

# GLASS IS TOMORROW

*PRESS RELEASE*

**SECOND SESSION - GLASS IS TOMORROW**

**DOMAINE DE BOISBUCHET - CIRECA**

**THE CORNING MUSEUM OF GLASS & GLASSLAB™**

**8 – 14 SEPTEMBER 2013**



WITH THE SUPPORT OF THE «CULTURE»  
PROGRAMME OF THE EUROPEAN UNION



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## GLASS IS TOMORROW II PROJECT AND NETWORK



*GLASS IS TOMORROW is an European network which aims at establishing a more fluid exchange of knowledge and competencies between glass and design professionals in the north, south, east and west of Europe. The first phase of GLASS IS TOMORROW – GIT I happened from 1 June 2011 until 31 May 2013. Supported by the Culture Programme of the European Union, it has promoted since the beginning a high level of craft and design in contemporary glass. Glass aesthetics and techniques have been explored by tandems of designers and glassmakers to develop new typologies of everyday objects. In its first phase, the project has opened up new potentialities and has generated dialogue about the conception, production and distribution of glass pieces. A publication and a touring exhibition (France, Italy and Belgium) ensured a high visibility and dissemination of the results of the three workshops which took place between September 2011 and July 2012 in three glass centers, Iittala Glass Village in Nuutajärvi, Verreum in Nový Bor and CIAV in Meisenthal.*

*You can find more info on: [www.glassistomorrow.eu](http://www.glassistomorrow.eu) and our facebook page: [www.facebook.com/Glassistomorrow](http://www.facebook.com/Glassistomorrow).*

### PARTNERS

- Pro Materia, Brussels (BE)
- The Glass Factory, Boda (SE)
- CIAV - Centre International d'Art Verrier, Meisenthal (FR)
- Vessel Gallery, London (UK)
- RCA - The Royal College of Art, London (UK)
- CIRECA - Domaine de Boisbuchet (FR)
- Cité du Design, Saint Etienne (FR)
- ENSADSE - École Nationale Supérieure d'Art et de Design de Saint-Étienne (FR)

### ASSOCIATED PARTNERS

- Verrerie de Saint-Just (FR)
- Konstfack, University College of Arts Crafts and Design, Stockholm (SE)
- Riksglasskolan, Orrefors (SE)

*In its second phase which has started up on 1st June 2013 and will last until 31 May 2015, GLASS IS TOMORROW – GIT II will aim at collaborating further with high end glass centers and postgraduate education departments specialized into glass design, in order to increase the quality of the glass production in Europe and the awareness of the European glass culture, tradition and innovations towards the professional world and the general public (including the applied arts and design collectors). The evolution of the project will enhance both the pedagogy and the profession of glass design and making. There will be 2 professional production residencies at the partners' glass factories (The Glass Factory in Boda – SE and the CIAV in Meisenthal – FR), which will be organized parallel to a series of 3 postgraduate workshops along with specialized school's departments glass and ceramics) and glass research centers (ESADSE - School of High Education in Art and Design of Saint-Etienne, Royal College of Arts – RCA in London, and CIRECA/ Domaine de Boisbuchet with the Corning Glass Museum/"Glass Lab" from New York City, US).*

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## **PREVIOUS WORKSHOPS**

**• Professional workshop in Sweden, 7-12 July 2013 at Boda / The Glass Factory.**

*- Number of participants: up to 10*

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## **UPCOMING WORKSHOPS**

**• Postgraduate workshop in France, 8-14 September 2013 at Boisbuchet with CIRECA The Corning Museum of Glass & Glass Lab™**

*- Number of participants: 5 postgraduate students, within a group of 15*

**• Postgraduate workshop in France in October/November 2013 at the Verreries de Saint-Just with ESADSE – High School of Art and Design of Saint-Etienne.**

