SNAPS

“O gentlemen, the time of life is short...! And if we live, we live to thread on kings.”

- Shakespeare

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Ecological method, Site-specific production and Local participation.
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Craft the story behind
Introduction - Reshaping society


As a craftsman what can one do? What can local guy do in a home area? I can tell you what I wish to do! I wish to create a designer supermarket, where you can buy some of the great ideas from designers, artists and craftsmen. I wish to create an environmental hotel, where everything is crafted from the menu to the interior by different artisans. A place where all processes come from nature from cooking to cleaning. I wish to create an art museum, where local art is combined with national and international art. Where contemporary goes with historical in a playful manner. I wish to create a church where one can express one’s own religion and learn about others. Where discussions are not heated up and where there is space for insight. Where all are equal in their diversity. I wish to create playground for children, where they can challenge various motoric and cognitive skills and where traditional plays in terms with original. I wish to create a sculpture park in the area of Kallesmærsk so tourists can use this natural environment to experience grand land art. I wish to make a schnapps company that invites local people to generate the recipes and which empower humans to go into nature to gain extraordinary experiences. I wish they would harvest nature and create some unforgettable moments for themselves and others by using craft techniques. Through this process they could experience authenticity, familiarity and locality. Three concepts which are related to contemporary crafts and which are the topics of my thesis.

“Without culture, and the relative freedom it implies, society, even when perfect, is but a jungle. This is why any authentic creation is a gift to the future.”³ – Albert Camus

The thesis work aims to explore the production of a schnapps bottle as a functional object. This is combined with the designing of a local brand focusing on traditional and self-organized schnapps-making processes. Hopefully it can contribute to current discourse of crafts today as being a field of ecological methods, site-specific production and local participation. It is an experimental craft process of creating schnapps bottles for an imaginary, gentle and subtle schnapps brand crafted through participatory process. It is about how I came from idea to result, which was an ordinary process within creativity. I created a suggestion for a conceptual schnapps bottle and at the same time created a concept for branding the schnapps-concept.

This is how Gert Hougaard Andersen replied when I asked about the recent state of schnapps: “It is absolutely present. I do not really know how the development is whether it is a plateau or whether it is upward. I am quite sure that it is not in decline. I think it is a general community features to contrast with all the commercial. We will try to make a little more, even there are limits to how much time you have, but you would like to even occasionally good baking a loaf of bread. You will do something else and in this way will be well gather some herbs and make an aquavit for the next time you have someone to visit for lunch. It helps to bring some experience. It is something that as we have such a large economy in the community so we can buy just what you want, so what is most precious is time and it means that if you go and do something and give it to others then it is a much larger gift than if you buy an expensive gift and donate it. It is for me to see one of the social trends that lie.”⁴

This sentence sums up why I wished to work with schnapps as my theme. It is something personal, that you can serve for lunch or something you can give
as a present. But why schnapps actually? Because schnapps has cultural value and is apparently regaining popularity. I am a Dane studying in Finland. In Denmark the small liquid has been around for ages and is still enjoyed in several places as one of the country’s active traditions. Schnapps can create unforgettable moments, which will stay with one for an entire lifetime. I wish to preserve local living traditions and create new bonds between local people. Possibly generate a community of schnapps enthusiasts. The thesis contains the questions before starting, the process of creation, the collaboration with the participants, recipes of schnapps and the final outcome. It jumps from different historical facts to things learned through the process. Our times can be compared with some kind of liquidity. This liquidity is what I challenge to craft.

Looking through the glass eye

Structurally this thesis writing is working its way from an outer perspective to looking at trees as a ecological and sustainable metaphor unto the bottle and its meaning even down to the local recipes and the schnapps liquid. A liquid which captures the world in its essence. The world is so big: we can only grasp little of it. This picture on the previous is taken from the spacecraft Apollo 17 on the 7 of December 1972. It is the view of planet earth seen from a distance of 45.000 kilometers. The world seems so peaceful, clean and quiet, sought of in perfect harmony with itself, lying there as the only truly living thing in our solar system. Is the view groundbreaking? Unexpectedly we could see ourselves from a new perspective. Similarly to the invention of photography, just in bigger scale. Our perception had travelled far away, but has it also changed the way we perceive the human condition, the way we understand ourselves as human beings. Have we since this picture become and a little more holistic and humane? Have we become smaller and more humble? Are we proceeding in ethical manners? At least this picture is one of the most widely distributed photographic images in existence. It is called the blue marble, referring to a round glass piece almost like a glass eye. Maybe this picture is our times oracle of the Greek divines: “The Blue Marble was the first clear image of an illuminated face of Earth. Released during a surge in environmental activism during the 1970s, the image was seen by many as a depiction of Earth’s frailty, vulnerability, and isolation amid the expanse of space.”

“The world already possesses the dream of time whose consciousness it must now possess in order to actually live it.”

Sometimes life isn’t as it should be! We are too busy planning our lives without looking at it. Seeing the pure presence as in the picture described above. Sometimes we have to look closer in what ways we are saving time. Have we become spectators in a society that is so fast passing that sometimes it is quite hard to follow? We watch “telly” to waste time. We eat fast food to save time. We drive too fast to be there on time. But do we have enough time? Are the situations and environments that we live in designed well to live happy lives or have we designed situations, which are not preferable for human beings? Are we destroying our natural rhythms? All we do is waste time, but is it important how, where and when we are wasting it? Not to make our lives more successful, but to make our lives more pleasant, convivial and content.

I don’t believe that we absolutely have to invent new ways of thinking to activate societal changes, but I believe we have to look closer into existing ideas to craft our way forth. Understand history and human behavior better to find better ways of an ecological and social civilization. In that way we must craft the path towards social realism and “relationism”.
The phenomenology of the moment

“When art, become independent, depicts its world in dazzling colors, a moment of life has grown old and it cannot be rejuvenated with dazzling colors. It can only be evoked as a memory. The greatness of art begins to appear only at the dusk of life.” - Guy Debord

Time consists of a long row of moments, which has occurred during time, many of them forgotten. Inside my brain some appear as snapshots, which somehow cohere according to a historical timetable. All the pieces aren’t there yet, maybe they won’t ever be, but it is our attempt to get hold of how we evolve and if that evolution is purposeful contrasting earlier movements in time, then we are progressing. I have used both in writing and visually a certain phenomenology of the moment as I call it. They are collections of pictures and accomplishing texts that give the reader a fuller understanding of a phenomenon e.g. the locality of Vest Jylland. These snapshots should provide a profound knowledge of the subjects of my thesis. It tells a story about how I perceived an object or a place and how I responded to that data.

Possibly this is what Maurice Merle-Ponty described as the Primacy of perception as he said: “we are first perceiving the world then we do philosophy.” This describes the manner of my method and is the key-thread in the book, where I both deal with historical issues and practical problems of the project: “The world is... the natural setting of, and field for, all my thoughts and all my explicit perceptions. Truth does not inhabit only the inner man, or more accurately, there is no inner man, man is in the world and only in the world does he know himself” This is the contact with the world that interests my thoughts. The authenticity of the mind and the surrounding world interacts and creates somehow the world as a whole organism, breathing, sensing, experiencing.

“It is not taking from nature as much as placing you in contact with.” – James Turrell

The tree of life

Trees are still standing, but we have to protect the rare species as Julia Butterfly Hill or plant more like Joseph Beuys vision in order to create a sustainable version of the world. The ecology of the planet is a permanent theme of this thesis.

As the tree, which is embedded in its local environment, so should craft be integrated into local society.

Trees are important to the biosphere. They produce oxygen, so humans and animals can breathe and live. They are feeding the landscape by moistening the ground to keep a fruitful environment. The tree is a metaphor for the planets richness and liveliness. But trees are disappearing from the surface of the earth because of deforestation and agriculture, though they are vital to various species and to the survival of the planet. But trees are strong: their roots are embedded in the ground. They go deep into the soil and draw water up into their branches and leaves. They are depending on the environment and they follow the seasons with different floral stages. Annually they grow a new layer of bark. This makes them some of the most complex living things on the planet. I am looking at the examples underneath because they appear as ecological pioneers and early social inventors or activists. In Gua Tewet, Borneo, there is a cave painting called the tree of life. It is made of hands, which has been smacked on to the wall. An amazing imagery of how early man understood life. The tree has been depicted early in man’s history and has occurred several times during history in art. The tree of life shows the energetic expression of originate people, who embrace nature’s beauty and healing capacity.

In 1882 Vincent Van Gogh painted trees in the painting edge of a wood. The dull and grayish brown picture possibly indicated the artist’s mood. The wood here is painted grim and dark, which gives the pic-
nature a frightening look, like a forest you don’t want to enter. The painting shows the relationship between the artist’s emotional state and the nature. The artists would go out into nature and paint what occurred in his or her presence. This process of intervening the environment is interesting because the relationship between man and nature is being explored, though from distance.

**Planting trees**

One hundred years later Joseph Beuys with help of volunteers planted 7000 oak trees near Kassel, Germany. The process took five years. The idea was meant to evoke harmony with nature. Every tree was a sculpture on its own but at the same time part of a larger sculpture, which gave sound to dialogues about environmental and social issues. During the 1970’s an environmental and social vibe had gone through art, which transformed the ways we understand art today. Mainly it was about transforming society into something better. Beuys suggested with his social sculptures how you could intervene with culture and create improvements. He imagined that the 7000 oak process could be repeated in various spaces. As he said: “we’ll never stop planting”. The artist thought of it as a Gesamtkunstwerk, which means a total work of art and refers to the way artist should creatively participate in shaping civilization. Beuys uses the tree as a tool to communicate with a broader spectrum of people such as politicians and decision-makers. He tried to call upon humanity to take action towards the damage we are doing to the planet within the industrial age. Beuys has been personified as a pioneer with art circles, but have we understood his ideas even today?

Trees are so entirely beautiful as they stand there waving slowly in the wind, they almost carry the times from before with them in their gracious age. In that way they somehow give peace of mind.

**The damage of the tree**

If what you do isn’t art what is it? The American environmental activist Julia Hill Butterfly lived in a tree for 738 days during period between 1997 and 1999. She prevented a large redwood tree from being cut down, which is a rather rare case forest protection. During time with the tree, she states that her soul and the tree somehow connected. The tree was later cut by vandals, but luckily with help of dedicated people it survived. The courageous act of Butterfly was an amazing inspiration and motivation for thousands of people. Her civil disobedience and stubbornness must be considered as an act of art, even though it is seen as activism. Her performance saved the some of the last ancient trees on the planet, now that is art with an impact. It is a lesson of how we can learn to live with nature and understand its biology profoundly.

**Trees have to be protected**

Matthew Barney is among the leading contemporary artist, who also draws simultaneous threads back to Joseph Beuys in matter of material choice and in matter of thinking. Barney creates movies out of all his work, as well as exhibiting the requisites. The work De Lama Lamina from 2004 done in collaboration with Arto Lindsay is a piece of architecture surrounding a sculpture of a wheel loader grappling a synthetic tree. The artists wish to focus on local music to the theatrical still performance of an almost dancing deforestation truck. Barney intends to be speculative and wants to raise awareness on ecological topics of deforestation. In the installation there is a small lone figure on top of the tree. This person is Julia Hill Butterfly, whom you have already been introduced. The entire sculpture gives a creepy view of the future. In Barney’s and Lindsay’s version the tree is being removed from the site. The tree has been attacked with all kinds of weapon properly as a sign of total war on nature. The tree is lift up almost as a religious icon.
hanging on a cross. It is very powerful and creates a dismal feeling, which says natural beauty is being damaged. This sends a clear message to the politicians on how to deal with situations of deforestation.

Save the natural beauty of the planet.

A Craft story

From the reflections below there is a story to be told. The decorative arts with its aesthetic stories about nature, first moves away from nature in to a constructive and functional mode, where form is decorative on its own onto a state, where the container high-lightens its purpose and truly serves its content. Even though I haven’t looked at exactly the same object, I believe we can speak of an evolution of the understanding of how objects are designed. An evolution that brings us back to nature, but nature in its extracted form as an essence or liquid, as the content of the container. Nature is beautifully enclosed instead of being projected.

In this discussion I will look at crafts and see what way it has been moving since Romanticism until now, showing some highlights by looking at specific objects. As art, craft has been around since the caveman shaped his first tool, but it is only until recently that crafts has become a field of study. Craft situates itself between art and design, but it often seems more playful and humane than design, but still it has its functional and utility characters in contrast to art. Where design serves a purpose, art often raises a question, crafts is trying to find a middle ground, by both raising questions and serving a purpose. Craft has been a practice of the hand, but recently the study has been turning towards branding, digital shaping tools and industrial processes. This practice is ever evolving and the concept of crafts is always a fluent matter. I will in the following try to grasp crafts from the beginning of art nouveau and its decorative motifs to Bauhaus and “form follows function” ending up with contemporary things as Droog design and “form follows content”. The entire subject will focus on glass crafts through its history telling the story of craftsmen and their expression. All the objects I point out are made of glass as this is another focus of my thesis. They are chosen because they in different ways contain something and because of their relation to certain historical periods, which has been inspiration in my process. I chose these objects because they tell a story about being in contact with nature, containing a liquid, working with conceptual aspects and being playful with shapes. This is something I bring further in the practical work.

“Nature never deceives us; it is we who deceive ourselves.”11 – Jean Jacques Rousseau

Nature’s vase

Rousseau sharply critiqued human nature as being self-deceiving. This sentence could be somehow seen as a starting point for Romanticism, which later influenced several artistic trends as the Arts and Crafts movement. I have chosen Emile Gallé as a representative of this period. Emile Gallé was a French glass artist born in 1846 in Nancy. He was the son of a ceramic factory owner and from his early years he experimented with the materials. He studied botany, philosophy and drawing, which later affected his works profoundly. He was inspired by the Art Nouveau style with its floral and natural decorations. Among his motives were flowers, trees, insects and other natural phenomena. Nature had a large influence on people, especially artists who depicted it as wild and untamed. Gallé made a major contribution to the art-society with his various vases. I seize the vase called Lion-teeth and locusts as an example, which is a yellow colored symmetrical vase with two small handles at the top. The decoration is as the title suggests of flowers and insects. The contrast between the darker and brighter colors is presenting the natural motives clearly. One could announce this period
as forms follows decoration, which is suitable for the method of Gallé. Form and decoration integrates into an expression, which is storytelling and aesthetics.

