CRAFTS & DESIGN

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FOREWORD

Developed over centuries, the techniques and skills of craft professionals act as a repository of knowledge and a living legacy for the past that continues to inform the future development of the sector. The craft and design sector encompasses a range of over 200 professions, including craftspeople who work with clay, glass, wood, textiles, graphic art, jewellery and more.

The heritage they embody is engrained in our culture and the sector teems with an astounding variety of individuals and creative practices. Bearers of history and innovation, craft professionals are an endless resource for all creators.

Yet, despite many cultural, economic and social benefits, craft is often out of step with public expectations. Ironically, the excellence of skills, workmanship and dedication that craft production embodies is rarely portrayed or understood in comparison to globalised international manufacturing, which is designed to guarantee uniformity, at the expense of any or all originality.

Today, we must demonstrate that traditional techniques do have a future, provided they develop their potential for innovation and adaptability. Our challenge is to propose a new position for craft professions in the economic market. This can be done by training the next generation of students and craftspeople across Europe, people who are capable of bringing together craft skills, art and design.

Under the Leonardo da Vinci Programme, Institut National des Métiers d'Art (INMA), the Design & Crafts Council of Ireland (DCCol), the Slovakian Centre for Folk Art and Craft (ÚL'UV) and Fundación EOI – Fundesarte of Spain created the 'Crafts and Design in Europe' Programme. This is a masterclass programme aimed at repositioning craft professions in Europe by drawing upon heritage and innovation and echoing today's economic environment.

The programme has given young graduates from across Europe the chance to reflect on the perception of craft and its positioning through an experimental design process. This process blended heritage with creativity, artistic professions and applied arts and design in a masterclass setting. It fostered mobility for young people and professionals and promoted the sharing of skills across Europe in order to perpetuate this knowledge and common culture.

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CRAFTS & DESIGN

The crafts and design professions offer many cultural, economic and social benefits. Today, we must demonstrate that traditional techniques do have a future, provided they develop their potential to be innovative and adaptable. The aim of this project was to propose a new position for these professions in the economic market by training the next generation of students and craftspeople across Europe to be capable of bringing together craft skills, art and design.

The 'Crafts and Design in Europe' Programme, funded by the Leonardo da Vinci Programme Partnership, offered young graduates from four countries (France, Spain, Ireland and Slovakia) the opportunity to participate in inter-disciplinary masterclasses, enabling them to network, share their experience, skills and ideas and learn new techniques and processes, both traditional and technology-driven.

Three seven-day masterclasses were held in 2013. The first, on the theme of wool and textile design, was organised by INMA at La Bergerie Nationale in Rambouillet. The second, organised by ÚL'UV, was held at the Ružomberok School of Applied Arts in Slovakia and focused on wood. The third, on the theme of ceramics, was organised by DCCol at the Ceramics Skills & Design School in Thomastown, Kilkenny.

Following the masterclasses, study trips were organised on the three themes. The aim of the study visits was to provide a rounded experience for both the participants and masterclass instructors, by giving them the chance to meet with craftspeople and designers.

There was also the opportunity to visit material libraries and museums related to the selected materials in different EU countries. The first study visit, on wood, was held in Paris. The second, on ceramics, took place in Madrid. The third, on textile design, was held in Dublin.

In addition to the masterclasses and study visits, participating countries were asked to contribute to the 'European Gallery of Craft and Applied Art Productions' (www.dreamcraftgallery.eu). Each country was asked to contribute four examples of products representative of each of the following categories: rare, traditional, contemporary and innovative. The work was preceded by a research phase on heritage and artistic and craft trends in partner countries. The process resulted in the online publication of new products in the wool, wood and ceramics sectors, previously the focus of the masterclasses and study trips.

The activities of the project contributed to: facilitating access to professional networks and training centres participating in the programme, fostering mobility for young people and professionals and promoting the exchange of skills in Europe as a means of keeping knowledge and the common culture alive.

The programme was run by four European partners: Institut National des Métiers d'Art (INMA), the Design & Crafts Council of Ireland (DCCol), the Slovakian Centre for Folk Art and Craft (ÚĽUV) and Fundación EOI - Fundesarte of Spain.



INMA organised a masterclass on wool from 8th to 14th April 2013 at La Bergerie Nationale in Rambouillet. Coordinated by Diana Brennan, Textile Designer and Professor at École Nationale Supérieure des Arts Appliqués Duperré, the masterclass allowed sixteen young European professionals of arts, crafts and design to come together to experiment with new applications for existing techniques in wool.

Wool is a natural, ecological and inexhaustible material that can be used in a wide array of creative ways, whether it is raw, carded, felted or associated with other materials. These different applications in textile, clothing, furniture textile, small furniture or building make wool a very attractive material.

