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RANGERS OF THE FOREST: An Accessory Collection

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Abstract

The following thesis describes the research and development processes followed in order to create an accessory collection. This project has been developed collaboratively with Hanhi, a textile and interior design company. The concept of the collection is based on the symbology found within the Finno-Ugric shamanistic folklore. In an attempt to consider waste management problems, the materials used to create this collection are mainly discarded pieces of fabric.

Firstly, the knowledge foundations are established throughout the research stage of this paper. This research deepens into subjects such as folklore and shamanism. The research focuses mainly on the characteristics concerning the Finno-Ugric geographical area. Subsequently, a detailed explanation of the symbol identification and conceptualization stages is provided. The conceptualization process includes a description of the general message and purpose of the collection. Afterwards, a detailed description of the design, experimentation, and production processes takes place, followed by a conclusion and evaluation. The evaluation area includes comments given by the commissioning company.

The main outcomes of this project are prototypes of an accessory collection. It is of high importance to mention that this report follows the design and production processes only until the prototype phase. Further development is still under discussion.

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Accessory collection, textile design, graphic design, fabric waste, recycling, reusing.

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# 1 INTRODUCTION

This project focuses on creating a product collection in order to use a textile company's discarded fabric. It has been resolved that the collection items should be interrelated in order to express the concept which will be clarified during the following sections. The elements of the collection can be perceived independently or as a whole set. The main idea is for the collection to have a clear, deep, and understandable concept, i.e. a statement which reflects the user's, the company's, and the designer's common ideologies.

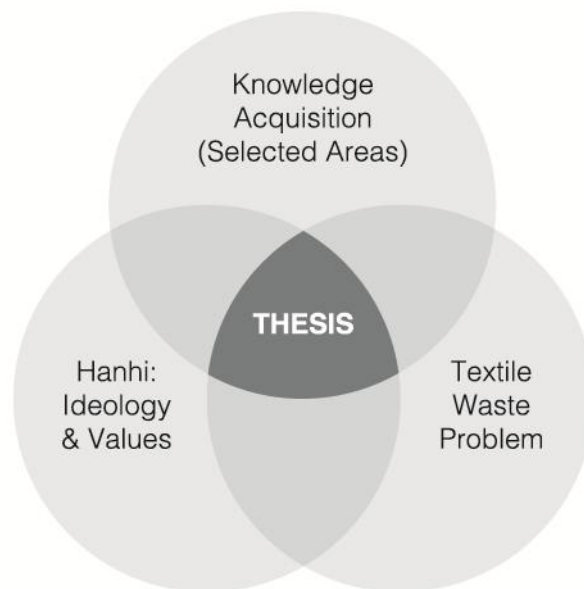
As mentioned already, this project is commissioned by the company Hanhi. Hanhi is a small textile and interior design company located in Joensuu, Finland. The idea for this project originated during a six month internship in which the designer and the company worked together. During that period of time, several discussions concerning the ideologies, perceptions, opinions, values, and origins of the company took place. At the same time, the fabric waste problem was examined, and the necessity of a solution to the problem was established. Therefore, the company and the designer agreed to find a possible solution for the problem by developing this project. During the planning stage, it was agreed that the project would reflect the company's foundations, which were built upon the traditional Finnish culture.

Describing the collection more closely, the concept will be based on some of the most representative symbols within Finno-Ugric folklore, mostly the animal figures which repeatedly appear within the folkloristic tales. Therefore, vast research concerning the Finno-Ugric folklore itself, its characteristics and its nature will be the guidance through the symbol identification. This project intends to reflect the past and bring it to the present by integrating it somehow into the Finnish everyday life.

Furthermore, it is of essential importance to identify the influences of the Finno-Ugric folklore which are present in today's Finnish society. This will be used as a consistent part of the platform on which the concept will be built. By these means, the designer will accomplish the acquisition of deeper knowledge and better understanding of today's Finnish society. On the other hand, this project is realized with the purpose of

letting the designer introduce herself to the textile world and to let her familiarize and experiment with different materials and techniques in order to communicate a message. By extending the designer's experiences concerning materials and techniques with a project of this nature, the acquired knowledge will not be only theoretical but also experimental and empirical. In addition, developing the project with a kind of material which has certain limitations due to its origin will provide the designer with attributes such as adaptation and flexibility. Nevertheless, one of the goals concerning this project is to reinforce both the designer's and company's ideas towards sustainability and ecology and thereby to reveal them through the products.

As an attempt to simplify and specify the main goals of this project, a graphic of the framework is shown below (Picture 1).



Picture 1. Framework.

## 2 FOLKLORE

Folklore is one of the vital components on which societies are built. The definition of folklore acknowledges it as a group of beliefs, traditions, legends, and forms of art which are common among a group of people (Merriam-Webster 2014.) Folklore involves many emblematic factors which resemble or differentiate communities all over the world. Civilisations create and reinforce their identities through their folklore. It has been commonly thought that folklore only concerns the past, but we still experience each society's folklore today. As expressed in the book *Companion to Folklore*, folklore is now considered as a hybrid between different fields such as geography, history, archeology, and psychology among others (Bendix & Hasan-Rokem 2012, 2.)

Communities' continuous evolutionary processes are revealed through their folklore. All the present paradigms which identify societies are also part of it. Folklore is not a question of socioeconomic level, even though some people might believe so. Traditions, rituals, religions, mythologies, and several forms of art are prevailing manifestations of communities' folklore.

Bendix and Hasan-Rokem (2012, 1) affirm that "folklore has stimulated imaginations and sent individuals to places near and far, to forgotten books and internet blogs". In order to get to know and understand a society, its folklore needs to be acknowledged as one of the most pure and sincere articulations of its identity. Folklore can be perceived through everyday life within the most common activities even if it might seem unnoticeable to the members of the society themselves.

Folklore consists on both verbal and non-verbal communication. Most of the folklore is still transmitted from one generation to another through oral tradition despite the fact that vast amounts of literature can be found. Nevertheless, attitudes and behaviours are taught and learned in an unconscious way through daily life situations. Every person grows immersed in the community's folklore slowly becoming an expression of it, a statement. We are all independent yet communal representative pieces of our communities' folklore. Folklore is the factor which strengthens community cohesion by creating connections among its members.

The importance of folklore should be acknowledged and reinforced by the members of the communities in order for it to prevail as one of a community's main characteristics. As mentioned before, folklore is a part of a society's daily life and it is rarely perceived by the society itself. Thus, it is a distinguishing element which boosts the communities' identities and ideologies. It strengthens and enriches them. This section aimed at providing a brief introduction to the general folklore concept in order to move forward to more specific details.

## **2.1 Finno-Ugric Folklore**

This section focuses on the study of Finno-Ugric folklore and its main characteristics. Although the geographical area covered by the term Finno-Ugric is extremely large, the research mainly concentrates on the part which is directly related to the Finnish culture nowadays. Hence, the exploration of the folklore concerning the specific communities which are or were located within the Finnish territory is accomplished through these lines. The Baltic Finn and Sami cultures are key components of this research.

As mentioned above, extensive amounts of literature exist concerning this particular folkloristic field. Myths, legends, tales, and other folklore related texts allow a closer exploration of the basis of this specific culture. Another form of exploration which unfortunately has not been used for this project due to language reasons is direct oral tradition. Moreover, this folkloristic field can also be analysed through the extensive number of pieces of folk art which still prevail in the area.

Folk art and mythology can be studied by dividing them into different categories. Some authors prefer to establish the difference of the categories based on the geographical areas and the historical lines, while others prefer to focus on the actual rituals and beliefs which were part of the everyday life. Nevertheless, folk art is considered a tangible expression or evidence of those beliefs. Societies preserve their folklore in order to determine their identities. Niilo Valonen suggests that folklore can be perceived today also through languages and dialects. Both languages and dialects help establishing the similarities and differences between tribes according to their geographical origin or location. (Rácz and Valonen 1979, 7-10.) Since folklore has mostly been transmitted by

oral tradition, language is a vital part of it, although the non-verbal communication ways are also relevant. During this project the main focus point will be the symbology found within the Finno-Ugric folklore's literary pieces and related objects.

As many other communities, the Finnish one preserves its folklore mostly through traditions and rituals. The folk influences through the different Finnish historical periods have always been present. Today, the prevalence of those folk influences differentiates this specific community from all the others which might share the same origins. Folklore and mythology are most of the times connected to religion as expressed by Juha Pentikäinen:

**“Myths are central to the religions of the world. They are usually held sacred in their cultures and considered true explanations of the origins of the cosmos as well as the events related to the genesis of culture. They relate in detail how the world, the humans, the animal kingdom, and central elements of culture were created, thus establishing the world order” (Pentikäinen 1999, 149.)**

Finno-Ugric folklore is preserved mostly through myths, legends, tales, and rituals related to those. Therefore, these papers go deeper into those fields rather than into religion itself. Despite the fact that the most representative Finnish folkloric literature is the world wide known The Kalevala, other literary pieces which might or might not be related to it are also found within several compilations.

