

MUZEJ
MIMARA



DODIR STAKLA

IZLOŽBA SUVREMENOG NORDIJSKOG STAKLA



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A TOUCH OF GLASS

EXHIBITION OF CONTEMPORARY NORDIC GLASS

12.5. - 30.5.2014.

Muzej Mimara, Zagreb

IMPRESSUM

Dodir stakla - izložba suvremenog nordijskog stakla

A Touch of Glass - the Exhibition of the Contemporary Nordic Glass

Nakladnici / Publishers:

Veleposlanstvo Danske /Embassy of Denmark

Veleposlanstvo Finske / Embassy of Finland

Veleposlanstvo Norveške / Embassy of Norway

Veleposlanstvo Švedske / Embassy of Sweden

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Vizualni identitet i grafičko oblikovanje / Visual identity and graphic design:

Korana Jelovac

Tisak / Printing:

Kreativni tisak d.o.o.

Naklada / Circulation:

500 komada / copies

Sponzori / Sponsors:

GRADIMO USPJEH ZAJEDNO



Veleposlanstva Danske, Finske, Norveške i Švedske izražavaju posebnu zahvalnost Ladi Ratković Bukovčan, Muzeju Mimara, prevoditeljici Tihani Biuk i grafičkoj dizajnerici Korani Jelovac na značajnom trudu i vremenu uloženom u pripremu i produkciju ove izložbe.

Embassies of Denmark, Finland, Norway and Sweden express their special gratitude to Lada Ratković Bukovčan, Museum Mimara, translator Tihana Biuk and graphic designer Korana Jelovac, for investing substantial time and effort into preparation and the production of the exhibition.



SADRŽAJ / CONTENTS

UVODNA RIJEČ / INTRODUCTION	9
DODIR STAKLA / A TOUCH OF GLASS	11
DANSKA / DENMARK	19
HOLMEGAARD	23
ARCHITECTMADE	31
LENE BJERRE	35
FINSKA / FINLAND	37
IITTALA	41
LASISMI	51
MAFKA	57
NORVEŠKA / NORWAY	61
HADELAND GLASSVERK AS	65
GJØVIK GLASSVERK	71
MAGNOR	75
NØSTETANGEN GLASS	81
ŠVEDSKA / SWEDEN	85
MÅLERÅS GLASBRUK	89
SKRUFVS GLASBRUK	91
NYBRO GLASBRUK	95

UVODNA RIJEČ

U međunarodnom kontekstu suradnja nordijskih zemalja u mnogočemu je jedinstvena. Proteže se svim područjima društva, od politike i istraživanja pa sve do kulture i umjetnosti. Formalna suradnja nordijskih zemalja među najstarijim je i najopsežnijim regionalnim suradnjama u svijetu. Iako su nordijske zemlje jedinstvene i neovisne države, imaju mnogo zajedničkoga u načinu života, povijesti, jeziku i društvenoj strukturi. Vjerujemo kako je to vidljivo i na ovoj izložbi, na kojoj su predstavljena umjetnička djela različitih dizajnera i proizvođača četiriju različitih nacija, a koja istodobno zrcali jedinstvenu nordijsku tradiciju i inovativni duh.

Odnosi među nordijskim zemljama nisu uvijek bili takvi kakvi su danas. Međusobne odnose naših zemalja, kao i interakciju naše regije s ostatkom svijeta, nekad su obilježavali ratovi, stvaranje saveza, pripojenja i borba za neovisnost. Kao male države, tijekom povijesti bili smo suočeni s mnogim izazovima i pritiscima. Ipak, naše su se zemlje uspješno razvile u mirne demokracije i socijalne države, što je bio proces koji smo podržali našim zajedničkim naporima utemeljenima na zajedničkim vrijednostima. Prema tome, snažne veze među našim narodima, u smislu zajedničkih interesa i naših iskustava kao malih država, također su dovele do stvaranja formalne nordijske suradnje, najprije 1950. godine među našim parlamentima, zatim 1970. godine među našim vladama, a daljnja suradnja temeljila se na shvaćanju važnosti udruživanja snaga. Povijest, kao i sadašnjost, pokazuje prednosti i vrijednosti suradnje; naš se zajednički glas na međunarodnoj sceni jače čuje, razmjena ideja potiče održiva rješenja, a razmjena najboljih praksi pridonosi većoj dobrobiti.

INTRODUCTION

In an international context, Nordic cooperation is in many respects unique. It extends across all areas of society, from politics and research to culture and art. The formal cooperation between the Nordic countries is amongst the oldest and most extensive regional co-operations in the world. Although the Nordic countries are unique and independent countries, they have much in common in their way of life, history, language and structure of society. We believe this is reflected in our exhibition, representing the art of several different designers and producers, four different nationalities, and at the same time, one unified Nordic tradition and innovative spirit.

The Nordic relationship has not always looked the way it does today. Wars and alliances, unions and struggle for independence have formerly characterized the relations between our countries, as well as our region's interaction with the rest of the world. As small states, we have faced many challenges and pressures throughout our history. Still, our countries have successfully developed into peaceful democracies and welfare states, a process supported by us working together on the basis of common values. Consequently, the strong bonds between our peoples, the sense of shared interests, and our experiences as small states also led to the creation of formal Nordic co-operation, first in the 1950's between our parliaments and then in the 1970's among our governments, further embracing the importance of joining forces. Both history and the current situation show the benefits and value of co-operation; our common voice is stronger on the international scene, exchanging ideas stimulates sustainable solutions, and sharing best practices fosters well-being.

U našim zemljama svjetlost ima bitnu ulogu u načinu na koji se staklo predstavlja i percipira, a taj je način vezan za važnost svjetlosti kako tijekom naših dugih i hladnih zima, tako i tijekom svijetlih i vedrih nordijskih ljeta. Umjetnost i dizajn koji predstavljamo na ovoj izložbi inspirirani su starim tradicijama izrade stakla sa sjevera, ali istodobno podržavaju utjecaje modernog dizajna stvarajući spoj karakterističan za nordijski pristup dizajnu.

Dizajn koji možete pogledati na ovoj izložbi na mnogo načina odražava narode i društva naše regije, kao i utjecaj nordijske geografije, povijesti i vrijednosti. Nordijski dizajn karakterizira jednostavnost, minimalizam i funkcionalnost, što se u konkretnom primjeru umjetnosti u staklu ogleda u njezinoj čistoći, jasnoći i skromnosti. Baš po našem ukusu!

Poul Erik Dam Kristensen

Timo Rajakangas

Henrik Ofstad

Lars Schmidt

In our countries, light plays an important role in the way glass is presented and perceived, and this can easily be traced back to the importance of the light, both during our long and dark winters as well as the bright and clear Nordic summers. The art and design presented here are inspired by old glass making traditions of the North, but have also endorsed influences from modern design, creating a fusion so characteristic of the Nordic approach to design.

In many ways, the design you can view in this exhibition reflects our region's societies and peoples, as well as the influence of the Nordic geography, history and values. Nordic design is characterized by its simplicity, minimalism and functionality, which in the specific case of glass art is reflected in its' purity, clarity and modesty. Just the way we like it!

Poul Erik Dam Kristensen

Timo Rajakangas

Henrik Ofstad

Lars Schmidt

DODIR STAKLA

IZLOŽBA SUVREMENOG NORDIJSKOG STAKLA

Susret sa skandinavskim oblikovnim izričajima susret je s čovjeku danom iskonskom potrebom za oblikovanjem kako prostora, tako i najsitnijeg detalja koji će utjeloviti sljubljenost uporabne i nenametljive, ali sigurno visoke estetske norme. Pročišćeni oblici jasnih orisa stapaju se tako s primamljivim okružjima nudeći čovjekovu duhu izvore potrebne ljepote. Pozivajući na opušteno percipiranje vrhunskih ostvarenja dizajnerskih zamisli, oni postaju logičnim, nedjeljivim, smirujućim elementom čovjekove nerijetko frenetične svakodnevice.

Potpuno razumijevanje i predanost samoj stvari iz koje je će nastati predmet i mogućnosti koje ona pruža u njegovu oblikovanju i tvorbi svakog njegova dijela temeljni su pokretači i nositelji svih ostvarenja. Ne čudi da je upravo staklo svojom nesagledivom podatnošću, ali i samosvojom odlučnošću, bilo i jest tvar u kojoj su nastala neka od ponajboljih ostvarenja nordijske primijenjene umjetnosti. Staklene membrane predane igri svjetlosti i sjena sjajan su, s okolinom sljubljen ures, ali su istodobno bljeskom boja i prelijevanjem njihovih nijansi dojmljivo iskrenje kreativnosti autora. Igra i u skulpturalnim oblicima samo je jedan od načina isprepletanja inventivnosti, ideje i znanja umjetnika.

Već pri prvom uvidu u neka razdoblja povijesti staklarstva Skandinavije otkriva nam se trajno zanimanje i razumijevanje tamošnjih stvaralaca za slojevito značenje utkano u staklene predmete. Vratimo li se nekoliko stoljeća unatrag, susrest ćemo se sa staklanama koje slijede postojeće visoke kriterije obrade staklenih predmeta u razdoblju kasnog baroka i rokoka, među kojima dominiraju brušenje i staklorez.

A TOUCH OF GLASS

EXHIBITON OF CONTEMPORARY NORDIC GLASS

Encounter with Scandinavian form-based expression is an encounter with a true need of a man to shape his space as well as the smallest details, which will embody the fusion of the applicable and unobtrusive, but certainly highly aesthetic standards. Purified forms with clear outlines blend, in such a way, with attractive environments offering to the human spirit resources of necessary beauty. Referring to the relaxed perception of design ideas' top achievements, they become logical, indivisible, calming element to an often-frenetic everyday life.

Full understanding and commitment to the material used to create an object and the opportunities that it provides in its formation and the formation of each of its component are fundamental drivers and bearers of all achievements. It is not surprising that glass, the substance of immense suppleness, but also of autonomous determination, is and was the material in which some of the best work of Nordic applied art was created. Glass membranes of committed play of light and shadow are terrific decoration fused with the environment, but at the same time the flash of colour and its iridescence represent striking sparks of artist's creativity. Play, even in sculptural forms, is only one aspect of intermingling of artist's innovation, ideas and knowledge.

The first insight into certain periods of Scandinavian glass craft history already reveals permanent interest and understanding of then creators into layered meanings woven into glass objects. If we go back a few centuries, we will meet glassworks that follow existing

U Švedskoj se radovima ističe staklana Kosta, osnovana 1742., dok u Norveškoj djeluje staklana Nøstetangen, osnovana 1741.¹ Svakako je zanimljivo naglasiti kako razumijevanje staklarske umjetnosti potvrđuje i upravo staklu namijenjena izložbena dvorana dvorca Rosenborg u Kopenhagenu, u kojoj je danski kralj Frederik IV. izložio nekoliko stotina staklenih predmeta koje je dobio kao dar za svog posjeta Veneciji 1708/9.² Sigurno je da su u tim predmetima od mliječnoga, nitnoga, kalcedonijskog stakla (uz one upoznate trgovačkim izmjenama) i domaći staklari prepoznavali sve slojevite mogućnosti staklene tvari prenoseći ih i dopunjujući njima iskustva lokalnih radionica.

Skandinavski su staklari postupno razvijali svoja znanja, da bi u XIX. st. našli svoje mjesto u gustoj mreži staklarstva Europe.³ Godine 1807. u Norveškoj počinje raditi Gjøvik Glassverk, danska staklana Holmegaard osnovana je 1823., u Norveškoj Magnor Glassverk djeluje od 1896., a u Finskoj se 1881. pokreće Iittala. Postupno se osniva sve veći broj staklana koje proizvodnjom jednostavnih oblika namijenjenih svakodnevnoj uporabi, ali i preuzetnijom izradbom stječu, zadržavaju te potvrđuju svoje specifičnosti i postupno obogaćuju vlastitu oblikovnu ljestvicu. Prepoznavši na početku XX. st. u stilskim razvojnicama secesije i nadolazećega, objedinjujućeg art décoa mogućnosti iskonskih kreativnih istraživanja oblikovanja staklenih predmeta, mnogi umjetnici svoj rad ostvaruju u studijima usko povezanim s djelovanjem staklana. Posebno se kakvoćom ističu djela staklane Orefors (osnovana 1898.), s kojom surađuju istaknuti umjetnici Simon Gate (od 1915.), Edward Hald (od 1917.), nešto kasnije Vicke Lindstrand i drugi, dizajnirajući neke od najznačajnijih ostvarenja međuraća.⁴ Poigravajući se sjajnim graviranjem urešenih oplošja od prozirnoga bezbojnog stakla, ili pak kombinirajući nove nijanse

high standards of glassware processing in late Baroque and Rococo period - predominantly by grinding and cutting.

In Sweden, works of Kosta glassworks, founded in 1742, stand out and in Norway there is Nøstetangen glassworks, founded in 1741.¹ It is interesting to point out that an understanding of glass art is shown in an exhibition hall dedicated to glass in Rosenborg Castle in Copenhagen where the Danish King Frederik IV displayed hundreds of glassware that were given to him as a gift during his visit to Venice in 1708/9.² It is certain that these objects made of bone-glass, filigree glass, chalcedony glass (next to those made familiar through trade exchanges) made the local glass masters recognise all the layered possibilities offered by the glass matter by transferring them and using them to compliment the experience of local workshops.

Scandinavian glass masters gradually developed their knowledge and craft and in 19th century, they found their place in a dense network of European glass craft.³ Gjøvik Glassverk begun operating in 1807 in Norway; and Danish Holmegaard glassworks was founded in 1823; in Norway, Magnor Glassverk has been operating since 1896; and in Finland in 1881, Iittala begins its work. Gradually an increasing number of glassworks were established that were producing simple shapes for everyday use, but also through their presumptuous craftsmanship, they obtained, retained and confirmed their specificity and gradually enriched their own formative scale. Recognizing, at the beginning of the 20th century, in the style of Art Nouveau and of the upcoming unifying art-déco, possibilities of true creative research of glassware design, many artists realise their work in studios closely associated with glassworks. Works of Orefors glassworks (founded in 1898) stand out especially due to its quality, and this

boja, pridonose i svjedoče širenju utjecaja ne samo u drugim skandinavskim zemljama već diljem Europe i u Americi, ostvarujući i zapažene prezentacije na izložbama poput one art décoa u Parizu 1925.⁵ Novim se stilskim oblikovanjem ističu i ostvarenja danske staklane Holmegaard, a s pravom se može reći kako je u tadašnja djela skandinavskih dizajnera trajno utkan ishodišni *credo* dubinskog razumijevanja potrebe za stapanjem funkcionalnoga i uresnoga, pri čemu se ne žrtvuju individualni izričaj ni percepcija oblikovanja. Našavši razumijevanje i predanost u vrsnim majstorima staklarima, znalcima izvorne tvorbe staklene tvari i njezine obrade, oni će obilježiti, i do danas podržavati, nezaobilazan trag u povijesti staklarstva.⁶

Na svim se navedenim premisama zasniva i daljnji razvitak staklana u Danskoj i Norveškoj, a u Finskoj Alvar Aalto (1898.-1976.), arhitekt i dizajner, 1936. dizajnira vazuu valovite opne (koju Iittala proizvodi do danas) oprimjerujući njome istinsku slobodu kreativne zamisli i sljubljenost s titrajima okoline. Uspjeh finskog dizajna, umnogome sintetiziranoga u produkciji staklane Iittala, posebice se očitovao na milanskom Triennaleu 1951., u djelima Tapija Wirkkala (1915.-1985.) koji dobiva trostruku Veliku nagradu, te 1954. u onima Tima Sarpaneva (1926.-2006.), dizajnera te središnje finske staklane.⁷ Njima se u sljedećim godinama pridružuje i Kaj Franck (1911.-1989.). Svi će oni zajedno sudjelovati u stvaranju kakvoćom prepoznatljivoga, ali individualnim specifičnim izričajima prebogatoga dizajna koji će činiti jednu od okosnica uvriježenoga objedinjujućeg pojma *skandinavskog dizajna*, percipiranoga kao pulsirajuće tkivo primijenjene umjetnosti već od 50-ih i 60-ih godina XX. stoljeća. Logično je da će na tim, tako jasnim i snažnim temeljima tijekom sljedećih desetljeća iz brojnih zamisli arhitekata, dizajnera kipara nastati nebrojena djela u staklu, šireći se u neuhvatljivim

glasswork has cooperated with established artists such as Simon Gate (since 1915), Edward Hald (since 1917), and sometime later Vicky Lindstrand and others who had designed some of the most important pieces of interwar period.⁴ Playing with excellent engraving of see-through colourless decorated surfaces, or by combining new shades of colour, they contributed and witnessed the expanding influence, not only in other Scandinavian countries, but also throughout Europe and America, also achieving outstanding presentations at exhibitions, such as those of Art Déco in Paris 1925.⁵ Danish glasswork Holmegaard also stands out thanks to the style of its products, and we can rightfully say that an outcome credo of deep understanding of the need to blend functional and decorating is permanently interwoven in past works of Scandinavian designers, without sacrificing individual expressions and perceptions of design. Finding understanding and commitment of skilled glass artisans, experts in the original formation of the glass material and its processing, who will support to this date, and leave an essential trace in the history of glass craft.⁶

Further development of glassworks in Denmark and Norway was based on each of these premises; in Finland Alvar Aalto (1898 - 1976), architect and designer, designed a vase with a wave like membrane/wall in 1936 (this vase is still produced today by Iittala) personifying true freedom of creative thought and harmony with the vibrations of the environment. Then success of the Finnish design, synthesized mostly in production of Iittala glassworks, which was evident especially at the Milan Triennale in 1951 in the works of Tapio Wirkkala (1915 - 1985) who had won the triple Grand Prix, and in 1954 in the works of Timo Sarpaneva (1926 - 2006), another Iittala designer.⁷ In the following years, they were joined

rukavcima nepresušne kreativnosti i perfekcionizmu izvedbenog majstorstva.

