Crafted Architecture, An Investigation into Handcrafted Glass Techniques

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Abstract

This paper is an investigation into the crossroads of traditional and contemporary glass craft techniques. Through innovative methods in the workshop I have set out to bring glass into the public sphere using the potential for handcraft in architecture.

Keywords: Glass, Glassblowing, Handmade, Architectural Glass, American Studio Glass Movement, Rondel, Murrini, Cane
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Introduction

This paper follows my masters project where I work with my own invented glass techniques that I am using to construct glass sheets for the purpose of architectural glass.

In this project I am researching **in what ways can handmade architectural craft change a space?**

In exploring how handmade glass can change a space, I will investigate how unseen glass traditions which happen in the workshop outside of public view can be present in a crafted object, and what society’s perception of craft might be historically and currently.

I believe that public glass is lacking in the handmade. In the past society had depended on craftsmen to make windows, but now as they are mostly machine made it has become void of certain qualities. I would say architectural and functional glass is often overlooked as just a building material or tool, an object that is not seen or a transparent wall. In my project I want to try and show that handmade glass can still be and is beneficial to society when it has the craftsman’s touch behind it.

The handmade is an important part of society as it determines and reflects how we shape and live. In this project I want to give people a new idea about glass craft as there is a large potential to the material and processes that I work with.

I am inspired by the histories of glass techniques and how traditional glass craft can be used in architecture. In this paper, I trace the history of this, as well as the move away from industry, most notably with the American Studio Glass Movement from the 1960s onward and how this set the agenda of experimentation and glass art practice as it is today.

To me it is important to be an authentic maker, and with my passion for historical techniques I’ve invented my own new way of making architectural glass with a connection to the past.
Background

My idea to work with glass in an architectural way began in 2014 when I visited Morocco, and saw the ceramic mosaic tiles placed throughout the city of Marrakesh. The patterns spoke to me on their intricately crafted designs and handmade feeling of architecture, the care and time put into these tiles were inspiring. I researched more into these patterns and found that historically they came from the result of religious laws at the time which forbid use of narratives of the body.\(^1\) The craftsmen had to discover new ways of design which led to the intricate patterns based on mathematics and repetition. Being in the space covered in patterns made me as a viewer feel part of the craftwork. As a highly decorative space it was something different than a rug or wallpapering, to view the handmade as a structure the work become more than the object or pattern and instead a crafted room to enter. The craftsmanship and patterns were what drew me to this work and the potential craft has to drastically alter a space.

These mosaic tiles sparked the idea for me to make similar architectural glass objects; to use glass techniques similarly to change a space.

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Glass as a material has a long history in architecture, specifically in window making. The aesthetic and properties have changed with each newly invented window making technique. Innovative craft techniques are something that interest me. These changes of the window through time had craftsmanship qualities with each being unique up until machine made windows were introduced, and the craftsman’s touch was no longer needed. The innovations have lead to changing both the home and public spaces with each new window style.

Looking into historical glass, some of the first windows were made from glass rondels around 1300AD. The rondel windows were made up of hand spun glass discs leaded together to create large scale windows (Image 03). The rondel is a interesting object, it shows the glass process in an easy to see way: the flatness of the glass, tool marks on the surface, bumps and ripples where the glass has been reheated and opened, and the puntie mark in the center of each disc is present. These rondel windows allowed for the first clear glass view to the outside world in the home.

Stained glass where the craftspeople painted small sheets of cut glass to design compositions, also altered light and changed the interior of a space through color.
Hand blown cylinder sheet glass (Image 04) began around the 1700s and enabled craftspeople to form the first large scale seamless clear windows. This process which replaced crown glass windows were made by a glassblower blowing a large cylinder vessel, opened at both ends, cut lengthwise, and finally reheated in order to slump open into a flat sheet of glass. As it was handmade the glass was always uneven thickness at parts and the view through these windows were often distorted by the thickness variations.

