
WHAT'S
FOR
BREAKFAST?
— DESIGN FROM
AUSTRIA
CZECH REPUBLIC
HUNGARY
POLAND
SLOVAKIA
& GEORGIA

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The exhibition was commissioned by Platform Culture — Central Europe as a project focusing on the shared cultural values of Central European countries belonging to the “Regional Partnership” (Austria, Czech Republic, Hungary, Poland and Slovakia). In staging this show in Georgia, the Platform aims to foster collaboration with the Eastern Partnership countries as part of its goal to raise awareness of the cultural life of participating Central European countries, the European Union and beyond. The Platform has chosen design as the medium of creative expression because it believes that this is a vital part of contemporary culture in modern-day Europe that facilitates cross-cultural dialogue.

Joanna Skoczek / Director

DEPARTMENT OF PUBLIC AND CULTURAL DIPLOMACY
MINISTRY OF FOREIGN AFFAIRS OF THE REPUBLIC OF POLAND

We invite you to enjoy six breakfast tables laid with a selection of design objects that were created and produced in Austria, Czech Republic, Hungary, Poland and Slovakia in the company of the Georgian host.

Through a selection of handpicked objects and breakfast specialities, meticulously curated by national partners, each table arrangement narrates a fascinating story. From craft inspired to modernist, earthy to playful, intimate to social, the table concepts have distinctive flavours envisioned by curators from their respective countries.

On looking at the vibrant photographs commissioned for the project and reading the accompanying texts by the curators, you can clearly see the different national characters of each table. They portray stories of daily life in each country while introducing fresh approaches to craft and design over the breakfast table.

The collections featured include design classics and contemporary pieces, which might share aspects of the same history, but have never been curated in this frame before. This fascinating bricolage of forms, styles and materials proves how much design varies not only from one country to the other, but also within national settings. Yet each and every piece from this breakfast assortment includes an interesting voice in the global discussion about contemporary European and Georgian ways of life. That is what we would like to celebrate.

CREATIVE PROJECT FOUNDATION



AUSTRIA

This breakfast table features an array of beautiful Austrian design objects inspired by the word *mélange* (which in French means “mixture”). It typifies the rich culture of Austria with its inclusion of the *Melange*, a distinctive Viennese coffee speciality that first appeared in Vienna about 1830. Since then, the frothy coffee has become one of Austrians’ most popular breakfast drinks.

Breakfast can often be a celebration in Austria, both at home and at the coffeehouse. Alongside pastries and rolls, the *Melange* is more or less a fixture. Austrians distinguish between countless ways of preparing coffee, and these vary from the *Kleiner Brauner* (strong black coffee with milk) to the *Verlängerter* (a small cup of black coffee with hot water). This is a charming example of the intercultural exchange and diversity to be found in Austrian culture, which features a mixture of influences from several neighbouring countries.

The relative importance still attributed to table culture in Austria is historically rooted and characterized by longstanding courtly traditions taken up by the bourgeoisie over recent centuries. High-quality cutlery still remains an established element of many households. Breakfast at a beautifully set table is more than just nourishment; it can also say quite a bit about the host. Is that silver utensil handed down through the generations still in use? Does the display include modern design classics?

The intention of this Austrian contribution is to present real-life table culture and Austrian design in the form of a set breakfast table. The carefully selected pieces range from classics deriving from the era of the Wiener Werkstätte (Vienna Workshop) to unique modern works. Among their makers are iconic names such as Josef Hoffmann





and renowned contemporary designers including Robert Stadler, Thomas Feichtner, mischer'traxler, Lucy.D, Polka, Alexander Gufler, dottings, aws designteam and Kim+Heep. Also on display are objects from traditional manufacturers such as Augarten Porzellan, J.&R. Lobmeyr and Jarosinski & Vaugoin, which constitute a key element of Austrian design history.

Fittingly, this piece is all about the mix – a typical Austrian *mélange* of the familiar and the new, of mass-produced items and unique pieces, of international design classics and traditional handwork.