Izložba u Muzeju Mimara prezentira svu slojevitost modernoga skandinavskog staklarstva, sve njegove tvorbene elemente, njegova pretapanja i razvoj, a svaka od zastupljenih zemalja odabranim djelima daje nam logično objašnjenje zadivljenosti tim ostvarenjima. Mnogi među autorima i sami su staklari koji svoju primarnu zamisao prate i oblikuju do završnog trenutka, utiskujući tako u staklenu membranu predmeta i svoju zamisao i svoj dah. Akcentuirajući upravo suvremeni trenutak, izlošci nam jasno prizivaju sigurnu i vrhunskom kakvoćom ispunjenu budućnost.

Lada Ratković Bukovčan

by Kaj Franck (1911 - 1989). All of them participated together in creating individual specific expressions of rich design and distinctive quality, that would form part of the backbone of the accepted unifying idea of Scandinavian design, perceived already in the 50's and 60's, as the pulsing tissue of an applied art. It was logical that such foundation, so clear and strong, would result in the following few decades, in countless works in glass that would come from the creative minds of architects designers and sculptures, by spreading through the elusive backwaters of inexhaustible creativity and craftsmanship driven to perfection.

The exhibition at the Mimara Museum presents all the layers of modern Scandinavian glass art, all of its formative elements, their blending and development, and each of the countries represented by selected works provides us with a logical explanation for amazement with those achievements. Many of the authors are glass artisans themselves who follow their original idea and form it by pressing into a glass membrane both their idea and their breath. Emphasising the current moment, those exhibits clearly evoke safe and quality filled future.

Lada Ratković Bukovčan

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¹Vidjeti: Charleston, 1990., str. 219.

²Vidjeti: Liefkes, 1997., str. 48.; Ratković Bukovčan, 2005., str. 25.; Dorigato, 2006., str. 50.

³Govoreći o staklarstvu XIX. st., Reino Liefkes navodi kako su se čaše nazvane *Wellington*, *Nelson* i *Agnes*, koje su se našle u katalogu francuske staklane Baccarat 1826., izrađivale još oko 1890. u danskim i nizozemskim staklanama. Vidjeti: Liefkes, 1997., str. 106.; Ratković Bukovčan, 2009., str. 24.

⁴Na samom početku djelovanja u staklani Oreffors izrađivane su jednostavne boce i prozorska stakla, da bi od 1913. ta staklana postala mjestom brojnih novih dizajnerskih ostvarenja. Vidjeti: Ratković Bukovčan, 2013., str. 201./202.

⁵Vidjeti: Ricke, 1989., str. 241.

⁶R. J. Charleston opisuje kako je u suradnji s Knutom Berquistom, najznačajnijim puhačem staklane Oreffors, 20-ih godina XX. st. ostvorena i nova tehnika obrade kristalnog stakla. Vidjeti: Charleston, 1990., str. 219.

⁷Vidjeti: Ratković-Bukovčan, 2013., str. 202. U fundusu Muzeja za umjetnost i obrt u Zagrebu nalaze se predmeti izrađeni u staklani Oreffors u ranije opisanom razdoblju, te djela Tapija Wirkkale i Tima Sarpaneve, nastala 1965. Vidjeti: *Finska primijenjena umjetnost*, 1966.; Kandučar Trojan, 2013., kat. br. 293, 294, 308, 309.

NOTES

¹See: Charleston, 1990, p. 219.

²See: Liefkes, 1997, p. 48; Ratković Bukovčan, 2005, p. 25; Dorigato, 2006, p. 50.

³Reino Liefkes, when talking about 19th century glass making states that glasses called "Wellington", "Nelson" and "Agnes" that were in a catalogue of French glassworks Baccarat from 1826 were still produced in 1890 in Danish and Dutch glassworks. See: Liefkes 1997, p. 106; Ratković Bukovčan, 2009, p. 24.

⁴At its very beginning the glassworks Oreffors produced simple bottles, window glass, only to become in 1913 a place where numerous new designs were produced. See: Ratković Bukovčan, 2013, p. 201/202.

⁵See: Ricke, 1989, p. 241.

⁶R. J. Charleston describes how in cooperation with Knut Berquist, the most important glass-blower of Oreffors glassworks in 1920's, a new technique of crystal glass processing was achieved. See: Charleston, 1990., p. 219.

⁷See: Ratković-Bukovčan 2013, p. 202, 204. The collection of the Museum of Arts and Crafts in Zagreb contains objects produced at Oreffors in the described period and works of Tappio Wirkkala and Timo Sarapaneva, created in 1965. See: *Finska primijenjena umjetnost* 1966; Kandučar Trojan, 2013., cat. nos. 293, 294, 308, 309.

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Staklana Holmegaard djeluje već 189 godina (počela je raditi 1825.) upijajući ponajbolja postignuća i iskustva, a tijekom godina privukla je brojne umjetnike. U njoj su nastala poznata djela Pera Lütkena (1916.-1998.), vrhunskog dizajnera i puhača stakla: zdjela *Provence*, dizajnirana 1955. (str. 22) i posuda *Selandia* (str. 22), dizajnirana 1957., koje su prozračnim oplošjima obgrlile djeliće prostora u nenametljiv zagrljaj spontane kreativnosti. Na istom tragu simplificiranih, logičnih orisa oblikovna je i kolekcija *Minima* autorice Cecilie Manz iz 2009. (str. 24). Prepoznata je profinjena jednostavnost njezinih radova, što potvrđuje i danska *Nagrada za dizajn* koju je dobila 2008./2009. Djela kolekcije *Dizajn sa svjetlosti* industrijske dizajnerice Marije Bernsten također su nagrađena, a pojedini predmeti koje su nastajali od 2011. do 2014. (str. 25) izrađeni su od gotovo nevidljive stijenke koja postaje vidljivom tek dodirrom svjetlosti.

Holmegaard Glassworks has been operating for 189 years (founded in 1825) absorbing some of the best achievements and experiences, and attracting numerous artists over the years. This is where famous works of Per Lütken (1916 - 1998), a top designer and glassblower, were created: *Provence* bowl, designed in 1955 (pg. 22) and *Selandia* dish (pg. 22) designed in 1957, whose light and airy surfaces encompass parts of the space in an unobtrusive embrace of spontaneous creativity. In the same vein of simplified, logical lines *Minima* collection was formed, designed by Cecilie Manz in 2009 (pg. 24). Sophisticated simplicity of her works was recognised by receiving the Danish Design Award 2008/2009. Work of an industrial designer Maria Bernsten titled *Design with Light* collection was also awarded, and individual objects created during the period from 2011 until 2014 (pg. 25) were made of almost invisible walls that become visible only when touched by a light.

ARCHITECTMADE se očituje upravo u savršenoj izvedbi predmeta što su ih osmislili neki od najznačajnijih danskih arhitekata 50-ih i 60-ih godina XX. st. ostvarivši nepogrešiv pristup istinskog sljublivanja pročišćene forme i temeljne tvarnosti stakla. Čaše *Proljeće*, koje je 1973. dizajnirao Jørn Utzon (1918. - 2008.), genijalni tvorac sydneyjske zgrade Opera, a koje su se počele izrađivati nakon 2007., potvrđuju njegov doživljaj prirode u kojoj je prepoznao vrelo inspiracije i stopio ga s mogućnostima što ih svojim prelijevanjem pruža rastaljena staklena tvar.

Servis za piće iz kolekcije *Agnes* (str. 34 i 36), koja je 2013. - 2014. za Lene Bjerre Design izrađena u sjevernoj Italiji, sjajan je primjer efektnoga, skladnog dizajna koji spaja jednostavna glatka oplošja s opuštenošću trenutka ugođe, dodatno ih razigravajući natpisima.

LRB

ARCHITECTMADE is manifested in the perfect form of objects that were created by some of the most significant Danish architects in 50's and 60's, achieving an unmistakable approach of true pairing of purified form and underlying matter of glass. Glasses *Spring*, designed by Jørn Utzon (1918 - 2008) in 1973, who was the ingenious creator of Sydney Opera House, which were made for the first time in 2007, confirm his experience of nature in which he had recognized the source of inspiration and merged it with the possibilities provided by the molten glass material .

Set of drinking glasses from *Agnes* collection (pg. 34 and 36), which was made in Italy for Lene Bjerre Design in 2013 - 2014, is a great example of an effective, harmonious design that combines simple smooth surfaces with relaxation of a moment of pleasure by playing with inscriptions.

LRB

Zdjela Provence / Provence bowl

dizajn/design: Per Lütken, 1955.

proizvodnja/production: Holmegaard, Danska/Denmark

puhano staklo/mouth blown glass

prom./diam. 31 cm



BY APPOINTMENT TO THE
ROYAL DANISH COURT

**HOLME
GAARD**

1825

www.holmegaard.com

Posuda Selandia / Selandia Dish

dizajn/design: Per Lütken, 1957.

proizvodnja/production: Holmegaard, Danska/Denmark

puhano staklo/mouth blown glass

prom./diam. 24 cm



HOLMEGAARD

Povijest Holmegaarda

Povijest staklane Holmegaard započela je 1823. godine, kada je grof Christian Danneskiold-Samsøe od kralja Danske zatražio dopuštenje da osnuje staklanu u Holmegaard Moseu. Međutim, 1823. godine grof je umro a da nije dobio odgovor na svoj upit. Njegova udovica grofica Henriette Danneskiold-Samsøe odlučila je nastaviti projekt kada je, nedugo nakon smrti svog muža, od kralja dobila dozvolu za osnivanje staklane. Tvornica je smještena na močvarnom području jer je tu bilo dovoljno goriva potrebnoga za postizanje visokih temperatura u pećima za staklo.

Staklana Holmegaard počela je proizvodnju 1825. godine. Tvornica je u početku proizvodila samo zelene boce, ali Henriette je željela proizvoditi i pehare od prozirnog stakla, a staklopuhači iz Češke znali su ih proizvesti. Povijest staklane Holmegaard priča je o nekoliko malih staklana na tresetištu koje su se razvijale u razdoblju od 189 godina i postale dio velike moderne grupe. Tijekom XX. st. umjetnici su postali dio zajedničke jednadžbe dizajnirajući i oblikujući staklene proizvode Holmegaard. To je bio početak duge i ponosne tradicije, tako da su i dandanas neki od najboljih umjetnika Danske povezani s proizvodnjom stakla u Holmegaardu.

The History of Holmegaard

The history of Holmegaard glassworks began in 1823, when Count Christian Danneskiold-Samsøe sought permission from the King of Denmark to establish a glassworks at Holmegaard Mose. However, the Count died in 1823 without receiving an answer to his request. His dowager, Countess Henriette Danneskiold-Samsøe, decided to pursue the project when, shortly after the death of her husband, she received permission from the King to establish a glassworks. The factory was to be located in the bog because there was sufficient fuel there to produce the high temperatures needed for the glass kiln.

Initial production at Holmegaard glassworks began in 1825. Early on, the factory produced only green bottles, but Henriette also wanted to produce clear glass tumblers, and the Bohemian glassblowers were able to manufacture these. The history of Holmegaard glassworks is a story of a few small glassworks in a peat bog, growing to become part of a large modern group over a period of 189 years. During the 20th century, artists entered the equation, designing and shaping Holmegaard's glass products. This was the start of a long and proud tradition, and as a result, even to this very day, some of the best artists in Denmark are associated with Holmegaard's glass production.

Minima kolekcija (vrč) / The Minima Collection (carafe)

dizajn/design: Cecilie Manz, 2009.

proizvodnja/production: Holmegaard, Danska/Denmark

puhano staklo/mouth blown glass

55-140 cl



Minima kolekcija (vrč) / The Minima Collection (carafe)

dizajn/design: Cecilie Manz, 2009.

proizvodnja/production: Holmegaard, Danska/Denmark

puhano staklo/mouth blown glass



Minima kolekcija (vrč)

The Minima Collection (carafe)

dizajn/design: Cecilie Manz, 2009.

proizvodnja/production: Holmegaard,
Danska/Denmark

puhano staklo/mouth blown glass



Kolekcija Dizajn sa svjetlom (fenjer)
The Design with Light Collection (lantern)
dizajn/design: Maria Bernsten, 2011.
proizvodnja/production: Holmegaard,
Danska/Denmark
puhano staklo/mouth blown glass
v./h. 29 cm



Kolekcija Dizajn sa svjetlom (svijećnjak)
The Design with Light Collection (chamberstick)
dizajn/design: Maria Bernsten, 2013.
proizvodnja/production: Holmegaard, Danska/Denmark
puhano staklo/mouth blown glass
prom./diam. 15,5 cm



Kolekcija Dizajn sa svjetlom (posuda)
The Design with Light Collection (pot)
dizajn/design: Maria Bernsten, 2014.
proizvodnja/production: Holmegaard, Danska/Denmark
puhano staklo/mouth blown glass
v./h. 16 cm



AUTORI / AUTHORS

Per Lütken

Per Lütken (1916. - 1998.) bio je nenadmašan majstor danskog dizajna stakla i jedan od najnaprednijih staklopuhača Holmegaarda. U tvornici stakla Holmegaard radio je od 1942. godine sve do svoje smrti 1998. i u tom je vremenu napravio više od 3000 dizajna za staklo. Mnoga njegova ostvarenja postali su klasici te su sinonim za kvalitetu po kojoj je Holmegaard poznat.

Per Lütken bio je velika inspiracija Holmegaarda. Poznat je po svom perfekcionizmu, zbog čega je od staklopuhača tražio velik angažman. Kad su se žalili kako su njegovi projekti previše komplicirani za puhanje, Lütkenov je ambiciozni odgovor uvijek glasio: "Pa, tko je rekao da bi to trebalo biti lako?"

Per Lütken smatrao je kako čaše trebaju imati određenu prirodnu težinu, a vještina njihove izradbe trebala bi izbijati iz njih. Na temelju te filozofije stvorio je nešto deblje čaše mekih oblina te ugodne usnama. To su njegovi: *Asortiman br. 5* (1970.), *Brodsko čaša* (1971.), *Idéelle* (1978.) i *Charlotte Amalie* (1981.).

Lütken je također autor zdjele *Provence* (1955.) i posude *Selandia* (1957.).

Per Lütken (1916 - 1998) was the unsurpassed master of Danish glass design and one of Holmegaard's most advanced glass blowers. He worked at the Holmegaard Glass Factory from 1942 until his death in 1998, and breathed life to more than 3,000 glass designs. Many of his ranges have become classics and are synonymous with the quality that Holmegaard is famous for.

Per Lütken was the Holmegaard Glass Factory's great inspiring figure. He was known for his perfectionism and made great demands on the glass blowers. If they complained that his designs were too difficult to blow in glass, Lütken's ambitious response was always, "Well, who said things were supposed to be easy?"

In Per Lütken's opinion, glasses should have a certain natural weight, and they should ooze craftsmanship. Based on this philosophy, he created the thick, lip-friendly glasses with soft curves in the *No. 5* (1970), *Ship's Glass* (1971), *Idéelle* (1978) and *Charlotte Amalie* (1981) ranges.

Lütken is also the man responsible for the *Provence bowl* (1955) and the *Selandia* dish (1957).

Cecilie Manz

Međunarodno priznata Cecilie Manz diplomirala je dizajn na Kraljevskoj danskoj akademiji likovnih umjetnosti 1997. godine, kada je imala 25 godina. Prije toga studirala je umjetnost i dizajn u Finskoj. Godine 1998. osnovala je vlastitu tvrtku za dizajn u Kopenhagenu. Dobitnica je mnogih prestižnih danskih i međunarodnih nagrada za dizajn, a njezini su projekti izloženi u Muzeju moderne umjetnosti u New Yorku.

Njezino partnerstvo sa staklanom Holmegaard traje od 2004. godine. *Minima* asortiman Cecilie Manz nagrađen je *Danskom nagradom za dizajn 2008./2009.*, i to za spajanje skandinavskog modernizma i funkcionalnosti.

The internationally acclaimed Cecilie Manz graduated from the Royal Danish Academy of Fine Arts, School of Design in 1997 when she was 25. Before this, she had studied art and design in Finland. In 1998, Cecilie Manz set up her own design company in Copenhagen. She has won a wide range of prestigious Danish and international design awards, and her designs are on display at MoMA, the Museum of Modern Art, in New York.

Her partnership with Holmegaard has been on-going since 2004. Cecilie Manz' *Minima* range won the *Danish Design Award 2008/2009* for combining Scandinavian modernism and functionality.

Maria Berntsen

Maria Berntsen industrijska je dizajnerica koja od 1992. godine posjeduje vlastitu praksu. Inspiraciju za svoj dizajn nalazi u arhitekturi, prirodi, modi i aktualnim trendovima. Maria Berntsen osobito voli staklo kao materijal zbog njegove vizualne lakoće i sposobnosti da uhvati i reflektira svjetlost.