Over the seven-day period, craftspeople addressed the students on their various specialties - felt design, mattress making and visual arts. Their objectives were:

- To make the participants aware of the diversity and developmental potentials for European wool.
- To help the participants understand how designers conceptualize and develop projects. For example,



what questions do they ask, how do they organize their research and work methods to transform their ideas into a project and then how do they progress to project production.

- To apply this work method and thought process to traditional techniques and materials in order to encourage and develop innovation in crafts and design.
- To have the participants conceptualize projects, taking their inspiration from the seminars and techniques learnt during the seven-day masterclass.
- To learn how to create a digital 'Trends' book in the form of a blog that promotes wool as an innovative material: http://designandwool.blogspot.fr/

The masterclass alternated seminars and workshops using wool-related techniques. There were two days of seminars, three days of practical workshops and one day working with the designers LaboPull. On the last day, participants completed the blog with Jeanne Goutelle.

ASSEMBLING

'To use wool as a lifeline to encourage community growth and participation'

Work group: Adele Orcajada (Spain), Diedre Duffy (Ireland), Sinead Kane (Ireland)

Project

'Assembling' is an innovative project aimed at reuniting individuals in a society by encouraging them to participate in group projects such as creating communal gardens, building shelters or making accessories. It proposes that the act of recycling wasted wool becomes a federating action that builds a respect in the community for textile crafts and woollen fleece and revaluates the inventive roles these can play. Inspired by textures in felt and nature, 'Assembling' proposes three design projects that transform wool into a 'super-fibre,' bringing people together through an innovative use of wool within the community.

Objectives

- To create projects where wool can bring people together. To kindle excitement and enthusiasm within the community by designing projects that make people aware how innovative and inspiring wool, fleece and textile crafts can be.
- To recycle un-used wool.
- To connect the farmers to the users.
- To apply wool's biodegradable quality to gardening.
- To make wool an active part of a contemporary lifestyle.

Techniques

Felting, spinning, knitting, crochet and carding.

- Wool as a tool to connect people through group projects.
- Wool as nourishment for growth in urban agriculture.
- Recycled wool employed as an innovative reclaimed material.



BALANCE

Keeping wool alive by connecting a new generation to the beauty of wool, its origins and characteristics

Work group: Andrea Paldan (Slovakia), Ciara Harrison (Ireland), Fiadh Durham (Ireland)

Project

'Balance' investigates innovative applications for the discarded painted fleece that farmers use as identity markers and theft deterrence. The project proposes how recycling can be developed into a campaign for promoting wool as a relevant and contemporary material. The farmer becomes a creator or an artist, transforming the discarded wool into a profitable product. Proposals include:

- Felting the whole fleece and transforming it into brightly coloured carpet.
- Implementing a D.I.Y Shibori sheep scheme, whereby one could 'spray your own pattern' on sheep.
- Story telling: telling a story about the pattern and creating a label.
- Creating something unique from personalised fleeces.
- Developing the local craft industry through a small collection of objects.
- Creating a marketing campaign.

Objectives

- To define a project centred on colour as a communication concept and design methodology as a tool to develop applications for discarded fleece.
- To create a marketing campaign strategy.
- To renew ways for processing the recycled wool.
- To develop original and unique items created either by the farmer or the client.

Techniques - Dyeing, felting, spinning, knitting, crochet and weaving.

- Giving importance to the use of the material.
- Devising innovative applications for wool as a creative and conceptual thought process tool.
- Encouraging awareness of the endless possibilities for wool as a raw material or as a source of inspiration.
- Promoting wool as a new generation fibre that parallels with a healthy lifestyle.
- Creating communication strategies that add value to the sheep production industry.



CONNECTION/DISCONNECTION=RECONNECTION

'We want to create a collaborative platform to promote wool – WWWOOL

Work group: Madeleine Garcia (Spain), Charlotte Juin (France), Michala Lipkova (Slovakia)

Project

'Connection/Disconnection=Reconnection' aims to transform the traditional craft identity of wool by making it an active part of a contemporary lifestyle. The project devised an innovative contemporary marketing campaign for the promotion of wool at an international level by creating the brand name WOW (World Wide Wool). To spark public participation and a new awareness of wool, the project uses creative publicity and artistic campaigns to bring people together for timely events.

The project encourages the use of humour, colour, surprise and individual participation. It emphasises the importance of the Internet as a vital tool to connect people and share individual stories of roots, traditions and identities.

The project intends to answer the following questions:

- How can we connect cyberspace to the natural living world to create events that can be shared and are talked about?
- Where are the farmers and who are the role players in each section of the wool industry?
- What are the ways we can emphasize the colourful, diverse, contemporary vision that wool can play on a global scale?

Objectives

- · To reconnect wool with its market.
- To create global community with local action.
- To evoke conversation about wool.
- To change the common image of wool so that it becomes a new 'social' experience.

