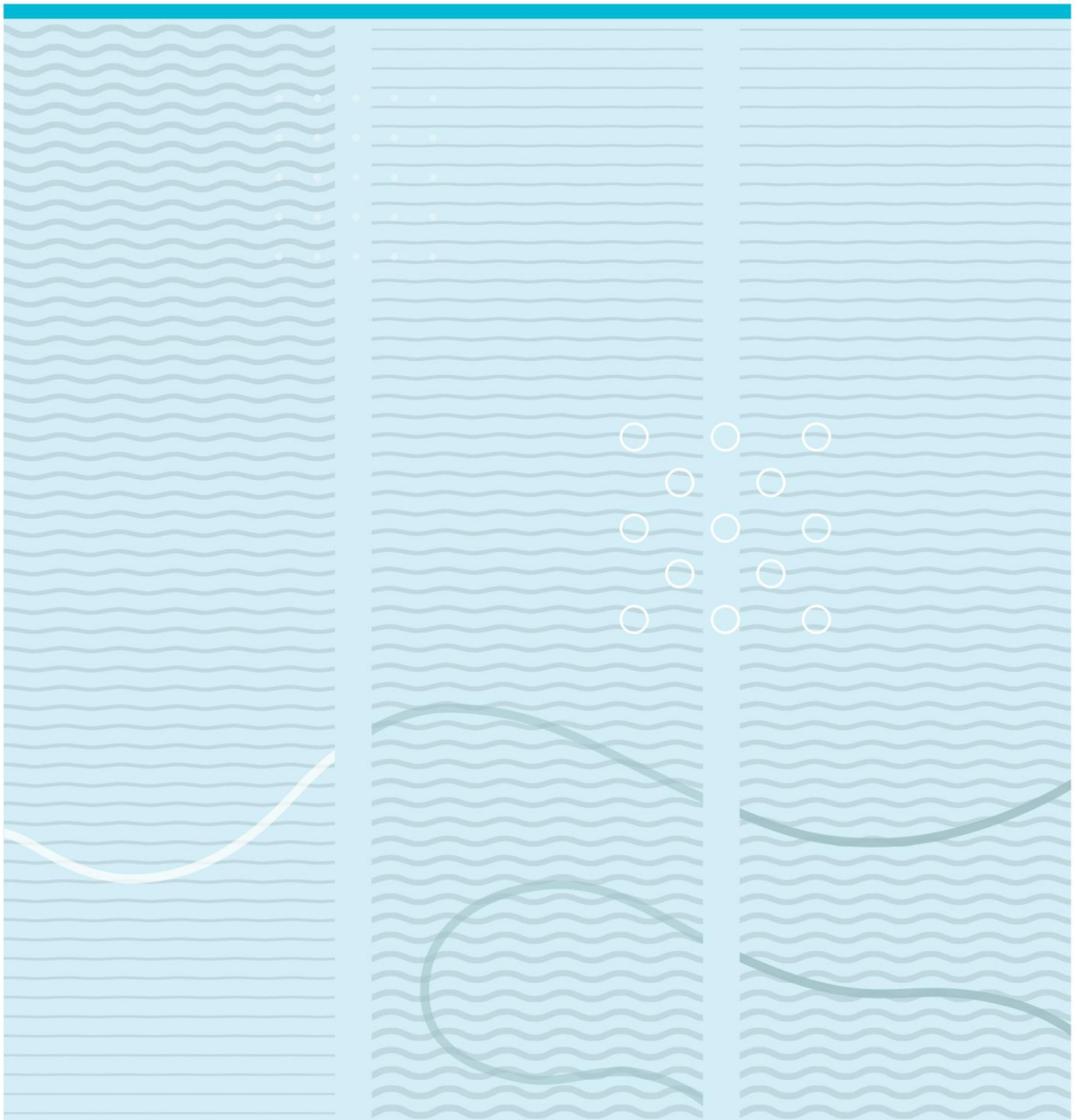


Marianna Brilliantova

## “Future Traditions” – concepts, practices and personal interpretation

Creating jewellery with the inspiration from Halligdal bunad's embroidery



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This thesis is worth 60 study points

## **Abstract**

This thesis consists of both theoretical and practical parts. The field of my research has several branches. It is about the “Future Traditions” project and the participants of this project. It examines the concept of tradition from different points of view. It is about my own inspiration from the Hallingdal bunad (Norwegian traditional folk clothing) embroidery and the process of developing my interpretation.

The theoretical part includes information about several concepts of tradition, brief summary of the reflections around the concept of tradition among the students from the “Future Traditions” project, their inspiration and the way of interpreting it.

During the research, I had the opportunity to be a participant of the “Future Traditions” project. After the second exhibition of the final works, I interviewed some of the students. That experience and information gave me much to reflect on. Each student has their own opinion and association with tradition. What does it mean for art students? Why do artists and art students take their inspiration from the tradition, traditional techniques and traditional motifs? How many directions can be found from one source of inspiration? I will try to find the answers.

The practical part includes experiments with materials, techniques and patterns. It also includes the design process of the shapes and patterns for creating a collection of plastic rings. I want to show the different combinations of materials, depth in my works and to show how using the traditional motif has inspired my own designs.

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## Foreword

I would like to express my deepest gratitude to my supervisors: Bodil Akselvoll and Mats Sigvard Johansson, for their professional advices in my master's project and for their support and help.

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Marianna Brilliantova

# 1. Introduction

From generation to generation, traditions have been transmitted. Just as society does not stand still - evolves and changes, traditions change and develop within society. Everything has an origin point, but can also change and adapt as time and people change. In this master's project I will examine the inspirations, the process of work and the final results made by the participants in the "Future Traditions" project. I will focus on the works of the students from the "Future Traditions" project as well as on my own work. I want to discuss how they interpreted their respective traditions and traditional motifs in different ways.

We have many notions of "Tradition" that were written by anthropologists, researchers and philosophers. What does "tradition" mean for the participants of the "Future Traditions" project, for students that create their art pieces inspired by tradition and traditional motifs?

In the frames of the project "Future Traditions" the participants aimed not just to create an art piece, but also to understand and explain to others and to themselves what was the inspiration, the process of thoughts and how they got their results in the end.

## 1.1. Project context and background

The "Future Traditions" Project was a two-year international educational and research-development project supported by Norwegian educational grants. It was carried out in cooperation between Moholy-Nagy University of Art and Design Budapest, Hungary and the University College of Southeast Norway with the participation of tutors and students from both countries. The project focused on ornament-research and explored the possibilities of how to utilize the traditional pattern heritage in the formation of contemporary materials and environmental culture.

After the opening of the exhibition number one (Fig. 1-2) in Budapest (09.09.2016), we could see all the works of the participants from the Hungarian and Norwegian schools in the same room. It was possible to see the difference between the students' works from the two schools for both supervisors and students. Visitors could read the detailed information about each work on the tablets that were situated on the walls.



Fig. 1-2 VÁRKERT BAZÁR, Budapest

In addition, a famous Dutch designer Marcel Wanders was at the opening of the exhibition. For him Future Traditions is an initiative that sits closely alongside his design philosophy and ignites many key values that he holds dear. He said a few words about the importance of the past for the future in design: *“When designing we must look into the future and visualize the ecological impact that a design or object will have on an individual, or indeed a wider social network. As a “designer of the new age”, I always look to connect with, and integrate the past into the present. I want people to feel an instant affinity with a piece of work, and for such objects to sit comfortably within their new environment.”*(Harmati & Vargha, 2016, p. 9)

Second exhibition was in Skien, Norway from 28<sup>th</sup> of October until 6<sup>th</sup> of November 2016.

(Fig. 3-4)



Fig. 3-4 TKS Telemark Kunstsenter

The third and final exhibition was held during the winter festival in the Knut Skinnarland Museum in Rauland, Norway (Fig. 5) from 15<sup>th</sup> of February until 19<sup>th</sup> 2017. In the last exhibition, a book about the project was presented with a few words from Marcel Wanders, along with talks from the leaders of the Future Traditions bi-national

educational project Bodil Akselvol and Hedvig Harmati. Pictures of the students' works alongside information about them were also presented.



*Fig. 5 Kunst Museum Knut Skinnarland, Rauland*

I undertook research on a group of participants in the project. I examined their actions and the decisions they made based on the same task – to create an art piece or a collection inspired by tradition, traditional motifs or technique using new technologies or materials. I will analyse their works and divide them into groups to see how different and similar inspirations and understanding of tradition can be found within the frames of the same project. My practical work will be a continuation of my work in the project “Future Traditions”. I started to analyse the embroidered flower motif from the Hallingdal bunad before and during the project, and I am going to continue this work.

I intended to get some answers by interviewing the students, by using participant observation, and also by using the final documentations of the students' works and similar works within this field.

### **1.1.1. Earlier works in the field**

In this chapter there is information about one project that is similar to the “Future Traditions” project, as well as information about artists that were inspired by tradition and used this as inspiration for new works in a similar way that I have done with my own works.

The “Future Traditions” project is not the first international cooperation project at the University College of Southeast Norway. In 2015 there was a one-year long project called “Living Memory\_Digital Future”. This project focused on the preservation of traditional

crafts and the shift towards new digital technologies. The participants were two schools: The University College of Southeast Norway and The Academy of Fine arts and Design Bratislava. From 18<sup>th</sup> to 31<sup>st</sup> of August 2016, the results of the project were presented in Knut Skinnarland Museum, Rauland.

In “Living Memory\_Digital Future”, students and pedagogues presented their works, which addressed the visitors with a new visual language of digital technologies which also rooted in knowledge of the ancient crafts. They worked with digital technologies and they created a new visual language. (Fulková and Høgskolen i Sørøst-Norge Institutt for tradisjonskunst og 2016)

The purpose of the “Living Memory\_Digital Future” is very similar to the “Future Traditions” project which goal was to save and preserve knowledge about handicraft and tradition, and use this as inspiration to make traditional style arts using modern technologies. (Harmati & Vargha, 2016, p. 18) The aim, process and inspiration of the students were similar in these two projects.

On Fig. 6 and Fig. 7, we can see two personal works from Michaela Guthova who was one of the participants of the “Living Memory\_Digital Future” project. The work “Father” (Fig. 6), hand woven on the frame, is based on memories of Michaela’s late father. Using a hand woven tapestry she combined traditional technique and her personal memories connected with her family.



*Fig. 6 Michaela Guthova, “Father”, hand woven tapestry, wool*

The bookmarks (Fig. 7) were made on a digital jacquard loom and were inspired by old textile bookmarks, which Michaela made for her mother when she was a girl. She decided to make this collection of new bookmarks. She says these are bookmarks *“which you can use for a long time, for a decade, who knows or maybe for a whole life”*. (from personal on-line conversation with Michaela Guthova, 24.03.2017)



Fig. 7 Michaela Guthova, *“Book markers”*, digital jacquard weaving, cotton, polyester

Michaela shows the past connected to her family through the traditional techniques that she wants to preserve and bring into the future. Some of the participants of the “Future Traditions” project also brought their memories and personal tradition – family, through the artworks. In my project, on the other hand, I will not share with my memories or personal tradition. My work position is to learn more about Norwegian culture.

My own inspiration is taken from traditional embroidery on the Hallingdal bunad (Norwegian folk costume). In my final product, I will combine different materials like plastic, metal and threads. As a part of my creative process I will analyse a set of traditional items (Fig. 8-10).

On Norway’s National Day, the 17<sup>th</sup> of May, bunads can be seen in use throughout all of Norway. What is called “bunad” today can refer to everything from the traditional folk dress still used for many kinds of festive occasions, to outfits which are created with little or no connection to traditional style. Some elements from folk dress may be used in a fantasy bunad. The type of costume in Fig. 8 was created by the national activist Hulda



Garborg around 1900. She was inspired by the folk dress tradition in Upper Hallingdal, Eastern Norway. She simplified it and adapted it for use in the national countercultural movement. (Norsk Folkemuseum, Oslo)



*Fig. 8 Girl's dress, 1910*



*Fig. 9 Women's caps, Hallingdal, 1910-1920*



*Fig. 10 Mittens, wool, knitting and embroidery, Ål in Hallingdal, 1900/ Child's mittens, Hol in Hallingdal, 1892*

In all of the products from Hallingdal on Fig. 8-10, the embroidery is flower-patterned and made with a satin stitch. (Scheel & Ødegården, 1997, pp. 15,42) The women's caps (Fig. 9) and the mittens (Fig. 10) have brighter colours compared to the Girl's dress (Fig.8) and children's mittens (Fig. 10). It can be connected with the advent of synthetic dyes. (Shukhardin, Laman, & Fedorov, 1982) In the embroidery from Hallingdal the main motifs are "hjertermotivet" (heart motif) and "hjulet" (wheel). (Scheel & Ødegården, 1997, pp.



40-43) For my final collection, I will use those motifs as inspiration. I want also to review and discuss selected works of artists who have taken a similar approach to mine in terms of utilizing different materials and techniques.

One of these artists who have taken a similar approach is Laila Smith from England. She combines metal with fabric in her art works (Fig. 11-12). All the fabric she uses are fragments of family cloth or domestic textiles. The concept of textiles having had a previous life is central to her jewellery and art. (Keay, 2009, p. 103)



*Fig. 11-12 Laila Smith. Brooches, 2008. Silver and textile, hand stitch, machine stitch and jewellery techniques*

The jewellery of Laila Smith communicates the history and previous life of the cloth and the personal importance the materials holds for her. In my collection of rings I will not use textiles or threads that had a previous life, but will focus on the ornament. I can assume that the stitches on the old textiles in the works of Laila are an addition, in my jewellery the stitches are one of the main ways to show the connection to my inspiration because they are done in the traditional style of the Hallingdal bunad.

Another jewellery artist from Taiwan, Heng Lee, presents Chinese and Taiwanese culture, fashion and traditional craftsmanship like inspiration in his collection. (Pedrosa, 2017) The pattern of peonies (flower) on a printed cloth of the Hakka-people, one of many ethnic minorities in Taiwan, is an inspiration of Heng Lee. The Hakka printed cloth (Fig. 14) is used as a national symbol to represent Taiwan. (Lee, 2012) In the 'Floral embroidery – Pixels' series (Fig. 13), he has digitally enlarged decorative embroidery patterns using Photoshop. He said: *"Throughout magnified image process, pixels of pattern are weakened and the rest is similar to the mosaic image. When this image is magnified and out of focus the hand-embroidery becomes the main point of the works."* (Apparel, 2014)



Fig. 13 Heng Lee, brooch “Floral embroidery – Pixels”



Fig. 14 Hakka printed cloth

The artist was inspired by a printed pattern of peonies and it is possible to see his inspiration in the shape of the brooch (Fig. 13). The embroidery sits elevated from the metal due to its curves and ridges. This difference in curvature highlights the contrast between the metal and stitching. Also, the pixel-like metal portions of the brooch remind me of the patterns created by cross-stitch embroidery, whilst the embroidery is done in a satin stitch. This difference in techniques highlights a contrast in materials between the flat metal and the curved stitching. In some of the rings in my collection, I will use silver as a background for the embroidery with a satin stitch. It will not be exactly the same embroidered composition as on the bunad, it will be a part of the motif.

Claire Lowe creates contemporary jewellery combining metal, plastic and wool. Her work is influenced by form, texture and colour (Fig. 15). The artist says: “*Contradictory textures and feelings are seen in the knitted/woolen range, putting soft surfaces and materials inside hard plastic and creating a visual texture without a sensory feeling.*” (Keay, 2009, p. 61)



Fig. 15 Claire Lowe, Bangle, 2007. Polyester resin, knitted wool, button

As Claire Lowe I will combine metal, plastic and textiles in my practical work, but I will use layers of acrylic plastic and not polyester resin. I will use embroidery between the plastic sheets that will create a visual texture without a sensory feeling like in the works of Claire. Using this means that I can protect the embroidery from damage and keep the traditional motif safe.

## **1.2. Main problems and research questions**

During the spring, summer and autumn, I had the opportunity to observe different ways of thinking through the different approaches and understanding of the tradition in the students' works and discussions. According to Pierre Bourdieu, each of us has a personal background that affects our actions and our perceptions (Bourdieu & Johnson, 1993). Can the work of each person be influenced not just by the personal background and the history of the country, but also of the education system? During the exhibitions it was possible to see the differences in approaches between the two schools. But maybe, the possibility to see the differences in the students' works could be imposed by the audience knowing the original country of the participants by reading the information booklet. Perhaps knowledge of geographical origins affects the ways in which an audience perceives differences and similarities in the works?

All students had the same task and conditions in the frames of the project. The main task was to get inspiration and to use this information to create a new product. The results show different ways of understanding and interpreting "tradition" and "traditional motifs".

The main questions in my project are: What is tradition? How can art-students interpret their understanding of tradition or traditional motif?

What does tradition mean to the participants of the project "Future traditions"? What is the source of their inspiration? I am interested in the different approaches students have to the concept of tradition and how they vary in their interpretations of their inspirations. Can I create jewellery with visible connection to my inspiration? Will the interpretation of the pattern still be recognizable as traditional? I want to try to find better solutions for interpretation of my own inspiration from traditional motifs and to find the best way of using technology that is new to me, such as laser cutting. I also want to find which materials are most appropriate to use in order to achieve my goal.

## 2. Methodology

My master's project consists of a theoretical and a practical part. I use several methods in my theoretical research. They include collecting data, interviewing, observations and participant observation.

To collect data I was studying written works, lectures connected with the concept of tradition, and visiting museums in Oslo connected to the source of my inspiration. I also visited the "Living Memory\_Digital Future" exhibition, all of the exhibitions connected to the "Future Traditions" project and also made several interviews.

With interviewing, there are more possibilities to understand the process of work, the source of inspiration, and plans for the project. To interview in a correct way, I watched the lecture "Art of taking interview" (Posner 2005) and read some chapters in the "Handbook of interview research: Context & Method". (Gubrium and Holstein 2001)

I had prepared eleven questions that were asked in a fixed order (see Annex 2). During the interviewing, I asked additional questions depending on the responses of the interviewed person. Each response was written down. The answers were typed on the computer, printed out and given to the interviewed people for checking. Some of the interviews were made online. Then the interviewed people returned to me the file with their answers.

The interviews helped me to understand more about the works and thoughts of some of the participants, and it also helped me to reflect more about what tradition means, why we take inspiration from tradition and how many variations of works inspired by tradition can be conceived. In addition, some of the students wanted to continue to work with their inspiration after the project had finished. We can see more variations of the art inspired by tradition, traditional motifs, techniques etc.

The observations are made both from the perspective of an outsider as well as from the perspective of an insider. Like an outsider, I will observe without my personal sympathy, memories and will use the final documentations made by students, interviews and the project book. Like an insider, I was one of the participants of the project and had the opportunity to see the process of work and to do the same task as the other students. The insider perspective is an advantage, because I can understand the thinking, the challenges and the process better. According to Carole Gray and Julian Malins "*the advantages of the practitioner-researcher role are compelling: your 'insider' knowledge,*

*experience and status usually lends you research credibility and trustworthiness in the eyes of your peers, that is, you are not an 'external' researcher. Most importantly, you are inquiring as a reflective practitioner, acknowledging the complexity, dynamism and unpredictability of the real world."* (Gray & Malins, 2004, p. 23)

After detailed studying of the final documentations of the participants, I will present my analysis of the inspiration of each participant of the project "Future Traditions", and will have a complementing table that will display these inspirations (see 4.2).

In my research, the "practice as research" method will be one of the methods I use. *"Practice as Research involves a research project in which practice is a key method of inquiry and where, in respect of the arts, a practice (creative writing, dance, musical score/ performance, theatre/performance, visual exhibition, film or other cultural practice) is submitted as substantial evidence of a research inquiry."* (Nelson, 2013, pp. 8-9)

The practical part includes analysis and interpretation of the ornament from the Hallingdal bunad, experiments with materials, shapes and making a jewellery collection of rings. To learn more about the laser-cutting process, I attended a lecture as well as a practical lesson with Jon Nordby 10-11.02.2016.

The practical work will be used to explore the way of interpretation of the traditional motif. My focus will be on my personal work with the traditional motif of the flower, transforming it from the bunad's embroidery into volumetric shape. The connection with the inspiration will be supported by the shape of the jewellery itself, by threads that are typical for the embroidery, by the shape of the embroidered motif and by the colours that are used for the embroidery on the Hallingdal bunad.

### 3. Important concepts and perspectives

In this chapter, I review the concepts of tradition as understood by scholars from different fields. I will also look at the inspirations as well as examining Nelson's method of artistic practice as research.

#### 3.1. The concept of tradition from different points of view

The concept of tradition is very wide and can be discussed from several different perspectives.

Bishop Bernard Tissier de Mallerais in Versailles have done research on such questions from the religious side: What is tradition? Can tradition evolve? How many changes can tradition take? Is there such a thing as a "living tradition"? He says that tradition is essentially immutable, but it does not prevent it from being living. As an example, he mentions the classic doctrine of the Church: Traditions do not change. Inside the word "tradition" there is hidden an own sense, "tradere", from the Latin – to transmit. *"Tradition is the transmission without change of that which has been deposited."* (Mallerais, 1997)

Despite what he writes from the point of view of religion, he has one very important idea that the tradition is living because one lives within it. Maybe not all the participants of the "Future Traditions" project took their inspiration from the traditions in which they live, but they passed a piece of tradition from the past to the present and the future.

J. Nyíri defines tradition as: *"any such practice, custom, etc., which is accepted as authoritative, requires conscious adherence, the history of which extends over at least three generations, and which is known by its adherents to have that history"*. (Nyíri, 2012) Bertil Rolf also says that tradition connects three generations, but for him and for Michael Polanyi tradition for the most part consists of tacit knowledge. Participating in the tradition implies tacitly accepting a particular worldview. (Mats Sigvard Johansson, professor, "Different approaches to the concept of tradition Introduction", 2015)

Traditions can be described as an existing knowledge that have lasted for a long time. Nelson Graburn defined tradition as *"those cultural features which, in situations of*

*change, were to be continued to be handed on, thought about, preserved and not lost". (Graburn, 2001)*

In the "Future traditions" project, one of the main ideas was to hand on the tradition or traditional motifs, not to lose "those cultural features". The question becomes how to define this type of continuity in terms of observable features in the works created, knowledge and attitudes among the participants and other intangible aspects of the respective traditions.

Elliot Temple examines types of tradition. He says that tradition is existing knowledge and divides it into a dynamic tradition and a static tradition. A dynamic tradition changes over time and in some cases people have spent a long time trying to improve the ideas. A static tradition does not change and the focus has been on keeping the tradition the same over time. (Temple, 2010)

But can we say that static tradition stays static inside the society? People try to keep the tradition the same in case of the static tradition, but generations are changing. And it is likely that static traditions undergo some small changes because of one component – the people.

According to E. Temple static traditions are not actually entirely static. He says that the more people try to preserve the tradition unchanged, the more creativity they put into mechanisms for transmitting the tradition to the next generation.

