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DESIGNING CRAFT CRAFTING DESIGN  
EXHIBITION  
A PROJECT BY  
WERKRAUM BREGENZERWALD  
ROYAL COLLEGE OF ART LONDON  
DIAMÉTER COLLECTIVE  
DCCD.SHOW  
RCA.AC.UK  
WERKRAUM.AT  
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Worker in the workshop of Claus Schwarzmann, Schoppernau/Bregenzerald



photos by diamètre

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Designing Craft Crafting Design began with a four day workshop held at Werkraum Bregenzerwald, bringing together students from the Royal College of Art, London and craftspeople working in this region in the West of Austria. The project explores the collaborative relationship between craftsperson and designer and the shared processes of craft and design. The students at Royal College of Art have been urged to reflect on their position as designers in an urban context, in relation to and often in contrast with, the practices of their collaborators at Werkraum Bregenzerwald, who work within a regional craft community.

The intersection of these young designers and master craftspeople, and the experiences of the Designing Craft Crafting Design team, are told through a journey-led exhibition. Visitors are prompted to relive experiences shared by the designers and curators during their workshop in Bregenzerwald, shown through the collaborative outcomes, in three thematic stages. Beginning with pieces inspired by the imposing landscape of Bregenzerwald and the region's rich material culture, the visitors will then be introduced to works that explore the philosophy behind the makers' craft. As understanding between the collaborators grew, visitors will witness, how they challenged and reimagines each other's work through new processes and outcomes.

Works are crafted by members of Werkraum Bregenzerwald Tischlerei Bereuter, Felder Metall, Mohr Polster, Strolz Leuchten, Schwarzmann Fenster und Türen aus Holz, Oberhauser & Schedler and Kunstschmiede Figer.

Designed by Royal College of Art Product Design students Adriaan De Groot, Drew Richards, Felix Pöttinger, Francesco Luigi Feltrin, Heather Kim, Hyunjin Son, Keren Wang, Milo Mccloughlin-Greening, Oliver Burgess, Philipp Schenk-Mischke & Sara Pagani Periti.

Curated by Royal College of Art History of Design students Janice Li, Rhiannon Lewis and Alistair Small, with Exhibition Design by Royal College of Art Interior Design student Daniel Nikolovski.

Graphic Design by Royal College of Art Visual Communication student Daniel Kozma, with photography by Lucas Breuer.

Organized by Lucas Breuer, Daniel Kozma and Felix Pöttinger of Diaméter Collective.

Film and Visuals by Barnabas Toth-Justh and Bálint Bíró.

Exhibition partners Werkraum Bregenzerwald, Diaméter Collective and Royal College of Art, London.



photo by diaméter

#### THE ROYAL COLLEGE OF ART AT A GLANCE

The Royal College of Art is a public research university in London, in the United Kingdom. It offers postgraduate degrees in art and design to students from over 60 countries; it is the only entirely postgraduate art and design university in the world. The Royal College of Art has been named the world's leading art and design university.

#### WERKRAUM BREGENZERWALD

Werkraum Bregenzerwald is a craft and trade association established in 1999, uniting craftspeople of different guilds, promoting cooperation and exchange of ideas. The current 90 members are representing different crafts and trades such as carpentry, cabinet making, metal work, plumbing, electrical engineering, upholstery, construction, clothing, shoemaking, goldsmith and other service sectors. Most workshops are small enterprises. As a joint platform, the Werkraum organises permanent and mobile exhibitions, trainee programs for young people and the broader public. In 2013 a permanent exhibition hall designed by the renown Swiss architect Peter Zumthor was opened in Andelsbuch in the centre of the valley. A five year school program in crafts and entrepreneurship (Werkraumschule) is one of the recent pioneering project along with the triennial competition on crafts and design (Handwerk+Form). Since 2016 Werkraum has been listed internationally by the UNESCO in the Register of Good Practice in Safeguarding the Intangible Heritage.

#### DIAMÉTER COLLECTIVE

Diaméter is a creative collective focusing on combining photography, graphic design and moving image.