The majority of architectural glass now is machine rolled or float glass for building and homes, these newer processes allow for large scale production and make up what we generally see today allowing full buildings of glass windows to be made. Opposed to handmade glass, machine made windows are uniform and translucent.
I see the glass process as almost a theatre or spectacle where energy and excitement is put into the making, the hot glass is gathered and quickly shaped by the craftsman, and I think there is truly something special and unique to how glass work is made. One previous project where I wanted to share the glass process with others was during my bachelors in 2014 at The Royal Danish Academy of Fine Arts in Bornholm, Denmark. A few glassblowers and myself organized an open workshop weekend and invited the community to join us in bringing glassware that they owned and wanted to recycle. We slowly heated their old glass to working temperature and picked them up on pipes in order to re-blow their brought in glass into another object (Image 5-7). Several groups of people joined and brought glass they wanted to see changed for them, the following day they were able to pick up that glass (after cooling overnight in the annealing kiln) which they were a part of in the making. This community involvement with the process gave the end result more energy and it’s something I wanted to recreate in future work.

This project started my thinking on how to change traditional glass working, instead of the craftsman being in the workshop alone it allowed me to let the public in the workshop and create objects that were not possible without this third party involvement. Along with that mindset change the project had an effect on the value of the objects, by being a part of the making the viewers could feel more of an ownership to their re-blown objects and in a sense a co-maker themselves.
The American Studio Glass Movement began in 1962 when founders, Ceramicist and Teacher Harvey Littleton and Glass Researcher and Scientist Dominick Labino worked together in Toledo, Washington. There they developed the first small scale glass furnace for artists and held an open workshop at the Toledo Museum of Art. Littleton went onto starting the first glass program, while Labino was the first to developed studio glass color, furnaces, tools and later his own art.

The work by Labino shown above in Image 08 is Vitrana, his wall of glass panels commissioned in 1969 by the Toledo Museum of Glass. This work was installed to be a mural and centerpiece for the entrance of the museum. Labino speaking about the work said,

"As each new panel was taken from the annealing oven, the experience of viewing and selecting became each day more exciting."

To me, Vitrana and the experimental nature behind it shows the energy of the Studio Glass Movement. Each panel were casted individually by Labino into a metal mold along with his own made colors, with a focus on color and the beauty of the material. The placement as a wall

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mural allowed museum goers to see in large scale for the first time the potential glass outside of the factory could have.

Glass craft throughout history had been mostly a production based material due to the maker having to work in a factory setting. After the 1960’s American Studio Glass Movement, with the invention of smaller inexpensive furnaces, glass became available to artists and craftspeople where it could be produced in a more personal workshop of their own. The studio movement led to an emphasis on the artist as designer and maker, which led to making of one of a kind authentic glass objects. This opened a new experimental way of working with glass and set the basis for what glass art is today.

After the 1960s American Studio Glass Movement, pioneer glass artist Dale Chihuly helped in leading the shift of glass from a product and strictly craft object to an art form.

In an exhibition titled “Persian Ceiling” by Chihuly and fellow glass artist Martin Blank, they placed sea inspired hand blown glass objects above the viewer in the ceiling. The glass is lit from above, casting shadows into the room creating an experience of color and form with these glass objects for the viewer. For me this physical boundary between the craft object and the viewer makes the objects more interesting while changing the space and creating an experience of color and light.

Seeing how Chihuly uses highly skilled craft techniques in a public setting is inspiring to me. Seeing his work was a sort of turning point for me as an early glassblower in 2009, I was amazed at how glass could be more than the object or vessel that glass has historically been used as. I
would like to exhibit my own work in similar methods that Chihuly often works with opposed to the usual podium in a museum setting to display glass objects. For me, public work that is accessible and intrigues people to learn more about the handmade is a basis for what I’m wanting to do. In turn by creating glass for a public space and architecture I want to move from the glass object and into making glass which lives with the viewer.

One particular project I think encompasses the handmade, architecture, and public involvement is the work Clay Station.

