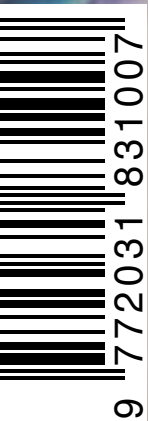


GLASS IS TOMORROW



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THE REBIRTH OF A GLASS CULTURE

Beyond the cultural frontiers and the local traditions, Glass is Tomorrow must be seen as a unique platform for experimenting and for re-creating functional pieces in glass. As a European project supported by the Culture (2007-2013) programme of the European Union, it has aimed at establishing a more fluid exchange of knowledge and competencies between glass and design professionals in the north, south, east and west of Europe. Promoting a high level of craft and design in contemporary glass, this project was launched on June 1st, 2011. Three workshops were successively organised, in Nuutajärvi (FI), Nový Bor (CZ) and Meisenthal (FR), with our partners Iittala,

VERREUM, [CIAV] and Vessel Gallery, during which glassblowers and designers teamed up to produce glass pieces. Glass aesthetics and techniques were explored in tandem in order to develop new typologies of everyday objects. The project opened up new possibilities and generated dialogue about the conception, production and distribution of glass pieces by exploring around three themes: Stackability, Silvered Glass and Out of the Mould. The prototypes created during the workshops are today being shown and presented to the public through a touring exhibition and a publication, featuring pictures and videos signed by James Bort, Anne Croquet and Guy Rebmeister. From the traditional to the contemporary, glass has finally evolved as a design-led craft that leads to a visual encounter and emotion, and that is to be shared by as many people as possible. It is part of our European culture, and should evolve towards our living environment as we bring this collective narrative 'out of the woods'.

Lise Coirier

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verreum



design by Sebastian Herkner



design by Rony Plesl



design by Jiří Pěldl

Verreum was founded in 2009 and aims to become the leader in the market with exclusive Czech design glass. Verreum fuses traditional glassmaking techniques used in the Czech Republic for many centuries with contemporary sensibility by collaborating with both Czech and international designers.

Besides the production of unique silvered glass, VERREUM cooperates with the rest of the Czech glassworks to maintain the glass making tradition in Bohemia.

Verreum presents their collections regularly at the domestic and international fairs, such as 100% Design London or Maison et Objet in Paris.

Verreum is also a co-organizer of European project Glass is Tomorrow, whose aim is to promote cooperation among glassmakers and designers across Europe.

A FRAME FOR CO-CREATION BETWEEN DESIGNERS AND GLASSBLOWERS IN EUROPE

THE GLASS IS TOMORROW project aims to draw out new practices in the sphere of contemporary glass, in particular by encouraging designers, glassblowers, manufacturers, schools and museums/galleries to work together in a framework of exchange, solidarity and creativity at the European level, stressing the values of authenticity and innovation. This exploration of the range of possibilities within the domain of objects, but also glass furniture and architectural solutions, takes full advantage of the creative resources of the designer and the craftsman: new objects for contemporary uses, the renewal of antique or even forgotten objects, the alloying of materials (e.g. glass and porcelain), the exploration of the ecological aspects of dealing with pieces broken in the workshop, research and development of existing typologies and collections, innovation in design and architecture and more...

In that sense, Glass is Tomorrow is also actively contributing to the enhancement and preservation of a leading European glass expertise. It comprises the enhancement of the hot work techniques - blowing and/or moulding glass - and the continuation of the cold work techniques (engraving, flamework, etc.). The increasing number of designers seeking this expertise will turn to other countries, or will not explore all the potentialities of this craft, if there is not an opening up to existing techniques and new technologies (laminated glass, lighting technologies, etc.). This innovative approach is allowing us to re-define a designer/glassblower work methodology - including basic technical information, showcases and specialised contacts - that professionals and postgraduates can turn to everywhere in Europe. Such cooperative work will be the foundation of new, future practices, and stimulate the role of Glass is Tomorrow as an open platform. Comprising a community of designers, craftsmen,

manufacturers, schools, museums and galleries, it infuses its dynamics into contemporary glass and withstands the vagaries of the market, acting as a force of motion and knowledge mobility. There is a close cooperation with the European Glass Context and the Glass Arts Society (GAS), thanks to Róisín de Buitléar.

THE NEW GEOGRAPHY OF GLASS

Glass is Tomorrow is also symbolically rebalancing the traditional north/south/east/west relationship: as glassmakers, designers, manufacturers, schools and museums/galleries are spread uniformly across Europe, the enduring, detestable and harmful concept of cooperation projects in which “the North thinks and the South works” becomes obsolete. Glass is Tomorrow feeds the desire of the general public for contemporary glass and continues to offer it surprises, in a context that is above all cultural, but that is also economic, as it is difficult to separate the one from the other. Since it first appeared during Antiquity (Egyptian and Phoenician periods), the artisanal technique of glassblowing has been implemented within a more industrial context and has led to the democratisation of the use of this magical material - reserved until then to the elite. After almost 20 centuries of craft and design evolution, this precious know-how is being put in danger by an industrialisation that, on the basis of the same perspective, developed machines to manufacture bottles and monopolised the field of glassware. A major consequence of this industrial revolution was the massive closure of most of the European glass workshops and manufacturers in the 20th century. Fortunately, some factories and brands have survived for centuries, in countries such as Italy, the Czech Republic, France, Austria, Belgium, etc. The glass tradition in some regions has been strong enough to survive a series of socio-economic and political changes. This is the case with the Bohemian and Murano crystals and companies like Lalique and Baccarat, which have been developing new ways of exploring the glass culture by entering into fields such as lighting design, architecture and more. Revisiting the various regional glass traditions is one of our major objectives. There are so many craftspeople who may have lost their jobs but who continue to practice their crafts, and are able to pass them on. This is not only a question of a profitable economy, but of protecting and developing human skills with real added value, in line with a relevant European cultural heritage that is gravely endangered.

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Perhaps this trend could be seen as inevitable – and therefore acceptable in a certain way –, were it not obvious that glassblowers, especially in the 21st century, have a role to play in the world of objects in which design has taken the driver's seat. But there are other trends that offer real advantages to be explored and developed within a European framework of collaboration between the designers, the blowers and the manufacturers, including young professionals who need to be 'professionalised' and motivated to develop and live from this know-how in the glass and design sectors.

WHERE IS GLASS DESIGN EXPERIMENTATION GOING IN EUROPE?

After 20 years of experimentation and production, [CIAV] in Meisenthal (FR) has also renewed tradition and opened itself to new paradigms in glass craft and design by collaborating with designers and design schools in Europe (ECAL Lausanne, Karlsruhe, etc.). Other interesting directions have been taken by the Nordic glass design scene, with brands such as Iittala in Finland, with its Nuurtajärvi glassblowing factory, and Kosta Boda in Sweden. Today, the Glass Factory in Boda is taking a more active position within 'het Vet Hut', by opening a museum and a factory together with Design House Stockholm and the Glass Region (Glassriket) in order to encourage the public to 'love' glass and bring it into their homes. It is a way of responding to the shutting down of Orrefors after 250 years of glass history. I was there this summer in July and it was still active... Then, I moved on to Venice to visit the Bertil Vallien show organised by Berengo from Venice Projects. This Venice centre is a contrast : how long will the island of Murano be able to produce high-end crystal? Glass workshops include Venini, Barovier & Toso, to name only a few. Even though all the European glass centres have been suffering from globalisation, there is a real need to match the talents in glass craft and design with the support of the creative industries. Glass is Tomorrow can contribute to this process and promote the qualities and potential of this high-end craft and design context. The brands specialising in glass design and applications for domestic and architectural environments are, in fact, carrying out and investing in R&D, supporting the manufacturing and the distribution of glass in Europe and at the international level through their standard collections and bespoke projects, but they all need to be recognised for their know-how and high-end qualities. The fame of brands like Baccarat, Lalique and Cristalleries Saint-Louis are more related to European tableware history than to a contemporary lifestyle.

EUROPEAN GLASS DYNAMICS

There is a real move towards glass experimentation, in which designers and architects play a central role in innovation and creativity. Beyond home appliances, glass has a part in more ambitious projects such as made-to-measure chandeliers or lighting fixtures: applications that play on the art and design territories. Hopefully, a boost in this sector will motivate young professionals to get involved and be educated in that direction. The brands will innovate with them by combining design, craft and technologies.

With the rise of design-led crafts in the 21st century, the consumer feels a growing attraction towards unique pieces and limited editions that oscillate between art and design. There is also a rebirth of the romance between luxury and craftsmanship, which suggests that its mastery cannot be seen only as traditionalist, but more than ever as a work in progress. An experimental approach that offers an added value in terms of time, sustainability and human impact. We can also observe the resurgence in Europe of a generation of designers who, unlike their predecessors, feel a strong willingness to experiment and don't wish to be considered only as industrial designers. This attraction to experimentation in all senses with the materials and the handicraft and manufacturing processes has encouraged a strong dialogue with the craftsmen who hold the knowledge of a technique that tends to hide its secrets and constraints. Turning away from the image of the iconic designer, which they identify as completely out of date, these young talents also believe in humility and a constructive association of competences. It is a conducive state of mind. And finally, we face a changing lifestyle and the need to reinvent our homes and glassware by creating new typologies of consumer goods... and architectural bespoke projects. Confronted with the fatal effects of industrialisation, war, oil shocks and more, and the shrinking role of tableware to a place on wedding registries - with a general decrease in weddings as well! - glass, and crystal have always had to adapt to new circumstances to survive. It is in their DNA to fight! So it isn't surprising to see that some players in the sector have already begun projects that combine design, architecture and craftsmanship. Enough to provide case studies and prove that it is possible. But much remains to be done...

Lise Coirier

collection

730

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THE ART OF MAKING

Craft, culture, and context

The European Glass Context biennale conference was held at the Royal Danish Academy School of Design in Bornholm, Denmark in September 2011. I presented the Glass is Tomorrow project to the gathered community of artists, glassmakers, students, writers and curators of glass exhibitions and collections. As the studio glass movement celebrates its 50th anniversary as an independent artistic practice, the theme for the Danish conference was to take stock of and look ahead for future opportunities, relevance, positioning and development of glass as a medium.

My presentation opened an immediate and emotive dialogue on the importance of Glass is Tomorrow. In June 2013 I will be presenting this debate to the Glass Art Society annual conference in Boston USA.

A VOCABULARY OF SKILLS

Through working with GIT, I shared in articulating the intellectual and physical activities associated with my craft through my vocabulary of skills. Cultural exchange and sharing of tacit knowledge have been central to my personal development as a maker and artist. Working on this project has been personally challenging and has greatly enriched my knowledge and personal practice. Being part of GIT offered possibilities to

combine skills and draw on complementary expertise in a new context. It also offered opportunities to innovate, working in tandem with international contemporary designers and makers with an in depth knowledge of the market and material. Being based in historic centres for manufacturing glass was significant in understanding how important place is in resonating our past and future.

A SITE-SPECIFIC CULTURAL PROJECT

Being located in a specific factory or country results in a resonance in the object. This would not have been possible without the mobilisation of professionals or the combined experience that came before it. For example, walking the rooms of Kaj 'Frank's' glass museum, and subsequently discussing design sketches with Alfredo in the corridor of the dorms in Nuutajarvi, or glassblowing in the glass school late into the night, to solve a lighting proposal with Jeremy Sara and Antoine, resulted in finding local solutions. Daily 100 km Czech road trips at 5am to the snow-laden mountain studio of Martin Štěfánek with Pierre, Klara and Sebastien influenced our design ideas and forged friendships as we travelled. As we observed and distilled information, colours, forms and function were adapted and adopted. Understanding the quality of light, cultural landscape and glass history further added to this learning and use of skills.



DESIGNERS AND GLASSBLOWERS IN DIALOGUE

Establishing a dialogue between the various groupings was complicated. Differing aesthetics and interpretations of the brief, adapting personal aspirations, and defining roles between makers and designers were areas that needed to be negotiated. I was reminded how molten glass is the ultimate seductress of the uninitiated as I watched a love affair between the designers and the material unfold many times. I became an interpreter not only of language but also of concepts and the creative possibilities of this alchemic material.



V8 Designers at work

INNOVATION THROUGH PEOPLE, PROCESS AND MATERIAL

We found that, although technology allowed for rapid preparatory communication through the internet, human relations only developed in reality. It was only at each location that development of flexible thinking, teamwork, and risk taking could begin to emerge. This resulted in a constant race against time to become familiar with the environment, experiment through the material and innovate. It also highlighted the void between those involved in the making of virtual objects with limited understanding of glass history and process, and those daily at the centre of the physical activity.



CO-CREATIVE PROTOTYPES ON DISPLAY

The resulting exhibition of examples of our endeavours is a starting point, a set of possibilities, glimmers of conversations that have only begun. It represents the struggle: of trust, of security versus risk, of the pressure to produce tangible goods or to experiment. The results of being egotistical or setting aside ego, listening or being listened to, can be seen in this work, too. It is undoubtedly about experience, about the dialogue between human hand, mind and place. In *Glass is Tomorrow* I have learnt that it is this dialogue which will determine its future.

