

**Design**  
of a very  
**Norwegian**  
**jewellery**  
**collection**

Masters Thesis by Edward Longden - Høgskolen i Akershus - May 2011

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# Ålesund

Šmerkl, Petr 2009



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# Abstract

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A study into cultural identity, cultural communication and branding within the jewellery design sector.

This paper aims to garner an understanding of what it is to be Norwegian, what are the identifiers of the nation, what are the behavioural quirks and consumer trends? How can these ideas be communicated into a jewellery collection?

Readings are presented focussed around how people perceive products, the thought processes we all go through when we assess a product, how can I use it, what does it say about my culture, what does it say about me, and ultimately do I like it?

The experience of buying, using and living with a product is considered and explored as a narrative tool to build experiences that have synergy with the subject matter of the paper and the brand for which the collection is designed.

The paper concludes in the design and development of a women's jewellery collection for the fashion brand Moods of Norway. The jewellery is manufactured in Silver and Gold with surfaces that are, "Furet og værbitt, thus is the country characterised in the national anthem." (Busck, Arnold. 1995)

## Moods of Norway owners

Peder Børresen, Stefan Dahlkvist and Simen Staalnacke jumping for joy in 2010.



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# 1. Background to the study

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## 1.0 Introduction

This project is carried out in collaboration with Moods of Norway. Moods is a Norwegian fashion label based in Oslo. The existing product range consists of clothing ranging from suits and waistcoats through to shorts and sweatshirts both for men and women. The company has an annual turnover of some 200,000,000 NOK and has increased its business revenue year on year through out the financial crisis and beyond (Poutrain, Marion 2010). The growth of the company through out a difficult financial period has not gone without notice internationally. The label has expanded into Europe, Asia and America and the Harvard School of Business recently wrote a case study on the brand's success (Austin, Robert D 2009).

Until very recently the brand has communicated with its consumers solely through apparel with the exception of an eye wear range sold exclusively through the Norwegian eye wear chain Brilleland. Moods of Norway eye wear is designed and manufactured externally on licence. In November 2010 Moods of Norway released a watch range, which was designed in house.

The prospect of products and indeed three dimensional design represents a new potential outlet for the brand and a broad canvas upon which it can express its values to a widening group of consumers. Traditionally fashion labels expand from clothing into areas such as watches, eye wear and jewellery to support their brand identity.

## 1.1 Research Aim

The aim of this project is to create a jewellery

range that compliments the Moods of Norway brand and carries a strong link with its Norwegian heritage. The jewellery range should feel comfortable and familiar to the Norwegian consumer base.

## 1.2 Central Proposition

This project intends to design and manufacture prototypes of a jewellery collection for female Moods of Norway customers. The basis for the aesthetic of the collection should be geared towards reflecting Norwegian culture. The range should act as a mirror in which consumers see not only desirable and fashionable jewellery but also a little part of themselves and the culture from which they are borne.

The statements within the collection should be bold and recognisable, with humour and light hearted ideas, any stereotyping that could potentially occur within this process should always be focussed on positive elements of the culture. If the references to Norwegian culture are too subtle this could limit the potential to export the jewellery to other nations in the future.

In order to deliver the above, research will be focussed into Norwegian culture and cultural icons, fashion trends within jewellery, the existing range of Moods of Norway clothes and accessories and Market research on the jewellery collections of other fashion brands. Reading will be directed primarily toward the delivery of pleasurable and narrative product experience.

The product design process will be conducted and recorded in this report in a visual and analytical manner.

### 1.3 The Research Question

How can one successfully communicate cultural references and brand values through three dimensional form – and which emotive aspects of culture resonate with native consumers? Does the translation of these aspects into three dimensional form result in bonding between user and product?

### 1.4 Research Objectives

The following objectives will be the focus for my research in this project:

Understanding and communication of Norwegian culture.

Objects iconic to Norway and the development of a Norwegian brand identity.

Development of a range of samples for the jewellery collection in 1:1 scale in the correct materials.

Understanding of successful brand extension.

### 1.5 Research Methods

The methods outlined in section 1.5 will be used to ascertain a solution to the research question.

#### 1.5.1 Structured Observation

Observing the behaviour of people when at leisure in Norway - and asking questions regarding the use of products and the observation of traditions and behavioural patterns, small or large. Sampling becomes key in this process, it is important to include a varied cross section of the population in the test.

#### 1.5.2 Structured Interviewing

Interviewing can be a useful process for design research, particularly for an emotive topic such as the one dealt with in this research. Due to the active research nature of this paper, designers will be interviewed to gather insightful opinions on how the products should be developed.

An important aspect of interviewing is the selection of the correct type of questions. One can ask closed, closed ended, pre-coded or open questions. For this paper the use of open questions could be a useful tool due to the fact that the interviewee's are given a platform to express their thoughts more explicitly and the paper requires that they utilise their expertise on the question solution.

The interview section of the research is limited to a small range of test subjects due to the fact that all empirical data "needs to be sifted and coded in order for the data to be quantified, this becomes a laborious process, particularly if there is a large number of open questions and / or respondents" (Bryman, Alan, 2008).

Due to the skilled nature of the interviewee base (primarily design professionals) there is a strong desire to keep the questions as open as possible to gain from their knowledge and allow free expression of thoughts and ideas beyond the rigour of a questionnaire. Structured Interviewing offers clear advantages over simple questionnaires, additional fragments of information can be gathered, "With an interview, interviewers might be asked to gather additional snippets of information about the school, firm or whatever. This is not going to be possible in connection with a questionnaire" (Bryman, Alan 2008).



## Section 1: Background to the study

Using structured interviewing the researcher is able to probe for more information in direct response to feedback given by the interviewee, "probing can be very important when open-ended questions are being asked. Interviewers are often trained to get more from respondents" (Bryman, Alan 2008)

### 1.5.3 Questionnaire

A questionnaire is a useful tool to gather a large amount of empirical data regarding a given subject area. It is a quick, efficient and measurable method to test a product or broader concept idea on a wide base of subjects. "Questionnaires that are completed by respondents themselves are one of the main instruments for gathering data" (Bryman, Alan 2008)

Self-completion questionnaires can be handed out in person to a group of respondents to

be completed within a given time frame as opposed to postal questionnaires which must be distributed through the postal service or by e-mail. Self completion questionnaires are quicker to administer than postal questionnaires and offer significantly better response rates.

Fig 1.5.3.1 shows a typical range of response rates to postal questionnaires:

The design of the questionnaire layout must be carefully considered in order to get the best possible response rates and the most reliable data. Due to typically low response rates it is often considered preferable to squeeze the text of a questionnaire close together to give the impression of a smaller, faster to complete document. This approach is almost always a mistake. "An attractive layout is likely to enhance response rates." ( Dillman, 1983 as cited in Bryman, Alan 2008 )

Over 85%	70 - 85%	60 - 69%	50 - 59%	Under 50%
Excellent	Good	Acceptable	Barely Acceptable	Not Acceptable

Fig 1.5.3.1  
( Mangione, 1995: 60-1 as cited in Bryman, Alan : Social research methods, 2008 )

# Feigfoss

Šmerkľ, Petr 2009



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## 2. The Defining Factors

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### 2.0 Introduction

The factors in section 2.0 are the areas of research that will play the largest role in defining function, aesthetic and product experience of the jewellery collection. Each factor will be explored in greater detail in section 4.0 using the methods outlined in section 1.5.

#### Topics of Exploration

The Moods of Norway Brand  
Norwegian craft techniques  
Norwegian nature  
Norwegian traditions  
Norwegian behaviour  
Market analysis – Fashion jewellery market  
Fashion trends  
The Moods of Norway target market

### 2.1 The Moods of Norway Brand

Jan Egil Flo, Peder Børresen and Simen Staalnacke set up Moods of Norway in 2003. The first marketable offering from the brand was a small collection of T-Shirts, but the product range has since widened with the additional of women's wear, shoes, accessories, eye wear etc. and continues to expand into new areas. The flexibility of the brand makes sense to the owners who initially set up the label as an:

"International lifestyle design concept, which combines products and storytelling – with a touch of Norwegian scenery, history, culture and traditions." (Børresen, Peder 2010).

Moods have 12 flagship stores including one on Robertson Boulevard in Los Angeles. Since bringing the brand to the USA Børresen, Staalnacke and Dahlkvist have been signed to the CAA ( Creative Artists Agency ) and have

had a report written about the company by the Harvard Business School.

### 2.2 Norwegian Craft Techniques:

Norwegians enjoy a history of well developed and perhaps more importantly – well preserved craft techniques. Dating back as far as the Viking age - Just prior to 900AD (Larsen, Karen 1948) many of the techniques utilise simple methods of construction, which offer up a degree of honesty to the observer allowing cognition and understanding of their function at first glance.

### 2.3 Norwegian Nature

Norway has a diverse natural landscape, with rolling forests, vast lakes, snowy mountain ranges, breathtaking fjords and even icebergs on Svalbard. As a result Norway is home a broad range of wildlife with some 450 species of birds, 195 of fish, many Elg and even some Polar bears. Norwegians consider themselves close to and in tune with their nature and have a very mature and responsible approach to conservation of these species. The Environmental Performance Index ( carried out by Yale and Colombia University ) is the world standard for the maintenance and protection of native environments. The most recent report in 2010 ranked Norway as 5th in the world. (Emerson, Jay 2010)

Norwegians have a strong connection with their wildlife and natural surroundings. Many Norwegians live within the nature, surrounded by trees and flora and fauna, and have a strong tradition of collecting and eating from nature primarily berries for jams, mushrooms from the forest and fruit from trees.

Birch is widespread across the country and becomes a very important source of energy in the winter months during which most Norwegians burn logs to keep their homes warm. (Richardson, James 1995)

#### **2.4 Norwegian Traditions:**

I have observed and taken part in many traditions since moving to Norway which felt very alien and perhaps exotic to my experience of life in mainland Europe. There remains a strong sense of community within the populous. Examples of this tendency can be found in the Norwegians propensity to work together to make things happen within their communities.

A Dugnad is a day in which all the members of a small community work together to tidy up their locale, painting fences and planting flowers etc. Similarly communities occasionally work together to raise money in order to build a children's playground within their neighbourhood.

The 17th of May is the Norwegian's day for celebration of Independence. It's an important day on the Norwegian calendar upon which most of the population come out from their homes, dressing in their finest suits or traditionally in costumes known as Bunad – adorned with fine silver broaches and necklaces. The Bunad are specific to area of birth with colour, design and patterns used to differentiate (Hol Haugen, Bjørn Sverre. 2007).

#### **2.5 Norwegian Behaviour**

The standard behaviour of a Norwegian is much the same as that of the rest of Europe or for that matter the rest of the world, however there are

some small quirks that I intend to explore to find a deeper connection with the market group.

#### **2.6 Market Analysis**

The Norwegian jewellery market is split into traditional Sølje pieces intended to be worn on special occasions and a small number of fashion labels producing pieces in both silver and steel. The main Norwegian based brands are Celine Engelstad, Bjørg and Art and Crafts but the market place is complimented with collections from designers of Europe and beyond.

#### **2.7 Fashion Trends**

An understanding of fashion trends can be a key indicator to introduce successful new products, and the ways of forecasting these trends are numerous. I intend to explore the following routes to success:

#### **Worth Global Style Network**

"WGSN is the leading online trend-analysis and research service providing creative and business intelligence for the apparel, style, design and retail industries.

Launched in 1998, WGSN has expanded its operations worldwide and has regional offices throughout Europe, Asia, South America and the United States – in both New York City and Los Angeles. Its 360-degree global view is crucial in today's marketplace. WGSN's authority is unmatched.

WGSN's services are advantageous company-wide and benefit all business functions, including design, production, manufacturing, purchasing, merchandising, marketing, product development, and general management.

## Section 2: The Defining Factors

WGSN is dedicated to providing its clients with the most all-encompassing connection to style. Staying ahead and tracking the style curve is what defines us. WGSN stimulates, informs, enriches and enables successful business development and growth.”  
(wgsn 2011)

### **Trade Shows**

Visiting trade shows can be great way to see what the rest of the market is set to release all in one place. The largest show for the Jewellery business is called Baselworld and is held every year in Basel, Switzerland in April. The show provides a chance to see the forthcoming offering of all of the major international fashion brands under one roof, the show also provides access to world wide manufacturers.

### **Trend Seminars**

Colour house holds annual seminars to forecast colour trends for coming seasons. They will be holding a seminar in Gothenburg this year in March.

## **2.8 The Moods of Norway Customer**

The Moods of Norway brand appeals to a wide range of consumers, primarily within the host nation Norway, but also through out Scandinavia and the USA. A clear understanding of the consumer base is essential to produce jewellery that is complimentary to their tastes.



▲  
**Reine, Lofoten**  
Šmerkl, Petr 2008

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# 3. Background Research

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## 3.1 Product Experience

Successful brand extension relies upon more than designing products that fit with the aesthetic of the label; it is of equal importance to create user experiences that have a synergy with the brand ideals. The first sight of the product (whether it be printed advertising on or the arm of a friend) through to visiting the store, discovering the point of sale, trying out the products, the process of purchase, the gifting experience, ownership and ongoing maintenance.

"A true measure of brand strategy success is when employees can articulate and act upon the vision, and the customer experience reflects it"

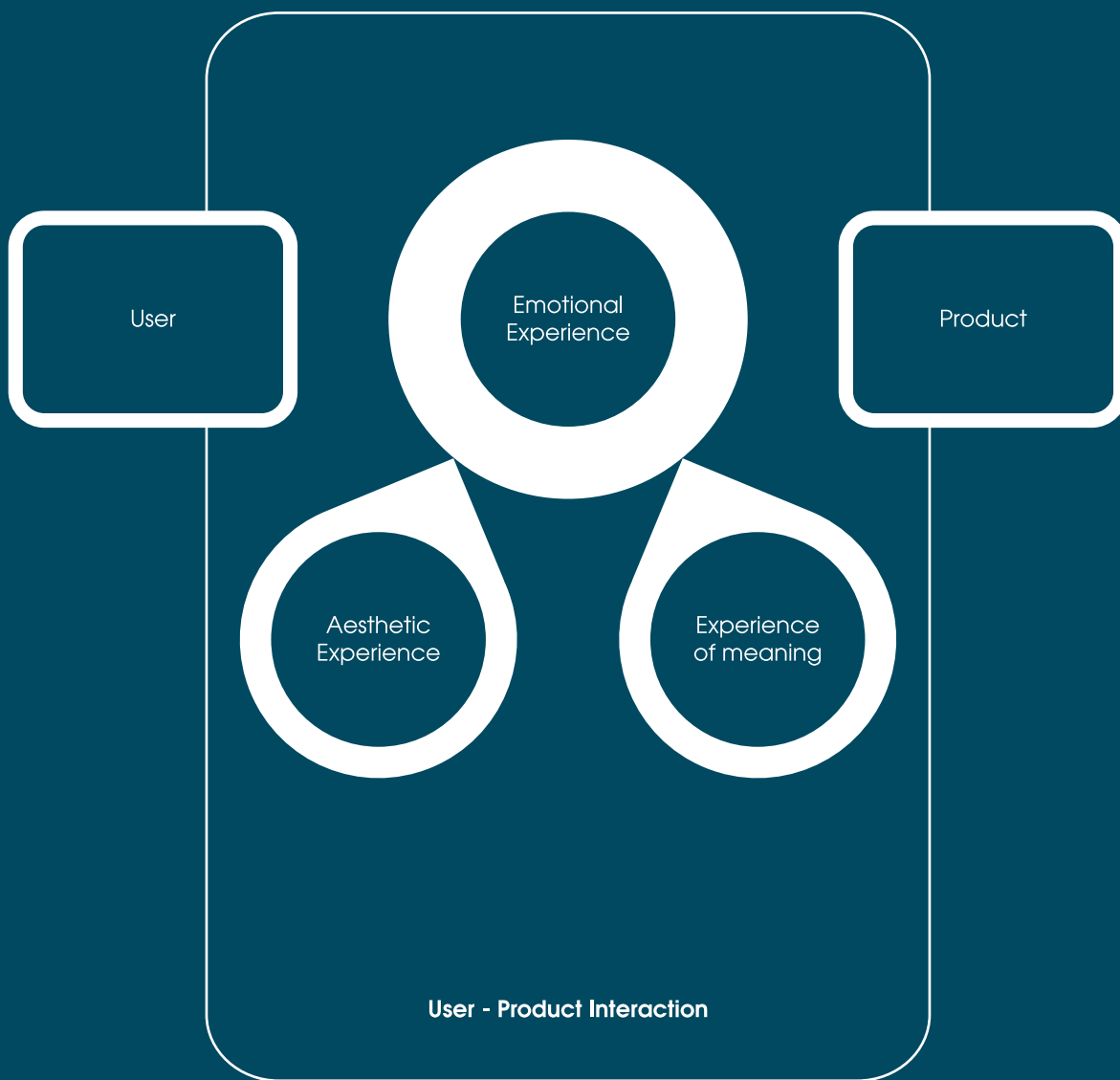
(Pino, Johanna as cited in Wheeler, Alina 2009)

Successful and compelling product design goes beyond function and aesthetics today. The prime example of a product that has flourished within the noughties is the iPod, or indeed Apple products as a whole. The Form is uncluttered and logical, the function smooth and reliable, but it is the experience that sets this brand apart. Apple hire experts to work in their stores who can give genuine good advice to customers, Apple don't allow third parties to write software for their products reducing the potential for crashes and viruses, apple specialise their components making it difficult for third party manufacturers to make compatible products for their range. The

over arching effect of these efforts is that you very rarely see an Apple customer / user in public frustrated at their product. They run smoothly, and you will rarely find bad press on them outside of consumers that have never owned / used their products.

Product experience can be used to move beyond the simplest level of providing pleasure and reassurance; it can in fact be utilized as a storytelling device. Experiences can be created, spanning from a consumers first sight of a product right until the end of its life span. Subtle narratives can be woven into the experience to add pleasure to the product user interaction but also to align the product with a chosen brand.

In order to design a suitable product experience for Moods of Norway Jewellery, consideration must be taken into the brand values and what the owners of the label stand for. It would be inappropriate for the experience of buying a piece of Moods jewellery to reflect the same emotions as jumping up and down at a heavy metal concert. The brands core values are wrapped in nostalgia, playfulness and respect for one's family. Indeed one of the owner's initial statements was that "Our main goal, besides making our grandma happy, is to make happy clothes for happy people around the world."



*Fig 3.1.2.1 The Hekkert Model*



## Section 3: Background Research

### 3.1.2 Hekkert Model

Lying between the user and the product are three levels of experience (Hekkert, Paul 2008). The aesthetic experience is the user's initial and uninfluenced reaction to the visual form of the object including the extent to which their senses are gratified. Dependent on their interaction with the object, the user's aesthetic experience can also entail the physical, aromatic, auditory or olfactory sensations caused by a product. The aesthetic reaction is instinctive and functional; it assesses the working aspects of a product, in order to define its use and related factors such as safety. The experience of meaning is the user's reaction to the same elements of the product within the framework of their own personal experience, for example their culture and knowledge of objects within their culture.

The meaning element of the product experience (Fig 3.1.2.1) draws much more upon the user than the object. It could be considered that during the aesthetic experience we analyse and critique the object, yet during the meaning experience we are actually analysing ourselves to understand how this object aligns with our ideals and our cultural experience. The aspect of brand can play a role in the meaning experience whereby the user has a preset landscape within which the object is evaluated.

The emotional experience relates to the effect of both the aesthetic and meaning experiences and represents an overall emotional evaluation of the object.

### 3.1.3 Dagmar Steffen

Product Semantics are the emotions and connotations elicited by a product when observed by a user. These emotive elements can be divided into two categories, Symbol functions and Indicating functions.

#### 3.1.3.1 Symbol Function

Symbol functions communicate cultural background and social value. Consumers utilise symbol functions in product semantics to support the identity of their lifestyle, companies use the same visual cues to support their identity.

#### 3.1.3.2 Indicating Function

Indicating functions are based on practical product functions and characteristics, they support the ease of use of a product and can communicate reliability.

Although symbol and indicating functions are equally important elements of product semantics, it could be suggested that many symbolic references today are outmoded and at worst misleading. "Since symbols are based on cultural and social conventions and traditions, knowledge of cultural norms and context is crucial for understanding the message and meaning of a product in the way it was intended." (Dagmar Steffen, 2000). In the pursuit of an intuitive product solution, it could be argued that Symbol functions should be minimised to give greater contrast to the function indicators. Symbol functions play an important role in the pleasure and beauty of an object.

### 3.1.4 Jonathan Chapman

Jonathan Chapman is the author of *Emotionally Durable design*. The book illustrates a new approach to ecologically orientated design, where the focus is geared towards building a lasting relationship between product and user. Chapman's approach is innovative, and is different from former works on environmentally conscious design. Other approaches are more materials focussed, for instance *Cradle to Cradle* by Braungart and McDonough, 2005. The *Cradle to Cradle* process dictates that all materials used should be part of a cycle, waste becoming food, in a system that encourages users to consume in order to create new materials for the techno sphere / biosphere. (Braungart, Michael, 2009) Chapman's emotionally durable design approach encourages the design of objects that allow users to become emotionally attached. Caring for their possessions and wanting to fix them if they become damaged.

Chapman presides over the modern desire to utilise technology in almost every facet of product design. Often technology is used to hasten our interaction with objects and make use 'easier'. Chapman warns that this kind of 'push button' - simple interaction, leads to greater degrees of disappointment when newer products are released due to the fact that the user has developed no meaningful relationship with their object. The compact disc is highlighted as an example of how technology has made user interaction faster but stolen something of the pleasure of playing music. It could be argued that the CD represents "a significant step backwards in terms of the emotional experience that it generally delivers" furthermore, "so often we see the endeavours of technological innovation deployed to hasten the process of interaction,

and remove the decision making process from increasingly alienated users" (Chapman, Jonathan 2005) This critique of the development of technology and a narrow sighted approach to interaction design contrasts starkly with Caroline Hummel's experience of using a record player:

"I cautiously removed the precious gramophone record from its cover and placed it on the turntable. With the no-static brush I carefully removed the hardly visible dust particles. I lifted up the arm, gently blew a bit of fluff from the needle and moved it slowly above the record. After a last check, I carefully placed the needle in the groove. A soft tick, a cracking noise and a few seconds later the beautiful voice of Mathilde Santing filled the room." (Hummels Caroline, cited in Chapman Jonathan, 2005)

It could be argued that according to Chapman, the aesthetic or visual language of a product is not really important in the design of a pleasurable object but the poetry of the user experience is central.

"Perhaps through our unhealthy modern-day fixations with technological contemporaneity, the surface characteristics of products and their ability to quickly generate sales, we have inadvertently designed away the more poetic and enduring characteristics of material culture. In so doing we formulated a transient and unstable platform of goods upon which the hopes and dreams of users must precariously balance." (Chapman, Jonathan 2005)

### 3.2 Working with Brands

Designing products under the umbrella of a

## Section 3: Background Research

brand comes with challenges and opportunities. Brands open doors, there is a history and a perception that has been created within the consumer mind set which can allow a designer access to a rose tinted reception from the public, or indeed affords you greater attention from the public. The emotions and perceptions of a brand also provide a coloured backdrop to anything you design under that label. This backdrop varies in definition dependant on the strength of the brand and the clarity of the brand ideals within the consumer base. It is of paramount importance that one does not attempt to design objects that clash with the brand history or even worse the brand ideology. Deviation from the brand ideals will only serve to deform the brand message and cause cognitive dissonance within the consumer mindset,

“the best consumer products must be consistent with pre and post sale touch points” - Wheeler, 2009.

Clarity of agenda / message is very important to the success of a brand. If a brand can create a core message that resonates with their customers ( as Moods of Norway have been able to ) all that is required is to communicate that message consistently, and the brand with move from strength to strength. The challenge lies in continuing to come with new and exciting ideas that evoke the correct cues and emotions from the consumer base.

### 3.2.1 Brand Touch Points:

Brands reach consumers in a myriad of ways, its very easy and far too common to think of a brand as a logo, but the impact of a brand is much wider.

“Touch points must convey the brand personality, and seize every opportunity to manage perception” - Wheeler, 2009

A brand is the accumulation of every instance you see of a product or group of products – from the first time you see it, right up until the day you die. If you take Coca Cola as an example. The logo plays the role of a placeholder in your mind. Underneath the visual subheading of that logo lies every experience you have ever had or seen with Coca-Cola as a product. The experience of use begins at first sight in a fridge, the touch of the heavy glass bottle, the cold refreshing sensation to touch. The sound as the cap is removed becomes synonymous with refreshment, the taste, etc etc. Moving beyond this well considered and iconic user experience, our feeling for the brand is entirely personal and evolutionary. Perhaps you will read an article about how Coca-Cola uses unfair marketing techniques in Africa, or you will see several bottles as litter on the floor. Such small occurrences involving the brand’s key touch point ( the bottle ) can have a slow but devastating effect on the brand’s public acceptance.

When designing a new product as part of a brand, one must consider the product as a brand touch point and be mindful to the effects a brand touch point can have, both positive and negative. The product experience of course needs to be pleasurable but it should also be carefully attuned to the brand values and existing product lines.

