



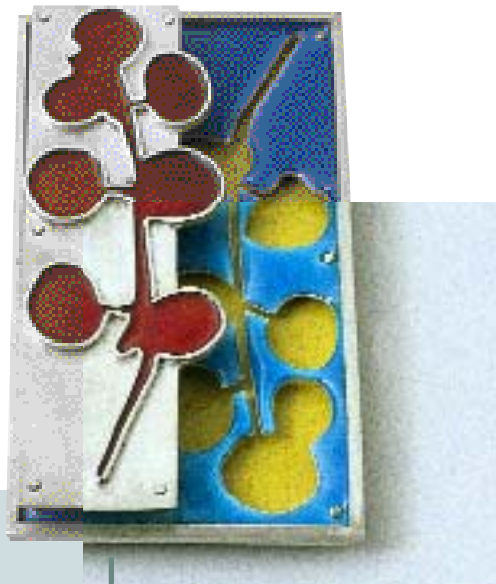
The forge fire in the expansive flue pushes the limits of traditional metal design

## SOMETHING SPECIAL IN THE SPHERE OF HIGHER EDUCATION – METALWORKING IN EVERY DIMENSION

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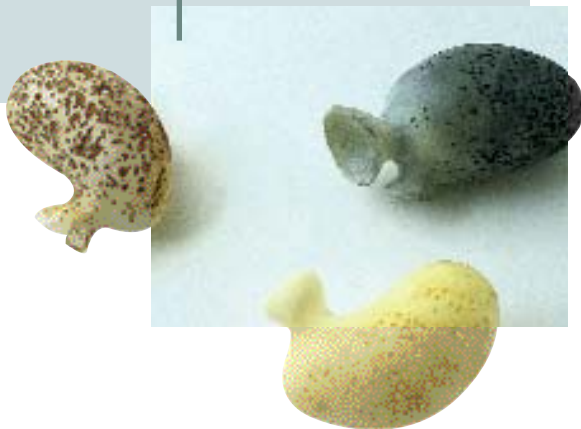
The centers of heavy industry gather around themselves numerous supply firms and production companies. Additionally, in order to ensure that there is always young talent coming through, they also support education centers and institutes of higher education. The lack of a pronounced consumer goods industry in the State of Lower Saxony makes the Polytechnic College of Hildesheim with its design subjects in the field of jewelry and equipment an exception among the education centers in North Germany. Its tradition is rooted in the Royal Construction College from the year 1900. The Crafts College that later emerged from it was turned into the Polytechnic College of Hildesheim in the nineteen seventies, which is the basis of the current college structure. Within the Design Faculty, the HAWK (Hochschule für angewandte Wissenschaft und Kunst – College of Applied Science and Art) has a very large range of courses on offer and plays host to 700 students.

It is perhaps the fact that any large scale industrial production of jewelry is so far away that the students have so much freedom and are allowed to simply let their design ideas to flow without specifications and standards. However, the Metalworking Department has always had close ties to the silverware industry in North Germany, although this is now restricted to just a few manufactories. The lecturers Carl von Dornik and Arnd Heuer dominated the curriculum for a long time. At the moment, the courses on offer within the Department are divided into three main thrusts. On the one hand, there are the courses in jewelry objects, which have been tutored and extended for two years by Professor Georg Dobler. Professor Werner Bünck has taught traditional metalworking in all its scope since 1981. In this framework, the studies focus on equipment-receptacles and on construction-space. Within this scope, the borders with architecture and interior design are fluid and oscillate between artistic standards and design.



Classic special enamel technique, applied by Marianne Röessner

Amorphous design, Katrin Spranger calls her work "Human Receptacles"



Necklace by Petra Schmalz, forged iron, silver



The casting project "Three Rings" was implemented by Isabell Schaupp during her basic course

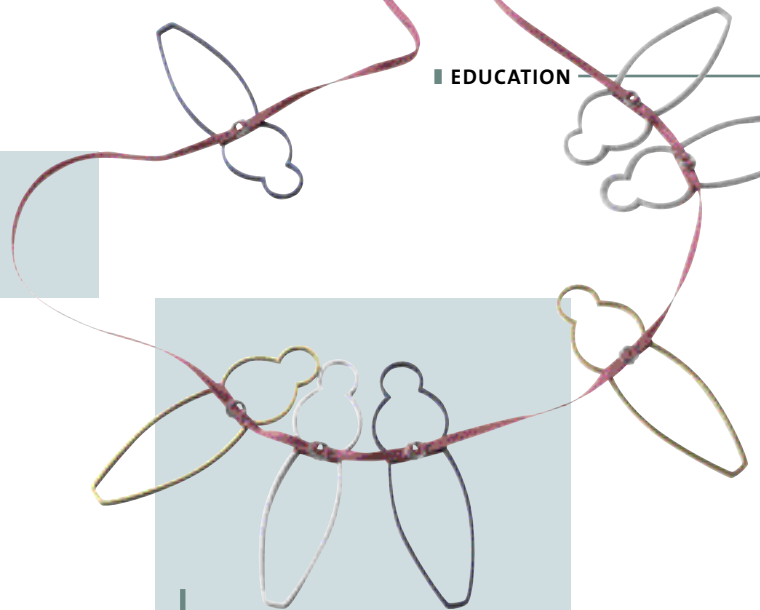


Ring models by Anja Geiling consist of iron, lacquer and cloth, treated with PVC lacquer

