different things, it can accommodate average note book, wallet, mobile phone and other small things. It consist of external bag, which is made out of leather and presents main artistic characteristics and design ideas. Also, bag includes inside layer made out of fabric on a zipper, which designed for functional carrying and protection of leather layer. Composition of the bag is based on a braiding nature of ornaments. So, details of bag are interlacing in different ways forming pockets and other functional details. Handle of the bag is presented by belt which goes through holes in front and back panels of bag and around it on sides. In general, composition of the bag is symmetrical with plastic lines and angles on top. (Fig.53; Fig.54)



Fig.53 Bag, forth item of collection, front



Fig.54 Bag, forth item of collection, back

Fifth item of collection is a bag number two. This bag was designed as female bag. It is assumed to be worn in hands. It is designed for carrying certain things inside, such as mobile phone, wallet,

cardholder, keys, some note book and other small things. It consists of two layers. First layer is made out of leather and presents main design idea. Inside layer is designed as more functional element. It is presented by big some kind of pocket, made out fabric with zipper. It's supposed to protect leather layer from rapid wear and realize carrying function. Composition of the bag is built on symmetry principle. This model can be called as the most minimalistic out of whole collection. Handle is formed by front and back panel that coming out on top in a round shape. On front panel it has protrusion in a shape of plastic triangle. Fastener is presented as belts that going around the bag on the bottom and through front panel, with magnet fastener on top. Lines of composition are plastic with sharp angles on front panel. (Fig.55)



Fig. 55 Bag, fifth item of collection

Conclusion

Ornament was an integral part of applied art of older cultures and it stays an integral part in design nowadays as well. Due to active development of various tools and different technologies, such as 3d printing, laser cutter and so on, designers got incredibly wide opportunities for realization their ideas. Consequently, opportunities for ornament implementation into designs increased as well. If in older cultures ornaments are mostly applied on the surface through different techniques, such as woodcarving, painting and so on, and quality strictly depended from craftsmanship and experience of the master. Nowadays, designers can allow themselves to push the borders of their possibilities and traditional perception of ornament notion in design. Nowadays, designers can integrate ornament into structure, construction of the object and save a lot of time and materials just by using contemporary technologies for creation more complicated objects.

Using traditional ornaments in a work or as inspiration is very popular among designers nowadays. It gives to your work certain sense and certain feeling of connection with a past. But here we have a dilemma between repetition of original ornaments and interpretation. When ornament is repeated in new context it causes questions of rights of master to do it, or how big should be difference between original and new work. An interpretation in this context is not a certain category either, each author decide stage of it by himself. And sometimes ornaments become totally unrecognizable what also makes work too distinguished from original source.

During this project I raised question of interpretation of traditional source in contemporary designs. After analysis of designer's works that were based on Viking age ornaments, I formed certain schema of interpretation that is presented as a scale. Scale is presented by a line with repetition on one side and unrecognizable interpretation on another, space in between symbolizing all possible variations/stages of interpretation, and middle of a scale presents balanced interpretation. As I found out of analysis repetition of ornaments in new context can be indicated by recognition of original ornaments, so the average person can recognize Viking age ornaments in new design. Unrecognizable interpretation is indicated by total difference of ornaments, so the average person won't find signs of interpretation's original source. And I also, mentioned balanced interpretation, which can be indicated by saving of certain artistic features of original sample. This conclusion of analysis is not a certain objective idea, but it can give you a tacit image of interpretation of traditional ornaments into contemporary design works.

This scale gave an overview of possible ways of development of my collection. And as an aim for my design idea development I chose balance interpretation, so I decided to borrow certain

artistic characteristics of Viking age ornaments for my design work. Because by my opinion, this is a way of designer's explanation, it should be different but understandable.

In my practical work, during design process, I tried to find my own way of ornament implementation in design work but also to follow principle of a balanced interpretation. To do this I extracted most expressive characteristics of Viking age ornaments and through stylization tried to adopt them to context of bag design.

In this way, I chose braided structure of ornaments, which is displayed very well in Viking ornaments and simultaneously can be called as distinguishing characteristic of it. Through method of stylization I tried to adopt compositional principles of ornaments to bag's designs, such as lines, directions, plastics. The main idea of my ornaments interpretation is to integrate ornaments into structure, construction of the bag.

As material for my collection I chose thick black leather. This decision was made according to row of reasons. Leather is material that has the right expression in stylistic and functionality, in my case. It can keep shape, but be plastic in a same time. According to complicated curved composition of models I chose laser cutter for details cutting and hand stitching as sewing technique.