The craft work of Clay Station is a collaboration project by artist Matthew Raw and art collective Assemble Studio. In this project commissioned by the Art of the Underground, they refurbished a kiosk at the entrance to the Seven Sisters Underground Station in London by placing over 1000 handmade tiles on the structure. Each tile being hand rolled and colored individually with stained clay opposed to color glazing created a different look and uniqueness to each tile. In doing so the building changed from the mundane to something decorated with thought and care. As the work is placed in a public space where people travel daily to, the building may give the area and local people a greater sense of pride by having this original structure remodeled for them. As a similarity to that which exists in Morocco tiles, I think the handmade can uplift a city when it’s used in architecture.
As Assemble states,

“By focusing on a small part of the station, our aim is to create a big impact with a limited budget, making legible the time and care that has been invested in to bringing the small kiosk back in to use, in a corner of the city which can often feel as though it is unloved.”

Along with the work created the team outreached to the community, held technical clay courses with station workers, and hired trainees to be involved in learning clay working while being a part of the project overall.

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Methods: Theory (Bubbles and Blobs)

In The Culture of Craft, author Peter Dormer writes,

“The separation of craft from art and design is one of the phenomena of the late-twentieth-century Western culture. The consequences of this split have been quite startling. It has led to the idea that there exists some sort of mental attribute known as ‘creativity’ that precedes or can be divorced from a knowledge of how to make things. This has led to art without craft (Dormer p 18).”

I believe craft skills and knowledge of how to make an object is very important. I'm always working at increasing my skill and technical level in glass making. This in turn opens up new ideas for myself and new ways of making. I think it is one of the most fluid ways of working with my material. For example, I would not have the necessary knowledge to make glass panels or updated ideas of window glass if I had not known the techniques of murrini (glass which is pulled similar to candy cane) or the various ways to polish glass to a clear surface. Through a combination of learned techniques I'm able to create my own way of making through traditional craft techniques. I want to use some of the oldest techniques in glass, murrini and cane which have been used for over 2000 years to give people a new experience with the material by making my own hand crafted windows and panels. In those panels I want to show the story of how glass is an organic material and the histories of technique.

In the text, “Crafting Cultural Heritage (Contemporary Authentic)” Researchers Eleonora Lupo and Elena Giunta write on the intangibility of craft knowledge and skills. They say that although craft can be seen as a physical object, the traditions and work behind that object are unseen. As craft is tied to culture, being a part of that culture is important in making and understanding the crafted object. As physical crafted objects are easy to witness, the handcraft techniques that go into the work on the other hand are hard to see and overlooked (Lupo/Giunta p 56). As the techniques and abilities are complex, it is very difficult for others to understand this, as looking at an object is easy, the making and what goes into it is an entirely other story, but I try to push that story forward in my own work. In order to do this, I tend to lean towards a phenomenological approach to making: I leave traces as to how something was made, a bubble, movement to one side, and marks in the glass can all tell the story of how an object was made if the viewer is curious and looking for it.

In my process of making, I focus on techniques but also allow room for error and experimentation. I think that glass as a material has a mind of its own and it often wants to

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4 Dormer, Peter. 1997. The Culture of Craft

5 Lupo, Eleonora and Giunta, Elena. 2016. Crafting Cultural Heritage (Contemporary Authentic)
form its own shape and can be a stubborn material. In his Strattman Lecture, Glenn Adamson spoke of the “blob glass” form, and how it originated from the 1960’s Studio Glass Movement in the US. The blob form, which Adamson described is an aesthetic within glassworks mainly due to the glass artists not having the technical know-how and training of how to work the material. This blobbiness aesthetic has improved over time, but is still a central theme in many glassworks today. As glass knowledge and technique have spread, the blob has been refined. The blob now is more of a concept which allows the maker to have an innocence and experimental eye, a sense of doubt and not being in control is how it could be described (Adamson 2013). 

