

A collection
in glass

F A B R I C A

ROEHRS & BOETSCH

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containing:

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by
Fabrica

for
Roehrs & Boetsch

An
introduction

by
Pilar Viladas

Fabrica's young practitioners bring a fresh perspective to many areas of their field, but their glass objects stand out in particular. While the designers themselves change from year to year, their approach, under the creative direction of Sam Baron, combines simplicity of line with an attention to narrative and commentary that takes these objects beyond the simply formal. In one collection after another, glass tells a story.

The fifteen designs that make up *Table of Contents* are no exception. In them, glass is a medium for questioning human nature and perception, for example, or our attitudes toward technology. Federica Simoni's *Fortune Cookies* presents us with a conundrum: We want to read the message engraved on a metal "fortune" within the

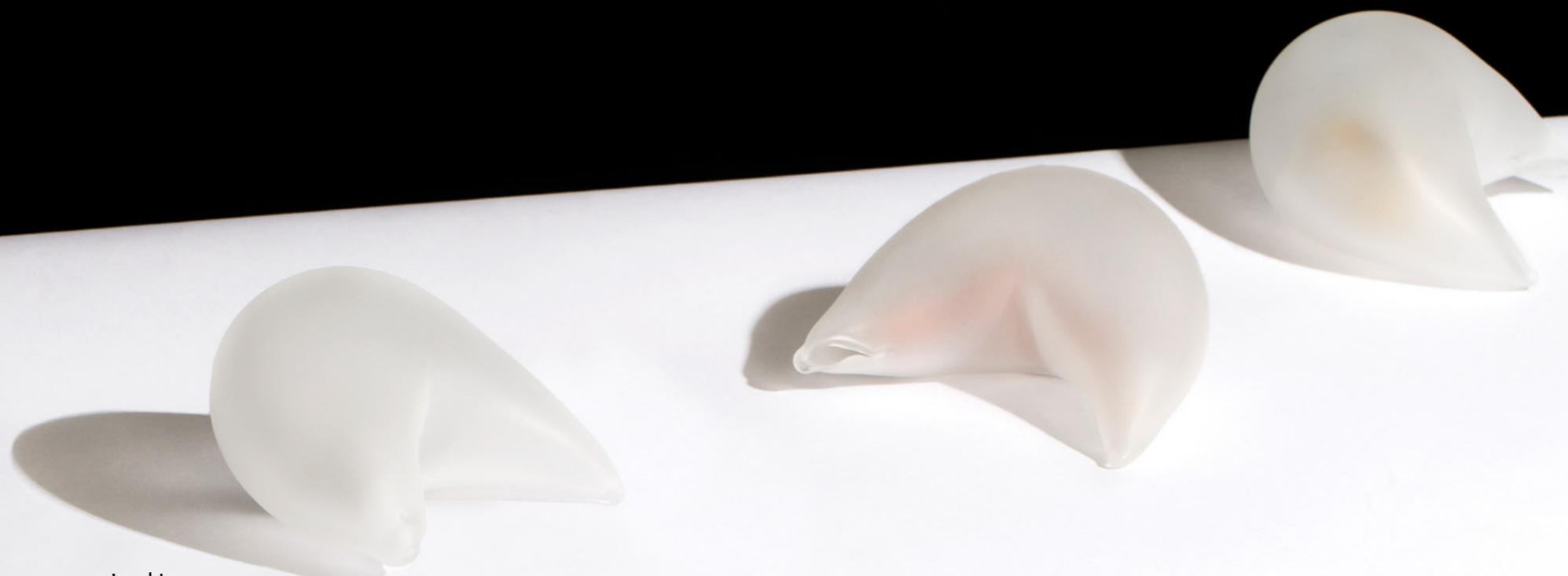
cookie, but in order to do it, we must smash the pristine sanded glass of the cookie itself. Angelo Semeraro's *Flaw* presents a smooth glass cylinder containing an irregularly-curved cluster of glass tubes, the product of a digital "glitch" that is actually intentional, to challenge our ideas of just what the "state of the art" actually is. Nikita Bhate's *Drawing Sight* is a contemporary take on a classic vase form, but with raised Braille text near the rim. Most of us can see the vase, but perhaps only those who cannot see can really understand it. *Connection*, by Giorgio Gasco, explores the notion of "connection" between two unrelated objects, but their unequal scales suggests that the larger is overwhelming the smaller.