The Kalevala and all the other literary pieces have several common characteristics. All of them are closely related to nature as a way to extol its importance among the community. Some of the literature concentrates on explaining the origin of things, while some others focuses on the relationship and coexistence between humans and nature. Nevertheless, the majority of the literature is provided with some lesson or message with the purpose of paying respect to nature as a supreme entity.

Among the Finno-Ugric literature, the human is seen in a special way due its relation with the cosmos. The human from the Finno-Ugric literature is immersed in nature. The man coexists with nature. In several other cultures, the human being is viewed as a subordinate of nature, a victim of nature gods and goddesses, who has no power to affect one's own destiny. Within the Finno-Ugric literature the human correlation with nature is evident. In order to shed light on the hierarchical position of humankind in



relation to the nature among the currently known Finnish folklore, the research will delve into the concept of shamanism.

## 2.2 Shamanism

As established above, shamanism is a vital component of the Finno-Ugric folklore. The book titled “Shamanism and Culture” affirms that this phenomenon involves the cultural, religious and social aspects of the society (Pentikäinen 1998, 11.) Shamanism is one of the Finno-Ugric folklore’s most representative characteristics. Shamanic practices involved and affected the society members both individually and wholly.

**“The social roles of the shaman in shamanistic societies are numerous and diverse: he is a healer and a priest, a fortune-teller and a psychopomp leading the souls of the deceased to the abode of the dead, an epic singer and a politician” (Pentikäinen 1998, 11.)**

Oral traditions within the shamanistic societies played a key role, as already established. Authors such as Pentikäinen and Valonen highlight the importance of linguistics and history concerning the oral traditions. In order to truly comprehend the meanings hidden behind myths, legends, tales and rituals, it was necessary to share more than just a language. Being immersed in a culture was what really provided enough knowledge towards the understanding.

Shamanism is still a part of everyday life in many ways among the societies with shamanistic origins. Shamanic rituals have a more sporadic frequency nowadays, even though their bequest is present. Edith Turner (2004, 12-15) suggests that shamanism is or was perceived within shamanistic societies just as an activity, a profession. A shaman was responsible for providing psychological and spiritual guidance and healing to the community. In addition, shamans played the role of doctors in certain situations due to the idea that most of the physical problems of a human might be caused by spiritual or psychological conditions. Also, establishing a connection between the three levels of the cosmos was one of the shaman’s skills. The shaman was able to traverse between those levels (heaven, earth, and underworld). Therefore, Pentikäinen (1998, 44) suggests that the shaman was considered as a mediator of the universe.

Although the role of the shaman was very similar within all the world's communities, there are some differences which help to distinguish the geographical origins of shamans and their rituals. Since this project focuses specifically on Finno-Ugric folklore, some characteristics of this particular shamanism will be explained below. It is important to mention that the acquired knowledge concerning Finno-Ugric shamanism has been achieved through different kinds of literature such as research, theory, and folklore.

### **2.2.1 Finno-Ugric Shamanism**

The geographical origins of all the Finno-Ugric communities vary, and during this particular research the main focus involves those which have given origin to the actual Finnish society. The main communities contained within that definition are the Baltic Finns and the Sami peoples. This selection does not intend to exclude any other community which might also be relevant within the subject; it is simply an attempt to narrow the subject of this particular research in order to reach the desired depth.

There are several literary pieces which describe the shamanistic view of the world within the Finno-Ugric area. As a first approach to Finno-Ugric shamanism, The Kalevala might be the most obvious option due to its fame. Nevertheless, there are other myths, legends, or tales involved in or involving different shamanistic rituals performed in the area. Shamanic beliefs surrounded every single activity throughout the day.

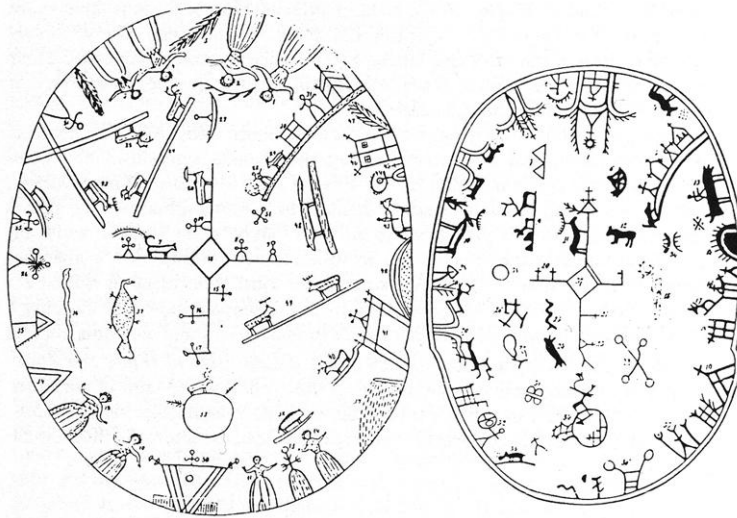
The relation of the Finno-Ugric communities with nature is tight. Hence, nature is an essential part in the Finno-Ugric shamanism. As the human being coexists with nature, natural forces are provided to those special humans known as shamans. When considering the mentioned cultures or communities, it is important to mention that the geographical area in which they were developed is covered in its majority by taiga. Both forests and swamps have given shelter to mystical shamanistic communities through ages playing a vital role in their everyday lives. Therefore, most of the shamanistic beliefs within those communities are deeply connected to the taiga's flora and fauna.

As suggested before, folk art items are also extremely useful in order to research ancient shamanistic beliefs. The most representative Finno-Ugric shamanistic item is the drum (Picture 2). Drums were the tool which helped the shamans get into a state of trance in order to enter the spiritual world. Through the drum rhythms the shamans were able to reach ecstasy. The illustrations found on those drums are a huge contribution to shamanistic research. It could be said that the shamanic way of perceiving the universe is captured within the drum illustrations (Picture 3). Pentikäinen mentions that:

**“The drum has often been identified as being an animal, an elk or a horse that the shaman used when riding on his cosmic road. The shaman had an intimate relationship with his drum” (Pentikäinen 46, 1998).**



Picture 2. Shaman's drum. (Source: Rácz 1979, 219).



Picture 3. Drum illustrations. (Source: Pentikäinen 1999, 195).

The rituals performed by the shamans did not only include music. Dancing and singing also accompanied the drum rhythms in order to help the shaman cross between the universe layers. In addition, different kinds of clothing were worn by the shamans depending on the event. A shaman could have had two different drums and several different clothes which were used according to the journey. Those clothes would resemble different animals such as deer or bears. It was believed that the shaman would acquire the characteristics of the animal represented by the clothing. Also, it has been affirmed that the presence of other animals such as reptiles or even insects has been acknowledged during shamanistic performances.

### 2.2.2 Finno-Ugric Myths, Legends, Tales, Popular Beliefs, and Rituals

There is an enormous number of shamanistic myths, legends, and tales among the Finno-Ugric communities. Within the Finnish territory, the majority of the tales is included in the Kalevala compilation. Some of those tales have been selected for discussion in this section. The selection of the tales was made as an attempt to exemplify the still prevailing shamanistic culture in Finland.

All those myths, legends and tales have common characteristics. The main common characteristics within these tales are related to nature. Most of them have humanoid

animal characters who interact with the human being characters. The topics of those legends are weather related in several occasions, highlighting the local wintry conditions. Nevertheless, water is an element which is often present within the Finno-Ugric folk literature due to its important influence on life. Another common characteristic of the Finno-Ugric folk literature is the ability to change luck by using or possessing certain objects. Wealth may also be achieved through the same means. Lastly, within the shamanistic or folk literature there are often magical creatures who are able to bless or curse humans depending on their actions. Some of those literary pieces have a fable twist in which the reader or listener must learn or understand something.

### **2.2.3 Symbology in Finno-Ugric Folklore**

As in most of the cultures around the world the myths, legends and tales start from the moment in which the human being encounters himself with the need to know why and how the universe, and more specifically the Earth, was created. Within the Finnish tales we can find at least two which consider the origins of the world or the universe. One of them is known as The Creation Myth and belongs to The Kalevala. As stated by Norma J. Livo and George O. Livo in the book *The Enchanted Wood and Other Tales from Finland*, this myth tells the story of how the earth was created from seven eggs (six golden and one iron) which were laid by a golden eyed duck. Those eggs were laid on top of a knee which belonged to Ilmatar (the goddess of air) who was resting under the ocean. The eggs fell into the ocean giving origin to the earth and almost everything on it. After some time Ilmatar, who had long been pregnant, gave birth to Väinämöinen, the first shaman and one of The Kalevala's main characters. Väinämöinen, with the help of his shamanistic powers, made the earth fertile and filled it with plants and trees.