Some of the students inside the project were inspired by the old ornaments and techniques. Many of those ornaments were found on some products in the museums. Can we then assume that the students were inspired by a static tradition? Can we say that now it is a dynamic or a mixed tradition? In that way the inspiration from the static tradition became the continuation in the art piece.

One more work that I must mention is "Traditions: an institutional theory" by Bertil Rolf. This is a complex research of tradition and its components.

Bertil Rolf says that traditions have both content, actors and a social structure. He describes a tradition as a social process, performed within a social system. He says that tradition connects three generations.

Some of the participants of the "Future Traditions" project created their works with inspiration from their family. A family is more than three generations and it has a content, actors and a social structure. It has all the components to be a tradition.

If tradition is a social process, performed within a social system, can we say that the “Future Traditions” project between the two schools is tradition? Or maybe to call this “tradition” it needs to connect three generations?

In everyday usage, the word “tradition” is sometimes equated with “habit”. (Rolf, 2012, p. 106) In this case, “tradition” probably can live less than three generations. For example, inside the family between its members, or among friends or at work.

Traditions span over time and space. They are not simply rules abstracted from practices. Traditions are incarnated and they do not exist without bearers.

This thought is very close to the words of Bernard Tisserand de Mallerais that the tradition is living because one lives in it. However, what should we call the traditional techniques that we can find in books or traditional ornaments on products in the museums? Can we still call it “tradition” or is it something else?

B. Rolf reviews work of E. Hobsbawm “The Invention of Tradition” (1983). Rolf uses “tradition” and “custom” to denote the same phenomenon, but for Hobsbawm those terms must be clearly distinguished: *“The object and characteristic of “traditions”, including invented ones, is invariance. The past, real or invented, to which they refer, imposes fixed (normally formalized) practices, such as repetition. “Custom” in traditional societies has the double function of motor and fly-wheel. It does not preclude innovation and change up to a point, though evidently the requirement that it must appear compatible or even identical with precedent imposes substantial limitations on it.”* (Hobsbawm & Ranger, 1992, p. 2)

According to E. Hobsbawm “ ‘Invented tradition’ is taken to mean a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behavior by repetition, which automatically implies continuity with the past.” (Hobsbawm & Ranger, 1992, p. 1)

E. Hobsbawm also speaks of a modern “mass production of traditions”. The first examples that come to my mind is ornaments from embroidered shirt “vyshyvanka” that is a part of the Ukrainian folk costume. In Ukraine, the “mass production of traditions” started to be more active after the conflict with the Russian Federation. The protests on the Maidan square in 2013 revived the fashion of national symbols in the form of traditional embroidery patterns on dresses and shirts from the



Renaissance epoch in Ukraine. In addition, after the war in Eastern Ukraine these traditions began to grow. (Milosh, 2016) The ornaments from vyshyvanka started to appear on cars, cups, socks and underwear according to news from 13.06.2014. (Zelisko, 2014)

But according to B. Rolf traditions cannot be mass-produced in the present – for the same reason that one cannot change one’s grandfather’s identity. A true tradition comes from the past. But it’s possible to make falsification of a tradition. And he proposes to rename the “invented tradition” to “fake tradition”. For B. Rolf it shows that fake traditions are not traditions. (Rolf, 2012) On one hand, we have a fake tradition if it was invented. But on the other hand, sometimes there is no difference between “invented” or “true” traditions. I can assume that invented traditions can become true in time.

In the “Future traditions” project most of the participants took inspiration from traditional motifs, and a lot of similar motifs can be found in different cultures. So ornamental motifs are usually widespread (general), they can live in different traditions. A motif by itself can exist in many cultures and it is hard to say that it can be traditional just for one culture. However, a motif in composition can be considered as traditional, like in case of embroidery. For example, all of the gloves with embroidery (Fig. 16-18) have the same motif – “hjertermotivet”, but this motif is in the different compositions, that represents the area of the origin.



*Fig. 16 Helga Larsdatter Veka, Gloves Suldal, Rogaland*



Fig. 17 Gloves from Valle in Setesdal



Fig. 18 Gloves from Gol in Hallingdal

One more important concept for my research is Nelson’s “practice as research” model (Fig. 19). His model shows “a multi-mode approach to Practice as Research and evidence produced through different modes of knowledge: ‘know-how’, ‘know-what’ and ‘know-that’.” (Nelson, 2013, p. 38)

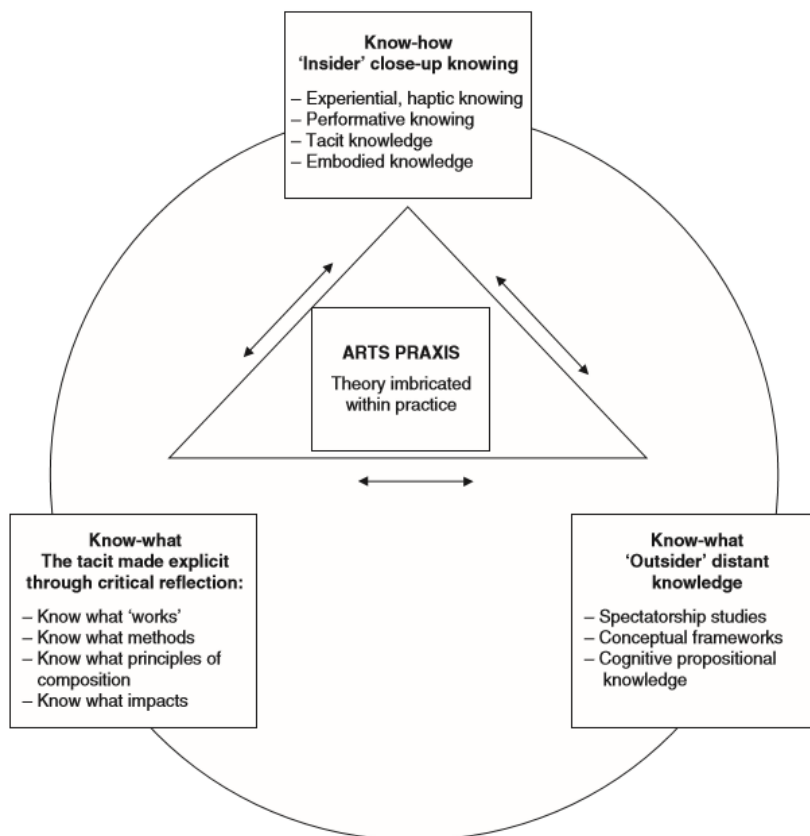


Fig. 19 Robin Nelson, modes of knowing: multi-mode epistemological model for Practice as Research

*'Know-how' is sometimes termed 'procedural knowledge' according to Robin Nelson. He says that "to think about tacit knowledge in terms of a set of rote-learned motor skills is to underestimate what is going on." (Nelson, 2013, p. 42) I am now in the master program and have a bachelor degree in metal arts, which means I know how to engage in my practice. I do not need to think about the process of how to use some of the techniques in metal anymore, because now I have "know-how". To gain "know-how", I was learning through doing.*

*'Know-what' "covers what can be gleaned through an informed reflexivity about the processes of making and its modes of knowing. The key method used to develop know-what from know-how is that of critical reflection – pausing, standing back and thinking about what you are doing." (Nelson, 2013, p. 44)*

*'Know-that' "The setting in play of 'know-that', the equivalent of traditional 'academic knowledge' articulated in words and numbers (propositional discourse) drawn from reading of all kinds, completes the bases of my model. It is added to, particularly in Practice as Research, by knowledge gained through the experiencing of practices intrinsic to any specific research inquiry." (Nelson, 2013, p. 45)*

R. Nelson says that it may not ultimately be possible to make the tacit thoroughly explicit. In Annex 4, I will describe the process of making the collection. I will try to make tacit knowledge more explicit by describing the process. I will name and describe the technique that I used to connect the details in my work. How I did it and what tools I used. But, for example, I cannot describe the force of a strike with a hammer. If I state that for a particular technique you need to tap gently on the liner-chasing tool with a hammer, not everyone will have the same understanding of which amount of force to use. This knowledge is tacit. Each person will have their own understanding and interpretation of the appropriate amount of force. It is necessary to try to repeat, refine and practice the same practical action to understand what force you need to use. It is a skill that needs mastering.

## 4. The analysis of the students' works of the "Future Traditions" project

In this chapter I will analyse and discuss the reflections of the students on the concept of tradition. I will be using information from the interviews I conducted, as well as the final documents the students have written about their works. I have made an accompanying table that contains the information about the inspiration of the students.

### 4.1. The reflections of the students around the concept of tradition

I did live interviews with four students and sent a personal requesting mail to nine students and tutors. Unfortunately, I did not receive feedback from all the participants. I received answers from eight of the interviewed people.

The most important question for my research is:

- What does "tradition" mean to you?

Below there is a brief summary of the reflections around the concept of tradition from the eight participants of the "Future Traditions" project, which I have extrapolated from the interviews and supported by the student project documentations. There is also a brief summary of the three participants based only on the student project documentations.

*Hilde Opedal Nordby* says that "tradition" means working with hands, something that is outside and not invented by yourself. She showed the simultaneous experiences of our lives and the present in the past and the future through the endlessly repeating pattern, putting layers upon layers. (Nordby, 2016)

For *Juliana Alexandra Bonin* tradition is changeable, it means carry on, knowledge in generations. During the project she was working with jewellery that she interprets as a medium for preserving pieces of the past. Her way of saving Norwegian tradition and carrying it into the future is a transparent tube with the filigree fragments that are protected inside. (Bonin, 2016)

*Ivanna Pikush*: "The tradition for me – that's what gives people a very comfortable feeling. The feeling of comfort and safety." For her the concept of future traditions

was to pass on the sense of her family and family heritage through her practical work. (Pikush, 2016)

*Stian Røkenes Christensen* about tradition: *“Something that we need to take care, nostalgia. That we can preserve. Something old, that has been happening for a long time. Be focused on tradition, preserve it and not forget it.”*

*Ákos Wágner*: *“Tradition is a dynamic concept of things that have lost their original meanings and purposes, but are still relevant and will probably remain so for a long time. They are so deeply rooted in our individual and common knowledge, that even though we (and by that I mean humanity as a whole, including science, art, etc.) have progressed way further, we still cannot forget them. They are things – be it an object or a type of dance, or a song - that seem eternal our lives, they are always there to comfort us in this rushing world.”*

*Kristin Dalen*: *“Tradition to me means identity because I think about my roots and where it comes from. It represents where something is made and the culture it belongs to.”* For Kristin tradition is about identity, and by working with the traditions in new ways she wants to keep them alive and let people see traditions in new ways. (Dalen, 2016)

*Audun Stikbakke*: *“Tradition is something that is passed on from generation to generation. It can be changing as time goes by, but there is something that connects the past to the present time.”* For him the symbols of both future and past are the raw materials that he uses in his artworks. (Stikbakke, 2016)

*Kseniia Snikhovska*: *“Tradition for me means a heritage which we need to protect from disappearing.”*

*Bálint Szalai* says that without our traditions we would be lost in the world, so to him tradition means the essential and inheritable experience of making contacts and also maintaining them. *“I found that the revival of traditional forms and the innovative use of them can carry this message to the future”* wrote Bálint. (Szalai, 2016)

*Dina Tovseth Skomdal* believes that there is a need to keep the knowledge of traditional techniques alive, as a counterpart to the mass production band society we live in. For her “slow” techniques can help to obtain a more conscious attitude concerning the materialistic overconsumption we are indulging in today. She hopes that there will be a place for this knowledge in the future. (Skomdal, 2016)

Zsófia Gizella Biró says that tradition is not only a typical motive or ornament, it is a habit inherited from generation to generation in a constant change. Tradition can only live on in an organic way, if it becomes part of the daily routine, and if it gets ingrained in the common knowledge. She also says that we are capable of creating those occasions, when the tradition, as a social value lives on with us. (Biró, 2016)

## 4.2. Analyzing the inspiration and final products of the participants of the “Future Traditions” project

In the table below, I divided the participants into categories relating to their inspiration according to the final student project documentations made by the students themselves (Table 1-1). It was very hard to divide the students into these groups. I found this difficult because first inspiration could be from a pattern and then interlace with some personal moments or opposite.

Table 1-1 The groups according to the inspiration

Inspiration	Technique	Ornament/motif	Memories	Family
<b>Memories</b>	Juliana Alexandra Bonin			
<b>Family</b>				Lili Veszprémi
<b>People</b>	Bálint Szalai			
<b>Culture</b>				Zsófia Gizella Biró
<b>Ornament/ motif</b>	Enikő Horák	Kristin Dalen	Stian	
	Fruzsina Zalavári	Oleksandra Myronenko	Røkenes Christensen	
<b>Technique</b>	Levente	Kövér Dóra Rea		
	Lévai	Kseniia Snikhovska		

<b>Weaving</b>	Ákos Wágner	Krisztina Vándor	Ivanna Pikush	Emelie W. Sundin
	Dina Tovseth Skomdal	Hilde Opedal Nordby		
<b>Embroidery</b>	Zsófia Papp	Audun Røhnebæk Stikbakke		
		Marianna Brilliantova		

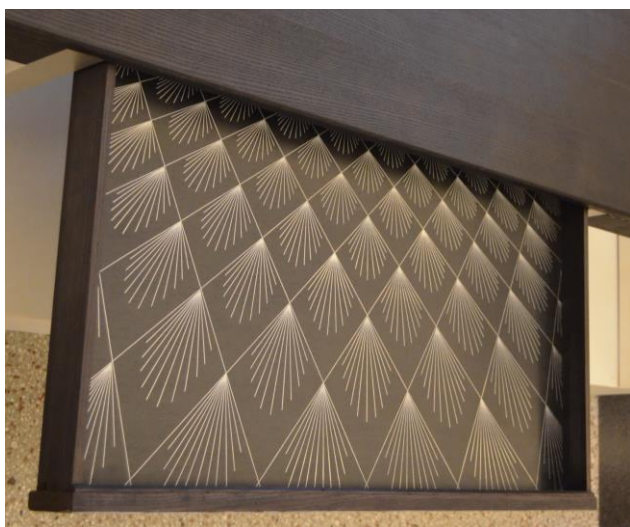
Here I will present detailed information about the inspiration of each participant of the project “Future Traditions”.

The main source of inspiration of *Ákos Wágner* in his work “Wanted Structures” was the old traditional technique of basket weaving which is still practiced in many places around the world. He wanted to design furniture using both traditional and modern materials. His main question was how new materials, new technologies can change old techniques and what new values possible to get with the combination of these. (Wágner, 2016) On the Fig. 20 presented one of the chairs from the “Wanted Structures” collection. The principle of basket weaving technique was used for connecting the parts of the wood. But can the technique still be referred to as “basket weaving”?



*Fig. 20 Ákos Wágner, one of the chairs from the collection “Wanted Structures”*

*Audun Røhnebæk Stikbakke* for his work “Under the table” took inspiration from a hand embroidered textile tablecloth from the folk art museum in Hollókő (Hungary). His idea is based on the observation that traditional ornaments are “banned” from modern furniture. In his work the ornaments are hidden inside the table. (Stikbakke, 2016) The table (Fig. 21) is made from wood and metal; those materials are so different from Audun’s inspiration (textile), that probably only people who are working with hand embroidery and know a variety of the patterns can draw a parallel between this pattern in the drawers and his inspiration.



*Fig. 21 Audun Røhnebæk Stikbakke, “Under the table”, the open drawer*

The furniture collection “Closer” of *Bálint Szalai* (see Annex 1, Table A1-1) was inspired by the close, tight sitting positions of couples and parents with children. In his project he focused on the role of benches and chairs. (Szalai, 2016)

*Levente Lévai* “CHAIR” took his inspiration from the brush making technique (see Annex 1, Table A1-1). He combined the materials and techniques with a furniture, as he says taking it to a new context by using the materials in an unusual way. (Lévai, 2016)

*Zsófia Papp* in her clothing collection “Wolf in Sheep’s Clothing” had the aim to use and reinterpret a traditional decorating technique (see Annex 1, Table A1-4). She was inspired by a unique knot embroidery technique in the village of Gömörszőlős, Hungary. The research was focused on looking for the hidden possibilities in the folklore embroidery and reinterpreting and filling it with new ideas. For her



embroidery is not just a pattern on the surface, but a yarn system that influences the characteristics of the material. (Papp, 2016)

*Hilde Opedal Nordby* “www - Women weaving women” took the inspiration from the two tapestries woven bedcovers with motifs from the biblical parable of the five wise and the five foolish virgins. The research question was about the abstraction in folk art and the representation of women as a powerful symbol of mother earth, fertility and strength. (Nordby, 2016) In her work the inspiration – the “virgin motif” from the Norwegian tapestry can be seen pretty clear (Fig. 22). However, it is also hard to understand without any additional information for people that do not work closely with textiles and art. They may be not familiar with this motif.



*Fig. 22 Hilde Opedal Nordby, “www - Women weaving women”*

*Enikő Horák* in her work “Wool Bloom” (see Annex 1, Table A1-2) was inspired by the patterns on woven and embroidered textiles of Norwegian and Hungarian cultures that have not been produced for many years. Her aim was to examine and reinterpret the patterns and to look for similarities between the two nations’ motives. In the final pattern, she used the smallest element (the petal) of the “rose” motive. (Horák, 2016)

*Ivanna Pikush* for “The Carpets’ Memories” used as an inspiration woven textile from Norway, “Ruteåkle”. With the texture of her work she showed the memories that create their own pattern. (Pikush, 2016) We can see a basic shape of a square (rute) in her work (Fig. 23). I can assume that this shape can be easily recognizable by

Norwegian people. However, I do not think that it will be easy to understand the connection with the inspiration for people outside of Norwegian culture.



Fig. 23 Ivanna Pikush, "The Carpets' Memories"

The theme of the blanket collection "Grádics" (see Annex 1, Table A1-2) of *Krisztina Vándor* is the reinterpretation of the traditional folk weave and the transplantation of traditional ornamentation into today's design culture. She took her inspiration from rugs from Hungary and Norway. Krisztina says that like inspirational pieces, her blankets also have a geometric and characteristic pattern. However, she does not use a variety of colours. (Vándor, 2016)

*Dina Tovseth Skomdal* took her inspiration from the loop weaving technique for "Change of Direction" (see Annex 1, Table A1-5). Her aim was to show the possibilities that lie within the loop weave technique. She wanted to show the textile qualities and the contrast between different materials. (Skomdal, 2016)

*Lili Veszprémi* in her printed pattern collection "Grainline" (Fig. 24) follows a subjective map of memories from the childhood and the past of her family, especially of the female members. Within the patterns appear some personal stories and experiences connected to the generations. The project inspired by the nearly hundred years old trousseaus of her great-grandparents what was the part of their settlements. (Veszprémi, 2016) Her inspiration is very different from some of the other projects in certain respects. According to B. Rolf a true traditions comes from the past. Lili transmits not just memories about family that she remembers, but goes deeper into the past, what was before her. Does it make the family a true tradition? Is Lili the one who was inspired by tradition or the continuator of it?



Fig. 24 Lili Veszprémi, the fragment of the “Grainline” collection

*Oleksandra Myronenko* in her collection “Viking line” (see Annex 1, Table A1-7) showed how ornaments that are a part of an old tradition can influence and serve as a basis for creating new and interesting structural effects in contemporary design. Her inspiration is taken from Borre style Viking age ornaments. (Myronenko, 2016)

*Emelie W. Sundin* in collection “To be touched” (see Annex 1, Table A1-5) was working with the old weaving technique knotted pile. This technique has been common along the coast of Norway, where Emelie has her roots. Another source of her inspiration were natural textures and the filamentary construction in the nature. She wants people to not only use their eyes, but also their hands to touch the different surfaces in order to develop their own associations from the art. (Sundin, 2016)

The aim of the project of *Kseniia Snikhovska* in “Painted Lace” (Fig. 25) has been to create “new textiles” inspired by traditional lace techniques from the 15th century. She wanted to show the possibilities of the 3D pen for making new things. (Snikhovska, 2016)



Fig. 25 Kseniia Snikhovska, the fragment of work “Painted Lace”

The origin of the project “Traditions from far and up close” of *Zsófia Gizella Biró* was Hungarian folk culture. Her goal was to make people think about the shifting accent of our personal values in our accelerated lifestyle through her own perspective. “*The project uses a “method based on exchange” to recreate the moves of inheritance , remembrance and the fare of the family.*” (Biró, 2016) She created a collection of wearable objects (Fig. 26) for each member of her family. Each block in the collection has an engraving with the family member’s name and date of birth. This makes the objects very personal. That way Zsófia wants people to think about personal values of family through her own perspective.



*Fig. 26 Zsófia Gizella Biró, one of the objects from the collection “Traditions from far and up close”*

*Juliana Alexandra Bonin* in “As time floats by” was inspired by one of her childhood toys as well as Norwegian traditional jewellery and contemporary art. The memory of her childhood toy gave the idea for the jewellery design: transparent tubes filled with oil in which fragments of old Norwegian filigree float like glitter (Fig. 27). (Bonin, 2016)



*Fig. 27 Juliana Alexandra Bonin, the bracelet from the collection “As time floats by”*

One of the main inspirations of *Fruzsina Zalavári* in “Blossom” (see Annex 1, Table A1-3) is plaiting, a technology in textile design, a method to create many Hungarian traditional costumes, especially skirts. She says that nowadays beauty, content and appreciation of the old, incredibly rich and beautiful motifs are often lost. (Zalavári, 2016)

*Kristin Dalen* for her collection of brooches “All about perspective” took the inspiration from the Norwegian “sølje”. The main shape of the old brooches is carried on to resemble the traditional jewellery. (Dalen, 2016) In her brooch collection (Fig. 28), it's possible to see the connection with the original inspiration because of the function of the product and because of the flower-shaped ornament that leads us to the Norwegian “sølje” and bunad. Nevertheless, for people from other countries it will not have these familiar associations if they are not familiar with that part of Norwegian culture.

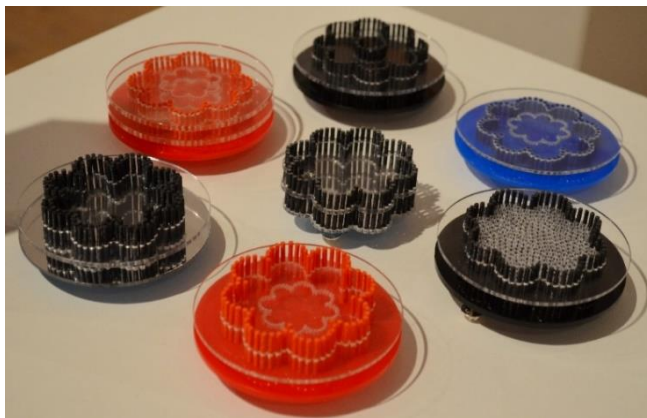


Fig. 28 *Kristin Dalen*, “All about perspective”

“Braidellery” (see Annex 1, Table A1-2) from *Kövér Dóra Rea* presents the hair braids as one of the natural ornaments on the human body. The jewellery in her opinion always means something related to the body. (Rea, 2016)

*Stian Røkenes Christensen* in his collection of rings “The Final Voyage” (see Annex 1, Table A1-4) wanted to express the memory of things lost at sea. He was inspired by the woodcarvings on the traditional boats of his region. (Christensen, 2016)

Most of the students that were inspired by patterns found them on some products in books or museums. Can artefacts be used as an inspiration? If yes, on what terms? Is there a line that we cannot cross? One can say that if the person does not belong to



this or that tradition, he cannot use the artifacts as inspiration. But what criteria should be used to decide who can and cannot use these artifacts as inspiration? In addition, who owns the tradition? According to Bernard Tissier de Mallerai tradition is living because one lives in it. But does it mean that we own it?