In these, and the other pieces in the collection, nothing is quite what it seems, and we are left questioning our own assumptions about ourselves.

Pilar Viladas

1 A container of
messages

Fortune cookie



A series of glass pieces conceived to encase messages. The viewer is compelled to break the glass in order to access the message inside, or rather, accept its undiscovered nature. By accepting the integrity of the piece, the object intends to question message perception; the necessity of de-coding collides with the impossibility of seeing the message contained inside the glass.

Federica Simoni (Italy)

Metamorphosis



Inside — anticipated feelings of freedom. Outside — a dispute, a sense of guilt combined with a desire of possession. This piece explores the relationship between man and nature.

Ángeles Ortiz (Ecuador)

Velocity



An exploration in giving motion to a glass object — this kinetic piece associates the stillness of glass with a constant revolution, indirectly testifying the passage of time.

Coralie Gourguechon (France)

22 Hz within

The work exposes the duality of still and moving, sterile and living, quiet and resonant inherent in the preservation of an entity in glassware, by inverting the conventional separation of the 'within' and the 'without' of the container.

Lugh O'Neill (Ireland)



Preservations



A container of a memory, only complete from a particular perspective. A preservation of a past moment is supported and suspended in time, each part hovering in place like a specimen within a frame.

Elise Santangelo (Australia / USA)

Hide & seek



Can an illusion be contained? Interestingly, what we think we know and what is actually there can often be false or misleading. Arousing a curiosity for what lies beneath the glass curtain creates a tension that deserves to be explored.

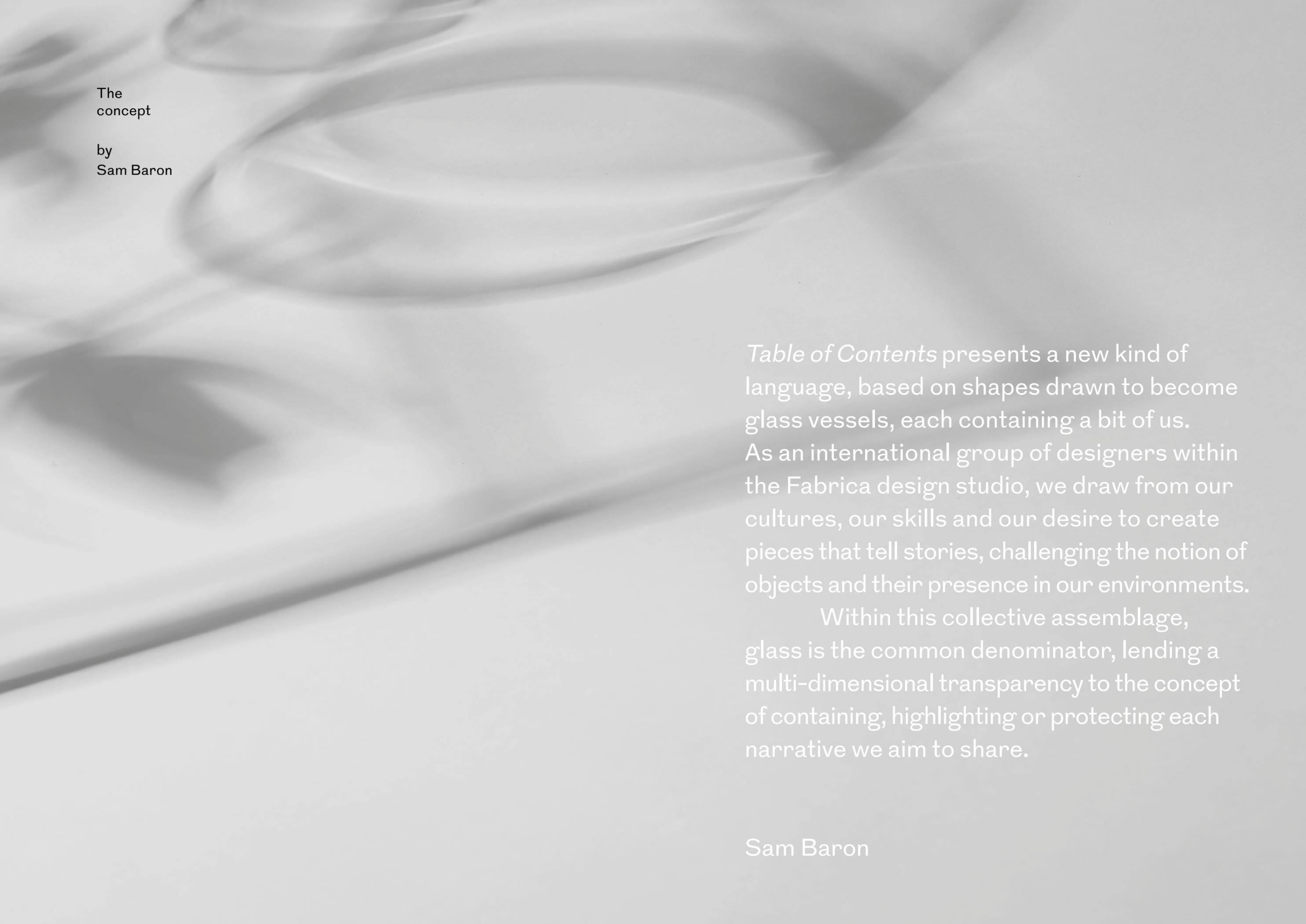
Thomas Fethers (Australia)