“Kad pristupam novom projektu, počinjem potragom za njegovom srži, njegovim duhom. To je početak. To je kao kad zakoračiš u poseban prostor u kojemu se vaše srce može slobodno izraziti, na mjesto gdje je sve moguće, a ja mogu na sve gledati s novom energijom, bez predrasuda i preduvjerenja. Ja vizualiziram kako će se proizvod upotrebljavati i kakvo će mjesto u sobi imati, i na temelju tog osjećaja počinjem razmišljati o njegovu obliku i funkciji.”

Maria Berntsen zaslužna je za poznatu Holmegaard svjetiljku *One* i za uspješan dizajn asortimana *Design with Light*, koji obuhvaća niz fenjera s prepoznatljivim kožnim ručkama, koji su dostupni u prozirnome i u mat staklu. Fenjeri su dizajnirani kao pokretni izvori svjetlosti za uporabu u unutrašnjim prostorima i na otvorenome. Maria Berntsen nedavno je udahнула novi dizajn klasičnom svijećnjaku s drškom u sklopu linije *Design with Light* za suvremeni dom.

Oba su asortimana izrađena na temelju filozofije dizajna Marije Berntsen kojemu je zadaća da svakodnevno donosi radost mnogima.

Maria Berntsen is an industrial designer who has had her own practice since 1992. She finds her design inspiration in architecture, nature, fashion and current trends. Maria Berntsen has a special love of glass as a material with its visual lightness and its ability to capture and reflect light.

“When I approach a new project, I start by looking for its nerve, its spirit. A beginning. It is like stepping into a special space where your heart can speak. A place where everything is possible, and I am able to look at everything with a new energy and without prejudice or preconception. I visualize how the product will be used and the presence it has in a room—and based on this feeling, I start to think in form and function”.

Maria Berntsen is the woman responsible for Holmegaard's *One* lamp and the successful *Design with Light* range, which includes a number of lanterns with a distinctive leather strap—these lanterns are available in both transparent and frosted glass. The lanterns have been created as mobile light sources for use both indoors and out. Most recently, Maria Berntsen has given the classic chamber candlestick a makeover in a *Design with Light* version for the contemporary home.

Both ranges have been created on the basis of Maria Berntsen's design philosophy, which is basically about creating design that brings joy to many every day.



ARCHITECTMADE

www.architectmade.com

Proljeće / Spring

dizajn/design: Jørn Utzon, 1973.

proizvodnja/production: Architectmade
(nakon 2007./after 2007.)

puhano staklo najviše kvalitete

(može se prevrnuti na jednu stranu)

mouth blown from the highest quality glass

(It can tumble to one side)

v./h. 8 cm; prom./diam. 9 cm

ARCHITECTMADE

ARCHITECTMADE je tvrtka specijalizirana za proizvodnju i promociju predmeta što su ih dizajnirali arhitekti iz 1950-ih i 60-ih godina, među kojima su Utzon, Kjærholm, Juhl, Vedela i Karpf. Ti se arhitekti odlikuju jednostavnim i čistim dizajnom u kojemu oblik i estetika imaju ključnu ulogu. Taj je proces rezultirao jasnom kristalizacijom i konceptualizacijom proizvoda u njihovu najčišćemu, najjednostavnijem i najpreciznijem obliku, što je bit modernoga danskog dizajna opredmećenoga u svim ARCHITECTMADE proizvodima.

Proizvodi te tvrtke vrhunske su kvalitete, ručno su izrađeni i prodaju se u vodećim dizajnerskim trgovinama diljem svijeta.

ARCHITECTMADE specializes in the production and promotion of products designed by architects from the 1950's and 60's. Their collection comprises of design objects designed by Denmark's most recognized architects such as Utzon, Kjærholm, Juhl, Vedel and Karpf. The architects are characterized by their simple and clean designs, in which form and aesthetics play a key role. This process resulted in a clear crystallization and conceptualization of the product in its purest, simplest and most refined form. This is the key characteristic of the essence of Modern Danish design, which all of ARCHITECTMADE products encompass.

The products are handmade in the highest possible quality and are sold in leading design stores throughout the world.

AUTORI / AUTHORS

Jørn Utzon

Jørn Utzon rođen je 1918. godine i cijeloga je života projektirao velike zgrade. Najpoznatija takva zgrada je Opera u Sydneyju, koja je osvojila priznanja diljem svijeta. Utzon je obrazovan na Kraljevskoj akademiji likovnih umjetnosti u Kopenhagenu, a djela su mu priznata zbog njihove bezvremenosti i univerzalnosti. 2003. je odlikovan nagradom Pritzker. Umro je 2008.

Jørn Utzon dizajnirao je čaše *Proljeće* dok je trajala izgradnja zgrade Opere u Sydneyju, zbog čega su skice za čaše dugo vremena bile "zaboravljene". ARCHITECTMADE ih je prvi put otkako su dizajnirane pustio u proizvodnju. One su posebne i zato što pripadaju malobrojnim manjim proizvodima koje je Utzon dizajnirao za života.

Utzonu je inspiracija za čaše bilo proljeće u planinama, otuda im i ime. Prema autorovu shvaćanju, važan dio čaše je njezin unutarnji prostor. Stoga se Utzon pri njezinu dizajnu fokusirao na iskorištenje tog prostora i na način kako tekućina istječe iz njega.

Jørn Utzon was born in 1918 and spent his lifetime designing large-scale buildings. The most famous one is the Sydney Opera house, which won him acclaim around the world. Utzon was educated at the Royal Art Academy in Copenhagen, and his works are recognized for their timelessness and universality. In 2003 he was honoured with Pritzker Architecture Prize. He died in 2008.

Jørn Utzon designed the SPRING glasses at the same time as the Sydney Opera was being built. As a result, the sketches for the glasses were forgotten for a long time. ARCHITECTMADE set them into production for the first time ever since they were designed. Similarly, they are even more special because they are some of the few smaller products he designed in his lifetime. Utzon's inspiration for the glasses came from a mountain spring, hence the name. According to the architect, the important part of the glass is the space inside. It is for this reason that the main focus when designing glass was on the way the space is used and how liquid flows out of it.

Kolekcija Agnes - čaša za crno vino

Agnes Collection - red wine glass

dizajn/design: Lene Bjerre Design A/S, Danska/Denmark

proizvedeno u Italiji, 2013. - 2014.

produced in Italy, 2013 - 2014

v./h. 14,7 cm; prom./diam. 9 cm



Kolekcija Agnes - čaša za bijelo vino

Agnes Collection - white wine glass

dizajn/design: Lene Bjerre Design A/S, Danska/Denmark

proizvedeno u Italiji, 2013. - 2014.

produced in Italy, 2013 - 2014

v./h. 13,3 cm; prom./diam. 8,2 cm



LENE BJERRE

Lene Bjerre Dizajn osnovan je prije više od 30 godina pokraj plavog fjorda Limfjorden na poluotoku Jutlandu i mi se osjećamo povlaštenima jer smo okruženi njegovom čudesnom prirodom. Fascinacija promjenjivom prirodom i promjenama godišnjih doba beskrajna je inspiracija kreativnom timu tvrtke, i to ima presudnu ulogu koja njihovim modernim proizvodima daje osobita karakteristična obilježja. Koristeći se jedinstvenim skandinavskim stilom proizvoda Lene Bjerre Dizajna, svatko u svom domu može stvoriti osobno ozračje.

Kolekcija Agnes

Sasvim novim čašama za vino iz kolekcije *Agnes*, Lane Bjerre pridonosi stvaranju ugodajaja mjesta na kojemu želite boraviti.

Pripremite se za sretne trenutke nakon što postavite stol koristeći se tim čašama. O njima će se sigurno pričati i prizvat će sjećanja na neka lijepa prošla vremena. Taj kompletan asortiman prikladan je za svaku prigodu, bilo da je riječ o maloj intimnoj večeri za dvoje, ranom ručku uz šampanjac s prijateljima ili o velikom okupljanju s balonima, pjesmom i govorima. Čaše proizvedene u sjevernoj Italiji, u prelijepoj regiji Emilia-Romagna, možete upotrijebiti za više namjena, a ne samo za vino.

Lene Bjerre Design has been established for more than 30 years along the blue Limfjorden in Jutland and we feel privileged to be surrounded by its amazing nature. The fascination of the changeable nature and change in seasons is an endless inspiration to the creative team and it plays a tremendous part in giving their fashionable products their own distinctive marks. With Lene Bjerre Design's unique, Scandinavian style, everyone can create a personal atmosphere in their homes.

Agnes Collection

With the brand new wine glasses in the *Agnes* Collection, Lane Bjerre helps set the stage for creating a great place to be.

Prepare for happy times ahead when you lay the table with these glasses. They will also certainly be talking point and provoke familiarity from previous great experiences. This complete range is suitable for any occasion, whether it is small, intimate dinner for two, a champagne brunch with your friends or a huge gathering with balloons, singing and speeches. Although these glasses are produced in northern Italy, in the incredibly beautiful Emilia-Romagna region, you can use them for more than just wine.

Kolekcija Agnes - posuda za dekantiranje

Agnes Collection - decanter

dizajn/design: Lene Bjerre Design A/S, Danska/Denmark

proizvedeno u Italiji, 2013. - 2014.

produced in Italy, 2013 - 2014

v./h. 25 cm; prom./diam. 10 cm



Kolekcija Agnes - čaša za šampanjac

Agnes Collection - champagne glass

dizajn/design: Lene Bjerre Design A/S, Danska/Denmark

proizvedeno u Italiji, 2013. - 2014.

produced in Italy, 2013 - 2014

v./h. 17,2 cm; prom./diam. 6,8 cm



Kolekcija Agnes - čaša za vodu

Agnes Collection - water glass

dizajn/design: Lene Bjerre Design A/S,
Danska/Denmark

proizvedeno u Italiji, 2013. - 2014.

produced in Italy, 2013 - 2014

v./h. 8,9 cm; prom./diam. 7,3 cm



Prepoznata potreba za trajnim postojanjem snažnoga individualnog stila i za savršenosti izvedbe zamišljenih izražaja kreativne jedinstvenosti jasno su obilježile djelovanje Iittala. Osnovana 1881., svojim je radom dosegla kvalitativne vrhunce finskoga staklarstva. Neke od predmeta koji se i danas izrađuju osmislili su poznati finski umjetnici. Arhitekt Alvar Aalto dizajnirao je 1936. vazu koja se izrađuje u bogatoj kolorističkoj skali (str. 40). Počevši od 1972., Oiva Toikka je, uz kolekciju čaša i tanjura čija oplošja obavijaju staklene kapljice (str. 42), stvorio i blago, šareno jato ljupkih ptica u kojima se očituje umjetnikova duboka povezanost s iskonskom prirodom (str. 42). Vodeći se također dubokom percepcijom i doživljajem prirode, Tapio Wirkkala 1947. stvara po ljepoti nedosegnutu *Chantarelei* vaz (str. 43), baš kao i seriju čaša, pehara i vrčeva *Ultima Thule* (str. 43), oblikovanih 1968., u kojima dolazi do izražaja njegova iskričava kreativnost. Timo Sarpaneva svoja je ispitivanja forme, boje i mogućnosti oblikovanja stakla satkao u elementarnim, ali iznimno dojmljivim oblicima svijećnjaka *Festivo* (str. 43) i vaze *Claritas* (str. 44), koji su i danas vrhunski uredi interijera. Kaj Franck poigrao se, pak, nježnim zvučanjem staklenih dodira u visećim, povjetarcu izloženim staklenim kuglicama (str. 44). Izrađivani do danas, svi su ti oblici gusta potka prepoznatljivosti Iittala, na koju se nastavlja nova ostvarenja kolekcije *Taika* (str. 44), što je 2006. pokreću Heikki Orvola i Klaus Haapaniemi, sažimajući upravo u tom nazivu (*taika*-magija) sva obilježja proizvodnje Iittala.

Recognized need for permanent presence of a strong individual style and perfect production of imaginary expressions of creative uniqueness has clearly marked Iittala's work. Founded in 1881 its work includes qualitative highlights of the Finnish Glass Craft. Some of the items that are made today were designed by famous Finnish artists. Architect Alvar Aalto designed a vase in 1936 that is made in a rich coloristic scale (pg. 40). Beginning in 1972, Oiva Toikka, along with a collection of glasses and plates whose surfaces are covered in glass droplets (pg. 42), has also created a true treasure, a colourful bevy of lovely birds which reflect the artist's deep connection with true nature (pg. 42). Also lead by deep perception and experience of nature, Tapio Wirkkala (1947) created the *Chantarelle* vase (pg. 43) of unparalleled beauty, as well as a series of glasses, pitchers and tumblers, *Ultima Thule* (pg. 43), designed in 1968, in them his sparkling creativity comes to the fore. Timo Sarpaneva has put his examination of form, colour and possibilities of a design into elementary, but extremely striking forms of *Festivo* candlesticks (pg. 43) and *Claritas* vase (pg. 44) that are still superb interior decorations. Kaj Franck, on the other hand, played with the gentle sound of hanged glass beads moved by a breeze (pg. 44). Still produced to this day, all of these forms make up a thick weft of Iittala's recognition, which is continued in new achievements of *Taika* collection (pg. 44), initiated in 2006 by Heikki Orvola and Klaus Haapaniemi, summarizing precisely in the name (*taika*-magic) all the characteristics of Iittala's production.

Kreativnost i oblikovna raznolikost odlikuju i radove skupine mladih dizajnera u staklu i staklara koji od 2010. zajedno djeluju kao Lasismi. Prezentirani radovi nastali su 2012. i 2013. Opčinjavaju nas, primjerice, sjajne stijenke predmeta koje je osmislila Maria Jutila (str. 52), razigrane boje stakla obrađenog *graal tehnikom* u djelu Kaappoa Lähdesmäkija (str. 52), smirujući mliječni preljevi u simboličkoj *Tableti protiv bolova* Veere Helmi Remesa (str. 52) ili poigravanje bojom i minuciozna ljupkost staklene "igračke" Maarit Lähdesmäki (str. 50). Boja kao oznaka orisa predmeta ističe se na djelu Tonija Kokkile (str. 52), dok je Kimmo Reinikka snažno akcentuirao žive boje začudnog tulipana (str. 52).

Kari Alakoski, majstor staklar, svoja je djela dulje od 20 godina izrađivao za littalu, a radio je i u Nuutajärvi. Danas svoje zamisli pretače u čudesan stakleni svijet u staroj staklani u Riihimäkiju. Prelijeavanje boje na izduženim stijenkama predmeta te igra isprepletenoga staklenog tkiva i zračnih niti (str. 58) svjedoče o njegovoj imaginaciji i majstorstvu. Njegove radove susrećemo i u Galeriji Mafka (Galerija Mafka& Alaksoki od 2013.), koju je 2011. osnovala mlada umjetnica Marja Hepo-aho, podjednako predana boji (str. 57) kao i bezbojnim, prozirnim oplošjima predmeta (str. 56). Sva je djela autorica sama i izradila u staklani u Riihimäkiju. Jednostavni oblici nepogrešivih suzvučja koji nas prepuštaju istinskom užitku u staklenoj tvari zacijelo i bijahu logičnim razlogom da je ta umjetnica staklarica 2012. proglašena *mladom majstoricom* godine.

LRB

Creativity and diversity of form characterize the work of a group of young designers and glass artisans who have been working together since 2010 as Lasismi. The presented works were created in 2012 and 2013, which dazzle by, for example, shiny wall of the object created by Maria Jutila (pg. 52), playful colours of glass created using the *graal technique* in the work of Kaappo Lähdesmäki (pg. 52); calming milky tints in a symbolic *Painkiller* created by Veera Helmi Remes (pg. 54) or colour play and meticulous cuteness of a glass "toy" of Maarit Lähdesmäki (pg. 50). Colour marking an outline of objects highlights the work of Toni Kokkila (pg. 52) while Kimmo Reinikka strongly stresses the vivid colours in his wondrous tulip (pg. 52).

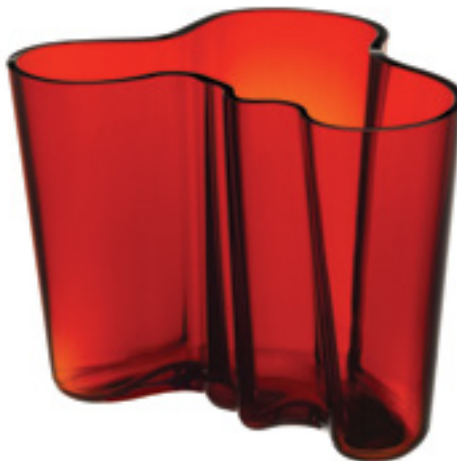
Kari Alakoski, master glass blower, has made his work for littala for over 20 years and has also worked in Nuutajärvi, and today he translates his ideas into miraculous world of glass in an old glassworks in Riihimäki. Merging of colours on elongated walls of an object (pg. 58) and play of interlaced glass tissue and air threads (pg. 58) testify to his imagination and mastery. His work can be found in the Gallery Mafka (Gallery Mafka&Alakoski from 2013), founded in 2011 by an established young artist Marja Hepo-aho who is equally committed to colour (pg. 57) as well as to colourless, transparent surfaces of objects (pg. 56). All the objects were made by the designer herself in Riihimäki glassworks. Simple forms of infallible harmony that leave us with true pleasure of glass substance were the logical reason why this artist and master glassblower was declared in 2012 the *Young Craftsman of the Year*.