Róisín de Buitlér



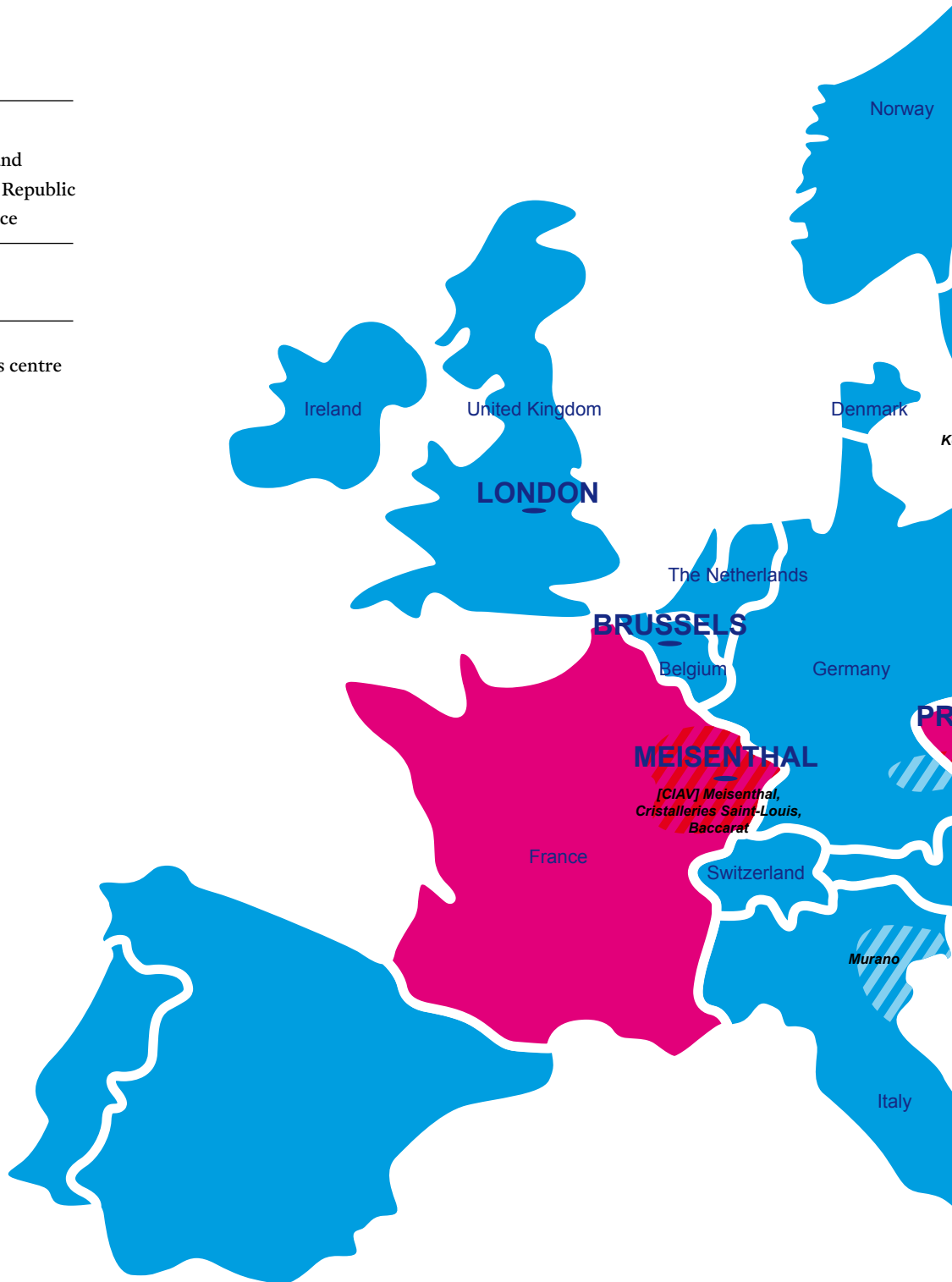
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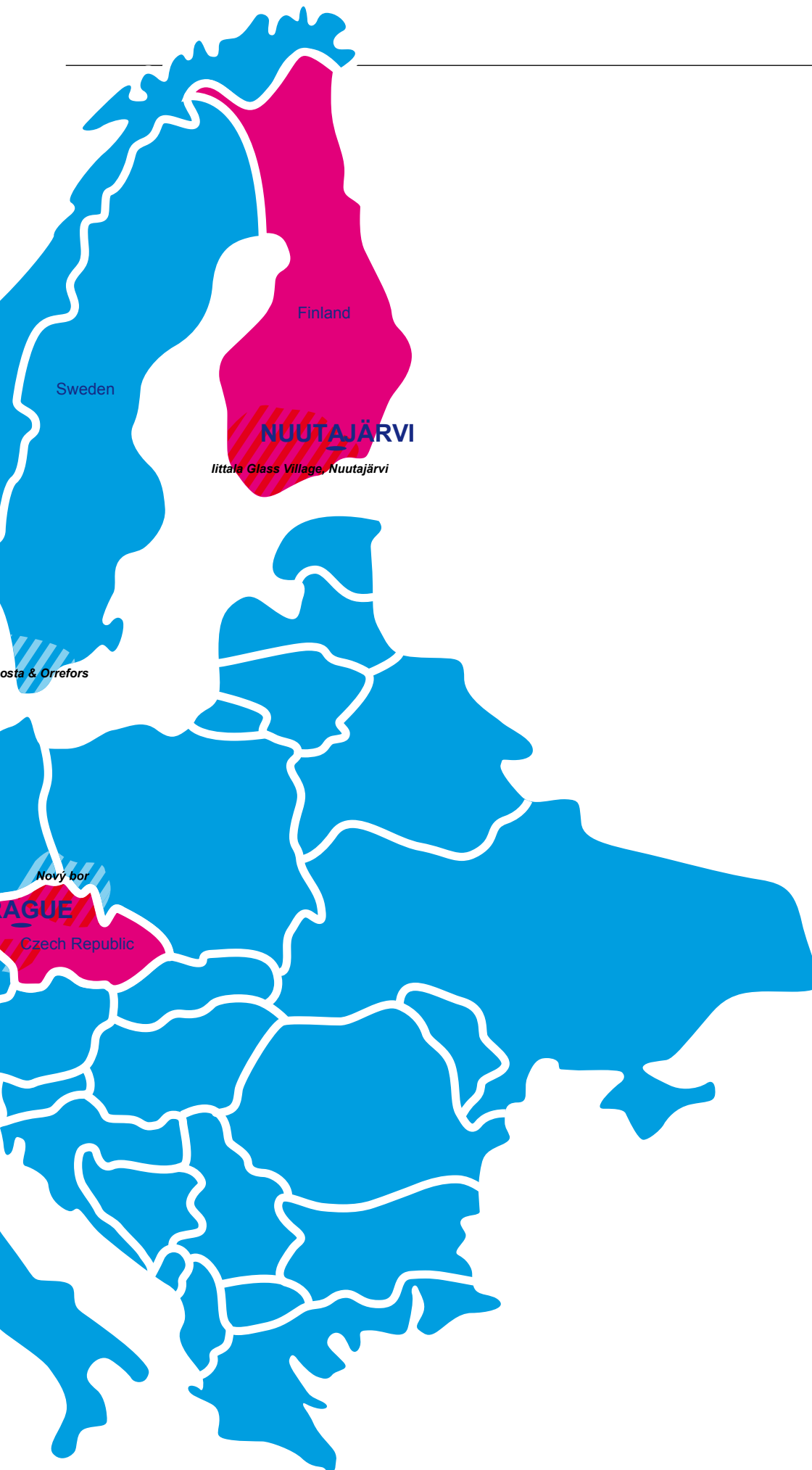
GLASS IS TOMORROW

SCALE



-  **WORKSHOPS:**
 - 1: Nuutajärvi – Finland
 - 2: Nový bor – Czech Republic
 - 3: Meisenthal – France
-  **PARTNER** Partners' cities
-  Glass region and glass centre






PRO MATERIA:

Pro Materia is a Creative Design Consultancy Agency launched in 1999 as a non-profit organisation. For years, it has been recognised as a platform and incubator of existing and emerging talents in design and contemporary crafts in Belgium and abroad. With her 15 years of experience in the field of promoting creative industries, Pro Materia is driven by Lise Coirier – founder and editor-in-chief of TL Magazine, a design quarterly since 2009 - who also acts as an international curator and author in the field of contemporary design. Pro Materia is leading Glass is Tomorrow, the European project supported by the EU Culture Programme (2007-2013).

www.promateria.be


VESSEL GALLERY:

Vessel is a store-cum-gallery based in Notting Hill, London. It aims to be a modern Mecca for all those who appreciate good design and beauty in their life, both to look at and to use. The best contemporary glass and ceramic pieces available have been sourced globally. People can view a taster selection of ranges which cover iconic Scandinavian functional design (Hackman, Stelton, Iittala, Orrefors, Arabia), flamboyant, collectible Italian art glass (Venini, Salviati, Arcade), plus the best of home-grown talent.

www.vesselgallery.com


[CIAV] MEISENTHAL:

Meisenthal, the cradle of Art Nouveau glass, enabled Emile Gallé to revolutionise the glass industry. This tradition for innovation lives on. The Centre International d'Arts Verrier [CIAV] was created in 1992 in order to preserve the regional glassmaking skills of north-eastern France. It gave new contemporary perspectives to the traditional branches of the glass industry. Remaining in constant contact with the region, the [CIAV] is the heir to five centuries of glass industry in the North Vosges. Its furnace burns on the site of the Meisenthal glassworks, which had been closed since 1969.

www.ciav-meisenthal.fr


VERREUM:

In 2009, SPACE CZ created its own brand, VERREUM, to promote and sell hand-made Bohemian glass in the Czech Republic as well as abroad. SPACE CZ, which doesn't have its own glassworks, collaborates with various Czech studios to keep the traditional glassmaking techniques alive. VERREUM mixes these old techniques, used in the Czech Republic for many centuries, with ideas from well-known Czech designers of today. In 2010, the brand launched a new collection of vases, in cooperation with leading Czech designers (studio Olgoj Chorchoj and Rony Plesl), which was presented at several international exhibitions and fairs around the world. Throughout 2010, VERREUM worked with foreign designers as well, cooperating with Michael Koenig, Sebastian Herkner and Arik Levy on new silvered glass design collections. The silvered glass VERREUM is promoting was first made in the 1840s, and became the focus of glassworks in Bohemia.

www.verreum.com


IITTALA:

Iittala specialises in tableware, cookware and housewares, and the production of glass design. The company was founded in 1881 by Swede Petrus Magnus Abrahamsson. Due to a lack of skilled glassblowers in Finland, the original Iittala workforce was brought over from Sweden, Belgium and Germany. It was not until the 1920s and 1930s that Iittala as we know it came into being. In that era of burgeoning creativity, Iittala began to produce more artistic pieces. Artists like Alvar and Aino Aalto led the way in creating glassware that was beautiful, modern and functional. Today, Iittala continues to create glassware that is as attractive as it is functional. In 2003, Iittala added materials including ceramics and metal to its product portfolio. These days, Iittala offers its consumers not only glass, but all the essential items for cooking, setting the table and even decorating the home. Timeless design since 1881.

www.iittala.com

CENTRE INTERNATIONAL D'ART VERRIER [CIAV], MEISENTHAL, FRANCE

Bernard Petry, Art Director & Yann Grienenberger, Director



GIT: *What is the role of a centre like yours?*

Yann Grienenberger:

Our companies are constantly balancing between an incredible desire to return to tradition and a need to progress. While we cannot limit ourselves with simplistic nostalgia, we equally cannot move forward without reference to past experiences. This work ethic, applied to our region's glassmaking tradition, allows traditional skills to feed off of the attention of the creative spirit and, inversely, lets designers call upon the ancestral practices for their new creations. The Centre International d'Art Verrier [CIAV] of Meisenthal was created in 1992 on the site of the old Meisenthal glassworks (1704 -1969), which, from 1867 to 1894, witnessed the fabulous adventure of Emile Gallé as he developed Art Nouveau glassware. The goals of the [CIAV] are to ensure the continuity of the technical culture of a region, to return to a sense of traditional production, and to try to invent a new economic model, halfway between craft and industry.

GIT: *In what way do you contribute to the conservation and the evolution of glassmaking technology?*

YG: The preservation of cultural traditions and the collection of tangible and intangible memories of a living area are essential duties. The principle challenges of such a path are to preserve the patri-

mony and to make it accessible (libraries, archives, museums, etc.). An industrial building carries the marks of a past activity, an object bears witness to a production: these are fixed elements that can be photographed, destroyed or shifted in time through repair and recovery. Skills, on the other hand, are volatile. They interpret, share, deserve and represent the unconscious heredity of a craft enriched by generations of workers. Can we honourably take part in their destruction without attempting to repair them? The [CIAV] tries to save these practices and acts as a 'solfege' that is made available to designers who are the witnesses of their own time and who bring to the glass their individual sensibilities. On the basis of the technical notation proposed by [CIAV], the composer writes the score for the project and the worker-interpreters try to achieve it. This is the real heart of the goal of the CIAV: creative investigation.



© Yvon Meyer

GIT: *What types of people do you work with?*

What profiles do you search for?

YG: We work with artists and designers who may be up-and-coming, at the start of their careers or already well established. There are many research frameworks (student workshops, artist residences, prototyping, etc.) of varying lengths. The choice of which designer to accept is made on the basis of multiple criteria (enthusiasm of the designer, the plan, the interest of the proposed question, the relevance of glass to the project, the innovative nature of the approach, the distribution project, time constraints, the budget, etc.). The [CIAV], in its role as ‘pathfinder’, mainly focuses on innovative, new and inventive approaches.