I like to use skilled technique while at the same time letting the blob Adamson speaks about do it’s magic. In allowing the glass to form on its own, as I often do in kiln casting, it enables an organic aesthetic and allows me to lose the control that I often struggle with while making. It allows an air of ease in the work and I believe that it shows itself to others. It’s a sort of phenomenology of making as the artist and writer Robert Morris puts it,

“Automating some stage of the making gives greater coherence to the activity itself. Working picks up some internal necessity at those points where the work makes itself, so to speak. At those points where automation is substituted for a previous ‘all made by hand’ homologous set of steps, the artist has stepped aside for more of the world to enter into the art (Morris p 544).” 

In my work and in the glass field in general, I think that technique and the theoretical knowledge of material along with tacit knowledge is very important. If one had not a firm understanding of the material and techniques involved in working glass, one cannot understand or enact the possibilities within the material.

In researcher Erin O’Connor’s dissertation titled, “Hotshop: An Ethnography of Embodied Knowledge in Glassblowing” O’Connor tells the story of taking a class called, “Hot Glass Subversions”. In this course the goal was to teach students how to work creatively with glass, in ways they have not thought of before. She says in conclusion of the course the instructor mentioned that the course was made open to all technical levels as it was thought that true beginners would be able to explore the material in new ways that more advanced students would not be open to trying. However, in the course it was the opposite – the advanced students treated the material as they were approaching it for the first time while the beginner students focused on making glass paperweights (O’Connor p 72). As glass is a difficult material,

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7 Morris, Robert. 2010. The Craft Reader

8 O’Connor, Erin. 2009. An Ethnography of Embodied Knowledge in Glassblowing
and can take years to learn the basic techniques, I think it is very important to have the know-how and a firm grasp of glass before really working creatively and perhaps authentically with it.
Methods: Techniques

I am making my own panels that combine several glass techniques but with my own authentic way of modernizing them through kiln forming. With my own invented process the material organically shapes itself and leaves signatures of how the glass wanted to form.

The techniques I am working with are rondels, murrini, cane, and kiln casting.

The rondel technique consists of gathering glass onto a steel blow pipe and blowing an oblate spheroid shape, punting (transferring) that shape onto a steel rod and opening it into a flat disc with heat and centrifugal force. This technique was first used primarily in architecture to make crown glass plates which made up windows. Image 11 shows rondels of various colors I’ve blown in the workshop at Konstfack.

The Murrini technique is a process of gathering layers of colored glass onto a steel rod, it is then heated and stretched to 5-10 meter rods of 2-5cm in width. Image 12 shows one of my murrini consisting of two colors. When cooled it is sliced into layers (Image 13) which create patterns of color. Since the 1st century BC the glass murrini technique has been used to create vessels by patterning using the slices of glass. A very traditionalist Italian Maestro, Glassblower Davide Salvidore expressed an interesting view point to me during a course titled, “Making Murrini”
that I attended in preparation for my Masters work in August 2016 at Corning Museum of Glass. He said, “Murrini is only true murrini when it is made up of solid color and no clear glass”.

The Cane technique is similar to the murrini process, the only difference is the glass blower gathers one color of glass and pulls that to a thin diameter rod. This long rod upwards to 10 meters is then cut into sections in order to be rolled up onto a glass bubble or collar (bit of glass on the end of a blow pipe) in order to be blown into a vessel to create decorative line patterns.

Kiln casting is a process of heating the glass to the melting point typically in order to flow the glass into a mold. Other kiln casting methods consists of: fusing multiple glass pieces into one single form, slumping glass onto or into a form, and tack fusing (connecting with minimal heat) glass pieces together. In my process I am specifically fusing multiple glass bits and pieces together to create large scale sheet and panels.

Image 14 and 15 show patterns I’ve made with traditional glass techniques, cane and murrini which I’ve then allowed to reshape by fusing in a kiln to create flat panels. In a way to break from the traditions of murrini, I am not placing the murrini onto a vessel but allowing the kiln to melt the murrini, creating an organic movement within the panels. I am also using clear glass when I make murrini as I find that gives the murrini much more focus, although traditionalists like Salvadore may not call it murrini without solid color, I think there needs to be experimentation in order to find new ways of working glass and I want to push the boundaries of traditions by working outside of those constraints.