*- Number of participants: up to 10*

**• Professional workshop in France in May 2014 at CIAV in Meisenthal**

*- Number of participants: up to 10*

**• Postgraduate workshop in spring 2014 at the RCA- Royal College of Arts in London with Vessel Gallery.**

*- Number of participants: up to 10*

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## LE DOMAINE DE BOISBUCHET

*Le Domaine de Boisbuchet was first mentioned in documents dating from the 16th century, it was long the largest country estate in the area, last in the possession of the Counts of Le Camus. In 1986, the furniture collector and culture manager Alexander von Vegesack purchased the estate, to bring it to new life for agricultural and cultural purposes.*

*Together with friends and Eastern European universities, the buildings were renovated and agricultural operations were reactivated. In 1996, the organisation CIRECA (Centre International de Recherche et d'Education Culturelle et Agricole) was founded, which has since put on a series of international workshops in the summer months on architecture and design themes.*

*Up until the French Revolution, a Medieval castle stood on the site of the current manor house. According to legend, it was connected by underground passageway to the Absac property on the other side of the Vienne River. Remnants of the tunnel are still evident today.*



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## PARTICIPANTS

01- Claire Baldeck (FR)

02- Stéphane Halmaï-Voisard (CA/CH)

03- David Hanauer (DE)

04- Louis Thompson (UK)

05- Terese William Waenerlund  
(SE)



01



02



03



04



05

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## DESIGN BRIEF



### • **THEME: “Liquid Fusion”**

Organized in collaboration with the GlassLab™ of The Corning Museum of Glass

Architect, designer and tutor Paul Haigh and the GlassLab™ return to Boisbuchet for a glass design exploration workshop focusing on the ephemeral and sublime qualities of glass as a rich palette for innovation and intervention. Emphasis will be placed on the idea of “...glass as a liquid” in exploring a material that can transform process into poetry.



Working with expert glassmakers from the Corning Museum of Glass, the participants will explore and develop individual ideas to fabricate glass concept at multiple scales from fashion to furniture, from artifact to architecture. Each new design will be fabricated through multiple prototypes utilizing the process offered, including pipe blowing, fusing, hand pressing and glass sheet forming. The participants will examine glass making as an art form that offers a multitude of methods appropriate for today’s design tasks.



01

01- ©Rogaska - Paul Haigh - Droplet Collection

02- ©Rogaska - Paul Haigh - Drape Collection



02

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## **TECHNICAL SPECIFICATIONS**

### **• Furnaces**

*- Melts 75 kg glass at 1100°C in a crucible using forced air and propane*

### **• Glory Hole and reheating furnaces**

*- 2 m 30 Glory Holes: forges with operation doors at one end used for reheating glass objects. Operate at 900°C. Using forced air and propane fuel*

### **• Pipe warmer and cooler**

*- Preheats blowpipes and irons which must be hot to gather glass*

### **• Oven**

*- Garage Oven : Holding area and preheat area for glass objects in process. Gas fired operates at 450°-600°C.*

*- 1 Fusing oven: Used for fusing flat glass together or preheating glass parts to be attached to works in progress, can also be used to slow cool or anneal objects.*

*- 1 Large Annealing Oven (48"x36"x28") : Slow cools finished objects to room temperature, relieving stress from the glass at a prescribed rate.*

### **• Cold work overview**

*The equipment in the Cold Shop is traditionally used for cutting into the surface of glass objects to change the form by removing material by grinding or slicing, then, in some cases, buffing out the surface to a polish. It is typical for a rough area at the bottom of a blown form to require some grinding and/or polishing, in order for the object to have a stable base.*

*The "Liquid Fusion" workshop at Boisbuchet has been developed in partnership with the technical expertise, resources and cooperation of the GlassLab™ programmed at The Corning Museum of Glass US. The GlassLab™ is a fully containerized mobile glass making studio and features unique making equipment that utilizes minimal power requirement and efficient energy consumption.*

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## CONTACTS

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### • **Pro Materia (project leader)**

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### • **Domaine de Boisbuchet**

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