The group of the students that took their inspiration from techniques tried to understand it and to have traces of the chosen technique in their own products. Some of the students repeated the old way of making the product, but with using different materials for the chosen technique.

From both object/motif and techniques, a person can be inspired by the visual effect. However, in the case of traditional technique, inspiration emphasis may be on how it was made, rather than how it looks. For example, both of the participants Kseniia Snikhovska and Ákos Wágner were inspired by the technique. But Kseniia was interested in the visual effect of the technique (bobbin lace (see Fig. 25)) and Ákos was focused on the process (basket weaving (see Fig.20)).

The students that were inspired by family/people or their own memories have a very strong connection with the tradition in the sense that they have a very personal connection to the inspiration. I can assume that they wanted to show their own belonging to some area, to share some memories or to tell the part of their family's tradition.

Of course, I cannot say that students took their inspiration only from ornament, technique, memories or family. They had one main line in their inspiration and many additional lines that they mentioned in their presentations and probably some subconscious ideas that had an influence on the final result.

Having analyzed concepts and practices of tradition within the group of participants in "Future Traditions" I now turn to my own practical work. These parts of my thesis are complementary in the sense that I started to think more about the concept of tradition, the way of taking inspiration from tradition and traditional motifs and how to create the plastic jewellery with the inspiration from the Hallingdal bunad motifs during the "Future Traditions" project. This turned out to be a good experience for me and gave me more ideas for further work. I was able to see the results of the participants. I found out the idea, inspiration of the students, and what the tradition means to some of them.

## 5. My own practical/performing work

The aim of my practical work is to create a collection of jewellery based on traditional motifs from embroidery in bunad, using different types of plastic combined with metal and threads.

### 5.1. About the inspiration – bunad

Norwegian national costumes, known as bunad, are formal festive outfits that originate from the folk costumes worn in peasant society in the pre-industrial times. (Durán & Henriksson, 2013)

The variety of the patterns on Norwegian bunads from the different regions makes me think about the variety of the patterns on the Ukrainian vyshyvanka (the embroidered shirt) (Fig. 29). Because I was born and raised in Ukraine, I used to perceive the vyshyvanka as a symbol of the Ukrainian tradition with its different geometrical and floral ornaments, combination of colours and different embroidered techniques.



Fig. 29 Ukrainian vyshyvanka



Fig. 30 Bunad from Hallingdal area

Among different ornaments from bunad embroidery, I decided to focus on the organic shapes. I found the “heart motif”, “wheel motif” and combination of the colours fascinating. These embroidered motifs are the source of my idea (Fig. 30). Most of Norwegian folk costumes include embroidery. The source of my inspiration became the embroidery from Hallingdal. Hallingdal is one of the largest valleys in Eastern Norway and is situated in the Country of Buskerud (Fig. 31). In the upper part of Hallingdal, the folk costumes did not change into national costumes until well into the 20th century. (Durán, Moe, Eklund, Ciszuk, & Oldfield, 2011)



*Fig. 31 The map of Norway, Hallingdal*

The local embroidery in Hallingdal (Fig. 32) has a powerful expression and character that reminds me of “Rosemaling”, which is a type of painted Norwegian folk art, which is used to decorate walls, ceilings, chests and furniture. (Ritger & Goke)



*Fig. 32 The part of the Hallingdal bunad*



Usually there is no space between threads and the fabric in Hallingdal-style embroidery. In this type of embroidery I noticed a small volume due to the prevailing level of threads above the surface. Threads are also located close to each other and embroidered in a certain direction, so it creates a volume. In this ornament the illusion of volume was created due to the transition from dark red to light red and with a yellow crown. The colour combinations are red and green, yellow and blue (Fig. 34). That means they are the contrast additional colours (Fig. 33). Two open colours are called additional. It is a strange pair: they are opposite, but they need each other. When they are near, they increase the brightness of each other. Each colour has only one additional colour. (Itten, 1993)



*Fig. 33 Colour wheel by Johannes Itten (1961)*



*Fig. 34 The part of embroidery from the Hallingdal bunad (detail)*

This embroidery has a very strong contrast not just because of the colours, but also because of the brightness of the colours, as well as the contrast of the ornament on the black background.

## **5.2. Ideas for the practical work**

I started to work with the ornament from Hallingdal bunad in the fall 2015. I chose the ornament from the Hallingdal embroidery (Fig. 35-36) because I liked the shapes of the embroidered ornaments and the colours that seem very bright on the black background. Then I started to analyse it and made sketches inspired by

the ornament. One of the approaches was to take parts of the embroidered ornament and make new compositions (Fig. 37-39).

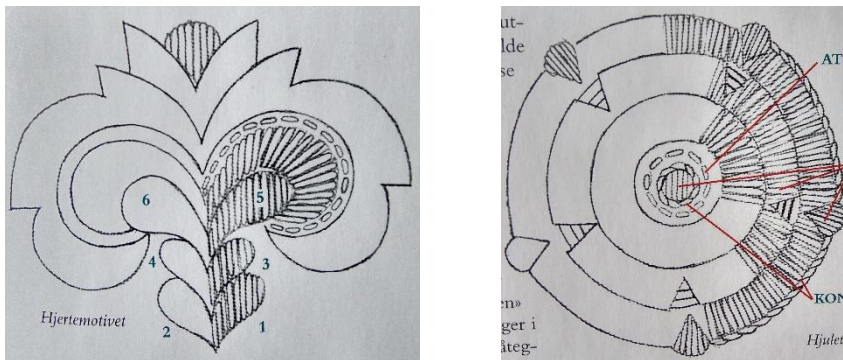


Fig. 35-36 The “heart motif” and “wheel” from the Hallingdal embroidery

On Fig. 37 the composition can be recognizable as “traditional” embroidery, I did not change the shape of the “wheel” or “heart”, I instead tried combining them. In the next sketch (Fig. 38) I have modified the shape of the “wheel” at the center and added the “heart motif” around, creating dark and light spots. On Fig. 39 the modification is bigger. I liked that variant of composition, but it was hard to imagine how it could be used to create a product. I could imagine this composition in graphics or painting, but not in the jewellery.

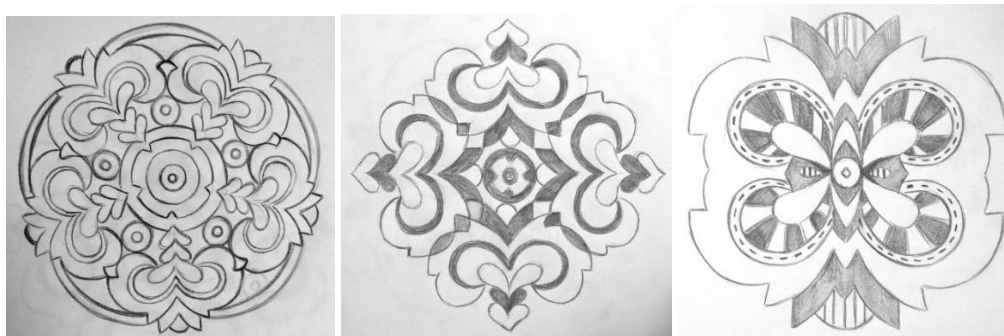
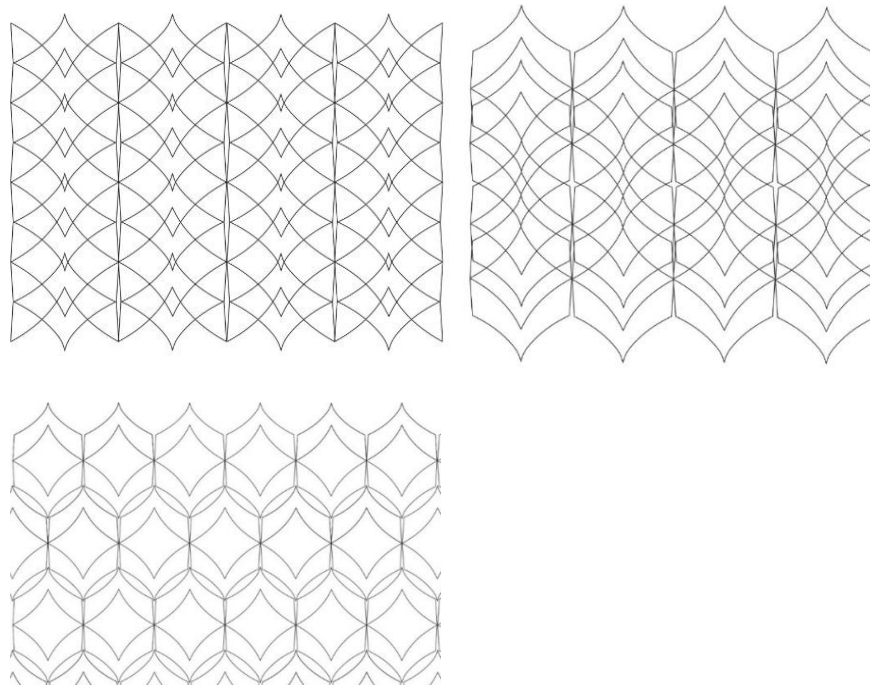
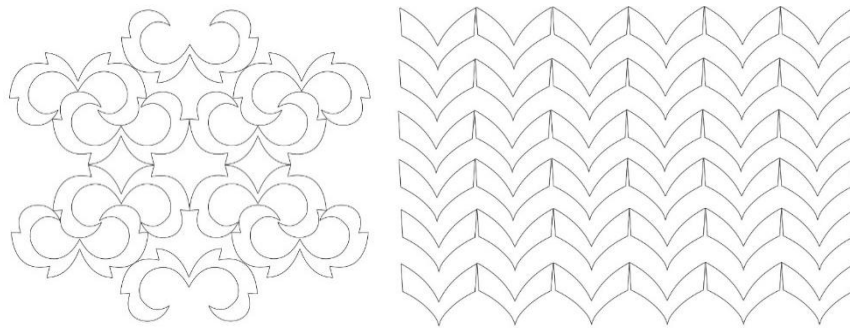


Fig. 37-39 The combinations with the original ornament

In the next step, I decided to divide the same ornament into smaller parts. Some of the results that I got (Fig. 40-42, Fig. 43-44) seemed more useful for jewellery making. Sketches on the Fig. 40-42 can be used for metal engraving, and on the Fig. 43-44 for cutting and bending.



*Fig. 40-42 Experiments with the dividing the ornament on the smallest parts*



*Fig. 43-44 Experiments with the dividing the ornament on the smallest parts*

### **5.3. The proses of working with the ornament during the “Future Traditions” project**

During the project I had different ideas for my future product. I began the creative process by drawing sketches and making the models from the paper and cardboard (Fig. 45-47, Fig. 48-50). I wanted to find a better solution for the interpretation of the ornament and go back to the inspiration of the artisans – the flower. I then wanted to stylize this flower.

On Fig. 45-47 I show the progression of steps from the “wheel motif” to the embroidery and then to the sketch and paper model. On the sketch the “wheel” is

still recognizable and the texture represents to the satin stitch. In the paper model I changed the shape more with transforming it into the 3D and adding the layers.

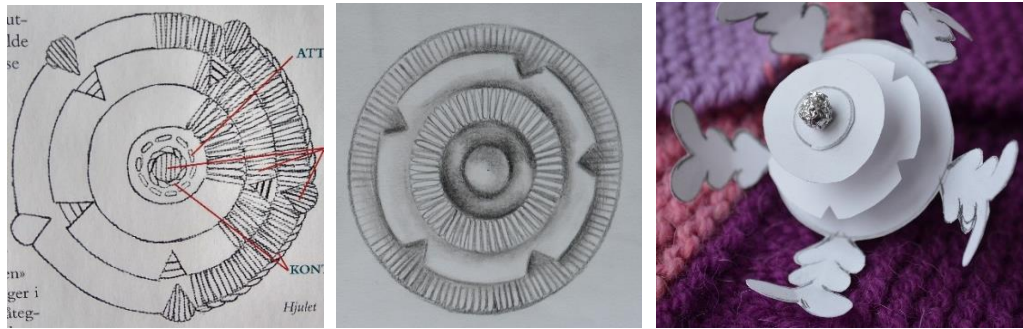


Fig. 45-47 interpretation of the ornament as a ring

Fig. 48-50 displays the steps from the “heart motif” to the sketch and then from the cardboard model of the bracelet. On the sketch small halves of the “hearts” on the bottom of the bracelet are still visible, but on the cardboard model, there are only the movement and threads that is similar to the inspiration. Also the bigger size makes it harder to recognize.

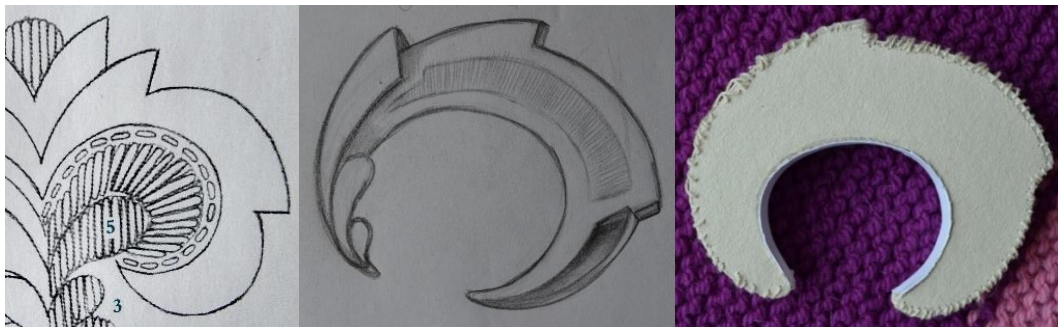


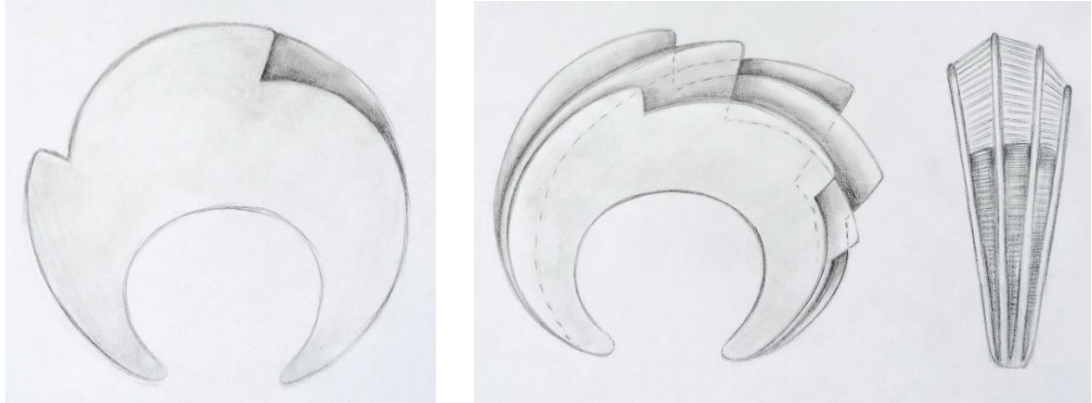
Fig. 48-50 From the inspiration to the sketch and cardboard model



Fig. 51 The wooden bracelet with the wool threads

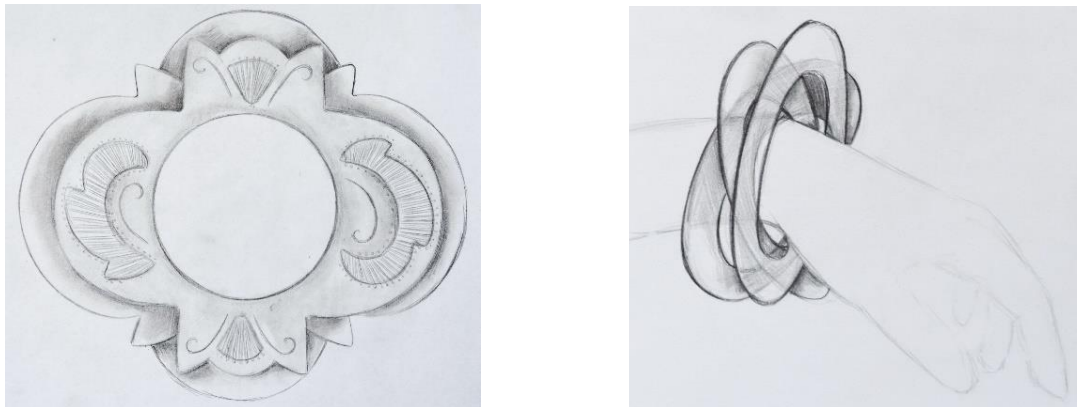
Firstly, I made the bracelet from the wood in order to make the object more light and possible to wear (Fig. 51). I embroidered the bracelet on the top, but the colour of the threads does not invoke a connection to the main inspiration.

I decided to make more sketches. I thought it would be interesting to have more layers, like in a flower (Fig. 52-53).



*Fig. 52-53 Sketches of the bracelets with more layers*

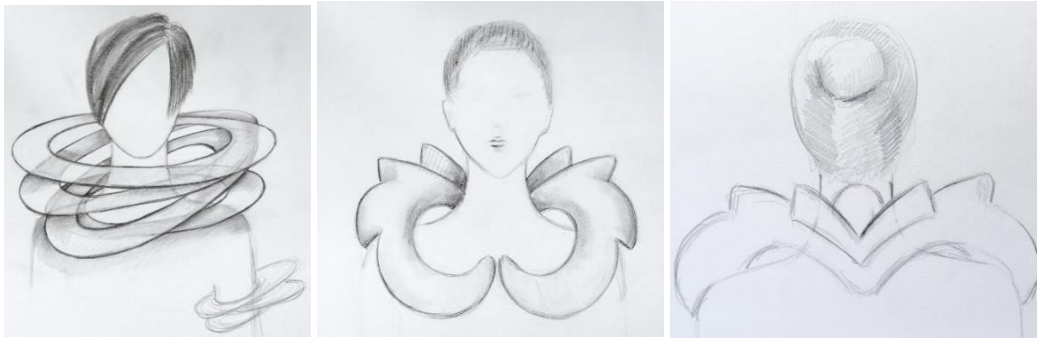
On Fig. 54, I try to keep the connection with organic shapes and embroidery through my use of threads. On the next sketch (Fig. 55), I still have layers to show the “petals of the flower”, but the connection with the organic shape and embroidery is lost.



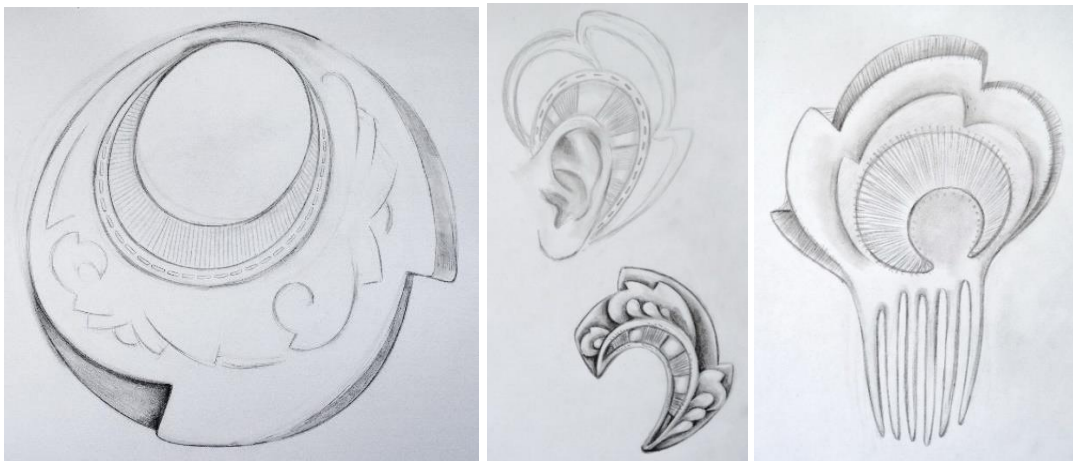
*Fig. 54-55 Sketches of the bracelets*

With the next sketches (Fig. 56-58, 59-61) I was trying different object and shapes to see what variants I could create inspired by the Hallingdal bunad’s embroidery, but after all those steps I finally decided to use layers, simple shapes and threads to remind and connect back to the embroidery that inspired my works.





*Fig. 56-58 Sketches of the necklaces*

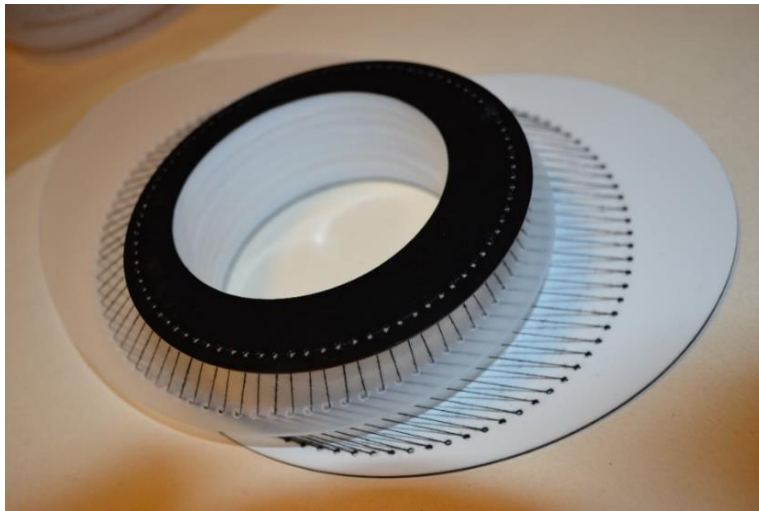


*Fig. 59-61 Sketches of the purse, ear cuff and comb*

I decided to make the bracelet collection in cardboard and plastic. In contrast to the embroidery, there will be no transmission of volume and depth by using the colours. For better concentration on the form, I chose monochrome colours for my collection.