The story of the decoration is surrounding the form, which goes beyond the form of the vase and brings its expression to live. Although Gallé wasn’t thought of as a member of the Arts and Crafts movement, he could be seen as an example of his time. The Arts and Crafts intended to express aesthetics and decoration contrasting the styles developed by mass-industry. Their approach leans very much on the genius of the craftsman and the objects are very complex and detailed in decoration, but quite simple with aspects of form. The container suggests the relationship between man and nature, though as an ornament.

**The Bauhaus box**

During the period of 1919 to 1933 marked one of the most exciting times in modern crafts. It is the basis of Bauhaus, a German institution where many of the modern functionalist thinkers studied. This period turned against the floral and decorative patterns of Arts and Crafts and searched for the basics of form and function. Walter Gropius, one of the directors of the school said: “A thing is determined by its nature.” With this quote Gropius states that the craftsman needs to find the functional essence of an object in his or her search for form. Gropius was influenced by the English Designer William Morris who claimed: “that art should satisfy the needs of society and that there is no distinction between form and function.”

Bauhaus was based on a craft tradition, but with design influences.

The object I have chosen to shortly investigate is Wilhelm Wagenfeld’s “Kubus” containers from 1938. Wilhelm Wagenfeld was a German designer and a disciple of Bauhaus design. In his designs one finds geometric form, simple construction and little color. The “Kubus” containers are a set of different cubic boxes made in glass for containing different kinds of food. They are transparent, so that the content is easily recognizable and all the containers are stackable, almost as if someone could build sculptures with them. The containers are highly functional with a certain practical aesthetic. They are a wonderful example of the thesis “form follows function” said by Louis Sullivan in 1896, which applies to the Bauhaus movement. The “Kubus” containers are space-saving, modular, hygienic and practical. One could take them directly from the refrigerator and serve them on the table. They are beautiful objects as well as functional. They show how food is presented in a simple and beautiful manner.

**The Scandinavian container**

The next example comes from the local tradition of crafts and design. During the 1950’ and 1960’ Scandinavian design became a world famous period. With designers working closely with industry the practice progressed into various iconic objects determining a prosperous future for the Nordic design brands. Nuutajärvi factory was one of the progressive brands who allowed artists and designers to experiment with form. They offered knowledge and materials to search new markets. The Nuutajärvi designers succeeded in bringing honor to the brand. Kaj Franck worked as a designer for them and produced several objects. His motto was: “that products should not only be charming they should also serve.” With his glass decanter from 1965 Franck combines his essential functionalism with artistic craftsmanship. The decanter consists of three parts. One bottom decanter is lid by a smaller bottle with a small lid on the top, so two different size bottles and a lid. The object works with bluish colors on the top and bottom part leaving the middle part clear. This means form follows form, where form is so essential that the function is integrated into the shapes. This is more clearly in other works of Franck such as Teema and Kartio. In many of these objects the forms and function are merged into
The simplest functional form for eating and drinking or containing. Functionality becomes beauty. This example expresses how form can be playful.

**The dutch wonder**

The last example I would like to refer to is the oil and vinegar decanter of Arnout Visser, 2008 from Droog design. Droog is a conceptual design company situated in Holland. Its designers created some of the best crafted contemporary designs. The decanter is a cylinder with a lid, simple, but it has two pouring tubes, one which is placed at the top of the cylinder and one at the bottom. This enables the user to pour vinegar and oil into the same container and still pour them out separately. In this example form follows content. The inside of the container connects with the outside of the container. They start a symbiosis with each other where one does not exist without the other. It is like the designer has understood the physical properties of the content and designed something that replies to it. It is like saying nothing but still everything is clear to the receiver. This represent how craft/design can be conceptual and functional simultaneously.

**The role of a Craftsman**

“Architects, sculptors, painters, we must all turn to the crafts...... there is no essential difference between the artist and the craftsman ..... let us create a new guild of craftsmen, without class distinctions which raise an arrogant barrier between craftsman and artist.”

- William Morris

**The death of the craft**

Jorunn Veiteberg is a Norwegian crafts curator, who suggested the end of craft in the following way: “What is art? The question has been asked in many books: yes it is still an open question what the concept actually covers. This open situation represents great freedom, but one can wonder sometimes whether this feeling freedom is a result of art having emptied of meaning. Today, art means everything and nothing. That is why a philosopher like Arthur C. Danto can declare art to be a closed chapter. Craft is now in a similar situation. The term covers a multitude of practices, but unlikely in the case of fine art, the literature discussing this situation is highly sparse”. Here Veiteberg precisely describes the situation of craft as one with there isn’t much debate about.

The stereotypical version of craftsmen would be people who work by hand and in materials like clay, glass, metal or wood. One could say that he/she is a person somehow limited to his material. As Jorunn Veiteberg explains craft makers will always be rejected by fine artists because of the materials they use. “Clay, glass and textiles suffer under the burden of their long history as craft trades and everyone who works in this kind of material tradition will automatically be perceived as a non-intellectual practitioner”.

One could even say that because of this he is not able to make art. Is that the reality of the contemporary craftsman? The craftsman’s work is connected to authenticity, perfection and intuitive processes, like modern dance or modern musical composition but the reality of
craftsmen is possibly that we are falling behind in the artistic environment.

“The crafts have been misunderstood too long by those who have been exposed only to halcyon myths and wishful thinking.”\textsuperscript{19} - Peter Dormer

**The role of the craftsman is the meaning of art**

Through describing the role of the artist, one provides the meaning of art. These two questions are closely related. In this thesis I will concentrate on the more narrow - the role of the craftsman. Art and craft are closely related and because of the sparsely material on the crafts topic, it has been difficult to divide the discussion of the artist/craftsman/designer thoroughly. I have suggested 3 different roles of the craftsman inspired by artists and designers practice.

**The philosophy of craft**

Do craftsmen have a mission? Don’t they just work between hand and material performing beautiful shapes or do they actually have something ideologically or philosophically on mind? Properly it is a fragmented view upon the role of the craftsman an it shows what the writer intends to see as the role of the craftsman. The motivation for this chapter came from a quotation I found in the book the culture of craft, where Paul Greenhalgh is concluding on his text the status of craft. This comment shows that there is an enhanced need for defining new roles of the craftsman in the 21st century. Greenhalgh states: “The artist ignorance of science and the scientist ignorance of art might well result in the final unraveling of our culture, into a fractionalized and impoverished concatenation of archaic customs and inhuman practices. It is to be hoped that this will be avoided, but if we are to advance on from our present sorry state, we need to clarify the role of all our cultural forms, including the crafts.”\textsuperscript{20}

This expresses my concern quite well. There is a chance that craft will expire or grow into a narrow-minded and with lack of perspective matter. The question is what role does the contemporary craftsman have? Does he have a role? What purpose do artists/designers/craftsmen bring to the society? Is he a social worker, an ethnographer, a political activist, an entrepreneur or a philosopher? Designers are problem-solvers, artists are question-makers. This is a simplified version of the art world, but what is the role of a craftsman? He is somehow in between these two important roles. The fields are influenced by each other and one area is inspired by the other. Craft situates itself in between art and design, so let us look the contemporary roles of the artist/designers.

Students and teachers of Bauhaus advocated the theory that good or true design is styleless in as much as the only thing it expresses is its purpose, and the construction necessary to achieve that. They also aimed to raise the status of design and craft as to unite the visual arts into a cohesive whole. Gropius argued: “that there is no essential difference between the artist and the craftsman.... The artist is an exalted craftsman.”\textsuperscript{21}

Within the time of Bauhaus and since, the roles of artists, designers and craftsmen have merged. The role of the multi-genius has become more popular again. The role of the artist has shifted several times during history and has grown from producers of self-reliant tools to producers of objects of aesthetics to functional objects even political changing objects and changing of social situations. As Herbert Simon describes in his famous quote: “Everyone designs who devises courses of action aimed at changing existing situations into preferred ones.” With this sentence Simon proposes that designers are revolutionists, who are trying to improve existing situations. This is very present in today’s society and it seems to have been so for quite a while. Walter Benjamin writes in “The author as producer” from 1934: “His mission is not to
report, but to struggle; he does not play the role of spectator, but actively intervenes. He defines his task through the statements he makes about his activity."22

Craftsmen as ethnographers

The idea of the artist as an ethnographer is inspired from the text by Hal Forster. Forster writes: “that the quasi-anthropological artist today may seek to work with sited communities with the best motives of political engagement and institutional transgression, only in part to have this work recoded by its sponsors as social outreach, economic development, public relations or art.”23 This view combined with the Benjamin quote states the role of the artist as active and as an interventionist, opposite to earlier time artists, who were observers of society, with their depictions of phenomena in reality. Benjamin and Forster see the artist as someone who struggles within the limitations of society and tries to expand given conditions. Benjamin demanded: “that artists must not merely adopt political ‘content,’ but must revolutionize the means through which their work is produced and distributed.”24 In contemporary society there are several examples of this role such as Wochenklausur, Superflex and Joseph Beuys. Beuys described his role as such: “I wish to go more and more outside to be among the problems of nature and problems of human beings in their working places.”25

Beuys infers that his role is to engage into situations with social and environmental impact of society to solve the problems which might occur. A possible example within crafts could be Pontus Lindvall and his work with female prisoners or Danish fashion students, who create handcrafted objects with Moroccan women. They work onsite in collaboration with the local inhabitants in order to produce luxury goods and ways to support their living. This is not what I intend to do. My intention is to aspire to the awakening of local collective geniuses, to aspire the individual genius as well as the collective. This is a later topic in the thesis.

Ethnographers are field workers. They engage in a local community and try to extract as much valuable information from the site as possible. Whether it is anthropologists or biologists who are working they are obtaining to capture the social meanings and everyday activities of the community. A good example of this would be the Austrian artist group Wochenklausur, who work within the term of social intervention. E.g. they have made a homeless shelter, a help center for prostitutes and classrooms for schoolchildren, etc. They work within the community to solve local problems. This approach could be adopted by craftsmen.

Craftsmen as entrepreneurs

A further development of Benjamin’s title would be to see artists as entrepreneurs. What Ellen Lupton refers to in her text “Designer as Producer” states: “that the the word author suggests agency, intention, and creation, as opposed to the more passive functions of consulting, styling, and formatting.”26 This role is a more sophisticated as the role Beuys and Benjamin present but still an active role, possibly because the world has changed towards a more well-functioning society in matters of technology, well-fare and health, which wasn’t so advanced earlier and in that way the role of the designer has changed. In Lupton’s text it is the graphic designer who is being investigated, but the role has significance to designers and artist in general. Today, designers, artists and even a few craftsmen are setting up minor studios to work with issues of today’s society. They are solving problems in a broad collaboration with art, design, science, technology, business and politics. This way of working would give them the role as social entrepreneurs. One could say that the role of the social entrepreneur is a demanding role as a facilitator, curator and collaborator. There is many designers and craftsmen who are working more in this manner. to mention some
I see Krzysztof Wodiczko, Jamie Oliver and Arthur Potts Dawson as entrepreneurs. These are more in a different context, but are good example of social entrepreneurship. Another view about craft and design is provided by Helen Rees. Rees has elaborated on the difference between design and craft: “Design and craft used to be explicable by the dichotomy of values which separated them: machine-made vs. hand-made, mass-market vs. luxury-market, urban vs. rural, innovative vs. traditional, sophisticated vs. vernacular, male vs. female. Today, the distance between these spheres of making is not so wide nor so fixed: new technology has reinvented the economics of scale in manufacturing, and designers and craftspeople share the language of post-modernism. The boundaries between design and craft (and also the between craft and art) is porous. In a changing world of work, technology and consumption, some of the practitioners may want, and be able to exploit this porosity, while others will continue to work within recognizable traditions. Former polarities have become a spectrum, and the moral dichotomy between the factory and the studio lost its content and meaning long ago. Each craftsperson and each designer is responsible for the values which they bring to and express through their work. Neither has a monopoly of virtue, nor does a higher degree of creative autonomy constitute greater moral freedom or responsibility.”

I assume these differences in contemporary context are vanishing and that the fields are collaborating instead of being opposed to each other. This does not mean that the terms design and crafts have to vanish, but they have to stay in the background in the process of something new.

Craftsmen as philosophers

Still there is art for art’s sake like when Concept-Art appeared in the 1960’s with the works of Sol Le Witt and Joseph Kossuth. It was art which was based on concept and language. Concept Art was intended to examine the nature of art and art that was self-critical. As well it was known for its formal appearance and the way it always instructed viewers how to perceive the art piece. With concept art the artist becomes a philosopher, a thinker of form, message and color. Ellen Lupton quotes Hal Foster in the text “The designer as a producer”: “it is to infuse the act of making with the act of thinking.”

Isn’t that exactly what craftsmen are trying to do? Examples of this could be artists like Irene Nordli and Sigurd Bronger. Nordli is making Venus sculptures, playing in themes of readymade and souvenir gifts. She creates small scale sculptures of popular toy figures and merges them into scary looking goddesses. She is a crafts maker herself and creates the sculptures. Her sculptures become multitudes of popular society and possibly tell us something about the little influence this direction of art has had on cultural elite. Maybe it also provides a grim view upon pop-art, or possibly pop-art becomes high-culture in Nordli’s work. She at least uses lots of pre-made forms to shape her vision of reality. In that way she works as a conceptual craftsman. Another example could be Sigurd Bronger, who plays with jewellery art and its interactivity with the viewer. Brongers work performs by squinting water out on the face of the perceiver, saying if you dare to try you end up being surprised. The form comes from medicinal industry, but when assembled they end up being clowns flowers. There is a beautiful contradiction between the dodgy meaning of medicine industry and the colorful and cheerful meaning of circus. Brongers work is subtle and simply put together, so that one doesn’t notice the duality before a closer look. As Jorunn Veiteberg writes in her book Crafts in Transition: “It is difficult to understand how Sigurd Bronger’s jewellery is intended to be used, or to decode it at all. It has little to do with dressing up. Whether they are made for men or women is an open question. He uses neither precious stones nor precious metals.”
The last example is the Danish craftsgroup Claydies. The group consists of the two artists Karen Kjældgaard Larsen and Tine Broksø who challenge the conceptual crafts with their hairstyle bowls. The couple has created numerous different hairstyles, which can be worn as a wig or used as a fruit bowl. They are functional objects, which functions as conceptual objects as well. The wigs are humorous comments about individual stereotypes which each have their personal looks and characteristics in figures like Elvis, Sally and Talulah. They can refresh your looks as well as looking good on the table. Quite handy: “The two Claydies were fed up with the way fashion students gets attention on the catwalk at the same time as their objects were just collecting dust on the shelves. They also wanted to be applauded and that lead to the wigs.”