### 3.2.2 Branding Across 5 senses:

Over recent years brands are waking up to the power of branding across all senses, gone are the days that a smart visual logo is enough to capture the imagination and indeed loyalty of the modern consumer. Increasingly brands are working to encompass more senses, developing scents for their stores and jingles for their adverts. A prime example of a company that has utilised the power of auditory branding is Nokia,

“Nokia has created an extraordinary sounds recognition across the globe – chances are you are so familiar with the sound palette that you can recognise the sound language of Nokia without even being aware that you know it” (Lindstrøm, 2005). Scent is considered to be the sense with the highest-ranking importance with regards to branding. Within the framework of this project, scent is a sense that is relatively difficult to affect due to the nature of the metallic materials of the jewellery collection. In order to stimulate the olfactory senses leather could be used sparingly within the collection to provide a smell of authenticity and quality both at the point of sale and during use. The senses of touch and sound can be broadly

affected within the jewellery product category by using high quality materials and generous production methods. The options available for standard fashion jewellery are typically brass, stainless steel or silver. Brass is the cheapest method, but results in a relatively lightweight jewellery collection with a porous surface finish. The sound of brass bracelets when shaken, allowing the links in the chain to collide can sound lightweight, tinny and unreliable. Brass must also be plated to achieve standard colour finishes such as silver and gold. The result of this plating process is that over time it wears down. The effect of this wearing reflects badly on the brand as it can appear disingenuous. Stainless steel is a solid and dense material, which provides a good surface finish after polishing, and a good weight, but doesn't have the same tactility of silver. Silver carries a solid and reliable quality in its weight but a certain sensation of softness to the touch; it also makes a solid and reliable sound when it collides in a chain.

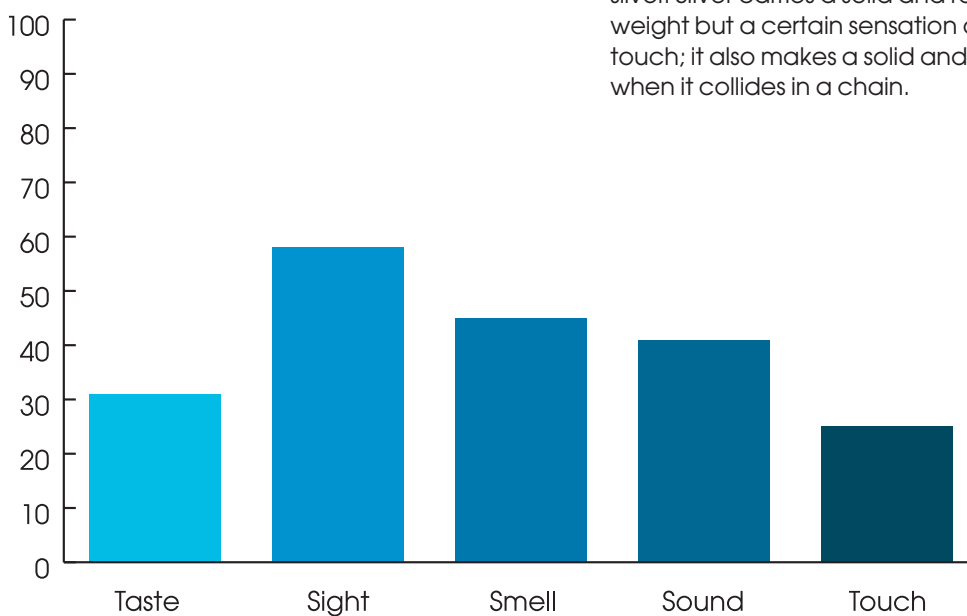


Fig 3.2 Table of sensory importance to brand (Millward Brown and Martin Lindstrøm - 2005)



# Tørrfisk

Winkelman, Erwin 2007



# Geirangerfjorden

2007



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# 4. Design Research

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## 4.1 Moods of Norway Brand

"In the creative cellars of the picturesque town of Stryn, Norway (pop. 6750), two local designers Simen Staalnacke and Peder Børresen, upon homecoming from years of global travels, nights of sizzling cocktails, and international studies; gave birth to a concept soon to be known, worn, and adored, as The Moods of Norway. Soon the duo met up with the third musketeer, Stefan Dahlkvist and drew their lines for the coming collections. The brand still has its headquarters and showroom in the town of Stryn, a magical place known for glaciers, salmon fishing and one newly opened escalator."

"Moods of Norway has been doing the hibbedy-dibbedy on the international fashion dance floor for 6 years now, the philosophy is still the same even though the Norwegian oil price is as flexible as an Bulgarian gymnast after 14 tequila shots. Our main goal, besides making our grandmas happy, is to make happy clothes for happy people around the world. As of this golden minute, Moods of Norway is represented in the most polished boutiques and by the finest agents in Norway, Sweden, Benelux, Switzerland, Spain, Japan and USA among others. Stefan, Peder and Simen are still commandeering golden tractors around the world and are creating outrageous stories and super duper collections at an alarming rate. Welcome to Our Universe!"  
- Børresen and Staalnacke, 2010

Alongside the emotive aspects of the brand, Moods of Norway has developed and began to strengthen some key visual cues that are becoming increasingly related to the brand. The strongest identifier is the company logo (a tractor), there have also been several strap lines used, "happy clothes for happy people", "make waffles, not war", the number "234,243"

– which is the number of tractors currently registered in Norway. The colour Pantone Magenta C is regularly used as a branding device strengthening the consumer awareness and recognition of the brand, "Colour creates emotion, triggers memory, and gives sensation" (Towey, Gael as cited in Wheeler, Alina 2009)

The brand has also began to take ownership of a visual identity in its packaging – using square apertures with filleted corners, this aesthetic was first used on one of their flagship products, "Grandpa's Discowear" – Mens underwear, and has since been used on the watches packaging, and the new packaging for the sports undertø.

## 4.2 Norwegian Culture:

### 4.2.1 Definition of culture

The arts and other manifestations of human intellectual achievement regarded collectively; 20th century popular culture

Acculturation: all the knowledge and values shared by a society

The attitudes and behaviour that are characteristic of a particular social group or organization;

"The developing drug culture";  
"the reason that the agency is doomed to inaction has something to do with the FBI culture"

(Oxford, 2002)

#### 4.2.2 Norwegian Culture Questionnaire:

This questionnaire was conducted with 35 Norwegians from a varied cross section of professions.

**Short Questionnaire to understand native consciousness.**

**Which flora / fauna do you most associate with Norway?**

**Which animal do you most associate with Norway?**

**What is the most defining factor about Norwegian weather?**

**Which leisure activity do you most associate with Norway?**

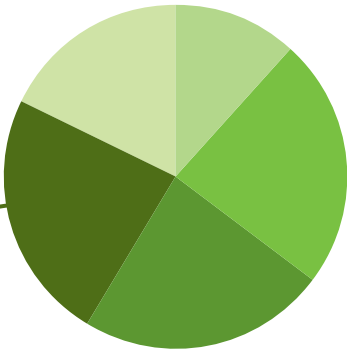
**Which Food do you most associate with Norway?**

**Which brand do you most associate with Norway?**

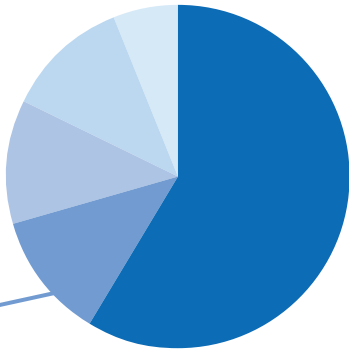
The questions are geared around garnering an understanding of the Norwegian national consciousness from the minds of the native people. Alongside gathering and building a picture in the mind of the researcher, the questions are also intended to give a visual output to provide inspiration for the form and content of the design. The following pages show a visual reference from the questionnaire results.



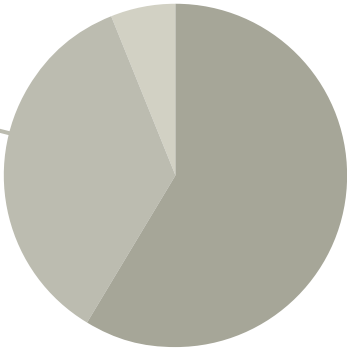
Section 4: Design Research



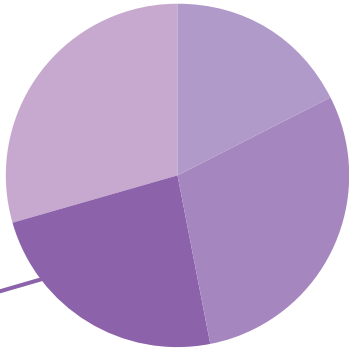
- Pansy
- Birch
- Dandelion
- Firtree
- Nettle



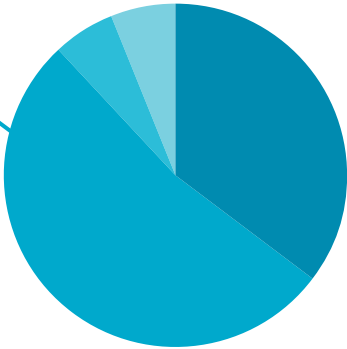
- Television
- Fishing
- Walking
- Hytte Tur
- Ski



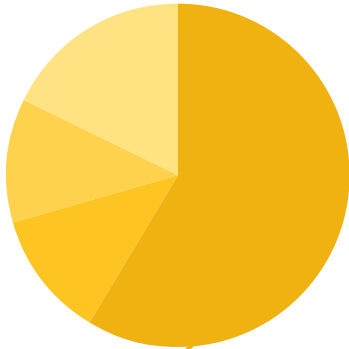
- Wolf
- Salmon
- Moose



- Waffle
- Hot Dog
- Salmon
- Farikal



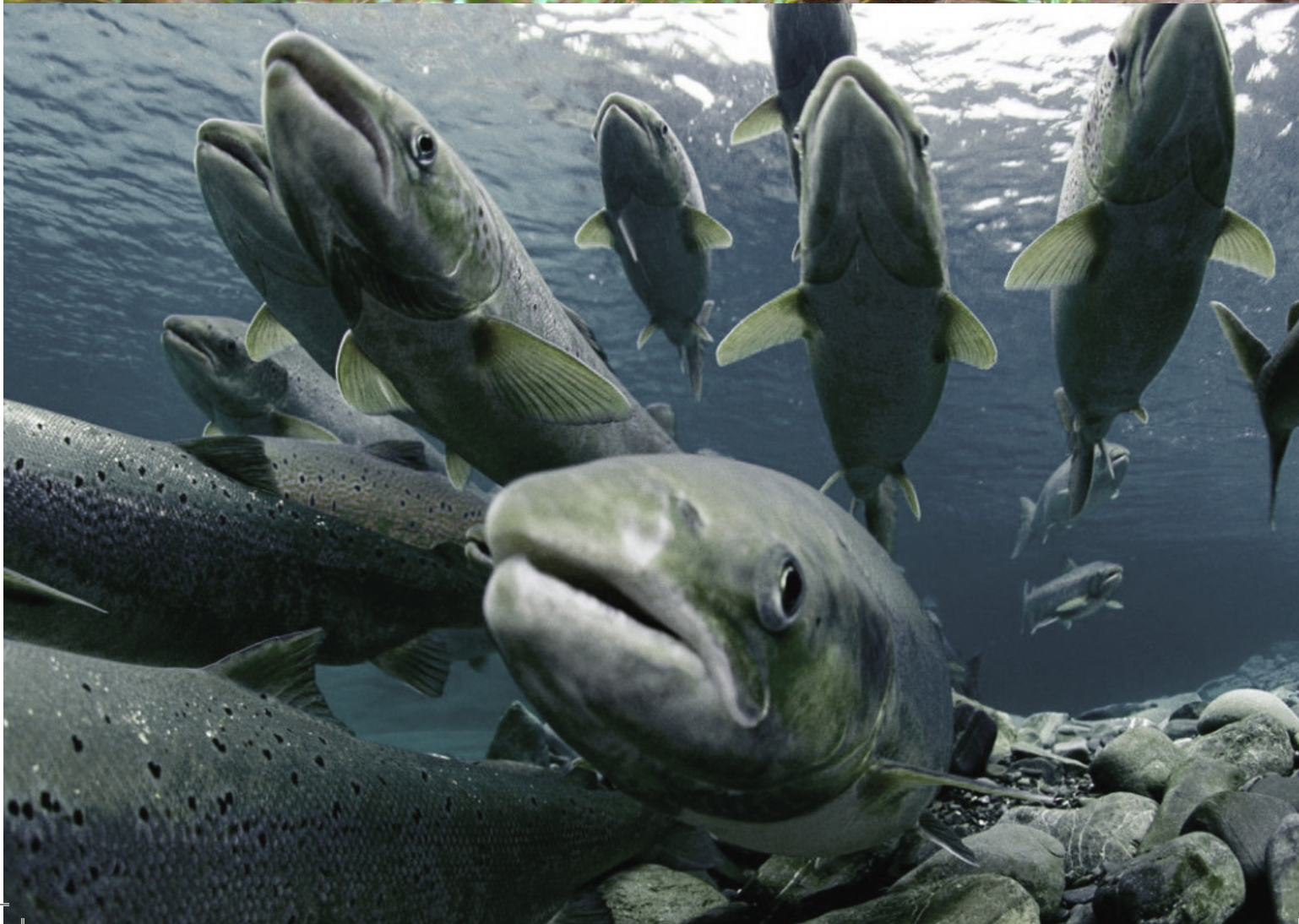
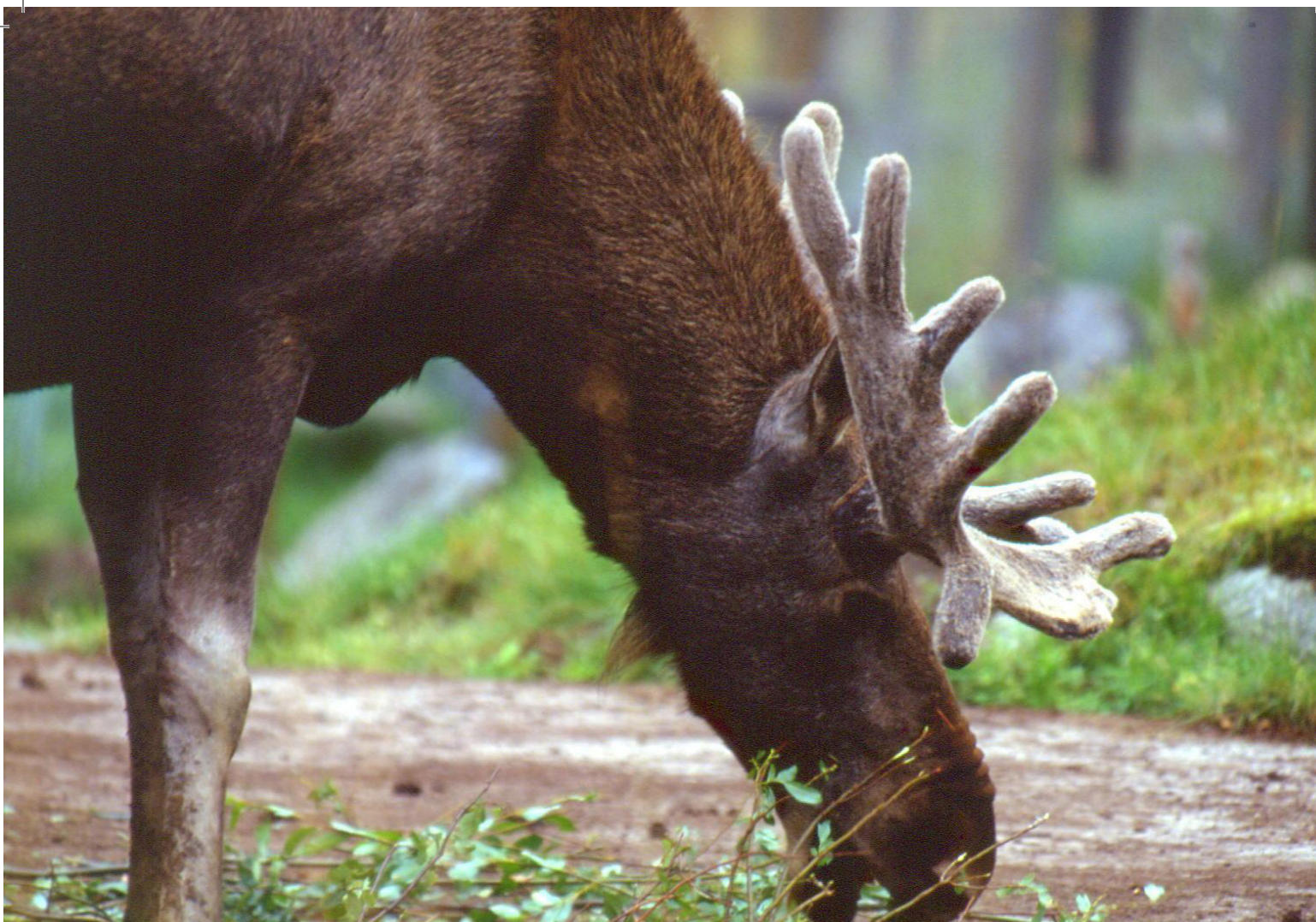
- Summer sun
- 4 Seasons
- Snow
- Sleet



- Grandiosa
- Kvikk Lunsj
- Toro
- Tine













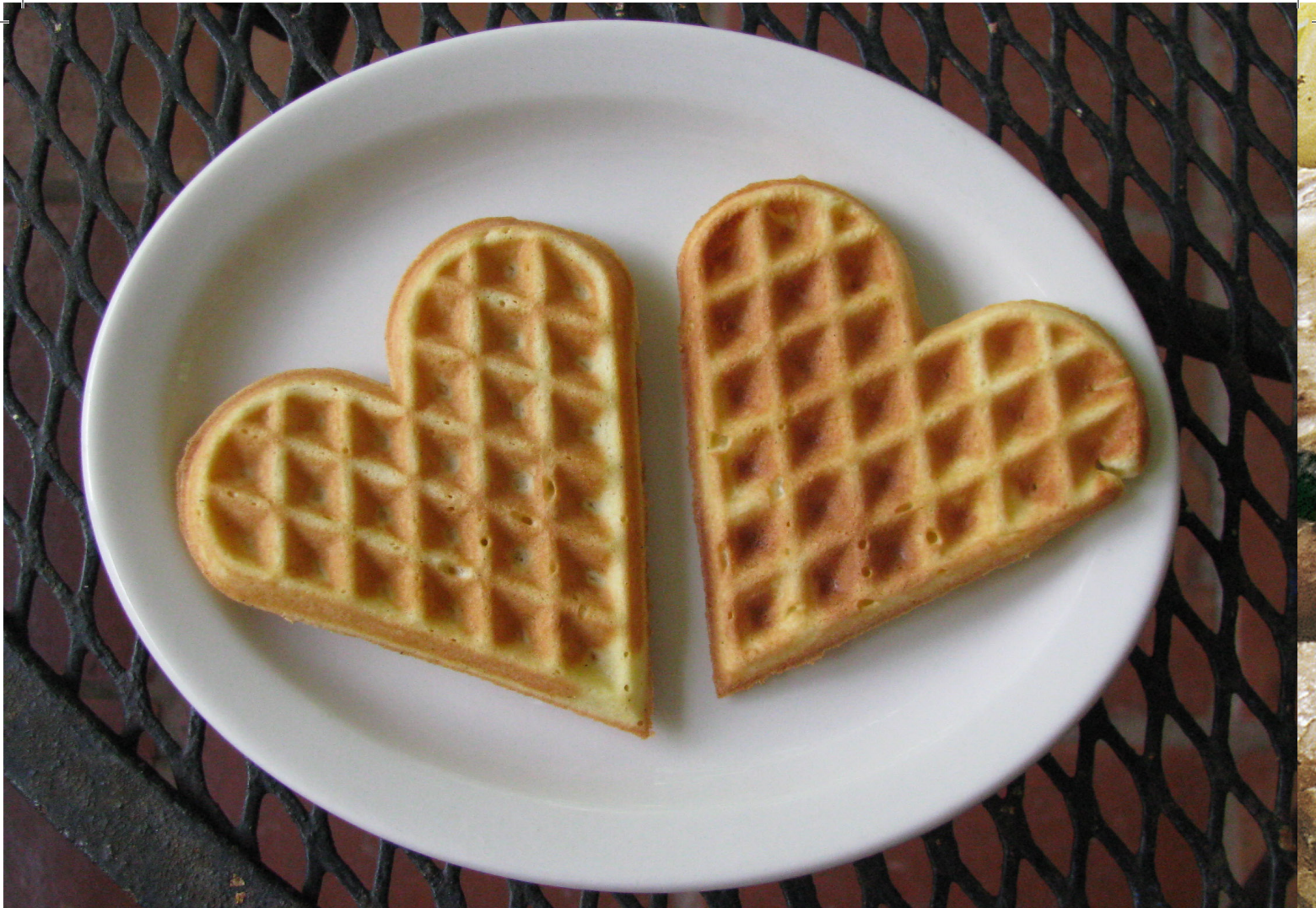














# RANDIOSA

PERONI





### 4.3 Norwegian Craft Techniques

Norway enjoys a well-preserved tradition of affecting craft techniques. This includes rosemaling, leather carving, construction techniques and the construction of objects such as the tine. These craft techniques were developed in a time when modern tools were not available, the techniques themselves give a clear indication on what was possible in their era. The crafts are preserved through small husflid organisations offering workshops and the national education system. This form of active practice instils the aesthetic of old Norway into the modern consciousness. In order to gain access to the national subconscious and create objects that make sense within their cultural landscape, I believe that the use of these techniques could be just as effective as replication of aesthetics or indeed colours. By drawing upon these techniques the jewellery collection gains an original aesthetic while maintaining relevance both to it's brand and to it's consumer base.

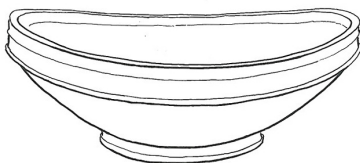


Fig 4.3.1.3

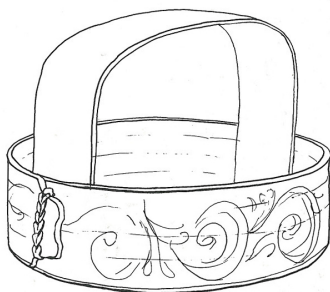


Fig 4.3.1.2

#### 4.3.1 Wood Working Techniques (Rostad, Bernhard 1994)

##### Lagging

This technique was used to make buckets or 'staup' which were intended to carry butter or cheese. The method involves attaching straight rods of wood to a round base and surrounding them in planks before tightly binding them originally with a wood fibre twine and later with an iron belt. Evidence of this technique being used in Norway exists from the year 300AD.

##### Sveiping

Traditional 'tine' are made using the sveiping technique. Birch is cut into thin sheets then into strips. One strip is then bent and wrapped into the required shape for the tine before being sewed closed with a wood fibre based twine.

##### Dreiling

This turning technique involves spinning a large piece of birch on a horizontal axis whilst using an axe to shape it. The method was used to create simple objects such as bowls and cups.

##### Lafing

Many Norwegian 'Hytte' (cabins) are built using the lafing technique, the method involves bisecting logs across grain and interlocking them to form solid structures for the exterior of buildings.

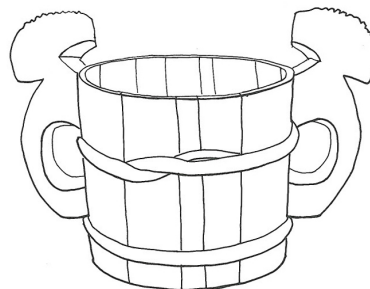


Fig 4.3.1.1



# Lifting

Norsk Folke Museum 2011



Fig 4.3.1.4



Fig 4.3.2.9

#### 4.3.2 Visit to Holmenkollen Ski Museet:

A historic landmark in the Norwegian consciousness, Holmenkollen embodies more than a century of skiing tradition. The Ski Museum in Holmenkollen, the world's oldest museum specialising in skis and the history of skiing, is situated inside the actual Holmenkollen Ski Jump.

The Ski Museum illustrates 4,000 years of skiing history with rock carvings, skis from the time of the Vikings, and skis from all various parts of Norway that show local handicraft skills and traditions." (Visit Oslo, 2011)

A trip to Holmenkollen Ski Museet proved to be excellent inspiration for leather fabrications techniques and methods by which to fasten and articulate jewellery. Traditional bindings give an insight into simple yet elegant methods of manufacture and provide exemplar aesthetics that compliment and align with the Norwegian cultural consciousness.

The worn and aged leathers provide excellent research data to help source aged and traditional leathers for manufacture. Heritage is communicated through the patina instilling an element of authenticity and richness of past.

Figs 4.3.2.3 and 4.3.2.9 show some directly transferable closure designs that could be used to communicate the Norwegian story through the product range.

*For further images see appendix 1*



Fig 4.3.2.1



Fig 4.3.2.2



Fig 4.3.2.3



Fig 4.3.2.4



Fig 4.3.2.5



Fig 4.3.2.6



Fig 4.3.2.7



Fig 4.3.2.8

### 4.3.3 Visit to Folkemuseet - Bygdoy

" The Norsk Folkemuseum is Norway's largest museum of cultural history. With collections from around the country, the museum shows how people lived in Norway from 1500 to the present.

Founded: December 19, 1894.

Number of artefacts in the collections: 230 000

Outdoor area: 140 000 sq. meters Including The

Royal Farm: app. 2 000 000 sq. meters

Indoor area: 27 000 sq. meters

Number of Buildings in the Open-air-Museum: 155

Oldest historic building: Gol Stave Church, built 1200"

(Folke Museum, 2011)

The Folkemuseum in Bygdøy provides an excellent insight in the history of the country and a great backdrop to the findings on culture.