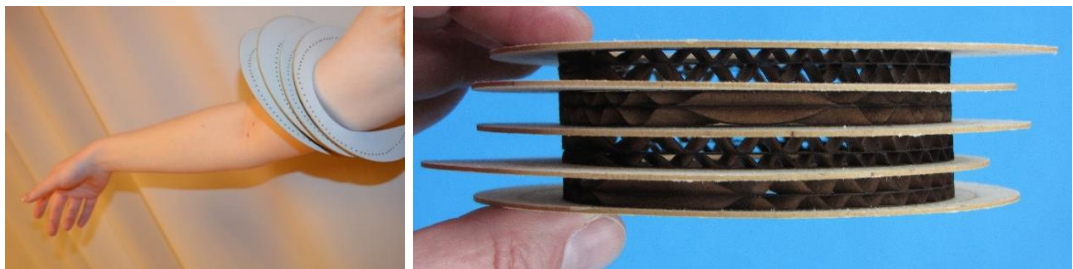
### 5.3.1. The process and problems of making the final product for the “Future Traditions” project

I am interested in how to pass the traditional motif in our time, and at the same time not just taking a well-known motif or pattern and simply transferring it on some new product or material. Not just to copy the traditional motifs, but try to do something more. That is why I want to transfer from a flat 2D embroidery to 3D in the form of bracelets (Fig. 62).



*Fig. 62 One of the experiments with the shapes and materials in plastic*

In the process of manufacturing models and searching forms of the final product, I realized that it is also possible to create a collection from paper, which looks very unusual because of the texture of sliced cardboard. In a paper variant of the collection, the cardboard that was used between the “petals” of the flower bracelet is reminiscent of the directions of the threads (Fig. 63-64).

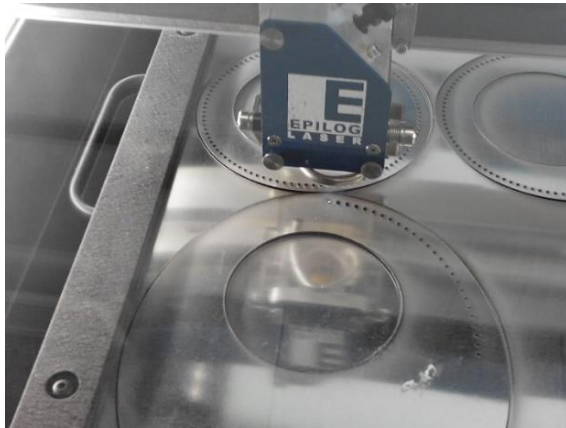


*Fig. 63-64 The result of the manufacturing models in cardboard*

Among the new materials I used white and transparent acrylic, as well as black sheet plastic, transparent, matte and pearl tint. Also I used threads soaked with phosphorus. In daylight they look like ordinary threads, but when the jewellery is taken to a dark place, the threads begin to glow creating an unusual effect. The plastic with mirror coating (mirror on the one side and black on the other) also helps in creating an unusual effect. In order to use the traditional method of making the objects, stitches were made by hands.

To have perfectly flat forms of layers of the bracelets I used a laser-cutting machine. The process partially goes through the computer. I had the Adobe Illustrator

document with the drawings of the layers. The thickness of the line of the drawing was 0,1 (0,01) – “vector”. Then the laser-cutting machine will cut through the material (Fig. 65).



*Fig. 65 The proses of cutting out the details for the bracelets (High-impact polystyrene, mirror)*

If the line of the drawing will be thicker – it will be “raster”, so it will not go through, but it will leave a trace on the surface of the material. For each type of material, you need to decide on the “speed”, “power” and “frequency” settings in the window before you send the Ai document for printing.

For each type and thickness of the material, you need a different amount of speed, power and frequency. If one of the settings is wrong for the material, the result can be unexpected. The material can melt or burn if the percent of speed/power/frequency is too high, or the laser will not cut through if the percent is too low.

Below is a table with the materials that have been used for the final collection of bracelets (Table 2-1). There are the type of the materials, the thickness, and the percent of speed, power and frequency that are acceptable for them.



*Table 2-1 Settings for the speed, power and frequency*

Type of plastic	<i>Acrylic (Plexiglas) transparent</i>	<i>Acrylic (Plexiglas) transparent</i>	<i>Polypropylene film solid (Silver, Priplak Stardust)</i>	<i>Polypropylene film solid (white pearl, Eplak)</i>	<i>High-impact polystyrene (mirror, Melzo)</i>
<b>Thickness</b>	8 mm	5 mm	0,5 mm	0,5 mm	1 mm
<b>Speed</b>	2%	5%	25%	25%	20%
<b>Power</b>	100%	100%	43%	43%	53%
<b>Freq</b>	100%	100%	32%	32%	46%

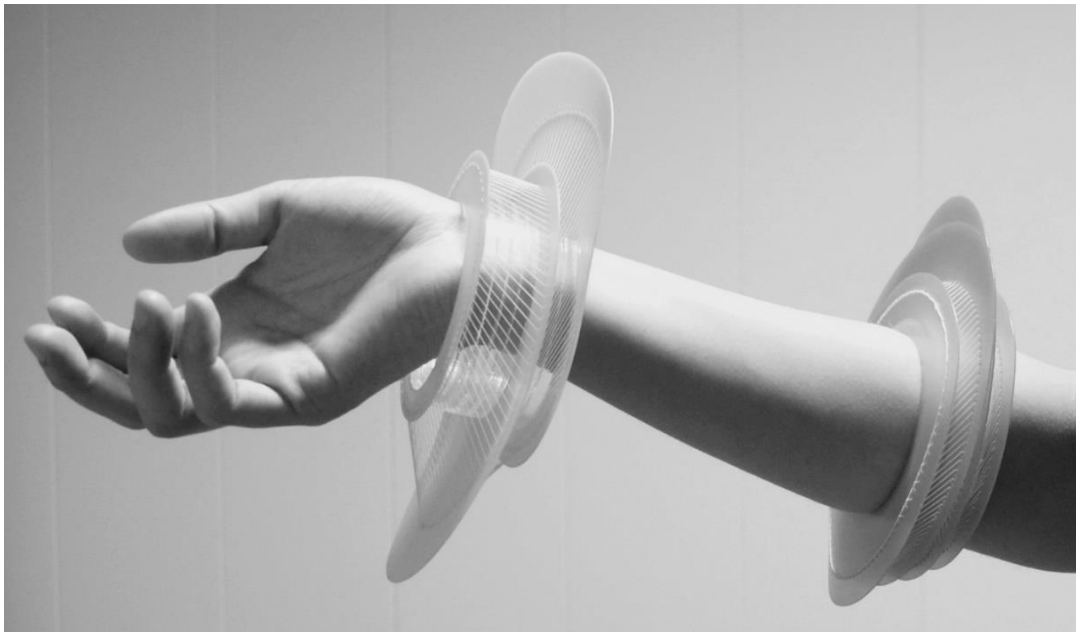
During the work with the laser-cutter, I realized that melted edges remain on the cut parts after the laser. This spoils the aesthetic and tactile form of the bracelet. Nor is it possible to control the reaction of the plastic to the glue. The first batch of bracelets after gluing looked good. Transparent acrylic plastic remain transparent and without streaks. I used two kinds of glue. One - designed specifically for bonding acrylic surfaces with each other, the other superglue - to connect the plastic sheet (specular, pearlescent) with acrylic. During the work with such type of glue it is important to remember about safety. To be in a good ventilated room during work and to wear safety glasses. Glue fumes may cause eye irritation.

When it was decided to make two more bracelets, stains appeared on the following day after gluing, wherein the glue had not been applied. As a result, the transparent parts of the bracelet were blurry. I attempted to polish the plastic with the flexible shaft machine or to try to smooth it with sandpaper and reach again the acrylic transparency. Unfortunately, this did not give the expected results and so I decided to make the surface matt. I used diamond coated nozzles on a flexible shaft machine to achieve this effect.

In order to avoid unpleasant sensations when touching the edges of the bracelet, I cut melted pieces using a nail tool for removing cuticles. Since sandpaper scratched the product, diamond burrs (tools for grinding) did not work as well to remove the desired particles of plastic from the product as steel burs.

### 5.3.2. Thoughts about the collection for the “Future Traditions”

These bracelets (Fig. 66) remind me not only of the organic shapes of the petals, but also architectural forms. There are brilliant artists that have created some jewellery collections inspired by buildings. Zaha Hadid, the first woman to receive the Pritzker Architecture Prize, has created a collection of jewellery based on her own works. (Australia, 2016) Her jewellery were created for the fashion house Georg Jensen (Fig. 67-68).



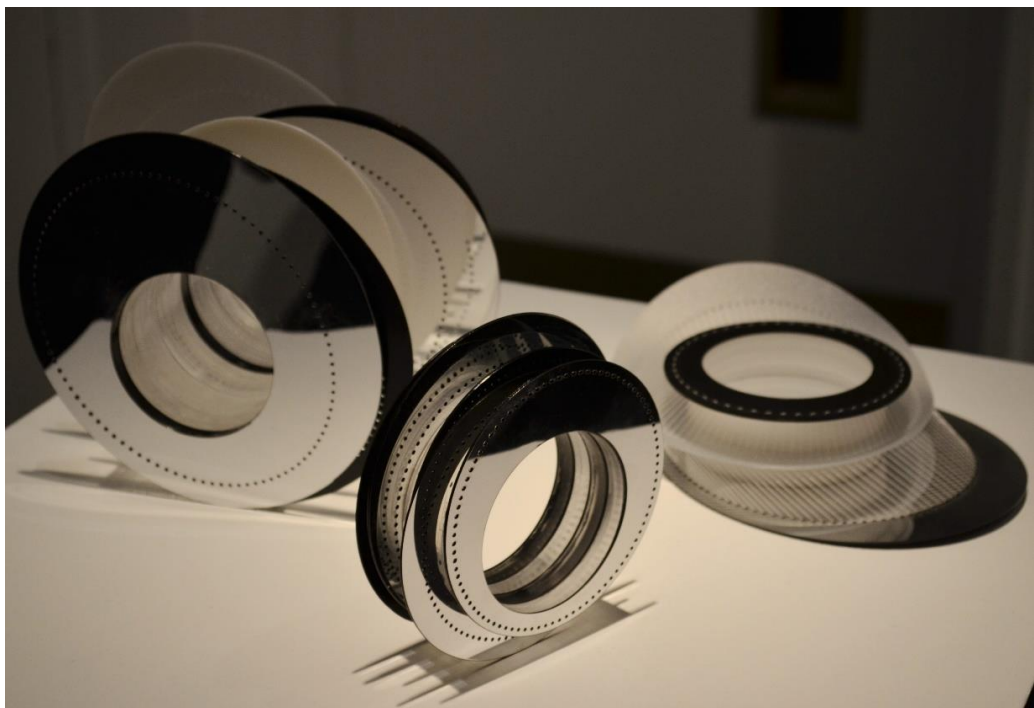
*Fig. 66 Two of the bracelets from the collection “Roses for arms” for the “Future Traditions” project*



*Fig. 67-68 Zaha Hadid, the part of the collection for the fashion house Georg Jensen*

In my work for the “Future Traditions”, traditional motif appears in the shape of jewellery that is reminiscent of the petals of flowers. It appears in threads that show the straight way to the embroidery and the way that these stitches were made on these plastic petals. To concentrate more attention on the stitches I used threads with phosphorus. These glowing threads remind of the rays of the sun. During the day, flowers take the sun's energy and keep it between petals. Then in the night, we do not see the flower bud anymore, but we can see the rays.

During and after the “Future Traditions” project I was able to see the results from the participants. I found out the ideas, inspiration of the students and what the tradition means to some of them. It seems that it is difficult to see the source of my inspiration just by looking on the result of the “Future Traditions” – bracelets (Fig. 69). Because the material, the plastic could be associated with something modern. Probably to see the connection with traditional motif people need to know the inspiration. On one of the exhibitions in Rauland I had the opportunity to talk with some visitors. For them my bracelets looked very modern and they were surprised to know the source of the inspiration. However, maybe the shape of the bracelets and layers can lead to the shape of a flower. Threads can tell about connection with the traditional embroidery.



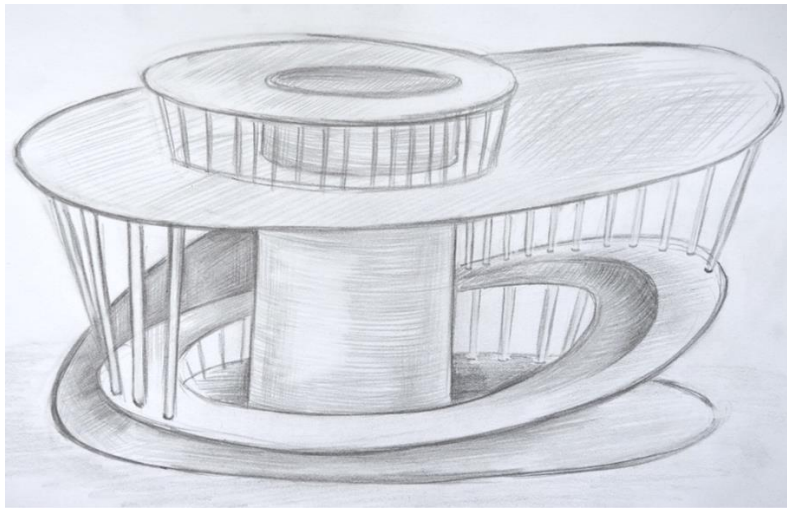
*Fig.69 Three of my bracelets from the exhibition in Skien*

As for my practical work, I want to continue the direction with the “bunad-inspiration”, experiments with the layers and plastic. The “Future traditions” project gave me the possibility to be more open in the jewellery field. Not to be closed in the stereotypical frames of metal, wood, ivory, but try more unusual materials - like paper, plastic and threads.

## 6. Continuation after the “Future Traditions” project.

### The process of the finding the idea for my collection

After the project, I started to imagine the bracelets in bigger sizes. I was thinking about furniture and returning to some architectural shapes. One of the ideas was to design a bus stop shelter (Fig. 70). That could be an art object with a practical use. Especially when people need to wait for the bus in the rainy weather or snow. The central part (the former space for the hand) can be transparent – made of glass or plastic. The parts that were threads – they will still glow in the darkness. These can be transparent tubes with the phosphorus inside or diode strips.



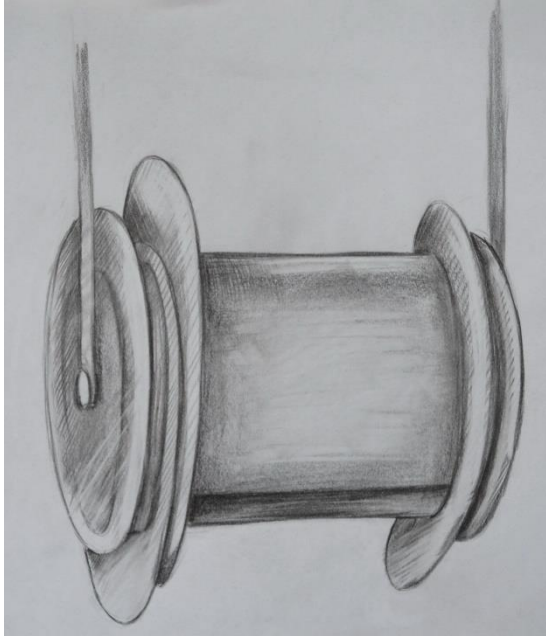
*Fig. 70 The sketch of the bus stop*

Maybe this idea could have been realized, but it needed much more work and input from people that are professional in this sphere. I decided to find a way that I can realize by myself. I made a few sketches of jewellery for the neck as well as decoration for hair that look exactly like bracelets (Fig. 71-73).



*Fig. 71-73 Sketches inspired by the shapes of the plastic bracelets*

The idea to make the decoration for the hair or jewellery for the neck did not seem too interesting. It was just repeating the same concept that was done in the “Future Traditions” project. I started to think about adapting the shape of the bracelet into the design of a purse (Fig. 79).



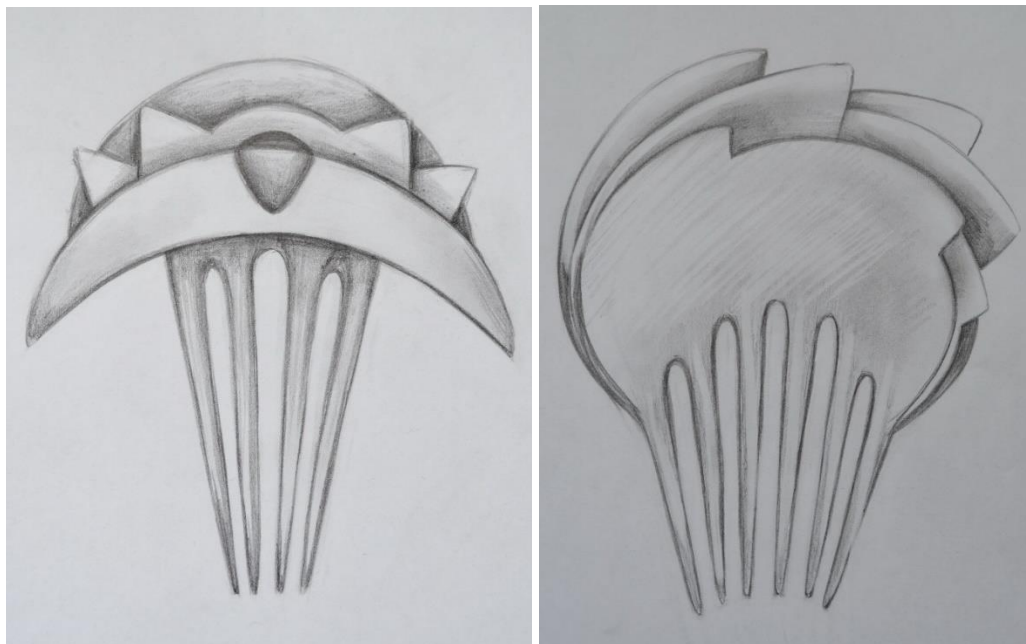
*Fig. 74 Sketch of the purse*

The sketch of the purse (Fig. 74) looks interesting and can be realized, but the problem was that I started to be very far from my original inspiration and started to be inspired by my own works (bracelets). That is why I came back to the organic shapes with more volume. These were the necklace with several layers, the hat with a visor and the bracelet that reminds about flower because of the shape (Fig. 75-77).



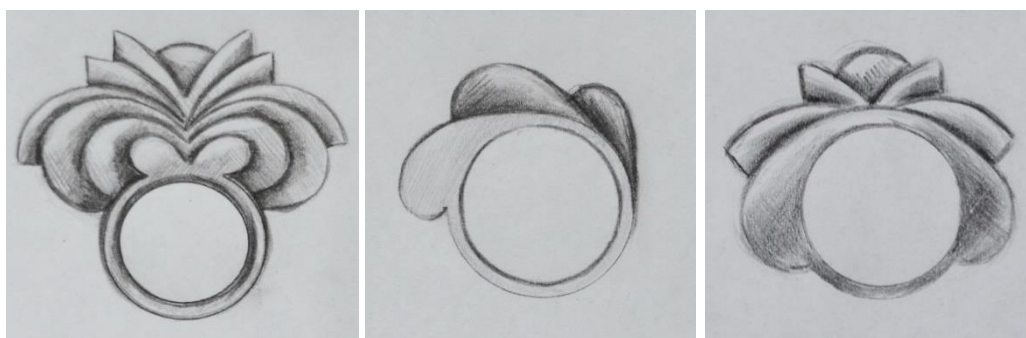
*Fig. 75-77 Variants of the shapes inspired by embroidery motif*

Then I drew two variants of combs. The first is combined with different parts of the original ornament and the second has one shape with many layers, the same idea that I had at the start of manufacturing bracelet models (Fig. 78-79).



*Fig. 78-79 Sketches of the combs for hair*

I wanted to try to have clearer visible connections with the Hallingdal bunad inspiration. On the first sketch of the ring, the original ornament from embroidery can be seen very clear (Fig. 80-82), it can be seen less on the other variants of the rings (Fig. 83-85). Almost all the sketches of the rings remind about nature – flowers, petals or leaves. On the last sketch of the ring, the shape is more geometrical.



*Fig. 80-82 Sketches of the rings with the layers*



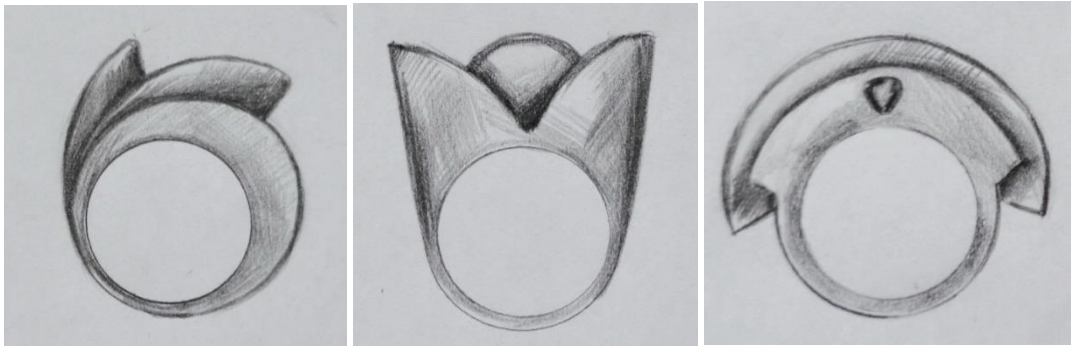


Fig. 83-85 Sketches of the rings with the layers

On the next two sketches (Fig. 86-87), I used the same method as in the beginning of my work with this ornament in order to divide the ornament of the flower from the bunad's embroidery on the components. It is possible to have many variations. I chose two of them. The first sketch shows geometrical shapes in a jewellery set, the second sketch is organic.

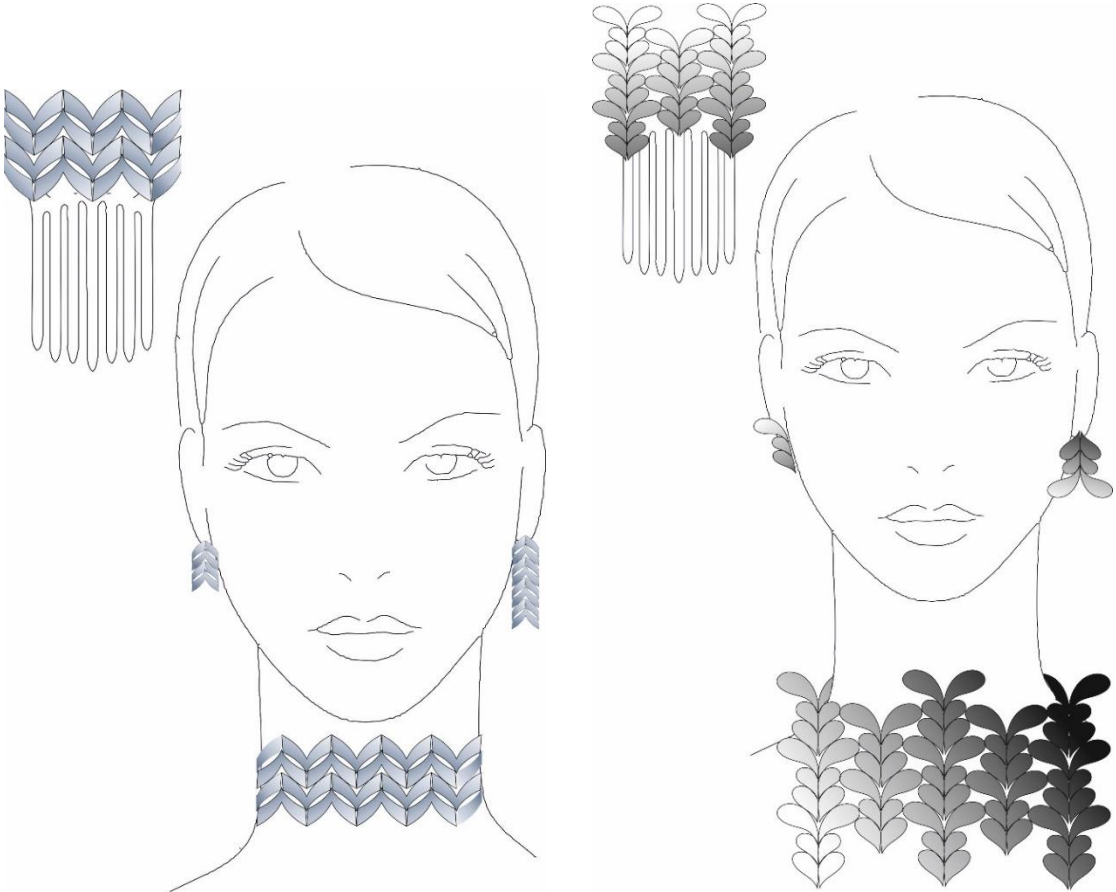


Fig. 86-87 Two variants of the jewellery set



## 6.1. From the experiments in materials (metal, plastic, threads) to the final collection

I wanted to see how the shape of the comb would look in the material (Fig. 88-89). For my experiment, I used metal (nickel silver) with a thickness of 0.6 mm. I made the comb with the geometrical shapes without volume.