As a result of this, another legend which tries to explain the origin of the Milky Way Galaxy is created. This one is known as The Tree of Life or The Great Oak. This legend is about an enormous tree which grew from an acorn. The seed was planted by four young ladies. This oak was so big that the sun and moon were hidden, the clouds were stuck, and the sky was almost bursting. Therefore, people started trying to tear it down.

After many failures a small man who was conjured by Väinämöinen emerged from the ocean and accomplished it. Livo expresses that this tale is most likely related to the Milky Way's creation because of the similarities between the shapes of the galaxy and a knocked down tree. (Livo & Livo 1999, 6-7 & 65.)

Myths, legends, tales, and beliefs were always related to the surroundings. As discussed already, the connection between the human being, nature, and the spiritual world is always evident. Since the forest is the predominant ecosystem in the area, it is seen as a sacred place which is protected by different entities, the most representative entity being the bear. This animal is considered very important among the Finno-Ugric societies.

**“The bear is the totem animal of many northern peoples. It is a worshipped animal, a cult object, the symbol of tribe and family.” (Pentikäinen 1999, 169.)**

In the majority of the bear's tales, respect is shown towards the animal. The bear as a numinous creature is superior to humans. One tale affirms that the bear is the son of the sky god. The bear created a hole in the clouds with a paw and saw the earth. Due to infinite curiosity the bear decided to come to the earth. The sky god instructed the bear on how to behave and what to eat, but he disobeyed. In the end, the bear was killed. (Honko, Timonen, Branch & Bosley 1993, 125.)

In The Kalevala, this animal is present when Louhi, Lady of Pohjola, conjures it in order to attack Kalevala itself. The bear is killed by both Väinämöinen and Ilmarinen. After this, the bear's body takes part on a wedding feast. As a result, the known bear hunting ritual was performed in order to ensure luck during the following hunting period. During the feast, the community gathered in a wedding and invited the bear as a guest of honor. The bear was eaten during that festival. Different rites were performed while eating different parts of the animal. The bear was always honored because it was considered “the king of the forest” and ancestor of all the other species according to Pentikäinen. (1999, 167.)

There are several reasons for the bear to be worshiped. Among ancient cultures, bears were respected due to different physical qualities such as appearance, dimensions, strength, mental abilities, and humanoid behavior. Bears and humans were considered similar creatures. Bears were usually considered ‘sacred animals’. (Honko, Timonen,

Branch & Bosley 1993, 120-121.)

Another highly important animal for the Finno-Ugric communities is the elk. Both bear and elk were considered the most powerful animal spirits of the forest. There are beliefs which consider the human being a descendent from these creatures. Therefore, the existence of two clans was established. Pentikäinen affirms that it is unlikely to find literature concerning the ethereal elk origins even though it is also considered a totemistic animal which gave origin to another clan (Pentikäinen 198, 1999.)

The elk appears in different tales, one of the most important is titled “Skiing Down The Hiisi Elk” which forms part of The Kalevala compilation. This one tells the story of how Lemminkäinen, in order to court one of Pohjola’s daughters, is supposed to catch an evil elk created by the devil. This evil elk was gifted with incredible speed in order to make Lemminkäinen’s task impossible. The chase takes place in the forest expanding all over northern Finland. Scholars have identified this particular tale with a shaman’s journey to the spiritual world. Nevertheless, elks have not always been considered evil creatures. Elks are as honored and respected as bears.

Another recurrent animal which appears among the Finno-Ugric folk tales is the fish. Fish are very symbolic animals even in the present day within the Finnish society due to the fact that the geographical area is covered with thousands of fruitful lakes and their interconnecting rivers. As with the other mentioned animals, the fish appears within The Kalevala’s runes covering the building of a kantele. This kantele is the harp created by Väinämöinen using the bones of a pike. The kantele was used to lull all living things to sleep in order to recover the Sampo after being stolen by Louhi. Other tales or fables mention the existence of a magic golden fish who, after being caught and released by an old fisherman, promises to grant him wishes. In this story the fisherman’s wife grows greedy provoking the golden fish to punish them by taking all the granted riches away.

Last but not least, the other important animals which are also mentioned several times are birds and wolves. These animals are also vital within the shamanistic world view due to their significance as nature protectors. An unidentified bird appears among The Kalevala compilation. It has not been specified whether this bird is an eagle or not. During the compilation and studies of the songs, the eagle image was assigned to this

mystical bird due to the immense wings attributed to it. Louhi awakens and transforms herself into an eagle in order to recover the Sampo which she had previously stolen. She takes a full army under her wings in order to fight Väinämöinen and his companions. In a different Kalevala passage Ilmarinen is transformed into an eagle in order to catch a pike from the River of the Dead. (Oinas 1985, 147.) On the other hand, different tales talk about the creation of the wolf as a secondary protector of the forests. The wolf's mission is to defend the forest against evil while the bear is hibernating. The wolf was created by a demonic spirit using materials such as sticks and mud. Life was given to the creature provoking the creator's murder. Another tale tells about the transformation of the wolf into a wild and dangerous animal due to human malice. Nevertheless, both of the animals lastly mentioned are also respected and included in the shamanistic beliefs.

Not only symbolic animals are found among the shamanistic tales and beliefs. Objects are also included within the Finno-Ugric shamanistic paraphernalia. These objects are usually tools which help the shamans to accomplish their tasks. Drums, hammers, and clothing were used in order to guide and protect the shaman when crossing through the different universe layers. In addition, tales mention other magical objects such as other musical instruments, millstones, and sacks.

In addition to the drum, another symbolic instrument is used as a shamanistic tool in The Kalevala. This instrument, as mentioned above, is the kantele. The Kalevala's kantele is a harp used in order to recover another symbolic object which is the Sampo. Different interpretations and definitions try to explain what the magical Sampo is. In some texts the Sampo is viewed as a sorcerous millstone which provides the owner with eternal wealth. The Kalevala tells how the Sampo is forged by Ilmarinen in the interest of getting one of Pohjola's maidens as his wife. Some other texts suggest that the Sampo might be somehow a symbolic way of referring to the sun because of its invigorating powers. Other magical millstones appear in different tales. There is one which tells the story of a poor man who is given a magical millstone by a goblin providing him with riches and prosperity. The millstone is taken by the man's rich brother due to greediness and causes him great misfortune.



Some other magical objects mentioned within the Finno-Ugric literature are fey sacks. The content of the sacks within these folktales always results fantastic. Sacks may be full of prosperity or even misfortune. They may also be filled with coldness or warmth. One tale suggests that the seasonal changes of the year are controlled by a man who owns the cold and hot weather sacks.

The Finno-Ugric folklore, as mentioned before, is definitely characterized by the shamanistic symbols found among its literature. Those symbols are nowadays still present in many ways within the daily life. Rituals involving all the shamanistic paraphernalia might not even be acknowledged as part of the current societies even though they are still present in many ways. Myths, legends, tales, rituals and all the related folkloristic activities are however latent today within the modern world view among the Finnish society.

This section highlighted some of the main characteristics concerning the Finno-Ugric shamanistic folklore. Those characteristics are the base of the concept upon which this project will be built. The main intention is to establish a general view of the Finno-Ugric shamanistic folklore and move onto more specific details during the following sections. The next section of this paper establishes the connection between the Finno-Ugric shamanistic folklore and the ideology of the company which sponsors this project.

### **3 HANHI: THE IDEOLOGY THROUGH THE PRODUCTS**

As previously mentioned, this project is a collaboration with Hanhi, which is a small company currently located in Joensuu. The company's products are mainly printed textiles and other complementary items which can be used for fashion or interior design. This project was a result of a six month internship where a considerable amount of fabric waste was gathered. The origins, statement, and values of the company will be clarified within the next paragraphs. As a whole, the concept of this project shares most of its foundations with Hanhi's philosophy.

The founder and current owner of this company is Hanna Hirvonen. Hanna is native to Outukumpu, Finland. She is a textile artist who graduated from the University of Lapland in 2008. During that same year, Hanhi was officially founded, even though the projects and ideas emerged during Hanna's student life.

The name of the company might be only seen as an acronym formed by the first and last names of the company's founder, "Hanna" and "Hirvonen". Nevertheless, this name has a deeper and more personal history behind. Hanhi as a word is directly related to a specific moment within Hanna's life. This name is a symbol which keeps alive the memory of several fishing trips Hanna took with her father to a place where noisy geese inhabited. On one hand, the sound produced by the geese is somehow similar to the pronunciation of the Finnish word for goose, *hanhi*. On the other hand, Hanhi's logotype is written as "Hañhi" due to Hanna's father pronunciation of the word. Therefore, Hanhi's logotype is written using the letter ñ in order to symbolize both the pronunciation and the geese's shape as shown on the image below.