CURATOR'S BIOGRAPHY

Simone Feichtner is a curator and design expert. She studied industrial design at the University of Arts and Industrial Design in Linz, Austria, and her subsequent freelance work in design management for Zumtobel AG has seen her collaborate with architects such as Zaha Hadid, Dominique Perrault and Ettore Sottsass. In 2005, she established a gallery for contemporary art and design in Linz. Since 2009, she has lived and worked in Vienna, Austria, together with her husband, designer Thomas Feichtner.





01



02



03



04

01 — Alice Tea & Dining
Designer: Feinedinge*
Self-produced
2011

03 — Fina
Designer: Thomas Feichtner
Produced by: Carl Mertens
2011

02 — Kitchenmanagement
Designer: dottings
Produced by: riess kelomat
2011

04 — Teo
Designer: Lucy.D
Produced by: Alessi
2011



05



06



07

05 — Melone
Designer: Josef Hoffmann
Produced by: Augarten Porzellan
1929

07 — The Breadbasket
Designer: Polka Designstudio
Produced by: Authentics
2006

06 — Lotus
Designer: Kim+Heep
Produced by: J. & L. Lobmeyr
2012



CZECH REPUBLIC

Breakfast is the most intimate meal of the day. It is a time to prepare oneself for the day ahead, before stepping out the door to play a role in public life. In the Czech Republic, breakfast is served in the comfort of one's own home, among families or eaten alone. This informality of the meal makes it special; food may be eaten delicately with fingers or in casual attire at the breakfast table. Being invited into someone's house for breakfast is a sign of trust.

To express a sense of cultural openness in the exhibition, the curatorial decision was made to arrange a breakfast table on a bed. A bed is the most private, cherished and intimate location for having breakfast. When taking breakfast in bed, people discuss personal matters and they only do so with their partners, their best friends or their children. This arrangement reveals significant aspects of the Czech character — as do the surrounding items. The intention of the Czech Republic's contribution to the international show is to share its cultural values over breakfast.

The selection covers well-known designers such as Jiří Pelcl, Maxim Velčovský, Studio Olgoj Chorchoj and Rony Plesl, as well as lesser-known but very promising names, including studio deFORM, Studio LLEV and Martin Žampach. However, a national design scene is not just characterized by its designers, but also by its manufacturers, who are willing to invest in local talent. So the exhibition focuses on featuring well-established brands, such as Tescoma or Ton, as well as young, ambitious companies, including Brokis, Lugi and Verreum.

All of them have one quality in common: they take into account their nation's history by addressing the Romanticism of the First Czechoslovak Republic and also the Purism of the Socialist Era. They devote themselves to an emerging national





style, reflecting local traditions in the arts and developments in craftsmanship and technology. They are progressive in their outlook and are refining their ideas in accordance with contemporary living standards.

CURATOR'S BIOGRAPHY

Michael Vasku is an architect and curator working in Vienna as well as Prague, where he runs the studio Vasku & Klug with his business partner Andreas Klug. He studied architecture and building science in Vienna and Shanghai. His cooperation with CZECHDESIGN began in 2007 when he curated an international exhibition for the National Gallery in Prague. More shows followed, some of which were presented at renowned museums, such as MAK – Austrian Museum of Applied Arts/Contemporary Art and Die Neue Sammlung – The International Design Museum in Munich.

CZECHDESIGN is a non-governmental organization supporting and presenting design in the Czech Republic. It runs its own gallery in Prague.





01



02



03

01 — Agnes Spoon
Designer: Jiří Pelcl
Produced by: Novito
1994

03 — Fjodor
Designer: Rony Plesl
Produced by: Verreum
2013

02 — Bohemia Cobalt Coffee / Tea Set
Designer: Jiří Pelcl
Produced by: Český Porcelán
2004



04



06



05

04 — Proměna: "Die Verwandlung"
Designer: Jakub Berdych
Produced by: Qubus
2012

06 — Digi Clock White
Designer: Maxim Velčovský
Produced by: Qubus
2003

05 — Set U
Designer: Jakub Pollág (deFORM)
Produced by: Bohemia Machine
2011



HUNGARY

Contemporary Hungarian design is strongly influenced by New Craft and the Slow Movement in all of its diverse forms. Designers are rediscovering unique handicraft techniques, drawing inspiration from folk culture and turning to local and regional traditions. Yet they are working in an increasingly global marketplace. So the art produced in the context of (G)localism, New Craft and the re-appropriation of design traditions is lending a distinct flavour to visual culture in Hungary.