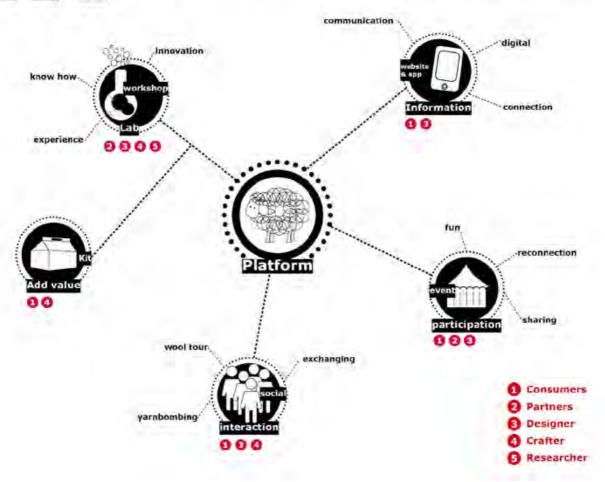
Techniques - Digital technologies, blogs, felting, knitting, crochet, weaving, knotting, macramé and plaiting.

- Communicating the global nature of the project.
- Promoting innovative applications for wool as a creative and conceptual thought process tool.
- Imagining how wool can change the vision of traditional craft by linking it to digital technology.
- Devising exciting new communication campaign strategies.



Spin a conversation between the wool community and the public

Madeleine Garda, Midiala Lipkova, Charlotte Juni



ELEMENTARY DESIGN

'Taking wool out of its context

Work group: Kristina Baloghova Hroncekova (Slovakia), María Tamames (Spain), Lubomira Abrahamova (Slovakia)

Project

'Elementary Design' investigates how wool can be given a new perspective by applying innovative design concepts to basic materials, traditional techniques or even classical folklore. Taking inspiration from these objects and materials, the project suggests how recycling can be used as a creative and conceptual thought process. It focuses on innovation, experimentation and the act of taking an element out of its context and creating added value.

Four scenarios were created within the project:

- Transformation: Dipping a handmade woollen object in porcelain clay, then firing it in a kiln transforms the material qualities of wool into a rigid ceramic surface and creates a new appearance and form.
- Inspiration: Ceramic procedures for creating volumes could be adapted to textile techniques using wool.
- Recycling: Wool fibres from old clothes can be mixed with resins to shape a 3D form.
- Interaction: Live Art Making / Interactive Art Work. An unfinished form encourages the user to improvise and creatively complete its appearance.

Objectives

- To use design methodology to develop innovative applications for wool.
- To create original and unique items that have been inspired by the decorative details and construction techniques of traditional objects associated with wool.
- To renew ways to process recycled wool and woollen fibres.
- To make wool an active part of a contemporary lifestyle.

Techniques - Felting, spinning, knitting, crochet and embroidery.

- Giving importance to the use of the material.
- Highlighting innovative applications for wool as a creative and conceptual thought process tool.
- Creating awareness of the endless possibilities for wool.
- Promoting wool as a new-generation fibre that parallels with a healthy lifestyle.

- . LONG LASTING FIBRE
- · MATURAL FIBRE
 - . RESISTANT TO

STATIC ELECTRICITY

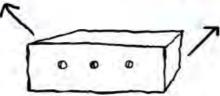
- . EASY TO CLEAN
- · MORE RESISTENT TO TEARING
- · HYDROPHILIC

THAN COTTON AND SYNTHTICS

PRODUCTION *

ADVANTAGES

DISADVANTAGES



WOOLEN THINGS LAST LONGER
THAN SYNTHETICS

PROTECTION / INSULATION

'Wool is a sensorial experience that makes me think of home'

Work group: Zuzana Ondrejkova (Slovakia), Fiona Daly (Ireland), Wiebke Aumann (France), Bàrbara Grosskopf (Spain)

Project

The 'Protection / Insulation' work team investigated the innovative role that wool can play in the recreation of 'cocoon-home' spaces. 'Wool is a product that makes me think of home' was the starting point for the development of the project. The working team described the concept of 'home' as being a personal refuge where one feels safe, protected and disconnected from the clutter of the outside world. Wool is the ideal material to work with because it is both flame and water resistant. Furthermore, it is lightweight, resilient and resistant to static electricity. Finally, it has excellent thermal-insulation and sound-proofing qualities. The working team observed: 'You play when you feel safe so that the game becomes the symbol for feeling safe and being at home.' Three scenarios that enabled people to construct a personal refuge anywhere of their choosing were developed in the framework of the project.

These innovative scenarios can inter-mix depending on requirements, thereby offering solutions for comfort and intimacy in the private or public domain. The client becomes the main actor, creating his own refuge space.