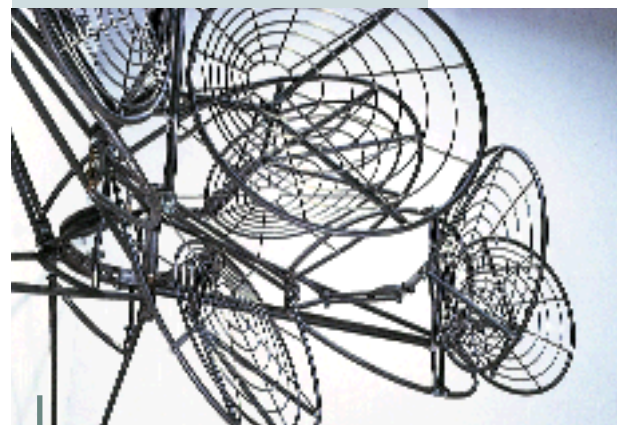
The basic course is the same for all three majors. Semesters one to three convey basic skills in the field of gold and silver-smith work along with blacksmithing. The designers Ellen Ropeter and Hartwig Gerbracht provide support in crafts skills and technical implementation. They also teach the academic backgrounds to the fundamental and special techniques. Courses in free artistic design such as plastic design, drawing, painting and act drawing supplement the crafts side of the semester project. The academic

lectures in design theory and its history, art and cultural history, taking relevant social aspects into consideration, provide an academic foundation. Interdisciplinary project work with other departments expands the course of studies in the mandatory and optional courses. A sideways glance into a different subject and familiarization with other principles of design are also welcomed by the teachers in Hildesheim. The Design Faculty, for example, accommodates in addition to the metal workshops also a carpentry shop and a workshop for product design, offering state of the art technologies such as a CNC cutter, 3D plotter and various machines for plastics processing in order to complete the project work. The workshop for plastic design offers space for experiments with other materials such as plaster, clay, porcelain, paper and glass. The Department of Printing and Silk Screen Printing is also available to the students, as is a computer pool for project completion.

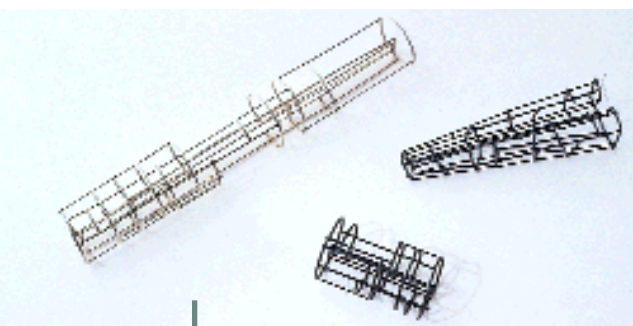
The course in technology and construction contains the surprising subject of metallurgy. In addition to precious metals, it also enlarges on how to process colored metals and steel. Students with prior knowledge are supported by the workshop manager in the large workshops within the force with an expansive flue and forge fire. This is also exceptional at jewelry colleges. It is most likely due to the tradition of the Construction College with its curriculum in the field of architecture that a part of practical work involves large-scale projects. >>>



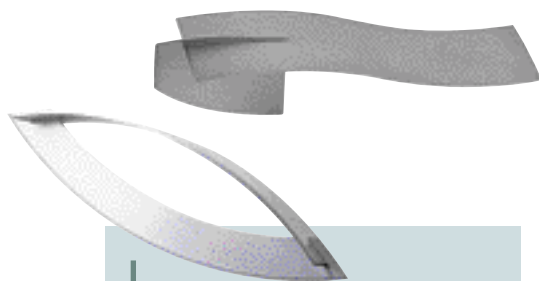
The necklace by Rylana Blüter was submitted to a competition



The seat object by André Dörnbrack was created in the construction-space course



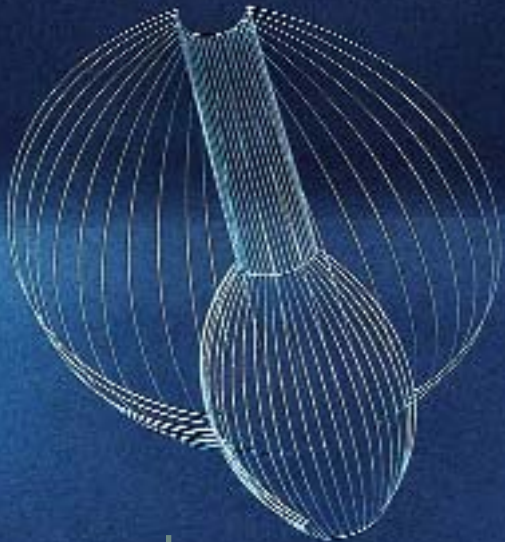
The brooches by Dörte Malorny are reminiscent of architectural design



