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**BA / "THE DIPLOMAT"**  
**NICLAS EKWALL**

## THE DIPLOMAT

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Degree Project for Bachelor of Fine Arts in Design, Main Field of Study  
Industrial Design, from Lund University, School of Industrial Design

Department of Design Sciences

Niclas Ekwall  
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LUND UNIVERSITY

“My only regret in life is that I  
did not drink more wine.”

– Ernest Hemingway

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## ABSTRACT

This project started out of love for the enjoyment of healthy food. A summer in France opened up my world to the wonderful beverage that is natural wine and the beautiful process of making it.

But, there is a strong critical agenda in the Nordic countries, and the natural wine has not gotten a warm welcome. I found a potential to increase interest by introducing natural wine in a new way that could be attractive to the skeptics. The problem is strong conventional ideas. And in order to be successful, the project needed to show the authentic ways of natural wine.

The aim of a farmer working with natural wine is not to make a product of status but one that is plain delicious by not being manipulated in any way. Nothing added or taken away from the fermented grape juice.

Inspired by amphora vessels I felt there were potential to elaborate on the shapes and materials of the vessels in which wine is served. Through my research, I saw a way forward by going back to the roots, clay.

Through input from experts in the fields of wine and dine, user test and a lot of trial and error the project became a product. In a collaboration with Malmö based ceramicists, I found a vessel that could turn everything we know about transparent wine glasses on its head. Former head sommelier at Noma, Pontus Elofsson gave the final verdict and put these words to the drinking experience: "its delicate, big, round, elegant and nuanced"

## BACKGROUND

I was born into a family that did not care too much about good health. Good, nutritious and healthy food was a rare thing, and the word luxurious was in direct relation to the price tag. In contrast to this, and me being a sensitive and emotional boy, I was interested in food and the pleasure it gave me. Visiting neighbors for dinner and later restaurants made me realize that chicken was not the only food in existence. I started to investigate the concept of taste with friends that came from the same area and had the same interest in such activities. It was a posh neighborhood, and I grew up as a total snob. I thought a great price was equal to great taste, but the taste was all that mattered to us. We were hunting for status, but our definition of “good food” was something vague.

After years of eating out and pairing wine, I just stopped searching. I had come to a dead end where that kind of food did not give me what I needed, and I was starting to look elsewhere. At this time I was questioning my health and made a big turn around. I was cooking more food from scratch and serving my family. Now, this is where my project takes off because when I did, after a long day of work and being given a tasty dinner, the conversation was bubbling.

Years later I moved to Malmö in the southern part of Sweden. I was starting a new life with new friends, and at this time I had become a health geek. I was putting a lot of effort into learning about food and how it affects the body. I did not have one drop of alcohol in several years. One day, one of my friends wanted me to test something that was called “natural wine.” Of course, I didn’t drink, and if anything made me start again, it would not be because of a glass of wine. But the name “natural” made me curious. I did not know what to expect, but he told me this wine was made in a natural kind of way where the farmers were influencing the production of the wine as little as possible, trying not to add or remove anything in the process and most of all did not add any sulfite. In one way I knew a lot about organic food, but I had not heard about such thing as a label for this way of producing wine. Because there was none.

On that hot summer night, my friends and I got together and shared this bottle of natural white wine. What happened made such an impact on me it’s hard to put it into words. The wine was cold, and in the presence of sunburnt skin and a soft breeze coming from the open balcony door, my soul was moved. My first zip ticks me to some other place; it sent me emotionally somewhere else. A place I had been longing for, a window to a hidden world. This wine gave me a bodily experience far more pleasant than any other wine I had tasted before. As the night went on, we had more and just could not stop. And the magical part was, we felt fine the day after.



**SEBASTIEN RIFFAULT**  
Winemaker from Sancerre  
making “Sancerre” wine  
from Sauvignon Blanc



**SIMON BUSSER**  
Winemaker from Cahors  
making red wine  
from Merlot

Illustration – Anders Morgenthaler

## FINDING POTENTIAL

There was no time to spare, so the next summer I had to go and see this for myself. I had to go to the roots and understand what I emotionally had felt drinking the wines back home.