Objectives

- To create a sense of 'Home,' a place where you feel safe, somewhere you can relax, a place where you want to play.
- To apply a design methodology to develop innovative applications for wool.
- To create unique interactive objects inspired by games, nomadic cultures and the protective qualities of wool.

Techniques - Mattress making, felting, spinning, sewing, shibori and dyeing, printing, carding and combing.

- Promoting wool as a tool to connect people to their environment through play and active participation.
- Creating innovative multi-functional objects and materials.
- Highlighting the protective qualities of wool that induce a sense of wellbeing.
- Imagining walls that can be transformed into floor spaces.



STUDY VISIT ON TEXTILES

Ireland hosted a study visit on textiles in Dublin on the 12th & 13th of June 2014. The main goal of the Irish study visit was to offer the participants, textile students and young professionals, an insight into the current production facilities and textile studios in Ireland as well as exploring Ireland's textile heritage.

On the first day the group met at The National Museum of Ireland for a guided tour of The National Museum's Costume & Textile exhibition by Alex Ward, who is responsible for clothes & textiles collections. The National Museum of Ireland is Ireland's premier cultural institution and home to the greatest collections of Irish material heritage, culture and natural history in the world. The group especially enjoyed the 'What We Wore' permanent exhibition, where they had the opportunity to see silk, satin and lace that people may not have traditionally associated with Irish society or culture.

In the afternoon the group visited PRINT BLOCK Studio, Ireland's only member based studio collective and workshop. In Ireland, there is limited access to professional textile print facilities but PRINT BLOCK are addressing this gap, by establishing a textile printing facility in Dublin with affordable access. They provide a foothold for furthering and securing young careers and most importantly enabling Irish practitioners to practice in Ireland. Their vision is to raise the profile of printed textiles in Ireland and provide an important contribution to the Irish cultural landscape and economy.

The group were given a short talk about the studio's history. This was followed by a screen-printing session where each member of the group designed and produced their own personalised tote bag. Three members of the group worked in similar studios in France and it was interesting for them to compare practices and production facilities

On the second day the group visited the leather workshop of Irish textile designer Róisín Gartland in the Design Tower on Grand Canal Quay in Dublin City. The Design Tower was originally a sugar refinery and is a listed building. The restored stone tower is now home to some of Ireland's exceptionally talented and award winning designers, artists and craftspeople. Róisín Gartland is a renowned Irish designer who creates bespoke craft leather accessories and fashion garments. Her design works feature in The National Museum of Ireland and many international collections. Róisín talked the group through her process and the group toured her production facilities and machines where she demonstrated some of her techniques.



In the evening the group visited The National College of Art and Design (NCAD) Graduate Exhibition Show. The Graduate Exhibition is the centerpiece of NCAD's exhibition season. The exhibition featured this year's graduates' projects from across all disciplines. Angela O'Kelly, lecturer in Textile and Jewellery at NCAD and Manager and Curator of the National Craft Gallery gave the group a private guided preview tour of the exhibition in advance of the official opening. The evening culminated with live music and an outdoor barbeque on the NCAD campus where students, designers and lecturers were free to mingle, network and exchange perspectives.

The two day study visit gave participants the opportunity to interact with Irish textile producers, designers and teachers and to familiarise themselves with some of the training methods and facilities in Ireland. Through this exposure to both contemporary and heritage practice, the group were able to explore the textile industry and share and exchange their perspectives and experiences.



Wood was the main theme of the seven-day masterclass organized in Slovakia. It was conducted in Ružomberok at the School of Applied Arts from 1st to 7th July 2013 and welcomed thirteen young designers and craftspeople from France, Ireland and Spain. The objective of the training was to exchange knowledge and know-how, thereby encouraging creativity in constructing timber-related products.

Goals of Teaching

The primary concern of the wood masterclass was active creative work with materials, especially wood that was natively sourced from Slovak terrains. The distinctive environment located in the mountainous region of northern Slovakia is very inspiring and destined to encourage thinking along traditional lines.

Since working with wood materials is time consuming, the seven days were mostly spent in studios and workshops, to which a time schedule was appropriated. The goal of the week was to create at least one integrated product design (or a series of) with characteristics of function and playfulness with underlying tones of cultural heritage unique to each of the participants.

The finished product depended on the ideas of the young creators and their consultations with lecturers,



who were open to all ideas. During their visit, participants were introduced to local wood processing by attending lectures. They also learned about selected traditional technologies and had the opportunity to individually experiment with the material.

As part of the week, a visit was carried out to VLKOLINEC, a typical mountain settlement which has retained its traditional character. Due to its unique qualities, the area is listed as a UNESCO World Heritage site. During this field trip, participants were able to observe the use of wood in traditional folk architecture.

An art gallery presentation of the products created, along with all documentation by various authors, concluded the week.