Crash Vase, designed by Tibor Weissmar for the [CIAV]



GIT: *What place do you give to tradition and to innovation?*

YG: At Meisenthal, innovation is very little focussed on the question of technical innovation. The designer moves with the times, anticipates behavioural changes, initiates new usages, knows the markets, has a critical eye... The glassworker, on the other hand, is the hereditary recipient of a secular knowledge, mastering different techniques, carrying within him the memory of thousands of produced pieces.... In the [CIAV] space-time, these two outlooks meet, come together and reflect in concert. The limitations of the technical constraints of glassmaking are thus sometimes maintained and used, sometimes exceeded, challenged and destroyed. Within this context, the creative approach is not reduced to a simple, formal approach, but to a contingency of multiple questions, including technical, aesthetic, functional, historic and artistic parameters, which are the eternal source of innovation.



Cumulus bauble in the process, designed by Mendel Heit for the [CIAV]



VESSEL GALLERY, LONDON, UK

Angel Mozon, Director

GIT: *What is the philosophy of your gallery?*

Angel Mozon:

Vessel Gallery aims to showcase the best in contemporary art glass and decorative lighting from Europe and the world. We look for works by companies and independent artists that push boundaries and challenge the material into new dimensions. We feel there is a need for people to have a greater understanding and knowledge of the craftsmanship of glassmaking, in order to distinguish between an art piece and something mass produced from Habitat. Designs or crafts for Vessel have to tell a story; a company has to have a history; and a designer has to have integrity in creating pieces that reflect the time in which we now live. All the above are rooted in the understanding and respect of traditions, and the appreciation of high quality craftsmanship and production.

GIT: *How does glass design fit with this philosophy?*

AM: Our philosophy at Vessel is to look at the work from all aspects: its social value, the history behind it and the story it has to tell. Glassmaking is very challenging and increasingly difficult to practice, as there aren't many glassworks left. It is also difficult to remain independent, because the raw material and energy costs have increased step by step over the last years. This has sometimes resulted in artists putting the art through time-consuming but less expensive grinding, shining,

engraving and so-called 'cold-cutting' techniques. Vessel embraces this trend and showcases many talents who use this approach.

GIT: *How do you explain the appeal of glass? What interest does this material generate?*

AM: Glass is, very simply, 'sexy'; it has an instant appeal. The maker's 'fingerprints' are embedded in the object - unlike mass-produced, industrially made products. Sometimes, art glass feels as if it exists on the brink of failure; the fragility appeals, because you need to care for it. Probably the most appealing aspects are the colours and unique patterns: from vibrant to dull, the colours are something that can't be replicated in other materials.



GIT: *What types of customers are interested in glass design? Who is interested in the market for glass? Has it always been the same? How does one promote and value glass design?*

AM: Glass collecting often starts as a spontaneous, unexpected purchase made during a visit to an exhibition or a fair; then the taste develops over time, becoming more advanced and challenging. The collector can come from either a design or an art-collecting background. Over the past decade, there have been many interesting projects by non-glass artists expressing themselves through the medium of glass; this is good for the industry and the survival of the master craftsmen, as long as we don't forget the inherited value of the craftsman himself. It has also opened up new markets for glass collecting.



Vegetal Drops, designed by Arik Levy for VERREUM

VERREUM, PRAGUE, CZECH REPUBLIC

Pavel Weiser, Managing Director
& Katka Kocmatová, Head of Marketing

GIT: *Is there a philosophy behind your brand?*

Katka Kocmatová:

The main philosophy of our VERREUM brand is to connect the old glassmaking techniques used in Bohemia for many centuries with the contemporary craftwork of today's renowned Czech and foreign designers, in order to present glass in new ways. To show to customers that Czech handmade glass craftsmanship is still among the best in the world.

GIT: *What is your opinion regarding regional specificities and international influences?*

KK: Bohemian glass is a trademark which we can be proud of. Of course, there was and still is huge competition from other countries with a strong glass-making history, but we should continue in what we are good at, and try to follow this tradition of handmade, high-quality production. The main problems of present-day companies are sticking with old systems and trying to compete with cheap Chinese and Indian production, which is not the right direction. Cooperation with designers and attempts to find new ways of using glass and glass techniques are the way to differentiate from the competition as well as preserve our handmade tradition.



Norma, designed by Sebastian Herkner for VERREUM

GIT: *How does one promote and value glass design nowadays?*

KK: The only right path we see is to develop something unique that is hard to copy. The design has to bring added value to the products and, for that matter, to the customer. Well-known designer names help with the promotion and visibility of new products.

GIT: *How do you explain the appeal of glass? What interest is generated by this material?*

KK: Glass has always been something magical: the idea that sand can become something breathtaking and very beautiful. That with their hands and craft, the blowers can take a small bulb of hot substance and make amazing shapes. Also, the aspect that glass is something you have to take care of, and that is very fragile.



IITTALA, HELSINKI, FINLAND

Tuija Aalto-Setälä, Head of Marketing /
PR & Harri Koskinen, Design Director Iittala /
Fiskars Group

GIT: *Is there a philosophy behind your brand?*

Tuija Aalto-Setälä & Harri Koskinen:

Yes, Iittala has a clearly defined and documented Design Philosophy. Our main goal is to offer people “lasting design that brings functionality and joy to their everyday lives”. The ‘father’ of Iittala’s design philosophy was designer Kaj Franck, who created his famous Teema and Kartio series in the 1950s. These are as relevant and beautiful today as they were then – so they prove that it is possible to design objects that outlive changing times and trends. We also affirm that Iittala always designs ‘things with a thought’, and you can recognise Iittala objects by three key features

- 1) **Functionality:** an item has to work like Iittala;
- 2) **Look & feel:** an item has to feel like Iittala;
- 3) **Quality & sustainability:** an item has to last like Iittala.

GIT: *What is your opinion regarding regional specificities and international influences?*

TAS: The best brands often have their roots in a certain place, the place they come from; and this is certainly the case for Iittala. The story of Iittala began when a glass factory was established in the small village of Iittala in 1881. Still today, in that same village, the world-famous Aalto vases are handmade, mouth blown, every day, which many people don’t know. I think in a world that is becoming more and more global, people have a need to dig into their roots: they want to feel they are part of something personal, something specific. Therefore, many designers are studying local handcraft techniques and other traditions, and taking inspiration from them. Then they mix the

local influences very flexibly with international trends and new techniques. Take, for example, Harri Koskinen, Design Director of Iittala. You can clearly see that he is a very Finnish designer, focusing on simple solutions and always keeping functionality central to his objects. And he feels very much at home in nature, spending as much time as possible in the countryside. On the other hand, he is very international as well; he is often invited to Japan, New York, London, Hong Kong, etc., and he follows the international design scene very carefully. But without his Finnish background, he would not be as personal as he is.

GIT: *How does one promote and value glass design these days?*

TAS: One of the most important ways to promote glass design is through exhibitions in both museums and galleries. Exhibitions at various events and fairs are also important, as is publicity in high-quality design media. But glass is a material you have to see and, ideally, even feel, so it is hard to convey the magic of glass in a publication alone. That is why exhibitions are very important.



Lantern, designed
by Harri Koskinen for Iittala



Essence, designed
by Alfredo Häberli for Iittala

GIT: *How do you explain the appeal of glass? What interest is generated by this material?*

TAS: Glass is an organic material and it has its own will. That’s what professor and artist Oiva Toikka always says – and I agree. Once you have seen how extremely difficult it is to ‘tame’ the wild nature of glass, you never forget it! It somehow continues to fascinate you, and you will always wonder how it is possible to create such wonderful objects, as the artists and blowers do. Italian artist Giorgio Vigna once stated “Isn’t it a wonder that glass is a material you can really see through?” The transparency of glass and the possibility it offers to play with colours and light is one part of its charm. And the production method, the blowing itself, is an intriguing process; I never get tired of watching the blowers work. Their interplay is like watching a dance performance; they all work so well together.



ROYAL COLLEGE OF ARTS, LONDON, UK

Professor Martin Smith, Head of Programme, Ceramics & Glass Programme, School of Material,

GIT: *To which tradition does your school belong? What is the philosophy you follow in the way you teach your students?*

Martin Smith:

What we try to do with students across the whole programme of ceramics and glass is to work across the entire spectrum, from fine arts practices, on the one side, through the craft of the discipline, to the design and mass manufacture on the other. The students that we recruit work around that spectrum of activity. And, as we select very talented students, they are able to work around that spectrum. In the first year, we open the map, so they can use their talents to do very different things from what they have done already. We try to broaden their perspective and open their eyes to other ways of exploiting their talent. As students keep working across that



Stacking Vessels, designed by Pia Wüstenberg – former RCA postgraduate, limited editions, 2010-2012
www.piadesign.eu



Hive, glass and water installation in blown glass by Louis Thompson – former RCA postgraduate for the Jerwood Space, 2012
www.louisthompson.com

spectrum, they discover opportunities that they might not have been aware of before. Many of our most successful graduates will develop their practices across a number of different activities.

GIT: *What is the importance of tradition in the way you teach? How do you manage the relationship between innovation and the preservation of tradition and history?*

MS: We are not in a process of preservation of history and tradition. We see tradition and history as an incredible resource. Ceramics and glass have phenomenally long and ancient traditions. We must be aware of that and move it forward. The two are inseparable; you can't be innovative without the awareness of the richness of the tradition.

GIT: *How do you foresee the future of glass and the issues that the new generation has to face?*

MS: Our graduates are emerging into a very tough climate. It is a fact that in this country the glass industry has mostly ceased to exist. Glass and ceramics production is migrating to the Far East, out of Europe completely. But our students are now working within a global perspective. They are placing themselves globally rather than provincially. They are creating opportunities for themselves within that context. I detect a greater sense of mutual support over recent years. Our graduates band together cooperatively in terms of resources, networks and contacts.

ceramics-and-glass@rca.ac.uk



SAAZS/ QUANTUM GLASS, PARIS, FRANCE

Tomas Erel, Art Director

We work mainly with innovative materials and so-called hybrid and connected glass. Hybrid because this glass can change its state, with heating, blackout, image emission, colour variation and other characteristics. The system works through electrical pulses or a system of computer transmissions. The glass is, in a way, the basic DNA to which is grafted a functional layer upon which we can act.

GIT: *How does glass contribute to architecture?*

Tomas Erel:

Glass is essential. For me, the ultimate architecture is transparent. In other words, an architecture whose properties one can manage. It has to be a sort of envelope that can hide, protect and heat, and allow the creation and modularisation of its space and habitat. For example, hiding the space when you need privacy.



Lewit Bed, designed by Tomas Erel for SAAZS

GIT: *How does architecture contribute to the glass industry?*

TE: The market allows the glass industry to develop. Architecture is and remains the primary application for glass. It creates a demand that will give rise to a spirit of research into the material and thus bring about its evolution and its development.

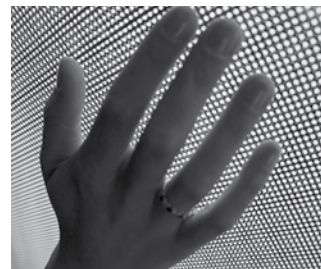
GIT: *What are the possibilities and the limitations of this material?*

TE: Glass has followed a historic evolution. In the 19th century, the St-Just glassworks produced an artisanal blown and flattened glass. Then glass experienced an industrial revolution and the modification of its production system. And over the past 20 years, this material has been undergoing a second revolution – of coated glass – that makes it possible to give glass new properties.

GIT: *What are the challenges of glass?*

TE: The main challenge is to always push the various functions of the material even further. It must be able to be realised in different forms. Right now, hybrid glass is still in its infancy. Solutions are already available but not used enough. However, it will eventually be democratised both in terms of price and in terms of production. Glass remains an eternal material.

www.saazs.com





DARING TO BE BIG

Jeremy Wintrebert

GIT: *What are the particularities of glass and why did you choose it as your main working material?*

Jeremy Wintrebert:

It is important to distinguish between the glass itself as a material and what surrounds it, the technique that it involves, the way I work with it. Glass is a special material that is very sensual and delicate. It is extremely precise. The contact and the relationship with the glass interest me more than the glass itself. Glass requires certain principles in order to get somewhere with it, to achieve and accomplish something. As a glassblower, you have to be 100% dedicated, and it demands a lot of sacrifices: physical, emotional... financial. Once you start a piece, you have to finish it. It requires a lot of concentration and there is absolutely no room for error. It is hot glass; it is burning material. People talk about glass as if it were something global and universal. There is a tendency to simplify it, although the reality of the profession is really complex. What I do is very specific. One of the big problems is that glass is such a mysterious material that people are, somehow, uneducated when it comes to understanding what it really is. For example, for wood, there are eight different types of people who work in eight different kinds of ways. They specialise, and each one masters whatever it is he or she does with wood. This is common knowledge. Well, it is the same with glass; it involves specific techniques and skills that are different from one glass maker to another. 'Master free hand blower' and 'master mold blower' are not the same!

GIT: *Where does tradition fit in with what you do?*

JW: The tradition is the foundation. I work the material in the way it has been worked for thousands of years. There are specific rules and guidelines that must be mastered and then used to explore.