LRB

Aalto vase, kiša
Aalto vase, rain
dizajn/design: Alvar Aalto, 1936.
proizvodnja/production: Iittala,
Finska/Finland
puhano staklo/mouth blown glass
v./h. 120 mm



Aalto vaza, plameno crvena
Aalto vase, flaming red
dizajn/design: Alvar Aalto, 1936.
proizvodnja/production: Iittala,
Finska/Finland
puhano staklo/mouth blown glass
v./h. 160 mm



Aalto vaza, losos ružičasta
Aalto vase, salmon pink
dizajn/design: Alvar Aalto, 1936.
proizvodnja/production: Iittala,
Finska/Finland
puhano staklo/mouth blown glass
v./h. 201 mm



IITTALA

Iittala je osnovana 1881. godine, a njezina je dizajnerska filozofija ponuditi funkcionalan dizajn proizvoda za dugotrajnu primjenu, koji je istodobno ugodan oku. Proces dizajna u Iittali počinje razmatranjem funkcije, oblika i kvalitete predmeta. Ta tvrtka redovito lansira nove kolekcije, a njezin je najnoviji uspjeh kolekcija *Taika*. Dizajneri Iittale također se koriste starim dizajnima u različitim bojama te ih dodaju suvremenim kolekcijama. Staklene predmete *Iittala* danas možete naći u gotovo svakom kućanstvu.

Alvar Aalto (1898. - 1976.)

Rođen 1898. u općini Kuortane, Alvar Aalto se svojim jedinstvenim stilom i iznimnim talentom proslavio kao majstor moderne arhitekture. Blisko je surađivao sa svojom suprugom Aino Aalto.

Već 1930-ih godina njegovi su radovi bili izloženi u Muzeju moderne umjetnosti u New Yorku.

Najpoznatiji stakleni predmet koji je Aalto dizajnirao jest *Aalto vaza*, koja je prvi put izložena u Parizu 1937. na Svjetskoj izložbi. Aalto je samostalno, te zajedno sa suprugom Aino Aalto, dizajnirao velik broj najrazličitijih predmete.

Godine 1936. Alvar Aalto kreirao je svoju klasičnu seriju staklenih vaza. Kolekcija *Alvar Aalto* glavni je proizvod modernoga skandinavskog dizajna i najlegendarnija serija proizvoda u ponudi tvrtke Iittale dosad.

Established in 1881, the design philosophy of Iittala has been to offer functional design products for longlasting use and yet pleasing the eye. The design process at Iittala starts with considering the function, the form and quality of the item. Iittala is relevant, and has been launching new collections regularly, the latest success being the Taika collection. They also use old designs in different colours and add it to the well-known collections. Nowadays you can find Iittala's glass objects in nearly every household.

Alvar Aalto (1898 - 1976)

Born in Kuortane in 1898, Alvar Aalto made his name as a master of modern architecture through his unique style and exceptional talent. He worked closely with his wife Aino Aalto.

His works were exhibited in the New York Museum of Modern Art already in the 1930s.

The most famous of the glass objects designed by Aalto is the *Aalto vase*, which was first seen at the 1937 Paris World Exposition. Independently and together with his wife Aino Aalto, Alvar Aalto designed a number of versatile objects.

In 1936, Alvar Aalto created his classic series of glass vases. The *Alvar Aalto* Collection has been a staple of modern Scandinavian design and the most iconic series in the Iittala range ever since.



Kastehelmi tanjur, sivi
Kastehelmi plate, grey
dizajn/design: Oiva Toikka, 1964.
centrifugirano staklo/centrifuged glass
proizvodnja/production: Iittala, Finska/Finland
prom./diam. 315 mm

Kastehelmi zdjela, prozirna
Kastehelmi bowl, clear
dizajn/design: Oiva Toikka, 1964.
prešano staklo/mouth blown glass
proizvodnja/production: Iittala, Finska/Finland
v./h. 104 mm; 35 cl



Toikka ptica - Svraka
Bird by Toikka - Magpie
dizajn/design: Oiva Toikka, 1972.
proizvodnja/production: Iittala, Finska/Finland
puhano staklo/mouth blown glass
d./l. 255mm; v./h. 150 mm





Festivo svijećnjak / Festivo candlestick

dizajn/design: Timo Sarpaneva, 1966.
ručno lijevano staklo/manual casting
proizvodnja/production: Iittala, Finska/Finland
v./h. 215 mm



Kanttarelli

dizajn/design: Tapio Wirkkala, 1947.
proizvodnja/production: Iittala, Finska/Finland
staklo puhano u kalup, gravirano/mould-blown; engraving
v./h. 210 mm



Ultima Thule pokal / Ultima Thule ice lip pitcher

dizajn/design: Tapio Wirkkala, 1968.
staklo puhano u kalup/mould-blown glass
proizvodnja/production: Iittala, Finska/Finland
150 cl

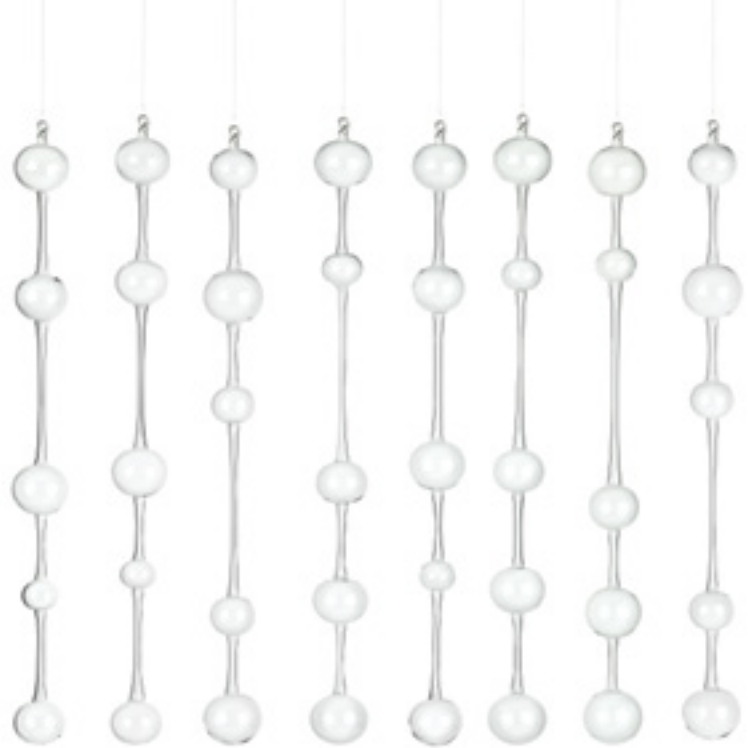
Ultima Thule d.o.f.

dizajn/design: Tapio Wirkkala, 1968.
strojno puhano staklo/machine blown glass
proizvodnja/production: Iittala, Finska/Finland
28 cl



Ateenan aamu

dizajn/design: Kaj Franck, 1953.
puhano staklo s uporabo plamenika
mouth blown glass with lampworking technique
proizvodnja/production: Iittala, Finska/Finland
v./h. 630 mm



Taika pladanj za posluživanje, ovalni, crni

Taika serving plate, oval black
dizajn/design: Heikki Orvola, Klaus Haapaniemi, 2006.
proizvodnja/production: Iittala, Finska/Finland
ručno lijevano staklo/manual slipcasting
prom./diam. 410 mm



Claritas Trajanov prsten

Claritas Ring of Trajanus

dizajn/design: Timo Sarpaneva, 1983.
puhano staklo/mouth blown glass
proizvodnja/production: Iittala, Finska/Finland
v./h. 210 mm



AUTORI / AUTHORS

Oiva Toikka

Profesor Oiva Toikka jedno je od najvećih imena finske staklarske umjetnosti. Njegova maštovita, bogata i odvažna kreativnost odstupa od uobičajene estetike nordijskog dizajna. Kolekcija *Ptice* najpoznatiji je Toikin rad. Umjetnik je izgradio međunarodnu karijeru i dobitnik je brojnih nagrada, među kojima su i *Lunning* nagrada, medalja *Pro Finlandia*, nagrada *World Glass Now 85*, nagrada za dizajn *Kaj Franck* i medalja *Prince Eugen*.

Finska riječ *kastehelmi* znači *kap rose* i odnosi se na kolutove malih staklenih perli koje svakom predmetu kolekcije *littala Kastehelmi* daju posebno obilježje. Seriju *Kastehelmi* izvorno je dizajnirao Oiva Toikka 1964. godine, a ponovo je lansirana 2010., u povodu proslave 50 obljetnice njegova rada kao jednoga od najlegendarnijih dizajnera littale.

Toikkina kulturna kolekcija *Toikka Ptica*, dizajnirana za littalu, prvi je put "poletjela" 1972.

Professor Oiva Toikka is one of the greatest names in Finnish glass. His imaginative, rich and bold glass art deviates from the streamlined aesthetic of Nordic design. The *Birds* collection is Toikka's best-known work. He has enjoyed an international career and received numerous awards, among them *Lunning* Prize, *Pro Finlandia* Medal, *World Glass Now 85* Award, *Kaj Franck* Design Prize and the *Prince Eugen* Medal.

The Finnish word "kastehelmi" means "dewdrop," which refers to the rings of small glass beads that give each piece in the *littala Kastehelmi* collection its distinct character. Originally designed by Oiva Toikka in 1964, the *Kastehelmi* series was relaunched in 2010 to celebrate his 50th year as one of littala's most iconic designers.

His iconic collection of littala *Birds* by Toikka first took flight back in 1972.

Tapio Wirkkala (1915. - 1985.)

Rođen u gradu Hanko, u Finskoj, poznat je kao svestrani genij dizajna. Njegov doprinos dizajnu obuhvaća sve-od proizvoda od stakla do dizajna novčanica i grafičke umjetnosti. Tijekom svoje karijere Wirkkala je sudjelovao na mnogim međunarodnim izložbama te je dugi niz godina bio umjetnički ravnatelj Sveučilišta za umjetnost i dizajn u Helsinkiju. Dobitnik je velikog broja nagrada, uključujući i tri zlatne medalje na Trijenalu u Milanu 1951., nakon čega je 1954. osvojio još tri medalje.

Umjetničko djelo *Lisičica* primjer je klasičnog dizajna Tapija Wirkkale. Dizajnirana je 1947., a inspiracija za njezin nastanak bila je gljiva lisičica.

Za stvaranje kolekcije *Ultima Thule* Wirkkala je bio inspiriran otapanjem leda u Laponiji.

Born in Hanko, Finland. Tapio Wirkkala is known as the versatile genius of design. His contribution to design includes everything from glass products to the design of banknotes and graphic art. During his career, Wirkkala has participated in many international exhibitions, as well as being the artistic director of the University of Arts and Design in Helsinki for many years. He has won a large number of awards, including three gold medals at the Triennale in Milan in 1951, followed by another three in 1954.

Chantarelle art piece is a classic design by Tapio Wirkkala. It was designed in 1947. The vase gets its inspiration from the chanterelle mushroom.

For *Ultima Thule* Wirkkala was inspired by the melting ice in Lapland.

Timo Sarpaneva (1926. - 2006.)

Dizajner i kipar Timo Sarpaneva međunarodno je poznata osobnost finskog dizajna. Njegov uspon prema vrhu u svijetu dizajna započeo je 1950-ih godina. Njegovi dizajni protežu se od funkcionalnog stakla i umjetnosti u staklu do tekstila i grafike. Sarpaneva je imao nezaobilaznu ulogu u povijesti Iittala. Dizajnirao je njihov *i-logo*, koji je simbol tvrtke.

Festivo serija proizvedena je 1967. i otada je postala istinska ikona finskog doma.

Svaki *Claritas* predmet (dizajn iz 1983.) jedinstveno je umjetničko djelo. Mjehurići zraka, slojevi stakla u boji i oblici dotjerani su do krajnosti, što je od staklopuhača i majstora poliranja zahtijevalo temeljito i dubinsko poznavanje stakla kao materijala.

Designer and sculptor Timo Sarpaneva was an internationally known force in Finnish design. His rise towards the top of the design world began in the 1950s. His designs extend from utility glassware and art glass to textiles and graphics. Sarpaneva has had an important role at Iittala. He designed the "i" logo, which serves as the symbol of the company.

The Festivo series has been manufactured since 1967 and has become a true icon of the Finnish home.

Every *Claritas* piece (designed in 1983) is a unique work of art. Air bubbles, layers of coloured glass and shapes are taken to their extremes, demanding intimate knowledge of the glass material from the glass blowers and polishers

Kaj Franck (1911. - 1989.)

Rođen je u Vyborgu, u Finskoj, a smatra se savješću finskog dizajna. Iz svojega je dizajna uklonio sve prekomjerno, ostavljajući samo najosnovnije elemente. Kaj Franck dobitnik je velikog broja finskih i međunarodnih nagrada i priznanja, a njegov je rad bio izložen u mnogim muzejima dizajna diljem svijeta.

Ateenan aamu (Jutro u Ateni) (dizajn iz 1953.) skulptura je izrađena od staklenih privjesaka. Njihani vjetrom, krhki stakleni mjehurići stvaraju tih, melodičan zvuk koji podsjeća na crkvena zvona u Ateni u nedjeljno jutro.

Born in Vyborg, Finland. Kaj Franck is described as the conscience of Finnish design. He removed everything excessive in his designs, leaving only the essentials. Kaj Franck has been awarded a large number of Finnish and international awards and prizes and his work has been displayed at a range of design museums around the world.

Ateenan aamu (Morning in Athens) (designed in 1953), is a sculpture made of glass pendants. When moved by the wind, the fragile glass bubbles make a soft, melodic sound reminiscent of the church bells in Athens on a Sunday morning.

Heikki Orvola, 1943.

Rođen u Helsinkiju, u Finskoj, Heikki Orvola dio je pokretačke snage finskog dizajna. Radi u staklu, keramici, lijevanom željezu i tekstilu. Radio je za industrijsku umjetnost, ali i u različitim materijalima kao obliku čistoga, umjetničkog izražaja. Tijekom svoje dizajnerske karijere Heikki Orvola dobio je više nagrada i priznanja, uključujući i nagradu *Kaj Franck* 1998. godine, koja je vjerojatno i najcjjenjenija nagrada za dizajn u Finskoj.

Born in Helsinki, Finland, in 1943. Heikki Orvola is one of the driving forces within Finnish design. He works in glass, ceramics, cast iron and textiles. Orvola has worked for the industrial art business, but he has also worked in a variety of different materials as a form of pure, artistic expression. During his career as a designer, Heikki Orvola has received awards and prizes, including the *Kaj Franck* prize in 1998 – perhaps Finland's most important design prize.

Klaus Haapaniemi, 1970.

Klaus Haapaniemi nedavno je bio vrlo čest spominjan u finskim, ali i u stranim medijima. Njegov je dizajnerski životopis impresivan: tisak za odjeću tvrtke Diesel, Levis, Marimekko, Dolce & Gabbana, Cacharel, kao i novi brand *Bela's Dead*. Radio je i kao kreativni direktor talijanske modne kuće Bantam, objavio je knjigu *Divovi*, zajedno s finskom spisateljicom Rosom Liksom, te je izrađivao ilustracije za novine *Observer*. Međunarodna služba analize trendova WGSN proglasila ga je jednom od najvažnijih zvijezda u usponu na području ilustracije i dizajna.

Taika, što na finskom znači *magija* (dizajnirana 2006.), nudi vam odabir različitih izazovnih i očaravajućih predmeta.

Klaus Haapaniemi has had plenty of coverage recently in the Finnish as well as foreign media. His CV of design work is impressive: garment prints for Diesel, Levis, Marimekko, Dolce & Gabbana, Cacharel and *Bela's Dead*, a new brand. He has also worked as Creative Director of the Italian fashion house Bantam, published a book entitled "Giants" together with the Finnish writer Rosa Liksom, produced illustrations for the *Observer* newspaper. The international WGSN trend analysis service has dubbed him as one of the most important rising stars in illustration and design.

'Magic' in Finnish, *Taika* (designed in 2006) lets you choose from a variety of bold and enchanting pieces.

Ponedjeljak / Monday

dizajn/design: Maarit Lähdesmäki, 2013.
Lasismi, Finska/Finland, 2013.
slobodno puhano staklo/free blown glass
v./h. 18 cm
fotografija/photo: Toni Kokkila



L A S I S M I

www.lasismi.fi



LASISMI

Lasismi je zadruga koju je osnovalo sedmero mladih majstora stakla i dizajnera koji se koriste različitim tehnikama obradbe stakla te održavaju kulturu ambicioznog puhanja stakla i poštovanja tradicije staklarskog obrta. U Lasismiju se trude promicati finsku industriju stakla. Svim stvaraocima zadruga Lasismi zajednička je želja za učenjem novih vještina, sklonost ručnom radu i strast prema staklu.

Lasismi proizvodi predmete visoke kvalitete za dizajnere, umjetnike, poduzeća i privatne osobe. Članovi zadruga imaju vlastite kolekcije, u rasponu od umjetnosti u staklu do malih proizvodnih serija. Hotshop i dućan-galerija nalaze se u staroj tvornici stakla u gradu Riihimäki. Osim puhanjem stakla i njegovim dizajnom, organiziraju radionice i večeri iskustva.

Lasismi također aktivno sudjeluje na izložbama i prezentacijama industrije stakla, a izložba u muzeju stakla Gernheim njihov je najnoviji zajednički međunarodni projekt.

Lasismi is a co-operative founded by seven young glassworkers and glass designers working with several different techniques. They maintain a culture of ambitious glassblowing and honour the traditions in the handicraft of glasswork, seeking also to promote the Finnish glass industry. The common denominators of all the makers of Lasismi are the desire to learn new skills, the zeal to work with our hands and the passion for glass.