The goal of the conference was the mutual exchange of knowledge and experience of the participating designers and craftspeople. It sought to combine different traits of participants' cultures, as well as their approaches to the treatment of the selected materials.

Michal Hanula & Tibor Uhrín, Course Coordinators

PIO-PIO

Work group: Lola Buades (Spain), Cillian Ó Súilleabháin (Ireland)

Project

PIO-PIO is a set of contemporary toy birds, packaged in its own birdhouse carry-case. The wooden birds have leather wings and beaks, which add a tactile contrast to the wood. With a small modification of the leather strap, the carry-case becomes a birdhouse ready for the garden, connecting play with nature.

Objectives

The objective was to develop an interactive child's toy while simultaneously exchanging approaches and techniques. Lola is a product designer and Cillian is a furniture maker so combining their different skill sets was part of the challenge of the project.

Techniques

Machining of timber, cutting and shaping with hand tools, joinery of complex geometry for the birdhouse, painting and sewing.



SPINNING TOP BOXES

Work group: Alan Meredith (Ireland)

Project

A number of exploratory studies were developed in order to re-imagine how spinning tops are presented. The tops become more than just toys, but also lids for boxes or treasures in themselves.

Objectives

To reinterpret a simple toy so it can be seen in a new light as a meaningful object that embodies play, craft, treasure and the technique of wood turning.

Techniques

Wood splitting, wood turning and finishing.

Added value

Handmade toys are a rarity in the world today to the extent that they are treasures to be revealed or hidden and kept safe. This body of work aims to explore these conditions and their possibilities. I have concentrated on a simple toy which has existed since antiquity. A spinning top reveals the circular motion that is at the heart of a wood turner's art. In motion, it echoes and reveals the movement of the lathe that created it. The tops become objects to admire or lids to conceal. Bound by the circle, the presentation and concealment of these tops is a wood turner's dream.



METLIČKA

Work group: Jens Kosak (Germany/Ireland)

Project

The project created everyday objects by combining wood and other materials.

Objectives

The main objective was to learn, experiment and combine different materials such as leather, paper, straw, sawdust and wood using traditional techniques.

Techniques

Folding, cutting, carpentry techniques and gluing.

Added value

These everyday objects are part of an exercise in style. They will provide a base line for further experiments and projects.



WOBBLES

Work group: legor Duran Pawlowsky (Spain)

Project

Wobbles is a collection of wooden toys. When you turn them upside down, they become a cross between a roly-poly toy and a spinning top. The collection is a result of experimenting with the creation of objects based on imaginary characters.

Objectives

To become familiar with local wood processing and craft techniques and to create one integrated product design with function and playfulness.

Techniques

Lathe turning, grinding, drilling, cutting and pewter casting.

Added value

The exchange of knowledge and experience between designers and craftspeople, as well as the interaction of cultural backgrounds and the comparison of approaches to the treatment of the selected materials.



BIRDS

Work group: Franck Grossel (France)

Project

Five characters were created during a masterclass on wooden toys. Each character represented a country participating in the programme. Each one was made with well-known cabinet-making joinery techniques.

Objectives

The main objectives were to share different skills during a joint project and to learn new crafting techniques.

Techniques

Lathe turning, traditional cabinet-making joinery with hand tools and machine work.

Added value

This program was very rewarding thanks to the trading of skills between the different countries in the exchange.



TR(H)EE IN LINE

Work group: Ricardo Páramo (Spain)

Project

TR(H)EE In Line is a "Tic Tac Toe" game with several sets of game pieces. All the different sets and boards are handmade using wood and traditional techniques. Each set relates to a different work process.

Objectives

The main objective was to learn and experiment with traditional wood techniques, but also to use non-traditional materials such as epoxy resins, plexiglass, rubber or sawdust.

Techniques

Turning, carving, oil tinting, wood veneers, sawing and pewter casting.

Added value

All these different experiments reflect what the designer believes handcraft could be in the 21st century. They are an exercise in style. More games will be produced in the future, based on these prototypes.



HOME FRIENDS

Work group: Lisa Lejeune (France)

Project

Home Friends are three little wooden characters. As designers, we can sometimes produce vast quantities of objects. The aim of this project was to create an object that could last.

The idea was to create three characters that could be toys for children or useful objects later for adults. They could be useful on a desk, for example, or simply be a decorative object. I tried to give them a minimal shape and a pleasing aesthetic.

Objectives

The objective was to oversee a complete work from design to production. I also wanted to experiment with wood turning and toys. As a furniture and set designer, this was an unusual task for me.

Techniques

Wood turning, sawing and drilling.

Added value

It was very rewarding to design and produce the final object and to share the experience with other international designers and wood workers. I am now developing Home Friends to try to give them a commercial life.