The panels were made for the CRAFT! Exhibition at Konstfack in January, 2017. Along with the panels, I created a process video to bring the technique to the public. In doing so I wanted the public to understand the process of murrini and cane making to bring forward the making as an important part of the work. I spoke to several students and exhibition viewers from outside of school about my work at the opening. Similar to my bachelor work I felt again that allowing others to see aspects of the making can make the work become alive in that it becomes more accessible and interesting to new audiences outside of the glass craft community.
The above photographs (Image 16 & 17) show my work at the Infra City Hotel in Upplands Väsby, where I made a room of layered plastic sheets to mimic murrini, where I welcomed the public to become part of the object by entering inside of it. The murrini as an object I feel is a good representation of the traditional way of glass making, and by turning it into an object that is human scale allows the viewer to experience it with their body. A similarity to that experience which a glassblower has with their body while working, the glass maker must use their entire body to blow glass.

For me when working, the material is always helping to inform my decision making and the more I work often I am given new inspirations on outcomes with each interaction in the material. I spend the majority of my time making and experimenting in glass in the workshop/hotshop, I then reflect on what I’ve done and continue working and seeing new ideas as I work with the material. Glass blowing and any form of working with glass is a hands on learning process. Even when I have a plan, things will be discovered along the way while working.
My process of updating the traditional glass making technique of cane with the use of kiln casting is shown in the panel making process in Images 18-21. Canes were invented by the Venetians approximately in 300BC and have been used for decorating vessels since. They are typically made to be one thickness so the glassblower can use them to create uniform wall thickness vessels decorated with the cane lines. My process in updating this technique is to first pull the cane into several different thickness variations. The cane is then set in the kiln (Image 19) and it’s allowed to shape itself as it flows to 830c in the oven. This process leaves the signature of how the glass itself wants to form and the end result can be seen in Image 21. By taking away some control in the uniform way of glass blowing, it leads to new ideas and in that I’m referencing back to the experimental methods involved in the early American Studio Glass Movement. The casting will never be the same as the placement of glass, amount of clear and color, bubbles and uniformity of the glass all play into how the outcome will be.
Discussion

In this project I was initially questioning what ways can handmade architectural glass change a space and how past society had depended on craftspeople to produce windows. The project started with the intention of changing a space through glass, but has evolved into a way to create a new technique with the intention to share that with the public. The way I see this work is still for a public place, but less about changing the space and more about sharing knowledge and history of glass by making work that is based on glass history.

When I think about the core of the project I think about previous conversations about glass with others who are unfamiliar with the material. When I’ve discussed glass with non glass makers for example in tutorials, student feedback sessions, exhibitions, and everyday conversations people are curious how a glassblower works and how glass objects are made. I think this magic of glass is something I’ve always been excited in sharing and is a big part of my work since my bachelor project with re-blown glass for the community. This knowledge and process of making is important not only to a glassblower but to those viewing the glass.

I think through public interactions with phenomenology based crafted glass in a public setting is another method for me to interact with people and share that magic of glass. I use phenomenology in craft as a method to show the audience what is involved in making, and the phenomenon of how the work can produce itself through kiln forming. In Image 22 a panel I’ve made shows the marks from the casting process; there are bubbles in the glass as the glass
forms together these appear, there are rough opaque circles as one side of the murrini was left rough from the saw when cut before fusing in the kiln, and the fluid movement is present in each murrini as they flow in the oven. If the glasswork has the marks or signature of how glass wants to form I think it can tell the story of the glass making process.