That is why the Hungarian table is composed primarily of small series or one-off items. Almost all of the selected pieces bear references to Hungarian traditions and maintain a dialogue with the national past. Forming a centrepiece of the display is Júlia Néma's creation. The source of her design is mass-produced Uniset 212 public-catering tableware, an iconic piece of Hungarian cultural history that Éva Ambrus designed for the Alföldi Porcelain Works in 1977.

Néma fired the unglazed ware for three whole days in a Japanese anagama woodfire kiln in California, in which the mass-produced products were transformed into individual pieces. In the kiln, the flames and flying ash created new colours and abstract patterns on the surfaces, and the intense heat altered their regular plate-and-cup shapes. The story of contemporary Hungarian design has been dominated by artists who have retained - and widely apply - techniques which have almost completely disappeared from Western Europe with the passing of the old master craftsmen.

The designers of the Architecture Uncomfortable Workshop based the pattern of the Wool Chair on a typical element of folk architecture, the hay-drying rack. They wound raw wool around the tangled chair structure to give it the association of a distaff for spinning wool.



The pocketknives on the table are by the doyen of Hungarian metalwork, Vladimir Péter, and the other items of cutlery attest to outstanding handicraft and a highly attuned sense of design. Zsolt Péter Balogh's wooden Propeller butter and peeling knives, and György Zsigmond Hajda's wooden ladles and tablespoons are masterpieces of contemporary woodcarving.

The designers' individual pieces are complemented by folk craft products, such as wicker-covered bottles and salt cellar carved from cattle shank bone, to offer a new slice of living handicraft traditions. That is why slow design is behind the creation of everything at the Hungarian table, and the slow life is at the heart of all of its references. The breakfast laid on the table, with its onion, loaf and szalonna, evokes the peasant kitchen. Cheese in a jacket of wood ash, locally-gathered tree mushrooms, home-baked bread, and szalonna from the mangalitsa pig are all local, hand-made products. The rustic table was photographed in the Hungarian countryside, a place of unique natural beauty and a magnet for visitors to the Balaton Uplands. The basanite plug of Hegyestű is an outstanding geological formation in European terms, the core of a basalt volcano, which was active 5 to 6 million years ago. This enormous column was held in place by the lava as it cooled down in the crater. The 50-metre-high wall was exposed by the workings of a now-abandoned quarry.

CURATOR'S BIOGRAPHY

Since 2004, Rita Mária Halasi has been the Director of the Ponton Gallery of Moholy-Nagy University of Art and Design in Budapest, Hungary. From 2008 to April 2013, she was the Lead Curator of Budapest Design Week. She has been a member of the Hungarian Design Council since 2011. She has curated several Hungarian and international art and design exhibitions, and was Editor-in-Chief of *Atrium* magazine between 1998 and 2004. She has also translated and edited several books on design, and is a regular external lecturer on contemporary design at Moholy-Nagy University of Art and Design in Budapest.



01



02



03

01 — Propeller Knife Set (Butter, Aubergine and Pâté Knives)
Designer: Zsolt Péter Balogh
Self-produced
2008

03 — Wooden Ladles and Tablespoons
Designer: György Zsigmond Hajda
Self-produced
2011–2012

02 — Pocket-knives
Designer: Vladimír Péter
Self-produced
2011–2012



04



05

04 — Uniset 212 / uniVERset Tableware
Designer: Éva Ambrus / Júlia Néma
Producer: Alföldi Porcelain Works / Self-produced
1977 / 2011

05 — Copper Vases
Designer: Árpád Juhász
Self-produced
1959



POLAND

Breakfast eludes definition. It is an intimate meal that holds a personal meaning for everyone. Often it is a rushed affair and may simply be a cup of coffee. Nevertheless, the idea of a grand lazy Sunday morning breakfast is often tucked away in one's mind. In this sense, it bears a certain similarity to the design scene.

In Poland, the design scene is shaped by individuals and companies, which have a different background and experience of studying and working in an international environment. Their works are driven by technological, logistic and aesthetic challenges.