Whether one likes them or not they are extremely well articulated and tell us something of being in between an art piece and a designed object. By placing the object on the head of the viewer, Claydies break down the distance between the viewer and an object which is normal within functional crafts. To some extent they are involving the viewer in the implementation process, but it is still designed by the two crafts persons to every minor detail.

I suppose these three examples of craftworks offer an opposite view to the this quote by Jorunn Veiteberg: “Conceptual art has therefore come to stand of the ideal of both the de-aesthetisation of art and the de-skilling of the artist.” This view might be true with visual artists, but I think we have to speak of a shift of competences.

Conclusion Craft

The above view by Jorunn Veiteberg somehow is reflected differently in the words of Peter Dormer and it fits well with the conclusions of this chapter: “Our traditional crafts are being forgotten in favor of something requiring less skill and creativity. There is, certainly, room for everything in the market, but surely that is what traditional crafts should not be seen as – a marketplace.”

The craftsman has skills, but he could learn by acquiring the skills of art and science and develop into an even more skilled crafts-personality, who is able to combine theoretical, conceptual and practical skills. This is not equivalent to losing previous traditional skills, but it is a fine balance. What crafts needs to remember Veiteberg expresses genuinely. It seems very simple to me what the difference between art and crafts is. Art questions the world and therefore makes life more complicated; craft is there to make our life easier, more livable. It can help meet our needs for comfort and shelter in various ways provide support for our bodies. This cannot be com-
pared with those roles art often plays which complicate matters and provide the mind with alternative venues of thought and feeling. The writer is touching something very profound here. She argues the difference between craft and art, but from my perspective, art does exactly what Veiteberg says crafts do.

Possibly there is a difference in the ways we define our roles but I don’t see the big difference whether you are a ceramist working visual media or if you are a visual artist working in clay. As long as the possibilities are there, it is a matter of which approach to choose. Somehow creative are producers of societies, which enable the public to be enriched by the experience they provide them with. A Fellow crafts-maker posted me a webpage, where the author explains the situation of crafts as such: “The crafts, perhaps more than many areas of creative practice, have instinctively strong affinities with concerns for environmentally responsible and sustainable development. For example, Western craft ideals (perhaps less so realities) have typically sought to mobilize aesthetic experience as a key dimension and expression of responsible living in the face of mass industrialization - through their empathy with natural materials and the natural world, and through ‘slow’ and cooperative models of living.”

Maybe it is better that the role of the artist, craftsmen stay unclear, mystified doubtful, because it gives a certain mysterious personality to the artist, but for the practice itself, it would be useful to clarify different tasks and for society as a whole. I believe that craftsmen can be involved in several other activities than they are used to today. By dividing the role of the artist, designer, craftsman one would limit the possibilities of the creative individual. Maybe we have to ask ourselves once again, what is craft? What is the meaning of it and what is the role of the craftsman continuously. The question is what purpose do craftsmen have in today’s society? Ethnographer? Philosopher? Biologist? Businessman? Entrepreneur?

Craft is contrasts. Crafts could be seen as the “little guy” between the major fields wondering how to relate to “his” positioning. Craft is in a contrasted space because it is tiding to past methods and traditional idea. Craft has to deliberate itself from these ancient manners and develop itself into something conscious, relevant and considerate. What I am proposing is that craft by its role engages with local environment in order to make this living space more enjoyable, present and healthy. Another way of viewing is what Peter Dormer does in his text on the status of crafts. Presumably the role of the craftsman is an ecofriendly small local businessman. This businessman could be a perceptual philosopher, a visual ethnographer and a crafts entrepreneur. In later chapters I will attempt to take on the role of the visual ethnographer.
Food the research of Content
Art and food

Art and food has had a long history. Cezanne painted stillebens, Giuseppe Archimboldo created portraits of vegetables and fruits. It is in recent time that artist have found ways of using food in their production methods. Fluxus artists created food happenings and pop-up restaurants such as the work of Gordon Matta Clark. In contemporary time Felix Gonzalez-Torres, Rirkrit Tirvanija, Superflex, Wim Delvoye and Marti Guixe has worked with food and drinks as a material. Guixe started collaboration with Finnish Chef Antto Melasniemi, where they created slow food kitchens heated by the sun. Wim Delvoye founded a pig-farm, where he sells both skins and meat, but before he decorates the skin with cartoon-like tattoos, which are then sold at auctions. Superflex created a local soda-brand which would improve the conditions of its workers, Rirkrit created a self-sustainable society and food sessions in galleries and museums and Felix Torres Gonzales exhibited the weight of dying lover in candy, which then would be eaten by the viewers and the work would slowly dissolve. These are all examples of how art and food intervenes and how the relationship between art and every day is being narrowed, which has come with the de-aesthetics of the 21st century. This is seen in contemporary society as well.

The trend of local

“We do not stop the world when we eat, we go deeper into it.”36 – Olafur Eliasson

One trend that this thesis follows is the trend of localized food culture. NOMA is a good example of that. NOMA is a Copenhagen based restaurant that recently has been awarded as the world’s best restaurant again. NOMA is the shortage of Nordic food and the restaurant has close collaborations with local producers and collectors to provide their customers with the best ingredients of the Nordic culture. Their approach to cooking is extremely experimental and they have Saturday evening sessions to develop new recipes. Rene Redzepi is the mastermind behind this gastronomical concept and he says: “At our restaurant we try to create or cook with the products that surround us, we try to express it on a plate, which means that we cook extremely seasonal, we work with producers, we work with farmers, we work a lot with nature, with wild products and just exploring the seasonality to the extreme, we are trying to define what is something Scandinavian, something Nordic on to a plate”37

Nordic food is a niche with small and medium size enterprises which all collaborate intensely with NOMA. They act both socially and ecologically responsible to show that it is possible to create sustainable solutions in this fast pacing world. The Nordic resources require time and have special demands on traditional processes and local anchoring, which means that this trend apparently has to stay in the hands of small producers, though its tremendous success and potential. “The economic potential for New Nordic Food is mostly dependent on the movement that remains a niche area that is now where it is confined to small producers and gourmet restaurants, or succeed with export or to make food mainstream” says Professor Klaus G. Grunert, who has made the study of the Nordic Council of Ministers.38 Nordic food started as a trend during the 1990’s when a bunch of people desired a more local and traditional kitchen, which later led to NOMA and the Nordic food-manifest, which depicts simplicity, purity, freshness and ethics as the base of the document.

“Authenticity, local context, and a local production are increasingly desirable attributes in the things we buy and the services we use.”39

- John Thackara
Furthermore there is a trend in the Nordic countries to construct supermarkets for local produced food. In Finland I found an example Maatilatoris Eat and Joy that is a marketplace for locally produced and organic food. The market presents the best Finnish small-scale producers. They are an enlargement of the project started above of the new Nordic kitchen. The focus is to provide the customers with the intensity of raw materials created by the Nordic climate. This market forwards a unique opportunity to explore locality and diversity at its absolute. The locality is being commercialized and marketed to everyday customers on a very different level as the NOMA restaurant, but the overall concept of Nordic cuisine is intact.

The second example is the Danish shop 360 degrees north, which is a network of local food producers, specialty shops and restaurants, which work to increase the supply of good, locally produced and sustainable foods. They gather local producers’ products in exclusive supermarkets and advertise them to everyday consumers that seem to be really pleased with the project. The three examples give a small scale image of a much larger trend of locality. In my opinion this trend will enlarge during the next fifty years, because we are moving to a more localized world. I guess this is similar to Fuad-Luke quotation: “Applying co-design to re-examine local resources, ecological and social capacity, can only boost the existing localization movements that are already seeking transition to a more sustainable way of living, producing and consuming.”

Slow design as a process

Here one could mention the slow food movement founded by Carlos Petrini in 1986. Slow food is an alternative to fast-food and encourages local processes. Its goals of sustainable foods and promotion of local small businesses are paralleled by a political agenda directed against globalization of agricultural products. This set the direction of the Slow movement.

“I propose that contemporary art and craft are rooted, at least in part, in different biological and social context.” - Bruce Metcalf

This quote by Bruce Metcalf intends to show craft as a field of biological and social context. A field which is progressing on ecological methods, site specific production and local participation. Craft is about slow processes as well as about slow design. This a quotation from the making futures webpage: “The crafts, perhaps more than many areas of creative practice, have instinctively strong affinities with concerns for environmentally responsible and sustainable development. For example, Western craft ideals (perhaps less so realities) have typically sought to mobilize aesthetic experience as a key dimension and expression of responsible living in the face of mass industrialization - through their empathy with natural materials and the natural world, and through ‘slow’ and cooperative models of living.”

To explain the relationship in this project to slow design I looked at some of the parameters of slow design. The first parameter that relates to this thesis is that slow design should design slowly for the human, economically and saving the resources, which I am attempting the ecological methods of collecting your own ingredient for schnapps in nature. The second parameter is to reposition the focus of design on individual, socio-cultural and environmental well-being. I consider schnapps collecting, making and drinking
a possibility for meeting between strangers, which provides the occurrence of casual encounters where individual and socio-cultural exchanges could be enabled. Furthermore I think glass making could be seen as an environmental healthy process both in terms of glass as a resource and in terms of glass-making as beneficial social process for the glassblowers. The material properties are excellent for schnapps both hygienic and in being able to contain the right temperature. Therefore I believe glass makes well-sense in the slow design context both as a material and as a process. The third parameter is to celebrate slowness, diversity and pluralism. The process of schnapps making is slow and requires time and insight. The effort of going into nature generates a certain slowness as well, which both humans and nature profits from. Nature gains by being harvested and humans by enjoying the grains of nature. These encounters with nature serve as a foundation for diversity and pluralism. The process the participants take on is in its origin slow and the outcome is very diverse and authentic. The fourth parameter is design encouraging a long view. I think that both considered in the container of glass and in the ecological method, which I hope would get us further than the present state of confusion. The fifth parameter is design dealing with the “continuous present” a term coined by the American architect Bruce Goff, who during the 1950’ noted that history is past and the future hasn’t arrived, but that the “continuous present is always with us. This presence is properly the authenticity I am providing the participants and perceivers with.

In this matter I am thinking of the moment of phenomenology, which is the moment an imagery appears in your mind. This moment is somehow art or what art is about. The last parameter is design as a counterbalance to the “fastness” of the current design paradigm. The overall issue over this thesis work is to turn against the imbalanced industrial and consumer-society, which has alienated the human from reality by consumption, media and capitalism. In relation this is how Guy Debord viewed the state of man; “Separated from his product, man himself produces all the details of his world with ever increasing power, and thus finds himself ever more separated from his world. The more his life is now his product; the more he is separated from his life.”

Locality of space

“I’ve always felt so strong, so strong that I carried this landscape in me.” - Josefine Klougart

This is how Tapio Wirkkala described his love for Lapland; “For me Lapland has become something that loads me like batteries. It has become something like a rope I can grasp when I feel sinking. When I am agonized noticing the European abundance with its side effects, the smell of the sweat of ego(t)icism and ambition. When I feel like sinking and the pain is strong I leave and go to Lapland. For me it has become a means of contemplation and survival.” Somehow I felt a similar connection to Vest Jylland, which I consider my place of recreation. Afterwards I wrote a poem to describe the space of the locality better, simply for people to understand what kind of space we are engaging. At last I have a page with a semiotic scaffold which explain the word that I connect to the space of Vest Jylland and which have been directors in the design-process.

Vejers and Vest Jylland is the locality I talk about. Vejers is a village next to the seaside in the western part of Denmark. This is where I grew up and later returned to many times as an adult. The village of Vejers is filled with personal memories of nature’s blessing, swimming in the sea, watching the deer, picking the flowers, collecting amber. Vejers is a small community, where hordes of tourists visit the village mainly during summertime. In this windswept, remote and inhospitable area is some of the most unique nature
I have ever experienced. This isn’t a national park, it isn’t some created landscape. It is genuine nature at its peer. Vejers has been placed at the tip of the West Coast Sea since 1443 and is still today a well-visited locality. During the old days Vejers was a fishing village later it became a mundane area for bathing visitors and rich families. Still today the small village runs around with its bakery, supermarket and tourists shops. Around Vejers there is the most spectacular life going on, which is rich in its bio-diversity. The area is primarily wild dunes and heath. In these areas there is a wild plant-life, which is extraordinary and purposeful for schnapps-making. Some of the ingredients are heather, elder flower and Maiden pink. These I will resume to later in the thesis. Here is a poetic text I wrote about the area around Vejers about its people and its nature.

This is my poem: “Where the stags roar to mate and the amber rolls on to the beachside that is where I come from. Where one can watch the Milky Way on clear nights and where men have wrinkled faces of nature’s time. Where reckless fellows throw their naked bodies in the sea and where cows lunch in green fields. Where once fishermen harvest their daily living in the ocean and where luxury is a swearword. Where families go in the forest to find the yellow gold and where questions are rarely asked. Where you always greet your neighbors, but never talk to strangers. Where the sky and the sea have a grayish blue color which is impossible to depict. Where the light is so utterly sharp and every contrast seems so delicate. Where everything is so desolate, that one don’t recognize real company and where untamed and wild nature showers from open skies. Where people don’t talk louder than they think and where humility is a bless. Where the rainbow is golden and nobody searches for the end of it. Where later is never late and where parties have the most uncommon speakers. That is where I come from”.

Schnapps, part of a culture

“The Danes drink less and less snaps.” So is the first line in an article pro-branding schnapps. It occurs that the younger generation of Danes has not found the pleasure of schnapps. The image one gets from looking through magazines is very sparse as well. Schnapps isn’t branded to any higher extent. It seems almost that it is being repressed by the beer and wine commercials, which are all around. The almost incarnated spirit of Denmark is on its retreat. Why is this? There can be several reasons. First possibly the schnapps brands aren’t good enough to sell their product, two schnapps has lost track of time or third schnapps making survives best under hidden conditions.

Maybe it is the part of our culture that has become extreme of healthy living that it is neglecting that alcohol also has benefits and especially the one that demands trips into nature. The alcohol that is boiled down to essence of pure biology and which has beneficial ingredients that can support your well-being. At times one can even be a little afraid of the marathon, triathlon running men and women, who seems sometimes supernatural, at least to me. Sportsmanship has always been about being at one’s peer of performance, which is absolutely understandable, when you are at the top of your game but can’t the rest of us relax and drink one or two schnapps, not wondering about our running-score?