GIT: *By exploration, do you mean that you are trying to do something new?*

JW: Not in my process. What I really want to do is to take the glass to its limits. But whether I am being innovative or not, I have no idea. The project 'BIG' that I realised with my team, illustrates that. We blew huge pieces of glass. The idea was to push the glass to the limit, and also push myself to the limit.

GIT: *What are the fundamental differences between glassblowers and designers?*

JW: Designers usually don't know much about glass. They only know what it looks like. But it is often a very industrial view, because that is what they mostly deal with, what they are confronted with in their work. They see windows; they see glass made industrially; they see architectural glass. But free hand blown glass is unknown to them. Most of the time, they are not part of the fabrication process and don't step into the studio. Meanwhile, glassblowers also have a hard time understanding design, because they have spent their whole life learning how to blow glass. Both find a common space in creation. That is what brings them together.



Big, designed by Jeremy Wintrebert



Void, designed by Jeremy Wintrebert

GIT: *During the GIT, how does the meeting between designers and glassblower happen?*

JW: It depends on the glassblower; it depends on the designer; it depends on the project; it depends on how much time the designer takes to learn about glass; it depends on the skills of the glassblower; it depends on what kind of glass blower he is. There are a lot of variables to take into account when talking about collaborations between glassblowers and designers. I think most of the time the discussions were about why something wouldn't work. But in the end, there were some really interesting projects. I haven't seen all the finished pieces, but some were really going beyond the ordinary. It was the beginning of an interesting dialogue between designers, glassblowers and the material. In order to become really interesting, time needs to be put into this. A lot more can be done.

GIT: *Do you recall a particular moment of the GIT?*

JW: There were a lot of memorable moments, but for me the best part was in Finland, where I was permitted to play with all the colour pots. That is something extremely rare. I got to blow glass with pure colour. Most glassblowers never get to do that in their whole career, so it was something really special.



Molten Lamp,
designed by Jeremy Wintrebert



Jean-Michel Othoniel's glasswork in situ



MATTEO GONET
Munchenstein (Basel) – Switzerland.
Managing a glass studio in Europe today

Matteo Gonet's studio is filled with a large range of equipment, to offer his clients the greatest choice of techniques possible. He performs various processes, such as glassblowing, casting and kiln forming. Artists, designers and architects call upon Matteo's proficiency for national and international projects. In Europe, there are only few studios like Matteo's. "Most of the providers of these services are either connected to larger enterprises or receive subsidies." Like any other business, Matteo's activity is set within a commercial context of clients and requirements. His aim is to offer good quality services that suit the client's expectations

in terms of deadlines, reliability and quality. Within his activity, Matteo faces many challenges. "Glassmaking involves significant costs and expenses. In addition to the basic, necessary material and rental costs, energy costs are very high." He works to overcome these challenges by carrying out his activities in a considered and responsible way. The efficiency of the insulation and combustion system must be maximised, and the work must be organised as productively as possible. Matteo distinguishes his work from that of glass artists. As he explains it, the main difference is the status of the object. "As a glassmaker, I see what I produce first and foremost as pieces of glass, before seeing it as art glass."

BLOWN GLASS AS A CULTURAL DESTINATION

Nuutajärvi, Nový Bor and Meisenthal

These three European regions, all deeply rooted in the glass culture, each hosted Glass is Tomorrow workshops, and the locations made the magic of the crystal experience come alive. Designers and glassblowers discovered not only the hotshops but also the cultural background of these territories, which are closely connected to renowned glass artists. To name a few: Bořek Šípek and Petr Novotný (Ajeto, Lindava) near Nový Bor; Kaj Franck, Timo Sarpaneva and Oiva Toikka in Nuutajärvi; and Émile Gallé and René Lalique in Meisenthal. This last is in the neighbourhood of the Cristalleries Saint-Louis, today part of the Hermès group. These fascinating places for glassblowing were a basic ingredient in the success of the workshops and in creating an out-of-time feeling and momentum for all the designers and blowers during a week of intensive workshops. From the furnaces to the mould and the cutting, traditional tools were used. Innovation emerged from the collaborative process of integrating the skills and creativity of both designers and glassmakers. It was a tremendous adventure!



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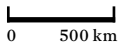
- 1- Visit to the Suomen Lasimuseo (The Finnish Glass Museum) in Riihimäki, Finland during the workshop in Nuutajärvi with Iittala, September 2011. © photo: James Bort
- 2- Drawing session during the workshop in Nuutajärvi with Iittala, September 2011. © photo: James Bort
- 3- Matteo Gonet, glassblower. © photo: James Bort
- 4- The glass experiments at the workshop in Meisenthal with [CIAV], July 2012



- 5- The morning session at the workshop in Meisenthal with [CIAV], July 2012
- 6- At dinner with Prof. Nakada (Aalto University), during the workshop in Nuutajärvi with Iittala, September 2011. © photo: James Bort
- 7- Silver reflections during the workshop in Nový Bor with VERREUM, February 2012. © photo: James Bort

MAPPING OF THE GLASSBLOWERS AND DESIGNERS' MOBILITY IN EUROPE

SCALE



The designers and the countries where they work.

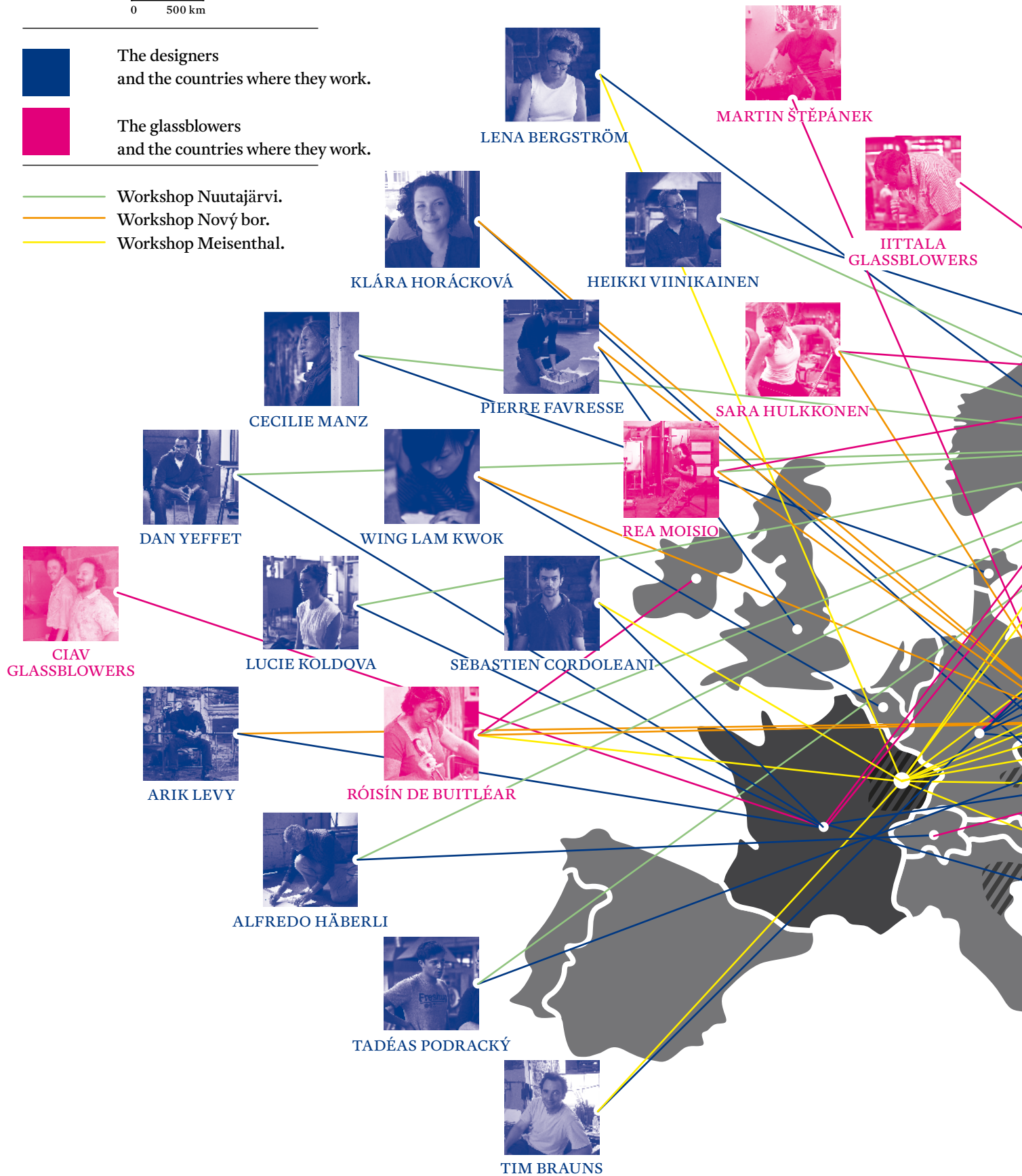


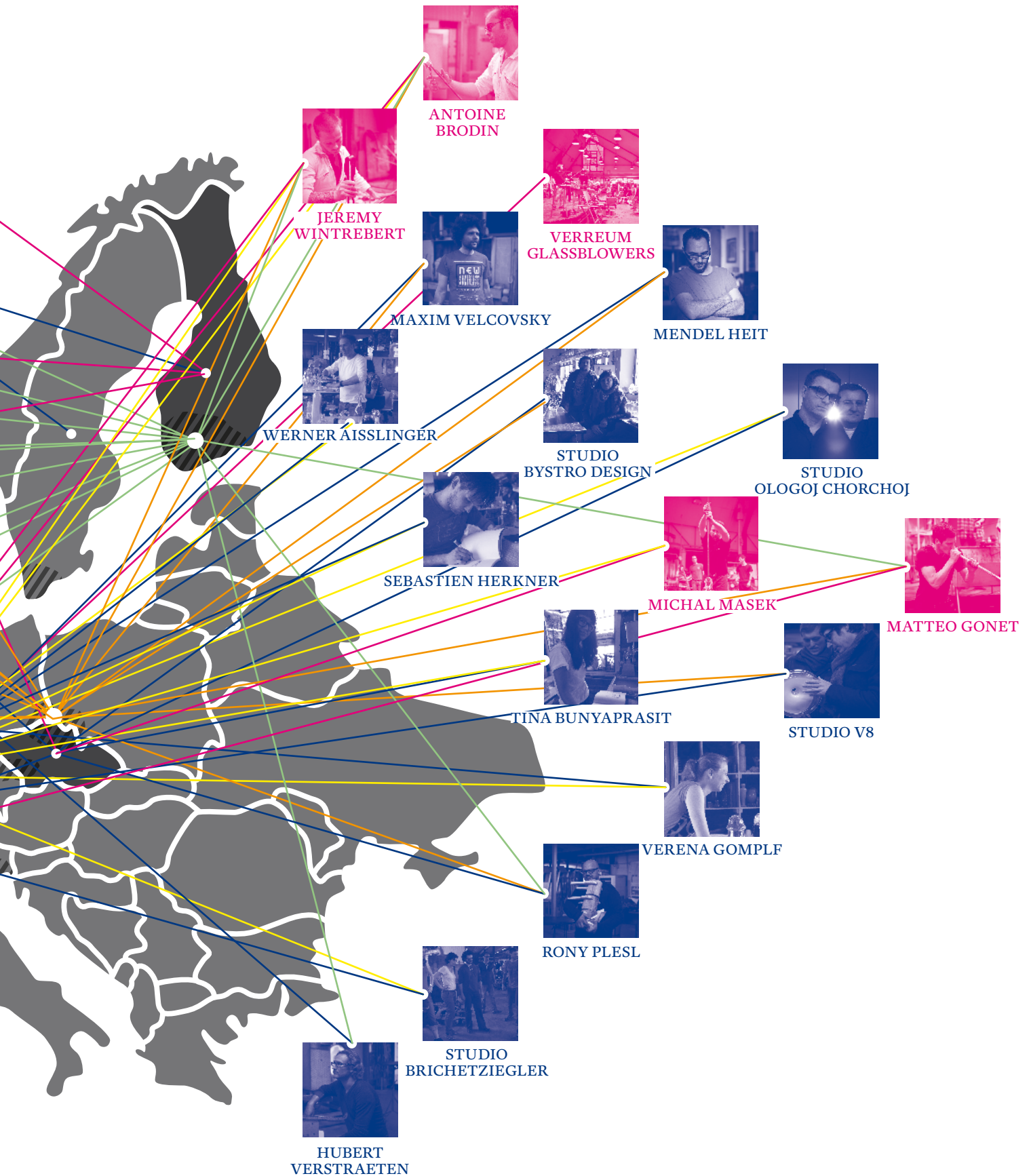
The glassblowers and the countries where they work.

— Workshop Nuutajärvi.

— Workshop Nový bor.

— Workshop Meisenthal.





WORKSHOP NUUTAJÄRVI WITH IITTALA

DESIGNERS: Alfredo Häberli, Lucie Koldova, Cecilie Manz, Rony Plesl, Tadeás Podracký, Hubert Verstraeten, Heikki Viinikainen, Dan Yeffet.

GLASSBLOWERS: Antoine Brodin, Róisín de Buitléar, Matteo Gonet, Sarah Hulkkonen, Sebastien Maurer / [CIAV], Rea Moisio / Iittala glassblower & Iittala glassblowing team, Jean-Marc Schilt / [CIAV], Jeremy Wintrebert.