But what would the grand Sunday breakfast of Polish design be? Like the abundant selection of breakfast foods, flavoured by sweet and savoury combinations, the contemporary design scene is shaped by contrasting narratives of objects.

Reflective practice that blends mass-produced and crafted objects defines a number of pieces here. Many designers create their own collections, produce them in their own studios and at the end of the creative process even distribute products by their own means.

This approach brings the designer, object and user closer together in the porcelain set by Marek Cecuła and Daga Kopala, where each piece has been individually dipped into cobalt. The idea also emerges in irregular plates produced by Kompott Design Studio, which were borrowed for the exhibition straight out of their office cupboard. In Agnieszka Bar's glass collection, a hollow place for a finger encourages one to touch the glass rather than simply looking at it.





An idyllic image of breakfast evokes a refined taste of history like the madeleine cake dipped in tea that stirs the memory of the narrator of Marcel Proust's famous novel *In Search of Lost Time*. In this sense, referring to corporate history is one of the signs of design consciousness among companies building strong and unique brands. This notion of identity may be seen in the porcelain set produced in the Kristoff factory, with a history dating back to the mid-19th century. It is characterised by bold patterns created by a group of young designers — Tomasz Walenta and Maria Jeglińska among others — with whom this old factory has recently started collaborating.

A similar process of revival may be observed in the work of Karina Marusińska. By applying original ceramic decorations to a porcelain cullet, she recycles no-name objects and finds value in their technological flaws. The armchairs next to the table are examples of Polish design classics rediscovered by young furniture company Vzór. Although prototyped and admired at home and abroad since the late 1950s, they were brought into production only recently.

You are invited to gather at the Polish table and to feast your eyes on this Polish design delicatessen. And remember that the meal may extend into dinner, where you can enjoy a discussion of the evolving flavours and spices of Polish design.

CURATORS' BIOGRAPHY

The Creative Project Foundation team of Anna Pietrzyk-Simone and Kasia Jeżowska curated the Polish table. Co-founder of the Foundation in 2009, Pietrzyk-Simone has worked on many exhibitions and editorial projects, including *designlink.pl*, the *Young Creative Poland* series and *We Want To Be Modern: Polish Design 1955–1968*. Since 2004, she has been working at Lovegrove Studio (in the past as Head of Communications and currently as Director of Special Projects). Jeżowska joined the Creative Project Foundation in 2012 and since then has been developing curatorial concepts and editing design publications. On a freelance basis, she has been curating exhibitions, writing about design and working on her doctoral research at the Royal College of Art, London, which examines the history of Polish exhibition design.



01



02



03

01 — Touch of Blue
Designers: Marek Cecuła and Daga Kopala
Produced by: Ćmielów Porcelain
2000

03 — Matrix
Designer: Bartek Mejor
Produced by: Vista Alegre
2012

02 — On Finger
Designer: Agnieszka Bar
Self-produced
2008



04



05



06



07

04 — Peg Car
Designer: Bartosz Mucha (Poorex)
Self-produced
2012

06 — Draw me Yellow
Pattern designer: Tomasz Walenta
Produced by: Kristoff

05 — Pétrifications
Designer: ECAL / Krzysztof J. Łukasik
2012

07 — Kamole
Designer: Kompott
Self-produced
2011



SLOVAKIA

The Slovak breakfast collection introduces the creative processes and sources of inspiration of young designers in their home country. For them a design object is not purely functional, but expresses a lifestyle, strikes an emotional chord and communicates a voice. These aspects all bear a relevant connection to tableware here.

In comparison to lunch or supper, breakfast is a very intimate form of dining. It is a private occasion with personal rituals, customs and forms of communication. People often have a morning ritual with favourite mugs and other items to start the day with a good mood and atmosphere around the table.

The Slovak design scene has changed significantly over the last few years. But two aspects stand out. First is the growing self-confidence of young graduates emerging from design academies. Many have set up innovative design practices in response to limited opportunities presented by Slovak industry. Recent graduates have started up art associations, studios, workshops and small businesses. Emerging brands range from ceramic and porcelain to textiles, jewellery and small furniture. Second is the renewed interest in traditional crafts and techniques, which is providing a constant source of inspiration to a new generation of designers.