## THE OBJECTS



Op. 27



Schubert

Op. 27

Designer: Heather Kim  
 Maker: Felder Metall  
 Material: polished brass

The starting point for Kim's design is gesture, specifically the gesture a conductor makes with their baton during a classical music concert, which is presented here solidified in metal form. The multiple circular "shelves" that make up the piece are an attempt to render gesture in a single line by visually tracking baton movement and rotating it 360 degrees to form a continuous loop. These gesture loops are then interrupted by intersecting linear poles, which are supported by stands of various heights, that together form the sculptural product as a whole.

The design celebrates what Felder Metall is able to produce using metal, capturing gesture and rendering it through machine craft. In this collaboration Kim wanted to challenge Felder Metall's usual product output. Compared to the very functional swimming pools, architectural features, and dairy equipment, to name a few examples, that Felder Metall regularly make. This is not a functional piece, but a beautiful object in and of itself, which takes visual inspiration from the tubing and material of brass instruments.

SCHUBERT

Designer: Francesco Feltrin  
 Maker: Strolz Leuchten  
 Material: loden (fabric), brass, light bulb

Francesco Feltrin and Strolz Leuchten joined forces to produce this lamp, and in doing so showcase both collaborators' strengths. Feltrin set out to design something very elegant in terms of proportions, choice of colour and material, relaying a deep connection to both Anna Claudia Strolz's expertise with lamp shades and regional material traditions. The duo visited Angelika Kauffmann Museum in Schwarzenberg together, where Feltrin was struck by the water-resistant woolen fabric, Loden — originating from neighbouring Tyrol, commonly used in Austria. He saw Loden used in the museum's artefacts, as well as in Strolz' workshop, and so developed a new shade that utilises this Alpine material.

Complicating Strolz's classic lamp shade shape, Feltrin breaks and recomposes it with alternating colour and pattern — black and camel on the outside, and Strolz' signature gold in the inside. The felt panels are connected by wire, in such a way that the light is not seen through the fabric but dispersed through the gaps between each panel. The base is a tripod of rectangular brass profile tube painted with gloss black effect, made narrower to keep the focus on the shade.

## WINDSTÄRKE 5

Designer: Felix Pöttinger  
Maker: Mohr Polster  
Material: leather, foam, wood



Windstärke 5

The daybed has its form rooted in Mohr Polster's specialism, as well as their tranquil living and working habitats in Andelsbuch, Bregenzwald. A floating geometric structure with a liquid leather surface serves as the piece's main focus, this simultaneously references Bregenzwald's natural landscape but is also a stage that showcases Mohr's innovative adaptation of technology in craft, only made possible by their experience and expertise. Pöttinger and Mohr's have worked very closely together throughout both the design and manufacturing processes to arrive at the precise shape of the body-forming waves, which encourage the user to curl up and relax in their most organic forms. The design places emphasis on continuous emotional balance. By transforming a liquid surface into a piece of flowing upholstery, the unique daybed works against the urge of self-optimization and induces a sense of diving into and embracing one's own vulnerability. The wooden base is muted, to provide a calming and meditative potential, while being sturdy enough to support the upholstered element. Whether displayed in a public exhibition, or tucked in a corner of an office, the ataractic daybed transports the user to the serene environment of Bregenzwald.



Johannes Mohr working on Windstärke 5 in his workshop (photo by diaméter)



Planter

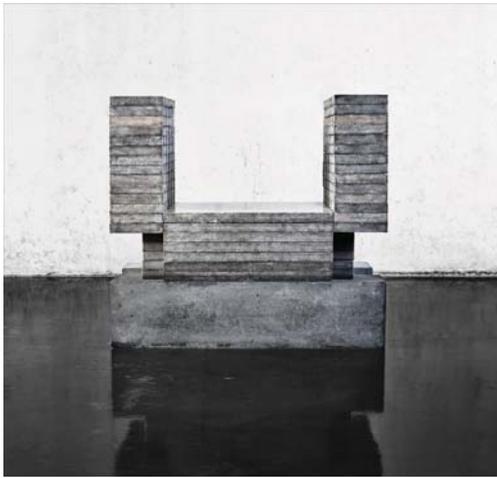
PLANTER

Designer: Drew Richards  
 Maker: Felder Metall  
 Material: stainless steel, house plants

Reflecting on his own position as urban based designer after the Designing Craft Crafting Design workshop in Bregenzwald, Drew Richards has designed an intervention into domestic urban living spaces. The stainless steel planter aims to reflect the connection between nature and industry found in the region.