WORKSHOP NUUTAJÄRVI WITH IITTALA, FINLAND Nuutajärvi Iittala Glass Village

This village is the home of the largest community of independent glass designers and glassblowers in Finland, with their own hotshops, studios and galleries. In the oldest glass factory, part of the Iittala group, the Oiva Toikka Glass Birds are still handcrafted by master glassblowers. For over 200 years, glassblowing has been at the centre of this small community,

using handcrafted manufacturing processes. Another factory is located at Iittala. The National Board of Antiquities has listed Nuutajärvi as a built environment of national importance. The decorative buildings of the village, dating back to the mid-19th century and designed by G.Th. Chiewitz, the most famous architect of his time, are still in active use. The glass factory museum, owned by Designmuseo in Helsinki, is located in a former brewery. It was converted into a museum

at the time of Kaj Franck, who during the 1950s was art director of both the Arabia ceramic factory and Iittala. His most famous design from that time is certainly the Kartio glassware.

Info: The Nuutajärvi Glass Museum. Open Tuesday-Sunday, 10 am - 5 pm. Other times are available for groups by appointment only. Guided tours of the Nuutajärvi Glass Factory are available weekdays by appointment. Contact: Leena-Kaisa Salminen, tel. + 358 (0)204 39 3527, email to: leena-kaisa.salminen@fiskars.com for more details. www.fiskars.com



THEME: STACKABILITY

'Stack-able' is a combination of words that was born in the 1960s with the evolution of furniture design and domestic use in the home. Stackable, in the specific context of GIT, can have several meanings:

- Being 'stacked', like chairs, but applied to glass elements that may be glassware, tableware or utilitarian objects for everyday life.
- Designing and/or glassblowing a product that can be stored and transported as efficiently as possible without damage.
- Being efficient and/or effective in the production process of the glassware by stacking elements on one another: add-ons in shape, in function or in colours, introduced at different moments in the glassblowing process.



Stackable bottle, designed by Timo Sarpaneva, clear, ruby red, i-colours mould blown, flared, for Iittala, 1959



Iittala glassware © James Bort

TECHNICAL SPECIFICATIONS:

- **Blowing time**
12 hours spread over two days.
- **Benches, furnaces and reheating furnaces**
7 benches, 8 furnaces and 8 reheating furnaces ("trummeli").
- **Annealing kilns (to soften the glass)**
Height 39 cm x width 47 cm.
4 hours to cool down the items.
Extra annealing kiln for bigger items was available.
Heated separately: it takes 2 hours to warm this kiln up to 500 degrees.
The opening of the kiln is much bigger, but it can take up to 2 days to cool down big/thick objects.
- **Colours**
11 colours, 6 of which were chosen by Professor Nakada of Aalto University. Those colours were used during both workshops Glass is Tomorrow and "Next 100 years Kaj Franck", organised by Aalto University with the support of Iittala and with the presence of Oiva Toikka, Master Designer of the Birds collection.
- **Moulds**
Blowers and designers could bring their own moulds. The factory had some technical moulds available. Wooden moulds were produced on site for Rony Plesl and Alfredo Häberli, but most were not used as the designers and blowers decided to use free blowing.
- **Finishing**
Cutting and polishing as well as final finishing were done in the Czech Republic, thanks to our GIT partner, VERREUM.
- **Maximum size of the glass object**
Height: From 5 cm to 39 cm.
Diameter: From 3 cm to 34 cm.



Kartio, Kaj Franck for Iittala, 1958



Purnukka, Kaj Franck for Iittala, 1953



Lantern, Harri Koskinen for Iittala, 1999



Kohta, Harri Koskinen for Iittala, 2009

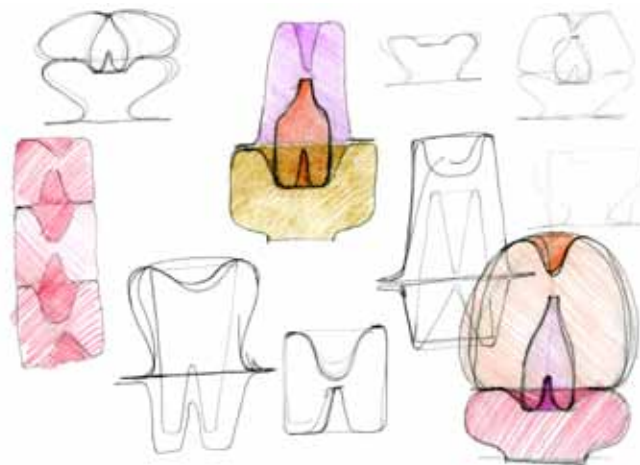


Vetriini, Anu Penttinen for Iittala, 2010



“Bridges between different disciplines must be valued. As designers, we must be open to the formal and technical language of glassblowers.”

Hubert Verstraeten



“Glass demands precision and velocity. Therefore, the glassmaker needs to know in which direction the project is heading. It is the designer who will give those indications.”

Antoine Brodin



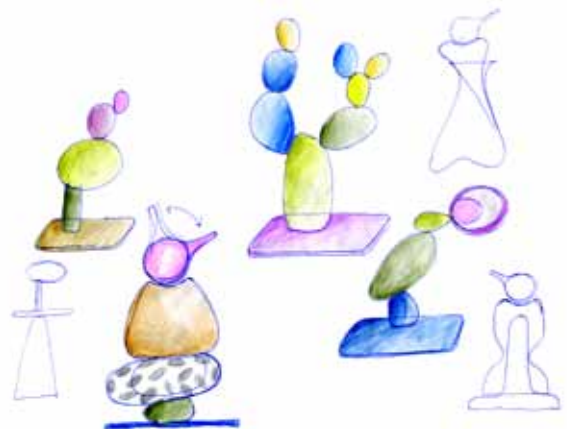
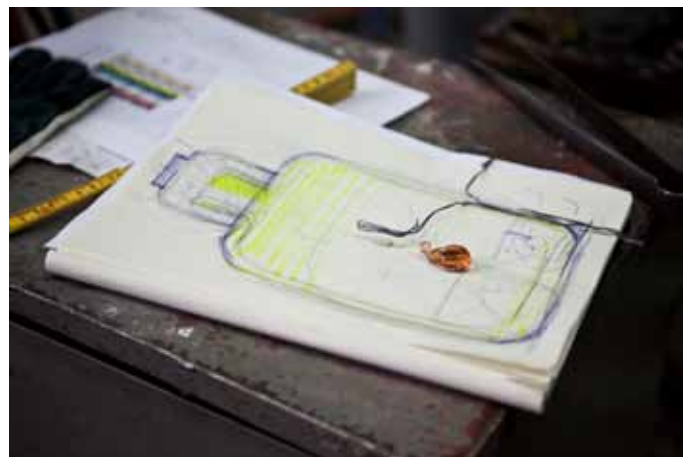
“I was able to design my first glass more than a decade ago. But during the workshop, I learned more in a few days than in these past years. It is a great moment when our work finally comes out of the oven and our idea hasn’t broken (not only in the verbal sense).”

Alfredo Häberli



“For an artist or a designer, it is always great to see differences. Differences are the greatest inspiration.”

Rony Plesl



“In the evening, some cannot blow anymore, some are still imagining.”
Alfredo Häberli



“It is always great to see and hear how the exact same material is approached and treated in different ways.”

Cecilie Manz



“The designer is usually impatient; a good blower must be the opposite. The designer does not want to search but to find, while the blower must seek to find.”

Rony Plesl



“The essential benefit from this workshop was to brainstorm with our colleagues about all concepts. Normally, this stage in creation is a rather intimate process, and turning it into a debate was very interesting and enriching.”

Lucie Koldova + Dan Yeffet

© James Bort

THE PHYTO LAMP

Designers: **Dan Yeffet**

Lucie Koldova

Glassblowers: **Jeremy Wintrebert**

Antoine Brodin.



BABUSHKA GLASSWARE

Designed: **Heikki Viinikainen**

Glassblowers: **Sara Hulkkonen**

Iittala blowers

Mould blown glass



FEEL THE DRINK GLASSES

Designer: **Hubert Verstraeten**
Glassblowers: **Antoine Brodin**
Jeremy Wintrebert



Free blown glass



CODE GLASSWARE

Designer: **Tadéas Podracký**
Glassblowers: **Iittala blowers**

Mould blown glass



© Anne Croquet



THE BIRD

Designer: **Alfredo Häberli**

Glassblowers: **Antoine Brodin**

Jeremy Wintrebert

Free blown glass

INTIMACY

Free blown glass





**TRAVELLING CARAFE
WITH GLASS**

Designer: **Tadéas Podracký**
Glassblower: **Róisín de Buitleár**

Free blown glass

LEATHER CARAFE WITH GLASS



Free blown glass

© Anne Croquet

WATER CIRCLES

Free blown glass

Designer: **Cecilie Manz**
Glassblower: **Matteo Gonet**



THE FLOWER VASE

Designer: **Alfredo Häberli**
Glassblowers: **Róisín de Buitléar**
Iittala blowers

Free blown glass





SKLENICE

Designer: **Rony Plesl**
Glassblowers: **Matteo Gonet**
Rea Moisio

Mould blown glass



CHINESE GIRLS



THE GOLDEN VASE



Mould blown glass



Mould blown glass

© Anne Croquet

WORKSHOP NOVÝ BOR WITH VERREUM

DESIGNERS: Bystro Design / Dagmar Pankova & Leos Smejka, Pierre Favresse, Mendel Heit, Klára Horáčková, Wing Lam Kwok, Arik Levy, V8 / Pierre Bindreiff & Sébastien Geissert, Maxim Velčovský.

GLASSBLOWERS: Antoine Brodin, Róisín de Buitléar, Matteo Gonet, Sara Hulkkonen, Sébastien Maurer / [CIAV], Rea Moisio / Iittala glassblower, Martin Štefánek, Jean-Marc Schilt / [CIAV], Jeremy Wintrebert, VERREUM glassblowers.

WORKSHOP NOVÝ BOR WITH VERREUM, CZECH REPUBLIC Nový Bor – Ajeto

The current Glass School was inaugurated on January 1st 2004, merging the two historical Nový Bor glass schools, whose origins date back to 1763. The school offers Czech students a secondary and higher professional education in glassblowing, engraving, cutting, faceting, painting and stained glass.

The school also proposes workshops for both foreign and Czech participants, in glassblowing, engraving, cutting, faceting, painting, stained glass, fusing and mould melted glass. In Nový Bor, the Ajeto glassworks have opened a gallery, museum and restaurant in order to encourage more tourism and cultural exchanges in Europe and globally.

Info:

Higher Professional Glass School and Secondary Industrial Glass School, Technical Lyceum and Gymnasium, Wolkerova 316, 473 01, CZ-Nový Bor,

tel. +420 (0)487 712 211-213

Watch the work of glassmakers close up in the Ajeto glassworks Lindava.

Visits of the glassworks with a Glad-Time in the Glass Tavern

Visits of the glassworks: Monday-Friday 8 am - 1 pm

Ajeto Gallery, T. G. Masaryka 278, CZ- 473 01 Nový Bor

Ajeto Art Glass Museum and School,

T. G. Masaryka 805, CZ- 473 01 Nový Bor

contact: Daniela Prokesova,

M: +420 (0) 605 111 977

tel. +420 (0) 487 521 660

muzzeum@ajetoglass.com

Gabina Svobodova

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gabina@ajetoglass.com,

www.ajetoglass.com



THEME: SILVERED GLASS

Silvered glass (also known as mercury glass) is double-walled glass with a silver coating between the walls. The silvering liquid is poured into the space between the walls of the glass vessel through an opening; it adheres to the glass wall, creating an opaque, mirrored surface. The residue is drained off, the inside dried, and a seal placed over it.



TECHNICAL SPECIFICATIONS:

- **Blowing time**
2.5 days from 6 am until 3 pm.
Pieces were also blown at Ajeto Glass (Lasvit Group).
- **Furnace and pots**
1 furnace.
450 kg of glass was available in the pots.
2 reheating chambers.
- **Colours available**
Transparent, light blue and light pink.
- **Moulds**
Wooden moulds could be produced locally.
Maximum 30 cm in all dimensions.
As silvered glass items are double-walled, for each element the mould had to consist of 2 pieces.
- **Maximum size of the silvered object**
Mould blown: maximum size is 30cm in all dimensions.
Free blown: maximum size is 45 cm.
- **Silvering**
The day after the glass objects were blown, they were transported to Kamenický Senov (some 10 minutes from Nový Bor) where, local craftsmen washed, silvered, drained and sealed the pieces.
- **Finishing**
All objects were finished locally at Nový Bor school and in Prague.
Finishings: sandblasting, fusing or painting.
- **Size of the glass object**
Height : from 5 cm to 45 cm.
Diameter : from 8 cm to 31 cm.



Argenteus Ovum, designed by Rony Plesl for VERREUM.



Influence collection, designed by Arik Levy for VERREUM



Constantin, designed by Rony Plesl for VERREUM



Tulip, designed by Rony Plesl for VERREUM



“GIT is a great jumping off board for both experimentation and realisation of a planned project. Thanks to the intense contact with the blower, ideas are emerging into a new landscape. We went to the hotshop earlier and earlier to be able to spend more time together; you need to get warmed up and practice, just like an semi-improvised choreography.”

Arik Levy





“Like a writer searching for the right words, like a photographer waiting for the perfect moment, we have to go through an evaluation process where we must feel the material and find its limits.”