Lasismi manufactures glassworks of high quality for designers, artists, companies and private persons. The members of the co-operative also have collections of their own, ranging from art glass to small batch productions. The hotshop and the shop-gallery are located in the old glass factory in Riihimäki. Besides working with glassblowing and glass design, they also organize workshops and experience evenings.

Lasismi actively participates in exhibitions and presentations in glass industry, the exhibition in Gernheim Glass Museum in Germany being the latest international joint project.



Kehrä

dizajn/design: Maria Jutila
Lasismi, Finska/Finland, 2012.
slobodno puhanu staklo, tehnika *vrtnje*, rezano
free blown glass, spinned glass, cut
prom./diam. 22 cm
fotografija/photo: Saku Soini



Tulipan / Tulipa

dizajn/design: Kimmo Reinikka, 2013.

Lasismi, Finska/Finland, 2013.

slobodno puhano staklo, rezano/free blown glass, cut
v./h. 31 cm

fotografija/photo: Toni Kokkila

Viisi silmätöntä i Viisi silmitöntä

dizajn/design: Kaappo Lähdesmäki

Lasismi,

Finska/Finland, 2012.

slobodno puhano staklo, graal tehnika, rezano
free blown glass, graal technique, cut

v./h. 22 cm

fotografija/photo: Saku Soini



Pilula protiv bolova

dizajn/design: Helmi Remes, 2013.

Lasismi, Finska/Finland, 2013.

staklo puhano u kalup, pjeskareno, rezano i lijepljeno
mould blown glass, sand blasted, cut and glued

d./l. 45 cm; v./h. 17 cm

fotografija/photo: Toni Kokkila



Corallia

dizajn/design: Toni Kokkila, 2013.

Lasismi, Finska/Finland, 2013.

slobodno puhano staklo/free blown glass
d./l. 32 cm

fotografija/photo: Toni Kokkila



AUTORI / AUTHORS

Maria Jutila

Maria Jutila (rođena 1979.) studirala je umjetnost stakla u Finskoj (Kuopio, Hämeenlinna) i u Švedskoj (Orrefors), nakon čega je "udružila snage" s nekolicinom mladih kolega kako bi 2010. osnovali zadrugu Lasismi. Njezino profesionalno iskustvo prije osnutka te zadruge obuhvaća radove za Finski muzej stakla, kao i za staklane Nuutajärvi i Lasisirkus. Osim na nekoliko domaćih izložbi, njezini su radovi prezentirani na zajedničkoj izložbi Lasismija u Gernheimu, u Njemačkoj, te na putujućoj izložbi po Japanu.

Maria Jutila (born 1979) studied glass art both in Finland (Kuopio, Hämeenlinna) and in Sweden (Orrefors), upon which she joined forces with some young colleagues to establish the Lasismi cooperative in 2010. Her professional experience before Lasismi includes work in the Finnish Glass Museum, as well as the glass companies Nuutajärvi and Lasisirkus. In addition to several domestic exhibitions, her works have been on display in the Lasismi exhibition in Gernheim, Germany, and in a touring exhibition in Japan.

Kaapo Lähdesmäki

Kaapo Lähdesmäki započeo je svoju profesionalnu karijeru stažirajući u Iittalu prije desetak godina. Od tada je diplomirao kao majstor staklopuhač te još nekoliko godina nastavio raditi za Iittalu. Zadrugi Lasismi pridružio se 2010. te je s njima sudjelovao na izložbama u Finskom muzeju stakla, kao i na zajedničkoj izložbi Lasismija u Gernheimu, u Njemačkoj.

Kaapo Lähdesmäki started his professional career with an internship at Iittala some ten years ago. Since then he has graduated as an artisan in glassblowing and continued working for Iittala for several years. In 2010 he joined the Lasismi co-operative and has participated in exhibitions at the Finnish Glass Museum as well as the joined exhibition of Lasismi in Gernheim, Germany.

Toni Kokkila

Prije negoli se pridružio zadruzi Lasismi, Toni Kokkila je, poput mnogih njegovih kolega iz te zadruge, studirao puhanje stakla na Višoj stručnoj školi Tavastia. Dodatno je oplemenio svoj talent stažiranjem kod majstora staklopuhača Karija Alakoskija, što odražava duh Lasismija koji obilježava vječna potraga za stjecanjem novih vještina. Bio je dio Lasismijeva tima koji je izložio svoje radove u Gernheimu, u Njemačkoj, 2013. Njegovi su radovi izloženi i u Helsinškom forumu dizajna te u Finskome muzeju stakla 2012.

Toni Kokkila, like many of his Lasismi-colleagues, studied glassblowing in the Tavastia vocational college before joining the cooperative. He further refined his talent during an internship with the master glassblower Kari Alakoski, reflecting the Lasismi-spirit of always seeking to acquire new skills. He was part of the Lasismi-team exhibiting their works in Gernheim, Germany in 2013. He's works have been exhibited also in the Helsinki Design Forum and the Finnish Glass Museum in 2012.

Maarit Lähdesmäki

Maarit Lähdesmäki (rođena 1985.) studirala je umjetnost u staklu u Finskoj i Francuskoj te je 2010. diplomirala kao majstor staklopuhač. Jedna je od osnivača zadruge Lasismi. Njezini su radovi izloženi na Helsinškom forumu dizajna i u Finskome muzeju stakla u Riihimäkiju. Zajedno sa svojim kolegama iz zadruge Lasismi sudjelovala je na izložbi u Gernheimu, u Njemačkoj.

Maarit Lähdesmäki (born 1985) has studied glass art both in Finland and France, graduating from the artisan program of glassblowing in 2010. She also belongs to the founding members of the Lasismi cooperative in 2010. Her works have been presented e.g. in the Helsinki Design Forum and the Finnish Glass Museum in Riihimäki. She participated along with her Lasismi-colleagues also in the exhibition in Gernheim, Germany.

Veera Helmi Remes

Veera Helmi Remes (rođena 1983.), jedna je od osnivača zadruge Lasismi, nastavila je potragu za profesionalnom izvrsnosti, a nakon što je diplomirala kao majstor staklopuhač 2010. godine, aktivno sudjeluje u poslijediplomskim tečajevima, kao što je tečaj izrade svjetiljki Fabio Marcomin u Carisolu, Italija. Na međunarodnoj razini, uz Dodir stakla-izložbu suvremenog nordijskog stakla u Muzeju Mimara u Zagrebu, njezini radovi mogu se vidjeti u 2014. također i u muzejima stakla u La Granji u Španjolskoj te u Veneciji, Italija. Samostalna izložba u Finskom muzeju stakla u Riihimäki je zakazana za 2015.

Veera Helmi Remes (born 1983), one of the founding members of Lasismi, has continued the pursuit for professional excellence after graduating as artisan of glassblowing in 2010 by participating actively in postgraduate trainings, such as the lampworking courses by Fabio Marcomin in Carisolo, Italy. On the international stage, in addition to the Touch of Glass exhibition of Contemporary Nordic Glass in the Mimara Museum in Zagreb, Croatia, in 2014 her works can be seen also in the glass museums of La Granja, Spain, and Venice, Italy. A solo exhibition in the Finnish Glass Museum in Riihimäki is scheduled for 2015.

Kimmo Reinikka

Kimmo Reinikka diplomirao je 2006. kao majstor staklopuhač u Školi za obrt i dizajn Ikaalinen. Nakon što je nekoliko godina radio za razne proizvođače stakla, uključujući i Iittalu, 2012. pridružio se zadruzi Lasismi. Izložba u Gernheim Industrimuseumu u Njemačkoj i izložci u Helsinškom forumu dizajna te u Finskom muzeju stakla također su dio njegova izložbenog iskustva. Njegovo međunarodno iskustvo obuhvaća i odmak u egzotičnije okruženje tijekom njegova stažiranja u Gani.

Kimmo Reinikka graduated as an artisan (glassblowing) from the Ikaalinen School of Crafts and Design in 2006. After having worked for different glass producers, including Iittala, for several years, he joined the Lasismi-cooperative in 2012. Gernheim Industrimuseum exhibition in Germany and displays at the Helsinki Design Forum and the Finnish Glass Museum are part of his exhibition experience as well. His international experience includes also a dive to a more exotic setting during his internship in Ghana.



Vihma vaza / Vihma Vase

umjetnica u staklu/glass artist: Marja Hepo-aho
 Galerija/Gallery Mafka&Alakoski
 proizvodnja/production: stara povijesna tvornica stakla
 Riihimäki, Finska, 2013./old historic glass factory of Riihimäki
 v./h. 22 cm; d./l. 15,5 cm; š./w. 15,5 cm
 Svi Vihma proizvodi izrađeni su od slobodno puhanog stakla.
 All Vihma products are freehand blown glass.
 fotografija/photo: Liisa Ketonen



Vihma - mužar i tučak / Vihma - mortar and pestle

umjetnica u staklu/glass artist: Marja Hepo-aho
 Galerija/Gallery Mafka&Alakoski
 proizvodnja/production: stara povijesna tvornica stakla Riihimäki,
 Finska, 2013./old historic glass factory of Riihimäki, Finland
 v./h. 16 cm; d./l. 5,5 cm; š./w. 15,5 cm
 slobodno puhanog staklo i drvo, pjeskareno
 free blown glass and wood, sandblasting
 fotografija/photo: Liisa Ketonen

**Napokon zajedno, ružičasta zdjela, unikat
 Finally together, pink bowl, unique**

umjetnica u staklu/glass artist: Marja Hepo-aho
 Galerija/Gallery Mafka&Alakoski
 proizvodnja/production: stara povijesna tvornica stakla Riihimäki,
 Finska, 2013./old historic glass factory of Riihimäki, Finland
 v./h. 16 cm; d./l. 24 cm; š./w. 29 cm
 slobodno puhanog staklo i prirodni kamen
 free blown glass and natural stone
 fotografija/photo: Marja Hepo-aho



www.mafka.fi
 www.karialakoski.com

MAFKA

Umjetnica u staklu Marja Hepo-aho

Iza tvrtke Mafka stoji Marja Hepo-aho (rođena 1986.), mlada umjetnica koja radi u staklu i majstor staklopuhač Kari Alakoski. Njihova misija je ručna izradba praktičnih, dugotrajnih proizvoda visoke kvalitete. Mafka staklo kombinira tradicionalnu proizvodnju stakla s inovativnim, modernim dizajnom kako bi stvorili funkcionalnu umjetnost visoke kvalitete. Njihovi su proizvodi jedinstveni i vješto ručno puhani. Sve proizvode Mafke dizajnira i puhanjem stakla izrađuje u staroj povijesnoj tvornici stakla u gradu Riihimäkiju, u Finskoj.

Glass artist Marja Hepo-aho

The young glass artist Marja Hepo-aho and master glassblower Kari Alakoski are behind the company Mafka. Their mission is to make by hand practical, long-lasting and high-quality objects. Mafka glass combines traditional glassmaking with innovative, modern designs to create functional art of high quality. Pieces are unique and handblown with skill. All Mafka products are designed and blown in the old historic glassfactory of Riihimäki, Finland.

Napokon zajedno, plava posuda, unikat/**Finally together, blue jar**, unique

umjetnica u staklu/glass artist: Marja Hepo-aho
Galerija/Gallery Mafka&Alakoski

proizvodnja/production: stara povijesna tvornica stakla Riihimäki, Finska, 2012.

old historic glass factory of Riihimäki, Finland

v./h. 26 cm; d./l. 20 cm; š./w. 18 cm

slobodno puhanu staklo i prirodni kamen, pjeskareno /free blown glass and natural stone, sandblasting

fotografija/photo: Marja Hepo-aho





Bijeli patuljak, unikat/*White dwarf*, unique
majstor staklopuhač/master glassblower: Kari Alakoski
Galerija/Gallery Mafka&Alakoski
proizvodnja/production: stara povijesna tvornica stakla Riihimäki,
Finska, 2013./old historic glass factory of Riihimäki, Finland
v./h. 16 cm; d./l. 40 cm; š./w. 30 cm
slobodno puhano staklo, filigran i *incalmo* tehnika/free blown
glass, filigree and *incalmo* technique
fotografija/photo: Marja Hepo-aho

Uvijanje, unikat/*Twist*, unique
majstor staklopuhač/master glassblower: Kari Alakoski
Galerija/Gallery Mafka&Alakoski
proizvodnja/production: stara povijesna tvornica stakla
Riihimäki, Finska, 2013./old historic glass factory of
Riihimäki, Finland
v./h. 32 cm; d./l. 15 cm; š./w. 15 cm
tehnika upotrebe parnog štapa/steam stick technique
fotografija/photo: Liisa Ketonen

Duale, kratka serija/Duale, short series

Galerija/Gallery Mafka&Alakoski
majstor staklopuhač/master glassblower:
Kari Alakoski
proizvodnja/production: stara povijesna
tvornica stakla Riihimäki, Finska, 2013.
old historic glass factory of Riihimäki, Finland

**Bijeli i crveni komadi u dvije visine/white
and red caned pieces in two heights.**

veliki crveni/big red:
v./h. 31 cm; d./l. 10,5 cm; š./w. 10,5 cm
mali bijeli/small white:
v./h. 16 cm; d./l. 7,5 cm; š./w. 7,5 cm
slobodno puhano staklo, filigransko staklo i
tehnika upotrebe parnog štapa/free blown
glass, filigree and steam stick techniques
fotografija/photo: Liisa Ketonen



AUTORI / AUTHORS

Kari Alakoski

Kari Alakoski (rođen 1956.) imao je dugu karijeru u tvrtkama Iittala i Nuutajärvi, nedvojbeno najpoznatijim proizvođačima finskoga dizajnerskog stakla. Danas stvara umjetnine od stakla u staroj tvornici stakla u gradu Riihimäki. U jedinstvenim predmetima zrcali se iskustvo majstora i njegova snažna vizija. Staklo je imalo veliku ulogu u životu Karija Alakoskija. Nakon karijere dulje od 20 godina rada za Iittala, odlučio je početi podučavati buduće talente u puhanju stakla. Ujedno je jedan od malobrojnih osoba u Finskoj koje su završile specijalistički stupanj za zvanje majstora staklopuhača. Njegov je rad izuzetno eksperimentalan i u svakom se uratku može naći nešto neobično. U umjetninama od stakla on uspijeva kombinirati boje i oblike na jedinstven način koji godi oku svaki put kada ih pogledate.

Kari Alakoski stekao je veliko iskustvo na izložbama i u suradničkim projektima, uključujući i jedinstvene radove za Iittala i tvornicu stakla Nuutajärvi. Pobijedio je na natjecanju za staklopuhače sjeverne Europe 2006.

Tijekom posljednjih nekoliko godina Marja Hepo-aho i Kari Alakoski sudjelovali su na nekoliko zajedničkih izložbi i u nekoliko umjetničkih projekata, a oboje rade u tvornici stakla u Riihimäki.

Kari Alakoski (born 1956) has made a long career in Iittala and Nuutajärvi, arguably the most renowned producers of Finnish glass design. Today he creates glass art in Riihimäki old glass factory. In unique pieces you can see masters experience and strong vision. Glass has played big role in the life of Kari Alakoski. After a career of over 20 years working for Iittala, he decided to start teaching glassblowing to future talents. He is also one of the very few in Finland who has completed the master glassblower's specialist degree. His work is very experimental and in every work one can find something which is out of the ordinary. He manages to combine the colour and the shapes of the glass art in such a unique way, which pleases the eye every time looking at it.

Kari Alakoski has gained extensive experience of exhibitions and cooperative projects, including unique works for both Iittala and Nuutajärvi glass factories. He won the Northern Europe Glassblowing competition in 2006.

During the last couple of years, Marja Hepo-aho and Kari Alakoski have been engaged in several joint exhibitions and art projects, both having their working base at the Riihimäki glass factory.

Marja Hepo-aho

Iza tvrtke Mafka stoji Marja Hepo-aho (rođena 1986.), mlada umjetnica koja radi u staklu. Ona kombinira tradicionalnu proizvodnju stakla s modernim dizajnom. Njezina je misija ručna izradba praktičnih, dugotrajnih proizvoda visoke kvalitete. Mafka staklo kombinira tradicionalnu proizvodnju stakla s inovativnim, modernim dizajnom kako bi stvorili funkcionalnu umjetnost visoke kvalitete. Njihovi su proizvodi jedinstveni i vješto ručno puhani. Sve proizvode Mafke dizajnira i puhanjem stakla izrađuje umjetnica Marja Hepo-aho u staroj povijesnoj tvornici stakla u gradu Riihimäkiju, u Finskoj.

Radovi Marje Hepo-aho prezentirani su na nekoliko izložbi, počevši od njezine prve studentske izložbe 2007., uključujući i izložbe u Finskome muzeju stakla u Riihimäkiju i u Galeriji Stoa u Helsinkiju. Njezini su radovi bili izloženi i u inozemstvu - u Švedskoj te u Bulgakov muzeju u Kijevu, u Ukrajini. Dobitnica je nagrade *Mladi obrtnik godine 2012.*

The young glass artist Marja Hepo-aho (born 1986) is behind the company Mafka. She combines traditional glass production with modern design. Her mission is to make by hand practical, long-lasting and high-quality objects. Mafka glass combines traditional glassmaking with innovative, modern designs to create functional art of high quality. Pieces are unique and hand-blown with skill. All Mafka products are designed and blown by artist Marja Hepo-aho in the old historic glass factory of Riihimäki, Finland.