*Fig. 88-89 The comb in nickel silver*

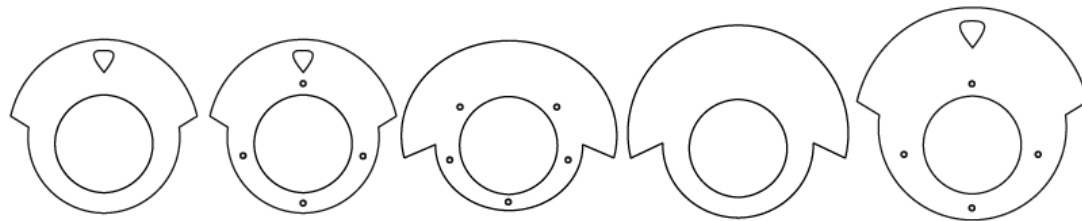
I was curious what effect I could get if the same pattern would have a volume. I took one segment for making a hairpin (Fig. 90-91).



*Fig. 90-91 The final result of the hairpin*

After these experiments, I decided to use the geometrical shape in my collection to create a contrast to the organic shape from the bunad's embroidery.

Before making the final product I wanted to see how the materials will look together. Are the sizes of the rings comfortable to wear, and is it possible to connect the plastic parts without glue and not scratch the surface? To find out, first I made drawings in the Adobe Illustrator program (Fig. 92).



*Fig. 92 Sketches of rings in the Ai program*

After I cut some layers for the rings on the laser-cutting machine, some of the layers had burnt edges. This happens because when the laser goes through it reflects from the bottom part of the laser-cutting machine. To avoid this, I used a masking tape on the bottom of the plastic before putting it in the laser-cutting machine. Usually acrylic plastic is covered with the protection layers from both sides; in that case, it will be just enough to remove one of the protective layers. In case with high-impact polystyrene (mirror) the protection is just from one side – on the mirror. When I cut the plastic with a mirror surface, I put it into the laser-cutting machine with the mirror side up. When I tried to cut the plastic with the mirror side facing down the surface of the mirror was damaged, despite the protection layer.

I wanted to try to have metal parts between the acrylic plastic. I thought that I could create very interesting effects with this. First, I made the same piece in metal (brass) that I had made in plastic. Then I connected two pieces of plastic and one piece of metal together with a 1 mm wire (Fig. 93-95).



*Fig. 93-95 The process of making the ring with two acrylic parts and one metal part between*

The ring that I made is very nice to wear. I like the visual effects that the ring has: from the front side it is possible to see the brass through the transparent plastic and from the sides of the ring – the metal piece almost disappears, only a thin line of the brass is visible between two parts of the acrylic.

I decided to make the second ring from two parts: one layer of plastic and another one from brass (Fig. 99-101). I cut the metal piece with the same shape as I did with the plastic (Fig. 96-98). Then I used a drill to make deepening in the brass to make the process of soldering the wire more reliable.



*Fig. 96-98 The process of making the ring with one acrylic part and one metal part*

After I connected two pieces and fixed them together with rivets, I cut the wire to have approximately 1 mm from the acrylic. I then hammered the top of the wire to get the nail-head.



*Fig. 99-101 The ring with one acrylic part and one metal part*



The next ring I made from three parts. Two acrylic parts and one metal part. All of the layers have different shapes (Fig. 102-104). I was satisfied with the visual effect that I achieved. It is impossible to see the metal layer from the top of the ring and it is nice to have diverse layers that create an interesting pattern from the front and back sides of the ring.



*Fig. 102-104 The ring with two acrylic parts different sizes and one metal part between*

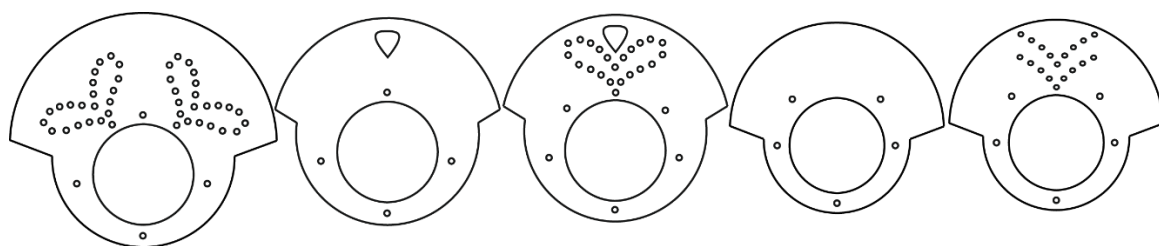
In the last ring, I used just plastic layers and silver wire for connection. Two transparent acrylic parts and one plastic part with the mirror on one side and black colour from the other side in the middle (Fig. 105-107). The ring looks very nice and unusual, but the shape is not so good in terms of comfortably wearing the ring. The edges are too sharp. If a person will not touch anything then it is ok to wear this ring. But, if there is some pressure on the top of the ring, then the edges will create an unpleasant feeling for the fingers.



*Fig. 105-107 The ring with two acrylic parts different sizes and one high-impact polystyrene (mirror) part between*

I liked the shape of the rings, but I understood that it is still hard to see the connection with the original inspiration from the bunad's embroidery without threads. Therefore, I thought to try to have the part of the ornament "inside" the rings.

For the new experiments with the rings, I created new sketches in the Adobe Illustrator program with holes in the shape of the ornament for embroidery. The type of stitch that is used on the Hallingdal bunad is called "satin stitch", that's why I made holes in this order to try to repeat that type of the embroidery (Fig. 108).



*Fig. 108 Sketches from the Ai document*

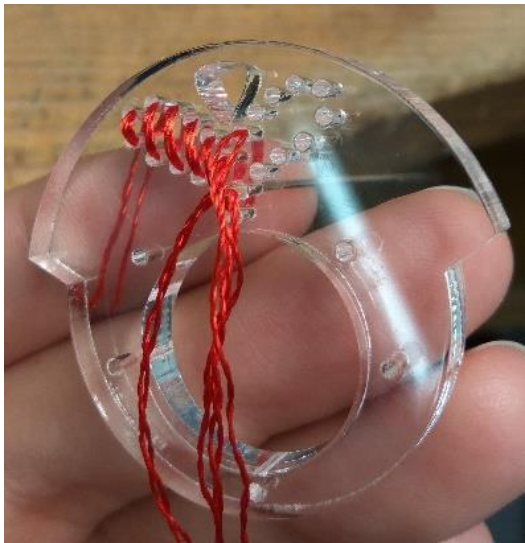
The first experimental ring with embroidery I made from three plastic parts in the same shape. These were two acrylic parts and one high-impact polystyrene (mirror) part between. For the embroidery, I took white threads with phosphorus (which can glow in the dark) (Fig. 109-111) these are the same as I used in the "Future Traditions" project. With the black plastic as the background for the embroidery, the connection with the bunad inspiration became clearer.



*Fig. 109-111 The plastic ring with the phosphorus embroidery*

To make the connection with the original inspiration more visible, I chose red colour thread because this is one of the main colours in the embroidery on the Hallingdal bunad. I took the red colored yarn that was combined of four threads and divided into parts to get just one thin thread. However, when I started to embroider the acrylic part

the thread started to fall apart. Then I tried another type of yarn, but I got the same result. After this I tested silk threads and they worked very well (Fig. 112).



*Fig. 112 The process of embroidering the acrylic part of the ring*

When I finished the embroidery, I got some very interesting effects. If we will look at the ring from the top we will see just red lines. However, if we look at the ornament from a side view we can see all of the embroidered ornament. I connected three parts of the acrylic with the silver wire. The ring consists of two acrylic parts of the same shape, sandwiched between these two parts is a piece of acrylic with a different shape that contains the embroidery. (Fig. 113-115).



*Fig. 113-115 Plastic ring with the embroidery*

For the next ring, I took two acrylic parts and one metal (brass) part. To insert embroidery onto the metal, first I glued the paper sketch onto the metal and then used this a template for marking the place for adding holes. After I drilled the holes, I added the embroidery to the metal sheet with the red silk thread (Fig. 116-118).





*Fig. 116-118 The process of making embroidered ornament on the metal sheet*

I then connected the metal part with two acrylic parts of the same size. From a side view we can see the embroidery on the metal that is protected with the plastic parts. From the top of the ring is possible to see two acrylic parts and thin metal line at the center (Fig. 119-121).



*Fig. 119-121 Ring with the embroidery on the metal*

In the next sample, I made embroidery with green cotton threads (Fig. 122). It worked just as well as the silk threads. After this I added a phosphorus light blue thread on the top of the embroidered ornament (Fig. 123-124).



*Fig. 122 The process of the embroidery on the acrylic with a cotton thread*



*Fig. 123-124 The embroidered acrylic piece with cotton and phosphorus threads*

I thought that I should not stop with just using one or two colours. That is why I made the part of the bracelet with the embroidery (Fig. 125-126). I used all of the main colours from the embroidery on the Hallingdal bunad. That way I could see better combinations of the colours for my final product.



*Fig. 125-126 The embroidered part of the acrylic bracelet with a silk threads*

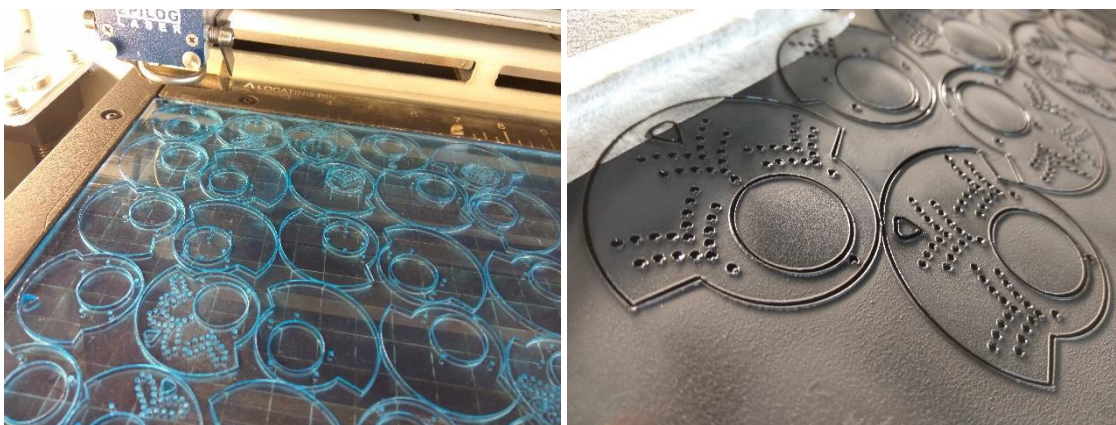
I decided that the geometrical shape of the rings with the embroidery inside (geometrical/organic) will be a great solution for my final collection.



### 6.1.1. The process of making the rings for the collection

After the experiments with the materials I had decided on the shape that is comfortable to wear, as well as the colour and material combinations that I will use in my jewellery collection of twelve rings with embroidery. The detailed process of making the rings is described in Annex 4.

I used transparent acrylic (Plexiglas) with 5 mm thickness and high-impact polystyrene (mirror, Melzo) with the thickness 1 mm (Fig. 127-128). For the settings of the speed, power and frequency see the Table 2-1, p. 45.



*Fig. 127-128 The process of cutting transparent acrylic and mirror plastic*

In my rings I will use embroidery with two types of threads – silk and cotton. The embroidered ornament will be protected with two acrylic parts from both sides. It will save the threads from damage and will add to the visual depth of the ornament. I did not use knots (stoppers) or glue to hold the thread, because it can create extra volume that can complicate the connection of the ring's parts and it may also affect the aesthetic side of the product.

I used a type of the technique called “cold connection” and two types of rivets in my collection: standard and flush. In a standard rivet, a bulge sits on top of the sheet. In a flush rivet, a counterbore, or flared opening accommodates this bulge. (McCreight, 1992, p. 56)

For creation of the rings with the silver parts, I took the sketch of the ornament to see how it will match together (Fig. 129). I wanted to check the sizes of the ornaments and to choose a better composition for each ring.



*Fig. 129 The process of selection of the ornament*

When I decided about the pattern for each ring, I cut out the silver to the same size as the acrylic parts. Then I glued an appropriate ornament on the silver and drew the dots to see the distance that I can make between the holes for the embroidery. I also drew the lines on the sketch to check the direction of the future embroidery stitching (Fig. 130-131).



*Fig. 130-131 Silver parts with the sketches of the ornament for the embroidery*

After this I drilled the holes, polished the metal and adjusted all the layers of the rings in the right order (Fig. 132).





*Fig. 132 The layers of acrylic and silver in the right order*

When the layers were ready, I added the embroidery and connected the layers with the silver rivets (Fig. 133-134).

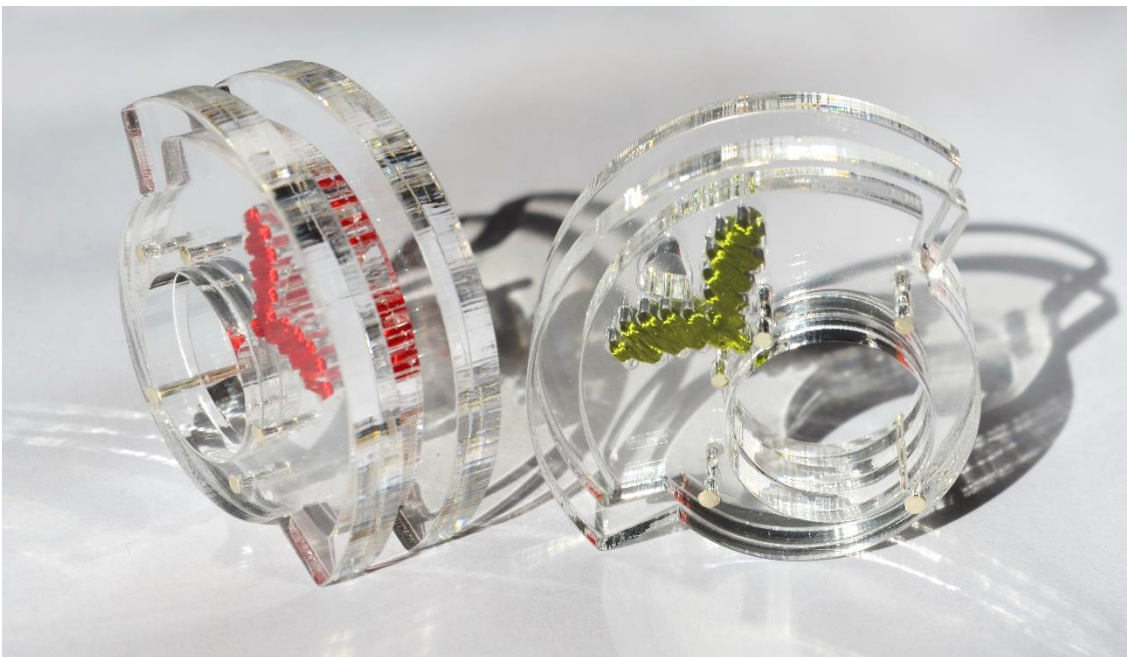


*Fig. 133-134 The process of embroidery with the cotton threads on the silver*

### 6.1.2. The final collection

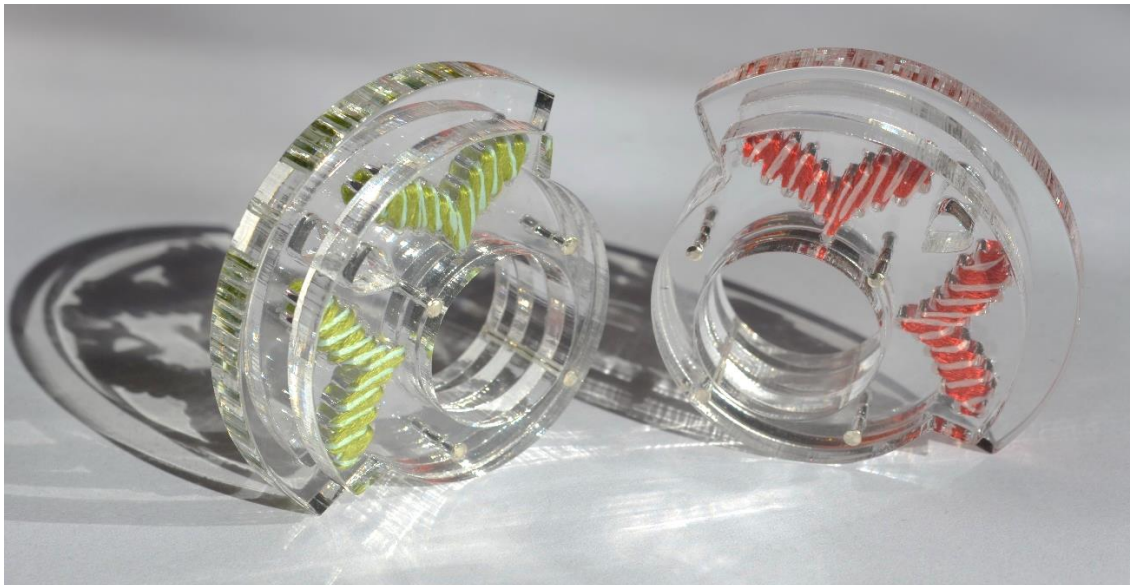
My jewellery collection consists of twelve rings: five with acrylic plastic, four with acrylic and mirror/black plastic and three with acrylic plastic and silver. All of the rings contain coloured embroidery. Almost all the colours that were used are the same as on the embroidery on the Hallingdal bunad. In some of the rings, black plastic was used to emphasize the connection with the inspiration. The mirror gives more depth to the embroidered ornament.

Fig. 135 show two rings made from the transparent acrylic plastic with silk embroidery. One has red (predominate colour in my inspiration) colour embroidery and the second uses green. The shape of the embroidery can be still recognizable as the “heart motif” from the Halingdal bunad. Also above the embroidery there is an accent cut out in the acrylic plastic that compliments the shape of the embroidered motif. The shapes of the rings themselves are inspired by the “wheel” motif from the Hallingdal bunad. Each of the rings is made from three layers. The embroidery is on the middle layer that is a little bit smaller, while two more layers protect the embroidery on the sides. The transparency of the acrylic plastic creates a visual texture effect without a tactile feeling. It is impossible to see all the ornament from the top side view of the rings. Viewed from the top you can only see lines.



*Fig. 135 Rings made of the transparent acrylic plastic with silk embroidery*

Two rings on the Fig. 136 are also made of the transparent acrylic plastic. The embroidery is made with cotton and phosphorus threads. Each of the rings has three layers. The middle one with the embroidery is bigger than two layers on the sides. These rings also have the embroidery inspired by “heart motif”. The accent part of the ornament cut out in the plastic on the sides can be felt tactilely. The different parts of the rings in transparent plastic create many reflections of the embroidery. The embroidered ornament has lines on the top that show better the direction of the satin stitch embroidery. The main colours of embroidery have a connection to the original inspiration. The additional lines on the top are lighter variations of the colours from my inspiration, but are reminiscent of the stitched contour on certain parts of the bunad’s embroidery.



*Fig. 136 Rings made of the transparent acrylic plastic with cotton and phosphorus embroidery*



The next ring is made of acrylic plastic (Fig. 137). It has a heart shaped embroidered ornament in blue and light-blue colours. A special feature of this ring is that when it is viewed in darkness the central part of the composition will glow if it had enough light before. It means that the ornament will be in the air above the hand, because the transparent plastic in the dark will not be visible.



*Fig. 137 Ring made of the transparent acrylic plastic with silk and phosphorus embroidery*

The ring on the Fig. 138 is made of the acrylic and mirror plastic. On one of the sides of the plastic there are holes that repeat the contour of the embroidered ornament that is held underneath (Fig. 138). The ornament reflects from the mirror plastic and this gives the ornament the effect of depth. The other side of the ring has a black plastic (Fig. 139), like the background colour of the bunad's embroidery from Hallingdal. For the embroidery on this ring I took red and blue, these are the primary colours of the colour circle. (Itten, 1993, p. 29) I chose this because on the bottom part of the bunad's skirt some of the embroidered blue and red "hearts" are adjacent to each other.



*Fig. 138 "Mirror" side of the ring, transparent acrylic and mirror plastic, silk embroidery*



*Fig. 139 "Black" side of the ring, transparent acrylic and mirror plastic, silk embroidery*

The ring on the Fig. 140 has red and yellow coloured embroidery. In the embroidery from Hallingdal this combination of colours is used from dark red, light red to yellow for the crown of the ornament. One of the acrylic sides of the ring has holes in the shape of the ornament's contour at the middle (Fig. 141), this creates an accent on the composition.