Mendel Heit



“The glassblower handles a material whose behaviour is extremely complex. The designer works mostly with the brain, which is just as complex and hard to master.”

Pierre Bindreiff & Sébastien Geissert
V8 Studio





“This working and collaboration experience enhance a very simple issue that is fundamental in this context and every days work... the world is about people.”

Arik Levy



“Designers face the limits of their ideas after the discussion with glassblowers. Glassblowers and designers are both obstinate about perfection.”

Wing Lam Kwok



“The glassblower is in direct contact with a moving material. I think this explains a certain fascination for impermanency. On the other hand, the designer seems to be leading towards a fixed idea or fixed design.”

Antoine Brodin

AN OBJECT FOR A HOME

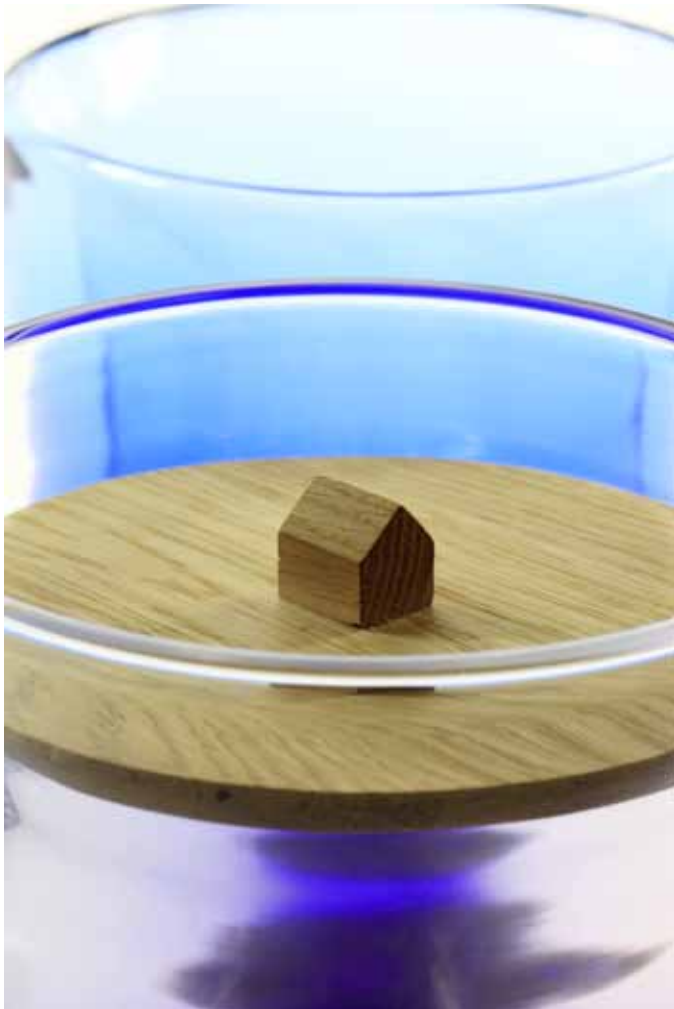
Designer: Wing Lam Kwok

Glassblowers: Sara Hulkkonen

Jean-Marc Schilt

Sébastien Maurer

VERREUM blowers



Mould blown and silvered glass



AUSPUFF VASE AND CONTAINERS

Designer: **Mendel Heit**

Glassblowers: **VERREUM** blowers



SILVERED LIGHT STUDY

Designer: **Mendel Heit**

Glassblowers: **Rea Moisio**

Matteo Gonet

Mould blown and silvered glass



© Anne Croquet

THE CAPSULE CANDLESTICK

Designer: Klára Horáčková

Glassblower: Róisín de Buitléár



Mould blown and silvered glass

PATER NOSTER COLLECTION

Designers: **Pierre Bindreiff**
Sébastien Geissert
(V8 designers)

Glassblowers: **Martin Štefánek**
Róisín de Buitleár



Mould blown and silvered glass



© Anne Croquet

THE SILVERED BULB

Designers: **Bystro Design**

Dagmar Pánková

Leoš Smejkal

Glassblowers: **Martin Štefánek**

Róisín de Buitleár



THE NUT BOWLS COLLECTION



Mould blown and silvered glass

THE NUT SEEDS



LIGHTING COMPOSITION

Designer: **Pierre Favresse**
Glassblowers: **Rea Moisio**
Matteo Gonet



Mould blown and silvered glass



© Anne Croquet

TWISTED AND FLUID VASES

Designer: **Maxim Velčovský**
Glassblowers: **Jeremy Wintrebert**
Antoine Brodin

Mould blown and silvered glass



UNTITLED

Designers: **Pierre Bindreiff**
Sébastien Geissert
(V8 designers)
Glassblowers: **Martin Štefánek**
Róisín de Buitleár

Free blown glass in clear or silvered glass



THE COLLAR VASES COLLECTION

Designer: **Arik Levy**

Glassblowers: **Matteo Gonet**

Ajeto / Lasvit blowers

VERREUM blowers



Mould blown and silvered glass



© Anne Croquet

WORKSHOP MEISENTHAL WITH [CIAV]

DESIGNERS: Werner Aisslinger, Lena Bergström, Brichtziegler / Pierre Brichtet & Caroline Ziegler, Tina Bunyaprasit, Sebastien Cordoleani, Verena Gompf, Sebastien Herkner, Studio Olgoj Chorchoj / Michal Froněk & Jan Němeček, Tim Brauns.

GLASSBLOWERS: Antoine Brodin, Róisín de Buitléar, Sébastien Maurer / [CIAV], Michal Masek, Jean-Marc Schilt / [CIAV], Jeremy Wintrebert, [CIAV] glassblowing team.

WORKSHOP MEISENTHAL WITH [CIAV], FRANCE [CIAV], Centre international d'Art verrier

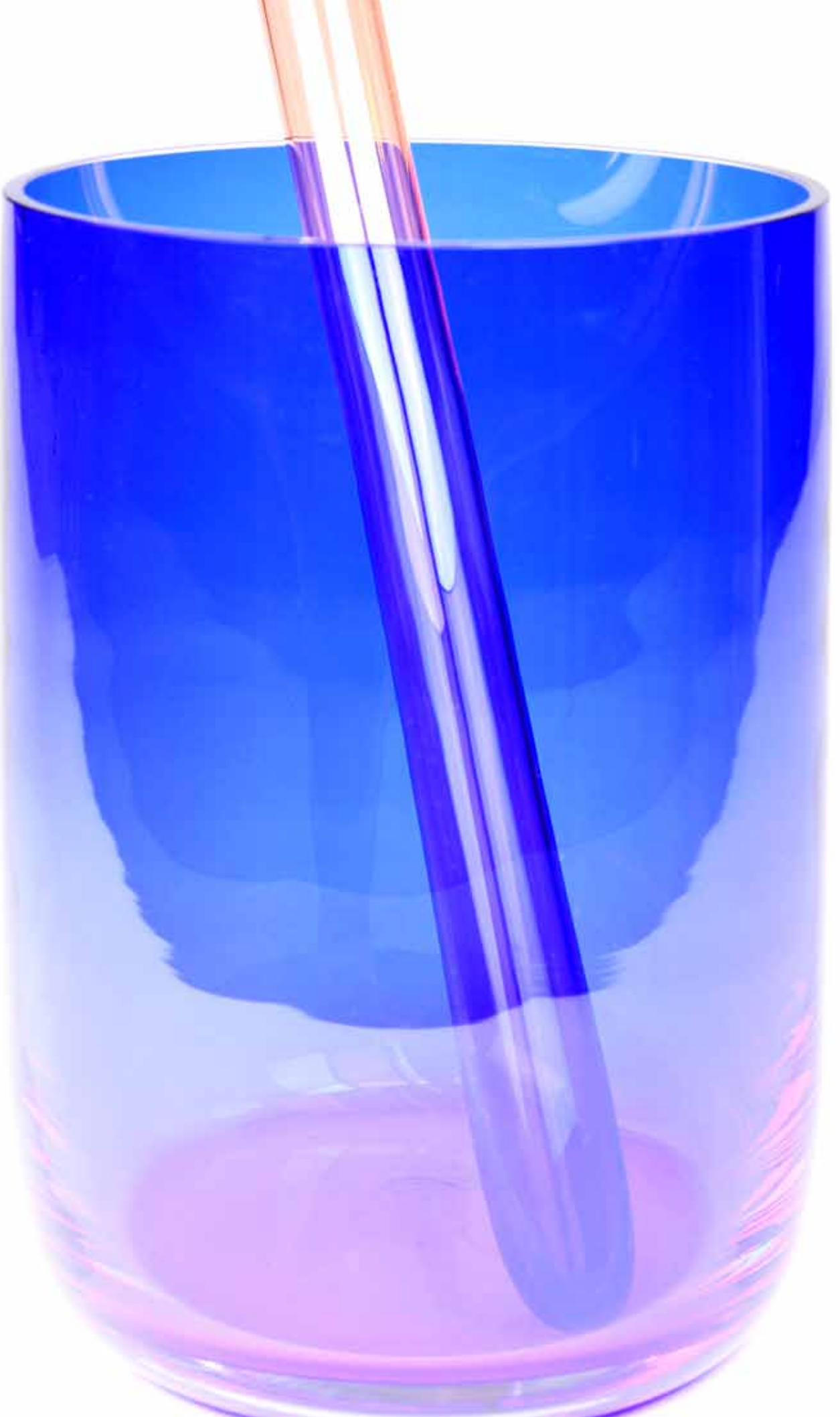
After 260 years of glass production in the northern Vosges, the Meisenthal glass factory closed down in 1969. In 1978, local group Les Amis du Verre provided the first impulse for a building reconversion, using the vestiges as an exhibition space. But the real turnaround occurred in 1992 with the creation of the [CIAV] - Centre

International d' Arts Verrier - a centre for glass research and creation. Tradition is at the core of the [CIAV] philosophy. Glassblowers use and hand down techniques and skills that they themselves inherit from older generations of glassmakers. Through their craft, they carry on tradition. The [CIAV] aims to preserve this long history with initiatives such as knowledge transfer sessions with experienced glassblowers, the resurrection of old production techniques

and the preservation of old moulds and editions. By bringing artists, designers and glassblowers together, the [CIAV] also acts as a laboratory for contemporary design. Yann Grienberger, Bernard Petry and their team at the [CIAV] turned the Christmas ornaments project into a success: two collections took off, with sales of almost 40,000 ornaments per year. A contemporary collection emerged, centred around artists and designers such as Andreas

Brandolini (D), Italo Zuffi (I), Michel Paysant (F), Jasper Morrison (GB), Fred Rieffel (F), Judith Seng and Alex Valder (D), Philippe Riehling (F), V8 Designers (F), Mendel Heit (F), BL_119 (F)... and the latest ornament to date to be removed from the furnace, the Vroum bauble by Thibaut Allgayer (F).

Info: exhibition in the interior courtyard of the glassmaking complex and on-site [CIAV] shop.
www.ciav-meisenthal.fr
tel. + 33 (0)3 87 96 87 16



THEME: OUT OF THE MOULD

The mould is a fundamental tool that offers the option of reproducing work. It allows an object, a form, a function to be repeated, and opens economic development perspectives. The Mould Storage and Library at the [CIAV] is a conservatory of around 1500 ancient moulds in steel and wood. They come from local glassworks that have closed, and have been collected by the [CIAV] since 1998-1999. The goal of this workshop was to question, through the fresh eyes of contemporary designers and makers, the ancient typologies of the moulds preserved by the [CIAV]. The moulds were containers that had been used to produce objects for tableware (“Arts de la table”). Our objective was to invite designers and blowers to re-interpret the existing moulds with new meanings. The aim was to initiate innovative uses and new functionalities that had not yet been explored.



TECHNICAL SPECIFICATIONS:

- **Art Direction**
Werner Aisslinger and Bernard Petry.
- **Blowing time**
A team of two glassblowers + assistant / 2-3 hours per day (.5 hour to .75 hour per session) over 4.5 days.
- **Hot glass working**
2 furnaces.
Coloured and transparent glass.
- **Spun glass**
1 glassworker - welding torch.
- **Moulds**
100 different moulds from the [CIAV] collection were available.
- **Finishing**
A team of glassworkers for the cold work and decoration (cutting, polishing, sanding, silvering, etc.)
- **Size of the glass object**
Height: From 8 cm to 35 cm.
Diameter: From 9 cm to 35 cm.



WORKSHOP IN MEISENTHAL WITH [CIAV] (FR)/MOOD BOARD



“The richness of the collaboration comes from this equation between the designer’s idea and the glassblower’s possibilities.”
Sebastien Cordoleani





“The idea is that the final result should benefit from all the knowledge combined in the hotshop.”

Lena Bergström



“Although designers come up with ideas, they never really deal with the material itself. For their part, glassblowers have acquired gestural experience. They express themselves through a kind of physical knowledge.”

Sebastien Cordoleani



“The working process is cadenced by the rhythm of the glass.”

Antoine Brodin



“Meisenthal is an amazing place to be and it has always revealed that atmosphere, friendliness and a relaxing spirit generate a more dedicated and intense output for a collaborative workshop than any other place.”