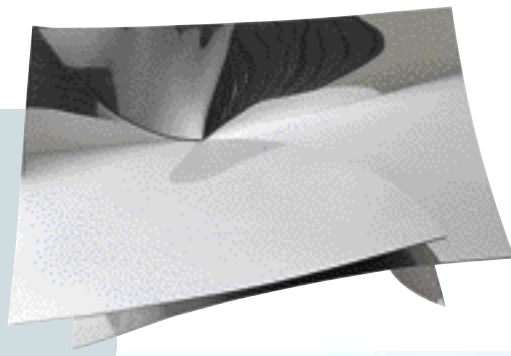
Chopping knife, unusual and matter of fact by Franziska Ewert



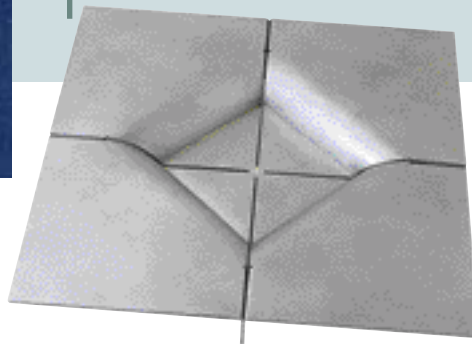
Classic equipment work by Almut Pfannenschmidt, silver, ebony



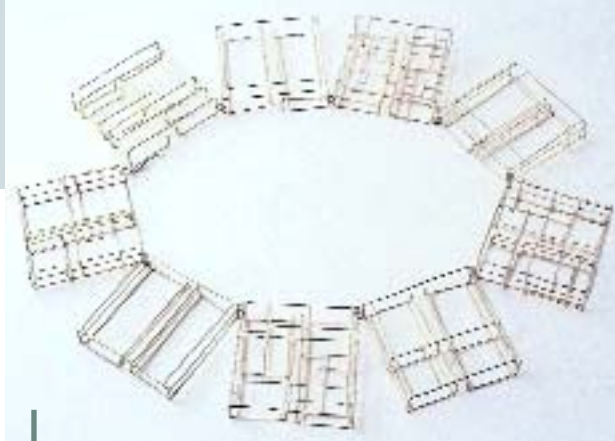
The bowl by Heike Demleitner is clearly structured



A bowl by Teresa Kleineidam from Werner Bünck's class



Stainless steel bowl by Michael Haas



Silver collier by Dörte Malorny

Metal materials are used within the course universally as unique pieces or for series production. Within this framework, Professor Dobler finds it important to analyze the suitability of each project for series production. Series jewelry or equipment work for the museum shop is an integral element of his projects. He courts cooperation with jewelry casting firms, while joint competitions challenge and further the students. Dobler places great importance on the practical side of his study projects, believing that a purely artistic course of studies is practically worthless. The equipment course also includes in addition to unique pieces series production as a means of networking with the industrial sector. In the past there have been joint projects with the Bremen-based silver manufactory Robbe und Berking or the metalworking

factories Mono and WMF. Rosenthal has also partnered the course, as work with materials such as porcelain or plastic is encouraged just as much in the teaching. Everything is possible, even designing ecclesiastic receptacles and church doors, although this is hardly surprising in a diocese such as Hildesheim. Accordingly, metal constructors also use the blacksmith shop. There is space for every kind of design, from classic to modern; the college in Hildesheim feels intrinsically linked to tradition, although the main focus is definitely on the principles of modern design.

The senior professors Werner Bünck and Georg Dobler have set design standards, each in his own field, and are present in many permanent collections and exhibitions. The silversmith Werner Bünck is one of the most important pioneers of modern receptacle design. His research into forms, especially into tea pots and bowls, had a sustained influence on the young generation of precious metal designers. Characteristic features of Bünck's work include his clear, reduced and equally also extreme forms with remarkable solutions for the receptacle body. The power of the sculpture and their potent charisma as individual pieces

transform them into modern tableware. The jewelry artist Georg Dobler has been renowned for his jewelry compositions for twenty years now, mirroring narrative motifs from nature in a geometric language of forms. Aesthetics and naturalism are in the forefront of Georg Dobler's work; among others, he is holder of the Herbert Hofmann Prize.

Hildesheim is also increasingly focusing on an international thrust. There are plans to introduce a six-semester Bachelor course in the coming 2005 and 2006 semesters. Later on, this will be complemented by a four-semester Masters course. <<<

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24 Necklace and matching ring by Lilli Veers



Readymade collier by exchange student Marion Geissbühler from Switzerland