The modular metal form has an interchangeable structure, which is determined either by the type or age of the plant, as well as the personal choice of the user. This is a relatively small iteration of the modular design that has the potential to become a much larger structure. This piece aims to create an environment — rather than being a stand alone object in itself — forming an ecosystem of organic and non-organic components.

Although the cylinders appear clean and uniform, they are bespoke made vessels, which showcase the skill involved in Felder Metall's production in their detailing and simplicity.



627

627

Designer: Hyunjin Son  
 Maker: Oberhauser & Schedler  
 Material: concrete

Hyun Jin Son's 627 chair incorporates layered concrete plates into a final unified form, the overall mood of which is inspired by the architecture of the Werkraum, its building designed by Peter Zumthor. The plates are each 30mm thick and made from different shades of monochrome coloured concrete; each concrete plate consists of different aggregates such as sand, quartz, basalt and gravel, using Oberhauser & Schedler's knowledge of pigments to achieve different colours, textures and surface in each plate. The piece generates visual and structural references to the geologies of the Bregenzwald region, using the materiality of concrete to move beyond its often mundane uses and emphasise its atmospheric heaviness, conjuring memories of the mountainous landscape from which it is inspired, and created. The stratigraphic structure suggests the potential of concrete as a material for furniture making — whilst the final piece is very heavy, it can be disassembled and transported in pieces.