Picture 4. Hanhi's logo.

Hanhi's main objective as a company is to share ideas and emotions through its products. According to Hanhi's ideology, the customer who acquires the products feels identified with them at some level. Hanhi is not just about creating beautiful products; it is about sharing a common philosophy through different items. By this means, Hanhi makes a contribution to society trying to produce well-being within the public through so called "art-therapy". This is also why Hanhi works often as a motivational platform for students and other companies in order to create a cooperative and creative

atmosphere, sometimes even a recreational one. Hanhi develops both own and collaborative projects.

Another goal of this company is to reflect the regional ideologies within Finland, mostly from Eastern Finland. However, products vary according to the places or ideas they represent. Hanhi's products are acutely related to Finnish nature and traditions. In addition, all of them are produced inside Finland as an effort to preserve the local economies and to add an ecological value to them. It could be said that nationalism is a part of Hanhi's values.

One of the added values concerning Hanhi's products is the handmade characteristic. The majority of the products are at least partially handmade. This provides the items with inimitable characteristics and uniqueness. Emblematic examples of Hanhi's partially handmade products are the silkscreen handprinted textiles. It is also important to mention that this printing process is developed by using non-toxic water based colors. Therefore, the company practices eco friendly design.



Picture 5. Hanhi's products.

As clarified on the beginning of this section, this collaborative project will be developed using mainly Hanhi's discarded fabric as an attempt to reduce the net waste and backup the company's ecological values and concerns. Hence, this accessory collection will be provided with an added eco friendly value which is an important part of the general concept. In addition, the collection will attempt to keep the handmade and personal values by releasing only a limited number of items. Hanhi's ideology will be expressed by this collection.

## **4 THE PRODUCT: AN ACCESSORY COLLECTION**

The main reason to create these products, as mentioned before, is to find a new use for the fabric waste generated by Hanhi. Nowadays more and more companies are searching for new ways to push their available resources to the limit in order to produce fewer scraps. Finding new ways to utilize the fabric leftovers is beneficial not only for the company itself but for the environment in general. Less waste means less pollution. Hence it could be said that by these means Hanhi is trying to contribute to a cleaner environment.

The products which will be designed and developed in order to complete this project consist on an accessory collection. The main reason for the products to be accessories is the size of the discarded fabric pieces. In addition, accessories nowadays are mostly used in order to express ideas or reveal statements while complementing outfits by ornamenting them. Therefore, this collection's main purpose will consist of expressing a concept based on the already mentioned Finno-Ugric shamanistic folklore.

### **4.1 Product Background**

Accessories and other ornamental items have been used since ancient times. Objects which were used as accessories performed several functions. Those functions were adornment: the establishment of social, economical, civil, or religious status, and superstition. Items used for superstition reasons receive the name of amulets. The

human being has assigned amulets and talismans various kinds of supernatural attributes. In most cases, amulets were used in order to acquire protection, luck, love, strength, wealth, and happiness, among others. Amulets have always been closely related to witchcraft, religion, and shamanism. Symbology has constantly been one of their key components. Different elements such as materials, images, shapes, textures, and colors fill the accessories with significance. It is also relevant to point out the importance of the context in which those objects exist. Symbols and their meanings or interpretations are supported by their surroundings.

Juan Eduardo C. Cirlot affirms in his *Dictionary of Symbols* that:

**“Nothing is meaningless or neutral: everything is significant. Nothing is independent, everything is in some way related to something else...”. (Cirlot, 1983, 37.)**

Hence, the significance of symbols does not only depend on their context or background. Symbols, when not isolated, also depend on each other as parts of a whole, as part of series. Symbols are also related to cultural models. This means that the interpretation may change according to different factors such as geography and history. Symbology happens inside the people’s minds, symbols are nothing without the human interpretation.

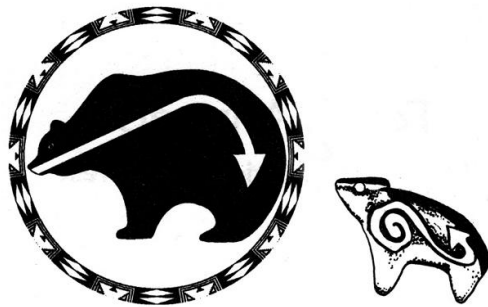
Based on the previously developed research, the main concept for this collection will be founded on the symbols found among the Finno-Ugric shamanistic folklore. Even though the symbols vary between animals, characters, and objects, during this project the focus will be directed at the animal ones. This is due to the main view of those animal spirits as protectors of the forest. Also, human beings tend to identify with animals due to the humanoid characteristics attributed to them within different literary pieces. Therefore, these accessories will function as an attempt to bring the symbols into the present era in order to create a strong connection between the symbols and the receptors.

As pointed out earlier, the most frequently mentioned animals within the Finno-Ugric shamanistic folk tales are: bear, elk, fish, wolf, and bird. Those animals are also a part of several shamanistic rituals since the soul of the shaman is supposed to travel between

the layers of the cosmos disguised as the shapes of them. Those mystical animals do not only appear within the Finno-Ugric shamanistic folk tales. They are also considered global symbols and are attributed to different characteristics which are humanoid in most cases. Some of the most common interpretations and meanings attributed to those specific animal symbols are presented below.

#### 4.2 Symbols / Concepts: Characteristics and Interpretations

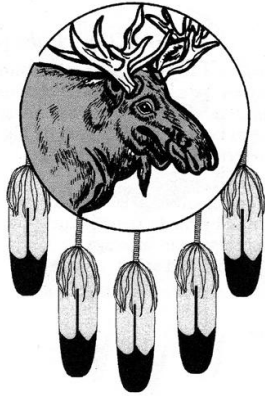
The bear is considered an extremely mighty animal. The bear appears in a countless myths, legends, and tales. The bear is often perceived as a humanoid creature. Bears are wise animals that protect the nature against evil forces. In some cultures, the bear symbolizes the so called inner vision since it spends a long period of time isolated (Nelson 2000, 219). On the other hand, bears are also considered as family guardians. Different amulets have been used in attempts to invoke the bear's powers. The bear is one of the most versatile symbols among the Finno-Ugric mythology because it is considered strong, powerful, wise, and tender.



Picture 6. Bear symbols. (Source: Nelson 2000, 190).

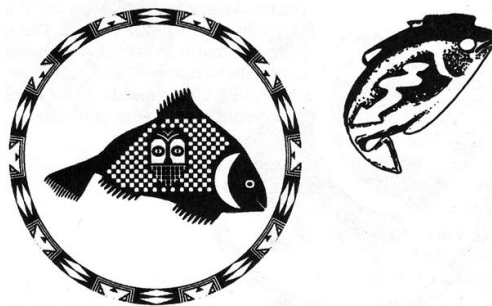
Elk and deers have always been present in the everyday life of the Finno-Ugric communities. Symbolically speaking, the horns of those quadrupeds are usually related to triumph in different life sections. Fertility, success, and love are some of the main purposes of an elk or deer amulet. Deer and elk are considered swift, manful, and courageous creatures that also protect the forest. As mentioned already, elks are also

totemistic animals within the Finno-Ugric societies and it was thought that a certain clan descended from them.



Picture 7. Elk symbol. (Source: Nelson 2000, 232).

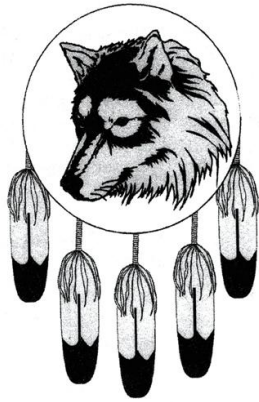
Ancient societies have thought of fish as a fertility symbol due to its relationship with water, one of the main life sources. Growth and good fortune are secondary qualities attributed to this symbol. González-Wipler (1998, 135) suggests that fish amulets were often made using materials such as pearls or gold. Fish are considered clever, adventurous, and intuitive animals. As an amulet it symbolizes good luck and guidance. Some societies also perceive the fish as a longevity symbol.



Picture 8. Fish symbols. (Source: Nelson 2000, 192).

Since ancient times the wolf has been seen as a night creature. Several myths, legends and tales, relate this animal with evil concepts because of its wild nature. Nevertheless, the wolf is also considered as a wise animal that has deep knowledge concerning its

surroundings, vast consciousness of direction. A wolf is a true traveller with an innovative spirit. This mysterious animal is also one of the forest loyal protectors. Wolves symbolize courage, intuition and fealty. As an amulet, the wolf symbol has been accredited several characteristics such as: astuteness, bravery, and steadiness.