*Fig. 140 "Black" side of the ring, transparent acrylic and mirror plastic, silk embroidery*



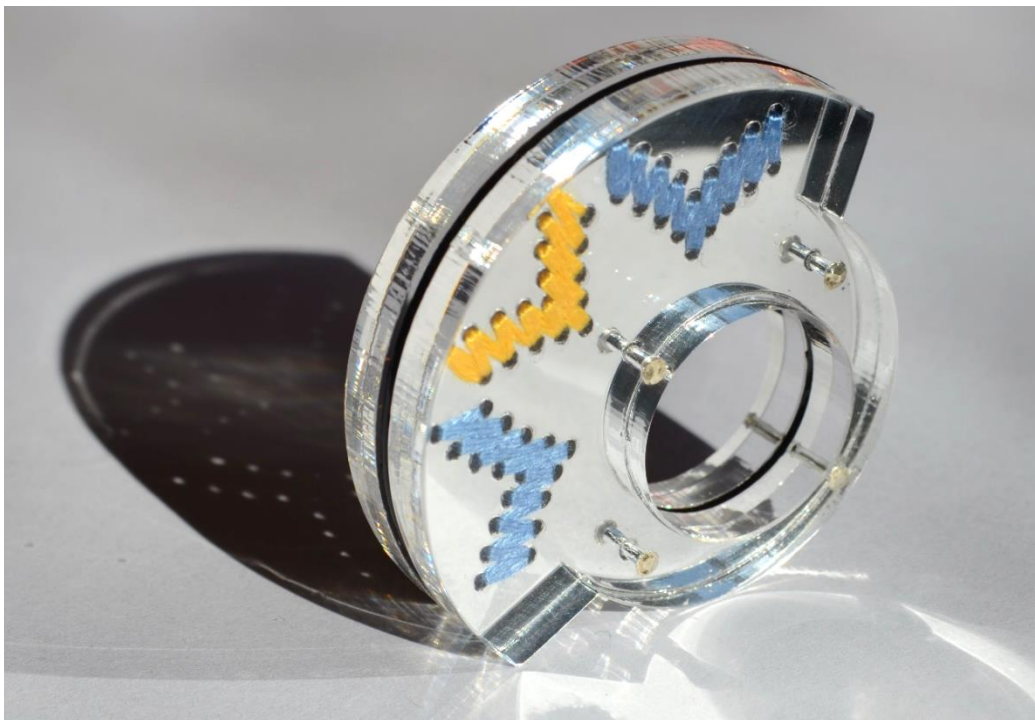
*Fig. 141 "Mirror" side of the ring, transparent acrylic and mirror plastic, silk embroidery*



In the next ring I used blue and yellow to express the contrast of hue (Itten, 1993, pp. 32-36). I found it interesting how the perception of colours differs because of the background. On the black side of the ring (Fig. 142), the colours appear brighter compared to on the mirror side (Fig. 143). The ornaments are geometrical and this emphasizes and compliments the shape of the ring.



*Fig. 142 "Black" side of the ring, transparent acrylic and mirror plastic, silk embroidery*



*Fig. 143 "Mirror" side of the ring, transparent acrylic and mirror plastic, silk embroidery*

On the Fig. 144, the ring has yellow geometrical embroidery on the mirror plastic. The mirror plastic is a smaller and a different shape than the two acrylic parts. That way the shape gets a clearer line with the mirror/black plastic and repeats by the transparent lines above (Fig. 145).

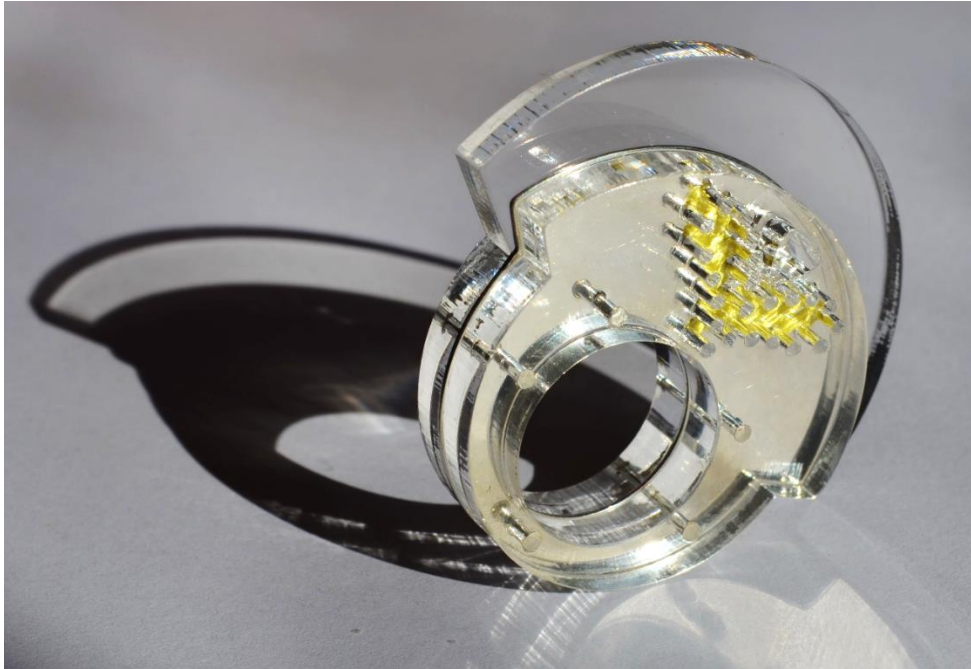


*Fig. 144 "Mirror" side of the ring, transparent acrylic and mirror plastic, silk embroidery*

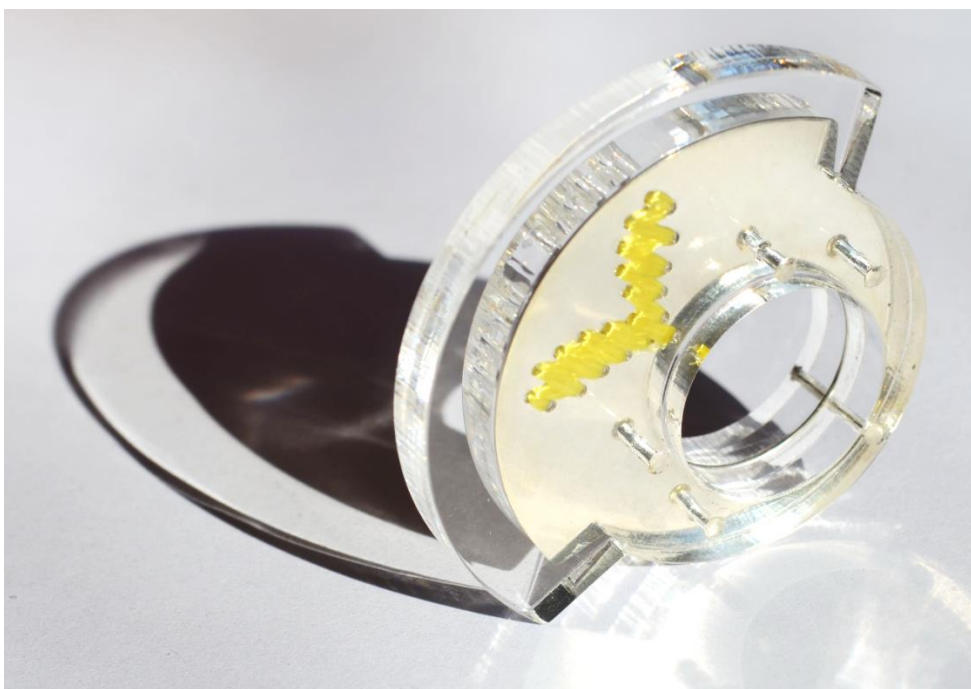


*Fig. 145 "Black" side of the ring, transparent acrylic and mirror plastic, silk embroidery*

For the ring on the Fig. 146-147, I used two parts of acrylic plastic and one silver part. One of the acrylic parts is different from the second acrylic part and the silver. On the smaller acrylic part the contour of the ornament repeats the ornament on the silver part (Fig. 146). In this case, the silver works like a mirror and reflects the holes giving the impression of depth to the ring. I used the light-yellow silk threads and the ring turned with a pleasing, light and delicate aesthetic.



*Fig. 146 One side of the ring, silver, transparent acrylic plastic, silk embroidery*



*Fig. 147 Another side of the ring, silver, transparent acrylic plastic, silk embroidery*



The ring on the Fig. 148-149 consists of four parts: three acrylic and one silver part. Unlike other rings in the collection, this ring has two layers which are embroidered. There is embroidery with green threads on the silver part (Fig. 149) and embroidered yellow ornament on the plastic part in the center of the ring. This creates a depth effect and the ornaments superimpose a pattern on each other when viewed from one of the sides of the ring (Fig. 148).



*Fig. 148 One side of the ring, silver, transparent acrylic plastic, cotton embroidery*



*Fig. 149 Another side of the ring, silver, transparent acrylic plastic, cotton embroidery*

The last ring consists of four parts: three acrylic and one silver part (Fig. 150). The colours of the embroidery made with cotton threads on the silver are green and red. According to Itten's colour wheel they are contrast additional colours, but they need each other for increasing the brightness. The ornament on this ring is very close to the "heart motif" from the Hallingdal bunad's embroidery. I made the bigger ornament red because this colour prevails in the embroidery from my inspiration. A green colour complements it and is reminiscent of the leaves of a flower.



*Fig. 150 Ring, silver, transparent acrylic plastic, cotton embroidery*

## 7. Conclusion

During my two years living in Norway, I had the opportunity to observe different ways of thinking, different approaches and different ways of understanding tradition. I was lucky to be one of the participants of the Norwegian-Hungarian project “Future Traditions” and this allowed me to see more sides of these cultures. That way I could see the similarities and differences with my native Ukrainian culture.

Still I am an outsider with my personal background, but the possibility to be a part of this master program and “Future Traditions” project gave me an illusion that I am an insider of the Norwegian culture. I met many new interesting talented people. Their projects showed me different ways of understanding and interpreting “tradition” and “traditional motifs”. I learnt more about the concept of tradition and heard a lot of reflections about this concept from the students.

The question of what tradition means is not easy. The meaning of the concept may vary depending on perspective, as well as individual and cultural differences. All eleven students of the “Future Traditions” project that reflected around the concept of tradition (during the interview or in the final project’s documentation) have similar thoughts that tradition is knowledge from the past that should be preserved and passed on.

From one point of view, tradition is cultural features that, in situations of change, need to be continued to be handed on, thought about, preserved and not lost. (Graburn, 2001) In the Future Traditions project, this perspective is represented in the sense that most participants were thinking about cultural features which they have tried to preserve and not lose.

From another point of view, tradition is equivalent to habit, in other words a widespread regularity or a rule of obligation has developed. (Rolf, 2012) But a habit is accomplished without effort. For Zsófia Gizella Biró (one of the students) tradition is a habit inherited from generation to generation in a constant change. According to Rolf (2012), on the other hand, tradition entails connection of three generations, but a habit does not need to connect three generations to be a “habit”.

Tradition can be considered as a social process, performed within a social system. (Rolf, 2012) The process of work, communication between students and tutors inside



the “Future Traditions” project can be considered as a social process that was performed within a social system – the project itself.

According to B. Rolf and M. Polanyi, participating in the tradition implies tacitly accepting a particular worldview. For one of the students, Hilde Opedal Nordby, tradition means working with hands, something that is outside and not invented by yourself. I can assume that her viewpoint can be considered as participating in the tradition and tacitly accepting a particular worldview that is from the outside and not invented by her.

For one of the participants, Kristin Dalen, tradition is about identity, and by working with the traditions from new perspectives she wants to keep them alive and let people see traditions in new ways. One might say that the changes made to tradition must not change the tradition, but according to E. Temple, the more people try to preserve the tradition unchanged, the more creativity they put into mechanisms for transmitting the tradition to the next generation. Perhaps tradition can be changed by modern means like materials or another technique of production or manner of using tradition itself. Maybe in time, materials or techniques that are considered modern now will one day become traditional.

The “Future Traditions” project did not aim to change a tradition, but instead aimed to be inspired by it. Each of the students passed a part of tradition through the artwork into the present and future in their own way. The inspiration of some of the students was very personally connected with their memories, origins or families. Some of them wanted to remind people about the importance of family and the ephemeral nature of time.

Some of the students that took inspiration from motifs/ornaments tried to show traditions in new ways. Some of them discovered the heritage of the new culture; others passed on part of their own.

In one hand, for some of the students that were inspired by technique, it was important to keep the knowledge alive, on the other hand, some of them were interested in how the technique looks, for passing an illusion of the technique by using new materials.

All this time, before, during and after the “Future Traditions” project, I was working with the same inspiration – the embroidery from Hallingdal bunad, created by the

national activist Hulda Garborg around 1900. Because of this I can assume that I was inspired by the motifs from “invented tradition”. (Hobsbawm & Ranger, 1992) Through the creative process, a part of the Norwegian culture became more clear to me. The principal challenge was not to repeat, but create and maintain a connection with the inspiration. At the start of my project I was wondering if I can create jewellery with visible connection to my inspiration. I have used embroidery in my collection of rings. Almost all the colours that I used are the same as on the embroidery on the Hallingdal bunad. The shape of the rings by itself was inspired by the motif from bunad’s embroidery. For me the connection with my inspiration is visible, because I know the start, I was inside the process and I cannot perceive my work like an outsider. But for people that see my collection without knowing my inspiration it could be hard to notice a connection with the embroidery from the Hallingdal bunad. The colours and shapes could lead to something else, depending of the personal background of the viewer. In addition, for some people it is not important to know about the meaning behind an artwork.

In my collection I used unusual materials as a background for the embroidery. The idea of using materials that are new to me came during the “Future Traditions” project, because one of the main stipulations of this project was to combine traditional ideas with modern techniques and materials. This was a new and interesting experience for me to work with the laser-cutting machine as well as different types of plastic and threads. I wanted to keep a connection to my inspiration despite the use of non-traditional materials.

The “Future Traditions” project was created for the exchange of experiences and the discovery of new cultures for the students. Probably for some of them it was just another task, but for others it was not just creating something new inspired by something old. They were thinking about what they are doing and how. This project made many participants think about the meaning of tradition.

Using the experience of my own project and projects of other students, I understood that using traditional motifs and taking inspiration from tradition can be almost limitless.

I hope one can consider this project for using the theoretical and practical results for future research. For example, for deeper study of artworks that were inspired by

tradition/traditional motif/technique. During the work with plastic I had many challenges from the practical side. Within this thesis there is information about laser-cutting and settings for some types of plastic. This could potentially make the process of work much easier. There is also useful information on how to fix a thread on metal or plastic for embroidery without a knot or how to make rivets to keep the plastic layers together described in Annex 4. In the future for improving the practical work, it could be considered to use polyester resin for protecting the embroidery from the dust. However, it can be hard to have many layers of different sizes.

I hope this project will give more thoughts and directions for people with future designs connected with tradition/traditional motif/technique or modern materials.

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#### Emne 2

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<i>student</i>	<b>Ákos Wágner</b>	<b>Bálint Szalai</b>	<b>Levente Lévai</b>
<i>department</i>	Product Design BA 3	Product Design BA 3	Product Design MA 1
<i>name (title)</i>	"Wanted Structures"	"Closer"	"cHAIR Bristle furniture"
<i>product</i>	Furniture, chairs	Furniture, benches	Furniture, chairs
<i>materials</i>	raw wooden branches, poly- propylene ropes	formwork panels	Beech, black polypropylene (0,5 mm.), fishing line
<i>technique/ tools</i>	technical dryer	3D modelling, laser cutting and CNC machine	
<i>inspiration</i>	the technique of basket weaving	the close, tight sitting positions of couples and parents with children, peasant chairs	the brush making technique
<i>main idea</i>	using threads to create three- dimensional structures	to have chairs for more comfortable and closer communication	
<i>what is old</i>	technique of basket weaving		brush making technique
<i>what is new</i>	The way of interpretation a basket weaving		The way of interpretation


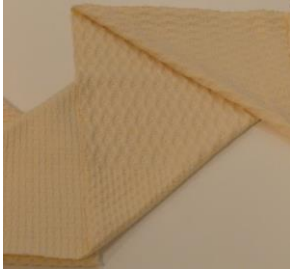



<i>what is important/focus</i>	an old technique with new materials	the role of benches and chairs	
<i>the part of the product</i>			

*Table A1-2 Information about the students' works*

<i>student</i>	Kövér Dóra Rea	Enikő Horák	Krisztina Vándor
<i>department</i>	Metal design III. BA	Textile design BA 3	Textile Department MA 2
<i>name(title)</i>	"Braidellery"	"Wool Bloom"	"Grádics"
<i>product</i>	Jewellery, hair decoration	Textile, cloth	Textile (seven blankets)
<i>materials</i>	Cardboard, plastic sheets, stainless steel (0.4)	polyester cloth binding, merino wool	soft merino wool yarn
<i>technique/tools</i>	laser cutting, handwork	computer controlled hand loom machine old weaving technic, weft embroidery, jacquard	four shaft table loom, jacquard loom, computer, dobby weaving loom

<i>inspiration</i>	history of traditional hairbraiding and hair decorating technics	patterns of woven and embroidered textiles of Norwegian and Hungarian cultures	“székely festékes” (Hungary), “aaklae” (Norway)
<i>main idea</i>	the hairbraids are one of the natural ornaments on the human body	examine and reinterpret the patterns and looking for similarities between the two nations’ motifs examine and reinterpret the patterns and looking for similarities between the two nations’ motifs	
<i>what is old</i>	the tradition of hair braiding	The wool used for weft embroidery during traditional felting technique shrinks	geometric and characteristic pattern
<i>what is new</i>	interpretation	monochrome colour shade, the basic fabric (polyester)	the motifs are outlined by the binding instead of using a variety of colours
<i>what is important/ focus</i>		how the traditions could be continued, Thus the basic fabric is shrunk sculpturally	

		according to the pattern, and emphasizes and turns the motifs into 3D	
<i>the part of the product</i>			

*Table A1-3 Information about the students' works*

<i>student</i>	Lili Veszprémi	Fruzsina Zalavári	Zsófia Gizella Biró
<i>department</i>	Textile Designer, MA	Jewellery and metalsmith BA 3	Design Institute MA 2
<i>name(title)</i>	"Grainline"	"Blossom"	"Traditions from far and up close"
<i>product</i>	a printed pattern collection	Jewellery	Jewellery
<i>materials</i>		Metal, transparent plexiglass, paper	copper and brass, paracord rope
<i>technique/tools</i>	hand drawn patterns coloured, reported by graphics programs	laser cutter	CNC technology
<i>inspiration</i>	old trousseaus of her great-grandparents	Plaiting(technology in textile design),	her family




		Hungarian Matyo ribbon motif	
<i>main idea</i>	memories of living tradition		“method based on exchange”, to make people think about the shifting accent of our personal values in our accelerated lifestyle through my own perspective
<i>what is old</i>			
<i>what is new</i>			
<i>what is important/ focus</i>	map of memories from the childhood and the distant past of her family, connection with her grandmother	transparencity	understanding tradition through our social gatherings and customs, family
<i>the part of the product</i>			

Table A1-4 Information about the students' works

<i>student</i>	Zsófia Papp	Audun Røhnebak Stikbakke	Stian Røkenes Christensen
<i>department</i>	Textile MA 2	Furniture design Master	Traditional Art Master
<i>name(title)</i>	"Wolf in Sheep's Clothing"	"Under the table"	"The Final Voyage"
<i>product</i>	Clothes blazers	Furniture, table	Jewellery, rings
<i>materials</i>	Yarn, leather carrier, silk knitting thread, leather thread	wood, aluminium, steel	Acrylic, silver, enamel
<i>technique/ tools</i>	laser-cutting, handwork	modern computer based technology old traditional woodworking techniques	traditional goldsmithing techniques, lasercutter, digital renderings
<i>inspiration</i>	the folklore embroidery	ornaments from a hand embroidered textile tablecloth from the folk art museum in Hollókő	woodcarvings on the traditional boats specifically from the Nordlandsbåt
<i>main idea</i>		make the ornaments a secret, hidden inside the table the illusion of light	the memory of things lost at sea
<i>what is old</i>	technique		
<i>what is new</i>	tools		
<i>what is important/</i>			Inspired by the woodcarvings on




<i>focus</i>			the traditional boats of his region
<i>the part of the product</i>			

Table A1-5 Information about the students' works

<i>student</i>	Dina Tovseth Skomdal	Emelie W. Sundin	Hilde Opedal Nordby
<i>department</i>	Bachelor in traditional arts Textile, 2nd year	Textile department Bachelor, 2nd year	Textile design Master 1
<i>name(title)</i>	"Change of Direction"	"To be touched"	"www - Women weaving women"
<i>product</i>	Skirts, fabric	9 squares of woven knotted pile	fabric
<i>materials</i>	weft yarn, stick, thick wool yarn, rough hemp yarn, unspun pre yarn, gift ribbon, mohair yarn, thick and thin cotton thread, copper thread	straw, paper yarn, cellophane, gift-wrapping ribbon, plastic twine, hemp twine, an unknown fabric, cut up t-shirts and unspun wool	Cotton warp, wool weft






<i>technique/ tools</i>	loop weave technique	old weaving technique knotted pile	TC2 digital loom, Illustrator, Photoshop
<i>inspiration</i>	weaving technique called loop weaving	the old weaving technique knotted pile, that has been common along the coast of Norway	tapestry with motifs from the biblical parable of the five wise and the five foolish virgins
<i>main idea</i>	to explore how different materials behave, how the textures stand in contrast to each other		the representation of women as a powerful symbol
<i>what is old</i>	technique	technique	
<i>what is new</i>	materials	materials	tool
<i>what is important/ focus</i>	to increase her knowledge and understanding for such a technique, create something that fascinate people	this technique has been common along the coast of Norway where she has her roots	women as a symbol
<i>the part of the product</i>			

Table A1-6 Information about the students' works

<i>student</i>	Juliana Alexandra Bonin	Kristin Dalen	Ivanna Pikush
<i>department</i>	Metal department Bachelor 3	Metal department BA, 2nd year	Textile department MA 2
<i>name(title)</i>	"As time floats by"	"All about perspective"	"The Carpets' Memories"
<i>product</i>	Jewellery (necklace, brooch, bracelet)	Jewellery (seven brooches)	independent textile modules in different sizes
<i>materials</i>	PVC tubes, silver, silicon oil, silicon glue, steel, magnets	plastic	felted wool
<i>technique/ tools</i>	CAD program, 3D printed	3D-printer, laser cutter	embroidery
<i>inspiration</i>	A childhood toy, traditional Norwegian folk jewellery	Norwegian "sølje"	woven textile from Norway, Ruteåkle
<i>main idea</i>	saving Norwegian tradition		
<i>what is old</i>	fragments that are used in traditional jewellery	"sølje"	motif
<i>what is new</i>	materials, idea	materials	
<i>what is important/ focus</i>		colours are taken from the Norwegian "bunad" while the mirror reflects the present and future	to pass on the sense of family and family heritage, written memories made by the marks that we leave on the carpet


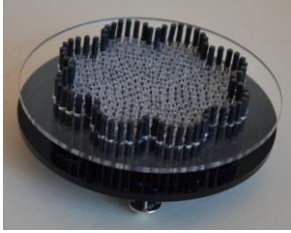

<i>the part of the product</i>			
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Table A1-7 Information about the students' works

<i>student</i>	Kseniia Snikhovska	Oleksandra Myronenko	Marianna Brilliantova
<i>department</i>	Textile MA 1	Master in Traditional arts, Textile, 2nd year	Metal department MA 1
<i>name(title)</i>	"Painted Lace"	"Viking line"	"Roses for arms"
<i>product</i>	3D Drawing	Jewellery and accessories(two leather bags, necklaces, two pairs of earrings, scarf)	Jewellery, bracelets
<i>materials</i>	flexible and nonflexible plastic	textile tubes, metal wires, yarn, leather	paper, wood, cardboard, white and transparent acrylic, mirror, matte and pearl-tinted plastic, phosphorus threads
<i>technique/tools</i>	3D pen		laser cutter, Illustrator, inkscape
<i>inspiration</i>	traditional lace techniques from the 15th century	Borre style Viking age ornaments	embroidered roses from the traditional Norwegian national costume (or bunad)

<i>main idea</i>	to create “new textiles”	to show how ornaments can influence and serve for contemporary design	not just copying a well-known motif or pattern
<i>what is old</i>	lace is a soft, gentle material made with thin thread	ornament	bunad’s embroidery
<i>what is new</i>	lace out of plastic	interpretation	materials (plastic, phosphorus thread)
<i>what is important/ focus</i>	using of 3D pen, texture	textural contrast, items for certain situations	focus on organic shapes: the flowers, using glowing threads, that means life, like sunrays
<i>the part of the product</i>			

## Annex 2: Interviewing

The asked question for the participants of the “Future Traditions” project were:

1. What “tradition” means to you?
2. What is “the future” in your opinion?
3. What “future tradition” means to you?
4. Was it interesting/difficult for you to be a part of this project and why?
5. Are there some differences between your final work/concept and original idea?  
What has changed in the process of work (if)? (It was caused by the materials with which you worked, reassessment of values or something else?)
6. What was the attitude to the tradition before you started to work and is it remains the same in final?
7. What difficulties you have had during your work?
8. What impression do you have after the opening of the first exhibition in Budapest?
9. Do you know what other people are thinking about your work (for ex. relatives, friends, people that you know)
10. If you will have the opportunity to start everything again, do you want to change something in your work, to choose another concept?
11. Do you want to continue this idea?

