

Silver Art: European Heritage and Modern Design

Workshops – Seminars
19 & 24-25 September 2005

STRUCTURE OF TRAINING MATERIAL

CO-ORDINATION – PRESENTATION

Pandazopoulou Despina
Savvas Dimos
Spanou Maria

Communicating Vessels

Source of Inspiration	Means of Expression
Greek Heritage	Modern Creation

Sources of Inspiration

- Nature
- Surroundings
- Written word
- Tradition
- Fine Art
- Culture
- Technology
- Anything that stimulates the artist's senses

Means of expression

➤ Materials

➤ Scale

➤ Technique

➤ Finishing touch

Greek Heritage

- Monuments
- Texts
- Sculpture
- Pottery
- Mosaics
- Naval Architecture
- Religion
- Traditional Jewellery

Modern Creation

- Desirable Result
- Greece – foreign countries

Design Procedure

A. Research

B. Visual Analysis

C. Design

D. Mockup

E. Materialisation

A. Research

Collection of elements relative to the topic in a broad sense

- Photos
- Texts
- Visits to museums – Market analysis
- Broad sketches

During this elementary stage, we are not interested in the result –
jewel but on the discovery of a stimulus

B. Visual Analysis

- Collection
- Classification
- Grouping
- Selection
- Process

C. Design

Development of the visual analysis material

Concentration on the jewel

Use of a variety of design means:

- Photocopies (reduction – enlargement)

- Collage

- Pencil, charcoal, watercolor

D. Mockup

Use a variety of means:

- Wire
- Old rubber
- Construction felizol
- Cast
- Paper – Cardboard
- Plexi glass
- Wood
- Anything else that may be available

Design and mockup:
Procedures influencing each other
Reciprocal action

During the process of designing, it is necessary to have the ability to exploit the accidental, as a conscious choice in the final outcome (i.e. scratching, crease)