Picture 9. Wolf symbol. (Source: Nelson 2000, 238).

Birds are symbolic animals in almost all cultures around the world. They are considered the masters of the sky. These creatures are great travelers and therefore messengers. One of birds' main attributes is vision. These creatures are able to acquire a very different perspective from all other creatures in their environment. They also symbolize attentiveness, simplicity, lightness, and moderation. Birds as amulets represent awareness and perspective. In this case, the view of the bird as a symbol is focused on the general appearance of the animal without attempting to resemble any particular breed.



Picture 10. Bird symbols. (Source: Nelson 2000, 194).



Even though this project is focused on the particular Finno-Ugric shamanistic perspective, it is very important to incorporate those global perceptions of the animal symbols. Societies as we know them today are constantly exchanging ideologies and beliefs. The present-day societies are a part of a whole; they are no longer independent or isolated as they might have been during ancient times. Hence, the global view of these symbols will also play a fundamental part of this project within the concept creation.

## 5. MATERIALS AND ENVIRONMENT

The materials which will be used in order to create this accessory collection are discarded fabric pieces obtained from Hanhi. As explained before, one of the purposes of this project is finding a convenient way to reuse Hanhi's fabric waste. Despite the fact that Hanhi is a very small company which does not produce massive quantities of waste, this project is one of its attempts to contribute to the preservation of the environment.

It is essential to mention that the textile industry, as any other, has a huge effect on the environment. The production of fabric exploits resources such as land, water, and energy. Large amounts of waste and pollution are produced within different areas of this industry. Environmental responsibility does not only fall on the textile producers and designers anymore; it also up to the consumers today.

**“Designers need to understand the consequences of creating garments that require large amounts of land, water and energy to make the fabrics and produce the garments. The designer must also inform the target market about how they can conserve water and energy during the care of the product.” (Baugh 2011, 17.)**

Hanhi has a wide variety of textile products which belong to categories such as: interior design and clothing. The majority of the products are at least partially handmade. Even though the products and categories might differ widely from each other, the main fabric materials used are cotton and linen based. The size of the waste pieces also varies depending on the produced items. During this project the main idea is to use the

smallest pieces of fabric waste because these are the ones which would most probably be thrown away. It is due to this that the products will consist of an accessory collection due to the size of the material pieces.

## **5.1 Material Characteristics**

Cotton fiber has been used by the humans for thousands of years in order to create different products. There are many different species of cotton which grow in different places of the world. There is a wide range of cotton uses such as writing, healing, furnishing, and clothing items, among others. Cotton is probably one of the most used natural fibers. Different uses of cotton seeds and fibres are still under development.

This fiber is usually cultivated in crops where it is later collected and processed. After the required processing, the cotton is transformed into yarns which are used in order to create fabrics. These processes also give origin to consumables which are used in the food and veterinary industries. Cotton is commonly described as a cellulose fiber. Martha Stewart (2010, 12) establishes that the main characteristics of cotton as a fiber are: durability, comfort, and easy care. Other characteristics of cotton based fabrics are: high absorbency, strength, resistance, good tolerance for sun exposure, good drying properties, and shrinkage among others. There are more than fifteen different kinds of cotton based fabrics which can be divided into two main categories: solid and patterned cottons. This project will be developed using mostly solid cottons.

Cotton based fabrics are rich and highly manipulable. As mentioned already, the variety of cotton based fabrics provides the textile industry with unlimited possibilities. Dyeing, printing, embroidering, quilting, and many other techniques can be used in order to develop projects with different kinds of cotton based fabrics. It could be said that cotton nowadays has been adjusted to almost all possible human needs.

Linen is another natural fibre which has been used since ancient times. The linen based fabric is obtained from a plant called flax. It is usually described as a stem fibre. The cultivation of flax plants requires special care throughout the growing process; hence, the linen based fabrics' costs are higher than the cotton based ones. Linen has also been

used in order to accomplish different purposes within different textile industry areas such as clothing and interior design. As with cotton, the flax plants also give origin to products which belong to industries which differ from the textile one.

Linen based fabrics are characterized by their strength, durability, and absorbency. There are various different kinds of linen based fabrics. Those fabrics differ according to the weaving styles, weight, and softness. Most of the linen fabrics are somehow rigid when new, even though this stiffness tends to disappear after constant washing. Nevertheless, some general characteristics of linen based fabrics are poor resistance to wrinkling, low elasticity, good tolerance for sun exposure, high absorbency, excellent drying properties, and lumpy texture produce by yarn irregularities (Baugh 2011, 79). Like cotton, linen based fabrics can be used when dyeing, printing, embroidering, quilting, and other techniques. Unlike cotton, linen fabrics do not present shrinkage properties in most of the cases. In addition, linen based fabrics are considered easy to care for. Hanhi's linen waste consists of different kinds of linen with varying weights depending on the fabric's end use.

## **5.2 Material Possibilities**

The possibilities offered by the already mentioned materials cover a wide range of textile design areas. Both cotton and linen uses date back to thousands of years ago. Nevertheless, new uses for those natural fibers are still under research and development. The products created by Hanhi are mostly focused on the clothing and interior design areas.

The possibilities offered by those specific pieces of discarded fabric might be seen as somehow limited. Most of the pieces are rather small and irregularly cut. Also, some of the pieces are silkscreen printed while others are not. Despite those characteristics, the outcomes offered by these fabric pieces are diverse. Special focus on supporting the concept is vital throughout the project development.

As explained earlier, the concept of these products is based on the Finno-Ugric shamanistic folklore. After combining the concept with the acquired materials, the idea

of making accessories seems coherent. The characteristics of the acquired materials adjust perfectly to the product type. Furthermore, the exploration and experimentation possibilities within these kinds of products are countless. These exploration and experimentation possibilities will provide the designer with an opportunity to get involved in the textile design world at some level.

Fabric can be stamped, dyed, printed, quilted, embroidered, and decorated, among others. During this project, the experimental phase is mainly focused on embroidery and appliqué techniques in order to combine the fabric pieces provided by Hanhi. The main goal of this experimental process is to produce rich and interesting visual outcomes which communicate a specific message.

### **5.3 Recycling and Reusing**

Societies today are aware of the current environmental situation, its causes and its effects. Therefore, it is no surprise that topics such as recycling, reusing, and refurbishing are discussed more often than decades ago. It is well known that recycling, reusing, and refurbishing have positive effects not only on the environment, but also on the economy and health. The consumer's attitudes have been influenced by these discussions towards a more responsible consumption style.

On the other hand, these topics are also widely discussed today due to the fact that waste management is becoming more and more challenging for the industry. The amounts of waste produced today are enormous, and processing them is highly expensive or difficult in some cases. Hence, the industries themselves in collaboration with organizations have somehow attempted to educate the consumer by providing useful information related to these topics.

Culturally speaking, it could be said that an environmentally friendly culture is becoming more and more popular these days. People who are aware of the environmental situation are taking actions in order to promote a responsible consumer behaviour. However, it is important to clarify that recycling, reusing, and refurbishing are not new actions within the societies.

**“For centuries people have had to take care of resources due to scarcity, why older generations were experts on reusing clothes, composting their household waste, reusing paper, and leaving nothing to waste, which could fill a need.” (Anderson & Huges 2005, 77.)**

The consumption chain does not end at the so called “final consumer” as was thought before. The life of a product usually continues after being purchased and used by the “final consumer”. The product might be used, reused, and recycled by a number of individuals until it becomes waste. Therefore, the production and consumption chains have been updated. The waste management of each product must be foreseen before it has even been designed and developed. The consumer is now perceived as an active and responsible part within the product’s life. Involving the consumer’s points of view from the moment the product is being designed and developed enlarges the producer’s perspective and increases options in several ways. In addition, simplifying the consumer waste management tasks implies a plus on the product selection and purchase phases.

Recycling, reusing, and refurbishing are actions which result from different kinds of motivation. It is important to educate and encourage the consumer and the society in general about the positive effects of those activities. During this project, the research focuses more on the textile section of the topic.

#### **5.4 Textiles and Environment**

**“The environmental impacts of textiles are now being considered by a small but growing number of textile manufacturers, designers and specifiers. Most of the attention is focused on the impacts associated with growing or manufacturing fibre and with dyeing and finishing processes.” (Lewis, Grant & Morelli 2001, 130.)**

The manufacture of textiles produces as much waste and pollution as any other industry. Textile designers and producers are already aware of the processes and techniques which are more harmful for the environment. One example of those processes is fabric dyeing, which consumes resources like chemicals, water, and energy. Also, other finishing processes in order to provide fabrics with some special characteristics such as wrinkling resistance, softness, and impermeability consume large amount of resources.