Marja Hepo-aho's works have been presented in several exhibitions since the first student's exhibition in 2007, including e.g. exhibitions in the Finnish Glass Museum in Riihimäki and Gallery Stoa in Helsinki. Her works have also been on display internationally in Sweden and in the Bulgakov museum in Kiev, Ukraine. She was awarded as a *Young Craftsman of the Year* in 2012.

Norveško nam se staklarstvo na ovoj izložbi prezentira ostvarenjima nekih najranije utemeljenih staklana čija nam povijest govori o međusobnoj suradnji majstora, logičnom razvoju oblika i svijesti o prošlosti, utkanoj u ostvarenja suvremenih autora i njihovih studija koji su *homage* dosegnutoj nepogrešivosti. Staklana Hadeland, koja je 2012. obilježila 250. godišnjicu osnutka, izložkom Willyja Johanssona, dizajniranim 80-ih godina XX. st. (str. 64), upućuje na taj bljesak tradicije jer jasno dočarava oblike koji su u prošlosti stvarani u Nøstentangenu. Ostvarenja dizajnerice Maud Gj. Bugge, osmišljena od 1990-ih do 2012. godine, rastvaraju pred nama začudnu ljestvicu oblika koji se igrom svjetlosti pretapaju u prelijevanje lelujavih obrisa ili, pak, snažnim kolorističkim prodorima nude našem pogledu oplošja virtuosno oblikovanih predmeta (str. 65 i 66).

Staklana Gjøvik također nas velikim kobaltnim peharom s poklopcem (str. 70) podsjeća na godine svojih početaka koje su bile i odrednicom te staklane daleke 1807. Prihvatanje igre boja na oplošju predmeta nastavlja se kobaltnom poveznicom između prošlosti i sadašnjosti u obliku uresa na maloj zdjelici (str. 72). Znatiželja kreativnog duha umjetnika staklara Severina Brørbyja sažeta je u elementarno pročišćenim oblicima malih pingvina (str. 71) koji nas pozivaju u svijet smirene predanosti ljepoti beskrajne bjeline. Vaza *Tornado* (str. 70), suvremeno djelo, zamisao Ole Moe, u snažnim zamasi stopljenih staklenih niti donosi istinsko utjelovljenje isprepletenosti zamisli i virtuosne izvedbe.

Norwegian glass art is presented at this exhibition by some of the earliest glassworks whose history speaks about cooperation between masters, logical development of form and awareness of the past woven into creations of contemporary artists and their studios, which are in sense homage to attained infallibility. Hadeland Glassverk, which had celebrated in 2012 its 250 anniversary, presents the work of Willy Johansson, designed in the 80's (pg. 64), suggesting that flash of tradition as it clearly evokes the old forms created in Nøstentangen. Accomplishments of designer Maud Gj. Bugge, created from 90's until 2012, show the wondrous scale of forms that through the play of light blend into an overflow of undulating contours or, in turn, strong coloristic penetrations that offer surfaces of magnificently shaped objects (pg. 65 and 66).

Gjøvik Glassverk's large cobalt goblet with a lid (pg. 70) is reminiscent of its beginnings that determined this glassworks in 1807. Acceptance of the colour play on the surface of object is the continuation of the cobalt link with the past in the form of ornaments on a small dish (pg. 72). Curiosity of glass artist Severin Brørby's creative spirit is summarized in elementary purified forms of small penguins (pg. 71) that invite us into the world of calm devotion to beauty of endless whiteness. *Tornado* vase (pg. 70) is a contemporary work, idea of Ole Moe. The powerful strokes of fused glass threads bring true embodiment of the entanglement of an idea and magnificent execution.

Staklana Magnor predočuje nam dizajnerska ostvarenja nastala od 2010. do 2014. svjedočeci o predanoj suradnji u nepogrešivom percipiranju potreba i želja osuvremenjenoga svakodnevlja, ispunjavajući ga razigranim oblicima. Okrugle, iskričave vazice (str. 74) Finna Schjølla logično se stapaju s prostorom kojim se razlijeva svjetlost iz gljivastih svjetiljki (str. 75) dizajnerice Caroline Olson, dok pročišćene linije tanjura i vaza (str. 74) Halvora Bakkea donose staložen smiraj. Jasnu, izražajnu snagu iskazuje nam vaza autorice Kristine Five Melvear (str. 75), koja je za svoje radove dobila brojna priznanja (primjerice, titulu *mlade dizajnerice godine* itd.). Istom se predanošću boji odlikuju i radovi Ann Viole Ulvin (str. 74).

Paradigmatičnim se doima rad Lynn Funnemark Johansen, koja 1990. osniva Nøstetangen Glass, jasno opčinjena i predana stapanju temeljnih vrijednosti s izražajnošću suvremenoga te svjesna svih oblikovnih mogućnosti staklene tvari. Brušeni i gravirani pokal s poklopcem, nastao 2013., posveta je počecima djelovanja Nøstetangena u XVIII. st. (str. 80), da bi tu elementarnu vještinu i majstorstvo prenijela i na oplošja vaza (str. 83). Svijest i igra sa staklenim medijem pri tvorbi skulptura vodi Lynn Funnemark Johansen u novi, nikad dokraja istraženi svijet snolikih vizija (str. 80) i ljupkih zovova prirode (str. 81).

LRB

Magnor Glassverk presents us with design achievements from 2010 to 2014 testifying to secure cooperation in the unerring perception of needs and desires of modernized everyday by filling it with playful shapes. Round, sparkling vases (pg. 74) designed by Finn Schjølla logically merge with the space through which the light from the mushroom shaped lamps designed by Caroline Olson, is spreading (pg. 75), while refined lines of plates and vases (pg. 74) designed by Halve Bakkea evoke calm. Clear, expressive power is evident in the vase designed by Kristine Five Melvear (pg. 75), who has received numerous awards for her work (for example, the title of the *Young Designer of the Year*, etc.). The same commitment to colour is evident in the works of Ann Viola Ulvin (pg. 74).

The work of Lynn Funnemark Johansen seems paradigmatic. She established Nøstetangen Glass in 1990, clearly committed and fascinated by the merging of fundamental values with the expressiveness of modern, and aware of all the possibilities of shaping the glass material. Grinded and engraved tumbler with a lid, created in 2013 is a dedication to the beginnings of Nøstetangen activity in XVIII century (pg. 80), only to transfer that elemental skill and mastery to the vase surface (pg. 83). Awareness and play with a glass medium while creating sculptures takes Lynn Funnemark Johansen into the new, never fully explored world of dreamlike visions (str. 80) and charming calls of nature (str. 81).

LRB

Serija čaša za vino Peer Gynt (3 čaše)

Peer Gynt Wine glasses series (3 glasses)

dizajn/design: Willy Johansson, poč. 1980-ih; nadahnuto dizajnom Nøstetangen iz 1742.
beginning of the 80's; Inspired by the Nøstetangen design from 1742.

mjesto/place: Hadeland Glassverk, Norveška/Norway

puhano staklo/mouth blown glass



HADELAND GLASSVERK AS

Hadeland Glassverk je najstarija industrijska tvrtka u Norveškoj koja se može pohvaliti kontinuiranim radom od svoga osnutka. Staklana je osnovana 1762. godine a proizvodnja je počela 1765. Ole Chr. Berg je preuzeo staklanu 1852. godine, čime je tvrtka doživjela dramatičan razvoj. Proizvodnja je redefinirana kako bi se sastojala od manjih kristalnih predmeta te je uključivala sve od čaša za vino do zdjela, posuđa i vaza. Tijekom 19. stoljeća staklane su uglavnom kopirale dizajn ostalih europskih zemalja, a 1920-ih počele su razvijati svoje dizajne.

U kasnijim godinama, međutim, najveći dio proizvodnje se obavlja u inozemstvu. Na mjestu se još uvijek nalazi odjel razvoja, a to, zajedno s mogućnosti da gostujući umjetnici izrade vlastite predmete od stakla, čini okruženje pogodno za inovativne ideje.

U svibnju 2012. godine, Kralj Harald obilježio je 250. godišnjicu Hadeland Glassverka.

Hadeland Glassverk is the oldest industrial company in Norway that can claim continuous operation since its foundation. The glass works was founded in 1762 and the production started in 1765. In 1852 Ole Chr. Berg took charge of the glass works, and the company underwent dramatic development. Production was redefined to consist of smaller crystal items and included everything from wine glasses to bowls, dishes and vases. During the 19th century the glassworks mainly copied designs from other European countries and in the 1920s it started developing its own designs.

In later years, however, most of the production is done abroad. There is still a development section at the site and this, together with the option for visiting artists to make their own glasswork makes a thriving environment for innovative ideas.

In May 2012, King Harald marked the 250th anniversary of Hadeland Glassverk.



Purpur zdjela / Purpur bowl
dizajn/design: Maud Gj. Bugge, 1995.
mjesto/place: Hadeland Glassverk,
Norveška/Norway
puhano staklo/mouth blown glass
prom./diam. 550 mm

Lobelia vaza/Lobelia Vase

dizajn/design: Maud Gj. Bugge, 2005.
mjesto/place: Hadeland Glassverk,
Norveška/Norway
puhano staklo/mouth blown glass
v./h. 245 mm



Kokong vaza/Kokong vase

dizajn/design: Maud Gj. Bugge, 2012.
mjesto/place: Hadeland Glassverk, Norveška/Norway
puhano staklo/mouth blown glass
v./h. 530 mm



Ledeni svijećnjak/Ice Candleholder

dizajn/design: Maud Gj. Bugge, poč. 1980-ih
/ in the beginning of the 80's
mjesto/place: Hadeland Glassverk,
Norveška/Norway
puhano staklo/mouth blown glass
v./h. 450 mm



AUTORI / AUTHORS

Willy Johansson

Willy Johansson (1921. - 1993.) bio je norveški dizajner stakla treće generacije čija je karijera trajala četiri desetljeća. Rođen je u Jevnakeru a obrazovao se u Nacionalnoj školi za umjetnost i dizajn. Za staklanu Hadeland započeo je raditi 1942. godine a do 1947. postao je glavni dizajner. Ostao je raditi za Hadeland sve do mirovine 1988.

Johansson je poznat po svojim jednostavnim, čvrstim oblicima te prigušenom i skladnom korištenju boja, kao i po svojem širokom spektru proizvoda. Poznat je kao jedan od umjetnika koji su udahnuli život jedinstvenoj norveškoj umjetnosti stakla, on je također stvarao pristupačne, funkcionalne staklene proizvode za dom, kao i ekskluzivno posuđe.

Dobitnik je brojnih međunarodnih nagrada za dizajn, uključujući i diplomu na milanskom Trijenalu 1954. godine, zlatnu medalju 1957. godine za njegove *Tone* vaze i zdjele i srebrnu medalju 1960. Trinaest njegovih djela nagrađeno je *Nagradom za dizajn* od 1966. do 1972. godine, a serija vinskih čaša naziva *Rod* dobila je *Klasičnu nagradu za izvrsnost dizajna* 2002. Zajedno s Jacobom Prytzom, dobitnik je prve *Jacob nagrade* 1957. godine.

Njegov rad predstavljen je u muzejima dizajna diljem svijeta, kao što su Corning muzej stakla u New Yorku, osim toga imao je i brojne samostalne izložbe.

Willy Johansson (1921 - 1993) was a third generation Norwegian glass designer whose career spanned four decades. He was born in Jevnaker and trained at the National College of Art and Design. He began working at the Hadeland Glassworks in 1942 and was head designer by 1947. He remained with Hadeland until he retired in 1988.

Johansson is known for his simple, tight forms and a subdued harmonious use of colour, as well as his wide range of products. Known as one of the artists who brought about a revival of unique Norwegian art glass, he also created inexpensive, utilitarian glass products for the home, as well as exclusive tableware.

He won numerous international awards for his designs, including a diploma at the Milan Triennale in 1954, a gold medal in 1957 for his *Tone* vases and bowls and a silver medal in 1960. Thirteen of his works received the *Award for Design* from 1966 to 1972, and a series of wine glasses called *Rod* received the *Classic Award for Design Excellence* in 2002. Along with Jacob Prytz, he received the *Jacob Prize* the first year it was awarded in 1957.

His work is represented in design museums around the world, such as the Corning Museum of Glass in New York, and he had numerous solo exhibitions.

Maud Gj. Bugge

Maud Gjeruldsen Bugge je trenutno kreativna voditeljica/glavna dizajnerica u Hadeland Glassverk. Odgovorna je za razvoj svih novih modela kolekcije Hadeland Glassverk.

Maud Gjeruldsen Bugge je dizajnerica u Hadeland Glassverk od 1989. godine i kreativna voditeljica/glavna dizajnerica od 1994. Gospođa Bugge je završila Institut za keramiku u Nacionalnoj školi za umjetnost. Sudjelovala je na brojnim izložbama u zemlji i na međunarodnoj razini a njezine radove su kupili, između ostalog, Muzej dekorativnih umjetnosti i dizajna u Oslu, norveški Fond za stjecanje obrta i Muzej primijenjene umjetnosti u Bergenu. Gospođa Bugge je primila godišnju nagradu za "izvrsnost u dizajnu" norveškog Vijeća za dizajn za seriju čaša za vino *Brilliant* 1996. Ona je odradila nekoliko poslova dekoriranja poslovnih i javnih prostora.

Maud Gjeruldsen Bugge is the current Creative Leader/Chief Designer at Hadeland Glassverk. She is responsible for the development of all new models in Hadeland Glassverk's collection.

Maud Gjeruldsen Bugge has been a designer at Hadeland Glassverk since 1989 and the Creative Leader/Chief Designer since 1994. Ms Bugge has principal studies from the Institute of Ceramics at the National College of the Arts. She has participated in a number of exhibitions both nationally and internationally and has had works purchased by, amongst others, the Museum of Decorative Art and Design in Oslo, the Norwegian Craft Acquisition Fund and the Museum of Applied Arts in Bergen. Ms Bugge was awarded the annual award for "design excellence" by the Norwegian Design Council for the wine glass series *Brilliant* in 1996. She has executed several commissions to decorate business and public premises.



www.gjoevik-glassverk.no

Posuda za potpourri / Potpourri jar

dizajn/design: najvjerojatnije osnivač Gjøvik Glassverkasa Kaspar Kauffeldt, oko 1827. (Najnoviji crteži potječu iz 1994., ali na njima nema imena.) /most likely Kaspar Kauffeldt - the founder of Gjøvik Glassverks (circa 1827.). (Latest drawings are from 1994 but have no name on them)

proizvodnja/production: Gjøvik Glassverk AS, Norveška/Norway
v./h. 36 cm; b. 18 cm

Tornado vaza / Tornado vase

dizajn/design: Ola Moe

produkcija/production: Gjøvik Glassverk AS, Norveška/Norway
v./h. oko 30 cm; b. 14 cm



GJØVIK GLASSVERK

Ta je prva privatna staklana u Norveškoj osnovana 1807. Do 1843. staklo se proizvodilo za Dansku i Norvešku.

Godine 1814. u staklani je radilo 140 - 160 ljudi, a grad Gjøvik procvjetao je zahvaljujući ovoj industriji. Caspar Kauffeldt bio je osnivač GG-a.

GG je bio, i još uvijek jest, najpoznatiji po plavo obojenom staklu, tj. po staklu kobaltne boje. No danas stalno pokušavamo poboljšati proizvode i dizajn, kako bismo ručno puhanje stakla održali što kvalitetnijim. Ovog proljeća kreirali smo još više proizvoda te smo vrlo uzbuđeni jer vam možemo pokazati što su naši dizajneri osmislili.

The first private owned glasswork in Norway, started 1807. Until 1843 glass was produced to both Denmark and Norway.

In 1814 140 - 160 people worked at the glasswork, and the city of Gjøvik emerged from this industry. Caspar Kauffeldt was the founder of GG.

GG was and still is mostly known for the blue coloured glass, cobalt. However, today we are continuously trying to improve both product and design, to best sustain the handwork of glassblowing. This spring we will come up with more products, and we are very excited to see what our designers can come up with.



Pingvini / Penguins

dizajn/design: Severin Brørby, oko 1984.

proizvodnja/production: Gjøvik Glassverk AS, Norveška/Norway

srednja/medium v./h. 8 cm;

megastor v./h. 15 cm

Plava spiralna zdjela
Blue spiral bowl

dizajn i godina: nepoznati
design and year: unknown
proizvodnja/production: Gjøvik
Glassverk AS, Norveška/Norway
v./h. 14 cm; b. 25 cm



AUTORI / AUTHORS

Caspar Kauffeldt (1773. - 1843.)

Staklopuhač i umjetnik iz Norveške sin je Bernta Christophera Kauffeldta i Dorothee Elisabeth Gundelach, oboje iz poznatih njemačkih porodica staklopuhača. Caspar je utemeljitelj tvrtke Gjøvik Glassverk, koja je bila polazište za razvoj grada Gjøvika.

Norwegian glassblower, artist. Son of Bernt Christopher Kauffeldt og Dorothea Elisabeth Gundelach, both from well-known German glassblower families. Caspar was the founder of Gjøvik Glassverk, which made the basis for Gjøvik city.

Severin Brørby (1932. - 2001.)

Staklopuhač i umjetnik iz Norveške. Za svoje je radove 1972. dobio nagradu *Die Gute Industriform* u Hannoveru, Njemačka.

Norwegian glassblower, artist. Has won prizes for his work, for instance *Die Gute Industriform* prize in Hannover, Deutschland in 1972.