In understanding and sympathising with a culture it is imperative to understand history and heritage as all cultural behaviours and preferences are a direct effect of the lineage that existed before. The cumulus of a national consciousness handed down through generations via spoken word, recorded accounts, and preserved artefacts.

"Time as we experience it, is continuous; it contains no discrete "events". The events are put there by reflection on the past. As the past becomes more remote the numbered events become fewer in number and more limited in kind. It is for psychologists to say just why we remember this and forget that, but at the end of the day, the remembered past reflects our interests. It makes us what we are now. The same is true of the publicly shared experience that we describe as history – Records are preserved because they provide a charter for what historians believe about the present." ( Ohnuki-Tierney, Emiko 1990 )

The museum provided a great opportunity to see objects of cultural significance such as folk costume, furniture, jewellery and unique Norwegian items like the 'tine'. Many objects were decorated in Rose Malings and carved patterns reflective of the Norwegian countryside. Direct inspiration for the jewellery can be drawn from the patterns shown overleaf. The methods of construction of the folke jewellery can also inspire the form of the Moods collection.



Fig 4.3.3.9

*For further images see appendix 2*



Fig 4.3.3.1



Fig 4.3.2.2



Fig 4.3.3.3



Fig 4.3.3.4



Fig 4.3.3.5



Fig 4.3.3.6



Fig 4.3.3.7

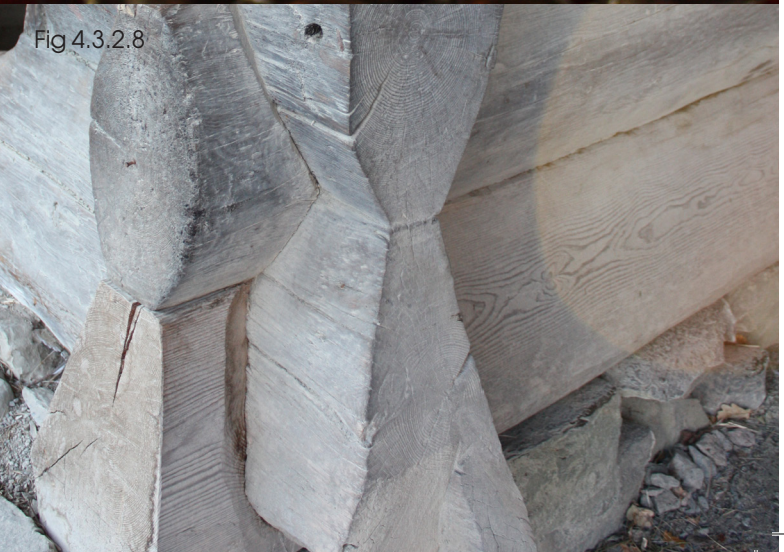


Fig 4.3.2.8

#### **4.3.4 Hilde Nødtvedt Sølje Workshop Interview**

"Hilde Nødtvedt made her journeyman piece after 4 years of apprenticeship in Oslo and the valley of Valdres. She took exams in Ethnology and Folkloristics at the University of Oslo. She has had her own workshop since 1979, the first years at the Norwegian Folkmuseum, later at her home in Oslo. The bunadsilver is her speciality, and she makes bunadsilver for most costumes in the country."

(Nødtvedt, Hilde 2010)

Below are sample questions asked of Hilde and her apprentice regarding her work.

#### **What inspires you to produce jewellery in the shapes that you currently use - is there a connection to Norwegian History / culture within the form?**

"I have degrees in both Ethnology and Folkloristics and my Master when teaching me used to use these similar shapes so they just feel familiar / innate to me."

#### **To you the shapes are ingrained but do you know their heritage and history?**

"Some of the jewellery design comes from way back, you can see some are in fact from medieval times, within the medieval times the shapes were simpler, pressed, cast heavy objects, then at some time you can see the designs become much more detailed. In fact two very well known Norwegian jewellers travelled to Denmark ( Copenhagen ) and learned the filigree technique, then they came back with what they learned and made new objects with filigree - this is in fact the technique I still use today"

#### **There appear to be the similarities and themes that run through the various designs**

Yes there are many set pieces that we create and can use these together with each other to create infinite options. I was at a lecture about folk music the other day and it was as though they were talking about jewellery. It was mentioned that within their music there are lots of small details that can be used and rearranged to create a song out of - its exactly the same with sølje. It also shows on a bad day that you can really see the performers mind. I have some many little bits I can play with, but what I am not playing with is the fact that this base always divides into 6, if someone were to make this with 8 or 10, I would feel it was wrong! You have perhaps have heard about this in Norway with the traditional costume, people talk about the Bunad police! I think I am maybe a little like that, but not to a strict degree, in fact it's important to understand where are the boundaries so that you know how far you can push things.



**Hilde Nødvedt**  
In her workshop 2011

#### 4.3.5 Norsk Bondesylv (Berge, Rikard 1997)

Originally published in Skien in 1925, the book 'Norskt Bondesylv' is the bible of Norwegian jewellery design for pieces intended to be worn with traditional dress.

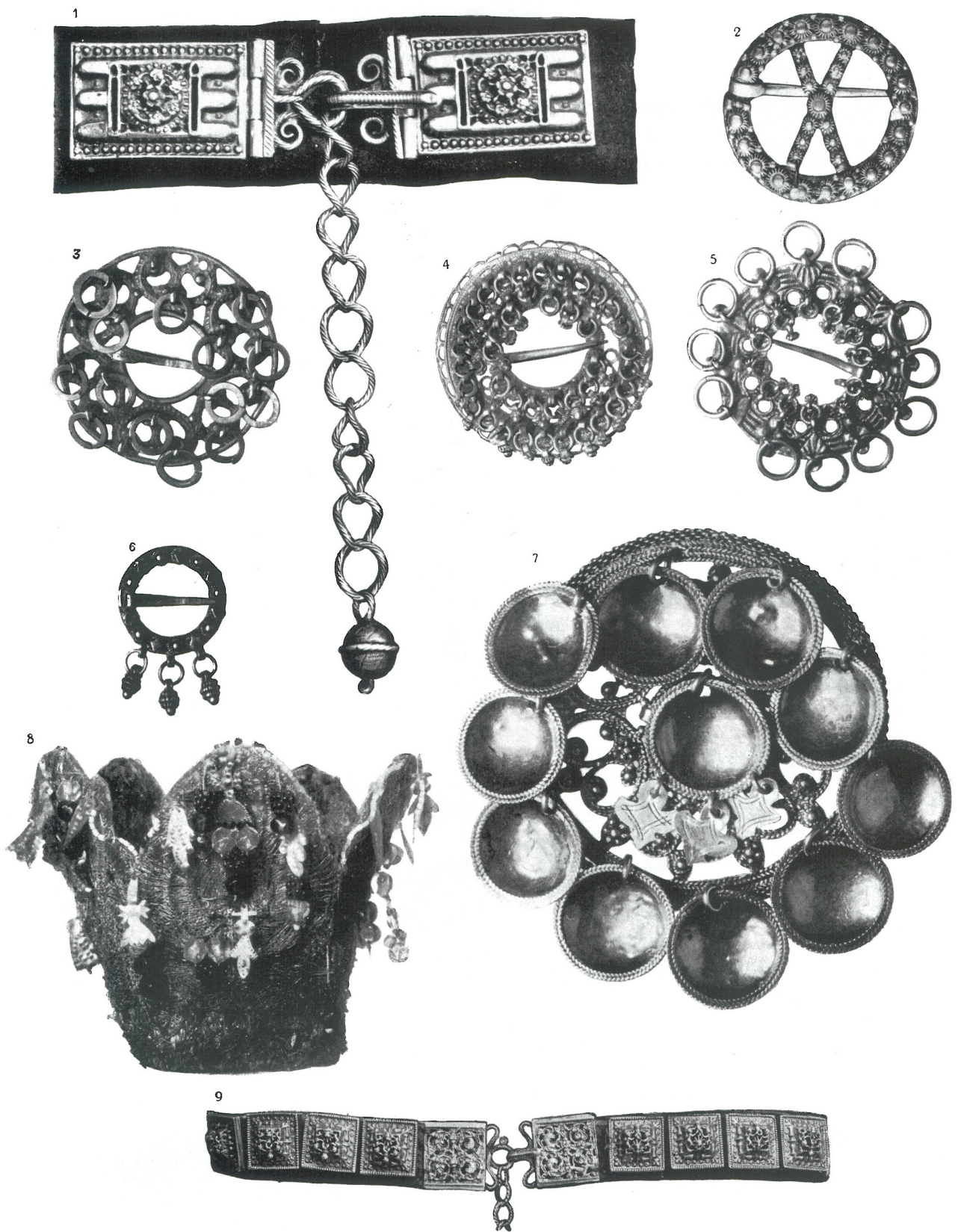
The book has been republished several times, most recently in 1997.

The body text of the book is written in Nynorsk, making it a very difficult read for a non Norwegian student, however the back section of the book catalogues scans and photographs of jewellery pieces through out the ages.

The book was an important record for Hilde and her work and provides reference images for inspiration with everything from heavy cast pieces to delicate and detailed filigree broaches, bracelets, earrings and adornments for bunad.







1 Beltehekte. Heitdal, P. 2 Sprette. Ukj. st. Kr. K. 3 «Bringering». Hall, N. F. 4 Ringsylgje. Sæt. N. F.  
 5 Ringsylgje. Valdres. N. F. 6 Sprette. Vaagaa, N. F. 7 Lauvsylgje. Valle. N. F. 8 Kraakesylvkrune. S. Fron. N. F.  
 9 Belte. Gudbr. Sandv. Saml. — 8—9 minka, hine ca. 1



Fig 4.3.6.9

#### 4.3.6 Visit to Oslo Teknisk Museum:

The technical museum provides an insight into the history of Norway in products.

There is a large collection of automotive examples including a selection of motorbikes built in Norway, cars owned by former Kings and aeroplanes.

There is a specific installation on telecommunications showing phone products through out the ages and the ways in which people were able to communicate before the advent of telephony as we know it today.

The pieces on show provide a good base of inspiration for a mens collection of jewellery due to the technical and engineering nature of the products.

Fig 4.3.6.6 shows an example of old luggage that offers inspiration on how to create the vintage and weathered aesthetic necessary for the point of sale for the jewellery collection.

*For further images see appendix 3*



Fig 4.3.6.1



Fig 4.3.6.2

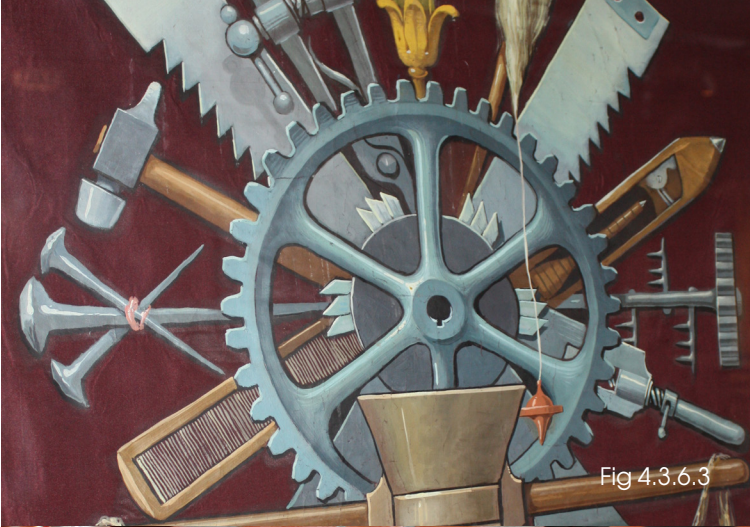


Fig 4.3.6.3



Fig 4.3.6.4



Fig 4.3.6.5



Fig 4.3.6.6



Fig 4.3.6.7



Fig 4.3.6.8

#### **4.4 Ergonomics**

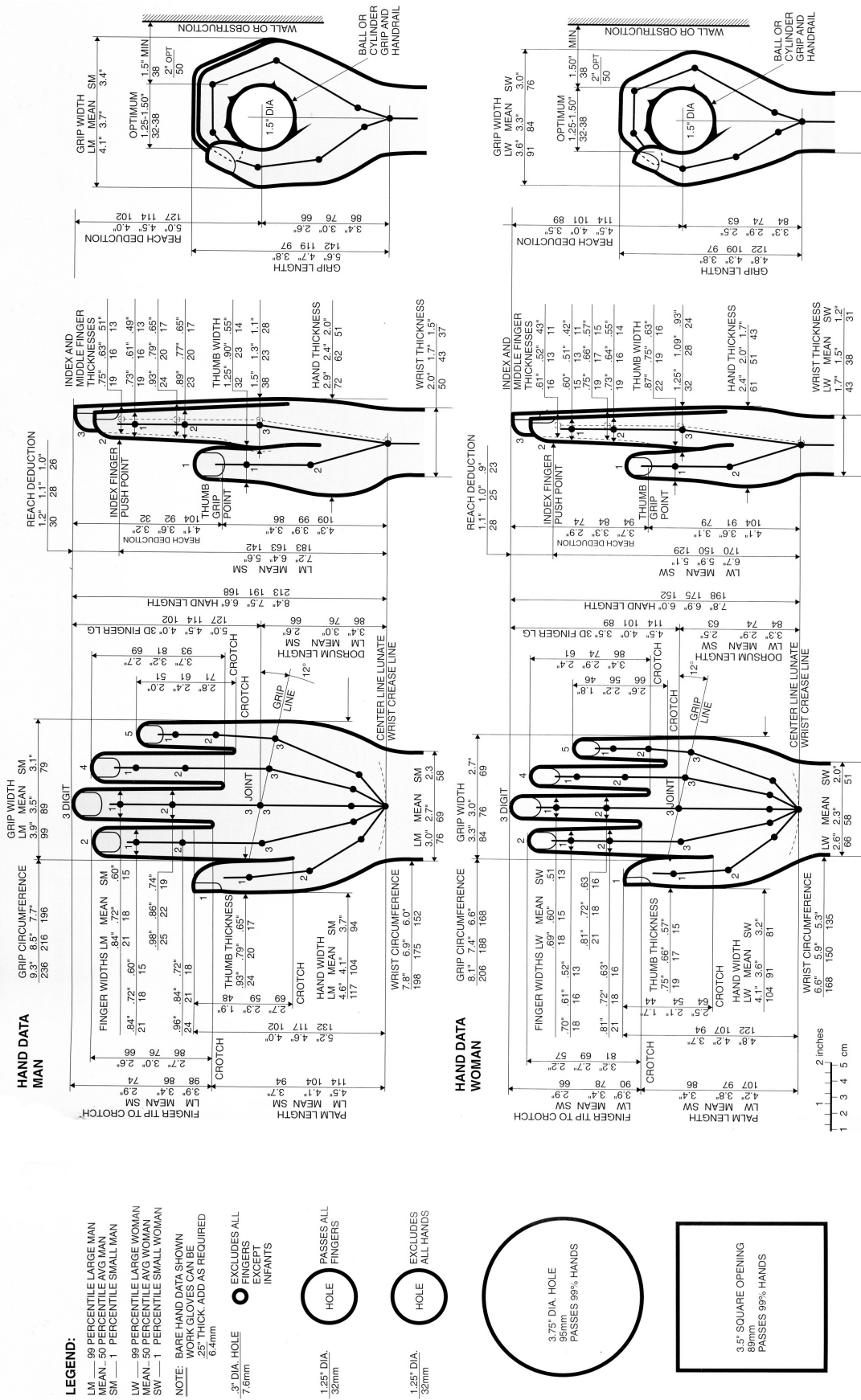
The data overleaf shows the dimensions of the 95% percentile female hand.

These dimensions form the core basic requirements for the sizing of many of the jewellery pieces.

The dimensions become particularly important with regards to closed items such as solid bangles and rings which must comfortably fit the consumer of the mass market and are not adjustable.

Other dimensions such as length of necklaces can be varied based more on fashion trends with the jewellery sector.

# Section 4: Design Research



#### 4.5 Norwegian Behaviour

During the project time line various Norwegian quirks of behaviour were observed to see if any inspiration could be drawn for the jewellery collection, the branding or the packaging. A cabin trip to Kirkenes provided exposure to the life style of the far reaching North of the country including Ice fishing, travelling on a dog pulled cart and cooking over an open fire. Small observations also took place into minor activities such as cutting logs ( hugge ved ).

One quirk of behaviour noted is the special relationship Norwegians have with mayonnaise. Traditionally the condiment is sold in sachets which are cut at the corners in order that you can squeeze out the product. There is something of a debate on the required size of the aperture cut to achieve the optimal distribution of mayonnaise over ones sandwich.

Some interviewed subjects reflected on the fact that their mother used to berate their father for cutting too big a hole etc.

Quirky as this behavioural pattern seems to a visitor to the country, it is no joke in Norway. The brand Kavli have recently invested in manufacturing an innovate and revolutionary tube which can create various thicknesses of mayonnaise to suit all tastes.



#### 4.6 Nature:

When questioning Norwegians on what they felt was most indicative of their culture, many responded very positively to flora and fauna / animals / elements of natural origin. Norway enjoys an abundance of natural resources, from exhaustive hydroelectricity production - roughly 97-98% of Norway's energy requirements are provided by Hydroelectricity ( The Economist, 2010 ) to vast woodlands. In the 1970s Norway discovered a large reserve of both oil and gas within the North Sea. Today Norway is the largest global contributor per capita of oil to industry outside of the Middle East, with oil export rising to more than 20% of the GDP, affording Norwegians the second highest GDP per capita in the world ( United Nations, 2010 ).

Norwegians are in no doubt both consciously and subconsciously that their surroundings afford them both beautiful and inspiring environments but also bountiful raw energy. It could be argued that this is the basis for the relationship between Nordic people and their environment, which is one of great respect and reverence but also familiarity and belonging.

When designing products representative Norwegian culture, one must reflect this love and respect of nature and take steps to respect this emotion. Sustainable approaches are recommended but furthermore it could be advantageous to use objects borne of the Nordic environment, in a responsible manner. Nesna Kommune have recently began a project to up cycle wasted Salmon fish skins, by tanning them using vegetable dyes to produce a kind of fish leather, this type of material would be ideal for this project.

#### 4.7 The Fashion Jewellery Market

##### **Marc Jacobs**

Marc Jacob's jewellery achieves a certain level of whimsy and playful associations through it's use of colour and abstract illustration ( Figs 4.7.1, 4.7.2 and 4.7.3 ). The terms playful and whimsical certainly lend themselves to the Moods of Norway brand ethos but those emotions would have to be achieved in a different way to perform well in the market place alongside this collection. Jacobs also uses abstracted scale to give a playful nature to the jewellery for example over sizing links in chains ( Fig 4.7.4 ) to give an extra chunky feel.

*For further images see appendix 4*

##### **Diesel**

Diesel offer a decidedly urban looking collection with a futuristic undertone. Brave combinations of materials such as resins ( Fig 4.7.8 ), steel ( Fig 4.7.5 ) and leather ( Fig 4.7.6 ) allow for a sharp contrasting palette of colours and textures. The range is faithful to the Diesel brand message without closely following market trends. The collection is defined by the combinations of materials in innovative and technically challenging ways, this is an expression of what Fossil can achieve as one of the largest manufacturers of accessories in the world.

*For further images see appendix 5*





Fig 4.7.1



Fig 4.7.2

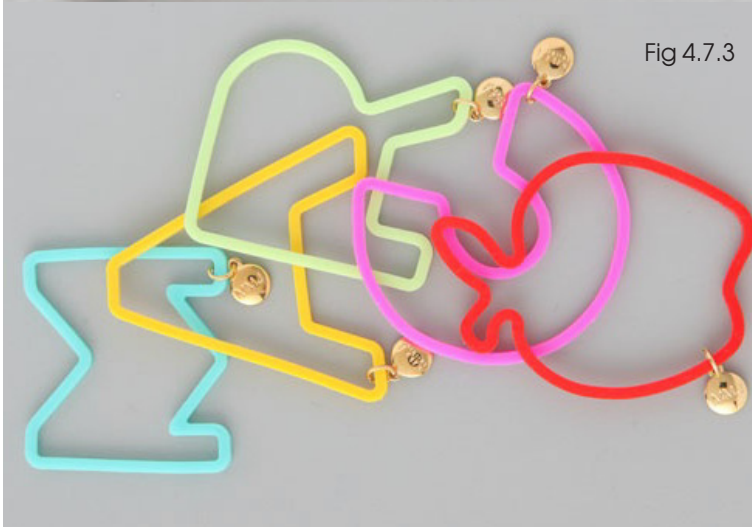


Fig 4.7.3



Fig 4.7.4



Fig 4.7.5



Fig 4.7.6



Fig 4.7.7



Fig 4.7.8

### **Tiffany**

Tiffany's collection is based around exceptional quality and craftsmanship, the design is largely commercial utilising established and popular forms such as hearts, locks ( Fig 4.7. 12 ) and crucifixes. The surfaces are exclusively polished delivering a clean and precise overview of the brand. There is an element of whimsy in the details ( Fig 4.7. 16 ) but this is still kept firmly within the realm of commercially acceptable shapes. *see appendix 6.*

### **Armani**

The Armani ladies collection shares it's polished surfaces with the Tiffany collection and as a result appears to be of high quality. The range is subtle, simple, elegant and feminine through out with a pared back colour palette of primarily black, white and polished silver. Stones are used to raise perceived value and to create cocktail jewellery pieces for the evening.

The Armani men's pieces contrast with this using rough surfaces creating a more masculine, directional look. *see appendix 7.*

### **Burberry**

The Burberry collection offers an eclectic range of styles, from super sharp sleek polished resins (Fig 4.7. 11) to rustic and aged looking leathers and metals (Fig 4.7. 10) The overall appearance is refined and classic with modern twists to make the pieces appealing to the modern fashionista. Innovative use of the Burberry house check as a graphic element is used along side clean pyramid studs to add heritage to the collection. *see appendix 8.*

### **YSL**

YSL jewellery is key and on trend this year presenting a unique and brave approach to jewellery design, it's textured, mottled and reflects natural formations ( Fig 4.7. 14 ). Use of Agate is a theme and provides a sense of authenticity that is very difficult to recreate without the use of expensive genuine natural elements. Branding is very discreet, since YSL have created a unique style they have no need for excessive branding to claim ownership. This collection may well be mimicked by other fashion brands in the coming seasons meaning YSL may have to consider branding a more important element going forward. *see appendix 9.*

### **Thomas Sabo**

Thomas Sabo jewellery has a decidedly gothic aesthetic combining dark stones with snake / skull imagery all set into polished silver pieces. Sabo uses many stones to add value to the collection and provide a sparkling appearance to the range. *see appendix 10*

### **Anina Vogel**

Anina Vogel is a London based collector of vintage jewellery pieces. Shown overleaf are her collections of charms which are nostalgic and are primarily reflective of Victorian England. This pieces are almost all made in 22karat gold and feature intricate enamelled details, set diamonds and other precious stones and even small watch movements. *see appendix 11*

### **Allsaints**

Allsaints jewellery is dark and gothic similar to Sabo, but combines this look with vintage surface finishes resulting in a more rustic look with a feeling of added heritage and authenticity. *see appendix 12.*



Fig 4.7.9



Fig 4.7.10

Fig 4.7.11



Fig 4.7.12



Fig 4.7.13



Fig 4.7.14

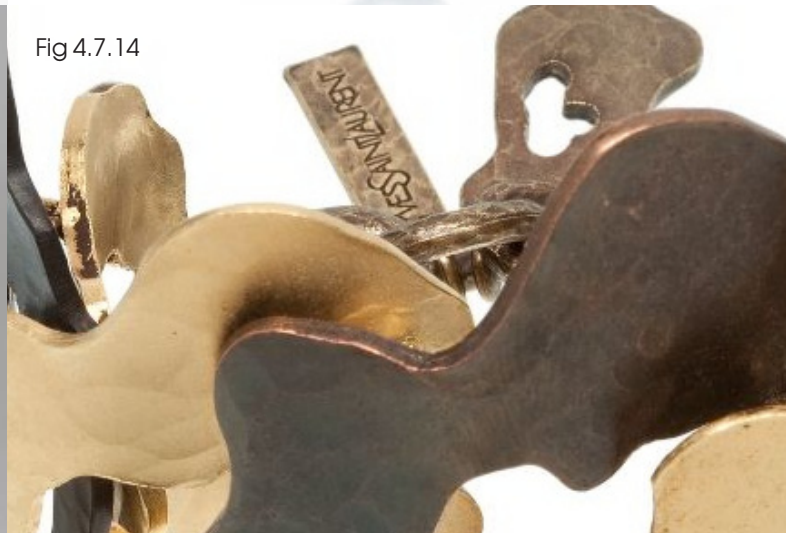


Fig 4.7.15



Fig 4.7.16



### **Konrad Mehus**

Konrad Mehus' jewellery is conceptual and unique and carries a rare quality of capturing it's time frame by creating social commentary through it's form.

Mehus successfully reflects Norwegian culture through the use of iconic objects such as Kaviar tubes ( Fig 4.7.13 ) and Valium boxes, he also makes reference to traditional Norwegian Sølje techniques but abstracts their appearance through the use of unorthodox materials and colours ( Fig 4.7.9 ). See figs on previous page.