There are several branches which form part of the textile industry as a whole. Clothing and interior design textiles are probably some of the greatest textile areas. Unfortunately, those areas are characterised for being ephemeral. Styles, colors, shapes, and other elements change fast according to the continuously emerging tendencies making products obsolete quickly. This results in even greater amounts of waste due to consumer behaviour.

Even the smallest decisions matter when taking the environmental effects of an item's production. Moreover, if it is produced in a large scale, as many products of the textile industry are, the smallest decisions produce tremendously big results. As mentioned by Lewis, Grand, and Morelli (2001, 141), the choices made when deciding the supplementary parts such as buttons, appliqué components, and zippers can have a great ecological effect due to the materials used to produce them. Also, according to them, factors which are considered decisive for the environmental effects are the product's durability and reparability.

There are several ways in which fabric waste is being used nowadays. The industrial amounts of fabric waste produced by the large companies are processed in another to be used in some areas other than the ones they were meant for. Nevertheless, there are still things to be done and waste to be used. Small companies do not usually have the same option despite the fact that the amount of waste is symbolically less. Therefore, small textile companies have to find new ways in order to reduce their fabric waste.

A popular tendency nowadays is the use of environmentally friendly materials. Sometimes the cost of those materials leads to an increment on the final product's cost. Despite that, there are customer's who are willing to pay a higher price in order to help with the current environmental situation. It is important to explain that even when the producer uses environmentally friendly or organic raw materials there is still some impact on the ecology.

Designers, manufacturers and consumers must not only be aware of the environmental effect caused by their choices, actions need to be taken. The ideal solution would be educating the consumer as an attempt to reduce today's high consumerism. In addition, demanding and acquiring better quality products would ensure their durability and

reparability in order to decrease the environmental effects. Waste usage is also an important measure which helps to make the most out of the available resources.

## **6 CREATING THE CONCEPT**

After identifying the symbols contained in the Finno-Ugric folklore literature the main symbols were selected. Those animals (bear, elk, fish, wolf, and bird) are protagonists within different tales and rituals of this culture. Therefore, the concept of this collection will be mainly built on those symbols using them as starting points.

The different global attributed values and meanings of those symbols have been explained already. Those humanoid characteristics have prevailed through innumerable generations. This project is an attempt to keep those symbols in use by bringing them to the present day times.

The main concept which involves all these symbolic creatures supports one of the main purposes of the whole project: environmental awareness. Those symbols will be used in order to remind the present societies that the human is and has always been a part of nature and depends on it. Therefore, societies should be aware about the nature and take care of it. The interaction between the human and its surroundings in modern societies does not always show respect or consciousness. On the other hand, there are also sectors of the societies which are concerned about ecology, and this accessory collection will function as an expression of this concern.

This accessory collection will remind the users about nature's importance not only as a contemporary situation. Important natural symbols will be used in order to represent the whole environmental awareness concept. At the same time, these symbols will evoke the ancient beliefs on which the concept has been built.

## **6.1 Ethics and Values**

When talking about ethics and values in this particular project, the main idea is to highlight values such as awareness, honor and respect towards nature. This project is an effort to remind societies about their origins, whether they are Finno-Ugric or not. Even though the bases of the project are established on the particular case of the Finno-Ugric folkloristic societies, the project is not only directed to this particular group of people.

This accessory collection expresses the already mentioned values by implementing a conscious use of the materials. The main materials, as described previously, consist on discarded fabric pieces obtained from Hanhi. Before this project, those fabric pieces were considered as waste and there was no practical use for them. With this project, Hanhi's resources will be used to the maximum level producing less rubbish and contributing to a cleaner environment. Other complementary materials and techniques used in order to create this collection will also attempt to produce as less waste as possible.

It is also important to express that the ideas and concepts used in order to develop this project will not infringe on any copyright laws. This collection is a result of a deep research followed by a concept development based on the Finno-Ugric folkloristic symbology. Since most of the selected symbols are used globally, the perception may vary according factors such as geography and history. In addition, it is of great importance to highlight the fact that the process of conceptualization is deeply and directly related to the designer's own world vision and ideology. The designer's perception plays a fundamental role in this project.

## **6.2 Relation to Present Times**

Finno-Ugric folklore is still present in the contemporary society. Folkloristic and shamanistic rituals and beliefs are rooted deeply in these present communities. Even if people are not aware of it most of the times, the shamanistic and folkloristic influences from the past are still visible today. The Finno-Ugric folkloristic literature has had a great influence on the present Finnish society. The Kalevala and other tales are still



valid since they are a huge part of the national pride. It could be said that the effects of the folkloristic literature are so huge that the Finnish society would not be the same without it. One of the most representative factors which have been influenced by the Finno-Ugric Folklore is the language.

There are many reminders of Finno-Ugric folklore in the present Finnish everyday life. Those reminders consist on ceremonies, monuments, names, and folk art pieces. Furthermore, several contemporary products have been created using Finno-Ugric folklore as an inspiration. Different ideas, statements and concepts are expressed within different contemporary products.

As mentioned before, this accessory collection attempts to function as a reminder of the Finno-Ugric shamanistic folklore. At the same time, the accessories will pay homage to the Finno-Ugric roots and nature in general. This will be achieved by using the selected animal symbols which play fundamental roles within this specific culture. By creating this accessory collection, the ideas from the past are brought somehow into the present.

### **6.3 The Message**

Once the background research has been completed and the general concept has been established, a clear message should be pointed out. The concept of this accessory collection is based on a series of symbols found repeatedly within the Finno-Ugric folklore. Those symbols are nowadays globally acknowledged along with their respective humanoid characteristics. This global embracement creates an opportunity in which the consumer will feel identified with the collection's ideology.

In addition, the ideology of these products involves different values such as: respect, acknowledgement, strength, power, beauty, and holiness. All of those values are connected by the concept of nature. This product collection is an effort to create consciousness about the nature and its magnitude. When referring to the magnitude of nature, the idea is to remind the public about the correlation between the human being and nature. In this relationship both elements have effects on each other even though the human is part of the nature.

Finally, the message will attempt to remain loud and clear. The symbols selected in order to transmit the message are directly related to the values listed before. Those values are already comprised within those symbols. Hence, the message will flow smoothly in front of the public's eyes. Taking into consideration all the characteristics mentioned above, this collection will be named "Rangers of the Forest".

## **7 DESIGN PROCESS**

The planning phase of the design process concerning this project started once the symbols were selected. Identifying the most representative symbols which belong to the Finno-Ugric folkloristic mythology provided the project with several different paths which could be followed. Those paths could have led into different complexity levels of symbol representation. After a thorough analysis of the possible results provided by those paths, the most viable solution was to keep the symbols as simple as possible. Handling the symbols in a straightforward manner allowed the message to be transmitted fluently by avoiding misinterpretations.

The main elements of this collection attempt to represent the selected symbols in the most accurate way possible. The main characteristics of those symbols were used in order to keep them identifiable. Secondary characteristics were removed in order to provide the elements with neatness and simplicity. In addition, some cases required the usage of complementary elements which provided functionality and support. The secondary elements were meant to be discreet in order to avoid attention withdrawal. In order to acquire inspiration, a visual research was also performed. Some of those inspiring findings are shown in the pictures below:



Picture 11. Bear emblem. (Source: Nelson 2000, 218).



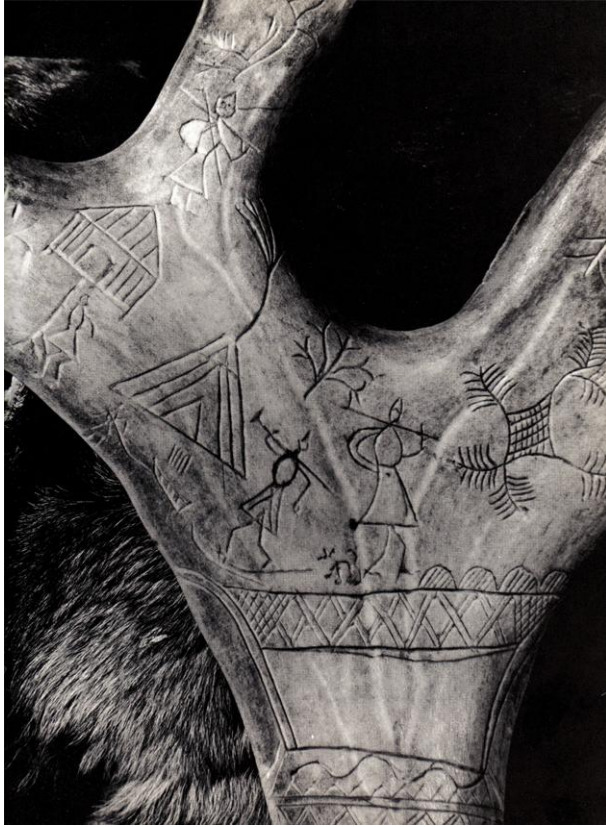
Picture 12. Wolf emblem. (Source: Nelson 2000, 218).