Boblen vaza 211 - 020 / Boblen vase 211 - 020
 prozirna vaza za cvijeće / Flower vase clear
 dizajn/design: Finn Schjøll
 produkcija /production: Magnor Glassverk,
 Norveška/Norway, 2010.
 puhanu i ručno izrađeno prozirno staklo
 mouth blown and handmade clear glass
 v./h. 20 cm

Skyline posuda 308 - 210
Skyline dish 308 - 210
 dizajn/design: Halvor Bakke
 produkcija/production: Magnor Glassverk,
 Norveška/Norway
 puhanu i ručno izrađeno tamnosivo
 obojeno staklo/mouth blown and
 handmade dark grey coloured glass
 prom./diam. 28 cm
 Prvi put puštena u proizvodnju 2011./
 Launched January 2011




MAGNOR

www.magnor.no

Vega vaza 701 - 203/Vega vase 701 - 203
 tirkizna trendy vaza (unutrašnjost vaze je bijela)
 Trendy vase, turquoise h. 30 cm (the vase is white inside)
 dizajn/design: Ann Viola Ulvin
 produkcija /production: Magnor Glassverk, Norveška/Norway
 puhanu i ručno izrađeno staklo
 mouth blown and handmade glass
 Prvi put puštena u proizvodnju 2014./Launched January 2014
 v./h. 30 cm



MAGNOR

Magnor Glassverk osnovana je 1896. i njezinu je povijest oblikovalo nekoliko generacija. Danas kontinuirano radimo na stvaranju novih dizajna i proizvoda.

Generacijama je Magnor davala svoj doprinos staklarskoj umjetnosti, čineći svaki dan praznikom. Ponosni smo na uspjehe naših kvalificiranih dizajnera, staklopuhača i radnika u proizvodnji.

Danas zajedno s nekim od najvještijih i najuzbudljivih dizajnera i obrtnika u Norveškoj stvaramo magiju!

Magnor was founded in 1896 and several generations have shaped its history. We are continuously working to create new designs and products.

For generations, Magnor Glassverk has contributed to making everyday a celebration. We are proud of the achievements of our skilled designers, glassblowers and production workers.

Together with some of the most skilled and exciting designers and craftsmen in Norway today, we create magic!

Dew vaza, 701 - 102 (roza umjetnička vaza)

Dew vase, 701 - 102 (Art vase pink)

dizajn/design: Kristine Five Melvær

produkcija/production: Magnor Glassverk, Norveška/Norway

puhano i izrađeno obojano i pjeskareno umjetničko staklo

mouth blown and handmade coloured

and sandblasted art glass

v./h. 22 cm

Prvi put puštena u proizvodnju 2014./Launched in 2014

Skog svjetiljke (3 kom.)/ **Skog lamps** (3 pcs)

dizajn/design: Caroline Olsson

produkcija/production: Magnor Glassverk, Norveška/Norway

820-001 Bruse svjetiljka, 25,5 cm; 820-002 Furu svjetiljka, 31

cm; 820-003 Gran svjetiljka, 45,5 cm/820-001 Bruse lamp 25,5

cm; 820-002 Furu 31 cm; 820-003 Gran lamp 45,5 cm

ručno izrađene i puhane dizajnerske svjetiljke s postoljem

od hrastovine/handmade and mouth blown

design lamps with oak stand

Prvi put puštene u proizvodnju u kolovozu 2011./

Launched August 2011



AUTORI / AUTHORS

Ann Viola Ulvin

Ann Viola Ulvin obrazovana je za zvanje industrijskog dizajnera i zanimljiva je "pridošlica" u norveški dizajn. Strastvena je dizajnerica i umjetnica čiji rad naglašava uske linije, oblike, boju i funkciju. To je dizajnerica od koje ćemo u bliskoj budućnosti zasigurno vidjeti mnogo više. Za Magnor je dizajnirala funkcionalni svijećnjak *Graf*, koji se može upotrebljavati i kao vaza. Sada se vraća s modernim *Vega* vazama. To je dobar norveški dizajn u svom najboljem izdanju.

Ann Viola Ulvin is an educated industrial designer and an interesting newcomer within Norwegian design. She is a passionate designer and artist with a focus on tight lines, shape, colour and function. This is a designer we are guaranteed to see much more in the near future. For Magnor, she designed the functional candlestick *Graf* that can also be used as a vase. Now she is back with the trendy *Vega* vases. This is good Norwegian design on its best from industrial designer Ann Viola Ulvin.

Caroline Olsson

Dizajnerica serije *Skog* (šuma) Caroline Olsson obrazovana je za zvanje dizajnera proizvoda, a voli izravno raditi s materijalom, kao i surađivati sa stručnjacima za njihovu obradu kako bi se postigli što bolji rezultati. Odrasla je u šumskom selu Eidskog, gdje se danas nalazi tvornica stakla Magnor.

Za Caroline je važno stvarati poetske proizvoda koji su sami po sebi vrijednost. *Skog* je serija inspirirana velikim šumskim područjima na kojima se Caroline igrala kao dijete, a serijom želi ispričati priču o svojoj bajkovitoj šumi.

Svjetiljke *Skog* prvi su put izložene na izložbi DOGA u lipnju 2011. i privukle su veliku pozornost. Lijepo zelene staklene kugle, zajedno s hrastovim postoljem, stvaraju bajkovitu zelenu šumu staklene umjetnosti. To su svjetiljke koje mogu stajati samostalno ili u skupinama. Zbog jedinstvenoga i jednostavnog dizajna te kreativnih organskih oblika svjetiljke postaju bezvremenske i uklopit će se u moderne domove i u javna prostore. Trenutačno radi na kuglama za svijeće kao dijelu iste serije.

The designer of the *Skog* (forest) series is named Caroline Olsson. Caroline is educated as a product designer, and prefers to work directly with the material, also in co-operation with specialists, to achieve good results. She grew up in the forest village Eidskog, which is also where the Magnor glass factory is located today.

For Caroline it is important to create poetic products, which feel meaningful to own. *Skog* is a series, which is inspired by the large forest areas she used to play in as a child, and with the series she wishes to pass on the story of this fairy-tale forest.

The *Skog* lamps were exhibited for the first time at DOGA in June 2011, where they received much attention. Beautiful, green glass globes, together with oak pedestals, create a beautiful and green forest in art glass. These lamps can stand alone or in groups. With its unique, simple design and good organic shapes, the lamps will be timeless and fit in both modern homes and public environments. She has currently created candle lanterns in the same series.

Finn Schjøll

Finn Schjøll jedan je od najpopularnijih cvjećara i televizijskih osoba u Norveškoj, poznat po svojem vedrom duhu i mudrim savjetima. Zahvaljujući svom znanju o cvijeću i darivanju, uvijek zna kako donijeti radost drugima i na koji način ukrasiti svoju okolinu cvijećem. Za Magnor je dizajnirao *Boblen*, dosad najuspješniju proizvedenu vazuu.

Finn Schjøll is one of the most popular florists and television personalities in Norway, well known for his good spirits and wise statements. With his knowledge of flowers and gift giving, he is continuously offering new inspiration on how to bring joy to others and how to decorate with flowers. For Magnor, he has designed *Boblen*, the greatest vase success yet.

Halvor Bakke

Jedan je od najpopularnijih dizajnera interijera u Norveškoj, dobro poznat po brojnim televizijskim programima o unutrašnjem uređenju. Razvio je kolekcije za unutrašnje uređenje, kolekcije namještaja, osmislio sheme boja i tapeta te dizajnirao podove. Zbog svoga iznimno dobrog poznavanja dizajna interijera Halvor Bakke je izvor inspiracija za uređenje domova u Norveškoj. Za Magnor je uspješno dizajnirao serije *Lerk*, *Skyline* i *Cap Classique*, a *Square* i *Skyline* su ograničenih količina.

Halvor Bakke is one of the most popular interior designers in Norway, well known from various interior programs on TV. He has developed interior collections, furniture collections, created colour schemes, wallpapers and designed flooring. With his great knowledge of interior design, Halvor Bakke is providing inspiration for Norwegian homes. For Magnor, he has successfully designed the series *Lerk*, *Skyline* and *Cap Classique*, *Square* and *Skyline Limited Edition*.

Kristine Five Melvær

Kristine Five Melvær brzo se dokazala kao jedna od najperspektivnijih dizajnerica Skandinavije. S magisterijem industrijskoga i grafičkog dizajna, ona gradi most između dviju disciplina i usredotočuje se na komunikaciju objekta kao sredstva za uspostavu emocionalne vezu između objekta i korisnika. Melvær je dobila nagradu kao debitantica godine, a nominirana je za još nekoliko nagrada, uključujući i nagrade *Nordijski dizajner godine*, *Mladi dizajner godine* i dr. Njezini su radovi predstavljali Norvešku na izložbama diljem svijeta. Za Magnor je dizajnirala umjetničke staklene vaze *Godišnja doba* i *Rosa* te svijećnjake *Multi*.

Kristine Five Melvær has quickly established herself as one of Scandinavia's most promising designers. With master's degrees in industrial design and graphic design, she builds a bridge between the two disciplines and focuses on communication of objects as a means of creating an emotional bond between object and user. Melvær has been awarded Newcomer of the Year and nominated for a number of awards including *Nordic Designer of the Year*, *Accessory of the Year* and *Young Designer of the Year*. Her works have represented Norway in exhibitions worldwide. For Magnor, she has designed the art glass vases *Seasons* and *Dew* as well as the candleholders *Multi*.



Pokal s leptirom / Goblet with Butterfly

dizajn/design: Lynn Funnemark Johansen
Nøstetangen Glass, Norveška, 2013./Norway
puhano staklo gravirano uzorkom metamorfoze
blown; engraved with the metamorphosis-pattern
v./h. 45 cm

Pehar s poklopcem inspiriran je starim Nøstetangenom
Covered goblet inspired by old Nøstetangen

Nøstetangen Glass

www.nostetangen.no

Moringatree Blue

dizajn/design: Lynn Funnemark Johansen
Nøstetangen Glass, Norveška, 2013./Norway
puhano i gravirano staklo/blown and engraved
v./h. 23 cm; š./w. 15 cm



NØSTETANGEN GLASS

Nøstetangen Glass osnovan je 1990. s ciljem osnivanja kuće stakla, gdje će se staklo puhati u stilu starih modela izrađenih u starom Nøstetangenu u Hokksundu.

Danas imamo povijesnu malu kuću stakla, a prodajemo staklo u prostoru štale na farmi starog okružnog matičara, u neposrednoj blizini kampa u Hokksundu i pored *Sanden* hotela. Mi pušemo staklo po starim modelima ali i novim raznobojnim modernim dizajnama.

Nøstetangen Glass was established in 1990 with the purpose of establishing a glass hut, where glass would be blown after the old models made at old Nøstetangen in Hokksund.

Today we have a busy and small historical glass hut, and we sell glass in the stable of the old district recorder's farm, right by the camp site in Hokksund and by *Sanden* hotel. We blow glass after the old models and also colourful modern design.



Ptice u gnijezdu / Birds in their Nest
dizajn/design: Lynn Funnemark Johansen
Nøstetangen Glass, Norveška/Norway
puhano i stopljeno staklo, ukrašeno
staklenim perlama/blown and fused glass;
decorated with glass pearls
v./h. 30 cm ; š./w. 35 cm

AUTORI / AUTHORS

Lynn Funnemark Johansen

Lynn Funnemark Johansen rođena je u Norveškoj 1946. Završila je trogodišnje obrazovanje s područja umjetnosti i dizajna u Engleskoj 1968. U to je vrijeme radila u dizajnerskim studijima u Oslu i Drammenu te nastavila dizajnirati u vlastitom studiju. Godine 1990. pokrenula je osnivanje malog studija stakla pod nazivom Nøstetangen staklo. Naime, tako se zvala prva staklana u Norveškoj koja je djelovala od 1741. do 1777. Kao rezultat dugogodišnjeg istraživanja, pisanja i fotografiranja Lynn Funnemark Johansen napisala je knjigu o Nøstetangenu i njihovoj proizvodnji. Glavnina proizvodnje staklane Nøstetangen inspirirana je starim puhanim staklom. Lynn se specijalizirala za crtanje te je uspješno razvila tehnike graviranja. Ona dizajnira i gravira sve staklo.

Nešto što je oduvijek fasciniralo Lynn jesu čovjekove različite životne faze, način kako se mijenjamo i nosimo različite uloge. Da bi to izrazila, napravila je staklene skulpture koje prikazuje faze razvoja leptira od ličinke i kukuljice do prekrasnog leptira. Ta je metamorfoza ugravirana na mnoga njezina djela, zajedno s njezinim omiljenim cvijećem. Njezine su kreativne skulpture i umjetnička djela, osim na samostalnim izložbama, bila izložena na brojnim drugim mjestima, a osvojila je i brojne nagrade. Voli eksperimentirati i otkrivati nove tehnike. Mnoge se njezine skulpture sastoje od stakla spojenoga pletenjem uz pomoć žice ili niti stakloplastike.

Lynn Funnemark Johansen was born in Norway in 1946. She completed three years of education in Art and Design in England in 1968. She then worked in design studios in Oslo and Drammen and proceeded to design in her own studio. In 1990 she started the establishment of a small glass-studio called Nøstetangen Glass. Nøstetangen was the very first glassworks in Norway 1741 - 1777. As a result of many years research, writing and photographing Lynn Funnemark Johansen has written a book about Nøstetangen and their production. The main production at Nøstetangen Glass is glass services inspired by the old blown glass. Lynn has specialized in drawing and has been successful in developing the techniques to engraving. She designs and engraves all the glass.

One thing that has always fascinated Lynn is the different phases of life, how we change and play different roles. To express this, she has made glass-sculptures depicting the stages the butterflies go through from being a larval, pupae and then develop into a beautiful butterfly. This metamorphosis is also engraved on many of her artworks together with her favourite flowers. Her creative sculptures and artwork has been exhibited a number of places including separate exhibitions and she has also won awards. She likes to experiment and discover new techniques. Many of her glass-sculptures consist of fused glass with knitting by use of wire or fiberglass thread.

Uskrsnuće / Resurrection

dizajn/design: Lynn Funnemark Johansen

Nøstetangen Glass, Norveška/Norway

puhano i stopljeno staklo, povezano uporabom

stakloplastičnih niti ukrašeno vunom i staklenim perlama;

posljednja skulptura u seriji/blown and fused glass; knitted by
use of fiberglass thread decorated with wool and glass pearls.

Last sculpture in the series.

v./h. 43 cm; š./w. 35 cm



Stette vaza Metamorfoza / Stette Vase, Metamorphosis

dizajn/design: Lynn Funnemark Johansen

Nøstetangen Glass, Norveška, 2014./Norway

puhano staklo gravirano uzorkom metamorfoze

blown and engraved with metamorphosis-pattern.

v./h. 23 cm; prom./diam. 22 cm



Švedsko je staklarstvo svoju bogatu razvojnu priču skladno stopilo u živu, pulsirajuću ovojnicu te djelatnosti koja povezuje sve skandinavske zemlje. Ono svjedoči kako istinski talent i razumijevanje materijala nepogrešivo vode dojmljivim vrhuncima stila, ali i jasnoj prepoznatljivosti autorove zamisli i majstorove ruke. Istraživanje i isprobavanje mogućnosti stakla kao medija i traženje novoga na temelju dobivenih spoznaja-odlike su koje su obilježile djelovanje staklane Målerås. Osnovana 1890., slijedila je upravo takav put-od produkcije jednostavnih oblika postupno je razvijala svijest o brojnim izazovima da bi, počevši od 80-ih i 90-ih godina XX. st., u inovativnim zamislima Matsa Jonassona dala svoje isključive uratke. Prikazi lava (str. 89), mističan lik (str. 88) i servis za piće (str. 88), oplošja "skrivenih" smirenim maskama, djela su nastala 2014. U njima se umjetnikova zamisao stapa sa specifičnostima složene tehnike izvedbe (brušenja, pjeskarenja, bojenja). Djela su poziv na uživanje u autorovoj mašti nedjeljivoj od znanja i razumijevanja postupka izradbe.

Staklana Skrufs, utemeljena 1897., predanim je radom staklara postigla nemjerljivu perfekciju izradbe predmeta jasnih, prozračnih stijenki koje odražavaju zamisli vrhunskih dizajnera. Tako je i Ingegerd Råman svojim nepogrešivim zamišljajem ljepote stvorila gotovo asketske forme predmeta koji, dizajnirani prije gotovo tri desetljeća, i danas predstavljaju čudesno poglavlje djelovanja Skrufs. Njezine čaše, boce, vrč (str. 93) iznose pred nas elementarno razumijevanje

Swedish glass craft has harmoniously compiled the rich story of its development into a living, pulsating span of this activity that connects all the Scandinavian countries. It bears witness that a true talent and understanding inevitably leads to impressive heights of style, but also to clear recognisability of author's ideas and master's hand. Research and experimenting with possibilities of glass as a medium and then, based on obtained results, searching for the new, are characteristics that have marked the work of Målerås Glasbruk. Founded in 1890, it has followed such a journey - from producing simple shapes, an awareness gradually developed of many challenges that, starting from the 80's and 90's, gave the most prominent results in the innovative ideas of Mats Jonasson. Images of a lion (pg. 89), mystical figure (pg. 88) and a set of drinking glasses (pg. 88) with surfaces "hidden" under serene masques, are works created in 2014. In them, the artist's idea merges with the specifics of complex production techniques (grinding, sanding, and staining). These works are an invitation to enjoy the imagination of the author that is indivisible from the knowledge and understanding of producing.