*For further images see appendix 13*

### **4.8 Fashion Trends:**

Fashion Designers bring new collections of clothing to the market on a biannual basis. The accessories industry operates slightly independently to these offerings but is certainly governed and inspired by what comes down the catwalks. Most of the large fashion brands offer a jewellery collection but this is most commonly licensed out to an organisation who specialise in the design and production of accessories. A good example of such a company is the Fossil group. Fossil are the world's largest licensee designer and manufacturer of watches and accessories for fashion brands, boasting distribution all over the world with an annual turn over in excess of \$2 billion ( Fossil, Inc , 2010 ). Examples of brands within house are Armani, Burberry, Diesel and DKNY. The business model for Fossil and their competitors ( Swatch in Switzerland and ICG / Zeon / Peers Hardy in the UK ) is to buy the rights to use a company's logo and aesthetic for a set period of time. This model brings a set of advantages and disadvantages for the fashion label in question. The positives

include; Armani do not need to find and employ a team of professionals capable of designing and manufacturing jewellery, Armani receive a lump sum of money regardless of how their jewellery performs in the market, Fossil are able to control factories and large volumes due to the fact that they produce jewellery not only for Armani, but also Diesel, DKNY, Burberry etc etc. However the negatives include the fact that Fossil have a stronger impetuous to follow market trends within jewellery manufacture as opposed to the directions that the fashion brand want to push the market into. Fossil have an additional impetuous to utilise similar technologies across their entire jewellery range, resulting in the dilution of the individual brands as independent entities, a similar overall effect will almost inevitably occur when the same designers are working on jewellery ranges for several brands. Finally Armani would be able to make more money from their jewellery venture if they were to design it themselves otherwise of course Fossil would be making no profit.

#### **4.8.1 Fashion Trends for SS12**

##### **4.8.1.1 Colour House - Gøteborg**

A fascinating day in Gøteborg hosted by Colour House - an organiser of trend forecasting seminars. These events are held on a biannual basis and attended by any companies with a vested interest in understanding the way that current trends will affect consumer behaviour in the future. Existing clients for the seminars include, Bik Bok, Electrolux, Fjällräven, Gina Tricot, H & M, ICA, KappAhl, Lindex, Pret a Porter Group and the Volvo merchandise group.

The focus in Gøteborg was on Spring Summer 2012 with discussions ranging from key garment silhouettes for fashion - materials, colours and overall moods.

## Section 4: Design Research

Trend forecasting agencies A + A Design (Milano), Scout (Sydney), d.cipher fm (London) and ESP Trend Lab (New York) all presented in loose detail their forecasts for the season. Presentations consisted primarily of imagery and descriptive discussion.

All agencies used the same format, 6 key trends, 3 for men and 3 for women although these often blurred between genders. D.cipher also grouped their 6 trends into 3 groups.

The overall presentation contents were different from agency to agency with A + A presenting perhaps the most inspirational giving very loose terms and images creating largely an 'emotion' for the season, compared to Scout and ESP who were quite specific on key shapes for apparel and product.

It was surprising to see that there were very clear cut synergies between the forecasts from the various agencies. The theme of eco-consciousness was a red thread, eco stories were backed up by neutral grey / white / cream palettes punctured with brighter tones inspired by natural fruits. Another common theme was travel and the gathering of eclectic cultural items from ones travels and bringing them together to create a nostalgic and authentic feel.

The effect of the recession was mentioned and introduced a mood of pared down simplicity and vintage re-use / worn items. Perhaps the most positive element of the day was the clear opportunities to utilise these emergent trends to create wholly Norwegian stories. For instance if there had been trend forecast stating that 1990's rave scene would be 'hot', it would be very difficult to make that 'work' for Moods of Norway, but the stories were surprisingly applicable to the MON brand message.

D.cipher gave a small presentation on trends within the music industry. The growth of folk music was exposed and it's current development from Folk to Indie Folk to Indie and into R and B.

Inspiration from Norwegian folk craft could be appropriate for the jewellery range and the movements within the folk music scene form a great backdrop to the design phase.

London based d.cipher also gave insight that the themes of animal / flora inspired repeat patterns could be popular in the season. Such prints give a great opportunity to communicate the unique spirit of Norway through it's native wildlife.

A + A forecasted the use of stone in accessories will be a trend it could be very apt to use genuine Norwegian stone to create a dialogue between object and user and to make a very clear statement about the providence of the jewellery. Norwegian's are spiritually close to nature and use of materials from their surroundings could be a powerful tool to evoke a sense of national consciousness within the jewellery.

The stone accessories forecast was part of a direction from A + A which suggested renewing authentic designs with new materials and production techniques ( this was epitomised by Yves Saint Lauren's Safari look being revived by several designers on the SS12 catwalks ).

The overall colour palette from the agencies suggested many muted tones accented with bright colours of nature - primarily fruit. Key colours emerged as Camel brown and Bold Statement Reds.

*For further images see appendix 14*

colourhouse.

color / natural tan leathers  
vibrant colors w/ coral bars

market place (Pop)

amer + r

nostalgic / vintage

colorhouse

colorhouse

colorhouse

colorhouse

colorhouse

colorhouse

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colorhouse

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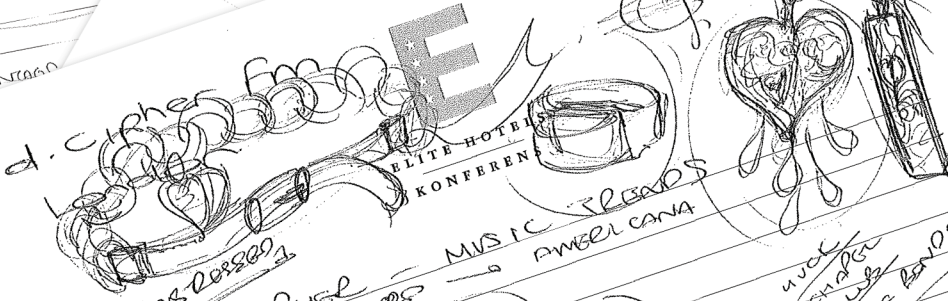
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CRUISER CREW

NEW EDWARD



ABOUT A DESIGNER MILA



He opened his studio in Milan in 1997, returning from working with the best style in Paris. In just a few years, he has become a leading designer of men's fashion as a leading designer of men's fashion design. He is the founder of the brand 'MILA' and has been working in the fashion industry for over 20 years. He has worked for some of the most famous fashion houses in the world, including Prada, Versace, and Armani. He has also worked for several years as a fashion consultant for the Italian government. He is currently working on a new collection of men's clothing for the brand 'MILA'.

**COLOUR + TREND /**

to analyze the season in one Color book and to make series of all that is and commercial, from color to styling accessories, we break the season down into specific trends across smart and casual, and styling ideas, color palettes and color trends.

Each report is uploaded online in four parts: throughout the season, showing subtle color developments for each delivery. We develop a Pantone system to select color. Compelling color for best work. Mood our detailed descriptions into color trends, incorporating into our color palette. We take these into account. We take these into account. We take these into account.

colorhouse

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TREND SEMINAR SWEDEN 25-26/01/2011

CASUAL & SPORT

MICROSTRIPE - MACRO GINGHAM

ANTIQUE TRENCH NEON CLASSIC VINTAGE DEER SKIN

NEW HOPE

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ELITE HOTEL

ELITE HOTEL

ELITE HOTEL

Elite Hotels of Sweden hotell av  
 ELITE HOTEL STRANDBROEN Falkenberg, ELITE PARK AVENUE HOTEL Göteborg, ELITE PLAZA HOTEL Göteborg, ELITE HOTEL MARINA PLAZA Helsingborg  
 ELITE HOTEL HOLLERBERG Helsingborg, ELITE PLAZA HOTEL Malmö, ELITE STORA HOTELLET Karlstad, ELITE STAÐSHOTELLET Luleå, ELITE HOTEL RESIDEN  
 ELITE HOTEL SAVOY Malmö, ELITE HOTEL PLAZA Malmö, ELITE GRAND HOTEL Norköping, ELITE HOTEL ARCADIA Stockholm, ELITE HOTEL MARINA TORNS  
 ELITE HOTEL STOCKHOLM Plaza, ELITE PALACE HOTEL Stockholm, ELITE HOTEL KNAUST Sundsvall, ELITE STAÐSHOTELLET Västerås, ELITE PARK HOTEL V  
 ELITE STAÐSHOTELLET Väsjö, ELITE STORA HOTELLET Örebro  
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TREND REPORT FASHION FOREC

CASUALWEAR /

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...and respectation for casual trends and...  
...and youth models, you'll find colour...  
...and research material styling and...  
...details, plus detailed technical garment...  
...sketches to inspire.

SPECIALTY REPORTS /

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...development right through from catwalk to...  
...retail level. We show how trends evolve...  
...and consumer purchase...  
...You can outline purchases...  
...Women's, Men's and Accessories...  
...reports...  
...Key item categories...  
...and Women's Accessories...  
...New reports to replicate...  
...other publishing code...



# Colour House

Notes from the seminar

**E**  
ELITE HOTELS  
KONFERENS

MACBOARDS x 2  
SCRAM x 1  
SCRM  
PAREE GUIDE x 1

CB, LACE, COB  
AX PZIA BANG LG  
ENA CAVA RANG LG  
DEAL FOR MOD (OSIS) ICG Black

SCUARD, WATCHES?  
HE SELVES - AHLERS  
FOUK VIB F

THE BEAUTIFUL FALL - ALICIA PRAK  
"YVES SAINT LAURENT" www.ysl.com  
BOOKS

**E**  
ELITE HOTELS  
KONFERENS

DISTRESS  
PAINT COLOR  
STACKED BANGLES  
SUNKISSED  
N SUN 7 ORANS  
LAD 7 DANGERS  
Color Black

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HARPER COLLINS

WOMENS TRENDS

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TREND REPORTS FASHION FORECASTING

#### 4.8.1.2 WGSN - SS12

The SS 12 forecast from WGSN is split into three stories; Faux Real, 360 and Your Space. Each story comprises a colour palette, surface finishings, products and inspirational ideas.

*For further images see appendix 15*

#### Faux Real

The basis for the story is optical illusion, playing on reality and real looking fake.

The colour palette is dark and subtle with navy tones offset with sandy yellows.

Inspiration comes in the form of Jeff Koons sculptures, the replica collection by Maison Martin Margiela and the Chanel Spring Summer 12 catwalk.

#### 360

The story gears around capturing movement in products and form through the use of clever cutting.

Inspiration is offered through sculpture by Thomas Heatherwick - extrusions, 2005. Sarah James Williams fashion collection and accessories likewise epitomise the movement of the story.

The colour palette is bold with bright reds and fuchsia tones.

#### Your Space

Compartmentalised, multifunctional and modular.

A bright palette of greens and blues.

Inspired by the work of product designer Egbert-Jan Lam, and Nils Holger Moormann.

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SONAL MESSAGE  
Time of introspection and reflection, a new optimism is...  
away from the faded tones of previous seasons, resulting in...  
romantic evokes warm, everyday garden and scholarly...  
of beauty, drawing on the best of and scholarly...  
of domestic escapism, finally for winter, cleansing...  
of clean, natural and...

### COLOUR BAROMETER

an, clear neutrals emerge as stark, non-colour...  
un, unbleached green, such as olive and woodgrain, reflect silver or smoky hues...  
at and cooler take on the colours of velvet, and red-coat browns influence a new range of russet shades...  
ermer and tortoiseshell tones replace true yellow, with softer cream and yellow bonides creating warmer...  
inter play...  
Red to one of the key shades for the season, ranging from dramatic, historical cardinal and oxidized through to...  
fiery orange-based shades...  
Faded purple and plum are rich and ripe in tone, with cyclamen providing a pop contrast to softer lilac pastels...  
Faded purple and plum are rich and ripe in tone, with cyclamen providing a pop contrast to softer lilac pastels...  
Faded purple and plum are rich and ripe in tone, with cyclamen providing a pop contrast to softer lilac pastels...  
Blue are stand-alone item shades, leaning towards more purple-cast, muted tones and artificial aquamarines.

### COLOUR ANALYSIS BLACKS & WHITES & BROWNS



### YELLOWS



### COLOUR LEVELS



Pin brooch



Text brooches



### YOUR SPACE

partmentalised / Multifunctional / Modular / Micro environments  
think design by pairing down and focusing on the essential qualities. Design  
and assemblable components that can be rearranged and interchanged to create  
multifunctional products with a personalised aesthetic.



### FAUX REAL

by design / Real looks fake / Optical illusion / Play on reality

### 360°

New perspective / Inside out / Clever cutting / Captured movement



Use mathematics with simple  
that reflect their surroundings



#### 4.9 The Moods of Norway Target Market

In June 2010 Marion Poutrain Royer commissioned a survey to garner an understanding of the Moods of Norway consumer. Carried out by Vizeum - Oslo, the survey was conducted within Norway and covered both the general public and the workforce within the brand.

The first question asked of the employees was simply to tell what they felt the brand Moods of Norway stands for. The strongest associations internally were, 'Colourful', 'Happy', 'Norwegian', 'Old Culture', 'Party ready', 'Crazy' and 'Story Telling'.

Externally 1000 respondents filled in a questionnaire related to gaining more understanding of the public perception of the brand. The target group was aged between 18-50 years and split 50, 50 men and women.

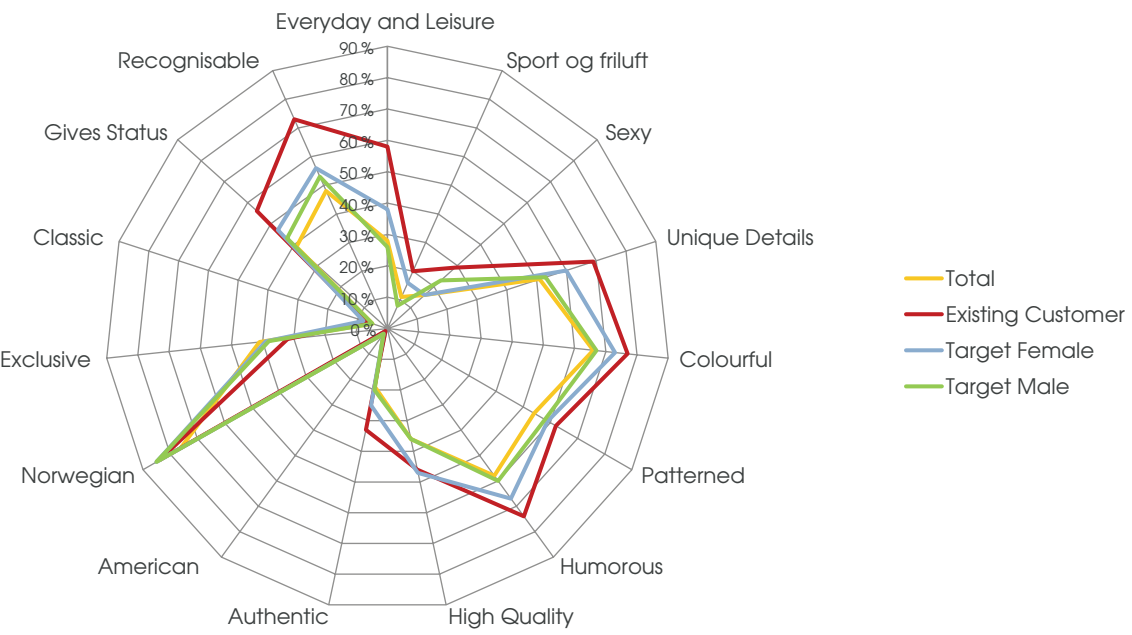
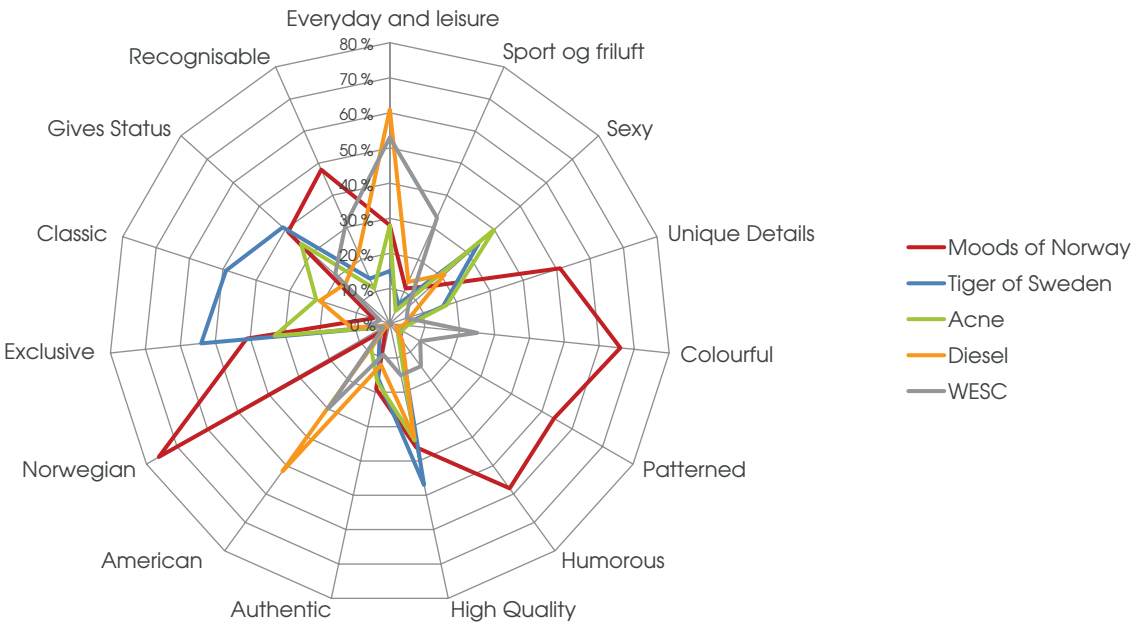
The findings overleaf show that the brand is primarily perceived to be unique, colourful, humorous and of course Norwegian.

The top graph represents the total group of respondents stating how much the descriptive terms relate to given brands, the centre of the chart represents a 0% synergy between term and brand and the outer perimeter represents 80%.

The bottom graph uses the same terms but break up the respondents into existing customers, and target customers.

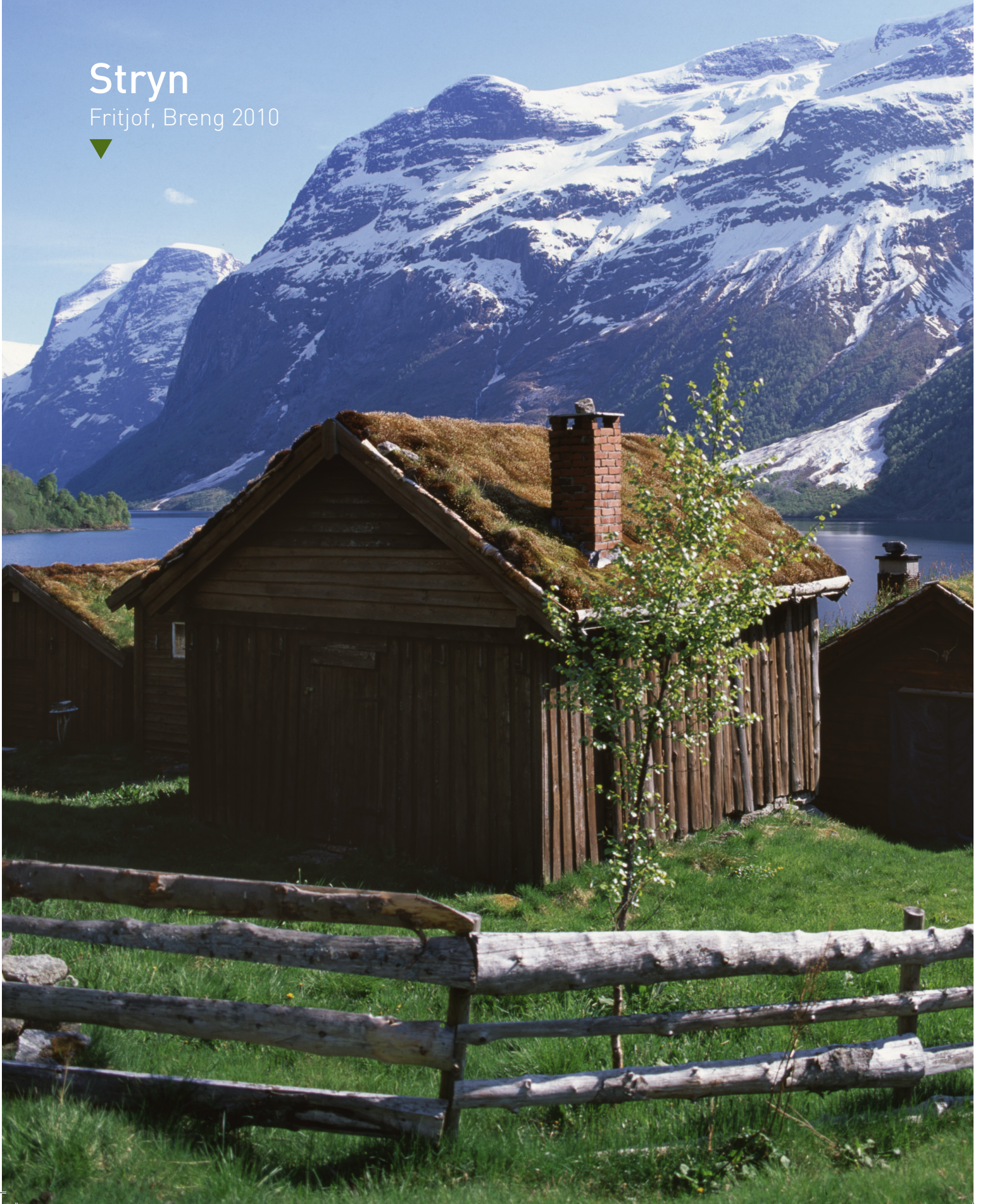
*For the full report see appendix 16*

Section 4: Design Research



# Stryn

Fritjof, Breng 2010



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# 5. Design and Implementation

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## 5.0 Introduction

This section shows the design process and development of the collection, and discusses the implementation of the research in sections 3 and 4 into the structure of the objects.

The jewellery collection, packaging concept, retail experience and branding are discussed.

## 5.1 Theme Selection

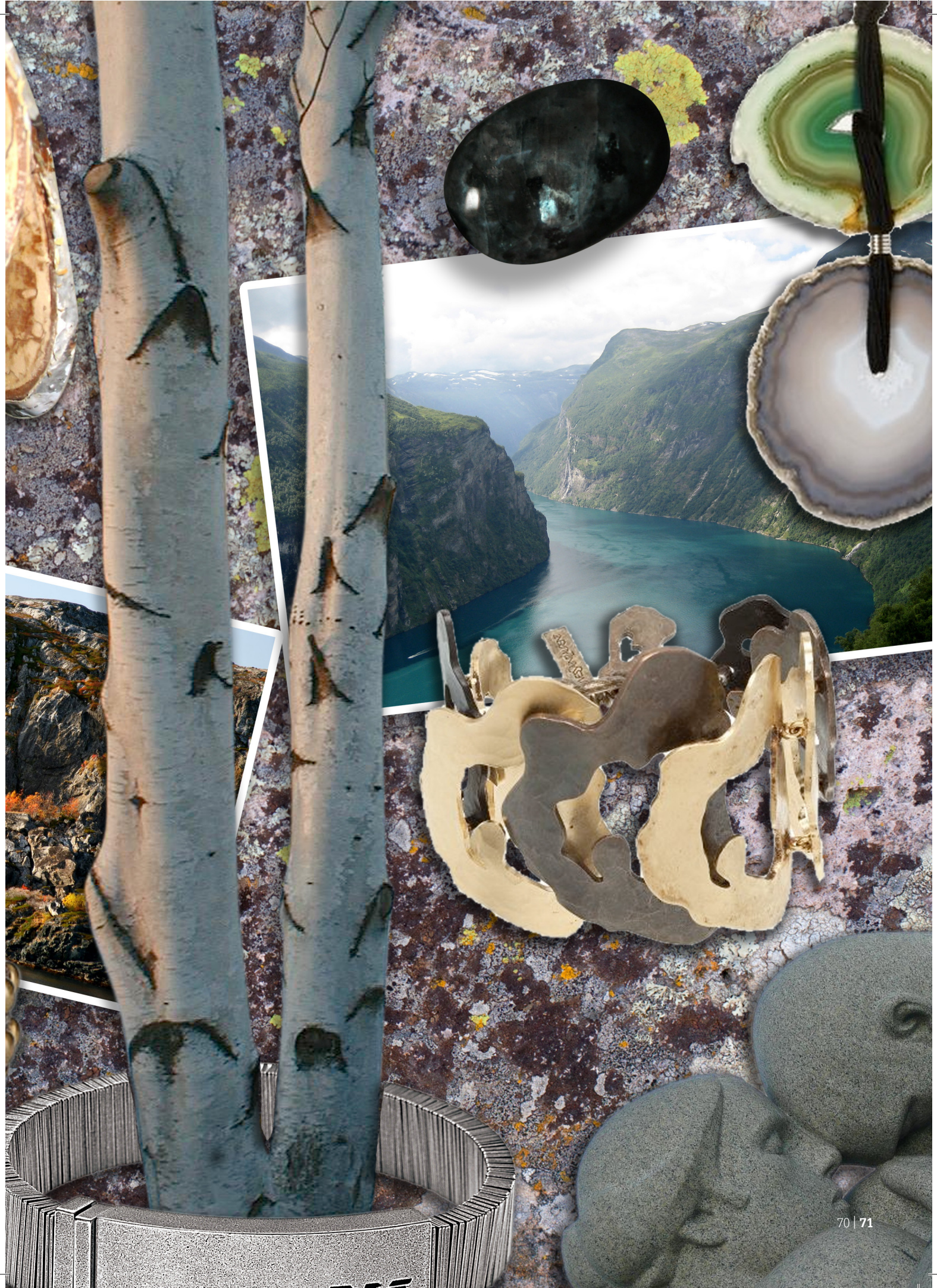
The first stage to finding the correct visual identity was to construct three potential themes for the collection based on the outcomes of the research data in section 4.0. The themes are intended to encompass every facet of the collection from colour scheme, the product form language, the surface finishes, material choices, packaging concept, user experience and point of sale device.