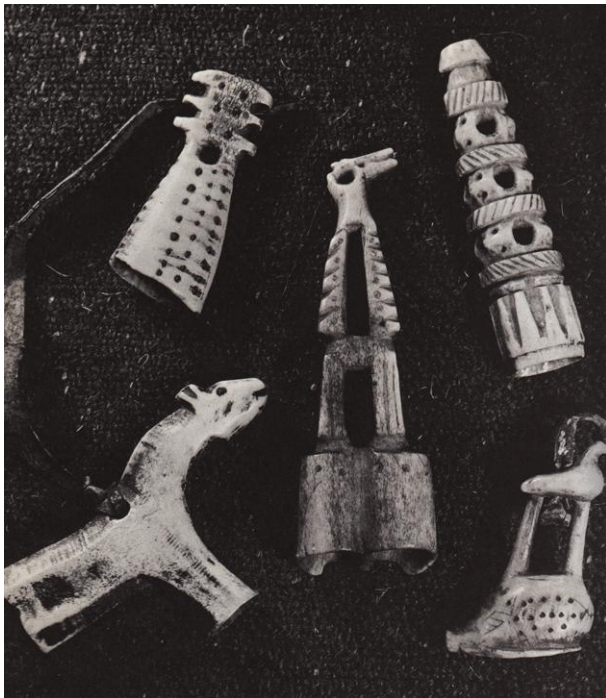
Picture 13. Pouches. (Source: Rácz 1979, 186).



Picture 14. Ingrian embroidery. (Source: Rácz 1979, 140).



Picture 15. Lappish ski-pole handle. (Source: Rácz 1979, 211).



Picture 16. Powder measures. (Source: Rácz 1979, 32).



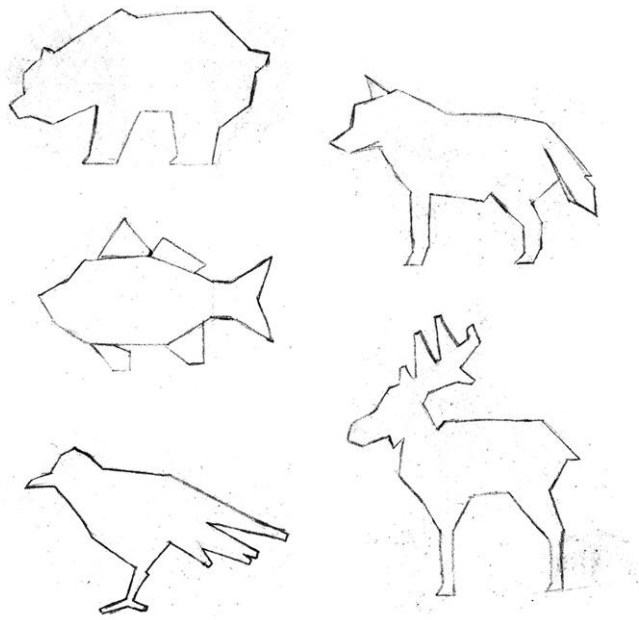
Picture 17. Page ornament. (Source: Livo and Livo 1999, 74).



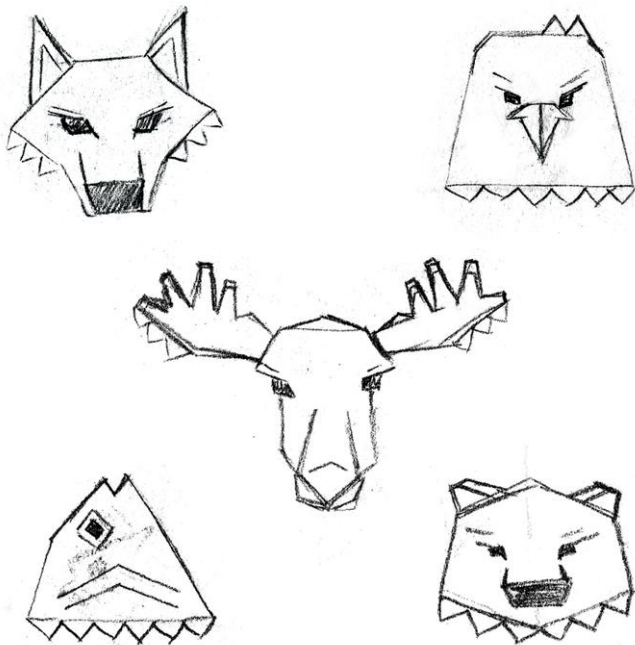
Picture 18. Page ornament. (Source: Livo and Livo 1999, 121).

## 7.1 Sketching

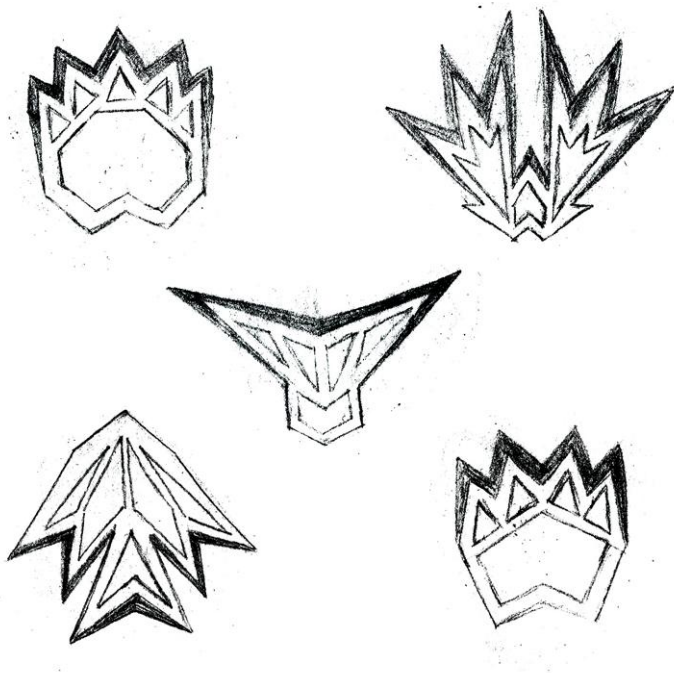
During the sketching stage of the design process different ways of representing the selected symbols were tested. Firstly, hand sketching was used in order to capture different ways in which the symbols could be visualized. Those options included different portions, positions, and angles of the same creatures as shown in Pictures 19, 20, and 21. During the second part of the sketching stage, one style was selected and the sketches were redone in order to refine them. This was accomplished by using suitable software in order to create vector images (Picture 22).



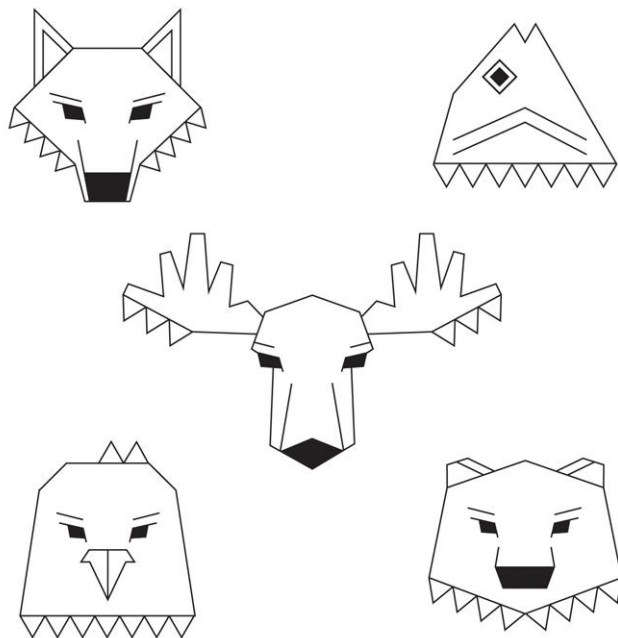
Picture 19. Handmade sketches.



Picture 20. Handmade sketches.



Picture 21. Handmade sketches.



Picture 22. Vector sketches.



Even though the sketches attempt to capture different styles, the use of geometrical straight lines can be perceived as a predominant tendency. This inclination is due to the fact that straight lines lower the difficulty level during the development or production stage of this project. On the other hand, despite the fact that the products are intended to be handmade and unique, the use of straight lines allows them to have a more similar appearance when looking closely at the details. Nevertheless, characteristics such as symmetry, neatness, and sharpness are enhanced in this particular project by these geometrical features.