MATRA, TATRA, FATRA

Work group: Xavier Pathoulas (France)

Project

Matra, Tatra, Fatra are moving figurines that can be used as either games or decorative objects. The names of the figurines are related to the Slovakian hills and represent the three symbolic mountains that feature on the coat of arms of Slovakia and on the Slovakian flag.

A little weight is hidden in the base of the figurines, giving them a regular balancing movement. Each figurine has a different handmade shape and surface treatment and the movements are different in speed and rhythm. The heads are exchangeable, attached by a magnet. The simplified hairs are made of metal. These hairs give or change balance and bestow elegance. Research on different materials and treatments is ongoing.

Objectives

To create a simple and elegant handmade toy/decorative object, using the techniques mastered by designers Tibor Uhrín and Michal Hanula, respected leaders of the project.

Techniques

Turning, carving, oil tinting, woodworking, sawing, pewter casting and colouring wood.

Added value

The project gave an overview of multiple techniques. It was an excellent experience to engage in very precise work with a design and research team from all over Europe.



LAINES

Work group: Pau Stephens (Spain)

Project

Laines consists of three maple-wood containers that fit into each other.

Objectives

To mix two paradigms (design and crafts) in order to create a product that is both functional and can be made in an artisanal way.

Techniques

Wood turning and carving.

Added value

Laines used maple wood that was not industrially processed. The design is innovative but it was made using traditional techniques.



JAKARD

Work group: Ángela Frías (Spain)

Project

From the beginning, the idea was to find a relationship between the project and the country of origin. The inspiration came from a paper pattern that is typical of Slovak textile machines (jakard). Like the proposed design, these patterns are unique.

From there, I started experimenting with plywood that was suitable for piercing, keeping in mind the premise that the product was a scalable, modular piece. I also sought an organic form that would evoke the nature and warmth of the material.

Objectives

To create containers for small items (pencils, kitchen utensils, cosmetics etc.) that can be linked together in many ways by inserting a cord between the side holes. Different wood veneers were experimented with.

Techniques

Press moulding, gluing and perforating.



MUSIC BOX WITH A DIFFERENCE

Work group: Anthony Nolan (Ireland)

Project

The project was to produce a music box with a different yet traditional design for a wind up musical box instrument while helping amplify the natural harmonics of the tune.

Objectives

The main objective was to challenge my design process utilising the natural harmonic effects of timber to enhance the sound of the musical tune. I was looking to gain insight into traditional techniques and broaden my design concepts when crafting wooden objects.

Techniques

Woodturning, carving, texturing of woods, utilising the natural characteristics of the timber

Added value

Great knowledge and experiences exchanged with like minded designers and crafters.



VLKOLÍNEC - GIANTS-CAUSEWAY

Work group: Gearóid Muldowney (Ireland)

Project

Based on the traditional log buildings of 'Vlkolínec' (UNESCO world heritage site) the table top toys are a playful way of learning about the region's history. The village of, Vlkolínec' is one of regions most complete group traditional mountain log buildings.

Giants-Causeway Chopping Board Based on the famous Giants Causeway in Northern Ireland (UNESCO world heritage site). The Giants Causeway chopping board is a playful useful household object which reminds the user of this geologically unique coastline.

Objectives

To create playful object which informed the user about its origins.

Techniques

Hand sanding, sawing, plaining, glueing and staining.

Added value

These objects are both playful, educational and useful. They encourage interaction and intrigue.





STUDY VISIT ON WOOD

The study trip on the theme of wood was organised by INMA in Paris on 10th to 11th March 2014. It was attended by young art and design professionals from Spain, Ireland and Slovakia.

The first morning was dedicated to a tour of FCBA and its INNOVATHEQUE®. FCBA is an industrial technical centre, aimed at promoting technological progress, contributing to improved output and guaranteeing quality in industry. Its areas of action include all timber, paper pulp, wood and furniture industries. INNOVATHEQUE® is a meeting place for suppliers interested in introducing their materials, processes and innovative systems, as well as design professionals (designers, architects, textile designers, decorators, scenographers, craftspeople, layout artists, etc.) in search of technical or aesthetic solutions to make their creations stand out. The session offered the participants the opportunity to become familiar with the labels awarded by FCBA and the functioning principles of INNOVATHEQUE® and its website.

For the second visit, participants went to the woodworking and cabinet-making workshops at École Boulle. École Boulle is one of the foremost educational institutions in art, applied arts, design and art professions in France. It has opened up new avenues in innovation and experimentation. Its new cutting-edge structures give students the opportunity to continue their studies well beyond the usual degree programmes. While preserving the heritage of arts professions and traditional creation methods, it innovates and moves into the future through digital activities, aiming for sleek, contemporary lines.