It is possibly just a matter of different lifestyles, but new lifestyles like extreme sports doesn’t have to count on the behalf of earlier and older traditions like schnapps-making. And maybe schnapps shouldn’t be so tradition-bound and try to break free. It could find other occasions than Christmas-parties and Easter-lunches or summer-gatherings. Maybe as it is a matter of a young generation who wants to break free from the traditional lifestyles, but who haven’t understood the significance of history, maybe they
just don’t like schnapps. This I can’t believe because the variety of tastes and senses in schnapps are so varied that almost anyone can create their special mixture with a little practice and patience.

Maybe the reason lies somewhere else, in the difference between self-organization and commercial culture. Schnapps has been a phenomena which is related to the home-made and to self-organized processes, where more ordinary schnapps has been a commercial success. Today it seems different, where small-scale breweries are producing refined products, which are locally produced and sold on national terms, mainly because the micro-breweries don’t have the capacity to global commercialization and production. Otherwise because of an environmental and ecological attitude or ethic that directs the powers of the world to become more local-founded. The most material I found was advertisement of alcohol. I found one interesting comment, which made my thoughts circle.

“Schnapps has a hard time, because while other spirits often leave people indifferent. People tend to have strong opinions about schnapps, and it can even mobilize an outright hatred.”

-Aalborg Aquavit

This is possible an explanation of the detour of schnapps. If schnapps has to survive maybe the order of responsibility should be structured differently? The older processes of schnapps-making demands the user to be active and participant, which could as well be used in a culture that seems to be attracted more and more by entertainment and non-active processes. By putting the responsibility into the hands of the user one diminishes the potential for critical virtue, which puts stress on the individual own critical sense to perform better and better in solving the problems of crafted schnapps making. This process can be applied to many areas of society to provide us with diversity and conviviality.

The process of schnapps

Almost each country has its own special beverage which is linked to the local culture. In France they drink Cognac and Pastis, in Greece Ouzo, in Italia Grappa, in Turkey Raki, in Serbia Slivovitz, in Czech Becherovka, in Senegal Attaya, in Mexico Tequila, in England Gin, in Scotland Whiskey, in Germany Obstler, in Russia Vodka, in Holland Advokat, in Japan Sake, in Brazil Cachaca ypióca, in Costa Rica Guaro and so I could continue. One person told me that in Finland they drink alcohol. In Denmark we drink schnapps and we like to mix our own ingredients into the liquid called “Kryddersnaps”.

Aquavit can be dated back to the middle ages, where the process of distillation had been advanced enough to make strong liquor. It was of huge interest to alchemists, who wish to create elixirs instead of turning lead into gold. Later on doctors found them interesting, some of which still think that the spirits can have healing or health providing properties. Schnapps isn’t normally used in medicine today, but many people believe it is healthy to have one drink a day to keep the doctor away. In Denmark we drink the liquor especially at summertime and during Christmas parties. It goes well with herring or with cheese and even with ice-cream. There are various possibilities so just experiment. The right schnapps can go with almost anything. Personally why did I find it interesting to work with Schnapps? When I was a child we always went to the nature to pick different flowers, berries and leaves for making schnapps. My parents took me and my sister into nature to teach us the process of making schnapps, but we never went deeper into the crinkled corners of this topic!! I have now taken the chance to research this interesting area.
Collect

The process of schnapps making can be divided into 4 sub-processes, Collect, Infuse, Filter and Taste. Collecting the ingredients is the first step in schnapps making. Go in to the supermarket, the garden, the park or in to the wild and pick different ingredients. Be aware that there are poisonous plants as though they are rare. This thesis will suggest some ingredients which are useful for schnapps making, but otherwise research into the large variety of books and web pages referring to the topic. Follow the descriptions and do not experiment with what you are not certain of. This is extremely important because some experiments can have deadly causes. In spite of this do experiment with the various healthy flowers and plants, which have multitudes of tastes, scent and color. In the supermarket, park and garden you can find numerous plants, which are suitable for schnapps, but this thesis concentrates on the flora you mainly find in the wild nature. Go a bit away from traffic and farmhouses and you will find spots of unique nature, where you can collect St. John Wort, blackthorn or sweet vernal grass. Forrest land, dune areas and sumps are brilliant places for finding the special ingredient for your homemade mixture. Among the biggest pleasures of schnapps making is the process of going into nature. You can combine your trip with mushroom collecting or seeing animals of the wild. It is more fun to go with others, but remember that the footprint you leave behind is long lasting, especially if you are the kind that throws litter into the wild. Please bring all the things you brought out in to nature back and leave nothing behind that is safest for wild life and prettiest for the people who commonly use these areas. Remember though to use nature and bring your picnic into it. Anybody can be a schnapps enthusiast and it is rather easy doing the experiments as long as you have a locked container, vodka and the wild ingredients.

Infuse

It is the flavor and scent of the ingredients one wishes to capture in schnapps. The process is rather simple. One prepares the ingredients by cleaning and possibly cutting them. Then pours liquor on top and adding other tastes if needed. Let the schnapps and the ingredients blend for a certain amount of time. This process is called infusion, where the herbs flower or berry chemically dissolve into the liquor. Plants are constructed from different types, roots, leaves, fruits and flowers. The different organs are dealt with various principles. This is both a creative and fascinating process. The schnapps enthusiast should know that it is mainly about the time, temperature and environment that set ground for good schnapps making. A place with little light, cold and dry environment is the best conditions for the blend. Researchers have only mapped and described a percentage of the existing natural richness, but it is of great interest to many medicinal companies, perfume brands and alcohol manufacturers. It is extremely important still to remember to know what ingredient is applied to the product. When we are infusing plants in alcohol we extract a great deal of the chemical connections, which are in the plants. I will in the following give a short description of the most important. The interest in the wild ingredients draws closer how plants evolve. The cultivated plants, which are watered and nurtured don’t have the balance as the ingredients in nature. Plants that grow in nature have abundant light conditions, a moderate water supply and a balance mineral nutrition, which serves the perfect environment for their growth.

The infusion from the ingredients can be divided into several sub-categories, which can be described as infusion with leaves and stalks, infusion with dried leaves and stalks, infusion with roots, infusion with flower and infusion with fruits and berries. By the infusion with leaves and stalks it is important to pick fresh and mature leaves and infuse them from one day to no more than a week. One can also consider the amount of ingredients that is added to the mixture. By drying the ingredients one achieves a heavier and bitterer taste, than with fresh ingredients, because the ingredients lose some of
its aromas. In some cases one can dilute the aroma by adding more vodka or schnapps to the blend. With infusion from roots the enthusiast has to wait with harvesting the plant from the early autumn until early spring the root have the largest amount of components, which will provide the best result. The roots need diligent cleaning and often require to be divided into several pieces, which give a better and faster infusion. Normally infusion with roots takes long starting from a week to a month even up to half a year. They mature really well with ages. Infusion with flowers is the most charming process, where captures both tastes and colors in an attractive way. Flowers are beautiful phenomena in nature and are magnets for a great amount of wild life. There are many kinds and they can carry vivid memories of lively summers. With flowers you get from the almost perfume tastes to deeper concentrations and delicate flicks. It is the aromatic flowers which normally provide the best results, but be aware, that this also where danger lies. A dependable scent can be a deadly endeavor. So check your references once again. The time periods differs from normally one night to approximately a week. Last but not least we have the infusion of berries and fruits. With fruits and berries the time of harvesting them is crucial. When the taste of the ingredient is best one should pick the berry or fruit and seize it in the blend. Berries and fruit take longer duration to mature from weeks to month even years with some of the sorts. Last rule is that you don’t mix the ingredients directly in the schnapps, but mix the blends afterwards.

**Filter**

The next step is to filter the ingredients from the liquid. Use a funnel and piece of cloth or a coffee filter. Pour the schnapps into the funnel and let the clear schnapps flow into the decanter. This isn’t only aesthetics, but also to purify the schnapps from possible poor tasting ingredients. It looks wonderful with a whole row of different schnapps decanters on a shelf, but it is not a necessity. One can pour it into any glass or ceramic container. Remember to seal the bottle or container properly otherwise there is a risk of losing the taste from the blend. During storage the bottle needs to be contained in a dark space, because it otherwise can create an unfortunate aroma. If a schnapps aroma isn’t pleasing there are several ingredients that can help save schnapps, but here I recommend reading books on the topics.

**Taste**

**Schnapps can do so many different things to you, but be careful not to have too many at the same time.**

Taste is last and taste should last. Taste can be divided into 3 different sub groups; temperature, glass and application. The temperature which schnapps is being served differs from which kind of aromas it holds. Flower and fruit-schnapps are light and scented. The bottle can be contained in the fridge and the schnapps is served at a temperature of 8 – 12 degrees. The bitter is a bit heavier and with a prim feel in the throat. They need higher temperatures like red wine around 17 – 18 degrees.

The glasses aren’t differs from individual taste, but personally I like a high and thin schnapps glass. With the opening there are two solutions. Either it is open or closed. Which means that opening is narrower. A narrow opening contribute to containing the taste and is good for fruit schnapps or flower based schnapps. A wider opening provides the best result for the bitter tasting schnapps.

**Schnapps applies to anything you can imagine.**

**Conclusion Food**

With an interest in the region surrounding my hometown’s local environment I will investigate the local area of its rich biological species and use this for a conceptual approach towards the recent trend of Nordic local. I will create a solution that will help consumers regain with nature and find the spell-binding ways of alchemy. The work wishes to embrace the familiarity, conviviality and diversity of local human relations. These human relations I will return to in the chapter of Participation.
Bottle the object of investigation
Bottles of centuries

“A book is simply the container of an idea like a bottle; what is inside the book is what matters.”

What is a bottle? The etymology of the bottle. The first evidence is in English 14th century, where the word bottle derives from old French bouteille, which comes from vulgar Latin, butticula itself from late Latin buttis meaning cask, which perhaps originates to Greek Bout-tis meaning vessel.

I have researched 16 different bottles, which represents the history of glass bottles. They express in many ways the evolution of the bottle in aesthetics and functional manner. This body of the work is to show what cultural value the bottle has taken during its travel true time. It is said that glass-blowing started around the early centuries of our time. The oldest glass bottles known were blown in the Eastern Mediterranean. The first bottle I have been able to find is from the Roman period and is blown around the 1st century. It is a blue flask. This bottle is a beautiful example of how far the glass-blowing technique was already at early stages.

During the couple of centuries the bottle changes purposes and shape. It gets handles and some decoration but occurs as a rather refined object. It represents different techniques and periods of time. It differs in form, color and dimension. One example could be bottle the seventh picture. It has a classical round body with ruffled decoration on the upper part of the neck. This shows simple free-blown techniques which still exists today. During the industrialization the bottle became more and more a functional object instead of an aesthetic container of precious liquids even tears. The bottle in the twelfth picture is a Dutch spirit bottle, which is dark olive green. Here there is a clear evidence of ergonomic thought and volume. This is getting closer to the contemporary examples. The sixteenth example is the Nonino bottle. This is a small bottle for grappa spirit, which is simple of shape. It has a long neck and a round body as looks like many of the first examples, but is blown more precise and thinner. It looks exactly like a science bottle or a medicine flask, which properly is intended by the company to provide an imagery of knowledge and health.

Today the bottle is a mass-produced thing. The bottle becomes an emotional interpreter of sensitive feelings and a highly estimated object even without its crafted methods. It occurs that the bottle has travelled through being a sublime and precious object to end up as a functional and industrial produced object in most cases. It has wandered into a time of precision and quality for the quantity. The bottle is no longer seen as a highly esteemed object, but merely as an object one could use for mono-cocktails or throwing them after police officers at demonstration. Today they are blowing bottles thinner and thinner to reduce the weight and thereby lower the environmental impact. The developments of the bottle show us that it has lost its handles and that the grip is integrated into the design of the bottle. The bottle has gone from being an often decorated object to become a thing of almost no cultural significance. It customized for packaging and traveling around the globe. It has gone from being a sometimes colorful and decorative object to a simple and humble container that serves it purpose, best possibly. It is no longer hand-blown, or even mold-blown, but press-molded and where it before came in very limited and unique quality it now comes uniformed and by quantities. The bottle is no longer the same, but nor either has it developed radically during time. The bottle has come from being an ethnic object to a mass-produced global signifier, which only through branding and labels show its locality. It has gone from being a signifier of cultures to an empty sign of mass-production and branding. It has become a commercial success and world-wide phenomena, which tags the taste of corporate unity. Personally bottles are simply best, when they contain a delicious liquid and the purpose of containing is essential to their appeal. Nonino is not a bad example. Rather than throwing this away, they should be given meaningful purposes.
The relation between matter and spirit

“Social scientists have pointed out that liquidity is a suitable metaphor for the modern situation. Traditions and values are no longer frozen in a place, but are gradually melting away. Fine art and popular culture are melting into one another, and the boundaries between artistic genres have become similarly fluid. These are well-known characteristics of the postmodern situation that can be summed up in the dictum “no rules, only choices”. There is no longer one dominant view of art, but a multitude of views. The distinction between art and life and between art and commerce are becoming blurred. Everyday life is becoming aestheticised at the same time as the idea Great art is being challenged.”

This thesis is full of contrasts which are explanation of the concept I am working on. The next 3 chapters are concerning these contrasts. First the relation between matter and spirit. The relations between spirit and matter are various. First understood as the living spirit and the dead matter. Matter could be understood as physicality, spirit as metaphysical. In this perspective spirit can be understood as intelligence or as thought or even as content and matter is understood as form. Two of the basic states of an artwork are form and content. Form and content are as inseparable volumes, which relates to one another. Further on form and content need a space where they can manifest themselves. So one could say form, content and space goes together. I have matter in form of the glass bottle, then I have the living spirit, which is created by the local participants and a last I have the locality of Vest Jylland, which I am inspired from. Then one could ask, what comes out of this. The answer is time and presence, which together creates authenticity or the real. The real is in between abstract and concrete; the real is neither absolute nor relative. The real is where opposites meet and understand each
other. One day we might realize that all is materiality, but would it be fun to craft stories, then? I am working with the content of a bottle and the bottle itself and their internal relationship. In this case how the liquid, the bottle and the locality is combined. All can be understood as physicality, one which is “frozen”, one which is liquid and one which is coherent. The spirit is liquid, where as the bottle is frozen in its physicality. Since objects relates to materialism it is easy to perceive them as materialistic. Glass is in itself a liquid material under high temperature, so what differentiates it from the liquid of the schnapps? The main reason is that it does not melt in everyday conditions, at normal temperature. This makes it capable of containing liquids that stay liquid in the normal situation. It should be visible that there is a link between the matter and the spirit and environment. I have initiated some opposites which could provide inspiration for the process of form, content and space. They are abstract and concrete, absolute and relative, chaos and order, liquid and solid, expansion and contraction, hot and cold, amorphous and constructed, heavy and light, chromatic and achromatic and organic and crystalline. These are all something that I see in the thesis as basis for my process. In extension of this I find the language of the material. One could even claim that this is where biology and geology meets. The earth, which we accept as hard matter or geology is intertwine with soft matter or spirit which we accept as biology. The glass material relates to geological phenomena and can be found as natural resource. This matter is created from sand, lime and soda, which is the simple a general recipe for clear bottle glass. The recipes from the participants relates to a biological matter on the contrary.