Reflections of reflections



Reality changes. Different containers reflect different realities. If a mirror reflects reality, what about two mirrors? And what about three? This glass sculpture plays with distorted realities that are modified and created through unusual reflections, one enclosed inside the other.

Giorgia Zanellato (Italy)



The
concept

by
Sam Baron

Table of Contents presents a new kind of language, based on shapes drawn to become glass vessels, each containing a bit of us. As an international group of designers within the Fabrica design studio, we draw from our cultures, our skills and our desire to create pieces that tell stories, challenging the notion of objects and their presence in our environments.

Within this collective assemblage, glass is the common denominator, lending a multi-dimensional transparency to the concept of containing, highlighting or protecting each narrative we aim to share.

Sam Baron

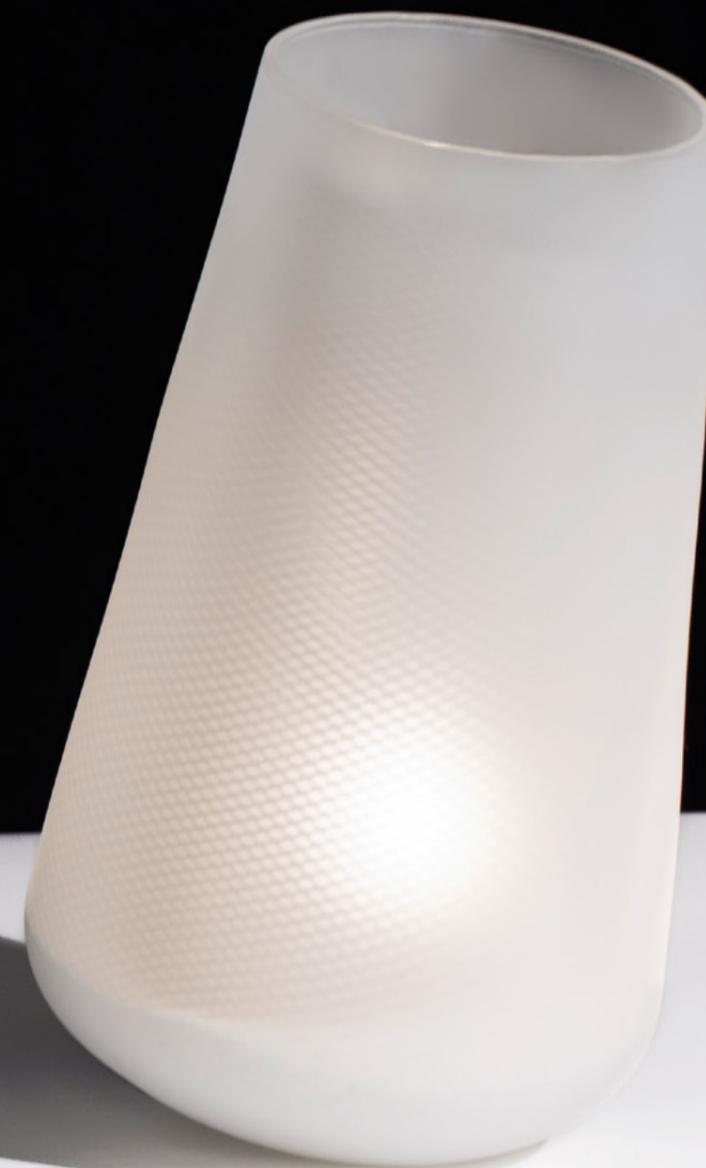
Echapée (never escaping)