The first day concluded with a visit to the Yamakado showroom. Founded in Paris in 1986 by Agnès and Hiroyuki Yamakado, the facility's purpose is to design, produce and distribute design furniture. The full control it maintains over the product, from design to distribution, is the guarantee of its excellence. During the tour, Agnès Yamakado herself presented how the company works, explaining how her furniture is conceived and designed. The showroom is structured in such a way that it can effectively show off the collections to the public and host visiting professionals under good conditions. A basement workshop and mezzanine design room have been set up so that specific solutions, new models and possible prototypes can all be reviewed on-site.

The second day was dedicated to a guided tour of Musée des Arts Décoratifs, with a focus on cabinet-making. The 'Professions and Know-How' tour was designed to encourage a sensory approach to each work and to introduce the trades, tools and techniques specific to each material



used, so as to convey the actual motions used by the creators, artists and craftspeople of the past and present. The visit ended with the museum's Modern/Contemporary Art collection.

The aims of this study trip were to round out the participants' knowledge by sharing and exchanging experience with specially-selected speakers, as well as to introduce participants to new types of know-how and techniques. Consequently, the visit was organised to showcase different facets of the timber sector over the course of history: industry and innovation, training and design and use of materials.

The two days gave participants the chance to compare their perspectives and methods when working with wood, both amongst themselves and with the professionals. They came together to create a European network before returning to their home workshops, bubbling with new inspiration.



The ceramics masterclass took place from the 19th - 25th August in Thomastown, Ireland. The aim of the ceramics masterclass was to introduce participants to new techniques and processes. Sixteen young designers and craftspeople from France, Spain, Slovakia attended the workshops which were primarily hands on, expecting students to engage with materials through a series of specific set projects. The objective of the training was to exchange techniques and European knowledge to stimulate the creativity of production linked to ceramics.

The week involved a series of demonstrations by expert practitioners followed by practical sessions where participants were able to try different making techniques such as throwing, extruding, press



moulding and modelling.

A variety of clays were available to work with, including terracotta, crank clay, white stoneware and porcelain. Glaze research facilities were available, along with digital ceramic transfer printing.

The course offered an extensive range of kilns, including electric, gas and wood-fired kilns, which were used to fire raku, earthenware, stoneware and salt glaze pieces. Small fast fire test kilns were fired throughout the week and, towards the end of the week, work was fired in a small wood-fired kiln.



Response to Ceramics Masterclass

The background and ability of the participants was diverse and varied, including product designers, ceramic artists, production potters and architects. They all committed themselves to the programme with enthusiasm and were appreciative of what was being offered. France, Spain and Slovakia all sent individuals who were easy to work with, receptive to tuition and open to discussion and the exchange of ideas. This should be acknowledged.

The students responded positively to the practical projects, visits and lectures. The compact and well-equipped facility in Thomastown allowed for important informal discussion and exchange of ideas to take place during meal times and evenings. All participants also gave presentations of their own work and professional practice.

Running a one-week ceramics masterclass that includes practical work is challenging due to the nature of the material. Drying clay and firing takes time. Tight management and organisation is necessary, especially with a large group for hands-on participation. That being said, these challenges were met, resulting in a very successful workshop.

The format of the group for future programmes should include participants from the host country. It would ensure young Irish craftspeople would make contact with their international contemporaries and also avail of the masterclass programme.

Gus Mabelson, Course Co-ordinator

Participants were able to try different making techniques such as throwing, extruding, press-moulding and modelling. The course offered an extensive range of kilns for use, including electric, gas and wood-fired kilns. Glaze research facilities were also available, along with digital ceramic transfer printing as the images demonstrate.



STUDY VISIT ON CERAMICS

The study visit on ceramics took place on the 8th and 9th May 2014 in the Spanish cities of Madrid and Zaragoza.

The main goal of the Spanish study visit was to offer the participants - ceramic students and young professionals - an insight into the current ceramics context of Spain.

There were visits to:

- The School of Arts 'Francisco Alcántara.' This visit allowed students to get to know how the training system works in Spain. The school was founded in 1911 by Francisco Alcántara Jurado, an artist and intellectual who devoted a great part of his life to reviving the Spanish pottery tradition. His interest in this field, as well as his pedagogical revolutionary ideas, would lead him to develop this training centre. The school, dependent on the Ministry of Education of the Community of Madrid, offers upper grades training on mould making and casting and artistic ceramics, as well as middle grades on pottery and ceramic decoration.
- The workshop 'La Tora.' This workshop serves as an example of a successful enterprise where crafts and design are merged. La Tora is dedicated to the manufacture of neo-artisanal design. The workshop was created in response to the need for designers to develop products with a provider that covers various techniques and understands the requirements of each job and the individual needs of each professional. The workshop manages the processes necessary to perform any design, from prototyping to production.
- The Centro de Artesanía de Aragón (Crafts Centre of Aragón). The 'Centro' was created by the Department of Industry, Trade and Tourism of the Aragon Government to promote regional crafts. It is located in an ancient slaughterhouse, a space of impeccable architectural value where exhibitions, workshops, courses, seminars and conferences are scheduled, as well as shows and craft fairs, all designed to boost and revitalise crafts.
- CERCO (Contemporary Crafts Fair). This fair is the biggest artistic event of this sort in Spain and includes both the International Fair of Contemporary Ceramics and the International Prize of Contemporary Ceramics. Several exhibitions of both emerging and established talent are scheduled at this time, making it an unmissable event for lovers of ceramics and art.