Language of the material

“There is only the continuous identity of atoms.”53 The glass material has several properties, which are valuable to know and use in one’s work. Glass has chemical, physical and optical properties. Amorphous, solid, shiny, heavy, light, fragile, transparent, opaque, compatible, inorganic, floating, hygienic, expansive, implosive, hot, cold, refractive, reflective are just the few. This part is about how a material speaks its own language. How it communicates values, which isn’t seen with the normal eye.

“Without in-depth knowledge of materials one cannot achieve beauty.”54 Frederik Wildhagen

Glass is one of the most communicative materials, because it can take all most any shape. The main aesthetic material properties for me are transparency, hygienicity, lightness and amorphousity. Transparency gives a true view of the glass material and at the same time it emphasizes the color of the liquid spirit. Transparency can be understood as openness and sincerity. Visual light weight gives the material an easy feel to it and if placed correctly it is heavy at the bottom and thin at the top. Lightness is a design virtue, which talks about the nature of an objects appearance being friendly and light. Lightness can be understood as kindness, human or familiar. Hygienic refers to the usable properties of the glass, where it should be understood as easy to clean and bacteria free. The Hygienic property is mainly referring to healthy living and good conditions for the human being. Hygienic can be understood as purity and clarity, which are positive characters. The amorphous property is the most glass like property. It somehow means shapeless, but is still defined. Amorphous refers to the non-crystaline structure of glass. It is to be understood as flexible and living.

“If matter matters, then it is the best place to locate an exploration of our relationship not only to things themselves but also to the materiality of those things.”55 – Jorunn Veiteberg
The post-modern vernacular

“We want a vernacular in art, a consentaneous-ness of thought and feeling throughout society. As it was in the days... of Homer, of Phideas, or even of Dante. No mere or formal agreement, or dead level of uniformity, but that comprehensive and harmonizing unity with individual variety, which can only be developed among a people politically and socially free.”⁵⁶ – Peter Dormer

What does the word post-modern mean? Generally speaking it is a reaction against the modernist influences on our society and the reaction occurred in the middle of the 1950s. In post-modernism there is no certain truth or a sharp contrast between e.g. mass vs. unique, which are told to be plural and relative. The world is a subjective matter. Shortly what I am interested in is the way of approaching traditional ideas and practices in a non-traditional way. Again the opposition between the word post-modern and the word of vernacular constitutes a contrast. The vernacular refers to native language opposite to post-modern that refers to contemporary speech. This is another view from Peter Dormer about the vernacular. “The vernacular refers to the cultural produce of a community, the things collectively made, spoken and performed. It is as close to nature as culture can get; the unselfconscious and collective products of a social group, unpolluted by outside influence. It carries the mystique of being the authentic voice of society. There has been a tendency to associate this authenticity with pre-industrial, rural communities.”⁵⁷

A post-modern vernacular object is a utopian idea, which would sum up both traditional and contemporary ways of working. The vernacular is related to folklore and traditional ways of living which suit fine with the idea of schnapps-making. By holding on to the traditions and rural memories which created in this world but at the same time creating ideas that are in continuous flow with the contemporary soci-

ety. This sums up the contrast-filled conversation of the last pages. There are several concepts that can be applied to this process and its objects, but the post-modern vernacular concludes how old goes with new, how mass goes with unique and how everyday blurs with utopia. As Tapio Wirkkala’s objects has been described with contrast as well. On the next page there is a list of contrast from the book Eye, hand, thought.

“In every design instance there must be a simultaneous solution of opposites.”⁵⁸ - Alvar Aalto
RAW REFINED
TRADITIONALLY INNOVATIVENESS
RATIONAL ROMANTIC
EVERYDAY FESTIVE
HOMELINESS STRANGENESS
ARCHAISTIC HIGH TECH
UNIQUE ART MASS PRODUCTION
ERGONOMIC PURE FORM
ARTISTIC FUNCTIONAL
VISUALITY TACTILITY
ORGANIC GEOMETRIC
ASCETIC RICH
Diversity
FUNCTIONALITY
BEAUTY
CONVIVIALITY
LOCALITY
The creative process

Throughout the entire process I have enjoyed the labor, sometimes it has been frustrating, but with little progress all the time I feel I have carried out the design process well. Maybe not to its maximum, but still onto a satisfying result. It is the joy of life that I have attempted to capture in its pure presence. I am aiming for a product that would be useful as well as conceptually strong. I challenge this by being true towards the materials and interested in forms that tells a collective and personal story. I believe it to be a signifier of democratic craft process which links to a local community. This is some of the notes I have collected during my process. I hope that they speak for themselves.

“The hand also has its dreams its hypotheses. It helps us understand matter in its inmost being... True workers are those who have taken matter in hand. They have a will to produce, a manual will. This very special will is visible in the ligaments of their hands.” - Gaston Bachelard

I involved five parameters for designing the bottle. They are beauty, function, locality, conviviality and diversity. The main point is that the bottle tells a story about beauty and the possible relation between form and content and space. Next it will be visible that there is certain functional character in the design of the bottle which has been considered. Primarily the bottle should speak to the locality, where the content is found the West Coast of Denmark with its raw nature as a turning point. Secondly appears function, which deals with the facts that the bottle has to stand, be easy to put in the ingredients and rather easy to clean. The third parameter is locality. The bottle represents the local area in which it has been inspired. This should be seen in the brand and in the bottle. The fourth parameter is conviviality, which refers to the social situation of drinking, but also to the effort of going into nature. How is this part designed? People are welcome to join each other in nature as well in the process and finally enjoying the blend together. I don’t feel it is something I wish to control, but maybe place certain hints, which leads the user on its way. Last but not least the bottle should represent the diversity of the schnapps flavors. Mainly this is seen by the branding of the bottle.

Sketching

“Craft relies on tacit knowledge. Tacit knowledge is acquired through experience and it is the knowledge that enables you to do things as distinct from talking and writing about them.” - Peter Dormer

I worked with sketching as a method to generate various ideas. In the work I have been focused on the shape of the bottle. I started without any restrictions and made as many sketches as possible. This approach was difficult and I have not been able to direct my sketching towards a specific semiotic clearly. I was drawing teapots towards something that looked like a personal urinal in a schnapps-project. This says how difficult it is to redo something which is already semantically loaded. I had difficulty to get into my mind that meaning is already made. When we perceive objects we know what we are expecting, but does specific objects have specific shape? This I was trying to figure out. Is there a certain way of designing a schnapps bottle or does bottles have a specific look? What is a bottle one could ask? A container with liquids inside is the most common example. A shape that is revolved and narrower at one end. It always has a neck which is narrower than the body of the object. A bottle is something that contains something special; I want the bottle to contain my home land and to express this area. I found this quote from when I interviewed artists for my first thesis work. I believe it expresses, what I was searching for, that all
SNAPS
SNAPS SINCE 2012
IN COLLABORATION WITH
LOCAL PARTICIPATION OF VESTJYLLAND PROVIDING
SITE-SPECIFIC PRODUCTION AND ECOLOGICAL METHOD

WHO WANT TO BE KING OF THE LAND?
the ingredients relates to the earth and they aren’t belonging to any power relation. The fact that Alan Prohm sees food as something that comes from a territory inspired me in my process. Prohm argues “At least that’s where food comes from; food doesn’t come from the state and the nation. The state facilitates the circulation of the food and the production of it, but it doesn’t come from the state. It comes from a territory, it comes from a land, a more natural way of defining regions in that sense it is geological, rather than geopolitical. At least that seems to be a desire of that.”

On the way of sketching I realized that I had to put some constraint for myself to direct the work towards a specific aesthetics. This part is connected to the locality which I tried to describe by words and pictures as an experimental process. The main words are solitude, anonymity, simplicity, transparency, desolate, mute, neutral, pure, patina, tranquil, transcendent, degeneration and particular. Sketching gave an idea of the shape, but it also raised a lot of questions. Sometimes it is better to see the result in hand to be able to see it with one’s fingertips. The container was to be in between a lot of contradictions as described between the chapters about locality of space and the postmodern vernacular. A play between functional and aesthetics demands and so goes Peter Dormer’s quote; “The theory was that there is a logical design for every object, which is revealed by true understanding of the product in question. The correct form of a product therefore emerges from a disinterested analysis of its primary function and ergonomic requirements.”

**Model sketching**

I started to build mock ups in cardboard to get an idea of dimension. This was good to see some of the problems of the bottle, E.g. stability of the bottle, purpose of the bottle, pouring from the bottle, easy cleaning, ergonomics, explosion of the liquid, the problem of a thin neck, etc. These issues I tried to solve through my model-making by making the bottle fit to the fridge, making a large opening for a good pour and for easy access to the inside, plus it will be easy to clean. Within this process I started to look at old measuring system called pælg. One pælg is 2,4 dl liquid. The measurement has been used for milk, but could be intended for schnapps as well. I like to divide the measurement into sub-measurements. I ended up with a sketch for a mold which could be divided into several pieces and thereby create several different bottle measurements.

### 3-d sketching

Then I started working with Rhinoceros to explore the proportions of the bottle, which became several different solutions, there were 2 or 3 examples that I wanted to take further in the process. One example was a bubble, where the neck had been moved to the side and this created asymmetrical object. Actually this was rather unique in the sketch model, but almost impossible to blow later on. Then there was another example where I was working with a spout, which would make easier to pour the schnapps, but it also made it more difficult to seal the bottle closely. So I went with the example from above of 3 different bottles in 3 different sizes and after discussing with my tutors I decided to test this example with the mold-blowning technique. The bottleneck became slightly too big, though this was an important issue to solve, I think I had reached the limit and turned the bottle into a decanter. This was an interesting concept, but somehow it became too functional and not the poetic story. But the shape of this bottle stuck in my head as something useful, maybe like a Danish waitress a little clumsy, but dazzlingly charming.

“Function, just like an English butler.”

- Dieter Rams
Dimension

Technical drawing
**Mold-making**

In this sub-process I used the CNC machine to drill the molds. After the machine had done its job I had to drill holes in the mold so that air and steam can escape from the molds. Then I gathered the mold with hatches and handles and the mold was ready to use after a dip in cold water. It was intriguing to see how the CNC worked, but mainly this process was mastered by the wood-workshop staff.

“Getting your hands dirty is an essential thing of being a designer.” – Hella Jongerius

**Mold-blowing and sand-casting**

With mold-blowing there are many obstacles. Blow the first bubble thick enough at the top. Blow out the second gather enough so that the rim doesn’t become too thick. Get the glass hot enough in the glory-hole. Elongate the glass-mass when you walk from the glory-hole to the mold. Not pushing too much down, when you blow into the mold. Reheating gently so only the bottom gets hot. Go gently into the sand and a dozen other things one needs to remember. All the objects which are presented in this thesis have been handcrafted by me. During the process I tested several techniques, but I ended up creating an object in between mold-blowing and sand-casting. I used the sand to get a feel of the real and the mold to control the upper part of the bottle, which needed to be precise in order to fit for the stopper.

With the blowing techniques I struggled to get both the story and the functions into the bottle.

Purpose of the bottle, stability of the bottle, pouring, containing and putting into, Easy cleaning, ergonomics, size for the hand, dripping at the neck, semantic message, the explosion of the liquid, the problem of the thin neck, the problem of spilling. I needed practical development, to improve the actual schnapps bottle. I would like to be simple, humble, silent story about the West Coast of Denmark.

“Mostly an idea comes by accident and the impulse from something quite different than intended. A material always contains possibilities. – it’s almost as though it encourages you to make something of it. I have the feeling that materials try for something according to their own laws and the artist’s task is to direct its movements towards the end.” – Tapio Wirkkala

**The final outcome**

For the final outcome I have used approximately the measurement of 2 pælg, which is 4,8 dl and which is less than the volume of an ordinary liquor bottle. This is created as a bottle for infusion, but if one wishes it can be utilized as a decanter. The fact that it only contains approximately 50 ml sends a message of drinking responsible. Just a little less to consume.

The bottle has become a mold-blown container with changing organic bottoms. This gives a character of being inbetween unique and uniform. I attempted to blow the neck as narrow as possible and searching different methods of working with the sand. Even though the sandy surface and collapse of the bottom the bottle fits a fridge, stand well because of a slightly thicker bottom and has a rather wide opening for berries and herbst to enter easily.
Participation the help from the outsiders
Participation

“Socialism means working a lot”.66 – Guy Debord

The participation part of the thesis contains an encounter with the local culture through an object which contracted information about the locality as well as the interviews with experts of the field. This deepened my personal understanding of the scope and how local ingredients have rich flavor in common. Already as a little child I have been involved in a family culture, which had schnapps-making as an intriguing part of their everyday. I have been collecting herbs with my mom and aunt. In that way my interest in this subject arose. It has always been something which we, the children, have participated in as a family hobby. Except the drinking part we took part in every other step of the process of schnapps-making. Scenting the wonderful flavors was one of the most magical adventures of this capturing experience. Since I have been fascinated by the process that evolves from a raw material to refined liquors. In this project I have decided to take a step backwards to find my roots, which is quite trendy within the recent tendency of Nordic cuisine, I believe schnapps-making belongs to this newcomer tradition. Local food, local production, local participation.

Collective genius

“True participation is open. We will never be able to know what we give to the spectator.”67

- Lygia Clark

The way I have been working with the collective genius is by creating messages in bottles. I wrote personal letters to all of the participants asking them collect schnapps recipes from the local area. This was done in order to create diversity, conviviality, familiarity, authenticity and locality. The collective genius is widening one’s consciousness and knowledge by gathering material together with other people. In this participation I involve local inhabitants in producing their own blend of schnapps and from that I invent a schnapps-concept. The collective genius is a variety of minds coming together in one shared consciousness. The positive side to the approach is that you gather a wide diversity of information, which demonstrates a certain kind of diverse quality. The negative side can be that one ends up with a large amount of useless or similar information. There is a risk of falling into the common for the participant. This means that it takes full engagement from the participants to go further than one would normally do. E.g. if every participants creates the same recipe, then our shared knowledge doesn’t become varied enough or if every participant chooses a very well-known ingredient the variety becomes in danger of being common. In this project there is an amount of similar and well-known ingredients so I must assume that some of the participants haven’t used their ability to be creative and inventive to its maximum. This is a hard demand for the participants and one should be content with everything that appears, but some schnapps recipes are more full-filling and creative than others. I don’t mind much that people have used a well-known recipe or ingredient, but I do mind when this ingredient doesn’t really apply to wild nature of the local area as was asked in the participation letter. But on the other hand there have been many good replies as well. Maybe I didn’t make my expectation clear; maybe they just didn’t read my notes well-enough. But this is where I have the possibility of generating new concepts within the scope of participation.