The following pages show the three routes created ( Naturally Norwegian, Modern Oslo and Gammel Norsk ) which were presented to the brand owners and head of design. To communicate each route clearly, a mood board, descriptive words page and an example design concept was prepared.

The outcome of the meeting was a decision to take the 'Gammel Norsk' direction for the collection with the addition of a small tweak of adding some brave modern touches to contrast with the aged weathered aesthetic.

# NATURAL NORWAY



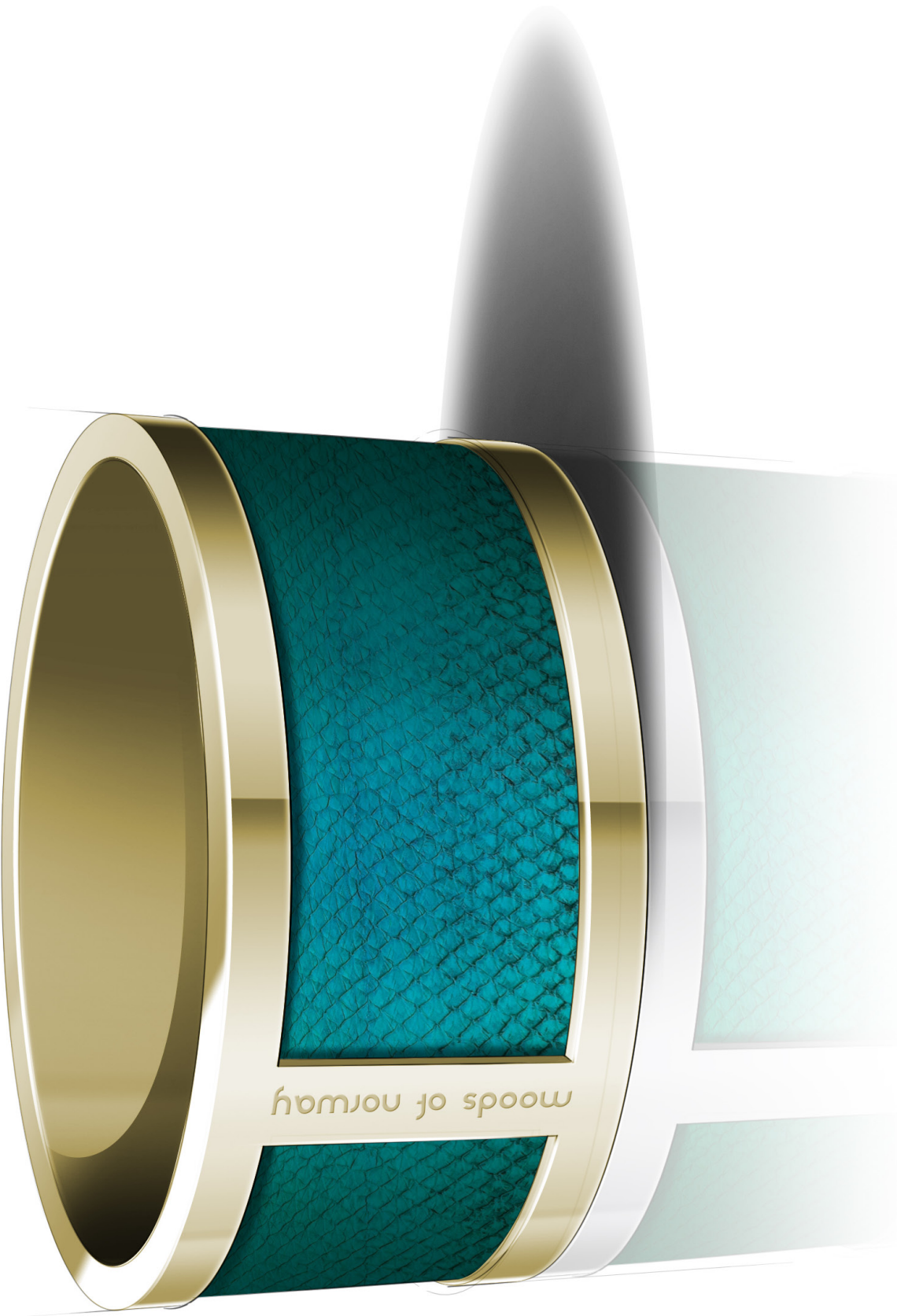


**MATERIALS  
SOURCED IN  
NORWAY** STONE

**AUTHENTIC**

**NATURAL**  
GENUINE **WOOD**  
**DIAPHRAGM**  
**WEATHERED**  
**HIQNTESIL**  
**SUSTAINABLE**  
**TRUCK**

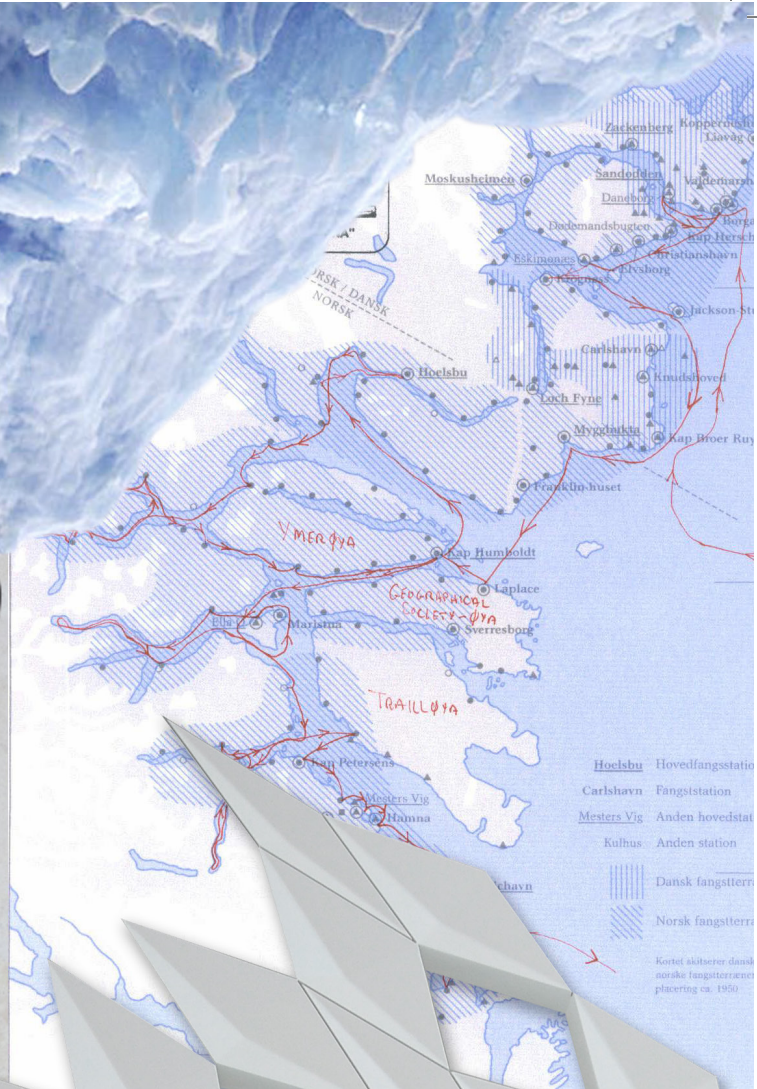




# MODERN OSLO



# LO



SHARP MODERN CLEAN

POLISHED SILVER

FRACTAL WHITE ANGULAR

MINIMAL ELEGANT

STAFF ELEMENT

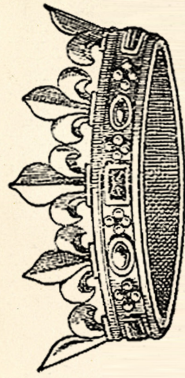
SIMPLE ICONIC





# Gammel Norsk





## Once Upon a Time...

There a was jewellery range, rich with narratives and patina of use. As if discovered in a secret drawer in a darkened room in Grandma's house, the jewels have an undefinable familiarity and remind of times past.

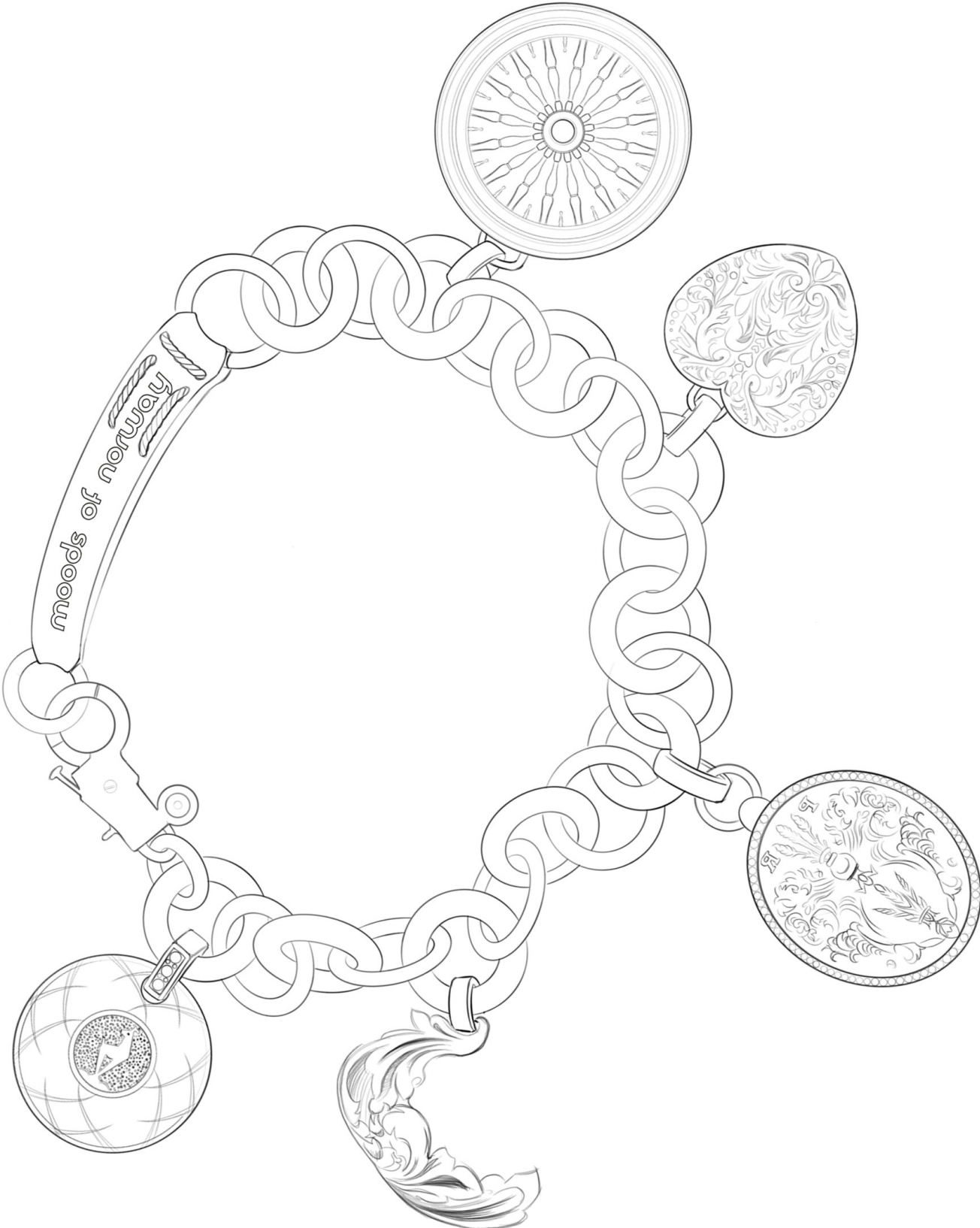
Vintage materials and processes are modernised and used in abstract ways to create a new look without losing the reference to the past. Metals are aged and leathers / lace show signs of wear and tear.

The experience of finding the jewels is nostalgic and exciting and after wearing them...

# They all lived happily ever after



Section 5: Design and Implementation



## 5.2 Range Size

The size of the range is selected based on various factors including;

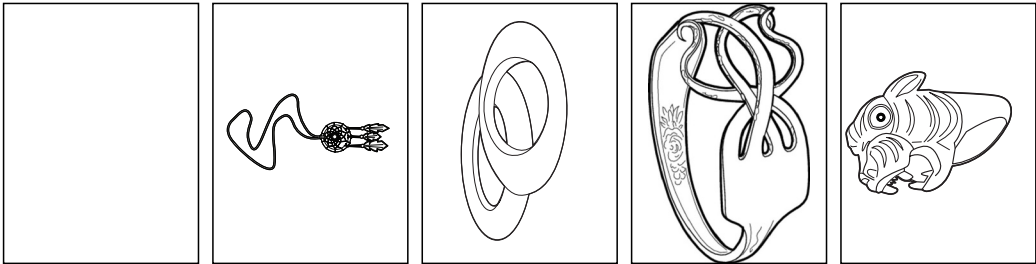
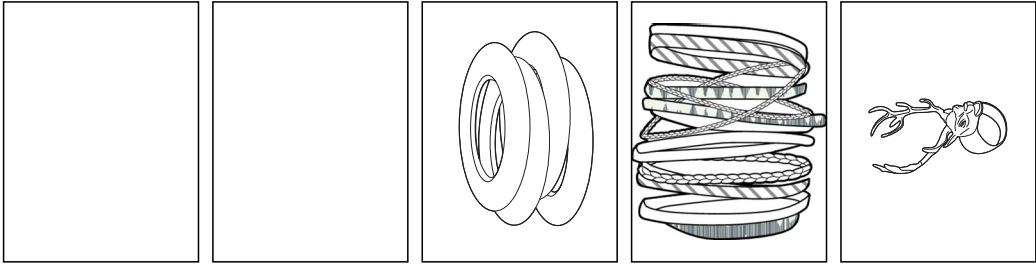
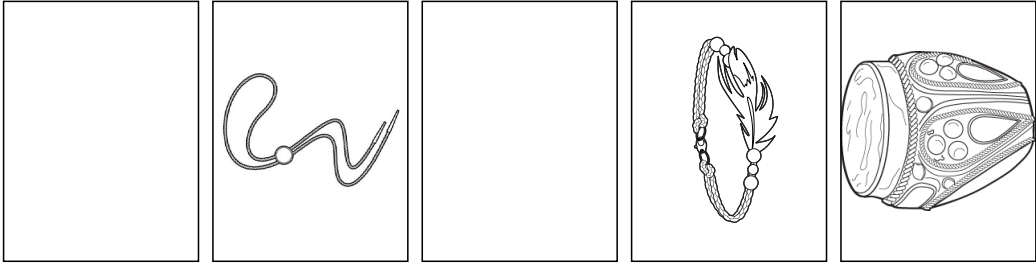
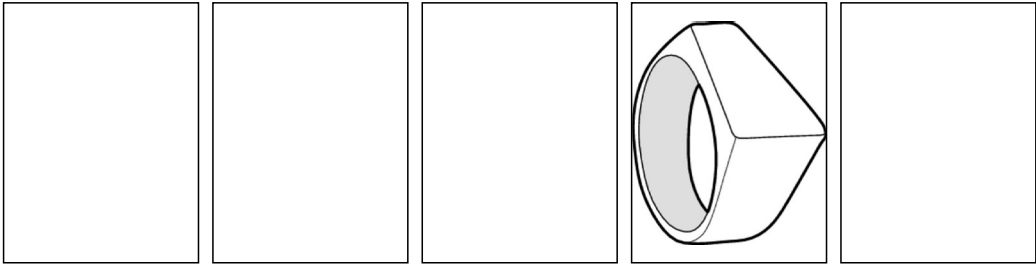
- Consideration of the fact that this is an introductory collection.
- Comparison of similar brands with collections already on the market
- The desire to have a large enough opening collection to have a significant visual impact within the store to capture the consumer's attention.

It is important to create a range that allows consumers the possibility of selection of various sizes and a price range to choose from. The factor of price range is particularly important for purchases as gifts - as often the buyer will have a price point in mind before making selection.

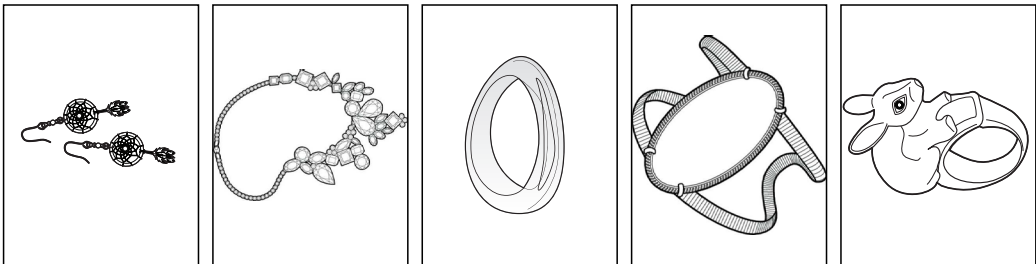
Although this paper addresses only the ladies collection, it could be considered in the future to produce a mens range to compliment. This range should be smaller due to the size of the jewellery market for men being much smaller than that for women, see overleaf.

Section 5: Design and Implementation

Men's Collection



Women's Collection



Earring

Necklace

Bangle

Bracelet

Ring

### 5.3 Experience Design

Finding an appropriate experience for the collection was an enjoyable and fluid task, the Moods of Norway brand is clear and emotive giving lots of potential applications for its ideals. The chosen route for the user experience is to recreate the childhood memory of visiting one's grand parents. The experience is emotive, family orientated, warm, playful and fun. These emotions are suited to the brand and form a framework from which the product experience can be created. The intention was to implement this experience from the moment a consumer enters the Moods of Norway store right up until the decision to purchase an item of jewellery. The experience aligns itself neatly with the brand and indeed the existing retail experience very well, the main impact on the jewellery collection occurred as distressed surface finishes to give the jewellery a sense of authenticity and heritage. Initially the core experience of the visit was boiled down into six emotional stages:



Section 5: Design and Implementation





◀ **Community**

Visiting grandparents for many also means meeting with cousins and members of one's extended family. These occasions provide a chance for children to play together outside of the standard group of school friends – the emotion is one of community, belonging and security.

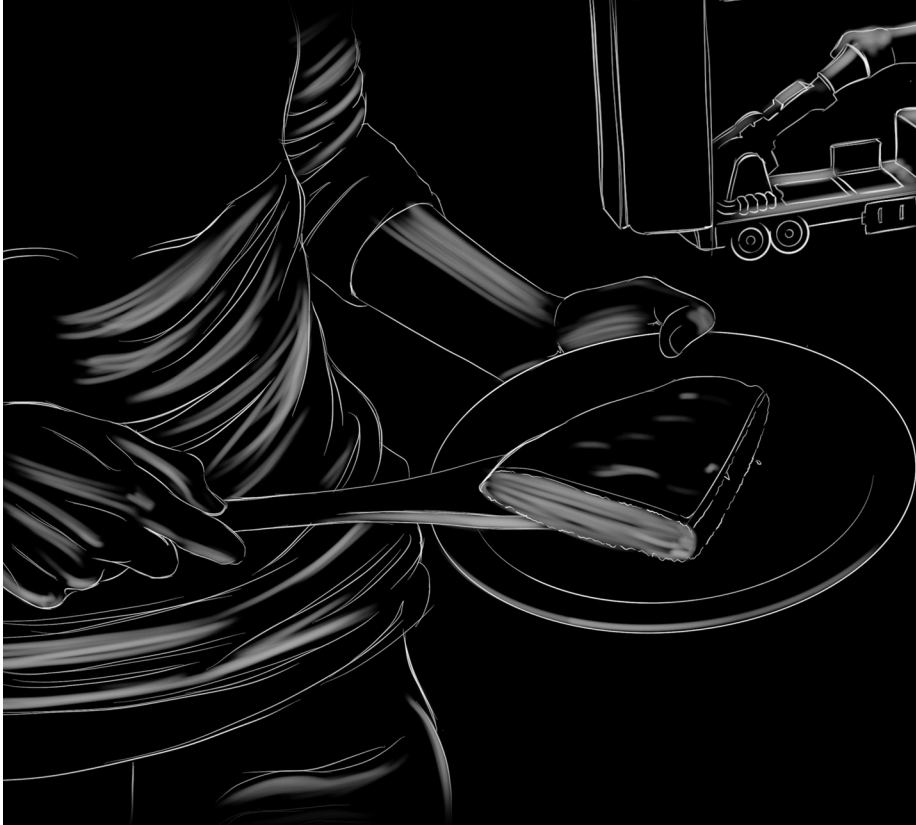
▶ **Nostalgia**

Often grand parents have toys to allow their grand children to play with during visits. The toys are unique in that they can be saved from the upbringing of a past generation, as a result the toys are simple, worn and nostalgic.



▶ **Kindness**

Many reflect on these visiting occasions as times of kindness and love. Grandparents are prone to spoiling their grand children with cakes, sweets and affection.





**Exploration**

A key element to any visit to a grand parents house is a treasure hunt, searching the house, often playing in the upstairs rooms, the loft or the basement. These explorations are journeys of discovery for children with wide eyed imagination.



**Discovery**

The goal of the exploration is to discover something. The discovery can take place in a rarely opened drawer or in an old case in the loft, the overall experience is highly emotive especially when charged with the imagination of young minds.



**Pleasure**

In many cases the discovery can be old clothes or jewellery in which case the inquisitive young mind cannot resist the temptation of trying on the pieces and showing parents and grand parents their new look.



The six emotions outlined are intended to be delivered in the jewellery retail experience in the following ways:

### Community

Moods of Norway Universe – Moods of Norway have a members club which anyone who enters one of their flagship stores is able to sign up for. Involvement in the club affords updates via email and SMS on sales, new items etc. The result, a feeling of inclusion and belonging.



### Nostalgia

The Moods of Norway retail sites are filled with Nostalgic references to times past – from vintage Norwegian furniture through to large pictures of old cabins, the overall sensation is one of nostalgia and warmth.



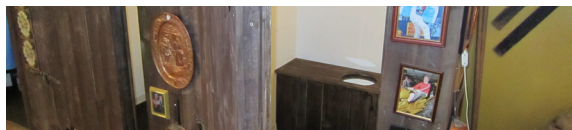
### Kindness

Moods of Norway pride themselves on excellent customer service, whether it's the offer of a free waffle outside the store, or free tailoring of suits to fit their owner, the brand offers kindness to the customer to make them feel welcome.



### Exploration

The jewellery should not be placed in full view in the store, it should be discreetly placed in a relatively quiet corner of the store so that consumers must explore all corners to find it.



### Discovery

The collection will be retailed in an old leather case. The experience of discovering the jewellery should be the same as discovering something in one's grandparent's loft.



### Pleasure

The experience of pleasure should be delivered when the customer tries on the jewellery, it should fit well, feel high in quality and reflect good value.





## Section 5: Design and Implementation

### 5.4 Collection Design

The first stage of the design process was to sketch the range in pencil to provide a platform from which the ideas could be discussed with the brand owners.