The group visited not only the CERCO fair, but also the different exhibitions (Kris Campo,



'Trascendiendo la dualidad' of Amado Lara, 'De barro y palabras,' Finnish Ceramics). Other cultural attractions were also visited during the day.

The study visit allowed participants to:

- Share views on ceramics.
- Interact with Spanish ceramists.
- Become familiar with the training methods and institutions.
- Learn about contemporary ceramics.
- Learn about Spanish culture and habits.

PARTNERS OF THE PROJECT

Institut National des Métiers d'Art

The National Institute of Art Trades (INMA) is under the double guardianship of the Secretary of State in charge of commerce and the craft industry, PME, tourism, free professions and consumer affairs and the Minister of Culture and Communication. This unique interdepartmental structure for referral for métiers of art has four principle missions:

- To develop an expertise on craftspeople and their savoir-faire (know-how).
- To lead the networks of craftspeople, together with all the institutional actors and professionals.
- To develop the promotion of craftspeople nationally and internationally.
- To explore new realms of cultural development and interactions in the domains of fine art, design and fashion.

Fundación EOI - Fundesarte

Fundesarte is part of the Fundación EOI (Foundation of the School for Industrial Organisation), which is under the Ministry of Industry, Energy and Tourism of Spain (MINETUR). Fundación EOI was the first business school in Spain and is one of the oldest in Europe. It is committed to business development, entrepreneurship and innovation. Fundesarte has been working since 1981 for the promotion and development of Spanish craft enterprises and now this task is continued by the Fundación EOI. The main goal of this new area in EOI is to manage projects to incorporate innovation in the craft sector as well as to organise promotional activities, such as the National Crafts Awards.

Its values are:

- To seek and promote quality, personalisation and exclusivity in crafts products.
- To focus the value of crafts on their differences: their origins lie in tradition and their future in innovation. Crafts are culture, knowledge, singularity, image and sustainability; they are communication; they are identity.
- To demonstrate that crafts are synonymous with identity and sustainability.
- To seek out close collaboration with cultural identities and innovation. The foundations of tradition are roots for the future.

Design & Crafts Council of Ireland

The Design & Crafts Council of Ireland (DCCol) is the main champion of the design and craft industry in Ireland, fostering its growth and commercial strength, communicating its unique identity and stimulating quality design, innovation and competitiveness. Headquartered in Kilkenny, DCCol has almost 3,000 clients on its register of craft and design enterprises and has over 70 member organisations. DCCol's activities are funded by the Department of Jobs, Enterprise and Innovation via Enterprise Ireland. For further information, please visit www.dccoi.ie.

The Centre for Folk Art Production

The only national organisation for the protection and development of crafts in Slovakia, ÚĽUV's main purpose is to conserve, document, and promote the knowledge, skills, processes, and aesthetic patterns (arising from the use of natural materials) of folk art production and, by doing so, thus preserving them for future generations.

ULUV is a contributory organisation of the Ministry of Culture, established by the Act no. 4/58 Coll. It has developed a broad complex of activities:

- monitors the birth of traditional folk art production in Slovakia.
- documents the current state of all forms of folk art production.
- maintains an active database of folk craft producers.
- manages the collection of folk art products.
- encourages the creation of new productions for craftspeople.
- evaluates the quality of craft exhibits.
- provides free expert advice to craftspeople and the general public.
- educates and organises interest rates for craft.
- promotes the scores of talented masters, crafters and artists.
- presents public exhibitions and publications.
- links producers with market opportunities.
- provides information about all associated processes of folk art production to the public.

CONTACTS

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MASTERCLASS ON WOOL - FRANCE

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Alice Egler & Sonja de Monchy Labo Pull www.labopull.com

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STUDY VISIT PARTICIPANTS TEXTILE - IRELAND

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MASTERCLASS ON WOOD - SLOVAKIA

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MASTERCLASS ON CERAMICS - IRELAND

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Bernadette Tuite – Ireland www.dccoi.ie/content/files/Bernadette_Tuite_201 4_DCCol_Ceramics_Skills_and_Design_Course.pdf

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CRAFTS & DESIGN