This approach ended up in creating a concept that deals with local ecology and biology. It deals with a specific area of Vest Jylland, which is the sandy area just before the sea. This project especially deals with the area around Henne, Vejers, Blåvand, Ho and Skallingen. Here blossoms many different bio-types from elder to amber. I have tried to find as many of
the ingredients of this local piece of land. Normally we would expect maybe one or two ingredients from a schnapps brand like one bottle with myrica gale, one bottle with elder-flower and one with heather. In this project I present as many possible ingredients as the collective genius has come up with. This knowledge will be transformed into a map of ingredients and recipes, which describe the local areas diversity and richness. The collective genius has as well in many cases created personal stories about their schnapps-recipe. This provides an even further diversity for the schnapps concept. This diversity I will explain in the part about help from the outsiders. These stories I might not use completely in the final product, because it becomes too widespread, I would rather gather it more and make it comprehensive.

Ecological method, Site specific production and local participation

“Today simply getting together sometimes seems to be enough.”68 – Claire Bishop

What the collective genius is dealing with is some of the following concepts. The concepts are showing a political attitude towards production today, which is important to get the whole concept of local collective genius to work. The concepts are ecological method, local participation and site-specific production. The function of these concepts would improve the world by providing local economy and encourage the use of a local diverse bio-diversity. Sociologically reinvent local-based culture which is geographically founded in micro-states instead of going the other way, where we are becoming one unity of globalization. This is properly economically expensive in the beginning but more sustainable in the further run, because we will again experience a rich and diverse world.

Ecological method

“Ecology means context. Nature is a major context. Everything is content. Ecological means that everything turns around in circles of life. 3 sentences counts with ecology and nature. Everything is context and content. Nothing disappears. There is nothing called a free lunch today, Maybe you get a free lunch, but you have to pay later.”69

– Morten Vinding

Ecology has almost become one of the most branded terms. Every kind of object with respect of itself has the label ecological. I don’t wish to create another ecological product, but provide the opportunity of the diverse ecology, which exists just outside your window. I wish to capture the essence of nature like old alchemists attempted several times during history. I wish to create a local founded brand from where the biological diversity of locality emerges. The intention is to create a mental and physical map over the area and as well as the scents. This tells a story of nature’s grand potential, where the ingredients are infused into the schnapps.

Circular systems – conscious matters

“Is technology robbing me of my unique claim to diversity?”70 Peter Dormer

This method suggests that humans should be in better contact with nature. That nature has healing power for the human being and that it is worth protecting and worth using for awakening our broken senses. The intention is to get people out of their everyday environment into nature, to learn from it, to use it and to live with it. Is this something that is forgotten during modern society, but which is coming back as strong trend in the post-modernity? This trend demands locality, diversity and conviviality. What was I asking the participants? I wished them to go out and sense the local environment and thereby find ingre-
ingredients, which are specifically local and ecological. This means that one should go on local trekking in rare spots of wild nature. One could say as cavemen we harvest the nature of its production in a scale that is healthy for both the environment and the human, by the method of “take only what you need” in the sense of if you only take what you need you don’t take too much.

The seasonal problem

One of the problems with my process has been the season of the year while this project was on-going. It started in October and ended in February, which wasn’t the best month to harvest and explore the nature. There is a chance for the participants to make schnapps all year long, but the most excellent months are from May to September. This has implied that the participants haven’t had access to large variety of ingredients. However they have used their imagination and created the recipes for them anyhow. I don’t consider this a major problem, but for further advance I would send the bottle out in April and receive them in September.

Site-specific production

The word production is rather obvious. It refers to the creation of objects, thoughts and emotions. Production is formally a term which is used within economy, market and design. The term nowadays leads to thinking of production techniques which are industrial and global-based. E.g. we transport groceries large distances and most products today are being imported and exported. Hereby is a huge discharge of CO² and a large amount of waste because products are thrown away due their expiration date, which gets shorter, the longer distance the goods travel. In this project I have taken another term from the art-scene to describe a new kind of production. During the 1960s and 1970s words as Land art, Minimalism and Site-specific art occurred. The term site-specific art is artwork created to exist in a certain place. Typically, the artist takes the location into account while planning and creating the artwork. And that became site-specific production. So site-specific is the new black or how to say. We must continue to make the world more site-specific by involving local people and local techniques, methods, processes and materials. This could create a more genuine world, which would blossom by its natural and cultural diversity. One concept that would be intriguing to test in the future is the collaboration with local glass artist in creating the branded bottles for the schnapps-concept. In Denmark at the West coast of Jylland there are several glass blowers, who could contribute to this project. Especially the glass cottage of Viggo Haaning is a possible collaborator. He uses old windows glass for his creations, which is recycled glass so his material waste is minimal. The glass is a bit greenish, but I think blown rather thin it would work well for the bottle. This is one possible option; otherwise it would be interesting to start a schnapps restaurant with a glass-workshop in a rural place.
Local Participation

“It seems more pressing to invent possible relations with our neighbors in the present, than to bet on happier tomorrows.”

Nicolas Bourriaud

This is the help from the outsiders. Sounds almost like aliens have participated in this project and so it feels sometimes during the process. As I have explained about the collective genius. I have gathered a bunch of local people to investigate the local area of Vest Jylland. The point of local participation is done in such a matter that we can get a more democratic society by involving local people in local processes. This can be done in every creative act from craft and art to design and architecture. This process stress that we instead of leading single minded processes from major companies, institution and nations, find ways of involving each other in fruitful participation. This is the collective genius. This is local participation on a ground level.

“We can either passively continue on the road to utter domestication and destruction or turn in the direction of joyful upheaval, passionate and feral embrace of wildness and life that aims at dancing on the ruins of clocks, computers and that failure of imagination and will called work. Can we justify our lives by anything less than such a politics of rage and dreams?”

John Zerzan

Involving participants can be a difficult task, but by providing the participants with an open space and the law of two feet, there is the possibility that they will become inventive and self-sustaining. The law of two feet says “If at any time you find yourself in any situation where you are neither not learning nor contributing: Give greetings, use your two feet, and go do something useful. Responsibility resides with you.”

Art is meant to activate human act.

This sentence is properly, what you can call human consciousness. Due to this consciousness these were some of the Schnapps recipes that people have collected for the project. All these five examples provide a personal touch to the story of the thesis and has been great inspiration. I believe the recipes represent warmth and happiness and the memories of collecting ingredients in nature. They represent the conviviality, diversity and locality as well as familiarity and fraternity and these add up in a funny and sweet kind of authenticity. Due to these matters we will awaken the senses of locals and get the interested in the processes of working with nature.

“Collaboration is the answer.”

Hans Ulrich Obrist

I send out 12 bottles with a message inside to create these open spaces of collective geniuses. The message was a kind request to help collect recipes for schnapps-making. I have sent the bottles to local people, some which I am familiar with and some whom have knowledge on the topic of schnapps-making. They would provide the content of the bottle. I hoped that surprises would occur and that I’d end up with unexpected results. I asked the people because I find it intriguing to collaborate with people and because I believe that through this process they provide a more diverse result than I would be able to come up with by myself. I call it a collective genius. A small group of people can generate something quite unique. This is how the letter was written:
Dear ..... 

Will you help with my final thesis project from Aalto University, Helsinki? I would like to collect Vest Jylland schnapps recipes from local liquor-enthusiast. You will be responsible for a research bottle; this means that you through friends, family and acquaintances in Vest Jylland collect a number of recipes that you think is appropriate to the bottle, preferably more. The bottle with recipes is handed to Hans Verner or Bodil on Møgelbjergvej 6, 6800 Varde before 01.02.2012.76

An open approach to get some rich feedback. After waiting for almost four month my excitement finally came true. I received several interesting recipes for schnapps-making and some great stories of how they came true. The results were very diverse and creative in their own manner. The first example is some of the shorter versions, which is more straightforward and not so personal. But they are good and clear, more like taking notes style, and definitely a nice local ingredient like heather provided by Niels Jørgen Frandsen. Niels Jørgen is a Hotel owner at the Beachside in Vest Jylland and my uncle.

**Heather Schnapps**

1 large cup of heather flower. Use only the petals. Freeze them for a day or two to remove vermin. Then pour a bottle of Koskenkorva spirits and then subtracts one month. Freeze again the contents of the bottle and let it stand for another month. Filter the content and the schnapps is ready to be served.77

Other examples are more vivid in their description of the process and telling about the ingredients. This example is trying to put some personal humor into the description, which I think works rather well a good and funny way of presenting the ingredient. This example is given by Leif Fabricius. Leif is a local comedian and friend.

**Bog myrtle schnapps**

No herring without schnapps - and it should preferably be sweet gale schnapps. And the best sweet gale schnapps you can get is the one you make yourself. There are many opinions about how it should be done. It can be made on buds or twigs, but I think you get the best and strongest taste of sweet gale, when using newly sprouted leaves that can be harvested in May / June. Throw a few handfuls of leaves in a jar. Pour over them Brøndum and let them soak 10 to 14 days. Make the process as long as the ingredient can give a bitter essence taste. Taste it frequently, but in small amounts.

If you belong to the impatient type, bog myrtle has the advantage that it is actually ready to drink after 4 to 5 days in Brøndum bath. Bog myrtle is a low-growing shrub, which you can find many places in the Vest Jylland landscape, but you are advised to seek places where bottom is acidic and moist, such as marshes and meadows. When you find bush don't cheat yourself for the taste of it. Chew the fresh leaves78.

This next schnapps is called “hot flush” and is funny comment in that way that hot flush in Danish means trip to the moors as well as a feverish feeling. It is amazingly well structured with ingredients from the same bio-top, which can create an excellent blend. This example is provided by Gert Hougaard Rasmussen. Gert is a ranger with Vest Jylland as his specialty.
**“Hot flush”**
Crowberry (berries)
Cowberry (berries)
Heather Flower (Flowers)
Common Tormentil (root)

All ingredients are picked on a trip to the moors in late summer and can be executed on glass and covered with vodka – and one must infuse everything separately. Crowberry and cowberry until July when berries are disappearing. Heather Flowers, ripped sprigs of heather (the more pure floral material the better). Infuse 3 to 5 days, then filtered off. Tormentil root dug up and cleaned. Infuse 1 day and then filtered. Around July mixed Crowberry and Cranberries in 1:1 and diluted with vodka in the ratio 1 : 4 – 5 (Taste) Season with the heather flower and common tormentil root- and a little dripping of honey. (Preferably Heather honey).

The fourth example is provided by Bodil Sommer, who is my mom. It is a personal story with her personal experience of how it is to enjoy nature. Maybe she is the one who got closest to what I was expecting as a result for the final product.

**Woodland strawberry schnapps**

A hot summer day in July, we take a picnic to find wild strawberries. We have small bottles to store the berries in. The strawberries are small and cute, so we must be careful not to eat them right away. As soon as you sit mosquitoes come to visit, so we were not long in each place. At home we poured Brøndum snaps over the berries, so they just were covered. We let the berries infuse one month, and filtered from the berries. Each day we enjoyed the delicate pink color appeared. At Christmas the schnapps is ready to taste. The taste was not great, fine - but the color and memories of a good summer day was worthwhile.

The last example of work is a little longer than the others. In this case the participant Lasse Frøkjær has put a lot of effort in to creating the recipe and story around. This is a perfect example of what I intended to do with the collection of recipes. Lasse is also a ranger from the Nature and Culture Foundation in Vest Jylland.

**Vejers burnet rose**

When late summer draws to a close - often it will be in October - and the many outdoor activities are ending, yes then it is time for our pick burnet rose walk from the cottage by Vejers Beach. Sometimes we have come so late, that the first flick of frost has come. It doesn’t matter to the end result, the dune rose-Snaps’-quality, almost, on the contrary.

The only drawback that we come out late - that in October or later – is, that the birds are also fond of the berries, so there may be a few left. Then you will be sure of a good harvest, you may want to schedule picking back in September.

We use the most like a sunny Sunday afternoon and trots out Nordvej and then down to the North Sea. And among other things, here we encounter the small blackish berries on burnet rose bushes and pick a small bag full.

And just the small blackish berries makes burnet rose is easy to find among the ordinary dog roses, also here in abundance - both considered invasive species! Burnet rose is less than the ordinary “Rosa Rugosa ‘and that it is invasive does not make fun of low herbs of the berries less ....

Recipe for a successful dune rose schnapps is easy - and difficult

Easy because we just put the berries (whole or cut lengthwise in half) in a bottle and cover them with clear Brøndum snaps. Use approximately one deciliter
to a whole bottle. Let it rest for Christmas (or at least a few months), filter it into a coffee filter and taste. Dilute if you think there are just several times a taste delight! And so we come to the difficult part - it is a liquor that is gaining a lot by being saved - like a year or two. Find out for yourself how difficult it can be.

The schnapps is good with cheese, nice red on the Christmas table, but if it is stored it is also available a taste, so we think it can be drunk "avec" for instance with a cup of coffee.

Facts about dune rose: Rosa spinosissima as it is called in Latin is a small shrub, rarely reaching above the knee, it is studded with thorns and compound leaflets. The Bush is widespread in Vest Jylland. The flowers are typical roses and white amber. Rosa Rugosa - "fruit" - is the ball around and becomes late summer black-brown. And it's healthy. The berries contains about 20 time as much vitamin C as an orange ...

And one last bonus flowers from burnet rose is also good for an aquavit. Pick the flowers before they are fully blossoming and let them infuse a couple of weeks in such Brøndum snaps. Is filtered through a coffee filter and is diluted aftertaste (1 - 4 times). Here you go

Expert Interviews

“The funny part is to go out and find plants. Also to read in books about snaps and on the net what recipe you can use. It is not to drink it. Taste it, smell it but also to look at it. The schnapps stands out in the window and I know one shouldn't, but I have to so I can look at it every day.”

