



How a designer enhance traditional techniques through a contemporary design combining with traditional Crafts?



Walter and wine

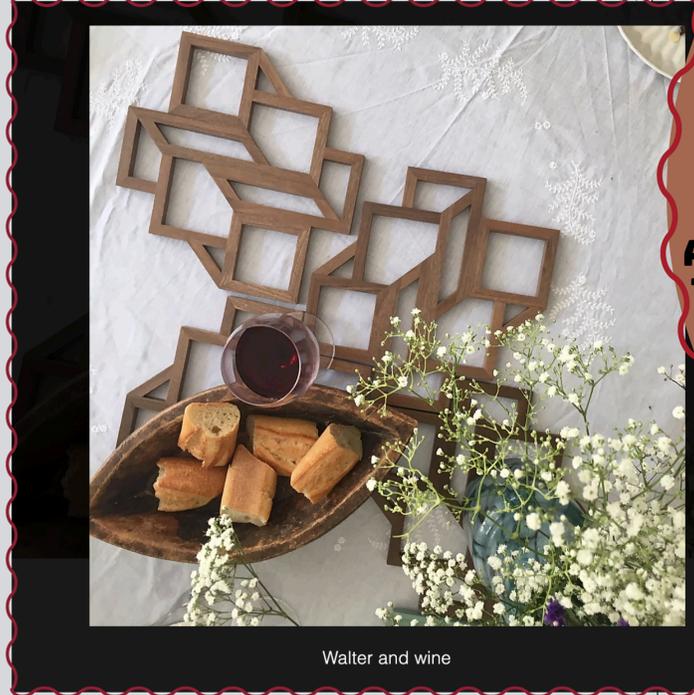
HOW A DESIGNER ENHANCE TRADITIONAL TECHNIQUES THROUGH A CONTEMPORARY DESIGN COMBINING WITH DIFFERENT CRAFTS?

“TABLE CENTER WALTER” DESIGN WAS CREATED IN 2016.

“TOTEM COLLECTION” DESIGN WAS CREATED IN MAY 2016.

- THE ORIGIN OF TABLE CENTER WALTER DESIGN WAS FROM AFGHANISTAN.
- THE TOTEM COLLECTION OF VASES AND SUSPENSION LAMPES'S DESIGN WAS FROM PORTUGUESE.
- WINCKLER GROWS UP BETWEEN IN BERLIN, PARIS AND ROME. SHE GOT RAISED IN DIFFERENT ENVIRONMENT WHICH REFLECTED IN HER CREATIVE WORK.
- THE DESIGNER MARIE-VICTOIRE WINCKLER OF THESE DESIGNS HAS A PASSION TO EXPLORE DIFFERENT PLACES AND USE INTERESTING CRAFTSMAN TECHNIQUES WITH HER MODERN DESIGN IDEA TO MAGNIFY AND CREATE SOME UNIQUE OBJECTS.
- IN 2016 SHE TRAVELED TO AFGHANISTAN FOR “WALTER TRIVETS” THEN IN MAY SHE TRAVELED TO PORTUGUESE TO CREATE “TOTEM COLLECTION” AND SHE GOT THE IDEA OF TOTEM COLLECTION AND HER RESEARCH WAS FROM TUNISIA.

- IN TUNISIA, SHE SHE FINDS VERY SPECIAL TEXTURED BLOWN GLASS AND TRADITIONAL CERAMICS BUT SHE USED PORTUGUESE CRAFTSMAN TO CREATE TOTEM COLLECTION.
- HER IDEA WAS TO USE TRADITIONAL TECHNIQUES WITH MODERN DESIGN.
- THE TOTEM COLLECTION, COMPOSED OF GLASS-BLOWN VASES, LAMPS AND BOWLS USES GLASS AS A TEXTILE, DRESSING THE OBJECTS AND CERAMICS LIKE ORNAMENTAL ACCESSORIES AND IT FEELS LIKE SOFT AND RIGID.



Walter and wine



● ALEXANDRA GRIFFITH WINTON SAID IN HIS ARTICLE ABOUT THE BAUHAUS THAT “GROPIUS DEVELOPED A CRAFT-BASED CURRICULUM THAT WOULD TURN OUT ARTISANS AND DESIGNERS CAPABLE OF CREATING USEFUL AND BEAUTIFUL OBJECTS APPROPRIATE TO THIS NEW SYSTEM OF LIVING”.

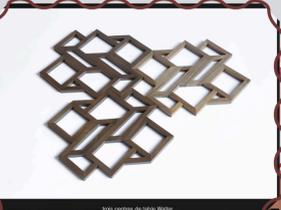
● WALTER GROPIUS SAID IN HIS ARTICLE ABOUT THE THEORY AND ORGANIZATION OF THE BAUHAUS THAT “THE BRAIN CONCEIVES OF MATHEMATICAL SPACE IN TERMS OF NUMBERS AND DIMENSIONS... THE HAND MASTERS MATTERS THROUGH THE CRAFTS, AND WITH THE HELP OF TOOLS AND MACHINERY”.

● WILLIAM SMOCK SAID IN HIS ARTCILE ABOUT THE BAUHAUS AND THE MODERN DESIGN THAT “MODERN DESIGN AIMED TO CREATE MEANINGFUL ORDER, TO FIT OUR PHYSICAL SURROUNDINGS TO OUR NEEDS AND ASPIRATIONS.”.

● AMIT ZORAN SAID IN THE ARTICLE ABOUT THE DIGITAL PRACTICE WITH CONTEMPORARY DESIGN AND THAT “IN MY WORK, I SEEK A DIALOG BETWEEN DIGITAL PRACTICE AND TRADITIONAL CRAFT, MERGING QUALITIES TO CREATE A HYBRID TERRITORY. I DEMONSTRATE THAT TRADITION CAN BE MERGED INTO A HYBRID, CONTEMPORARY “MAKING” PRACTICE THAT RESPECTS ITS DOUBLE ORIGINS”.

● KLM ROYAL DUTCH AIRLINES SAID IN THE ARTICLE ABOUT THE WOOD TECHNIQUE HAS BEEN USED CONTEMPORARY DESIGN “AGAINST THE GRAIN IS PART OF MAD’S ONGOING “MATERIALS & PROCESS” SERIES, DEDICATED TO EXPLORING CONTEMPORARY INNOVATIONS IN TRADITIONAL TECHNIQUES AND MATERIALS, AND HIGHLIGHTS THE TREMENDOUS CREATIVE ENERGY AND FRESH THINKING THAT CREATORS ARE BRINGING TO WOOD TODAY”.

PAUL RAND SAID IN HIS ARTICLE ABOUT THE GOOD DESIGN IS A GOOD WILL THAT “OVER THE YEARS DESIGNERS OF BOTH PRODUCTS AND GRAPHICS HAVE CREATED AN IMPRESSIVE COLLECTION OF DISTINGUISHED DESIGNS.”



- SHE WAS INSPIRED TO SEE THE DRAWINGS OF THE BAUHAUS SCHOOL ERA THAT WAS FOUNDED BY WALTER GROPIUS AND GREAT SKILLS AND CREATIVITY OF AFGHANISTAN’S CRAFTSMEN.
- WINCKLER ALSO GOT TO KNOW ABOUT THE AFGHAN’S WOODEN LATTICE TECHNIQUE THAT LED HER TO COMBINE ORIENTAL AND OCCIDENTAL STYLE TO CREATE “WALTER TRIVETS” LATER “TABLE CENTER WALTER JEWEL”.
- IT WAS MADE WITH WOOD AND SQUARE SHAPES.