Werner Aisslinger



THE THREE VASES

Designer: **Sebastien Cordoleani**
Glassblowers: **CIAV blowers**
Jeremy Wintrebert
Antoine Brodin
Michal Masek



WAVE

Free blown and mould blown glass



CARAFE À BEC



Free blown and mould blown glass



HALO LAMP



Free blown and mould blown glass

UNTITLED-1



Free blown and mould blown glass

UNTITLED-2

Free blown and mould blown glass



© Anne Croquet

SECOND SOUFFLE

Designers: Studio Brichetziegler
Glassblowers: [CIAV] blowers
Jeremy Wintrebert
Antoine Brodin
Michal Masek



Free blown and mould blown glass

UNTITLED-1



Free blown and mould blown glass

UNTITLED-2

Free blown and mould blown glass



© Anne Croquet

THE SILVERED NECKLACE

Designer: **Sebastien Herkner**
Glassblowers: **[CIAV] blowers**
Jeremy Wintrebert
Antoine Brodin
Michal Masek

Free blown and mould blown glass



VARIATIONS ON COLOUR

Free blown and mould blown glass



GARDEN FANTASIES

Designer: **Tina Bunyaprasit**
Glassblowers: **[CIAV] blowers**
Jeremy Wintrebert
Antoine Brodin
Michal Masek

Free blown and mould blown glass



THE STACKABLE COMPOSITION

Free blown and mould blown glass

THE SPINNING TOPS



Free blown and mould blown glass

DISTORSIONS 1

Free blown and mould blown glass



DISTORSIONS 2

Free blown and mould blown glass



© Anne Croquet

THE COLUMN VASE

Designer: **Verena Gompf**

Glassblowers: **[CIAV] blowers**

Jeremy Wintrebert

Antoine Brodin

Michal Masek



Free blown and mould blown glass

THE LIGHTING SPOTS



Free blown and mould blown glass

THE RED SHADE

Designed: **Werner Aisslinger**
Glassblowers: [CIAV] blowers
Jeremy Wintrebert
Antoine Brodin
Michal Masek



Free blown and mould blown glass

THE MAGIC MUSHROOMS

Free blown and mould blown glassw



THE TORCH

Free blown and mould blown glass



© Guy Rebmeister



THE PERFUME BOTTLES COLLECTION

Designer: **Lena Bergström**
Glassblowers: **[CIAV] blowers**
Jeremy Wintrebert
Antoine Brodin
Michal Masek

Free blown and mould blown glass

THE CLIMBER



Free blown and mould blown glass



THE FORBIDDEN FRUIT-ADAM&EVA



Free blown and mould blown glass

THE CHRISTMAS BALL

Designer: **Studio Olgoj Chorchoj**

Glassblowers: **[CIAV] blowers**

Jeremy Wintrebert

Antoine Brodin

Michal Masek

Free blown and mould blown glass



THE BEEHIVE VASES



Free blown and mould blown glass



© Anne Croquet

THE GREEN EXPERIENCE

Designer: **Tim Brauns**

Glassblowers: [CIAV] blowers

Jeremy Wintrebert

Antoine Brodin

Michal Masek

Free blown and mould blown glass



THE TULIP LAMP.



Free blown and mould blown glass

A BOWL AND A VASE



Free blown and mould blown glass

A VASE AND A TRAY



Free blown and mould blown glass



© Anne Croquet



GLASSBLOWERS' BIOGRAPHIES



Spirit Fruit, by Jeremy Wintrebert

JEREMY WINTREBERT (FR)

- Born in France. Grew up in Africa and France.
- Lives in Paris, France.
- Began his education as a glass artist working in an independent glass studio in San Francisco, USA.
- Artist residency at Jacksonville University, Florida, USA.
- Worked with Davide Salvadore in Murano, Italy.
- Moved back to France and worked with the Compagnie des Verriers

in Nancy where he met Antoine Brodin, who has been his assistant since then.

- 2010 – Exhibitions in galleries including Galerie Bensimon in Paris, Vessel Gallery in London, Gallery Fumi in Milan, Etienne Gallery in Amsterdam, as well as in the Mudac Museum in Lausanne, Switzerland and the Hardwark expo in Germany.

www.jeremyglass.com



ANTOINE BRODIN (FR)

•Assistant of Jeremy



Albedo, designed by Moritz Schmid for Glassworks

MATTEO GONET (CH)

- Born in Switzerland.
- Lives in Munchenstein (Basel) – Switzerland.
- Attended technical school of glass in Germany.
- Studied at the CERFAV – Centre Européen de Recherche et de Formation aux Arts Verriers, France .
- 2001 – Graduated in Design from the Gerrit Rietveld Academy, Amsterdam, The Netherlands.
- Worked as a glassblower at the CIRVA– Centre International d'Art Verrier, Marseille, France.
- 2008 – Created the Glassworks glass studio.
- Collaborations with contemporary artists and designers including Jean-Michel Othoniel, Kaspar Müller, Pierre Favresse / Super-ette, Mathieu Lehaneur, Alain Mikli, Francis Chabloz, Thomas Kral, Marcelby, Alexis Georgacopoulos, Fire Works, Hot Tools / ECAL, etc.

www.matteogonet.com

SARA HULKKONEN (FI)

- Born in Finland.
- Lives in Nuutajärvi, Finland.
- 2000 - Graduated in Artisan Studies in Arts and Crafts, Ikaalinen Institute of Arts and Crafts, glass department.
- 2000-2005 – Artisan in Arts and Crafts (Glass), Häme Polytechnic, it Wetterhoff, Finland.
- 2012 – Teacher at the HAMK University of Applied Sciences, Professional Teacher Education Unit, Finland.
- As an independent artist, she also collaborates with the Lasikompania glass cooperative in Nuutajärvi, Finland, for small glass production and limited editions. Her work is represented in art galleries in Finland including Artisaani and Nuutajärven Lasigalleria.

www.studiosara.fi



Lasipallot, by Sarah Hulkkonen



Breath, by Róisín de Buitléar

RÓISÍN DE BUITLÉAR (IR)

- Born in Ireland.
- Lives in Dublin, Ireland.
- 1983 – Graduated from the National College of Art and Design, Dublin, Ireland.
- 1986-2006 – Teacher in the Glass Department of the National College of Art and Design, Dublin, Ireland.

- Her artworks are represented in public and private collections in Ireland, Britain, Japan and USA. Currently chairperson of the Golden Fleece advisory committee and co-founder of the Glass Society of Ireland/Contemporary Makers.

www.roisindebuiltlear.com

REA MOISIO (FI)

- Born in Finland.
- Lives in Nuutajärvi, Finland.
- Works at Iittala glassworks, and specialises in blowing Oiva Toikka's Birds.

www.iittala.com



BLOWERS: VERREUM

- Michal Masek - Glassblower
- Josef Pospichal - Glassblower
- Ladislav Vol - Glassblower



Birds collection, designed by Oiva Toikka for Iittala



Mirror Coffee cup, designed by Olgoj Chorchoj for VERREUM



© photo: James Bort

BLOWERS: IITTALA

- Aarre Alitalo - Glassblower
- Kirsi Anttila - Glassblower
- Jouko Viertokangas - Glassblower
- Mitsuru Sato - Glassblower
- Janne Rahunen - Glassblower
- Aapo Rikkilä - Glassblower
- Toni Kokkila - Glassblower
- Petri Jalli - Glassblower
- Arto Lahtinen - Glassblower
- Helena Welling - Glassblower

BLOWERS: [CIAV]

- Sébastien Maurer - Glassblower. Has worked at the [CIAV] since 2001.
- Jean-Marc Schilt - Glassblower. Has worked at the [CIAV] since 2001. 8 years of experience at the Cristalleries Saint-Louis .
- Jacky Fauster - Glassblower. Has worked at the [CIAV] since 2002. 15 years of experience at the Cristalleries Lalique.
- Richard Loesel - Glassblower and flame worker. Has worked at the [CIAV] since 2003. Experience with the Cristalleries Saint-Louis and as an independent glass artist.
- Laurent Fichot - Glassblower. Has worked at the [CIAV] since 2011. Experience with the Cristallerie Lalique.

www.ciav-meisenthal.com



Světelné Lustry, by Martin Štefánek

MARTIN ŠTEFÁNEK

- Born in Czech Republic
- 1987 – Graduated from the Secondary School of Glassmaking in Zelezny Brod, Czech Republic
- Cooperation with Glass Factory Janecký in Osecek, Glass Petr in Zelezny Brod.
- Teacher at the Glass School in Zelezny Brod.
- Martin Stefanek owns his own studio where he produces replicas of Renaissance and Baroque goblets and drinking sets, and designs and produces hand-shaped figural sculptures and chandeliers.

DESIGNERS' BIOGRAPHIES



Muffins Brokis,
designed by Lucie Koldova and Dan Yeffet

DAN YEFFET + LUCIE KOLDOVA STUDIO

LUCIE KOLDOVA (CZ)

- Born in the Czech Republic.
- Lives in Paris, France.
- 2009 – Graduated from the Academy of Arts, Architecture and Design, Prague, Czech Republic.
- 2009 – Moved to Paris and began work at Arik Levy's studio - France

DAN YEFFET (ISR)

- Born in Israel.
- Lives in Paris, France.
- 2001 – Graduated from Bezalel Academy, School of Art and Design, Jerusalem, Israel.
- 2002 – Graduated from the Gerrit Rietveld Academie, Industrial Design, Amsterdam, Netherlands.

- 2002 – Created his own studio in Amsterdam, Netherlands.
- 2005 – Studio moved to Paris, France.

DAN YEFFET + LUCIE KOLDOVA STUDIO

- Since 2010 – Dan and Lucie's collaboration began with the "Connection" exhibition during Prague Designblok, and has continued with design brands such as Brokis, Edidia, La Chance, MMCITE, When Objects Work, Materialise, MGX, and more.

www.yeffet-koldova.com



CECILIE MANZ (DK)

- Born in Denmark.
- Lives in Copenhagen, Denmark.
- 1995 – Studied at the University of Arts and Design, Helsinki, Finland.
- 1992-199 – Graduated from the Design School / Furniture and Product Design / Institute of Industrial Design, Copenhagen, Denmark.
- 1998 - Created her own studio in Copenhagen, Denmark.
- Collaborations with the main design brands, especially in the Nordic countries, including Lightyears, Bang & Olufsen, Fritz Hansen, Holmegaard, Georg Jensen, Muuto, Nola, Fredericia, Moormann, etc.



Blossom, designed by Cecilie Manz
for Holmegaard

www.ceciliemanz.com



RONY PLESL (CZ)

- Born in the Czech Republic.
- Lives in Prague, Czech Republic.
- 1984 – Graduated from the specialised College for Glass, Železný Brod, Czech Republic
- 1990 – Graduated from the Academy of Arts, Architecture and Design, Prague, Czech Republic.
- 2003 – Founded his own Rony Plesl brand.
- 2005 – Founded his own Rony Plesl studio.
- Since 2003 – Designer for Czech groups such as Jablonex Group, Lasvit, Czech Glassworks Moser, and also abroad: with Sahm in Germany and Denizli Glassworks in Paşabahçe in Turkey.
- Since 2008 – Head of the glass studio at the Academy of Arts, Architecture and Design (AAAD), Prague, Czech Republic.
- Since 2011 – Head of the department of Applied Arts at the AAAD, Prague, Czech Republic.

www.ronyplesl.com



Tequila, designed by Rony Plesl

TADÉAS PODRACKÝ (CZ)

- Born in the Czech Republic.
- From 2008 – Academy of Arts Architecture and Design in Prague, Czech Republic, where he was a student of Rony Plesl.
- 2012 – Academy of Fine Arts, Prague, Czech Republic.
- 2012 – School of Visual Arts, New York, USA.

www.tadeaspodracky.com



Tracheae, designed by Tadeas Podracký



HUBERT VERSTRAETEN (BE)

- Born in Belgium.
- Lives in Brussels, Belgium.
- 1989 – Institut des Arts et Métiers, Brussels – Belgium.
- 1996 – Graduated from the Fachhochschule für Gestaltung, Pforzheim, Germany
- 1997 – Opening of The Atelier Verstraeten Workshop in Brussels, Belgium



TW27, designed by Hubert Verstraeten for Tamawa

- 2008 - Creation of the TAMAWA brand.
- Since 2008 – Collaboration with designers such as Big-Game, Sylvain Willenz, Alain Berteau, artist Yann Lestrat, jeweller and silversmith Nedda El-Asmar.

www.tamawa.be

www.verstraeten.com



Infinity, designed by Heikki Viinikainen

HEIKKI VIINIKAINEN (FI)

- Born in Finland.
- Lives in Nuutajärvi, Finland.
- 2010 – Graduated in Ceramics and Glass Design from Kuopio Academy of Design, Finland.
- 2010 – Creation of his own design studio in Nuutajärvi, Finland.

- Since 2010 – Collaboration with the Lasikompania glass cooperative of Nuutajärvi, Finland, for small glass production and limited editions.

www.studioviinikainen.com

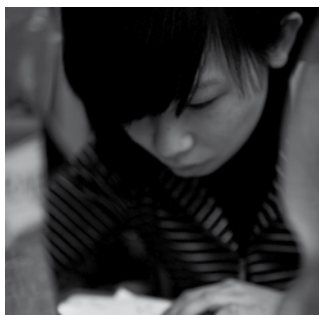


Tidelight, designed by Pierre Favresse for Petite Friture

PIERRE FAVRESSE (FR)

- Born in France.
- Lives in Paris, France.
- 2000 – Degree in Cabinet Making from the École Boulle in Paris, France.
- 2003 – Degree in Design from the École Nationale Supérieure des Arts Décoratifs (ENSCI) in Paris, France.
- 2005-2010 – Collaboration with Mathieu Lehanneur Design Studio in Paris, France.
- 2010 – Founded his own studio, and collaborations with Cinna, Petite Friture, Specimen and Triode Design and Super-ette.
- Since 2011 – Art director of the brand Habitat.

www.pierrefavresse.com



The Invisible Wound, designed by Wing Lam Kwok

WING LAM KWOK (HK)

- Born in Hong Kong, China.
- Lives in Brussels, Belgium.
- 2001 – Bachelor's degree in Fine Arts and Visual Space from the ESA, Brussels, Belgium.