-Erna Kopp Sørensen

I interviewed 3 persons of the local area in Vest Jylland. All hunters of local ingredients and I invited them to talk about their passion of schnapps-making. All together I gathered around 2 ½ hours of interview, which has been transcripted in Danish language. Afterwards I translated the bits that I used in the final thesis work. The first part of the work was to find the participants for interviews so I asked in my family whether they knew some people interested in schnapps-making. They knew several. I phoned them and found out that they were willing to talk. Then I prepared a semi-structured interview, where I were asking them about the personal experience with the process, their motivation, the social part of schnapps-making, the aesthetics characters, schnapps and ecology and their ideas for a new concept. My questions were of personal interest as well feeding for the elaboration of the thesis. I was partly prepared, partly inventing questions during the interview, which created some intriguing and surprising answers, where we started to talk behind the lines and understand why I am doing what I am doing. A good example is in the conversation with Gert Hougaard Rasmussen. Suddenly I asked Gert if he think collecting ingredients and being in nature can become an artistic experience. Here is his surprising answer.

“It makes me think of a vantage point, so I think of somewhere in Frederikshaab plantation, where there are spectacular views over the seven years lakes where I have often served schnapps for people where
they just come up on a large dune of a staircase, and often the people I have on trips is considerably older than I am, so they need to get your breath when they come up. Also the view that in itself is artistic or picturesque and schnapps on top and all sorts of circumstances, it is making it all into some kind of artistic experience.”83

Just a few of their comments were really surprising, but when they did answer surprisingly it was like that some thought of higher meaning with my project came together. I don’t know whether I am able to express it with words, but I hope the reader gets some kind of idea of how rich and complex the nature of conversation is. The question whether everything can be art is complex as well. I believe that art occurs when we look deeper into the everyday and establish a more genuine relation with our perception.

“In a world where we have lost touch with the business of making things, the craft object restores for the connection between making and using.”84 – Peter Dormer

The interviewed also helped getting my concept for the schnapps bottle clearer. In a world to be, there is a rather unique chance of restoring this lost connection through objects and through conversation. Earlier the focus had been on filling the bottle but as we were speaking came up the concept an empty container, which was to be filled by the user. By another tutor I was reminded of the term “half-way product” by Alastair Fuad-Luke. “In a “halfway” product, the designer/ maker/ manufacturer only takes the product so far, leaving a space for the user to complete the making. The user embeds their own creativity, stories and mistakes in the process of finishing the product, thereby cementing a personal narrative, memory and associations that differentiate this product from other manufactured at the same time.”85

This was somehow what I had been circulating the entire time, without knowing that there was already a concept for it. The halfway product is an interesting way of getting the user to engage in some kind of purposeful activity. As Fuad-Luke writes it becomes personal and a different kind of association this product produces for the user. I could easily see my product work as a souvenir or a gift for the user to complete.

During the interview I was personally a little remote and I felt that the interviews were getting a bit monotone but I don’t think it had any influence on the interviewed person. I got clear and straight forward answers. Of course there was a difference in the complexity of the different interviewed persons’ answers, but I believe that adds to the diversity of the thesis. At least it gave me a clearer concept of schnapps-making contents. In total the interviews have been very enriching and given a good research background for the writing of the thesis. We reached many interesting topics about schnapps-making from describing the process to bio-topes and how local ingredients work together. This is how Gert Hougaard Rasmussen conclude the my question about inspiration.

“The inspiration comes from anything I’ve read. I do not follow a recipe instead I follow my taste, intuition and feeling. So I follow a generally good principle is that plants from the same kind of habitat taste great together. Its natural areas if they are from the same area so you can better blend them together. So the plants that grow within the area are also suitable for mixing.”86
Participation conclusion

“There always seems to be a delicate balance between imposed solutions from non-locals and the enablement of local creativity skills and desires.”

– Alastair Fuad-Luke

To artists and designers it might not be necessary to involve people in their project, but I sense that the value of involving people provides an intensity and authenticity that can’t be imagined. Involving participants is as well time-consuming and hard work. Why? Because you have to keep in contact with them, answer their questions and be helpful if assistance is needed. I was so lucky in this project that it went rather smoothly and without any complications. The biggest task was to gather the material before the deadline. Furthermore it is frustrating sometimes not to know which direction the project is turning out, but if you can keep your stomach icy, I trust you will be enhanced by this menace.

Crafts mission is to involve people to become active in their everyday. As Claire Bishop writes in her book Participation. It is about generating human resources, which are able to cope with the problems of everyday in the best useful manner. Bishop wishes to take this further into a collective action towards more participatory worlds, where people share and act in their own reality. This can be a new way of expressing yourself. Bishop writes; “The first concerns the desire to create an active subject, one who will be empowered by the experience of physical or symbolic participation. The hope is that the newly-emancipated subjects of participation will find themselves able to determine their own social and political reality. An aesthetic of participation therefore derives legitimacy from a (desired) causal relationship between the experience of a work of art and individual/collective agency.”

In this ways artists and craftsmen can possibly relocate the world and re-bond the lacking connections. Art is about generating new social realities and this is easily done by generating new social relationships. Jacques Ranciere writes in the text problems and transformations in critical art. In this way both the interviews and the collaboration is a way of dealing with these lost connections. Mainly the connection lost between man and his natural environment, but also on the social level between humans. I don’t believe this will come true overnight, but if everyone gives their specialty a chance of creating new relations, then surely there will be generated new thinking.

“Art no longer wants to respond to the excess of commodities and signs, but to lack of connections.”

– Jacques Ranciere
Brand the final touch
Branding

“As a private person, I have a weakness for landscapes and I’ve never seen a single one, where it decorated with a billboard. It is incomprehensible that people can choose to place a sign where the view is just beautiful. When I once stop on Madison Avenue, then I’ll start a secret society of people running around the world on silent motorcycles and cut down billboards on moonless nights. How many law assessors will judge us for these good civic deeds, if we really had to be snatched.”

- David Ogilvy

When you brass through food and home living magazines you don’t find many articles or commercials on Schnapps. Even television commercials I could only find a few and if you think about the self-organized schnapps process they aren’t branded at all, you only find a one or two articles about the subject. Traditional schnapps doesn’t appear to be popular. It seems different with the self-organized processes. If the self-organized process of schnapps-making isn’t that well branded isn’t there a huge potential? Why do I want to brand these hidden processes, why are they intriguing? And how should they be branded, at least not in the usual manner in terms of media and news-publicity. I want something more dubious, shuttle and secret. Maybe a store, that is difficult to get to in the forest or at a remote area or secretly putting the products on the shelves of a supermarket like guerilla actions.

“If the new Nordic food can help to sell more snaps, snaps is also trendy, if you get it served in the right places. You do not have a better product than how to market it. You can make the best product, if people do not know you have it then you get the hell sold. You have to think about how people find out how a product it is. You can make a super recipe, a really nice bottle, but if people do not know. And there are a lot of people who should know.”

- Morten Vinding

I truly understand this point of view, but as you will read below there is too much commercialization and marketing in my point of view, therefore I am going for something more shuttle, remote and solitude. The brand should somehow represent the ingredients as well as somehow promoting the local area.

Logos or locos

The world has become logo crazy. Everything needs an identity and almost everything needs to be commercialized. I like the idea that everyone expresses themselves either collectively or individual, but there is too much superficial fuzz. Where is the real substance in the tabloids or in McD hamburger? Are we left with waste for our bodies to consume? Consumption is not my fear because it is a necessary fact of everyday, but it how and what we consume. Our society is filled with brands from Sony to Nestle, Volkswagen to Gillette and Apple to Seven-eleven they are all around. Some loved, some hated, some both. Somehow I think this branding has taken overhand and then I wish to speak to other values. More general values like collectivity, diversity and locality. What I am trying to do is to brand human potential, geographical specialty and nature’s variety. Very simply, very short and very desolate.
The design brand vs. the art brand

First a short introduction to some of the brands that I was inspired by. The first is a commercial success. The Swedish brand Absolute vodka is one of the best-selling brands in the world. They learnt well to use the bottle as an icon and brand it through art, design, music, and fashion by establishing an absolute world. The company has clarity in brand and logo, they have funny and inspiring commercials which are easy to relate to and they have a unique container, which is inspired by an old medicine bottle. The brand items are locally produced, but they are very globally marketed which gives a global competitiveness compared to smaller companies, which are aiming at smaller markets. Absolute vodka is one of the most wonderful branded liquor bottles, just look in an image search or on their webpage. This iconic container has become a popular brand.

On the market in Denmark some more ordinary and less fashionable brands are accessible. Thylandia, Braunstein and Nordic brewery are 3 examples of locally produced products where a local involvement has been the key drive to success. Thylandia is a northern Danish brand which advertises its image on the fact that the ingredients have been hand-picked in a national park. They produce 3 different schnapps variants, which creates a small diversity in the multiplicity of possible ingredients. They brand their logo and bottle on a simple mass-produced container, which is marked with a sticker. On this sticker is the dune-landscape of Thy portrayed. Their brand identity represents cohesion, depth and consideration.

Braunstein is another liquor company, placed on the island of Sealand. It is a microbrewery that has a diverse production from beer to cider, whiskey and schnapps. Their catch line is dreams become true – handmade with love, which seems a little tacky, but behind this lays a visually organized and well-composed brand. It has pictures of nature and distillation process which creates a wonderful atmosphere of uniqueness and traditionalism. They have 6 – 7 different schnapps in their stock. Especially their production of Oak schnapps from Schackenborg has become a commercial success. The brand promises that they will put Denmark on the map of distillers, which seems like a promising ambition. The place breathes of atmosphere and soul and they deals with a strong identity. Their bottles are mass-produced, high containers, which are seen in the most cases of schnapps branding. There is in between modern and traditional and gives a character of professionalism and luxury, but with a certain kind of modesty.

The last example is the distillery called Nordic Brewery. Here Glass-blowing and schnapps-making is combined into a common brand. Visually their identity is very modern and new as well as their bottles for schnapps, but their hand-blown glasses are rustic and colorful. The whole thing is more a medley of different bottles and glasses. Here is a more free spirit, than in the more commercialized examples, but their idea of combining a distillery and a glass-cottage somehow fell into my taste.

“Value therefore is a subjective concept based on individual feeling and preferences of taste.”

- Jorunn Veiteberg

All of the examples are designed proposals. The most are company based which have efficiency, profit and market benefits on their minds. They are involved in selling the most alcohol and not in providing. What I am interested in is providing the user with a unique experience. It is a true feeling of craft and crafted process, going towards a more artistic brand than a designed brand. It is going towards self-organization and self-sustainable societies.
The intervention of artistic micro brands into society

“Art is no longer tries to represent utopias it is trying to construct concrete spaces.”94 – Claire Bishop

The above shows a tendency of micro breweries coming on to the market. The thesis aims slightly a different direction for artistic brands to intervene into society. On a small scale basis I am suggesting, what I think would be ecologically responsible and human friendly. A small scale factory of local cultural artifacts like the solution of this project. I wish for the local community to participate in coexistence with another and with this artistic brand. They are the ones that created the core of this thesis project. So step a step backwards and go primitive for a while and see where that leads us. Comfort is for consumers, cold showers in the sea is for collaborators. In that way we are creating lost communities. Art needs shuttle intervention into society so that everyday becomes art and art becomes the uniqueness of everyday. It is more about “Do It Yourself” than “Buy It Yourself”. This project would lean on intervening a micro brand in to local society in culture. The main idea is to create an artistic micro-shop in a remote in the local area, where one can visit and buy the products of SNAPS. I am suggesting an empty container, which is followed by a process or an action, which fills the container and hopefully creates a more personal story for the user.

“If you create products that have real meaning for people, they are likely to last longer, because people really want to keep them.”95 - Hella Jongerius

Conclusion Branding

The idea as you have read already exists in the design and art world and this thesis is just a small contribution to how we can craft our way towards social realism. There are no certainties and everything that appears fixed is actually flowing. It is all in movement. Today, more people are consumers than producers96. Tomorrow maybe we will be collective geniuses. Instead of being alienated and hostile as the past suggested we should generate spaces where it is possible to breathe, where the local tree is rooted and can sustain the world by its photosynthesis. That is a crafted world, not a designed or an artistic space, but a space for diversity, conviviality and locality. There nobody who can make this happen except us.

“After all, reality is nothing other than the passing result of what we do together.”97 - Karl Marx

If we then become the tribes we once were in post-modern outfits and started dancing on the lost ideas of modernity and its unity, then we could become local people in a diverse world. As Alastair Fuad-Luke puts it: “the period in which people feels they live and act and have responsibility. For most of us now is about a week, sometimes a year. For some traditional tribes in the American northeast and Australia now is seven generations back and forward (175 years in each direction).”98

Here is how Tapio Wirkkala views the culture of craft. “In our culture, characterized by professional specialization and differentiation, the designer appears to be drifting ever farther away from the reality of making things, the feel of materials, and the inspiring atmosphere of the workshop. Objects and buildings easily become intellectually contrived products lacking human touch and voice. Often the object of a design is just an alluring visual form. Today’s design products are frequently stylized forms far alienated from their material characteristic and purpose. But an object only achieves perfection, through the unity of thought and material, idea and realization, form and purpose.”99
We need to look deeper than the moment of phenomenology into series of pictures that construct a wider imagery of what the world is. As Tapio Wirkkala suggest we must dig into the perfection through material knowledge, genuine ideas and ethical manners. During these processes we might find what is essential to our lives, which could be the relationship between humans and their relationship to nature. As I have suggested earlier we live in a time of fluidity, which is a humble continuance of flow and which has led us into a situation as described underneath: “The keyword is undecidable. Undecidable art is art that seems to belong to one genre but overshoots its border and seems no less home in another – belongs to both, we might say, by not belonging to either. Is craft’s paradoxical situation in relation to fine art and design? Can craft unite under the chameleon-like designation the undecidable? It may sound like a negative term, but in this context it should be understood to mean the very opposite. Undecidability is a characteristic of our fluid times that can denote something probing and open. It is exactly this probing openness that I hope will be generated by using local participation, site-specific production and ecological methods to restore the lost working-methods of craft.

The last row of dunes

**SNAPS - Homemade in Vest Jylland - Since 2012**

“By its nature – as its name indicates, it is the atom, the indivisible.”

101 - Jean Luc Nancy

This part is done in collaboration with graphic designer Erik Bertel. The brand concept consists of four different parts - bottle, label, map and recipes. Inside the bottle there is a map of the area attached which also includes a map of the ingredients and recipes inspired from the participants. I have picked only the ones I think relates to the local area and to wild nature. I left out all the recipes which were found in a garden or bought in a shop. Only the effort of going into nature provides the user with the accurate result of this container.