Skrufs Glasbruk, founded in 1897, through dedicated work of its master glass blowers this glassworks has achieved immeasurable perfection of producing objects with clear, translucent walls that reflect the ideas of top designers. Thus, Ingegerd Råman, with her infallible imagining of beauty, has created objects of almost ascetic form, which, although designed almost three decades ago, still represent the wondrous period in Skrufs history of production.

nenametljive ljepote i potvrđuju autoričino logično profesorsko imenovanje koje joj je 1995. dodijelila švedska Vlada. Ne čudi činjenica da je staklana, vođena tako izvanvremenskim uzorom, pružila ruku i novoj generaciji mladih dizajnera te je u sažetoj, ali vrlo izražajnoj naraciji što je u sebi nosi dekanter *Kišni čovjek* (str. 91) autorice Matilde Ringnér, prepoznala autoričinu snažnu samosvojnost.

Sva su navedena obilježja nerazdvojan dio djelovanja i staklane Nybro, koja je počela raditi 1935. Tijekom posljednjeg desetljeća Anders Lindblom posvetio se maštovitom oslikavanju staklenih predmeta razvivši nove tehnike te prekrivajući tanjure i zdjele raznolikim uresima. Njegovi radovi prezentirani na ovoj izložbi nastali su od 2009. do 2014. (str. 94, 95 i 97). Razigrani uresi ni u jednom trenutku ne zaklanjaju čistoću samog oblika predmeta i svjedoče o jasnom autorovu shvaćanju važnosti cjeline. Maria Petterson također se poigrala oslikom kristala na tanjuru *Leptir* (str. 97) i odvela nas u čudesan svijet prirode, nudeći nam ga kao izvorište beskrajna motiva i užitka opuštanja, što je još jedna potvrda stakla kao medija istinske umjetničke percepcije vječne ljepote.

LRB

Her glasses, bottles, pitcher (pg. 93) bring before us the elementary understanding of understated beauty and confirm her well-deserved and expected title of professor awarded by the Swedish Government in 1995. It is not surprising that the glassworks, guided by such a timeless model, has reached out to a new generation of young designers. They had recognised, in summarised, but very expressive narration encompassed in Rain Man decanter (pg. 91) designed by Matilde Ringnér, an strong individuality.

All of the above-mentioned characteristics are inseparable part of Nybro Glasbruk production, which began operating in 1935. There, over the last decade, Anders Lindblom has dedicated himself to imaginative painting of glass objects by developing new techniques and covering plates and bowls with various adornments. His works presented at this exhibition were created from 2009 to 2014 (pg. 94, 95 i 97). However, at no time, do the playful decorations obscure the clarity of the shape of the object and they testify to the author's clear understanding of the importance of the whole. Maria Patterson also plays with painting on crystal in the Butterfly plate (pg. 97) where she takes us into the magical world of nature by offering it to us as a source of endless motifs and pleasure of relaxation, which is another confirmation of glass as a medium of true artistic perception of eternal beauty.

LRB

MASQ jörgen

dizajn/design: Mats Jonasson, 2014.

dekanter Electra, crni/Decanter Electra, black, v./h. 330 mm

čaša za vino Electra, crna/Wineglass Electra, black, v./h. 250 mm

čaša za vino Electra, prozirna/Wineglass Electra clear, v./h. 250 mm

čaša Kubik, prozirna i crna/Tumbler, Kubik clear and black, v./h. 85 mm

kristal/crystal

produkcija/production: Målerås Glasbruk, Švedska/Sweden

M
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Mystiqua

dizajn/design: Mats Jonasson, 2014.

produkcija/production: Målerås Glasbruk, Švedska/Sweden

kristal/crystal

v./h. 270 mm; d./l. 120 mm



MÅLERÅS GLASBRUK

Osnovana 1890. , kada je pruga prošla divljinom sjeveroistočnog Kronoberga, staklana Målerås Glasbruk počela je izrađivati ručno puhanu prozorsko staklo. Danas je težište njezine proizvodnje sasvim drukčije– Mats Jonassons Målerås sinonim je za kristal visoke kvalitete. Talent Matsa Jonassona kao dizajnera rano je počeo privlačiti pozornost, još otkako je 1959. počeo raditi u staklani kao pripravnik graver. Tijekom sljedećih nekoliko desetljeća radio je s mnogim vrlo cijenjenim suvremenim umjetnicima stakla u Švedskoj. Tijekom tog razdoblja razvio je svoj prirodni stil koji je od tada usavršio.

Godina 1981. bila je povijesna. Grupa od 15 majstora, uključujući i Matsa Jonassona, kupila je tvornicu od staklane Kosta. Pri tome im je pomoglo lokalno stanovništvo: 80 od 250 stanovnika sela uložilo je svoj novac u tvornicu. Staklana je rasla i postala najveća privatna staklana u Švedskoj.

Mats Jonasson Målerås obilježava izrazita inovativnost, ali ta staklana održava i bogatu švedsku tradiciju u oblikovanju umjetničkih djela.

Founded in 1890 when the railroad made it through the wilderness of north-eastern Kronoberg the glasswork Målerås Glasbruk started with hand-blown window glass. Today, the focus is entirely different and Mats Jonassons Målerås stands for high quality crystal. Mats Jonasson's talent as a designer attracted attention early on , when he started work as an apprentice engraver at the glassworks in 1959. Over the next few decades he worked with many of the most respected contemporary glass artist sin Sweden. During this period he developed that natural style of his, which he has since perfected.

1981 was a historical year. A group of 15 artisans, including mats Jonasson, bought the mill from Kosta glassworks. They had great help from the locals. 80 out of 250 of the village's residents invested in the mill. The glasswork grew to become Sweden's largest privately owned glasswork.

Mats Jonasson Målerås stands for innovation but it also keeps a strong Swedish tradition when giving form to the art piece.



Velikih pet lavova / The Big Five Lion

dizajn/design: Mats Jonasson, 2014.

produkcija/production: Målerås Glasbruk, Švedska/Sweden
kristal/crystal

v./h. 200 mm; d./l. 305 mm

Pokal s čašom / Karaff with glass

dizajn/design: Ingegerd Råman, 1990.
produkcija/production: Skrufs Glasbruk Švedska/Sweden
puhano staklo/blown glass
v./h. 240 mm; prom./diam. 70 mm

Pokal s "lopticom" / Karaff with a little "ball"

dizajn/design: Ingegerd Råman, 1990.
produkcija/production: Skrufs Glasbruk Švedska/Sweden
puhano staklo/blown glass
v./h. 210 mm; prom./diam. 90mm

Svjetlost svijeće / Candle light

dizajn/design: Ingegerd Råman, 1987.
produkcija/production: Skrufs Glasbruk
Švedska/Sweden
puhano staklo/blown glass
v./h. 180 mm; prom./diam. 80 mm



SKRUFŠ GLASBRUK

Skrufs dizajn od 1897. karakterizira bezvremenski i čisti dizajn. Kombinacija tradicionalnoga i inovativnog dizajna primjetna je u visokoumjetničkim i kvalitetnim predmetima kojima se koriste švedski Parlament i švedska veleposlanstva diljem svijeta.

Ta obiteljska tvrtka stvara rukotvorine koje se odlikuju jednostavnošću i čistim oblicima.

Skrufs design is characterised by ageless and pure glass since 1897. The combination of traditional and innovative design is well noticed at the high artistic and quality pieces used by both Swedish parliament and embassies around the world.

This family owned company creates handmade art that is characterized by simplicity and clean shapes.

Čaša za konjak sa zlatom / Cognac with gold

dizajn/design: Ingegerd Råman, 1996.

produkcija/production: Skrufs Glasbruk
Švedska/Sweden

puhano staklo/blown glass

v./h. 70 mm; prom./diam. 90 mm



Čaša bellman / Drink glass bellman

dizajn/design: Ingegerd Råman, 1982.

produkcija/production: Skrufs Glasbruk
Švedska/Sweden

puhano staklo/blown glass

v./h. 90 mm; prom./diam. 80 mm



Rainman pokal / Rainman carafe

dizajn/design: Matilda Ringnér, 2009.

produkcija/production: Skrufs Glasbruk Švedska/Sweden

puhano staklo/blown glass

v./h. 270 mm; prom./diam. 90 mm



AUTORI / AUTHORS

Ingegerd Råman

Ingegerd Råman jedna je od istaknutih figura švedskog dizajna. Bezvremenost i jednostavnost ključne su riječi u opisu njezina rada. Njezina umjetnost nije nametljiva, ali pogađa točno gdje treba, a dizajnerica stvara predmete koji se njoj sviđaju. Njezine su kreacije funkcionalni predmeti, s naglaskom na hrani, piću i lijepo postavljenom stolu.

Cilj Ingegerd Råman jest pojednostavniti i sublimirati svoje dizajne, no pritom zadržava osjećaj zadovoljstva i ljepote objekta, inače jednostavnost i racionalizacija postaju klopkom. "Staklenka s poklopcem jest staklenka s poklopcem, ali iza toga mora postojati toplina, misao, ideja i poezija", objašnjava Ingegerd.

Za svoje je dizajne tijekom godina dobila mnogih priznanja, a 1995. švedska joj je Vlada dodijelila titulu profesora. Ingegerd je od 1999. dizajnirala mnoge bezvremenske i osobne proizvode za Orrefors.

Ingegerd Råman is one of the prominent figures in Swedish design. Timelessness and simplicity are the key words in her work. Her artistry is not showy, yet right on the mark, and she makes objects that she herself likes. Her creations are utility items focusing on food, drink and the set table.

She aims to streamline and focus her designs, yet retain a feeling of pleasure and beauty in the object; otherwise simplicity and streamlining become a pitfall. "A jar with a lid is a jar with a lid, but there has to be warmth, thought, an idea and poetry behind it," Ingegerd explains.

She has received many accolades for her designs over the years, and in 1995 she was also awarded the title of professor by the Swedish Government. Ingegerd has designed many timeless and personal products for Orrefors since 1999.

Matilda Ringnér

Matilda Ringnér mlada je umjetnica koja dizajnira proizvode i bavi se ilustracijom. *Kišni čovjek* je rezultat njezina završnog projekta u Školi dizajna Sveučilišta u Kalmaru, izrađen u suradnji sa staklanom Skruf. Matilda Sundén Ringnér sada živi i radi na relaciji Malmö-Kopenhagen.

Kišni čovjek je dekanter koji se igra s tradicionalnim načinom prenošenja vode iz spremnika do čaše za piće. Posebnost dekantera čini osam rupa koje pridonose njegovu jedinstvenom identitetu pri uporabi, ali proizvodu daju i osobit vizualni identitet. Osim drugačijeg iskustva izlivanja tekućine, oblik funkcionira i kao izvrstan način dekantiranja vina, baš kao što onemogućuje da komadi limuna i leda upadnu u čašu kad se dekanter upotrebljava za vodu.

Matilda Ringnér is a young designer who works with product design and illustrations. Rain Man is the result of her final project at the School of Design, University of Kalmar, in collaboration with Skruf Glasswork. Matilda Sundén Ringnér now lives and works in Malmö/Copenhagen.

Rain Man is a decanter that plays with the traditional way of transporting water from a container to a drinking glass. The distinctive feature of the decanter is the eight holes that contribute to a unique identity not only when in use but it also gives the product an unique visual identity. Besides creating a different pouring experience the shape also works as an excellent way to decant the wine just as it prevents ice and pieces of lemon from being poured into your glass when using it for water.

Karaff Munsjön

dizajn/design: Skruf Glasbruk AB, 1986.
puhano staklo/blown glass
v./h. 250 mm; prom./diam. 150 mm



Kanna Bellman

dizajn/design: Ingegerd Råman, 1985.
produkcija/production: Skruf Glasbruk Švedska/Sweden
puhano staklo/blown glass
v./h. 195 mm; prom./diam. 130 mm



Zdjela Twist / Bowl Twist

dizajn/design: Anders Lindblom, 2009.

Nybro Glasbruk, Švedska/Sweden

rukom oslikan i ukrašen kristal/hand painted and decorated crystal
v./h. 120 mm; prom./diam. 270 mm



Zdjela Fiore / Bowl Fiore

dizajn/design: Anders Lindblom, 2013.

Nybro Glasbruk, Švedska/Sweden

tehnika dvostrukog oslikavanja/double paint technique
v./h. 140 mm; prom./diam. 300 mm



NYBRO GLASBRUK

Staklana Nybro započela je s poslovanjem 1935. proizvodnjom tanjura, čaša i zdjela. Početkom 1980-ih tvrtka je pokrenula projekt u sklopu kojega su dizajneri osmislili funkcionalne čaše i čaše za poklon. Istodobno je razvijena i nova kolekcija sportskih nagrada koja je, među ostalim, dovela do toga da je Nybro staklana bila ponosni izrađivač nagrada za dvoje Olimpijske igre, za one u Lake Placidu 1980. i za one u Sarajevu 1984.

Tvrtka se nastavila razvijati i pomicati granice tehnike vitraja. Njihova ručno oslikana umjetnička djela imaju posebno mjesto u švedskim domovima i na proslavama.

Nybro Glasbruk began their business in 1935 with manufacturing plates, glasses and bowls. During the beginning of the 80's the company launched a venture to have designers develop functional and gift glasses. At the same time the new collection of sports prizes developed which among other things led to Nybro Glasbruk becoming a proud supplier to two Olympic games. Lake Placid 1980 and Sarajevo 1984.

The mill has continued to develop and stretch the stained glass technique. These hand painted art pieces have a special place in Swedish homes as well as celebration moments.

Kristalni tanjur s nacrtanom ružom / Plate Crystal Ink Rose

dizajn/design: Anders Lindblom, 2014.

Nybro Glasbruk, Švedska/Sweden

kristal ručno oslikan organskim bojama i upotrebom zračnog kista/crystal hand painted with organic colour; use of airbrush
v./h. 70 mm; prom./diam. 370 mm



Kristalni tanjur s nacrtanim srcem / Plate Crystal Ink Heart

dizajn/design: Anders Lindblom, 2014.

Nybro Glasbruk, Švedska/Sweden

kristal ručno oslikan organskim bojama i upotrebom zračnog kista/crystal hand painted with organic colour; use of airbrush
v./h. 70 mm; prom./diam. 370 mm



AUTORI / AUTHORS

Anders Lindblom

Anders je rođen usred “kraljevine kristala” 1972. Njegov je otac bio vješt stakloslikar, a Andreas je vrlo rano pokazao veliko zanimanje za dizajn i staklo. Obrazovan je u studiju za slikanje na staklu u Orreforsu, u Strömbergshyttanu.

Anders je preuzeo studio svoga oca kad je bio vrlo mlad te je taj posao razvijao dugi niz godina. Od 2007. suvlasnik je tvrtke Nybro Glasbruk te u njoj vrlo uspješno dizajnira nove proizvode. Usto je razvio tehnike oslikavanja stakla i danas je jedan od najcjenjenijih stakloslikara i dizajnera u Švedskoj.

“Dizajn mora biti jednostavan, a ne pretjerano razrađen. Osobito volim kontrast između kristala i boje te nalazim izuzetno poticajnim razvijati slikarske tehnike koje to mogu iskoristiti.”

Anders was born in the middle of “The kingdom of Crystal” in 1972. His father was a skilled glass painter and Anders great interest in design and glass started in very early age. He was educated at Orrefors Glass painting studio in Strömbergshyttan.

Anders took over his father’s Glass painting studio when he was very young and developed this business for many years. Since 2007 he is part owner of Nybro Glasbruk and has been very successful designing new products for the company. He has also developed the glass painting techniques and is today one of the most appreciated glass painters and designers in Sweden.

“Design shall be simple and not over worked. I’m very fond of the contrast between the crystal and the colour, and find it very stimulated to develop painting techniques that can take advantage of this”

Maria Pettersson

Maria je rođena na zapadnoj obali Švedske, gdje i danas živi. Odrasla je u obitelji s velikim zanimanjem za dizajn. Provela je puno vremena na obiteljskom štandu, posao koji sada sama vodi. Maria je obrazovana u graviranju stakla u Orrefors Kosta Boda. Razvila je interes za boje i dizajn, te dizajnira za Nybro Glasbruk već par godina.

Njezina prva linija za Nybro Glasbruk *Život* bila je vrlo uspješna i cijenjena, a sada je slijede linije *Leptir* i *Ocean*.

“Svakodnevni život s prirodom, iznad i ispod površine, je moj stalan izvor inspiracije.”

Maria was born on the west coast of Sweden, where she still lives. She grew up in a family with great interest in design. She spent a lot of time in the family own table top retail store, a business she now runs. Maria was educated in glass engraving at Orrefors Kosta Boda. She has developed her interest for colour and design and has been designing for Nybro Glasbruk for a couple of years.

Her first line for Nybro Glasbruk *Life* has been very successful and appreciated and is now followed by *Butterfly* and *Ocean*.

“Daily life with the nature, both over and below the surface, gives me a constant flow of inspiration”

Vaza Twist / Vase Twist

dizajn/design: Anders Lindblom, 2010.

Nybro Glasbruk, Švedska/Sweden

rukom oslikan i ukrašen kristal/hand painted and decorated crystal
v./h. 260 mm; prom./diam. 160 mm



Tanjur Leptir / Plate Butterfly

dizajn/design: Maria Pettersson, 2014.

Nybro Glasbruk, Švedska/Sweden

oslikani kristal/painted crystal

v./h. 70 mm; prom./diam. 350 mm



MUZEJ
MIMARA