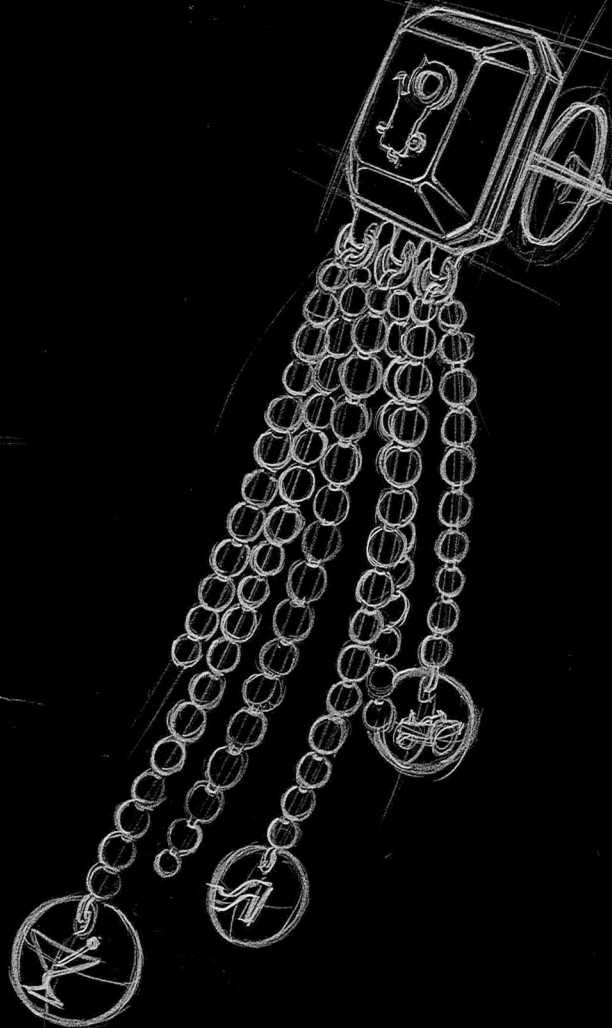
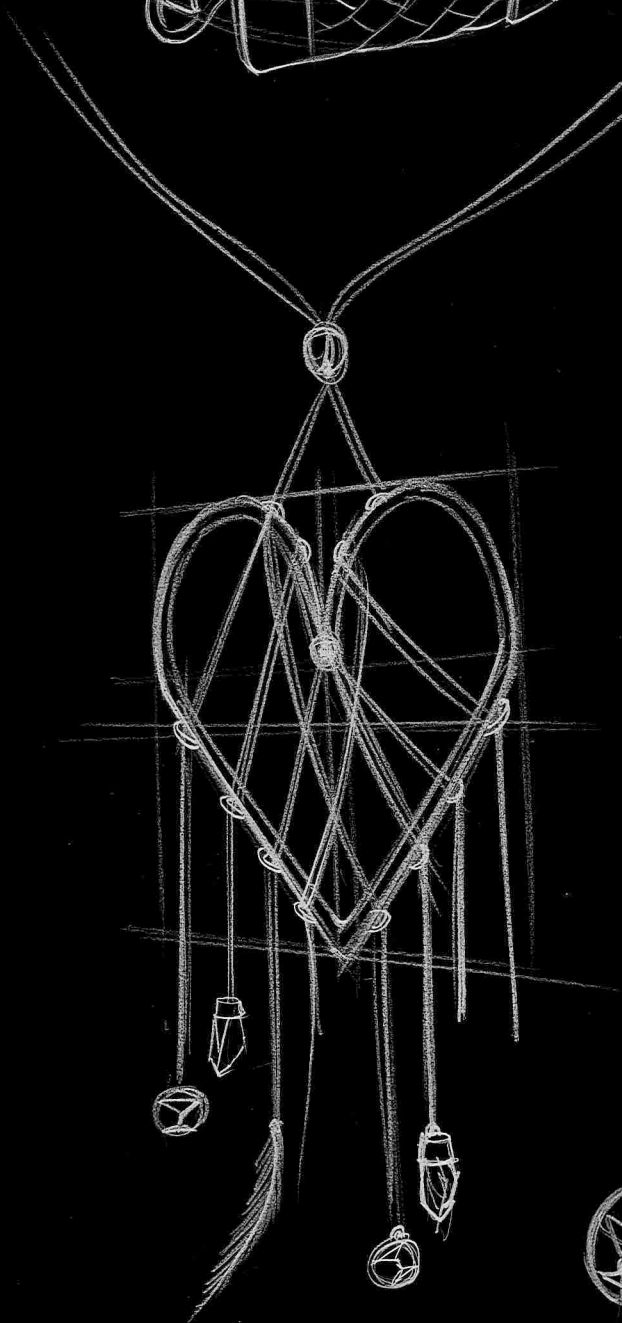
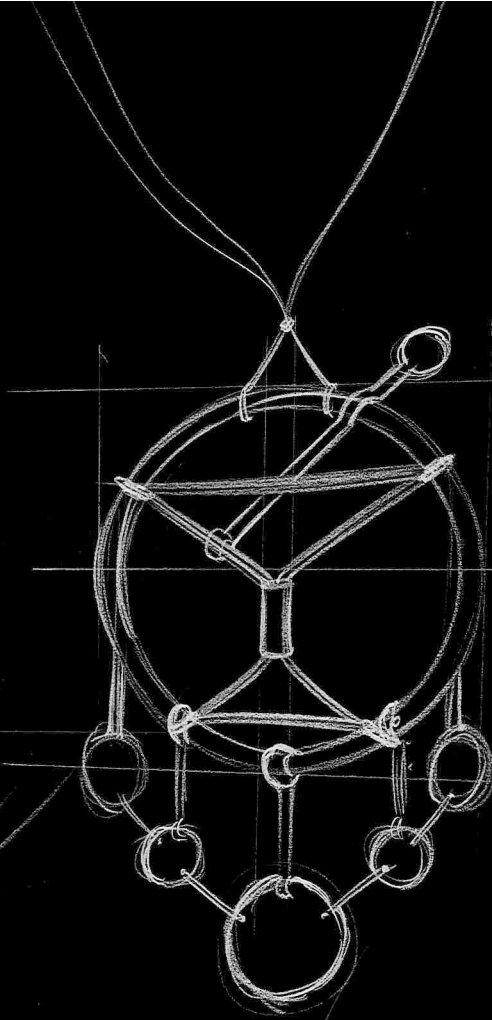
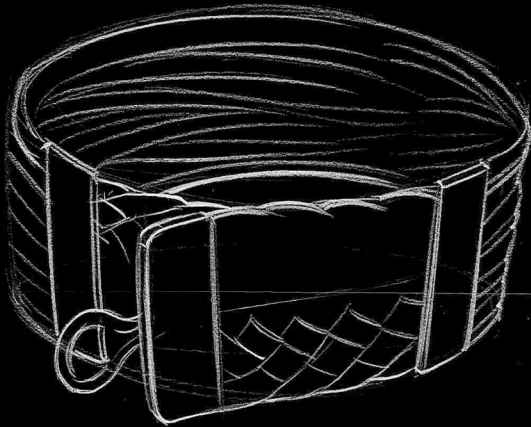
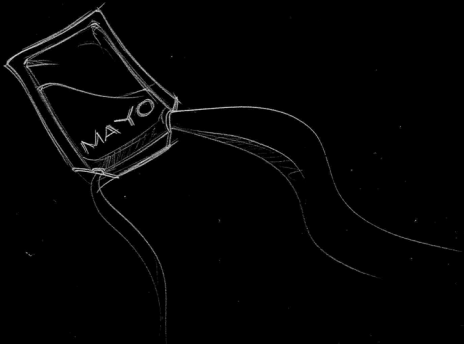
The sketching phase of the process can be quick and is the most malleable way to communicate ideas and alter them quickly based on feedback.

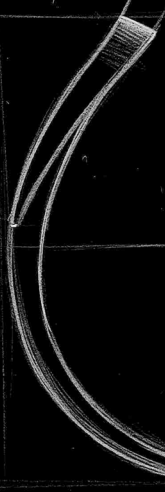
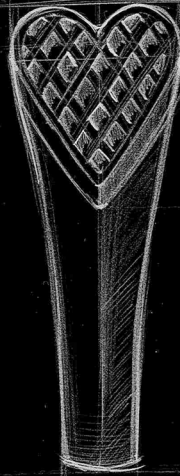
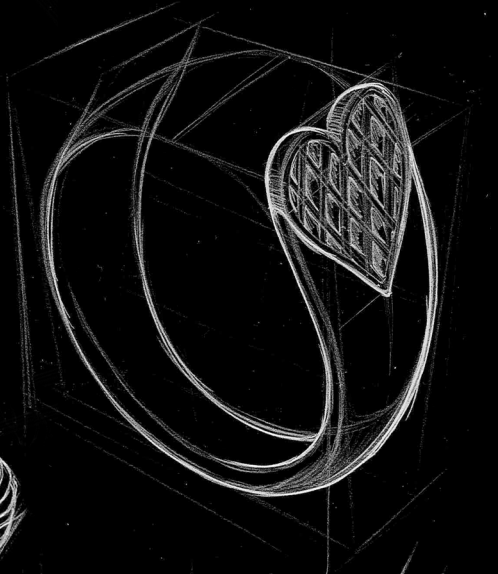
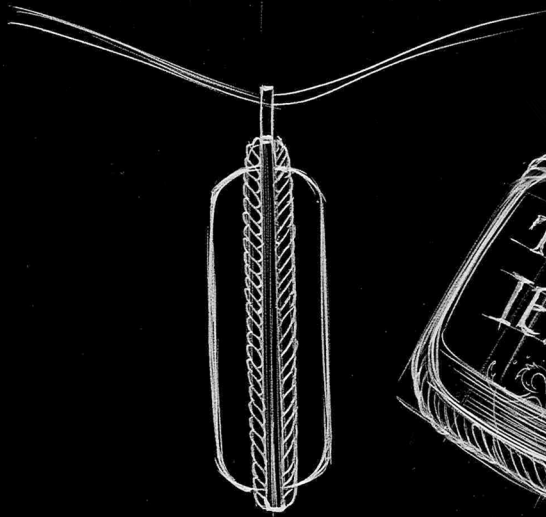
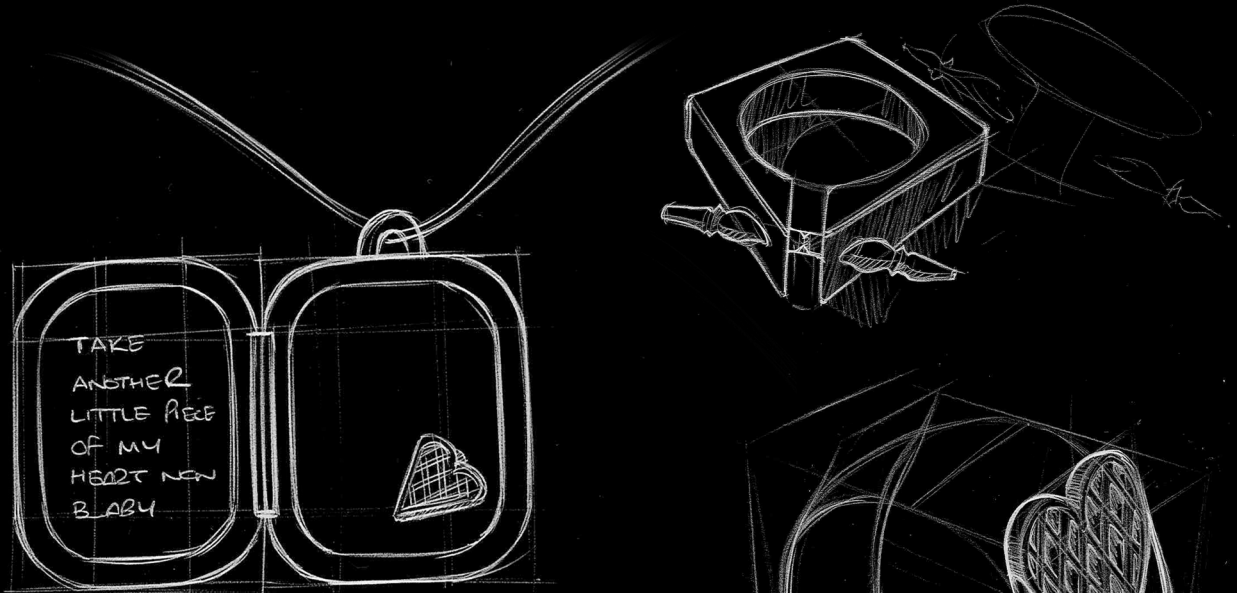
The moment a designer switches from pencil and paper to the computer screen, the design frame begins to narrow. As time is invested in clarity of communication it becomes increasingly difficult to make radical changes to the design.

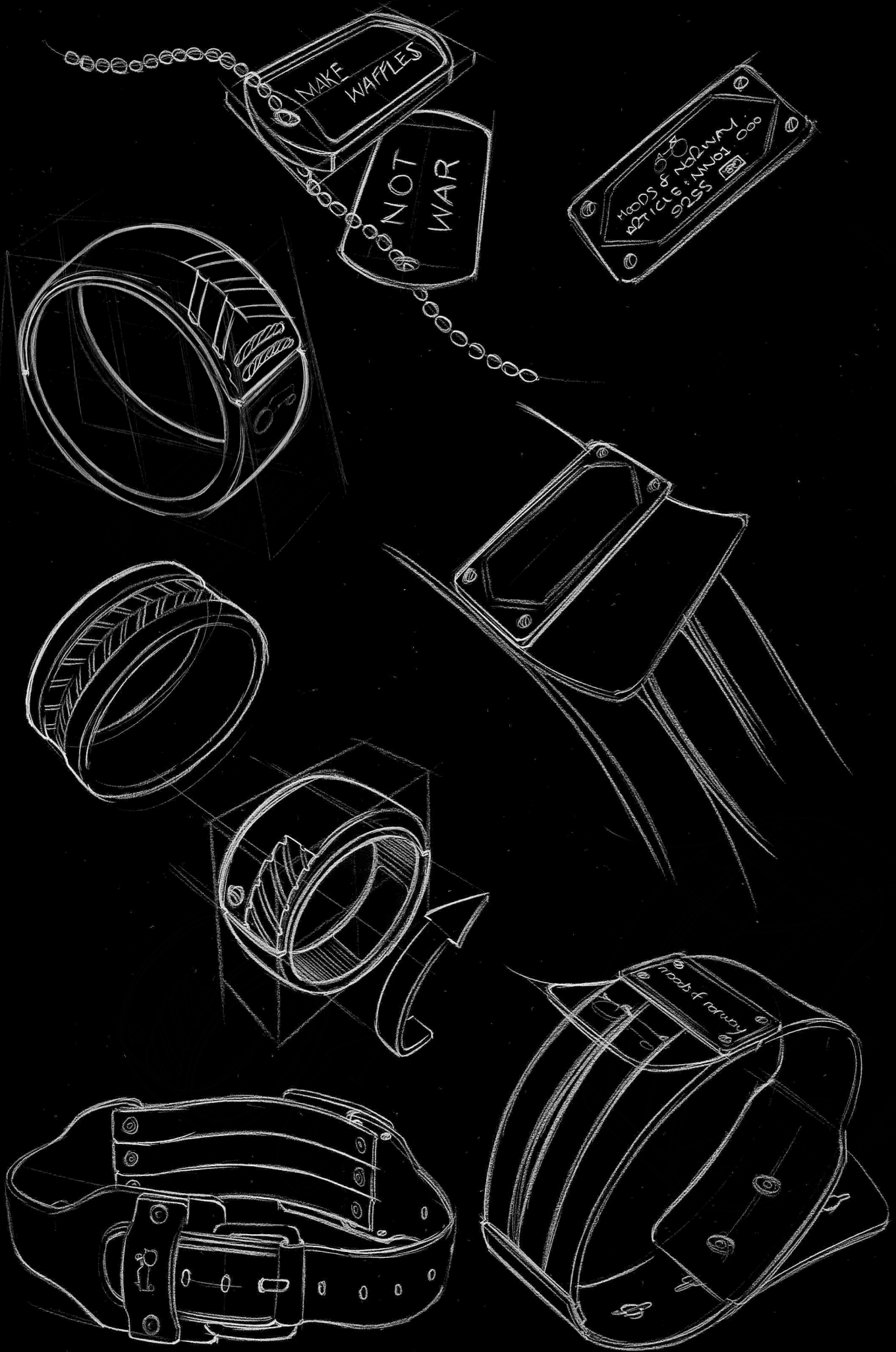
After sketching and approval the designs are drawn up in 1:1 scale in illustrator with dimensions to provide drawings for the manufacturer to produce the pieces.

The final stage is to take the dimensions and measurements from illustrator into Solidworks to produce 3D models. The models are also sent to the manufacturer to further understand the dimensions and proportions of the product.

The 3D models can be exported into rendering software such as Hypershoot in order to produce photo realistic visuals to aid in both manufacture and selling the product into retailers before the samples arrive.







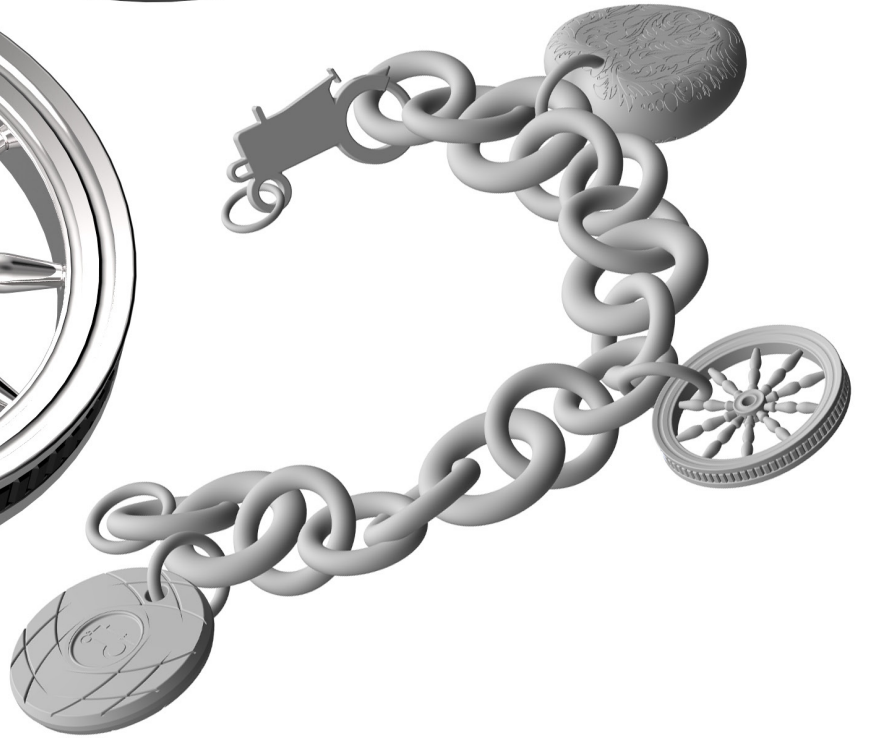
MAKE WAFFLES

NOT WAR

MOODS OF THE DAY  
ARTICLE 162 DIVA

MOODS OF THE DAY





Section 5: Design and Implementation



#### 5.4.1 Kavli Earring

The Earring is the only stand-alone product in the ladies collection; as a result it was decided to make a statement with its styling to help avoid the potential for it being lost among the other pieces when on display.

The inspiration for the piece stems from the behavioural research in section 4.5. The stone (A Norwegian Moonstone – Larvikite) is cut into a large sized baguette, the shape of the stone is intended to reflect the form of the Norwegian Mills Mayonnaise package after the corners have been cut by disputing siblings. The four strands of chains running from the stone represent the differing thicknesses of mayonnaise enjoyed by the Norwegian public.

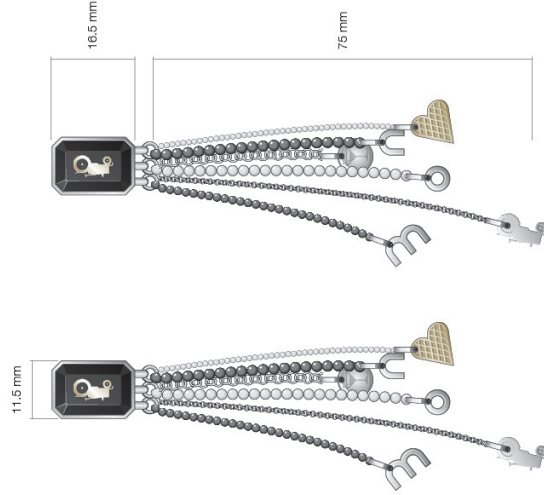
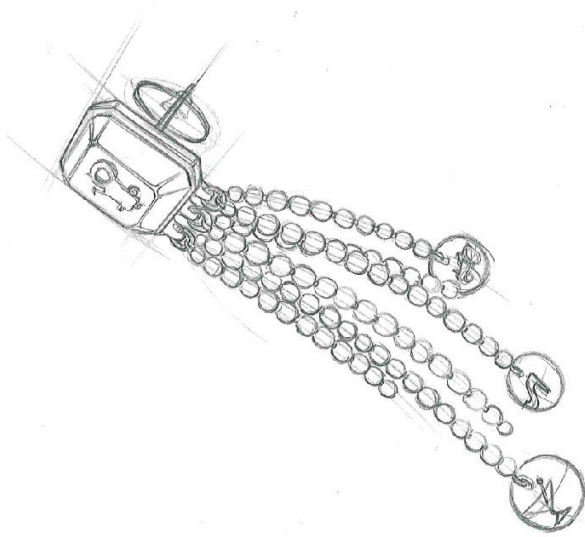
Before the decision to use Larvikite was made, it was decided that black stones would be used throughout the collection – this decision is based in a desire to reflect Norway's precious oil reserve. The thought process being that while some countries are able to excavate diamonds from their land, Norway has an equally precious resource in what was found beneath its seabed.

The pink enamel backing to the earring is the key reference to the Moods of Norway umbrella brand. The enamel acts primarily as a vehicle to communicate the colour that is the brand's trademark (Pantone Magenta C). The bright enamel has a secondary purpose, which is to remind the user that although the pieces have the appearance of aged and worn found antiquities they are borne of the present.

The bright glossy finish is juxtaposed against the aged look reinforcing the brand value of taking the old and modernising it for the consumer of today. Similar conventions have been used in the clothing in the past, the aim being to take styles and looks from the past and to enliven them for a modern consumer.



- Materials:
- ★ Distressed Silver Blackened
  - ☆ Distressed Polished Silver
  - ☆ Distressed Polished Gold plated Silver
  - ★ Larvikite / Norwegian Moon stone
  - ★ Glass magenta enamel inl



Scale 1:1



Scale 2:1

Rear View

Front View

Material Reference



### 5.4.2 Latting Bracelet

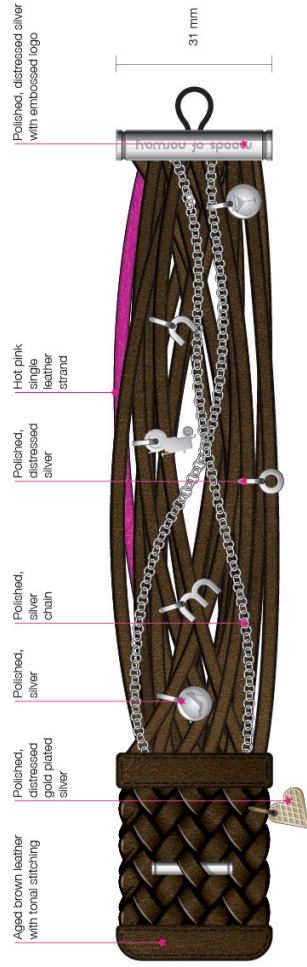
The first bracelet in the collection is a woven leather strap, the bracelet addresses a key trend for the season predicted by WGSN ( see key shapes in appendix 15 ) and draws cues from traditional Norwegian Sølje, exhibited both at the Norsk Teknisk museum and in Hilde's workshop. The circular charms draw inspiration in form from those found of traditional broaches, originally intended to catch light from many directions to draw attention to the piece ( See figs 4.3.3.5 and 4.3.3.6 ). The circular discs are adorned with symbols of the brand's history, the tractor (primary brand logo), the cocktail glass (symbol of good times to be enjoyed with company) and the high heel (symbolic of good nights out and occasions). The bracelet also features monogram's spelling out the Brand name M.O.N.

The closure of the bracelet functionally allows the user to redefine the size dependant on wrist size, the closure is inspired by the vintage bags exhibited at Hollenkollen Ski Museum ( see fig 4.3.2.7 ). The method is simple and understandable at first glance and carries an honesty and simplicity which is underpinned by the use of natural materials.

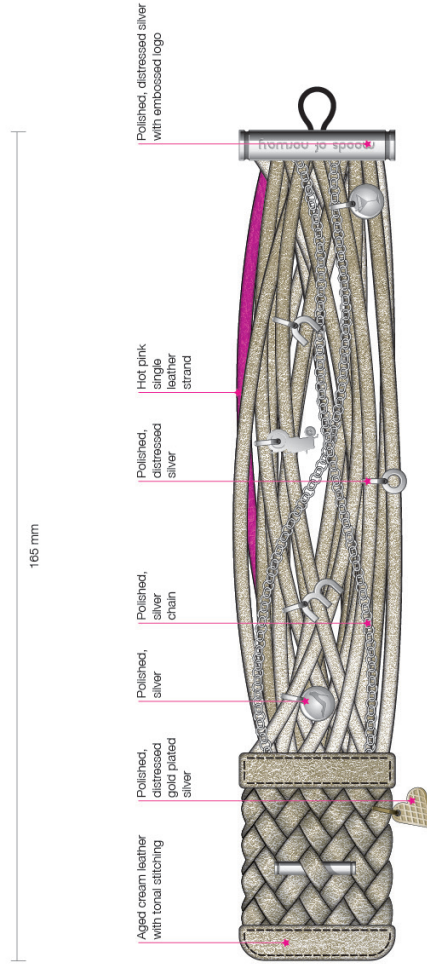
The brand is further communicated through the use of one single strand of bright magenta leather and the addition of the gold plated waffle heart (the signifier for the jewellery range).

Materials:

- ☆ Distressed Polished Gold
- ☆ Distressed Polished Silver
- ☆ Matt Blackened Silver
- ☆ Polished Silver
- ☆ Aged Brown Leather
- ☆ Aged Cream Leather

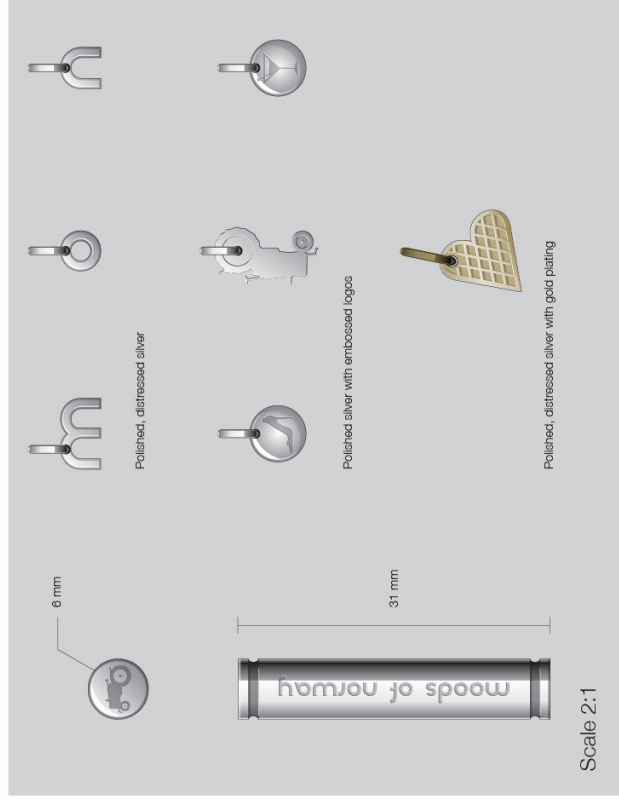


Scale 1:1

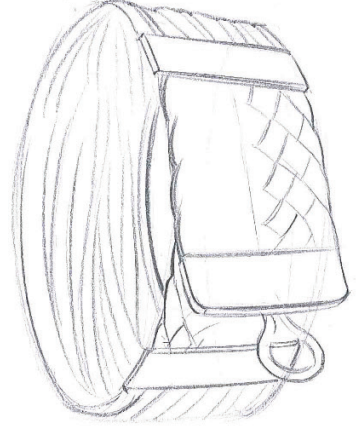


Scale 1:1

Material Reference



Scale 2:1



### 5.4.3 Charm Bracelet

The heaviest piece of the collection, this piece is a charm bracelet made in solid silver. Each link in the chain is individual but integral to the structure of the piece – inspiration for the link formation came from the concept of *dugnad* and a community of individuals working together for the overall good. The links beside being individual in cross section and size also have a natural textured surface finish intended to reflect the Norwegian relationship with nature, more specifically with wooden textures.