**Bottle**

“Objects communicate to some people as powerfully as written texts or musical scores or mathematical equations to others.”

102 – Peter Dormer

The concept is a simple container that is in between the unique and the mass, between hand-made and industrial and between traditional and contemporary. The bottle, which I have explained earlier attempts to resemble various different contrast as well as it represents the locality of the area. The idea is to provide the bottle with local value which is exemplified by the sandy surface of the bottom which forms a micro-landscape and refers to the values of the ingredients of the local nature. These ingredients have all risen from the ground and are the essence of Vest Jylland. The other part of the bottle is mold-blown, which resemble the industrial and semi-mass-produced character of the bottle. This makes it an object in between the contrast of unique and uniform. The bottle in itself becomes more unique and looks like a message in a bottle, which seems like it has strand on the seashore.
"It is a landscape! – Really!!" Mari Isopahkala 103

The bottle seems collapsed at the bottom, so that the schnapps is raised from the ground of Vest Jylland. The bottle represents both the semiotics in the locality of space Vest Jylland and the contrasts in the postmodern vernacular. It tells the story of the solitude of the local space which seems in between raw and refined. It is a little anonymous in its link between organic and geometric. The bottle’s simplicity lies in the lines between rational and romantic, where nature is the romantic part. Its purity shows with the closeness between visuality and tactility and its degeneration lies in between artistic and functional. The bottle seems traditional, yet innovative with is neutral patina. Its transparency and neutrality feeds for the content to be in focus and in this way in ends up in between everyday and festive. The festive is the liquid, which brings life to the bottle. With its own beauty it seems both familiar and strange at the same time as being in between homeliness and exoticness. It is a unique art piece but which can be semi-mass produced with its tranquil gap between art and design. In this way the bottle is a functional sculpture that could work both as local souvenir and a personal present. This is how Gloria Hickey perceives crafts position in relation to branded souvenirs.

"The lack of brand names, trends and constant novelty makes souvenir stores appropriate outlets for craft. Still, the expectations of gift-shoppers can have a negative impact upon craft. The limitations of souvenir craft or tourist art as anthropologist call it, is that it must function as a pidgin language and bridge the cultural boundaries of the craftsperson and the consumer. As a result, it is often simple, preferably secular, frequently romantic, realistic or conversely grotesque and awe-inspiring. Souvenir craft must above all be accessible and as such is limited to the understanding of its buyers. At their lowest common denominator, souvenir gift objects can become visual clichés, conforming to the consumers popular misconceptions. These clichés can vary from overused representation of landmarks, wildlife and aboriginal peoples to assumptions about the appropriateness of materials and techniques. Perhaps most damaging to souvenirs craft is the misconception that if something is handmade it must be obviously irregular, rustic or rudimentary – otherwise it is too well made to be craft."104

**Label**

I have created this text for the label, which exemplifies the purpose of the bottle and the idea behind. Snaps is a bottle designed for a distinctive blend. Snaps can be filled with any wild ingredients of the area of Vest Jylland. Today snaps is made with diversity and conviviality of a personal touch of this biotope’s local flavors. Snaps carries the local beauty of the Danish countryside. Snaps is crafted with loving care and inspired by the local inhabitants. Snaps is a halfway product that involves the user in the process of snaps-making. Snaps helps you to visit the wild. Snaps can be done individually or collectively. Snaps works as a bottle for infusion as well as a tabletop decanter. Snaps is a gift given with happiness and used with delight.

**Map**

"Art is a state of encounter." Nicolas Bourriaud 105

I have created a map of Vest Jylland, where all the ingredients can be found. On this map one finds some of the ingredients of the wild Vest Jylland. The map and the recipes are linked to specific localities and provides the user with the opportunity to visit these rare natural spots. It is during those moments of encountering the wild that art can appear as a mental state.

**Recipes**

"It is not what you see that is important, but what takes place between people." Rirkrit Tiravanija 106

I have collected 16 recipes, which are all local essences of the nature of Vest Jylland. I have modified the recipes from the participants a little so there is more cohesion in them. These are as follows.
1 Heather

Niels Jørgens Frandsens Lyngblomst fra Kallesmærsk

Heather is a splendid carpet, blooms for miles wrote Hans Christian Andersen. Pick one cup of Heather flowers. Pick only the flowers and just before they blossom in July to August. Put them in the freezer to avoid vermin. Vodka has a neutral taste so it suits well for the essence. Pour the vodka on the heather and let it infuse in the bottle. Time of infusion is 3-5 days. Filter the flowers from the liquor and let it stand for another month. Heather has until today had a reputation for having a curative effect on arthritis, and a calming effect. The flowers can also be used in a bath

A kind regards Niels Jørgen

2 Sea buck thorn

Erna Kopp Sørensen's Havtorn fra Græup

Break of a branch from the Sea buck thorn. Put it in the freezer to loosen the berries and sweeten them. Throw a handful in the bottle cover them with Brøndums klar. Let the content infuse for 2 – 3 month and then the yellow brown essence is filtered off and left to settle. Then decant it and it can be used immediately, but an even finer and unusual taste for longer storage. When it is drunk, the concentrate is diluted so much that snaps a clear, golden color. Sea buck thorn is high on its C-vitamin content.

Gratitude from Erna
3 Maiden Pink

**Jette Sommers Bakkenellike fra Blåvand**

Pick the newly sprouted flowers bottled and covered with alcohol and pulls for 2 - 3 days, then filtered. They are best in June – July. Quite a lot of flowers are needed to create a good blend. As well it is important to get the entire flower because in the base of the flower hides a fine aromatic honey. It isn’t easy to produce large amount of this small herb. The essence matures prominently with storage. Maiden Pink should not be confused with clove, which was cultivated in monastery gardens.

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4 Sea Wormwood

**Tonny Schwerters Strand-malurt fra Skallingen**

The best way of making schnapps is to flick the newly sprouted Woodworm by its flowers and branches, fill a bottle with brøndum klar and a few flowers and branches and then let them infuse for 1 – 5 days. The best is to create the schnapps at the start of a walk, leave it in the rug sack and then drink it when you return. Otherwise it benefits from incubating for a season. Sea Wormwood bitter substance is absinthe, which has a stimulating effect on digestion and stimulate the interest.

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**Thanks Tonny**

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**Summer regards from Jette**
5 Blackthorn

Eva Thouvtrup Slåen fra Filsø

Collect and extract the berries in Brøndum or Vodka. The best time of the year is from August to October or as late as possible, which creates a distinctive development of flavor. Like with other berries you can get sweetness in taste by freezing them. The essence needs infusion for 3 – 8 weeks or longer. In longer infusion the taste achieves a greater touch of almond from the substances of the seeds, which emphasizes a sweet cherry character in the end. Separation of the berries might be necessary to create a brilliant taste. The essence obtains a wonderful red color, true pleasure for visual perception. Used for toothache, diarrhea, eye pain and blood poisoning.

6 Myrica Gale

Leif Fabricius’s Porse fra Børsmose

No herring without schnapps and it should preferably be sweet gale schnapps. You get the best and strongest taste sweet gale, when using newly sprouted leaves that can be harvested in May / June. Throw a few handfuls of leaves in the bottle. Pour Brøndum on top. Let them soak for 10 to 14 days. Too long an infusion can give a bitter essence. If you are impatient you can drink it even within 4 – 5 days. Sweet gale is found many places in Vest Jylland and when you find a bush don’t cheat yourself of chewing on the fresh leaves. Sweet gale should not be consumed by pregnant women. Otherwise it is good for

Affections Eva

Yours Leif Fabricius
7 Raspberry

**Hans Verner Frandsens Hindbær fra Ho**

Raspberry is cleaned of stems, flowers, leaves and vermins. Pick the berries in the wild nature if possible. Pour brøndum klar and the berries into a bottle and let them infuse for 1 - 3 month before filtering. Use a little bit of sweetness like heatherhonny or vanilla to enhance the blend. The fruit schnapps can be diluted according to taste otherwise you have strong fruit schnapps.

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8 Crowberry

**Henry Ray Hansens Revling fra Blåbjerg**

Crowberry picked when they are well ripened in July and put in the bottle, covered by Brøndum klar and infusing for 3-4 months before the essence is filtered. It pays to rinse the berries and dry them a day to get rid of vermin. Crowberry is known for its high content of antioxidants and is valuable to human health. It isn’t a common berry and was normal only eaten by shepherd boys to pass the time.

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See you Hans

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*With spiritual regards*

**Henry**
9 St. John wort

Lasse Fjøkjærs Perikon fra Mosevrå

St. John wort is picked in a bunch and after a few days of drying in the shade the mature flowers are clipped, placed in a bottled with alcohol and left for 3 to 4 days before filtering. The essence is ruby colored and has to be diluted before drinking. St. John wort is good against depression, where it works as a invigorating stimulant. St. John’s Wort has as well been used against such health problems as burns, nerve pain and ulcers.

Cheers Lasse

10 Bramble fruit

Niels Ole Frandsens Brombær fra Bordrup

Bramble fruit is cleaned of stems, flowers, leaves and vermins. One handful bramble fruit and pour vodka on top. Let it infuse for 1 - 3 month before filtering. Use a little bit of sweetness like heather honny to delight the blend. The fruit schnapps can be diluted according to taste. Bramble fruit is birds favorite so be careful to pick them when they are still there and mature.

Sincerely Niels Ole
11 Rosa Rugosa

Birgith Høghs Hybenrose fra Hjerting

Pick the leaves from the rose and put them into the bottle. Let them infuse for 5 days and then strain the leaves. You now have beautiful red schnapps, which smells of roses and is a little sweet. Taste strongly of summer and heat. Rosa Rugosa effects are counterproductive to headache, calming and antidepressant. It benefits from standing 2 to 4 weeks before drinking.

Bon appetite Birgith

12 Common Tormentil

Gert Hougård Rasmussen Tormentil Rod fra Tane Hede

Brings spring to the table. With Tormentil it is the 3 – 8 cm long root which is dig up carefully, cleaned and cut into pieces. Infused in alcohol and let it soak in about a week, then the lovely redbrown essence is filtered and diluted to get the right flavor. Tormentil is effective against several diseases among them it used against gum and mouth inflammation.

Greetings from Gert
13 Amber

Bodil Sommers Rav fra Langslade

Amber is the gold of Vest Jylland. Amber is found in easterly winds and at low tide. Surprisingly it can be used in schnapps too. The ancient stones are carefully put into the bottle about a small handful or so. You actually don’t need much. Then add alcohol and let it infuse for several months up to a year. You get a clear colored schnapps with an intensive scent of wood. It is not advisable for any drivers to drink schnapps.

Good luck Bodil

14 Elder

Lene Sommers Hyld fra Henne Mølleå

Pick approximately 6 screens elder. Use only the flowers from the plant. Put them in a bottle and add a bottle of schnapps Brøndum. The flowers will draw approx. 2 days. Do not let it stand too long. The drink gets a honey-like taste and a strong yellow color. Should be effective to get a soft stool. Can be enjoyed in company of good friend on the terrace with pleasant food. But is best for a walk along Henne Mølleå accompanied by delicious cheese.

Best Wishes Lene
15 Sweet vernal grass

**Troels Sørensen's Guldaks fra Horns bjerge**

Sweet vernal grass is one of the finest schnapps that I have tasted. It gives a sweet vanilla like taste. It is worthwhile to pick between July and September. Put in the entire 25 straws inside the bottle. Pour vodka over them and let them infuse for 2 – 8 days. Let one straw stay in the bottle for visual pleasure. It effects against colds, hay fever, nervous exhaustion, insomnia and chillblains.

With love Troels

16 Leopard’s bane

**Jens Langvad's Volverlej fra Vrøgum**

Leopard bane is called Kåkhu’e in Danish. Rooster is the main message. The production of this schnapps is not difficult, but when the plant is disappearing from its original habitats is it perhaps one of the rarer.

The plants yellow flowers are picked in June/July and are sprinkled with alcohol. The flowers infuse for a week before being filtered. The essence is diluted until an appropriate strength and taste is achieved. Like several schnapps it is improved and refined by years of storage. In large amounts the plant is poisonous, and it also contains substances that can cause allergies, but since ancient times it has had a reputation as an aphrodisiac and has been used against several diseases.

Kind regards Jens
Afterword

I learned that glass-blowing is harder than you think, so is writing. I have learned about the bottle and its various meanings. I have learned new things about my local area and how I wish to engage it. I have learned that there could be a prosperous future in working with ecological methods, site-specific production and local participation. I learned that nothing is impossible for the ones who carries belief in their hearts. I learned that will continue to engage the local. I learned that as trees snaps carries with their gracious age the times to be remembered and somehow give peace of mind. I learned that when you have nothing more to say it is always best to quote someone who put it thoughts in to order.

“For all earthly, and for some unearthly purposes, we have machines and mechanical furtherances; for mincing our cabbages, for casting us into magnetic sleep. We remove mountains, and make seas our smooth highway; nothing can resist us. We war with rude nature; and, by our resistless engines, come off always victorious, and loaded with spoils…. But leaving these matters for the present, let us observe how the mechanical genius of our time has diffused itself into quite other provinces. Not the external and physical alone is now managed by machinery, but also the internal and spiritual.”¹⁰⁷ - Thomas Carlyle

Acknowledgement

This is the end of a journey in to a local space and local traditions. A journey with several accompanies, who have lead me around both in the world of crafts and in the world of schnapps. First of all I would like to thank Vesa Damski and Kirsti Taiviola for tutoring my thesis. Thanks for critical comments, good ideas and spirit-lifting cheers, when they were needed. Two other important persons have been Martin Hackenberg and Elina Piispanen. Without Your careful assistance there wouldn’t be anything physical to see in my thesis. Thanks for your developing support I am grateful to have met you. A special thanks goes to Erik Bertell and Satoshi Yoshida. You are true friends!! Without Your last minute response I wouldn’t have been able to finish the thesis in the manner I have hoped for. Also a special thanks to Suvi Tikka Silvanto and Salid Sayed for reading through my texts and advising my writing. I don’t know where I would have been without you. I would like to thank Kiseung Lee and Aixia Li for their consistent help with photographing the objects. At last but not least a warm gratitude to all the participant and interviewed people in this project. Your thoughts complete the works and give it the diversity, conviviality and locality that I hope for. This is the end of a mental process but the beginning of the journey of some unique blown glass pieces.

Thanks ..... and cheers

Niels Ole Frandsen
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