### ***Interviewing of Hilde Opedal Nordby. 16:00 – 16:40/ 16.09.2016***

1. Working with hands. Something that is outside and not invented by yourself.
2. My personal meaning of the “future” – it’s life. To create something good. I would like to have my own place to create my future.
3. To use somehow traditional knowledge. Not to lose this work with hands. It’s about knowledge to make things by hands and keep doing it.
4. Yes it was interesting to travel. To use digital loom, learn a lot of new things. I learnt more about traditional weaving.

It was difficult to be in this project. It was many changes. Communication was not easy. Project description was not always so clear. It was hard to see the meaning of this project. Ones who is responsible for this project – it was fine. There were giving a lot of directions and it seemed that you have a lot of to do (big field for work), but

in the end many of the students got led in another way of directions. Let it be up for the students and it will be more interesting.

5. The product in the end is not the same. The pattern I had in my mind was made for bags and it turned down and I started from sketch again, but I still used the same inspiration. I wanted to make some useful products (bag or clothes), something to wear...and it ended up like a textile. Changes were because of the feedback from teachers. And it was easier to work because you shouldn't think of the shape of the bag.

6. In the beginning I was thinking that tradition is something more narrow than often. Now I think tradition can be more things than in the beginning. It still basic idea – to work with hands, personal knowledge.

7. I got a lot of help how to use the digital loom. The hardest part was to make designs and how to work technically. It was a lot of mistakes in the fabric during the weaving. The hardest part was to agree with myself about the design. To keep the inspiration and the intention (basic idea/ what you wanted to say) was hard.

8. It's turned out a lot of different expressions a lot of concepts, ideas. It is a very interesting way to work – to have a lot of works in one exhibition and it's hard to gather and combine this all together. Not all things were shown – it was not good.

9. I got a lot of good feedbacks, that it's nice. A lot of people asked "What is it?" I did not get the message through and many could not see the meaning behind. That's why probably we need to have some pictures.

10. I would keep the same concept. But fabric should be more different. To make more difference in the pattern. I would make it in one color.

11. I have some ideas to use the same shapes, to use digital loom. It will be almost the same way of working.

***Interviewing of Juliana Alexandra Bonin. 17:00 – 17:30/ 16.09.2016***

1. It means carry on, certain happenings, knowledge in generations. New generations. Tradition it's changeable.

2. It's the time ahead us.

3. We have to carry on something by adding own impulses into the future.



4. Yes it was interesting. I had learned a lot by adapting in this situation, a lot of demands, knowledge, people. I had learn a lot of working in the group, crafts, design, different cultures, what tradition means for other people. It was not really difficult, it was stressful in the end. Most of the time it was nice. When we needed to finish in the end – it was stressful.
5. Collection of rings, but I didn't really find rings futuristic enough and it was not for this project.
6. Not changed. Or maybe before I was not that confident. You can have tiny piece of tradition and save it.
7. The materials and technique. Was the problem to find suitable liquid, tubes. And the most difficult was to have liquid stay in the tube.
8. Exhibition was too interactive, people could touch everything – I didn't like it or it was nice – I don't know. With my jewellery it is good to see this glittering and movements. It was weird, but then maybe it was good. It's great exhibition and I'm impressed, proud to be among many designers and talented craftsmen.
9. They are proud (my parents), I made really good work.
10. Not about work – I'm really happy with it. I think in the whole project a big focus was on the texts. There was nothing about traditional jewellery of Hungary.
11. No, It's not rentable. Cannot be mass-produced. Very difficult. I'm happy with three pieces.

***Interviewing of Stian Røkenes Christensen. 18:30 – 19:10/ 17.09.2016***

1. Something that we need to take care, nostalgia. That we can preserve. Something old, that has been happening for a long time. Be focused on tradition, preserve it and not forget it.
2. Everything that is after the present. Design, technology. That what going to happened.
3. To step on, preserve everything that we have at the same time not to stop develop new things. Not just copy the things and call it tradition. In all sorts of future it's important. All the traditions connected to the past.
4. It was really nice to be in, where people have not the same background as me, and they were more focused on the design part. Other countries. It was hard. It was a lot

of exercises that we usually don't do. New experience. Sometimes you are out of comfort and then you understand why you need to follow this line.

5. Little changes, they were every time, but from the moment I started – nothing completely developed. I got into the project later. This ornament on the boat – it was protection. All the colors were so dark, that's why I didn't put window enamel. And it doesn't fit with acrylic rings.

6. Nothing has changed, because my view is very open.

7. Time. To get window enamel to do good – you need to work several more weeks. I didn't want to enamel it like one large piece. How to solve this technically – that was the most difficult.

8. Very positive. It was very nice to be a part of an exhibition like that. I was really surprised of the place. It is great to be a part of such exhibition.

9. Parents – they like it of course, they didn't have another option. Most of my friends they didn't know about it.

10. The only thing – to do priorities about the time. To work more. I didn't have enough time.

11. If it will be more – it will be commercial. No, I won't work with it. The main aim to work more – to sell, but not now. I was sawing so many small holes – it was so hard... I won't do it again. Who is going to buy it if it takes three weeks at least?

### ***Interviewing of Ivanna Pikush. 14:00 – 14:40/ 18.09.2016***

1. The tradition for me – that's what gives people a very comfortable feeling. The feeling of comfort and safety.

2. I do not want to grant the word "future" a very loud meaning. For me, the "future" is already the next second. So I'm very calm about it.

3. I like the concept of this project. It is a good workout for the brain. If you use some traditional motifs in design - it will put a "spectator" in a favor for this design. They will recognize the familiar shapes. This will give them very pleasant associations that already provides a guarantee that people will take your art for good.

4. It was interesting and difficult at the same time. The first time I tried to make an object that does not bear the functional load. Before that I was doing only functional things, which is very easy to see and understand the results. At the first exhibition in

Budapest, I even did not understand whether I like the work or not. Because I do not know what criteria to evaluate it just for myself. I find it easier to consider my work as a concept for the future functional work. But at the same time I am very open to new things, and perhaps in the future, this method of working with art object will open for me another way of thinking about my art.

It was a useful and complicated way of working with the Hungarian school, because they have a different vision of design and working with it. That sometimes created conflict situations, and sometimes – unexpected solutions.

For us - four Ukrainians, it was doubly interesting project, because we came out of the third school, which has its own methods of education. We can look at this project from three different sides. It delights me. The more angles you look at the art, the more you understand it, and discover yourself in a new way.

5. It changed a lot. At first I thought that I would weave my work (carpet). Then I thought I'd be doing carpet made of some uncombinable things (plastic, wool). And then to my surprise it ended up with embroidery and I made separate units - puzzle. The only thing that has not changed is the source of inspiration.

Changes in the work - a search for the best material, is consulting with teachers, their views on my work. My searches and mine development.

6. Relationship to the tradition remains the same, but I saw that it could be much wider and interpretation can be much bolder.

7. The difficulty was that it was necessary to teach yourself to accept the new. To part with the old vision of the work. Because it is sometimes very difficult to accept the new and unknown to you, and to love it. We must learn to accept criticism. Physically, it was a lot of work. The material was very hard - it was difficult to embroider. Since I did not use the new technologies (no machines), and all done by hand - it was very time consuming.

8. The exhibition itself impressed me, place and magnitude of the event. My work has been exhibited very unexpected for me. And it was a new challenge for me, how to be open to the new. Frankly, I did not realize whether I like it or not, the way my work was presented. I liked the works of my colleagues.

9. After the exhibition I talked with my relatives - all honestly said that did not understand my work that definitely disappointed me. Teachers said that the work is

very good and brave, but for me it is also important opinion of spectators. Someone without art education. It is important for me, what emotion the person got from looking at my work for the first time without any explanation. Also you need to perceive when you invest in the work the year of time and effort but in the end you do not get positive feedback.

10. Everything suits me. The only thing is little time is given to how this should be exposed.

11. Yes, there are some plans how to continue this theme. For me, this project has given a lot of ideas for the future, for development, work. In this respect, it is a very positive project.

### ***Interviewing of Akos Wagner. 09.11.2016***

1. Tradition is a dynamic concept of things that have lost their original meanings and purposes, but are still relevant and will probably remain so for a long time. They are so deeply rooted in our individual and common knowledge, that even though we (and by that I mean humanity as a whole, including science, art, etc.) have progressed way further, we still cannot forget them. They are things – be it an object or a type of dance, or a song - that seem eternal our lives, they are always there to comfort us in this rushing world.

2. Future, by itself is nothing. It's merely a context of things, life, culture, technology, etc. And we are responsible for shaping this context, as our parents were responsible for shaping our present days. It depends on us, how things change and what remains. It seems to me, that people think of future as something very heavily technology-related. But at the same time, future is something very culture-related. And also something very tradition-related.

3. Future tradition has a dual meaning in my mind. On the one hand it is something I like to call 'the things that remain'. This means that creating future traditions is a sort of selection of traditional thing by their relevance and importance, and shaping them into something new, for example with new technologies. On the other hand it's what I like to call 'the things to come'. As our world, our culture develops, some traditions will fade away and new things will take their places. In this case, creating future traditions would take a lot of prophetic skills.

4. It was difficult only on a very personal level, that might not be relevant and was related to time-management. I would rather say it was interesting. The project helped me to find new aspects of objects that I might not have thought of before. Also it made me rethink my concept of traditions. As a side note: Visiting Norway twice, building two exhibitions and meeting a lot of fantastic new people was also a huge plus.
5. There is one basic difference between my original goal and the final result: at first I wanted to design with a very technical, technology-related focus. My original concept was all about materials and techniques. In the process of work however my focus has shifted to a much more conceptual, philosophical concept.
6. Before the project I did not really think about traditions at all. I thought they were things of the past, locked in a museum to rot. Now I think they are much more vivid, dynamic, full of potential.
7. I had no particular difficulties during my work, other than time-management.
8. I received some very good feedbacks about the whole project from people I know, and the results of the project were a very impressive collection of objects.
9. I didn't really ask, but during the exhibition in Budapest I had some time to observe people looking at my work. It seemed like it made them think, and that is something I usually want to achieve.
10. During the project I always thought my answer to this question would be yes, but now, looking back and seeing the exhibitions, it is a very solid no.
11. No, at least not yet. I want to leave it at it's roughness, to settle things in my mind, and maybe in a few years I would revisit the idea and see if I can do something relevant.

#### ***Interviewing of Kristin Dalen 07.02.17***

1. Tradition to me means identity because I think about my roots and where it comes from. It represents where something is made and the culture it belongs to.
2. Future is something that is unknown and that can't be predicted. But most likely something that involves a lot of technology and new use of materials.

3. Future tradition means to keep our identity, where we come from and something old by combining it with new materials, techniques and doing it in new ways. Making the old, new.
4. It was both interesting and difficult. Interesting to travel to Hungary and see their traditions and learn technology that I didn't know how to use before. It was difficult to have so many opinions that I felt like I had to take in to consideration.
5. Yes a lot has changed. I wanted to work with metal as it is a material that I really like and know how to work with. I ended up working with plastic mostly because other participants and teachers thought the lazer-cutted tests I had made seemed more interesting.
6. My view hasn't changed much. I still love traditions and want to keep them alive by working with them in new ways.
7. First of all it was very challenging to have so many opinions as not all of the criticism was constructive. But with the brooches I found that it was very difficult to work with a material that I didn't know much about. The biggest challenge I found was therefore how to get a clean and even surface and at the same time get the sticks to hold.
8. It was very interesting to see our work exhibited in such a nice location in another country. But I don't think that all our work was shown from its best side in Hungary. The exhibitions in Skien showed all our work in a way that made the viewer see each piece individually.
9. My friends and family are all very proud of me. I have also met people who would like to buy brooches from me.
10. If I got to do it all over again I would do it very different. I don't feel like my final work represent me in any way and I think that there was way too many people who had an opinion about our work. The students should have been more free in their work in my opinion. I don't think my concept is interesting enough and I know I could have come up with something better.
11. The concept of carrying the traditions in to the future is something that I really like and try to do with most of my work. With the brooches themselves I don't know. I enjoy more to work with metal and to make something that I can identify with. But if somebody asked me to make them a brooch I will happily do it!



***Interviewing of Audun Stikbakke 25.03. 2017***

1. Tradition is something that is passed on from generation to generation. It can be changing as time goes by, but there is something that connects the past to the present time.
2. The future is what is coming, it is different from the past and changing rapidly.
3. Future tradition is something we do today, that will be looked upon as part of a changing tradition.
4. The project was very interesting in many ways, it was challenging to connect traditional ornaments with “futuristic” design, but the result of the project was very satisfying.
5. The work changed a lot during the design process. In the start the concept was not very clear, but as the work/ design progressed, so did the concept and values connected to it.
6. My attitude to the tradition is that it is a great source of inspiration, and that has not changed.
7. The hardest part was to come up with a good design, and to find a way to include the traditional ornaments in a new way.
8. My impression was the project overall was a great success. It was presented in a very good way. It showed a lot of interesting objects and great diversity. But I think it could have had more attention from the media.
9. I have got much positive comments about my work, and some even wanted to buy it.
10. No, I am quite happy with the result.
11. Yes, it would be interesting to make a series of furniture based on the same design.

***Interviewing of Kseniia Snikhovska 13.04.2017***

1. Tradition for me means a heritage which we need to protect from disappearing.
2. In the context of the project, I was thinking about “the future” as technological progress and life of next generations. I think it is hard to imagine it without 3d technologies which became a tool for my object.

3. Personally for me it means something we invent now which can possibly be used by our children and one day become a tradition. However, in the context of FT project it had for me meaning of old traditions showed or made in a new way.
4. It was a big challenge for me, interesting and difficult at the same time. This project helped me to develop my “conceptual thinking” and motivated me to learn new technology. Subsequently I used that experience in my Master project.
5. Yes, my original idea has been changed a lot.
6. I guess my understanding of this term just became deeper, than it was in the beginning.
7. From some point I knew the technique I will use and the pattern, but I still had to figure out what exactly to do with that. And the hardest part was to agree with supervisors about the idea for my final object.
8. I haven't been on the opening in Budapest, but I enjoyed opening in Skien. I liked the locations of objects and composition of exhibition.
9. If to be honest, my friends and relatives were more excited about my previous idea. However, they have been supportive anyway and liked what I have done in the end.
10. Definitely, I would continue with what I wanted to do in the beginning.
11. I would like to develop it in different direction.

## Annex 3: Consent forms

### Consent Form

Contact: Marianna Brilliantova

Email: [REDACTED]

Address: Høgskolen i Sørøst-Norge

Neslandsvegen 402

3864 Rauland, Norge

Phone: [REDACTED]

My name is Marianna Brilliantova, and I am an undergraduate student at Høgskolen i Sørøst-Norge. I am asking you to take part in a research project concerning the Norwegian-Hungarian project "Future Traditions". A primary purpose of this project is to discuss the concept of tradition, especially in the frames of the "Future Traditions" project. This research will provide insight into how the students approach differently the concept of tradition and how they show the variants of the interpretation of their inspiration.

If you agree to be in the study, I will ask you some questions about your role in the frames of the project "Future Traditions". The questions will be focused on your thoughts about concepts of tradition, future and future tradition, developing of your idea for the final product during the project, the process of work and your final results.

Each response will be written down. The answers will be typed on the computer, printed out and given to you for checking the information so I can make accurate notes about our conversation.

I will be using our interview to write a research part of my master thesis. I would very much like to use your name and attribute quotations to you in my paper.

During the interviewing, I can ask additional questions. If there are questions you would prefer not to answer just let me know and we will move to the next question. For all questions, your answers can be as long or as short as you like. You can also elect to stop the interview at any time.

You can contact me at any time if you have additional questions. If you would like to speak with someone besides me about the research, you can contact one of my advisors, Mats Sigvard Johansson, [REDACTED] or Bodil Akselvoll at [REDACTED].

If you agree to participate in this study on the above terms, please sign below.

Signature of Research Participant:  Date: 16.09.2016

Printed Name of Research Participant: Hilde Opedal Nordby

Consent Form

Contact: Marianna Brilliantova

Email: [REDACTED]

Address: Høgskolen i Sørøst-Norge

Neslandsvegen 402

3864 Rauland, Norge

Phone: [REDACTED]

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If you agree to participate in this study on the above terms, please sign below.

Signature of Research Participant:  Date: 16.09.2016

Printed Name of Research Participant: Juliana Alexandra Bonin

Consent Form

Contact: Marianna Brilliantova

Email: [REDACTED]

Address: Høgskolen i Sørøst-Norge

Neslandsvegen 402

3864 Rauland, Norge

Phone: [REDACTED]

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I will be using our interview to write a research part of my master thesis. I would very much like to use your name and attribute quotations to you in my paper.

During the interviewing, I can ask additional questions. If there are questions you would prefer not to answer just let me know and we will move to the next question. For all questions, your answers can be as long or as short as you like. You can also elect to stop the interview at any time.

You can contact me at any time if you have additional questions. If you would like to speak with someone besides me about the research, you can contact one of my advisors, Mats Sigvard Johansson, at [REDACTED] or Bodil Akselvoll at [REDACTED]

If you agree to participate in this study on the above terms, please sign below.

Signature of Research Participant: Stian Røkenes Christensen Date: 17.09.2016

Printed Name of Research Participant: Stian Røkenes Christensen

Consent Form

Contact: Marianna Brilliantova

Email: [REDACTED]

Address: Høgskolen i Sørøst-Norge  
Neslandsvegen 402  
3864 Rauland, Norge

Phone: [REDACTED]

My name is Marianna Brilliantova, and I am an undergraduate student at Høgskolen i Sørøst-Norge. I am asking you to take part in a research project concerning the Norwegian-Hungarian project "Future Traditions". A primary purpose of this project is to discuss the concept of tradition, especially in the frames of the "Future Traditions" project. This research will provide insight into how the students approach differently the concept of tradition and how they show the variants of the interpretation of their inspiration.

If you agree to be in the study, I will ask you some questions about your role in the frames of the project "Future Traditions". The questions will be focused on your thoughts about concepts of tradition, future and future tradition, developing of your idea for the final product during the project, the process of work and your final results.

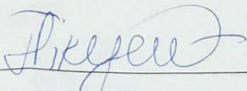
Each response will be written down. The answers will be typed on the computer, printed out and given to you for checking the information so I can make accurate notes about our conversation.

I will be using our interview to write a research part of my master thesis. I would very much like to use your name and attribute quotations to you in my paper.

During the interviewing, I can ask additional questions. If there are questions you would prefer not to answer just let me know and we will move to the next question. For all questions, your answers can be as long or as short as you like. You can also elect to stop the interview at any time.

You can contact me at any time if you have additional questions. If you would like to speak with someone besides me about the research, you can contact one of my advisors, Mats Sigvard Johansson, at [REDACTED] or Bodil Akselvoll [REDACTED]

If you agree to participate in this study on the above terms, please sign below.

Signature of Research Participant:  Date: 18.09.2016

Printed Name of Research Participant: Ivanna Dikush



## Consent Form

Contact: Marianna Brilliantova

Email: [REDACTED]

Address: Høgskolen i Sørøst-Norge

Neslandsvegen 402

3864 Rauland, Norge

Phone: [REDACTED]

My name is Marianna Brilliantova, and I am an undergraduate student at Høgskolen i Sørøst-Norge. I am asking you to take part in a research project concerning the Norwegian-Hungarian project “Future Traditions”. A primary purpose of this project is to discuss the concept of tradition, especially in the frames of the “Future Traditions” project. This research will provide insight into how the students approach differently the concept of tradition and how they show the variants of the interpretation of their inspiration.

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If you agree to participate in this study on the above terms, please sign below.

Signature of Research Participant: Wg-Åk Date: 09.11.2016

Printed Name of Research Participant: Ákos Wágner

Consent Form

Contact: Marianna Brilliantova

Email: [REDACTED]

Address: Høgskolen i Sørøst-Norge

Neslandsvegen 402

3864 Rauland, Norge

Phone: [REDACTED]

My name is Marianna Brilliantova, and I am an undergraduate student at Høgskolen i Sørøst-Norge. I am asking you to take part in a research project concerning the Norwegian-Hungarian project "Future Traditions". A primary purpose of this project is to discuss the concept of tradition, especially in the frames of the "Future Traditions" project. This research will provide insight into how the students approach differently the concept of tradition and how they show the variants of the interpretation of their inspiration.

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If you agree to participate in this study on the above terms, please sign below.

Signature of Research Participant: Kristin Dalen Date: 07.02.17

Printed Name of Research Participant: Kristin Dalen

Consent Form

Contact: Marianna Brilliantova

Email: [REDACTED]

Address: Høgskolen i Sørøst-Norge

Neslandsvegen 402

3864 Rauland, Norge

Phone: [REDACTED]

My name is Marianna Brilliantova, and I am an undergraduate student at Høgskolen i Sørøst-Norge. I am asking you to take part in a research project concerning the Norwegian-Hungarian project "Future Traditions". A primary purpose of this project is to discuss the concept of tradition, especially in the frames of the "Future Traditions" project. This research will provide insight into how the students approach differently the concept of tradition and how they show the variants of the interpretation of their inspiration.

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If you agree to participate in this study on the above terms, please sign below.