Designers Simona Janišová and Linda Víková do not feel restricted by tradition. Their porcelain set is inspired by the idea of an heirloom that keeps family rituals alive as it passes through generations. Yet their motifs are shaped by a diffusion of cultural forms today. They combine classic craft techniques with modern technologies through the porcelain casting process. Box figurines gracefully re-interpret



traditional methods of production with a light touch of irony. In this small form of sculpture, the designers give a subtle nod to people's desire to be surrounded by harmony.

Brothers Peter and Ondrej Eliáš applied unconventional materials and developed a varied collection of dining and interior elements in their creative collaboration. The result is small objects that bring a sense of humour, colour contrast and playfulness to the breakfast table.

Michal Hanula is an excellent craftsman, who revives traditional techniques of woodworking, such as wet wood turning and spinning. With his characteristic experimental style, he creates multi-purpose objects for users' enjoyment. Hanula makes unique bowls, dishes, lamps and interior accessories of various sizes and proportions with simple elegant shapes and fine lines.

Blueprinting fabric is one of the classic methods of producing folk textiles in Slovakia. This technique has recently seen a revival. Thanks to the Academy of Fine Arts and Design in Bratislava, students have discovered the charm of this technique, experimented with blueprinting fabric and created modern textile designs. One such student is Tereza Omastová,, who has created a pattern inspired by the visual effect of folded folk skirts. This is a highlight of the breakfast selection, which offers a taste of Slovak designer collections. The exhibition includes two publications: a map project by Pavlina Morháčová and a book about prefabricated housing estates from the Socialist era by Juraj Blaško and Matúš Lelovský. Both publications speak of the current interest in exploring Bratislava's *genius loci*.

CURATOR'S BIOGRAPHY

Adriena Pekárová is an editor and curator of design and applied art exhibitions. Since 1990, she has worked at the Slovak Design Centre (SDC), in Bratislava, as an editor of *Design Trend* magazine and Editor-in-Chief of *Designum* (1994–2000). Later she became Programme Director of SDC. She is co-author of the publications *Design and Companies and Design in Slovakia 1990–2005* (2006). Between 2001 and 2012, she worked as an editor of *Craft Art Design*. She is also a member of design juries and volunteers as a member of Association 84 (Friends of the Design Museum).



01



03

01 — Bowl Cocoon
Designer: Michal Hanula
Self-produced
2011

03 — Presso Cup and Saucer
Designers: Simona Janišová and Linda Víková
Produced by: si.-li.
2012–2013



02

02 — Forever Set, Bowls and Saucers
Designers: Simona Janišová and Linda Víková
Produced by: si.-li.
2012–2013



04



05



06

04 — Presso Cups
Designers: Simona Janišová and Linda Víková
Produced by: si.-li.
2012–2013

06 — Katie's Secret
Designer: Linda Víková
Self-produced
2011

05 — Table Napkin Holders
Designer: Ondrej Eliáš
Produced by: Refima
2011



GEORGIA

In Georgia, city architecture is characterized by houses framed by balconies and gated backyards. These spaces are filled with daily Georgian cultural activities such as eating meals – whether breakfast, lunch or dinner. In turn, these rituals encourage social and cultural exchange. Neighbours often join each other on balconies and gather in each other's yards for dinner on a daily basis.

This beloved Georgian tradition of eating in open public spaces informed the overall design concept for the photo shoot, set in a private garden belonging to a 19th century Art Nouveau townhouse. Usually, the tables and chairs in such gardens and balconies are made of wood or stone, but the curatorial team decided to use a concrete table to underline the modern and minimal elements of the design concept.

For the table layout, a combination of traditional and contemporary objects was introduced, which is characteristic of modern Georgian design — an eclectic fusion of aesthetics from different eras and cultures — traditional Georgian, post-Soviet, Middle Eastern and European.

Contemporary designers create their own style by blending these diverse influences. This can be seen in the table decoration of contemporary, minimalistic ceramic tableware, vintage silver cutlery, as well as old and new crystal and glassware. A contemporary magazine *DesignTbilisi* and a Georgian silk scarf add light touches of textile and graphic design to the breakfast table, while at the same time bringing a natural warmth to the setting.