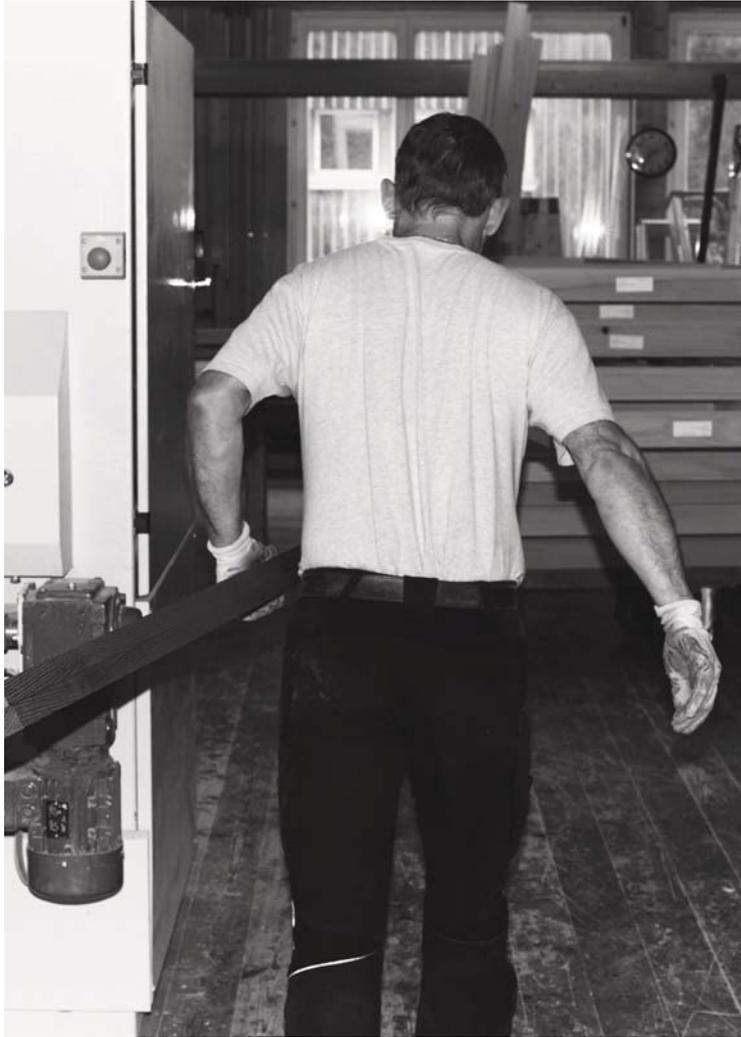
KALK

Designer: Keren Wang  
 Maker: Oberhauser & Schedler  
 Material: concrete

Keren Wang's work is made up of two light fittings. Each lamp is composed of two elements: a curved concrete form and an LED light fitting. Keren has drawn inspiration from the ability of Oberhauser & Schedler to use concrete beyond its usual function, to create objects which challenge perceptions about concrete's materiality and suggest its full potential. Concrete is considered an industrial building material, producing objects which are hard and heavy, and surfaces which are flat; these lamps show that concrete can produce fluid forms, if their maker is skillful enough. Whilst the final form expresses simplicity, the production process has required a lot of experimentation with the potential properties of concrete. The lights not only have a practical function, they also allow the user to engage further with the material, highlighting the surface details of the concrete form.



KALK



14 Worker in the workshop of Claus Schwarzmann in Schoppernau/Bregenzerwald (photo by diaméter)

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Designers: Philipp Schenk-Mischke & Milo McCloughlin-Greening  
 Maker: Schwarzmann Fenster und Türen aus Holz  
 Material: wood (pine), glass, gels

Philipp Schenk-Mischke and Milo McCloughlin-Greening have collaborated with master windowmaker Claus Schwarzmann on a table and seating arrangement which seeks to reintroduce experimentation and play into craft and work. To quote Bauhaus colour theorist Johannes Itten: "play becomes joy, joy becomes work, work becomes play". The tabletop features a unique colour feature developed by the two designers that sits between two panes of glass, and which will change over time. By reintroducing fun to processes of design, production and usage, the set offers a potential antidote to industrial production; Schenke-Mischke and McCloughlin-Greening sought to highlight not only Schwarzmann's skill as a windowmaker, but his joy and love for his craft. For these designers, craft needs a human, personal element, as well as attention to detail. By paying attention to the details, you can see how this ethos has been carried through this collaboration.



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#### BENCH, REST, TABLE

Designer: Oliver Burgess  
Maker: Tischlerei Bereuter  
Material: wood (solid white pine from Bregenzerwald)

Burgess's work has developed from the idea that an object can provide different functions depending on its context and arrangement, and takes inspiration from Tischlerei Bereuter's practice. For example the hybrid objects produced by the studio which were borne out of necessity, such as a combined toolbox and stool. Burgess has developed upon this by designing two pieces of furniture, which separately form a side table and a bench, but when combined offer new possibilities of use because of their interaction. Thus, they invite the user to alter their arrangement to suit different needs.

The form of each piece references standing and reclined figures when separated, but when placed together, suggests a sitting figure. In a design that is otherwise consciously simple, taking inspiration from utilitarian seating found in religious spaces and shaker furniture, the joints are intentionally left visible to celebrate their craft. The intent is that the two pieces afford a social and flexible way of sitting within a communal space.



Bench, Rest, Table

#### SILHOUETTE FAMILY

Designer: Sara Pagani Periti  
Maker: Tischlerei Bereuter  
Material: wood (ash tree and silver fir)

The 'Silhouette Family' originated from Pagani Periti's collaboration with Martin Bereuter, in particular his belief that the ability of craftsmanship — is that it is able to make the craft itself invisible. This piece explores this visibility and invisibility of craftsmanship through its design and execution. Inspiration however was not only taken from Tischlerei Bereuter's practice, but also the setting of the collaboration, the Bregenzerwald landscape. From the side the design looks like a simple silhouette with the bent wood imitating the shape of mountains of Bregenzerwald. However when viewed head on, their purpose as chairs and their solid materiality become obvious.

The rocking chair as an object can evoke feelings of protection, calmness and family. These emotions are incorporated in the 'Silhouette Family' not only because of their use as rocking chairs but also in their design as a family of intertwined pieces. For Pagani Periti, communal usage is an important component of the design. The set includes three different sizes, small, medium and large, which can be shared amongst family and friends but also combine into one object.

#### SCHUSTERLAMPE/EDIT

Designer: Adriaan de Groot  
Maker: Kunstschmiede Figier  
Material: Glass, water, steel, LED

Adriaan de Groot first encountered the "Schusterlampe" (shoemaker's lamp), an antique invention for amplifying candle light using a clear glass bowl of water as its central element, during a visit to the Heimatmuseum Bezau. He then began experimenting with ways to revive the concept of the historic lamp.

