

urnen-manufaktur first time design project austria



icon_BLUE (first draft)
design: Tanja Ristowsky,
2006 - unreleased



"modern" (urn no 2),
glazed porcelain_snow,
2006
Photo: Martin Hesz



"modern" (urn no 2),
glazed porcelain_snow,
2006
Photo: Martin Hesz



"classic" (urn no 1),
glazed porcelain_snow,
2004
Photo: Martin Hesz



"classic" (urn no 1),
glazed porcelain_sky,
2004
Photo: Martin Hesz



icon_WHITE (first draft)
design: Tanja Ristowsky,
2006 - unreleased

urns are symbols of eternity for thousands of years
the psychological health of a culture can be read from its attitude toward death
an integration of this forgotten but essential issue is a benefit to society
urnen-manufaktur is developing a formal language of simple beauty
organisation plan status quo june 2008

urnen-manufaktur	foundation (vienna)
urnen-manufaktur	retail marketing (fr)
urnen-manufaktur	retail marketing (nl)
2011	
urnen-manufaktur	retail marketing (gb)
urnen-manufaktur	retail marketing (dk)
urnen-manufaktur / originals	art collections
2010	
archetype	urn no 6 (tbilissi)
urnen-manufaktur / silkscreen series	art students (tbilissi)
pop	urn no 5 (tbilissi)
urnen-manufaktur / edition	art market (us)
india	urn no 4 (tbilissi)
urnen-manufaktur / collection	trade fair (it, de)
2009	
oriental	urn no 3 (tbilissi)
tina bepperling	art school mestia, (ge)
pax (mortician)	retailer (vienna)
bestattung am rochusmarkt (mortician)	retailer (vienna)
perikles (mortician)	retailer (vienna)
urnen-manufaktur	retail marketing (at)
roman christoph	tax consultancy (vienna)
peter blakeney	copy editing (rotterdam)
christine schoeffler	copy editing (rotterdam)
ipcn-c international platform of cultural networking – caucasus	ngo formation (tbilissi)
roin migriauli	attorney (tbilissi)
moritz kobrna (büro: die antwort)	information engineering (vienna)
stefan daschek (büro: die antwort)	information engineering (vienna)
isabel becker	personal assistance, coordination (vienna, tbilissi)
koka ramishvili	contacts, digital media design (tbilissi)
in medio (mortician)	retailer (hamburg)
medard kuckelkorn (mortician)	retailer (cologne)
k.a. denk (mortician)	retailer (munich)
marcus siekmann (mortician)	retailer (berlin)
urnen-manufaktur	retail marketing (de)
urnen-manufaktur	www.urnen-manufaktur.com
urnen-manufaktur	company formation (vienna)
paul torggler	patent attorney (innsbruck)
2008	
petra hauk	copy editing (vienna)
patricia london	documentation (tbilissi)
ceramic company giabadadze	production location (tbilissi)
maia giabadadze	product design (tbilissi)
lali giabadadze	product design (tbilissi)
maia bachsholiani	interpreting (tbilissi)
aleko bachsholiani	contacts (tbilissi)
tinatin bachtladze	contacts, simultaneous interpreting (tbilissi)
francis bepperling	documentation (tbilissi)
martin hesz	digital media design, documentation (vienna)
2007	
morgan russell	copy editing, documentation (vienna)
modern	urn no 2 (vienna)
petra hofmann	research (vienna)
2006	
klemens torggler	documentation (vienna)
tanja ristowsky	digital media design (vienna)
bernadette beiwl	physical training (vienna)
2005	
classic	urn no 1 (vienna)
keramikwerkstatt andert	production location (illmitz, at)
anton andert	product design (vienna)
2004	
marta lenz	product development (vienna)
ilie neagu	technical support (vienna)
daniela ivancsics	maintenance (vienna)
pedro bockschneider	bank consultancy (vienna)
tina bepperling	design concept, management (vienna, tbilissi)
2003	

legend: performance participants products market clients

w w w . u r n e n - m a n u f a k t u r . c o m

PREFERABLY BEFORE WE ARE DEAD

The idea is to bring excellent design into a sector that doesn't seem to be aware of aesthetic quality. **urnen-manufaktur** assumes the design of the urns, their production and distribution to the mortuaries. The original form is designed by Tina Bepperling*. The first series is produced manually in a ceramic workshop in Illmitz, Austria. The upcoming new edition will be produced in Tbilissi, Georgia. This advantageous production location enables high quality design to be available for everyone.