The charms themselves are based on pieces spotted in the Folke museum – objects from Norway’s national consciousness, iconic objects. The etched pattern on the heart is drawn directly from the pattern on the sleigh shown in fig 4.3.2.2. The stone used on the large round charm is larvikite making a reference to the native landscape and providing a platform for the further alignment of the collection.

The leather connection on the bracelet provides a location for embossed branding but also ensures the olfactory element of the owner experience. The stitching on the leather contrasts with the weathered appearance of the bracelet in bright Magenta drawing the piece in line with the rest of the collection and aiding in brand consistency.

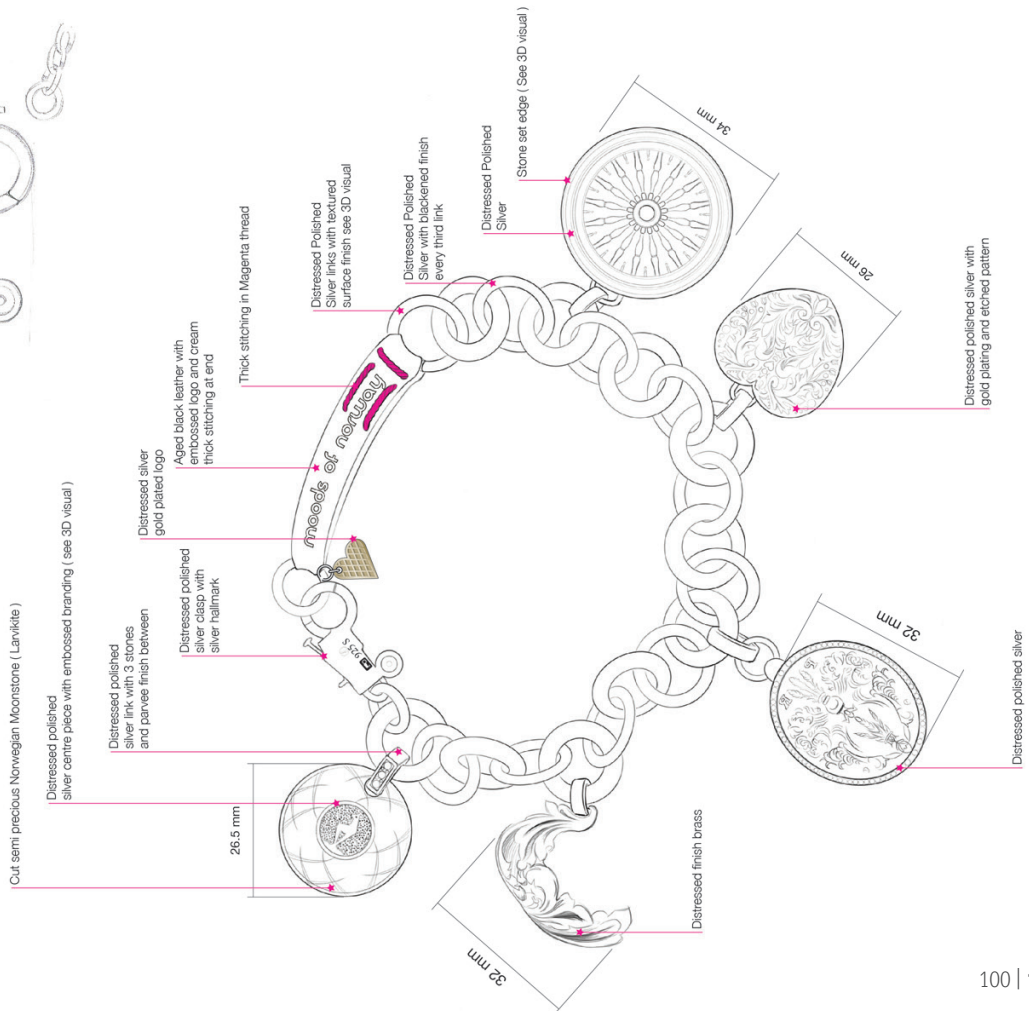
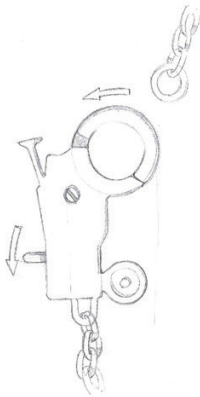
*To see 3D CAD see appendix 17.*

**Materials:**

- ☆ Distressed Brass
- ★ Black Leather
- ☆ Distressed Silver
- ☆ Distressed Gold
- ☆ Larvikite (Norwegian Moon Stone)
- ★ Gloss Magenta Thread

1:1 Scale

**Clasp Sketch**



**3D Visual Guide**



**Material Reference**



#### **5.4.4 Laffing Bangle**

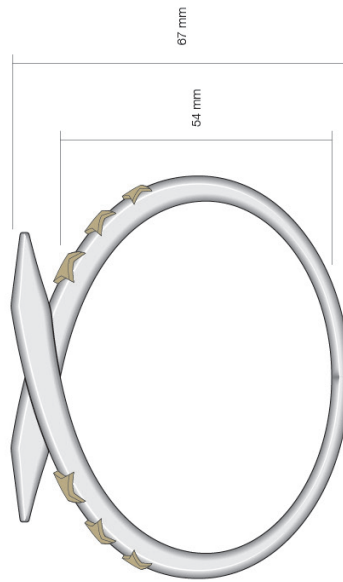
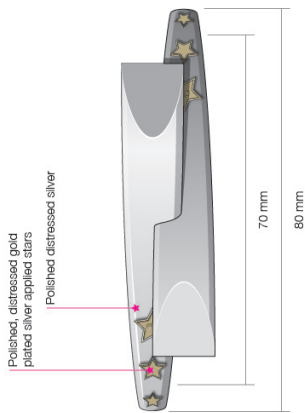
The first bangle in the collection is cast in solid silver, with 18 carat gold plated stars adorning the outer surface. Each star is branded with the Moods of Norway tractor logo. The stars symbolise fun and good times adding a sense of fun to the piece, whilst picking up on branding cues in the clothing collection.

The construction of the bangle draws inspiration from the laffing construction method in Norwegian cabin building. This method is widespread throughout the country in many buildings and can be observed in most cabins ( see fig 4.3.1.4 ). The design intention was to communicate the method in a subtle way without the use of wooden materials. The construction method is intended to be visible if looked for.

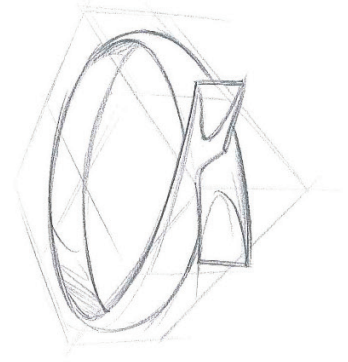
A channel on the inside of the bracelet is filled with gloss magenta enamel to strengthen further its connection with the rest of the collection.

*To see 3D CAD see appendix 18.*

- Materials:
- ☆ Distressed Polished Gold
  - ☆ Distressed Polished Silver
  - ★ Gloss Magenta Enamel



Material Reference



#### **5.4.5 Rokk Bangles**

This set of two bangles addresses a key trend for the AW11/12 season in stacked bangles. The idea is to wear two or more bangles of similar styling stacked on top of one another.

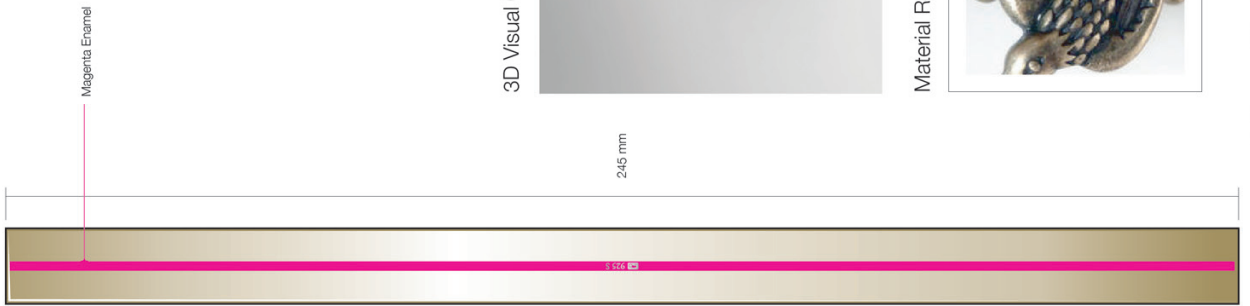
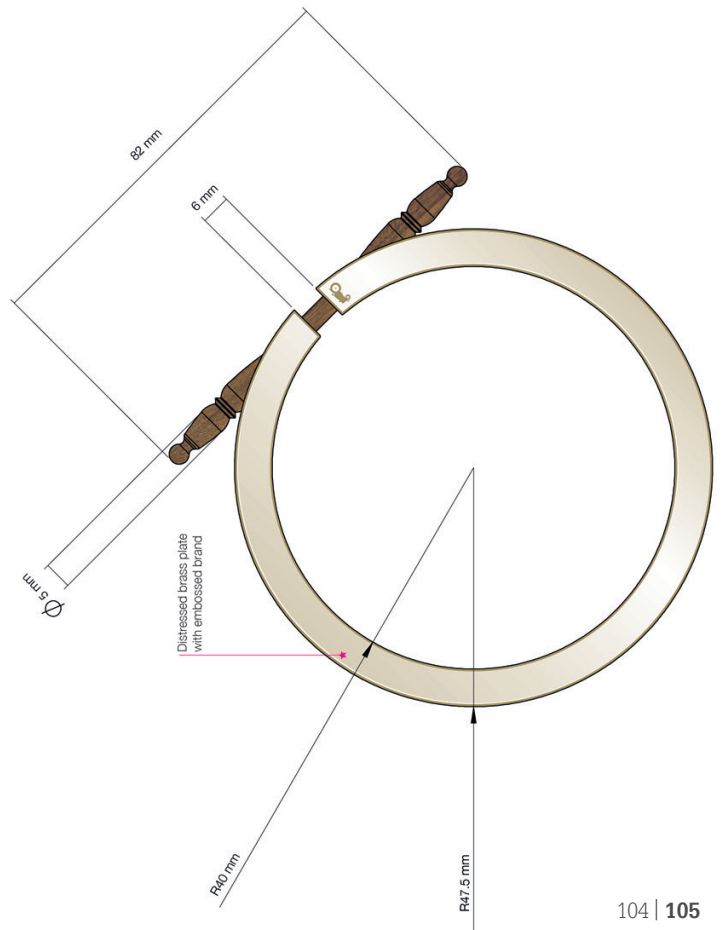
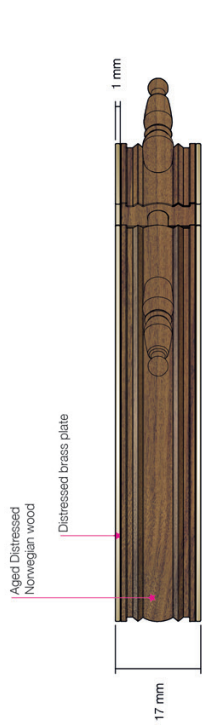
The styling is intended to reflect that of a Norwegian Rokk, both the cross section of the bangle body and the pin through the corner of the pieces is inspired by the conventional styling of the spokes on the Rokk wheel ( see gammel norsk mood board in section 5.1 )

The material used to create the bangle is Norwegian dark stained birch encased in silver layers. The birch is the core of the product and reflects its importance within Norwegian culture.

*To see 3D CAD see appendix 18.*



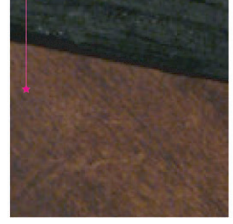
- Materials:
- ☆ Distressed Brass
  - ★ Dark Norwegian Wood
  - ★ Magenta Enamel



### 3D Visual Guide



### Material Reference



#### **5.4.6 Laks Bangle**

This simple circular section bangle is a large statement piece. The bangle has a combination of contrasting textures in its materials; polished silver and a leather inlay create a sensory journey for the customer and end user.

The bangle features the standard brand identifiers of the gold plated waffle heart, and a gloss enamel strip on the inside surface.

The leather inlay is Norwegian Salmon skin leather sourced in Nesna Kommune, the use of leather skin makes two references to the native culture. The leather is a by product of the fishing industry in the area, under normal production the flesh is removed for human consumption and the skins are washed back into the river to biodegrade. A new method has been developed to vegetable tan the skins resulting in a durable and very beautiful leather. The Salmon itself is a member of the wildlife that Norwegians consider represents their country most.

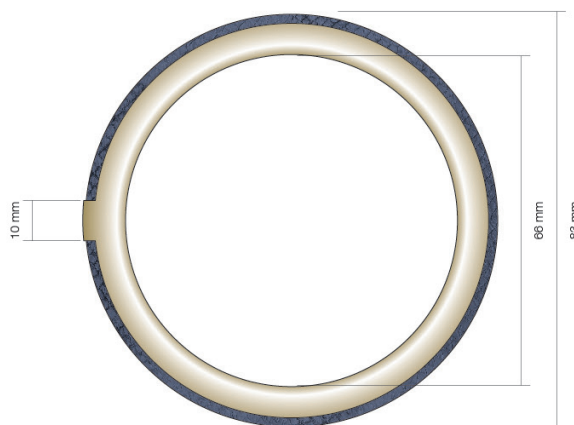
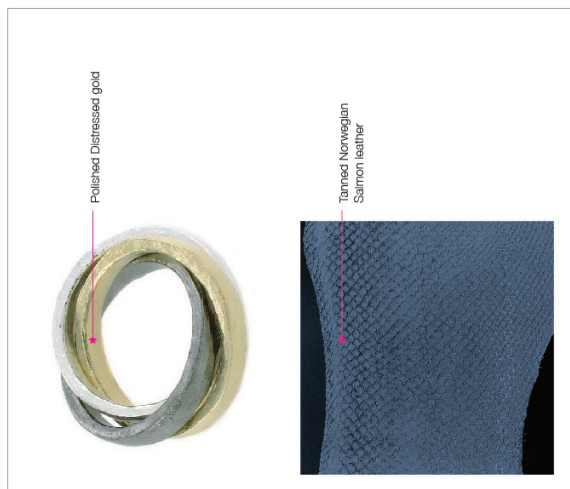
*To see 3D CAD see appendix 20.*

Materials:

- ☆ Distressed Polished Gold
- ★ Blue Tanned Salmon leather
- ★ Gloss Enamel Infill



Material Reference



Hallmark to be debossed into gloss magenta enamel inlay inside band

#### **5.4.7 Waffle Necklace**

The signature piece in the collection, this design is inspired by the key jewellery trend for AW11/12 – Dream Catcher necklaces see ( key shape in appendix 15 ). Native Indian in cultural terms, dream catchers are a difficult start point for a Norwegian inspired jewellery piece. The challenge with this piece was finding a way to design a pendant that would fulfil the trend, align with the aesthetic of the collection and align with the brand.

The resultant design draws inspiration from the humble Norwegian waffle heart with charms hanging showing similar themes to the rest of the collection.

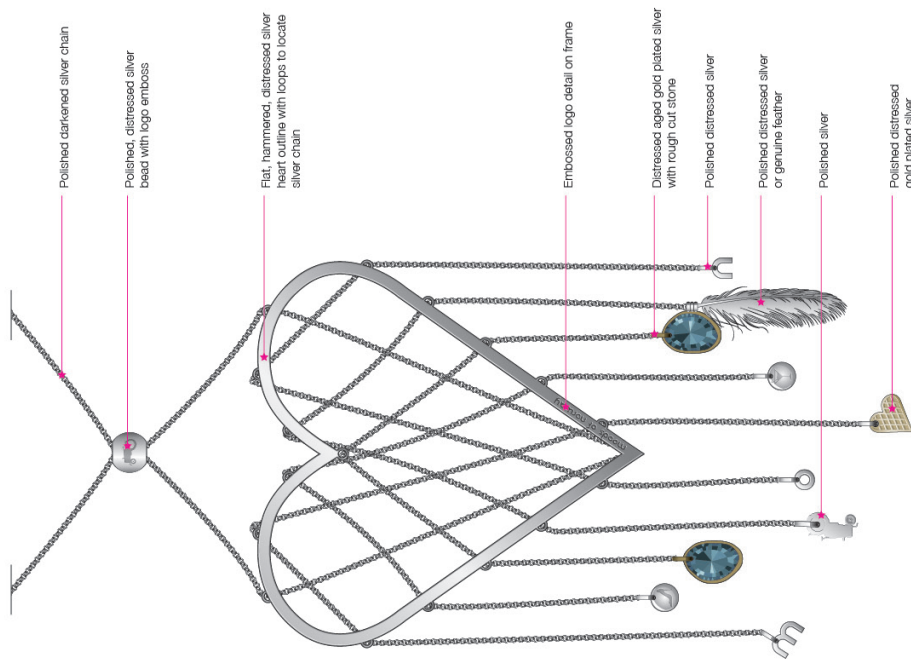
The quote on the back of the piece states: Look into any woman's heart you please, and you will always find, in every one, at least one shiny pink star she is waiting to share!

This line was created in a similar fashion to the design of the pendant, in this case the starting point was an Ibsen quote:

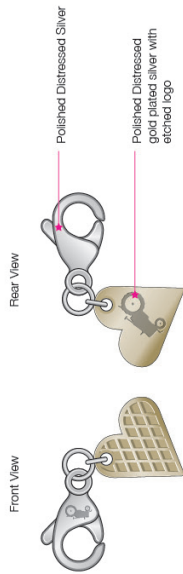
Look into any man's heart you please, and you will always find, in every one, at least one black spot he has to keep concealed. – Henrik Ibsen

The challenge in this case was to change the nature of the quote from the dark source material into something suited to the optimistic and playful Moods of Norway brand language.

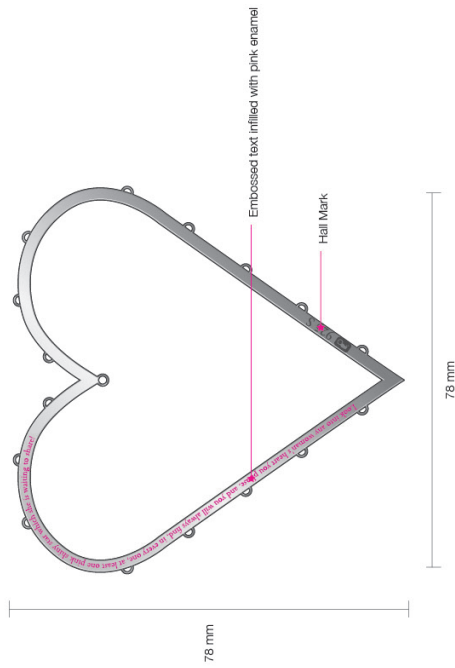
- Materials:
- ☆ Distressed Polished Gold
  - ☆ Distressed Polished Silver
  - ★ Matt Blackened Silver
  - ☆ Polished Silver



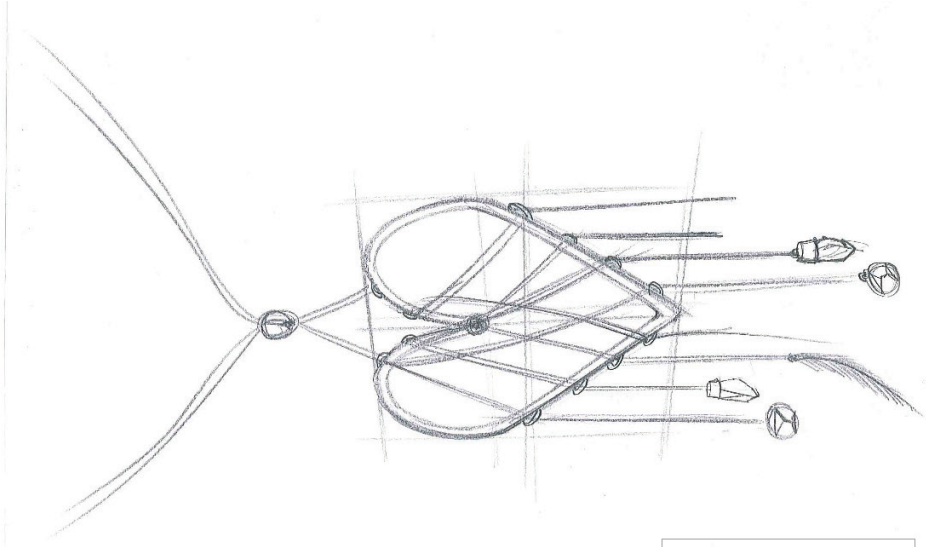
### Clasp Detail Scale 2:1



### Frame Rear Scale 1:1



### Material Reference



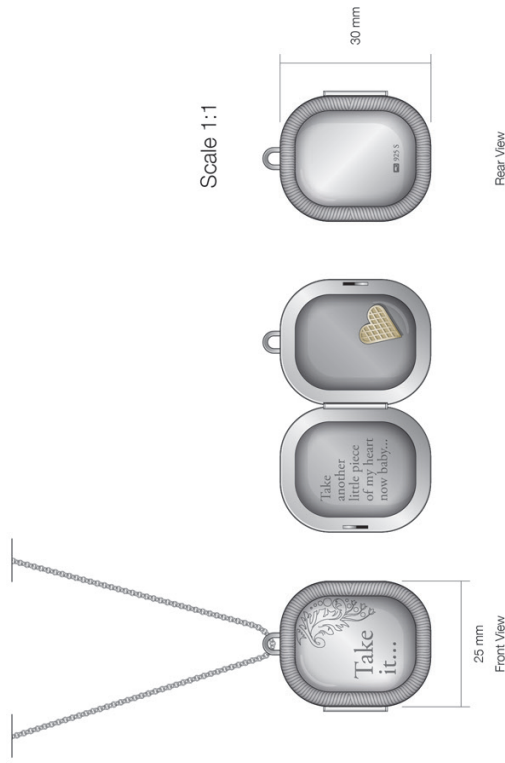
#### **5.4.8 Locket Necklace**

The second necklace in the collection is a locket. The locket can be opened to reveal a single gold plated waffle heart inside. The piece is intended as an ideal gift from boyfriend to girlfriend and has the inscription, " take it, take another little piece of my heart now baby!" The quote is taken from the song 'Piece of my Heart' which has been released twice. Initially by Janis Joplin in '68 and later by Dusty Springfield in '86. The line is intended to bring a light element of humour to the piece with the gold plated waffle heart acting as the physical punch line. The concept is underpinned by Moods of Norway's reputation for not taking themselves too seriously and regularly experimenting with humour in their design process.

The closure clasp on the chain features the gold waffle heart branding sign off with a small dot of gloss magenta enamel on the opening tab, retaining consistency with the range identity.

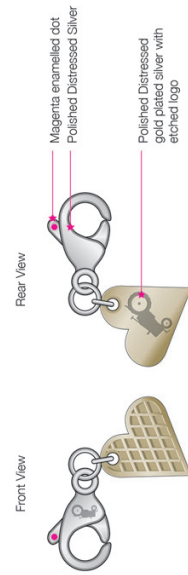
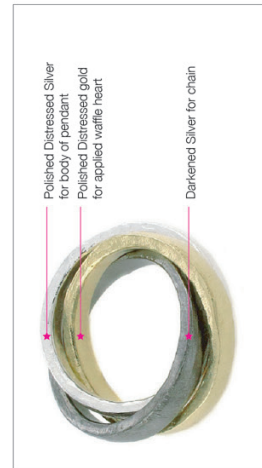
Materials:

- ☆ Distressed Polished Gold
- ☆ Distressed Polished Silver
- ★ Matt Blackened Silver
- ★ Enamelled Magenta



Scale 2:1

Material Reference



Scale 2:1

#### **5.4.9 Ring Collection**

The rings collection is largely derived from the bangles in the collection, the choice to make this translation is based around ensuring the consistency of the range and giving consumers the option of buying a matching set of pieces.