During the study I understood an importance of respectful attitude to the source of your inspiration, especially if it is a part of tradition, older culture. Because it can gives you plenty of inspiration and ideas for your design developing, but only if you will save a balance principle between interpretation and reiteration you can gain an aim of design.

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List of figures

Fig. 1 Ornament through print Versace spring/summer 2016 Retrieved from. 11/01/2016
<http://www.style.com>

Fig.2 Ornament through print Louis Vuitton spring/summer 2016 Retrieved from. 11/01/2016
<http://www.vogue.com/slideshow/13361369/best-spring-2016-accessories-trends/#16>

Fig.3 Ornament through volume element J. W. Anderson spring/summer 2016 Retrieved from.
11/01/2016 <http://www.vogue.com/slideshow/13361369/best-spring-2016-accessories-trends/#120>

Fig.4 Ornament through structure Christian Dior spring/summer 2016 Retrieved from. 11/01/2016
<http://www.vogue.com/slideshow/13361369/best-spring-2016-accessories-trends/#93>

Fig. 5 Early OSeberg style, animal head, woodcarving, Viking ship museum Oslo (2016) (Photo by Oleksandra Myronenko)

Fig. 6 Oseberg style, part of animal head, woodcarving, Viking ship museum Oslo (2016) (Photo by Oleksandra Myronenko)

Fig. 7 Oseberg style, fragment of ship, woodcarving, Viking ship museum Oslo Retrieved from.
22/03/2016 <http://wefollowpics.com/viking-ship-detail-at-the-viking-ship-museum-in-oslo-notice-the-detailed-celtic-patterns-combined-with-animals-on-a-viking-ship/>

Fig. 8 Ring chain motif. Fragment of reins guide, horse - harness fitting, 9th-10th century AD, from Anga on the island of Gotland, Sweden Retrieved from. 11/03/2015
http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=64850&partId=1&searchText=borre+style&page=1

Fig. 9 Ring chain motif. Disc brooch, silver, Denmark (2013) Graham-Campbell, J. (2013). *The Viking World*. London: Frances Lincoln Limited. p.126.

Fig. 10 Ring chain motif. Tongue-shaped brooch, gilt copper alloy, 9th century Retrieved from.
12/10/2015
http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=63740&partId=1&searchText=borre+style&page=1

Fig. 11 Animal heads, masks motif. Fragment of Trefoil brooch, female costume jewellery, 10th century, Roskilde, Denmark Retrieved from. 9/10/2015
http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=64962&partId=1&searchText=borre+style&page=1

Fig. 12 Animal heads, masks motif. Fragment of Silver disc brooch, 10th century AD, Gothland, Sweden Retrieved from. 9/10/2015
http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=66159&partId=1&searchText=borre+style&page=1

Fig.13 Gripping beast motif. Gilt silver pendant, Vårby hoard (2013) Graham-Campbell, J. (2013). *The Viking World*. London: Frances Lincoln Limited. p.125.

Fig. 14 Gripping beast motif. Gilt silver brooch, 10th century, Sweden (2013) Graham-Campbell, J. (2013). *The Viking World*. London: Frances Lincoln Limited. p.125.

Fig. 15 Example of radial symmetry in Borre style ornaments. Schematic drawing of Disc brooch, silver, Denmark. Drawing by Oleksandra Myronenko

Fig.16 Example of inside asymmetry. Schematic drawing of Gilt silver pendant, Vårby hoard. Drawing by Oleksandra Myronenko

Fig. 17 Example of mirror symmetry. Schematic drawing of -shaped brooch, gilt copper alloy, 9th century. Drawing by Oleksandra Myronenko

Fig. 18 Jellinge style, engraved silver pedestal cup, found in Denmark (2013) Graham-Campbell, J. (2013). *The Viking World*. London: Frances Lincoln Limited. p.127.

Fig. 19 Mammen style, fragment of axe, National Museum, Denmark Retrieved from. 29/03/2016
<https://armstreet.com/news/the-viking-ornaments-six-major-styles>

Fig. 20 Mammen style, the bamberg casket Retrieved from. 22/03/2016
<http://snailfrog.tumblr.com/post/72703914424/these-2-caskets-though-not-as-famous-as-many>

Fig. 21 Ringerike style Retrieved from 22/03/2016
[http://www.wikiwand.com/de/Schiffsfahne_\(Wikinger\)](http://www.wikiwand.com/de/Schiffsfahne_(Wikinger))

Fig. 22 Urnes style, fragment of 11-century portal of the church at Urnes, Norway Retrieved from. 22/03/2016
https://en.wikipedia.org/wiki/Urnes_Stave_Church