Given society's general denial of death, the profession of the mortician is hidden. Only rarely is it pronounced that this sector's criteria for aesthetic quality are underdeveloped. A few big companies dominate the market: Kitsch bulk articles for a low price. The time has come to challenge this production sector with a new, more sophisticated aesthetic. The maxim is excellent design.

The culture of death is already in transformation: Urns are a trend. This is not only an irrational decision of some individuals; rather it also has to do with a change within the social fabric. In areas densely populated due to migration, environmental regulations have become stricter, for instance, to keep the ground water pure. **urnen-manufaktur** produces decorative urns within which the ash capsule is placed. The material and dimensions correspond with the valid standards.

COLLECTION_type: classic, 2004 / colour: snow / sky / dawn / type: modern, 2006 / colour: snow / sky / dawn / type: oriental, 2008 / colour: gold / black sea / ...

MARKET SHAPES DESIGN

To be competitive in this market, I have adjusted my pricing policy. I did not choose Tbilissi as the second manufacturing location only because of pure market economic reasons. I do not want to produce exclusively for an elite rather my urns should be affordable for everyone. This decision had an impact in very different fields. In Austria, the urns are produced from high-grade material and the colour concept is realized with high-tech procedures. In contrast, the production conditions in Tbilissi are informed by handicraft. My inspiration comes from the traditional techniques and the historical ethnic styles of the region. I employ the local sawdust firing technique, which will be a novelty in the European market. I allow the Georgian know-how to influence my following design decisions.

EDITION_type: india, 2009 / colour: sun / emeralda / ...

ALLOW TIME AND SPACE FOR THE PROCESS

A second location profoundly changes the structure of the company. As an additional form of organization, I have founded the NGO "International Platform for Cultural Networking/Caucasus" to expand the field of cultural cooperation. Conversely it has an effect upon **urnen-manufaktur**, enabling more flexibility for myself as a businesswoman. In the current phase of the enterprise, the structure is open, spontaneous and flexible. I am responsible for the careful planning of production at two locations and all coordination tasks.

SILKSCREEN SERIES_type: pop, 2009 / ...

LET THE FORM BLOSSOM

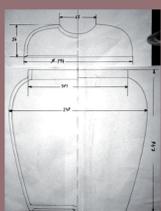
For the development of the products, I have provided a generous time frame. I supervise the process constantly, discuss the details as precisely as possible and try to obtain a consensus with my colleagues. An attentive manufacturing process increases their motivation. My product designers are ready to respond to greater demands. The maximum production capacities have been agreed upon: Austria: 300 items / year – Georgia: 1200 items / year

ORIGINALS_type: archetype, 2009 / colour: earth / coal / ...

LIFESTYLE BUT NO DEATHSTYLE

All imaginable aspects of life are stylized through and through, but the end is still a taboo. Why should the basic human need for beauty be denied precisely in this existential matter? As an artist, I would like to create space for new aesthetic experiences within social discourses. Exactly through aesthetics, a door can be opened and the alienation can be dismantled. At the same time economic fields are connected and design culture is stimulated in a tabooed sector. New dimensions are brought to the culture of death and dying can be seen in a different light.

*curriculum vitae ... tina bepperling, born 1957 in germany, was trained as a wood carver in oberammergau before studying sculptural art with bruno gironcoli in vienna ... she assisted michelangelo pistoletto during his teaching appointment at the academy of fine arts vienna ... was a co-founder and coordinator of the socrates – international student exchange program and a presenter of "kunstradio-radiokunst" for the austrian national radio ... her artistic career led her to cairo, cologne, paris, new york and tokyo ... in the past years, she has been designing urns and has set up a ceramic production ... her recent projects brought her to georgia/caucasus where she founded ngo/ipcn-c in march 2008 ... tina bepperling has a 13-year-old son and divides her time between vienna and tbilissi ... www.tinabepperling.net



"classic" (urn no 1)
technical drawing:
Anton Andert, 2004



"classic" (urn no 1), unglazed
prototype, 2004
photo: Morgan Russell



Product Designer Maia
Giabadadze and Tina
Bepperling, Tbilissi, 2007
Photo: Francis Bepperling



with Interpreter Tinatin
Bachtladze, Giabadadze
Company, Tbilissi, 2007
Photo: Francis Bepperling



Product Designer Anton Andert
and Tina Bepperling, University
of Applied Arts Vienna 2008



Certificate of Registration, 2008