With my method of phenomenological craft in mind, I think it is beneficial to have within architecture. Today we see glass used in automobiles, homes, public space, dinnerware, our phones, and the list goes on. As glass is used in these ways society today has been conditioned to seeing the material as a tool without crafted potential. In my project I am not stating that handmade glass should compete with the glass industry in terms of a product, but I think there is a lacking to the handmade in public spaces. When there is too much perfection in any area things can become stale and quite boring, I would like there to be more of the handmade in order to give brief moments of beauty and humanity in an otherwise sometimes mundane architecture design we often are surrounded by.
Conclusion

I have researched how to elevate a glass object based on historic glass blowing techniques into an experience with possibilities of creating a space changed by craft. During my MA project which focuses on glass craft and glass in architecture, with an experience in Morocco as my starting point I’m looking at craft as something more than the end result of an object. I am looking into the importance of craft knowledge and experimentations in glass and how that influences my work.

My focus on the handmade and traditional glass craft developed into my own invented glass technique based on historical craft traditions, while finding a home for my technique in an architectural setting in order to share these techniques with the public and produce my own innovative glasswork.
I’ve modeled a sketch of my installation in the 3d building program SketchUp. In this sketch (Images 23) that shows my work, I’ve placed my 60x90cm sized panels made up of glass fused canes into frames which are side by side to construct a large scale panel reminiscent of a window. The idea behind this installation is to show how the work could potentially be placed in a public setting. The construction of my frames relates to architecture as it is built to be placed in several ways, the steel and silver color of the frames were used to give a public space feel. As this work is not installed in a setting or permanent location, I wanted it to be that way to show an illustration and not a finalized outcome. In Image 24 I have shown how the construction of this wall can be placed in several different ways. Using hinges on each individual framing section, the work can be aligned to be structurally sound without the need for feet as a repeating V wall, using feet the frame construction can be placed in rows, and individually the frames allow for more room and viewers between them. By constructing the glass frames as I have, it allows me to experiment with the layers and body of the viewer. As they look at the work they can become physically closer or inside when between two set of frames.

The large scale window construction (Image 23) I’ve made is both a link to the past craftsmanship of architectural glass windows using ancient glassblowing techniques and the newer techniques by experimentation. In this work I want the viewer to feel a part of the work and some connection to the making, therefore the large scale is an important aspect as in architecture we experience places with our body in a way similar to that a glassblower experiences making with the body. I think that scale is also important in how we experience an object as the canes transform through kiln forming they are no longer the object but have become something more than the traditional technique.
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Image References

Image 01 Ben Youssef Madrasa Courtyard, Marrakesh, Morocco. Photo; Alex Krissberg, 2014

Image 02 Statue of Glassblower Spinning a Rondel, Corning Museum of Glass. https://blog.cmog.org/2013/09/05/a-common-misconception/?utm_source=rss&utm_medium=rss&utm_campaign=a-common-misconception


Image 04 Blown Cylinder Glass Illustration, Marson, Percival, 1918. Glass and Glass Manufacture

Image 05 Open Workshop, Glassblower Rácz Bianka Réka, KADK, Bornholm, Denmark. Photo; Alex Krissberg, 2014

Image 06 Recycle Bottle Pickup, KADK, Bornholm, Denmark. 2014. Photo; Alex Krissberg, 2014

Image 07 Re-blown Bottle, Alex Krissberg, KADK, Bornholm, Denmark, 2014. Photo; Alex Krissberg, 2014


Image 11 Rondels, Alex Krissberg, Konstfack, 2017. Photo; Alex Krissberg
Image 12 Murrini, Alex Krissberg, Konstfack, 2017. Photo; Alex Krissberg 2017

Image 13 Chopped Murrini, Alex Krissberg, Konstfack, 2017. Photo; Alex Krissberg 2017

Image 14 Canework, Alex Krissberg, Konstfack, 2017. Photo; Alex Krissberg 2017

Image 15 Murrini, Alex Krissberg, Konstfack, 2017. Photo; Alex Krissberg 2017

Image 16 Murrini Room, Alex Krissberg, Infra City, Upplands Vasby, Sweden 2017. Photo; Alex Krissberg 2017

Image 17 Murrini Room, Alex Krissberg, Infra City, Upplands Väsby, Sweden 2017. Photo; Alex Krissberg 2017