In de Groot's design the central glass water bowl functions as a light diffuser — one that is intriguing to gaze through and look into — enlarging and distorting images of the other side that appear through the globe. He has achieved a chandelier lighting effect by using indirect illumination, a projection from a light source below the clear sphere, onto the ceiling.

The minimal geometric shape of the structure and the bluing passivated steel frame contrast the inspirational archetype of Schusterlampe. The design aims to highlight the material frequently used by the artist blacksmith, Peter Figier. The balanced shape of the frame is achieved by having it pre-tensioned, so that the weight of the water bowl will induce a perfect bending of the frame. As the water bowl is kept untouched, in contrast to the original Schusterlampe, de Groot has added other elements that replace the bowl's function of manual adjustability through smooth mechanical design.



Schusterlampe/edit



Silhouette Family

## THE WORKSHOPS

### TISCHLEREI BEREUTER

Interior extensions, one-off items of furniture, new types of furniture: in the Tischlerei Bereuter concept and planning are placed right at the top of the agenda. Its openness to art projects testifies to a flexible spirit, hand in hand with an ancient ethos of craftsmanship and a keen sense of current developments. The Tischlerei Bereuter unites the concepts of various designers on its internet platform himholz.at. The furniture collection is ingeniously devised and made in small series with meticulous craftsmanship.  
tischlereibereuter.at

### FELDER METALL

In the Felder family each of the brothers has found his own special field in metalworking. Konrad takes over the frost-proof and jointless stainless steel whirlpools and swimming pools, and Jodok is the expert for metal façades. Classic pieces from the workshop are the copper vats for schnapps distilleries and dairies. Eighteen metal craftsmen make these with the all the pride of this craft in its aspiration to make the best of metal.  
felder-metall.com

### OBERHAUSER & SCHEDLER BAU

With a young team throughout of ninety employees, the construction firm works within the entire spectrum of structural and underground engineering, from minor but fine exposed concrete constructions to major projects, from natural stone walls to complex slope stabilisation, from Alpine path to motorway works, from sewer shaft to tunnel construction, from small pumping station to power station, from the smallest bridge to the longest cableway, from demolition to building redevelopment.  
oberhauser-schedler.at

### SCHWARZMANN FENSTER UND TÜREN AUS HOLZ

The durability and uniqueness of wood provides the basis for the windows from Claus Schwarzmann's carpentry. Windows, which correspond to the demands of our time in every department. Whether protection against wind and weather, noise or even burglars. Windows that delight, accentuate views inside and out, or are simply beautiful in themselves. Scarcely a window is too skewed or too warped. Individuality and love of detail are the firm's trademarks.  
dasfenster.net

### MOHR POLSTER

The core agenda of Mohr Polster involves the production of top-quality upholstered furniture often based on the designs of famous designers and architects. The workshop of Johannes and Andrea Mohr also makes cushions and upholstery, bed foundations, mattresses, covers, tarps and felt products. Among their specialities are items of specially processed leather, also solutions for interior acoustics.  
mohrpolster.at

### STROLZ LEUCHTEN

Anna Claudia Strolz designs and produces all kinds of lamps and light objects in collaboration with Bregenzwald craft firms. The modular lamp structure enables multiple combinations of materials and surfaces. The lampshades are made in her own studio. Strolz places particular pride on creating luminaires that radiate a warm and atmospheric light.  
strolzleuchten.at

### KUNSTSCHMIEDE FIGER

The firm of Figermetall makes artistic metalwork and most of all special production for steel construction. Nearly everything that can be bent, turned or welded is used as starting material. Items of special production and metalwork frequently demand traditional crafts be applied in the workshop. Peter Figer is rewarded with feelings of satisfaction and pride when a workpiece is well made and meets his own standards. And he is convinced: love of the work ensures he gets closest to these goals.  
figermetall.at



sewing machine in the workshop of Mohr Polster in Andelsbuch/Bregenzwald

## LINKS

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### ROYAL COLLEGE OF ART LONDON

<https://www.rca.ac.uk/>

### WERKRAUM BREGENZERWALD

<http://werkraum.at/>

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