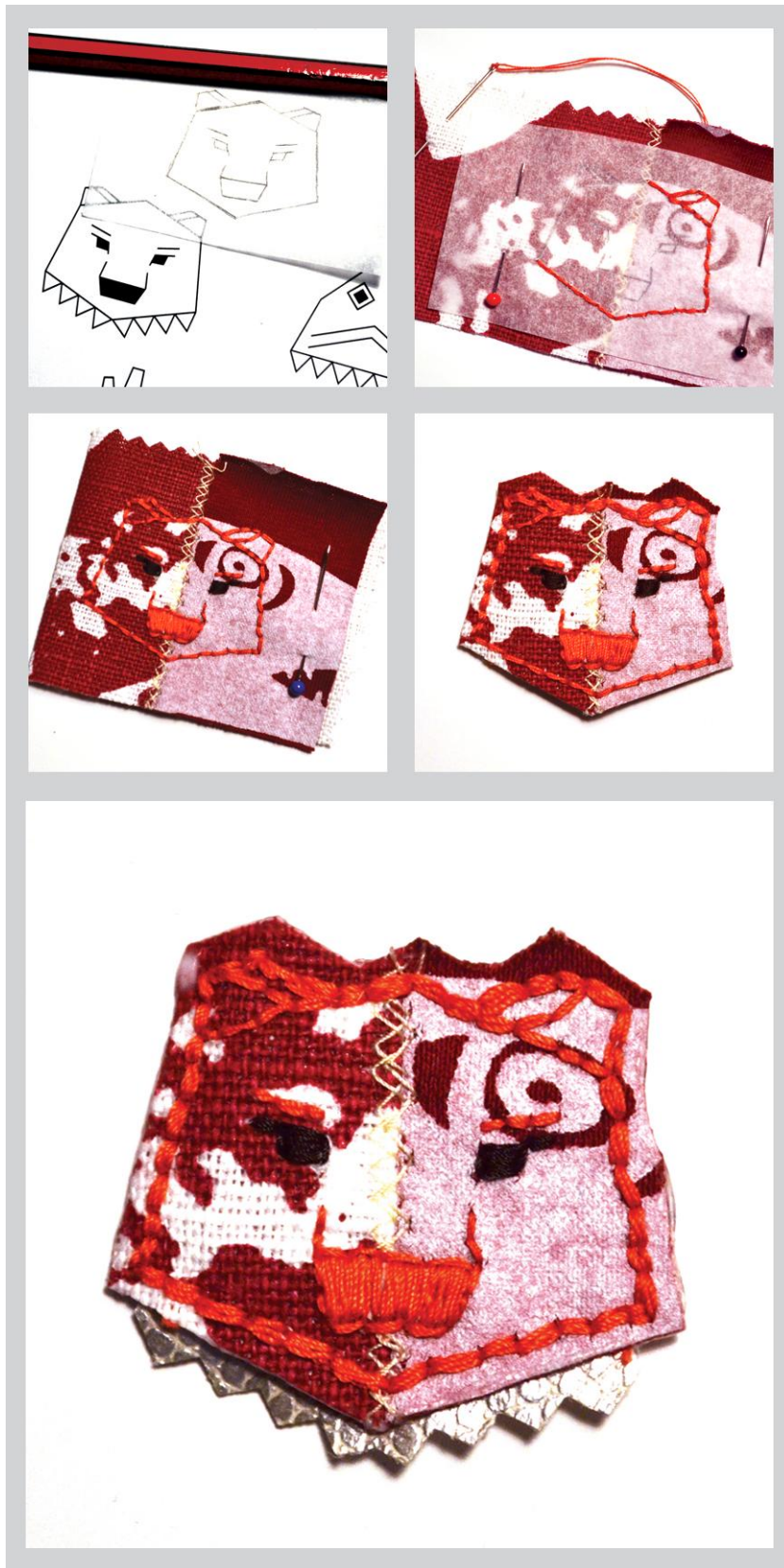
## 7.2 Experimentation and Development

After researching different textile techniques which could be used in order to develop this accessory collection it appeared that the most suitable ones were both appliqué and embroidery combined. The accessories were built by using the collage appliqué technique which consists on overlapping different pieces of fabric in order to provide the pieces with texture and depth. The embroidery technique was used to enhance the lines which define the symbol's features.

During the experimentation stage, different trials were developed combining various textures and colours. Certainly, not all the trials were considered successful but all of them contributed in order to create an effective *modus operandi*. The steps followed in order to create the main elements of each accessory were the same in each case. The materials used were different kinds of waste fabric, various types of thread, waxed paper, and glue. The production process was lengthy and meticulous due to the final size of the products and the details pursued. Patience, precision and attention to details were vital qualities in order to accomplish high quality results.

It is of high importance to mention that this paper follows the development process only until the prototype stage. Further usages and developments of the items and designs are still under consideration by both the designer and the company. In addition, factors such as production costs, production methods, and marketing strategies are still pending discussion.

The process can be appreciated within images in Picture 23.



Picture 23. Production process.

### 7.3 Evaluation and Selection

Once different successful trials were completed, the evaluation and selection process began. The elements which are therefore presented in the following images are the ones considered to gather the ideal characteristics regarding appearance and quality. It is possible that new production techniques need to be developed in order to maintain the quality level and reduce the production times in the future.

It is important to highlight again that these products are not intended to be mass produced. Both the designer and the company have agreed to keep the hand made features obvious in order to maintain the coherence within the concept and the products. By keeping these characteristics visible, the products also remain unique and the intended message is transmitted.



Picture 24. Wolf earring.



Picture 25. Elk necklace.



Picture 26. Elk pin.



Picture 27. Fish and Bear pins.



Picture 28. Fish ring.



Picture 29. Bear ring.



Picture 30. Bear bracelet.



Picture 31. Wolf bracelet.



Picture 32. Rangers of the Forest: Collection.

## 8 CONCLUSIONS

At the beginning of this paper, the main goals of the project were clearly established. The research and development processes which form part of this project have allowed the designer to accomplish those aims. During this section both the acquired knowledge and the evaluation take place. It is important to mention that this is an experimental project which attempts to provide a solution to a specific problem of particular company.

As a result of this project, an accessory collection that expresses both the designer's and company's values and attitudes towards nature has been created. Even though the style of this accessory collection is slightly different from the style of rest of the company's products it still complements Hanhi's product family and adds diversity to it. By these means, the accessory collection provides the company with an opportunity to expand its target market and project the same ideologies but in a different way.

### 8.1 Acquired Knowledge

Deeper and more specific knowledge about the origins of the Finnish society allowed the designer to have a better understanding of it. The study of the folkloristic Finno-Ugric shamanistic habits and values changed the perspective in which the current society is perceived. In addition, a different kind of appreciation and respect towards the environment was adopted. This can be considered as personal growth which provides the designer with more and better skills in order be used in everyday life situations. This project gave the designer an opportunity to evaluate her position towards the environment and its preservation.

On the other hand, professional skills were also developed. The experimentation with new materials and techniques strengthened the designer's profile and provided her with new opportunities regarding work. Furthermore, skills such as concept encapsulation and development were reinforced.



In general, the project already contributed to the designer's life in both personal and professional ways. Nevertheless, if developed further, it will bring interesting opportunities which will provide additional knowledge and experiences. Obviously, it is highly possible for this project to form part of the designer's portfolio due to the combination of different design and handicraft fields.

## **8.2 Evaluation**

In order to evaluate this project, the purposes and goals established at the beginning of this paper must be taken into account. As explained in the previous section, the goals and requirements were met. Both the company and the designer are satisfied.

When looking closely into the details, there are a couple of aspects which could have improved the different processes which took place in this project's development. The first aspect of the project which could have been improved is the time management. The project's research and development took a vast amount of time. Perhaps more accurate planning would be helpful in order to reduce time resources. Another aspect of this project which could have been planned more carefully is the number of elements which form part of the accessory collection. It is possible that the number of selected elements to develop was excessive. By reducing the number of elements, an improvement on the usage of resources such as time and materials might be noticeable.

In case the project continues towards further development, different production aspects have to be taken into account in order for it to be viable. At the moment, the project is still at a prototype stage and can still be developed. In general, the outcomes of this project are pleasing for both the designer and the company. Nevertheless, there are always aspects to improve as mentioned already.

The commissioner's comments about this project have been very positive. Hanhi is satisfied with the both the research and development concerning this accessory collection. According to the commissioner's point of view, the project might have further developments within the art therapy and haute couture fields. Lastly, it has also been pointed out that Hanhi's ideology and values are clearly expressed through this

collection.

Both theoretical and practical processes have supplied the designer with knowledge within several professional and personal areas. Values such as perseverance, respect, honesty, and determination have played a fundamental role within the design and development of this accessory collection. Perhaps, the most reinforced attitude is living in harmony with the nature. At the moment, it only remains to keep those values in practice and look forward for new projects to come.

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