- Since 2001 – Freelance in visual communication, spatial and product design.
- 2009 – Master's degree in Design from the Design Academy, Eindhoven, The Netherlands.

www.winglamkwok.com



ALFREDO HÄBERLI (CH)

- Born in Buenos Aires, Argentina.
- Lives in Zurich, Switzerland.
- 1991 – Graduated from the Zurich School of Design, Industrial Design, Switzerland.
- 2000 – Opened his own Alfredo Häberli Design Development studio in Zurich, Switzerland.



Carafe, designed by Alfredo Häberli for Georg Jensen

- Collaborations with international design brands and companies including Alias, Bd Ediciones Barcelona, Camper, Georg Jensen, Iittala, Kvadrat, Luceplan, Moroso, Schiffrini and Vitra.

www.alfredo-haerberli.com



Carafe, designed by Mendel Heit for Kanazawa

MENDEL HEIT (DE)

- Born in Germany.
- Lives in Berlin, Germany.
- 2003 – Bachelor's degree in Design from the ENSA, Nancy, France.
- 2006 – Graduated in Design from the Hochschule für Bildende Künste, Braunschweig – Germany.
- 2006 – Creation of Mendel Heit Design Lab, designer at Jerszy Seymour Design Workshop, Berlin.
- Since 2008 – Freelance designer at Coordination Berlin & Art+Com, Berlin.
- Since 2010 – Member of various design and art collectives, including Makerlab, Open Design City and The Anxious Prop.
- Designed the iconic Cumulus Christmas ball for [CIAV] Meisenthal.

www.mendelheit.com



V8 / PIERRE BINDREIFF & SÉBASTIEN GEISSERT (FR)

- PIERRE BINDREIFF (FR)**
- Born in France.
 - Lives in Strasbourg, France.
 - 2000 – BTS in Industrial Creation.



Baladeuse, designed by V8 Designers for [CIAV]

- SEBASTIEN GEISSERT (FR)**
- Born in France.
 - Lives in Strasbourg, France.
 - 1999 – Graduated in Interior Architecture.

- 2003 – Graduated in Design from the École des Arts Décoratifs de Strasbourg, France.
- 2004 – Graduated in Design from the École des Arts Décoratifs de Strasbourg, France.

V8

- 2005 – Created their design studio: V8.

www.v8designers.com



Junction, designed by Klara Horackova

KLÁRA HORÁCKOVÁ (CZ)

- Born in the Czech Republic.
- Lives in Prague, Czech Republic.
- 2006 – Graduated in Glass Processing from the Academy of Arts, Architecture and Design (AAAD) in Prague, Czech Republic.

- Since 2008 – Worked as a tutor at Glass Atelier at AAAD in Prague, Czech Republic.
- Since 2011 – Worked as the assistant of Rony Plesl at the Glass Studio at AAAD in Prague, Czech Republic.



Mirror Side, designed by Sebastien Cordoleani

SEBASTIEN CORDOLEANI (FR)

- Born in France.
- Lives in Barcelona, Spain.
- 1998 – BTS ACI in Industrial Creation at the ENSAAMA, Olivier de Serres, Paris, France.
- 2004 – Graduated in Industrial Design from the ENSCI, Les Ateliers St-Sabin, Paris - France.
- 2009 – Founded his own design studio.
- Collaborations with Audi, Ricard, La Manufacture de Sèvres, Cinna, Tolix, Gandia Blasco, Moustache, Petit h d’Hermès, Eno and Objekten.



ARIK LEVY (ISR)

- Born in Israel.
- Lives in Paris, France.
- 1991 – Graduated from the Art Centre College of Design (Europe) in Vivey, Switzerland.
- Set design for contemporary opera and dance scenes.
- Pluridisciplinary artist and designer, who combines both the visual arts and functional design.
- 1997 – Created his studio Ldesign with Pippo Lionni.



Herkimor, designed by Arik Levy for Gaia & Gino

- For more than 15 years, collaboration with brands such as Baccarat, Bisazza, Christofle, Desalto, Established & Sons, Hennessy, Materialise.MGX, Seiko Life, Swarovski, Ligne Roset, VERREUM, VITRA, and more. He has also created major art exhibitions and installations around the world.

www.ldesign.fr
www.ariklevy.fr



Life of the Snowman, designed by Maxim Velčovský for Sklenice Sklo

MAXIM VELČOVSKÝ (CZ)

- 199 – Studied Ceramics at the Glasgow School of Arts, Great Britain.
- 2002 – Graduated in Ceramics from the Academy of Arts, Architecture and Design (AAAD) in Prague, Czech Republic.
- 2002 – Founded Qubus Studio with Jakub Berdych, Prague, Czech Republic.
- 2010 – Art Director for Lasvit, Prague, Czech Republic.

www.qubus.cz

www.lasvit.com



Table Violet, designed by Bystro studio

STUDIO BYSTRO DESIGN / DAGMAR PANKOVA AND LEOS SMEJKAL (CZ)

DAGMAR PANKOVA (CZ)

- Born in the Czech Republic.
- Graduated from the High School of Applied Arts for Glassmaking (SUPŠS) in Železný Brod, Czech Republic.
- 1995 – Courses under the direction of ceramic artist David Frye, Newcastle upon Tyne, Great Britain.
- Since 1997 – Cooperation on collections with leading Czech glassworks.

LEOŠ SMEJKAL (CZ)

- Born in the Czech Republic.
- Graduated from the High School of Applied

Arts for Glassmaking (SUPŠS) in Železný Brod, Czech Republic.

- 1993 – Studied at the Academy of Fine Arts and Design in Bratislava, Slovakia.
- Since 1998 – Cooperation with local glass artists of Nový Bor, Czech Republic.

BYSTRO DESIGN

- 2005 – Foundation of the Bystro Design studio.
- Designers for VERREUM.

www.bystrodesign.com



Bell Table, designed by Sebastian Herkner for ClassiCon

SEBASTIAN HERKNER (DE)

- Born in Germany.
- Lives in Offenbach am Main, Germany.
- 2006 – Created his own studio.
- 2007 – Degree in Industrial Design from the Academy of Art and Design, Offenbach am Main, Germany.

- Since 2007 – Assistant at the Academy of Art and Design, Offenbach am Main, Germany.
- Collaborations with ClassiCon, De Vorm, Leff, Carl Mertens, Moroso, SZ Magazin and VERREUM.

www.sebastianherkner.com



Week-end Collection, designed by Studio BrichetZiegler

STUDIO BRICHETZIEGLER (FR)

CAROLINE ZIEGLER (FR)

- Born in France.
- Lives in Paris, France.
- 2003 – Graduated from the École Supérieure d'Art et de Design, Reims, France.

- 2005 – Graduated in Design from the École Nationale Supérieure des Arts Décoratifs (ENSAD), Paris, France.

STUDIO BRICHETZIEGLER

PIERRE BRICHET (FR)

- Born in France.
- Lives in Paris, France.
- 2002 – Graduated in Engineering from the Technological University, Belfort Montbéliard, France.

- Since 2006 – Pierre Brichet and Caroline Ziegler have been part of the Collectif Dito collective.
- 2010 – Founded the Studio BrichetZiegler in Paris, France.

www.studiobrichetziegler.com



Porcelain Bowls, designed by Verena Gompf



VERENA GOMPFF (DE)

- Born in Germany
- 2009/2010 - Internship at Studio Aisslinger, Berlin, Germany.
- 2010 – Founded Verena Stella Gompf studio for product design .

- 2012 – Diploma in Product Design at Karlsruhe University of Arts and Design, Germany.

www.aisslinger.de

www.verenastellagompf.de



Light Container, designed by Tina Bunyaprasit for Studio Aisslinger

TINA BUNYAPRASIT (DE)

- Born in Germany.
- 2005 – Degree in Product Design in Kassel, Germany.
- Since 2007 - Designer at Studio Aisslinger, Berlin, Germany.
- 2011 – Designer at Gerhards and Gluecker Architects, Berlin, Germany.

www.aisslinger.de



Mesh Vases, designed by Werner Aisslinger for the [CIAV]

WERNER AISSLINGER (DE)

- Born in Germany .
- Lives in Berlin, Germany
- 1991 – Graduated in Design from the University of Arts (Hochschule der Künste), Berlin, Germany.
- 1993 – Founded Studio Aisslinger, based in Berlin, Germany.
- Collaboration with Italian brands such as

- Cappellini, Zanotta, Magis and Porro.
- Designer for furniture and architectural projects with brands like Cappellini, Zanotta, Magis, Porro, interlúbke, Mercedes-Benz, Adidas, IC-Berlin, Marc'o Polo, Bombay Sapphire, FSB, Thonet, Flötotto, Berker, Hugo Boss, Younicos and Vitra.

www.aisslinger.de



Re Light, designed by e27

TIM BRAUNS (DE)

- Born in Germany.
- Lives in Berlin, Germany.
- 1991-1996 – Studied at the Hochschule Der Künste, Berlin, Germany.
- 1993 – Creation of design company e27.
- Since 1997 – Manager and designer at e27.

www.e27.com



STUDIO OLGOJ CHORCHOJ (CZ)

MICHAL FRONĚK

- Born in the Czech Republic.
- Lives in Prague, Czech Republic.
- 1994 – Graduated in Architecture and Design from the Academy of Arts, Architecture and Design (AAAD), Prague, Czech Republic.

JAN NĚMEČEK

- Born in the Czech Republic.
- Lives in Prague, Czech Republic.



Mr Egg, designed by Studio Olgoj Chorchoj

- 1991 – Graduated in Architecture and Design from the Academy of Arts, Architecture and Design (AAAD), Prague, Czech Republic.
- 1999 – Co-director of industrial design studio at Prague Academy of Arts, Architecture and Design, Czech Republic.

STUDIO OLGOJ CHORCHOJ

- 1990 – Creation of Olgoj Chorchoj design group during the summer workshop of the Vitra Design Museum, Weil am Rhein, Germany.

www.olgojchorchoj.cz



LENA BERGSTRÖM (SE)

- Born in Sweden.
- Lives between Stockholm and Boda, Sweden.
- 1989 – Graduated in Textile Design from the National College of Arts, Craft and Design, Konstfack, Hägersten, Sweden.
- 1989 – Created her own design studio in Stockholm, Sweden.

- Since 1994 – Designer at Swedish crystal company Orrefors.
- Collaboration with Swedish companies Designer Eye, Klässbols Linnenväveri and Design House Stockholm.

www.lenabergstrom.se



Handbag Siv, designed by Lena Bergström for Orrefors

- Batch:** Primary state of glass. Glass results from the heating and melting of various chemicals, mainly sand.
- Bench:** The chair upon which the glassworker sits while forming the glass piece. The bench is made of a large, cross-wise steel frame where the pipe is rolled and the glass shaped.
- Colours:** Coloured glass can either result from impurities present in glass batch, or from the addition of chemical components.
- Gather/ Blob/ Gotten:** The molten glass that collects at one extremity of the blowpipe, which the glassmaker shapes into the desired form.
- Gathering:** Collecting the glass from the furnace.
- Block:** Glass forming tool: a wooden piece carved to suit glass forms. The block is soaked in water and used to even out the glass surface.
- Blowpipe:** Iron or steel tube. The glassblower blows into one end, and picks up and shapes the glass at the other.
- Casting:** Glass forming technique. An object is made by pouring molten glass into a mould, where it solidifies.
- Diamond shears:** Glass forming tool: scissors for cutting glass.
- Engraving:** The process of cutting or scratching the glass surface to create motifs and patterns.
- Free blowing:** Glass forming technique for shaping glass through inflation. The glassworker blows into one end of the pipe, expanding the volume of the blob, and works it into the desired shape.
- Flame working:** Glass forming technique for shaping glass by melting glass rods and tubes with a flame. Technique used in precision work.
- Furnace:** High temperature structure where batch is melted.



- Jacks:** Glass forming tool: a hairpin-shaped tool used to cut, narrow or widen the glass piece.
- Kiln:** Chamber or oven used for hardening glass pieces.
- Laminated glass:** Interlaying of glass for high strength.
- Marver:** Glass forming tool: large, flat surface used to roll and shape the glass.
- Mould blowing:** Glassblowing technique for shaping glass through a moulding process. Inflation of the glass blob into a mould.
- Mould:** Hollow form or matrix for giving a particular shape to molten glass. This process allows serial productions.
- Paddle:** Glass forming tool: boards with handles used for flattening glass and shielding the gaffer's arm.
- Pot:** Tank inside the furnace containing the molten glass.
- Silver glass-mercury glass:** Double-walled glassware with a silver coating between the walls.
- Thermo-forming:** Glass forming technique: flat glass sheets heated and pressed into a mould.
- Tweezer:** Glass forming tool, used for gripping, and shaping the glass.

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