Signature of Research Participant: Audun Stikbakke Date: 25.03.2017

Printed Name of Research Participant: Audun Stikbakke

Consent Form

Contact: Marianna Brilliantova

Email: [REDACTED]

Address: Høgskolen i Sørøst-Norge

Neslandsvegen 402

3864 Rauland, Norge

Phone: [REDACTED]

My name is Marianna Brilliantova, and I am an undergraduate student at Høgskolen i Sørøst-Norge. I am asking you to take part in a research project concerning the Norwegian-Hungarian project "Future Traditions". A primary purpose of this project is to discuss the concept of tradition, especially in the frames of the "Future Traditions" project. This research will provide insight into how the students approach differently the concept of tradition and how they show the variants of the interpretation of their inspiration.

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You can contact me at any time if you have additional questions. If you would like to speak with someone besides me about the research, you can contact one of my advisors, Mats Sigvard Johansson [REDACTED] or Bodil Akselvoll at [REDACTED]

If you agree to participate in this study on the above terms, please sign below.

Signature of Research Participant:  Date: 13.04.2017

Printed Name of Research Participant: Kseniia Snikhovska



#### Annex 4: The detailed process of making the rings for my collection

Before creating the drawings in the Adobe Illustrator program, I measured the plastic sheets that I had for my work in order to know how best to place the parts for the rings I would go on to make. I created the Ai document with the same size as the plastic sheet. Another solution is to create the Ai document with the size of the working surface of the laser-cutting machine. The size of the engraving and cutting table of the machine I used is 1014x720 mm and the maximum material thickness is 8 mm (Fig. A4-1).



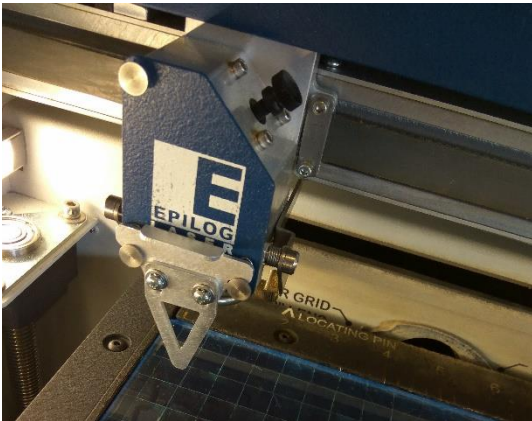
*Fig. A4-1 Epilog Laser Fusion machine with a Cooling Fan*

Before sending the Ai document for cutting, the user must check the focus on the display (Fig. A4-2). It will allow you to manually set the table to the correct height for the cutting or engraving. By using the Joystick you can move the table up or down.



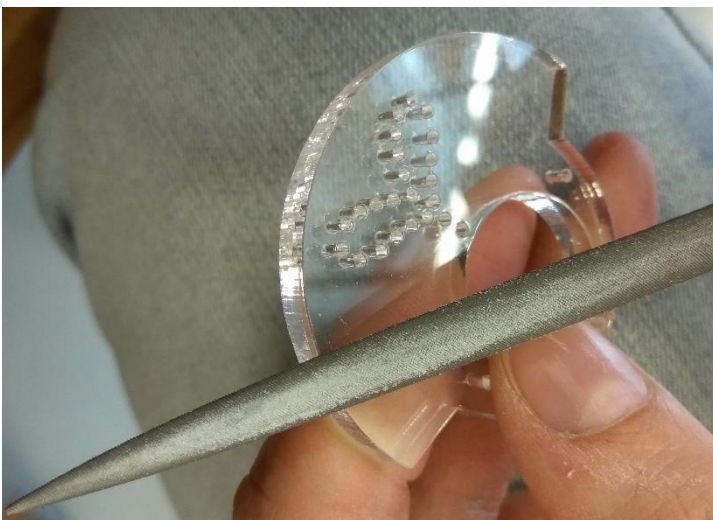
*Fig. A4-2 The display with function menu on the laser-cutting machine*

On the Fig. A4-3 is the “V” shaped manual focus gauge that I used to determine the correct distance from the focus lens to the top of the material I used.



*Fig. A4-3 “V” shaped manual focus gauge*

After cutting the details for the collection, I washed them and divided them into two or three parts, depending on the future rings. The edges of the parts after using the laser were a little bit sharp, it was not noticeable visually, but with tactile contact it was possible to feel. In order to rectify this, I used a half-round file to smooth the surface on the inside and outside of the rings (Fig. A4-4). After that, I used ultra-fine sandpaper with the grit sizes P1500 and P2000. I did this to return the acrylic to a shiny surface and to remove small scratches I used SONAX Scratch remover. First I tried to remove the scratches with a paste which I applied using denim, but this did not work so well. I then tried to use the scratch remover with a microfiber and it worked much better for the surface.

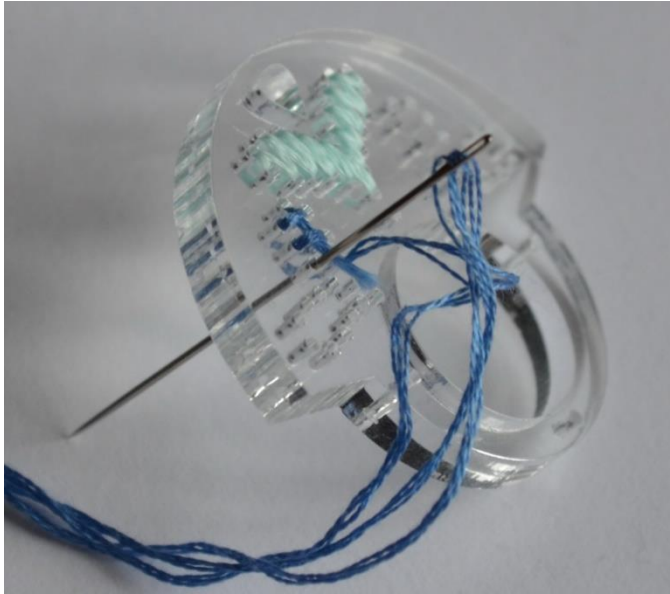


*Fig. A4-4 The process of removing the sharp edges with a half-round file*

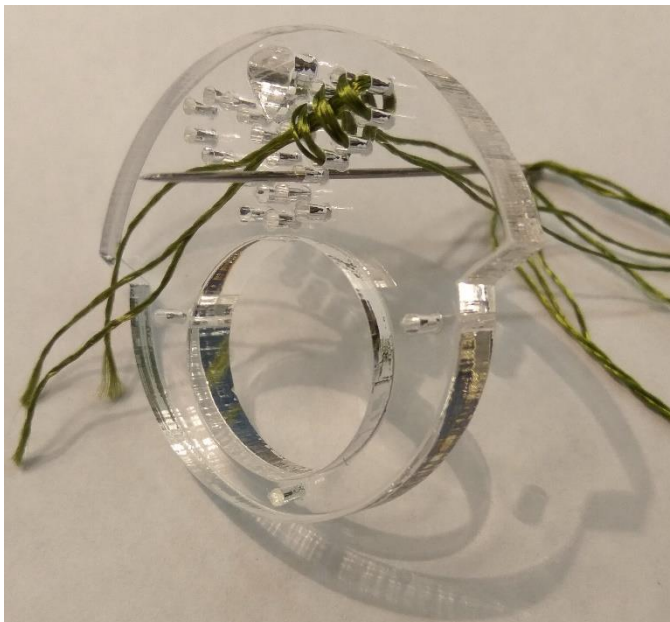


## Embroidery:

For holding the thread in place I left a tip (Fig. A4-5) and embroidered while I was holding the end of the thread. In the embroidery with the silk threads I left a longer tip (Fig. A4-6), because the silk thread move more than the cotton thread which stays in place.

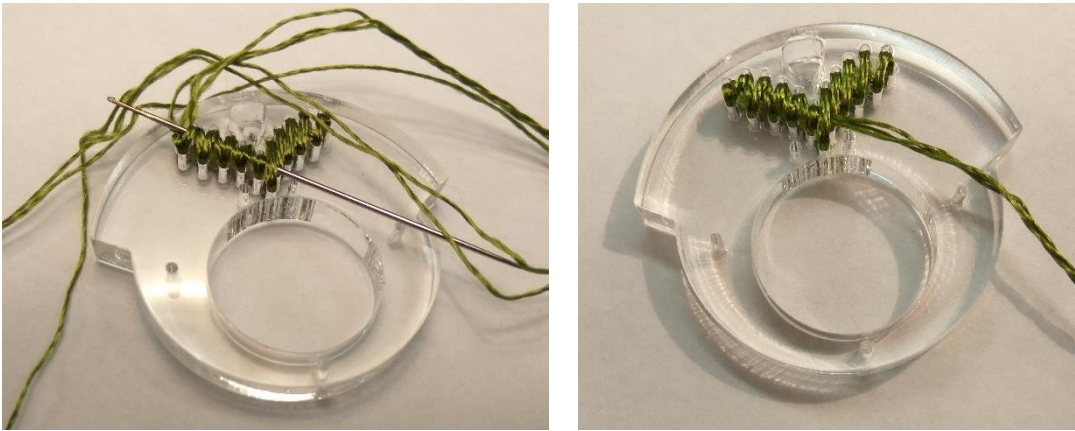


*Fig. A4-5 The process of embroidery with cotton threads*



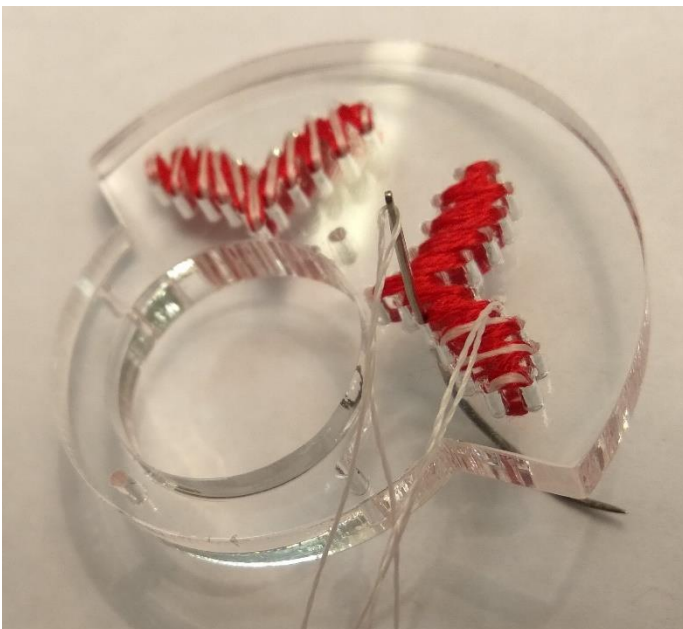
*Fig. A4-6 The process of embroidery with silk threads*

After the embroidery was done, I put the needle with one of the ends of the thread under the embroidered ornament and cut it (Fig. A4-7, 8). That way I got the embroidered ornament without knots and thus didn't compromise the aesthetic side of the products.



*Fig. A4-7, 8 The process of the finishing the embroidery on the acrylic with a green silk thread*

Two of the rings from my collection have phosphorus threads on the top of the cotton embroidery (Fig. A4-9). I was using almost the same method to keep the thread in place. The difference was that I put the tip of the thread under the cotton embroidery before starting the phosphorous stitches.



*Fig. A4-9 The process of embroidering with the pink phosphorus threads*

When I was embroidering the mirror plastic parts (Fig. A4-10, 11), I removed the protective layer after the embroidery was done so as not to scratch the surface of the

mirror layer. I used scissors to cut the protective layer around the embroidery (Fig. A4-12) and then carefully removed it with the tweezers.



*Fig. A4-10, 11 The process of embroidering some of the middle parts of the rings, mirror, plastic, red, yellow and blue silk threads*



*Fig. A4-12 The process of taking of the protective layer of the mirror plastic*

For the connection of the rings I used a technique called “cold connection”. First, I cut silver wire (1 mm thickness) with metal shears into pieces. After this I made heads of rivets with a liner-chasing tool (Fig. A4-13). I put the wire wrapped into the denim (not to scratch the wire) in a small vice. I was turning and gently tapping the liner-chasing tool with a hammer on one of the sides of the rivet until the wire ends flare.





*Fig. A4-13 The process of making the “head” of the rivet*

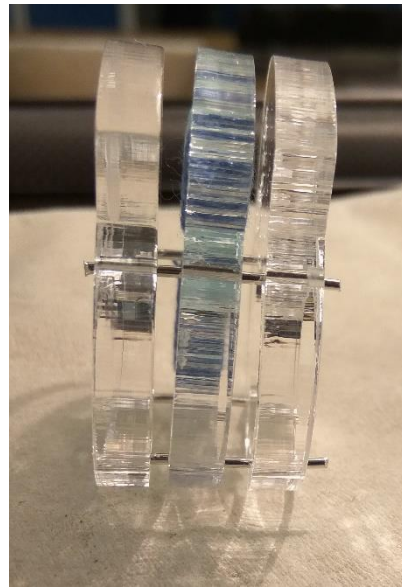
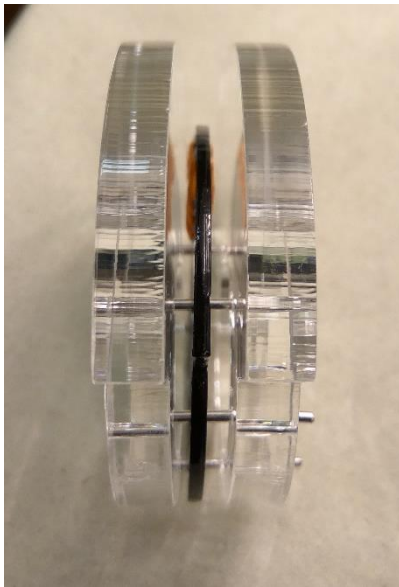
For the flush rivets I made the holes in the acrylic plastic a little bigger on the top with the 1,2 mm drill bit (Fig. A4-14, 15). That way the rivet was almost on the same level as the material’s surface.



*Fig. A4-14 The process of making the hole bigger with a flexible shaft machine*

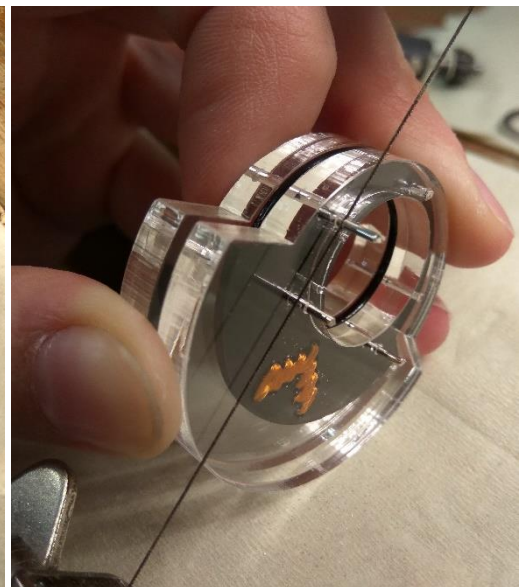
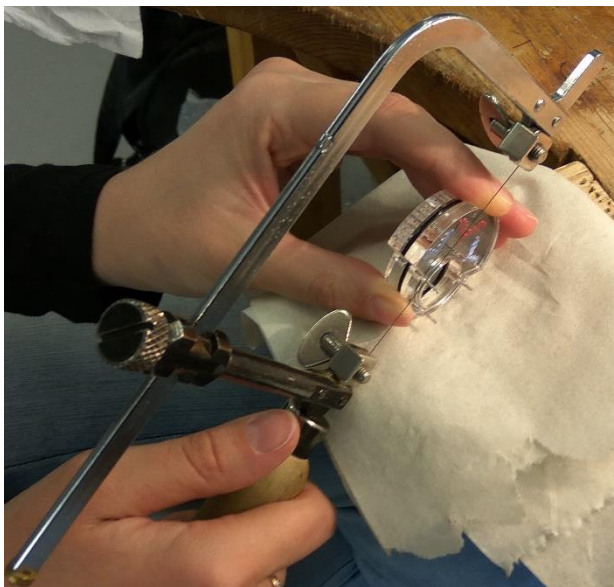
*Fig. A4-15 The hole (1 mm diameter) in the acrylic part with the 1,2 mm diameter on the top*

I drilled each acrylic piece without embroidery on the outside. After this I took the embroidered part and connected it with acrylic parts (Fig. A4-16, 17).



*Fig. A4-16, 17 Connecting the parts with a wire*

Then I cut off the tips of the wire with a jeweller saw leaving less than 1 mm for forming the head of a rivet (Fig. A4-18, 19).

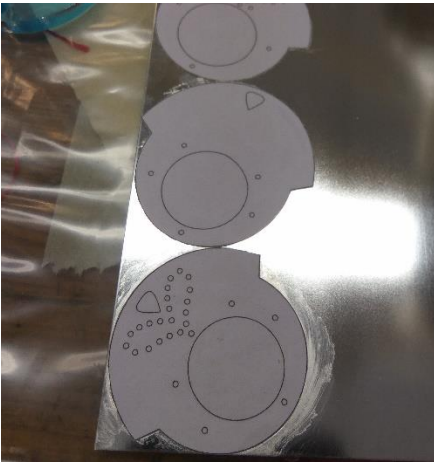


*Fig. A4-18, 19 The process of cutting off the wire tip*

For connecting all of the parts together, I put the pearl-chasing tool into the vise. Then I was turning and gently tapping the liner-chasing tool with a hammer (Fig. A4-20, 21). For the final formation of the rivet head, I used a pearl-chasing tool. That way the surface of the acrylic did not get scratched because the pressure was on the head of the rivet. For this method, you need somebody to hold the product in place while you will form the rivet.



*Fig. A4-20, 21 The process of forming the rivet head*



*Fig. A4-22 The paper sketches pasted on the silver sheet*

For three of the rings from the collection I cut out the sketches of the same size as the acrylic parts and glued them onto the silver sheet (Fig. A4-22). I took the silver sheet with the 0,5 mm thickness. For making the holes in the metal and for precision I used the punch and die set (Fig. A4-23). The size of the used punch was 18 mm.





*Fig. A4-23 The process of the punching*



*Fig. A4-24 The process of the cutting out the silver parts*

After that I cut the parts of the rings with a jewellery saw using the 0,8mm blade (Fig. A4-24). For better sawing I used wax on the saw blade, it makes cutting easier.

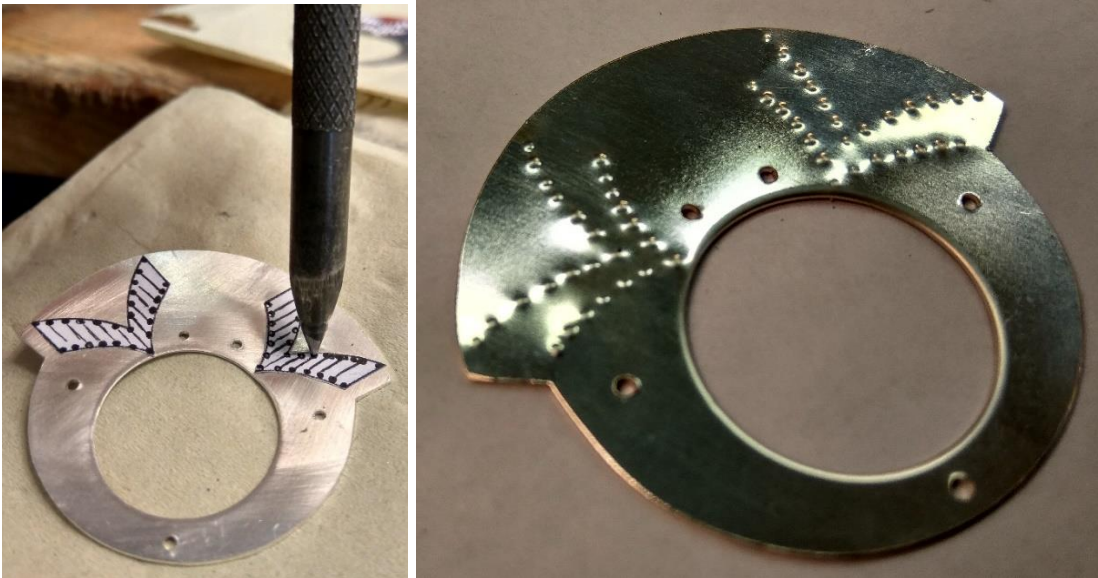
After cutting out the silver parts, to make sure that the silver and acrylic pieces are matching I used the wire to connect them (Fig. A4-25). It was easier to see the small difference of the silver part and to fix it with a file (Fig. A4-26).



*Fig. A4-25 Connected acrylic and silver parts Fig. A4-26 The process of fitting of the parts*

Before drilling the metal, I marked with a center punch the places where I will drill the holes (Fig. A4-27). It is important to use the center punch on the material so that the drill

bit will stay in place. (Fig. A4-29). Sometimes the metal sheet can bend after the use of the center punch (Fig. A4-28), for this reason is wise to use a rubber or wooden mallet to even out the material.



*Fig. A4-27 The process of marking with the center punch*

*Fig. A4-28 The back side of the metal part after using the center punch*



*Fig. A4-29 The process of drilling with a 1mm drill bit*

*Fig. A4-30 The ragged edges of the holes and a process for removing the problem*

After drilling, the edges of the holes are usually ragged. I used a fine needle file to remove the ragged edges (Fig. A4-30). To achieve an even surface without deep scratches I used sandpaper from the P400 until P2500 grit sizes (Fig. A4-31).





*Fig. A4-31 The sandpaper processing with the flexible shaft machine*

After these steps the metal is ready for polishing (Fig. A4-32, 33). I used two types of the polishing paste: green and white. First, I polished the silver parts with Dialux Green Polishing Paste, and after this I used Dialux White Polishing Paste which is normally used for bright polishing of silver. After polishing the paste stays on the metal. In order to remove it I washed the silver parts using soap and a toothbrush.



*Fig. A4-32, 33 The process of polishing the silver*

When the layers were clean, I started the process of embroidery. First, I used green and red silk threads on one of the silver parts of the ring, but after I finished, the embroidery

was very fluffy. I guess it happened because the edges of the holes in the silver were too sharp for those threads. That is why I decided to remove them and make the embroidery with the cotton threads instead.

After all of the rings were connected I used a flexible shaft machine and accessories to clean the heads of the rivets. I was faced with the problem of getting dust between the layers of the rings after they were connected. I removed the dust with an air compressor. Because of the high air pressure, the power of the airstream is very high, which allows the user to remove dust from between the layers of the rings through the top. This is possible because the central part of the rings with embroidery has a volume, two parts that are on each side not tightly fitted and leave a small gap.

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# List of Annexes figures

Figures in the tables, Annex 1, were made by me (Marianna Brilliantova) in Budapest, Skien, Rauland, 2016-2017

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Fig. A4-18-19 The process of cutting off the wire tip. Rauland. Photographer: Ask Butveit Borglund (2017)

Fig. A4-20, 21 The process of forming the rivet head. Rauland. Photographer: Juliana Alexandra Bonin (2017)

Figures A4-22 – A4-33 made by me (Marianna Brilliantova) in Rauland, 2017

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