Image 18 Cane Pull, Alex Krissberg, Konstfack, 2018. Photo; Alex Krissberg 2018

Image 19 Loading Kiln, Alex Krissberg, Konstfack, 2018. Photo; Alex Krissberg 2018

Image 20 Cane in Kiln, Alex Krissberg, Konstfack, 2018. Photo; Alex Krissberg 2018

Image 21 Fused Cane, Alex Krissberg, Konstfack, 2018. Photo; Alex Krissberg 2018

Image 22 Fused Murrini Detail, Alex Krissberg, Konstfack, 2018. Photo; Alex Krissberg 2018

Image 23 Installation Sketch, Alex Krissberg, Konstfack, 2018.

Appendix

This additional conclusion covers a few topics; the finalized work I've presented during the exam and spring exhibition, and further thoughts on developing my work to how it could be placed within society.

Exam

For my exam work I built a wooden stand to showcase sample size works and a larger sectional metal frame to hold the Canework panels based on repetition to form a large scale pattern. The idea behind the two was to show the work in a large scale architectural form but also sample designs of other panels I’ve been making. I had chosen to place the work in metal frames as a construction that relates to architecture, the frames can be placed as a wall or arranged in different ways. It is moveable and not a permanent structure.

Before finalizing my design I had conversations with a Stockholm based architect who helped in tutoring me, through our discussion I decided to go ahead with my initial plan to create the large scale framing. The one of a kind metal frames were designed by me and in collaboration custom-made and industrial powder coated by a local blacksmith, my intention was to create
something with input from a professional team and begin communication with a company who creates this type of work for public spaces. I wanted to fully realize my goal of making glass that could be set in a public space.

During the exam several memorable discussions took place. Some of the discussion that stood out to me were: how the work could be placed in architecture, how society views everyday materials and how the knowledge of craftsmanship has been lost in many ways, patterns and their ability to make people feel at ease while making and looking upon them, and a very in depth discussion of the making of my works. These discussions led to me further thinking on my work and I will investigate a few of those now.

**Spring Exhibition**

After the exam and discussions on potential placement for my work I began to critically think on how I had chosen to display my work during the exam exhibition. For the exam, I had chosen to place my work in a corridor with a white background behind the work. I decided to experiment by placing my work in another area with a backdrop of a public space, the cafeteria area in Konstfack. With this background of a seating area, hanging lights, and the decorative textile curtain I think it tells the story of how the work could be placed in public spaces. Compared to the work being in front of a white backdrop or gallery setting, this public location for the glass
changes the work and sets it up as how I had imagined it to be. It becomes an interesting and alive part of the café, both an architectural piece and a work of art. This location became the placement of the work for the Spring Exhibition.

During the Spring Exhibition, I mainly had discussions with the public on how the work was made. The visitors were curious of the process that went into the work, and they were intrigued by the magic of glass making when I showed them photos of the process. I think this is a very important aspect and something I really enjoy discussing. I felt that these discussions in a sense showed that many people are not aware of what goes on in the making, and once they are aware it gives the craft more value. In realizing this, I think that discussions on the making are an important aspect to the work itself and not something to be overlooked.

**Future Goals**

Based on the exam discussions of how my work could be placed in architecture, I wanted to create another potential placement for my glass panels into an already existing construction. My idea would be to place them as I have in the above image. I’ve placed my Cane panels in a
3d sketch shown in a large staircase. The idea behind this is that as the viewer follows the stairs the patterns will also follow them. The patterns represent my repetitive working in glass as I pull canes, cut them, and place them in the oven. It’s an almost meditative process as I’m working on the same task for long periods of time. I think an installation with my work in this setting could encase the stairs and people that use them in my patterns and give a sense of wonder to how the work was made, but also a potential meditation as they see the repeating lines of canes. In the future I will be searching to have collaborations with architects to push my work from craft to architectural craft. In this way of working I think it will elevate both craft and glass in societies view of these by showing that glass can be something more than a transparent window and can be crafted in ways not typically seen.

Thanks

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