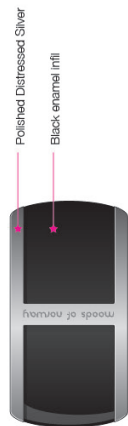
Materials:

- ☆ Distressed Polished Gold
- ☆ Distressed Polished Silver
- ★ Gloss Black Enamel
- ★ Gloss Magenta Enamel



Inside rings to be Magenta enamelled with debossed hallmark

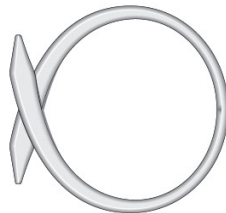
Scale 2:1



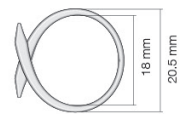
Scale 1:1



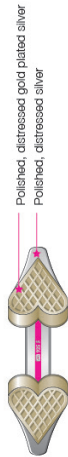
Scale 2:1



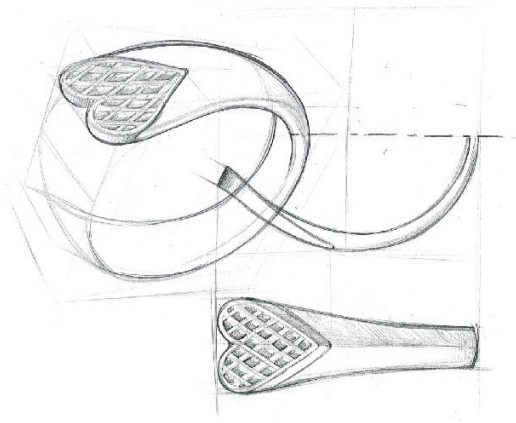
Scale 1:1



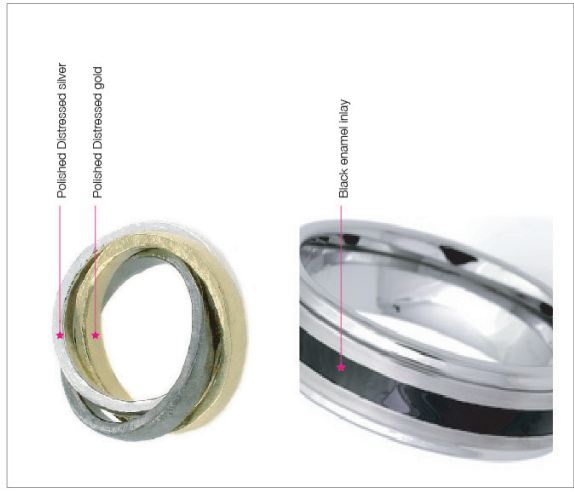
Scale 2:1



Scale 1:1



Material Reference



## 5.5 Packaging Design

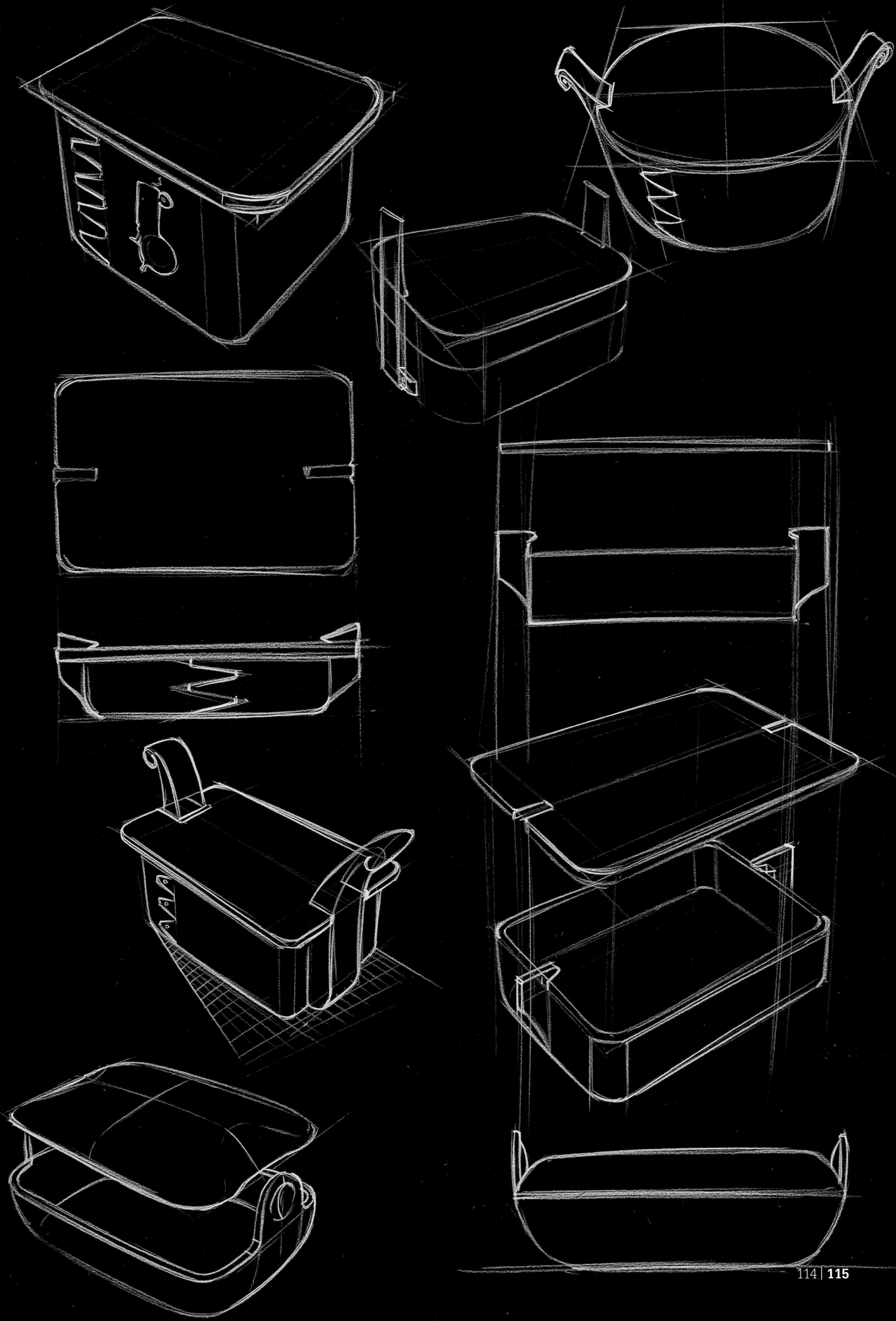
The form of the packaging is inspired by the shape and function of the Tine.

The packaging can be manufactured as shown in black and white soft touch to aid mass production and offer a simplistic aesthetic which allows the product to stand out.

The alternative is to manufacture the packages in Norwegian birch using the sveiping technique discussed in 4.2.1 this would give a stronger link with the heritage and emotion of the collection but would add significant cost and complexity in the production.

*To see 3D CAD see appendix 21.*





## 5.6 Naming the Range

The intention of the design is to give feelings of nostalgia and authenticity. The feeling from the original mood board ( section 5 : gammel norsk ) combined vintage with high quality and patina of use.

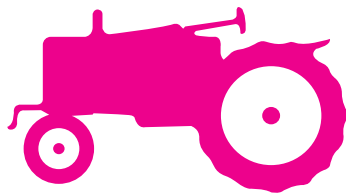
The experience of buying the pieces is intended to be reminiscent of discovering lost objects in one's grand parent's house.

The feedback from the brand owners was that they wanted to add another level of surprise to the emotion of the range.

The decided route was to deliver the experience but to add another level in the discovery that grandma was a cool chick!

The challenge of the naming is to deliver these emotions and ideas without losing alignment with the brand and without losing context with the present. It is not ideal to simply create a vintage collection - there should also be signs that this is modernised, made relevant to today's customer and brought back to life.

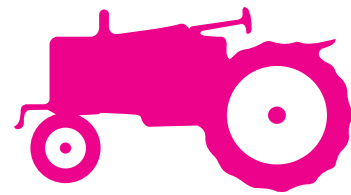
Some of the names considered are shown overleaf, the final decision being to name the collection : living memories.



**moods of norway**

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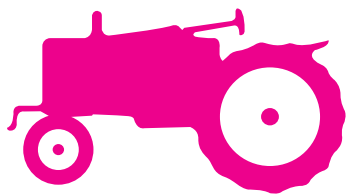
GRANDMA WAS A DIVA



**moods of norway**

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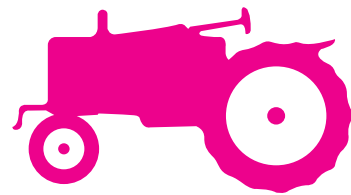
GRANDPA WAS A ROCKSTAR



**moods of norway**

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LIVING MEMORIES



**moods of norway**

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LIVING LEGACY

## 5.7 Sampling

The samples for the jewellery collection were produced in Jaipur, India. The pieces were originally made in wax then cast in silver and gold. Each piece was produced with an internal channel cut allowing for Magenta enamel to be inlaid. The magenta highlight represents the additional touch - the realisation that grandma was a diva and grandpa was a rock star! The enamel becomes the modernised element of the collection, reminding the consumer that the pieces are of the moment and represent fashion trends of the season.

The aged and distressed look was achieved through the use of rough cut stones, unfinished metals and raw leathers.

Bold contrast is created in the pieces through the use of dark metals, light silvers and deep rich golds. The effect of the differing colours gives depth to the aesthetic and a greater degree of detail to be observed.

A natural element is communicated through the use of natural unfinished materials and textured finishes to the surfaces of the pieces. This reflection of nature draws the products closely in line with the subject matter of the theme and the brand itself.

WARD LOI  
MOODS WHOLE  
HEGDE HAUGSVE  
0352 OSLO  
NORWAY  
PH: +6106870313

11/2  
50  
11/2

EDWARD  
MOODS  
HEGD

#  
406-4893-2332  
JAIL/CAN/05

**5.8 Evaluative Questionnaire:**

This questionnaire was conducted with 10 Norwegians from a varied cross section of professions.

**Short Questionnaire to understand the success of the communication of the range.**

Which word do you feel is the most appropriate description of the range:

Vintage / Modern / Humorous / Bling

Which brand would you feel the range suits?

Acne / Diesel / Moods of Norway / G-Star

Which culture do you feel the range connects with?

British / Norwegian / Japanese / Italian

Which name do you feel most suits the collection:

Grandma's Treasures  
Oslo Bling  
Nature's Treasures

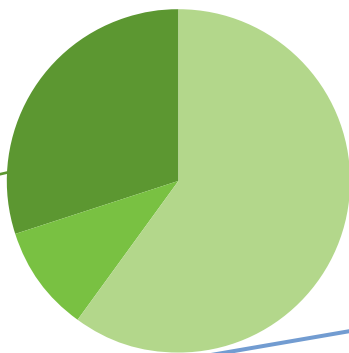
Please describe the collection in your own words.

.....  
.....  
.....  
.....

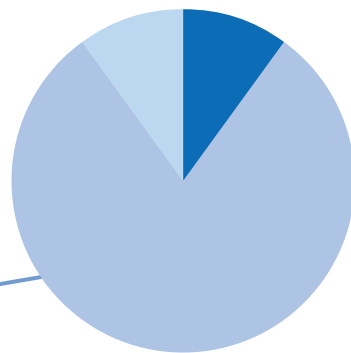
The questions are geared around measuring the success of the range in terms of it's alignment with the brand and the core ideals of the collection.



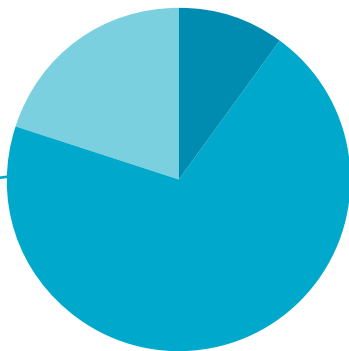
Section 5: Design and Implementation



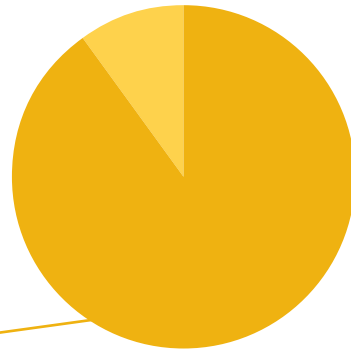
- Bling
- Humourous
- Modern
- Vintage



- G-Star
- Moods of Norway
- Diesel
- Acne



- Italian
- Japanese
- Norwegian
- British



- Nature
- Bling
- Grandmas

Humourous  
 Rough  
**Fairytale**  
 Mid-Century  
 Detailed

Eye Catching  
 Romantic  
**Very-Norwegian**  
 Hidden

Historic  
 Delicate  
 Treasures  
 Vintage



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# 6. Conclusion

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## 6.1 Cultural Barriers

Designing pieces reflective of a culture as an alien within that culture brings advantages and disadvantages. Those that are born within a culture, have the advantage of innate access to their subconscious which has been created, affected and tuned by their surroundings. In theory, products designed by Norwegians should automatically carry an element of their culture. Daily exposure to the environment, tuition at school, the music, the food are all a part of the populous subconscious that I could never hope to experience within the time frame of the project. There exists another school of thought however that is perhaps best worded by Norman,

“The fish are the last ones to notice the water”  
(Norman, Donald 1996)

This statement alludes to the fact that the things that are around us at all times are the last things we take notice of. If this is indeed true, then perhaps a visitor from another nation could be considered even better placed than a native to assess the identity of a culture and boil down those cues into three dimensional forms.

I am unsure of where I sit on that debate, but I can say that I have felt well placed to work on this project. I have been afforded opportunities to visit many places, from Drøbak to Kirkenes, sampling experiences such as racing dog pulled sleighs and snow mobiles, ice fishing and day to day leisure activities such as grilling pølse (BBQ hot dogs). I am also exposed to historical Norwegian imagery on a daily basis in my work place. Moods of Norway have embraced Norwegian history and culture within their brand and live a lifestyle representative of the brand's ideals.

The intention of the project was to boil down these experiences, into physical signifiers and communicate those forms within the jewellery collection.

The feedback from the evaluative questionnaire suggests that the project is successful on that level. Respondents largely recognised the pieces as Norwegian and also understood the reference to the past and vintage patina.

The finish and the form of the pieces delivers the required emotion and aesthetic, the materials give a sense of authenticity and a feeling that they have been loved.

The usage of silver has resulted in jewellery that carries a pleasant weight and gives reassurance of quality to the consumer.

The price points in the selected materials are prohibitively high meaning that the materials will almost certainly have to be down specced across the range to stainless steel, or even brass with plating. This necessity is a reality of the modern market place and the fashion industry in general, consumers want the latest pieces and an up to date look but will rarely be prepared to pay the necessary premium for the type of quality that designers often want to deliver.

## 6.2 Working with a Brand

Working with a brand on the final thesis has provided me opportunities to design something with clear objective and measurable outcomes. It has also exposed me to the expertise of many colleagues who have been vital as creative muses offering insights into both the brand and culture. The collaboration gave me an opportunity to manufacture 1:1 scale prototypes in the correct materials and finishes giving a clear expression of the project content.

There are restrictions when working in alignment with a third party. One is required to design products suitable to the existing product range but also one must keep a close eye on market trends and what would sell in the current retail environment. These restrictions can be perceived merely as deliverables in the overall design brief but in the context of a Masters thesis they can occasionally stand in the way of one's expression as a stand alone designer.

## 6.3 Focus on Narrative

The jewellery project stands out from the bulk of my work in my Masters studies programme at HiAk. The design focus has been placed primarily on the symbol function of the aesthetic and experience ( see 3.1.3.1 ).

Former projects have been geared around ease of use and clarity of indicating functions ( see 3.1.3.2 ) meaning that the products have been simple, unadorned and hopefully intuitive. The nature of jewellery as sculpture has challenged my process and required me to think about user experience, surface finish and cultural referencing in greater detail.

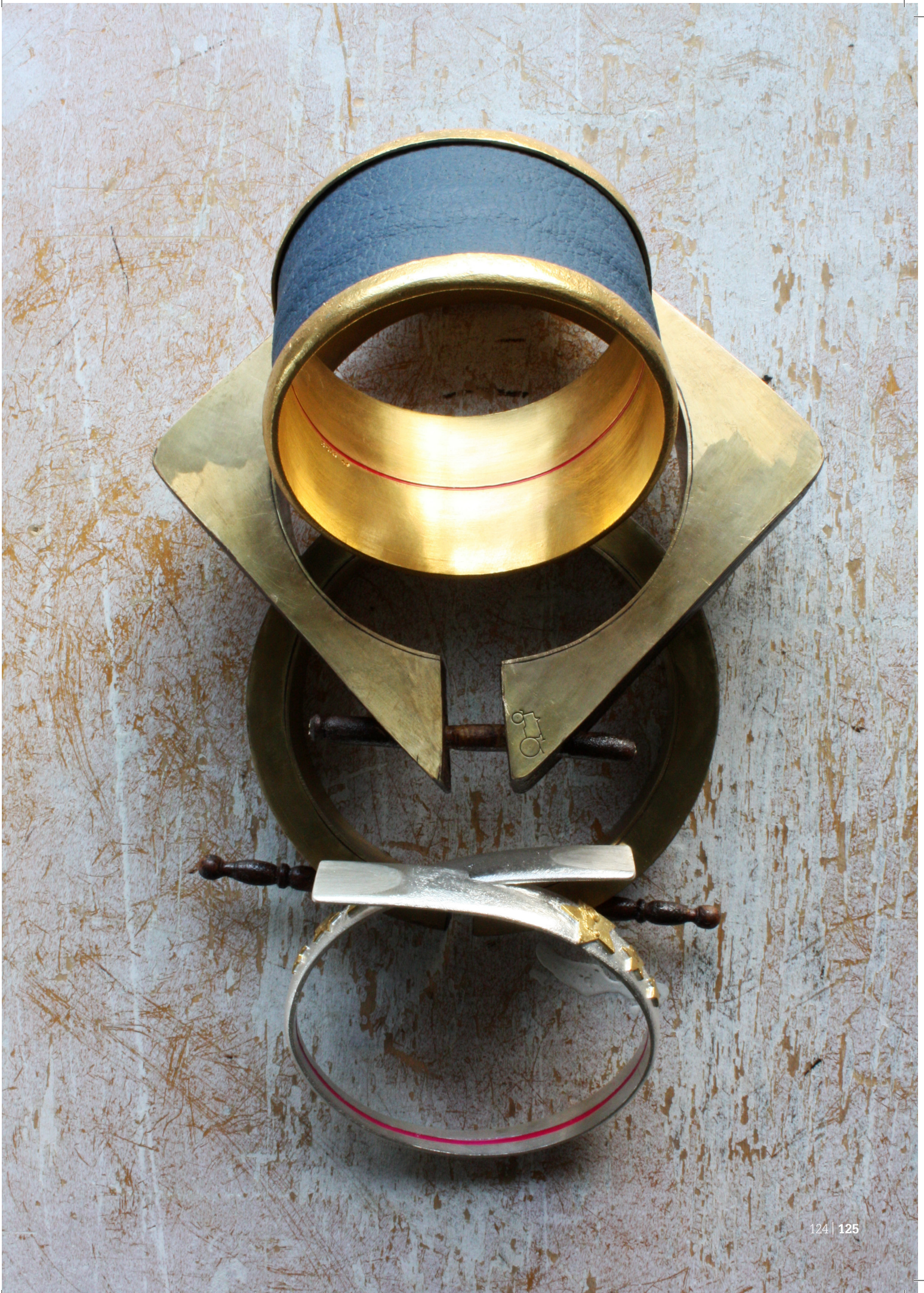
This change in focus has been challenging and has raised questions in my mind regarding the necessities of good product design. I strongly believe that function should always be concern number one and that products should sit comfortably with our lifestyles, indeed

“good design is as little design as possible”  
( Dieter Rams as cited in Huswit, G 2009 )

I have found an area in jewellery in which perhaps Ram's 10 principles do not necessarily apply, or at least not in the strict terms in which I feel they apply to consumer products.

- \* Good design is innovative
- \* Good design makes a product useful
- \* Good design is aesthetic
- \* Good design helps us to understand a product
- \* Good design is unobtrusive
- \* Good design is honest
- \* Good design is durable
- \* Good design is consequent to the last detail
- \* Good design is concerned with the environment
- \* Good design is as little design as possible  
( Dieter Rams as cited in Huswit, G 2009 )

I feel that jewellery is an emotional product, often gifted and charged with sentimental value. On this note it is important to deliver an emotive narrative that the user may or may not discover over time and to adorn the product with details that can be noticed and appreciated in the scrutiny of long term ownership.





## Section 6: Conclusion

### 6.4 Sustainability

The prospect of sustainability within a product as undeniably luxury as jewellery, is a difficult one. In the strictest terms, such unnecessary products aren't sustainable, but one cannot change the fact that many people like to buy and wear adornments.

The prospect for increasing the sustainability of jewellery requires the designer to think of ways in which the consumer can be encouraged to retain and care for the piece – and how the pieces can be manufactured in an energy and material efficient manner.

Deliberate decisions were made to use high quality materials such as silver and gold, the effect of these decisions is to produce pieces that consumers will of course have to pay a premium for. The lasting effect of this is that consumers invest something of themselves at purchase and are then potentially more committed to loving and caring for the item.

The use of solid materials instead of cheaper plated alternatives allows the pieces to age with grace. Each scratch preserving stories and experiences without revealing a hidden underlayer of cheaper brass material etc. When such a product becomes 'damaged' it creates a level of personalisation, a story "that was the time I caught my hand in the train door - I think this ring saved my finger!" etc.

This decision to use solid materials also supports the requirement of good branding never to over promise. With plated products there is an inevitable disappointment when the plating wears off revealing a cheaper product. The consumer can feel cheated thinking "I bought a silver necklace but after time the silver wore away and I was left with brass".

Finally recycling, although rare within the jewellery product sector, recycling is made much simpler when non hybrid materials are used.

### 6.5 Scope for continued Work

Overall I am very pleased with the outcome of the project and the samples of the jewellery collection to potentially put to market. The finishes I communicated with the manufacturer were clearly understood and the range feels like a group with a purpose.

The next step with the collection could be to produce a complimentary mens range. Inspiration would be drawn from the more technical elements of my research, for instance the photos from the teknisk museum.

There are also some small changes to be made to the samples before they are suitable for mass production.

The Rokk bangles came back a little larger than the CAD file suggested, resulting in pieces that would be a tough sale and perhaps make too bold of a statement for a fashion collection. The finishing on the wood could be improved upon by cutting deeper grooves around the perimeter of the pieces to make a clearer connection to the aesthetic of the Rokk.

Unfortunately the manufacturer was unable to source the type of salmon skin leather required for the laks bangle. The resultant piece was created using standard leather in a dark blue colour. I have since been able to source the correct salmon skin from Nesna and can see the overall effect would be better if it were used.

The latting leather bracelets conversly to the Rokk bangles have been made a little small. The manufacturer also failed to understand the requirement to be able to adjust the length by moving the silver pin within the plaited leather area. This lack of adjustability reduces the potential market for the pieces.

The Kavli earrings make great use of the Norwegian moon stone. The pieces catch the light and display various tones of green and blue from different angles. The stones however are a little too large meaning that the earrings droop a little when in use.

The lafting bangle subtly communicates it's inspiration through it's interconnection at the front. The piece could be made stronger if the ends were soldered together instead of being left loose.

## **6.5 Learning Outcomes**

Having worked within the watch design industry for some years before beginning my Masters at HiaK this is not my first exposure to designing a collection of accessories for a fashion brand.

A key difference with this project, was the scope that was available to me to work within – and the time to really explore the concepts at the very base level before beginning the process of detail design and producing manufacturing drawings etc.

I believe that a great deal can be gained through thoroughly exploring the root concept at the start of the process. Having a very clear vision of how the collection should feel, and executing it across all touch points of the range – from product to experience, to packaging and point of sale. The result, I hope, is a coherent range that tells a consistent story from start to finish.





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# Appendices

please find attached CD containing appendices

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- 1: Photos from trip to the Ski Museum at Holkenkollen 16-01-2011
- 2: Photos from trip to the Norsk Folke Museum at Bygdøy 19-01-2011
- 3: Photos from trip to the Norsk Teknisk Museum 15-02-2011
- 4: Images of Marc Jacobs jewellery collection sourced from [www.marcjacobs.com](http://www.marcjacobs.com)
- 5: Images of Diesel jewellery collection sourced from [store.dieseltimeframes.com](http://store.dieseltimeframes.com)
- 6: Images of Tiffany jewellery collection sourced from [www.tiffany.com](http://www.tiffany.com)
- 7: Images of Armani jewellery collection sourced from [www.armani.com](http://www.armani.com)
- 8: Images of Burberry jewellery collection sourced from [www.burberry.com](http://www.burberry.com)
- 9: Images of Yves Saint Laurent jewellery collection sourced from [www.ysl.com](http://www.ysl.com)
- 10: Images of Thomas Sabo jewellery collection sourced from [www.sabo.com](http://www.sabo.com)
- 11: Images of Anina Vogel jewellery collection sourced from [www.aninavogel.com](http://www.aninavogel.com)
- 12: Images of All Saints jewellery collection sourced from [www.allsaints.co.uk](http://www.allsaints.co.uk)
- 13: Konrad Mehus jewellery collection
- 14: Photos from Colour House Seminar - Gøteborg 25-01-2011
- 15: Trend forecasts from WGSN
- 16: Moods of Norway En Merkevareplattform
- 17: Interactive 3D CAD Data : Charm Bracelet
- 18: Interactive 3D CAD Data : Laffing Bangle
- 19: Interactive 3D CAD Data : Rokk Bangle
- 20: Interactive 3D CAD Data : Laks Bangle
- 21: Interactive 3D CAD Data : Packaging



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