Fig. 23 “Steckstuhl – Urnes2” chair by Mattias Amling. Decorated with element of Urnes style ornament. Retrieved from. 7/03/2016

http://nordmannsheim.de/index.php?option=com_content&task=blogcategory&id=46&Itemid=63

Fig. 24 “Wikingerthron 2 – Unikat” throne by Mattias Amling. Retrieved from. 8/03/2016

http://nordmannsheim.de/index.php?option=com_content&task=blogcategory&id=99&Itemid=88

Fig. 25 Jacket from Viking collection by Atelje Rosengård. Retrieved from. 8/03/2016

<http://www.vikingakollektionen.com/kollektion.html>

Fig. 26 Combination of different features in Viking collection by Atelje Rosengård. Retrieved from.

8/03/2016 <http://www.vikingakollektionen.com/kollektion.html>

Fig. 27 Decoration in Viking collection by Atelje Rosengård. Retrieved from. 8/03/2016

<http://www.vikingakollektionen.com/kollektion.html>

Fig. 28 Ornaments as a feature of item by Elsebeth Lavold. Retrieved from. 21/03/2016

<http://www.knittingmuseum.com/2014/11/28/elsebeth-lavold/>

Fig. 29 Simplification and stylisation of ornament by Elsebeth Lavold. Retrieved from. 8/03/2016

<https://www.pinterest.com/pin/317222367472861514/>

Fig. 30 Usage of old ornament in contemporary item by Elsebeth Lavold. Retrieved from.

8/03/2016 https://www.knitpicks.com/books/Viking_Patterns_for_Knitting_D32784.html

Fig. 31 Pendant inspired by Mammen style axe, silver, Retrieved from. 30/03/2016

<http://www.tgdesign.no/shop/product/969-anheng?tm=viking-shop/solv-silver-jewelry>

Fig. 32 Pendant, inspired by Jellinge style, silver. Retrieved from 30/03/2016

<http://www.tgdesign.no/shop/product/974-anheng?tm=viking-shop/solv-silver-jewelry>

Fig. 33 Earrings, inspired by Urnes style, gold. Retrieved from. 30/03/2016

<http://www.tgdesign.no/shop/product/951-585-oreringer-earrings?tm=viking-shop/gull---gold-jewelry>

Fig. 34 Scale of possible design strategies, based on analysis of implementation of Viking age ornaments by contemporary designers. Author Oleksandra Myronenko

Fig. 35 Linear drawing of original ornament. Drawing by Oleksandra Myronenko

Fig. 36 Simplification of original ornament. Drawing by Oleksandra Myronenko

Fig. 37 Stylization: plastic and braided structure of original ornament. Drawing by Oleksandra Myronenko

Fig.38 First variant of collection, photoshop drawing by Oleksandra Myronenko

Fig. 39 Technical sketch of wallet by Oleksandra Myronenko

Fig. 40 Technical sketch of purse by Oleksandra Myronenko

Fig. 41 Technical sketch of belt bag by Oleksandra Myronenko

Fig. 42 Technical sketch of bag by Oleksandra Myronenko

Fig. 43 Technical sketch of bag 2 by Oleksandra Myronenko

Fig. 44 Paper model of wallet front/back (Photo by Oleksandra Myronenko)

Fig. 45 Paper model of wallet inside (Photo by Oleksandra Myronenko)

Fig. 46 Paper model of purse front/back (Photo by Oleksandra Myronenko)

Fig. 47 Wallet, first item of collection, front (Photo by Oleksandra Myronenko)

Fig.48 Wallet, first item of collection, back (Photo by Oleksandra Myronenko)

Fig. 49 Purse, second item of collection, front (Photo by Oleksandra Myronenko)

Fig 50 Purse, second item of collection, back (Photo by Oleksandra Myronenko)

Fig 51 Belt bag, third item of collection front (Photo by Oleksandra Myronenko)

Fig. 52 Belt bag, third item of collection side (Photo by Oleksandra Myronenko)

Fig. 53 Bag, forth item of collection front (Photo by Oleksandra Myronenko)

Fig. 54 Bag, forth item of collection back (Photo by Oleksandra Myronenko)

Fig 55Bag, fifth item of collection (Photo by Oleksandra Myronenko)

List of tables

Table 2.2.1 Viking art styles. Table is edited by myself, data for the table was taken from book “The Viking World”(Graham-Campbell, 2013)

Table 4.1.1 Formal analysis of Borre style Viking age ornaments. Author Oleksandra Myronenko