A piece based on the vernacular of a venetian lantern – glass is blown in a metal structure to protect the light. In this case, the metal structure is made of wire familiar with the (embarrassing) actuality of Europe’s migrant situation. The shape of the lantern itself is based on the profile lines of the bourgeois chandelier. The glass blown inside is “hurt” by metal points, but also protected by them.

Sam Baron (France)

Light play



Light can shift with the slightest movement of form or light source. This piece highlights this phenomena through distortion of shadows and light manipulations.

Daniel Rous (United Kingdom)

Drawing sight



A container that disregards the sense of sight; like glass — invisible and transparent. In the manner of using an object with such an elementary function, its true contents are always felt by our hands, but can only be read by those who are blind.

Nikita Bhate (India)

Traces



Three containers holding remains of the past. Traces, tracks, fragments of something left behind. The body of glass offers a view inside to discover how things are held together, time is passing and life turns into death.

Pascal Hien (Germany)

Intersection



Intersection: To take, seize, or halt (something on the way from one place to another); cut off from an intended destination, creating a new shape, a new space that belongs to both.

Mariana Fernandes (Portugal)

13 A container of errors

Flaw



Breaking the relationship between an object and its digital representation, an intentional error creates a new shape. The intention is to protect and celebrate the error, seen as the only method to do better and change the current state of things.

Angelo Semeraro (Italy)

Connection



An inherently strong relationship is created by a split container. A dialogue between two objects that may seem unrelated, but hold a strong connection through the transparent house under which they sit.

Giorgio Gasco (Italy)

15 A container of
a silver lining

Silver lining in distress



It is a string of hope in an unfortunate situation; the silver lining contained by the glass piece is strangled by a delicate glass string. The interpretation lies in the beholder's eye.

Chandni Kabra (India)

Fabrica

Fabrica is a communication research center based in Treviso, Italy, and is an integral part of the Benetton Group. Established in 1994 from a vision of Luciano Benetton, Fabrica offers young people from around the world a one-year scholarship, enabling a highly diverse group of researchers.

The range of disciplines is equally diverse, including design, visual communication, photography, interaction, video, music and journalism. Fabrica is based in a campus centered on a 17th-century villa, restored and significantly augmented by renowned Japanese architect Tadao Ando.

fabrica.it

Roehrs & Boetsch

The Zürich gallery Roehrs & Boetsch was founded in January 2016. Its exhibitions explore the many facets of design, focusing in particular on conceptual design with the goal of transcending the borders between contemporary design and art.

Table of Contents by Fabrica is characteristic of the gallery's work. Roehrs & Boetsch asks more of design than pure functionality and aesthetics. The designed object itself gains its importance primarily through the conceptual problem that it addresses in a creative, unique and often unexpected way.

roehrsboetsch.com

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