The unique content of the breakfast table reflects the warmth and generosity of a Georgian meal through its ability to connect people while at the same time preserving its appealing simplicity.



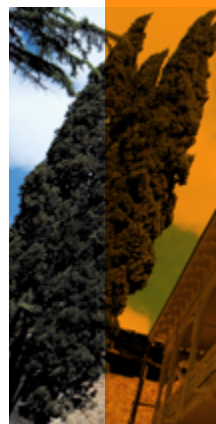
— Tableware
Designer: O, Moda, Moda
Self-produced / Ceramist: Irine Jibuti
2012

— DesignTbilisi Magazine
Founder and Designer: Giorgi Tsagareli
Since 2010

— Scarf, GEO's accessory
Designer: Eka Asatiani
Self-produced
2013

— Glasses for lemonade
Contemporary, mass produced

— Silverware and glass jam jars
Vintage



CURATORS' BIOGRAPHY

Nino Nozadze, Ketevan Sakandelidze and Tinatin Kvinikadze have been working together on various design projects starting with *O, Moda, Moda*, a café and concept store in Tbilisi that they co-own. The breakfast table is conceptually aligned to it.

Nozadze is an interior designer who graduated from the Faculty of International Relations at Tbilisi State University and Interior Design and Architectural Studies at Parsons the New School for Design in New York. Sakandelidze is an art historian who graduated from the Faculty of Art History at the Tbilisi Institute of Theatre and Film. She also runs Café Belle de Jour, which serves as a place for contemporary art exhibitions. Kvinikadze is a film and theatre costume designer who graduated from the Faculty of Culture at the Tbilisi Institute of Film and Theatre. She currently works as a costume designer on most Georgian-produced films and commercials.

WRITERS' HOUSE OF GEORGIA

The exhibition setting, the historic Writers' House of Georgia, provides a fitting backdrop for this first-time presentation of Central European design.

This breathtaking space has a fascinating history and a long cultural connection with Europe. Built by German architect Carl Zaar in the first years of the 20th century, it once belonged to prominent Georgian businessman and philanthropist David Sarajishvili.

Over a decade later, the building was bought by another famous philanthropist and entrepreneur Akaki Khoshtaria, who passed it on to artistic circles of his day. Between 1921 and 2007, the house was the seat of the Union of Writers of Georgia.

Today, the renovated building is an open space for Georgian culture that celebrates its long-lasting traditions while supporting modern initiatives and trends.







CURATORS

Anna Pietrzyk-Simone
and Kasia Jeżowska
Creative Project Foundation

ART DIRECTION

Miśka Miller-Lovegrove
Creative Project Foundation

GRAPHIC DESIGN

Rafał Benedek + Marek Czyż
MesmerCenter.com

SUB-EDITING

Nicola Homer

Austria

CURATOR Simone Feichtner
for designaustria
PHOTOGRAPHY Thomas Feichtner

Czech Republic

CURATOR Michael Vasku
PHOTOGRAPHY Krystof Kalina

Hungary

CURATOR Rita Mária Halasi
PHOTOGRAPHY Tamás Bujnovszky
(OPEN-AIR), Zoltán Csikó
(1, p. 20), Gábor Máté (2, p. 20),
Ákos Czigány (4, p. 21)
GASTRONOMIC CONSULTANT
Lajos Takács
TECHNICAL ASSISTANT
Sándor Fövényi

Poland

CURATORS Anna Pietrzyk-Simone
and Kasia Jeżowska
PHOTOGRAPHY Studio Artis

Slovakia

CURATOR Adriena Pekárová
for Slovak Design Center
PHOTOGRAPHY Jana Hojstričová

Georgia

CURATORS Nino Nozadze, Ketevan
Sakandelidze and Tinatin Kvinikadze
PHOTOGRAPHY Irakli Bluishvili

EXHIBITION PRODUCTION

O. MADA, MADA

VENUE

Writers' House of Georgia
13 I. Machabeli Str., Tbilisi



ORGANIZERS

Platform Culture-Central Europe



Ministry
of Foreign Affairs
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Federal Ministry for
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Ministry of Foreign Affairs
of the Czech Republic



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