Next to Paris, along with Tokyo, Copenhagen is the capital of natural wine. All winter I went back and forth to fill up my trolley with as much wine as I could fit, and it was a lot. Back in the early 2000 Noma opened near Knippelsbro in Copenhagen, and was later selected as the top best restaurant in the world for many years in the mid-2000s. It was the two chefs René Redzepi and Claus Meyer that started Noma as the foundation of what’s today is called “The New Nordic cuisine” with its emphasis on locally-produced, wild grown Nordic food.<sup>1</sup> Noma had a sommelier called Pontus Elofsson who was importing natural wine through a company called Rosforth & Rosforth. Noma was the first to start selling natural wine in Copenhagen and Pontus describes it being easy to serve people this new type of wine back then because of the expectations when they came to Noma, people expected something new.<sup>2</sup> Rosforth & Rosforth became my second home, but this was still not Paris. I went down to Loire Valley to work for about five weeks that summer, spending time on the vineyards together with the most famous winemaker Sebastien Riffault and Simon Busser.<sup>3</sup> These two gentlemen have a different approach to making wine, something you clearly can taste. It was like I knew them both before I even got there. I thought I was a geek when it came to food and health but these guys were on the next level. Next level in the sense that they could do what I, in theory, knew regarding sustainable farming. Every night was a night of learning with wine from the seller and tons of questions with all the answers right there in front of me. In a world where we right now question what is clean and what is not, I found the answers to what my soul was telling me was the truth. Something pure and natural that made my body and soul feel good. That’s right; I listen to my body. It guided me. But this is a movement where you join for different reasons. Some do it for the aesthetics and the taste, some do it for the environment, some do it for being where it all happens, and some do it as a protest against the current status driven mass consumption, and some mix and match.<sup>4</sup> If you



Photo by Simone Busser

are a winemaker of natural wine, then you are not in it for the money, it is still a small part of the wine world, but it is a teacher for people who demand transparency. When you let the wine run free without any manipulation, it becomes an individual expression, with a strong sense of where it came from, the word for that is “Terroir.” Every wine has the personality of the winemaker, and when the winemaker’s body is the only interaction with the grapes along the way, you can find the winemaker in the wine. This became deeply philosophical to me listening to the winemakers putting words on what I had tasted back home. Almost like a recording of something happening in a country far away; a personal gift from one person to another. The storytelling can continue all the way from the farmer’s amphora to the customer’s palette. I was finding everything very pure and personal, but something was missing in the final stage of delivery, where the wine entered the body.

And then it strikes me, and I found myself staring at the well-polished transparent tasting glass with its sharp edges. If the wine is the story, why does this free and well-grounded spirit being delivered in the vessel of the old world? If the pure natural was lost with the culture of industrial revolution, did we lose anything else on the way?

<sup>1</sup> *New Nordic Cuisine*; Wikipedia, [https://en.wikipedia.org/wiki/New\\_Danish\\_cuisine](https://en.wikipedia.org/wiki/New_Danish_cuisine)

<sup>2</sup> *På noma får man vin med klumpar i*, Pontus Elofsson, Lindhardt og Ringhof, København, 2012

<sup>3</sup> *Winemakers - Rosforth&Rosforth*, <http://rosforth.dk/wine-producers>

<sup>4</sup> *Naturligt vin*, Emil Broomé & Emil Arvidson, Natur och Kultur, Stockholm, 2014

**STARTUP /  
THE PERSONAL AGENDA****TWO SENTENCE PITCH**

This was my starting point, trying to find the essence of my gut feeling.

*An extension of the storytelling of the natural wine world, where understanding grows through good contact with the true spirit of the living wine. A tribute to the personal and individual that does not have to end at the bottle label.*

## IDEA / MOTIVATION

### PERSON OF INTEREST

The natural winemaker.

### LOCATION

A restaurant in Sweden.

### NEED

To widen the market share.

### PROBLEM

The skeptics judge natural wine based on a conventional framework. The conventional wine glass is a strong carrier of the stereotypes and norms of the conventional world and is contextually offsetting and misleading.

It's a problem because it creates a cultural gap and misbelieves. Lack of trust and goodwill leading to not wanting to drink. The natural wine lover does not care about the glass; it's not a problem for them.

### BRIEF

Find a new way to showcase the natural wine that motivates and appeals to the skeptics.

### AIM

Use culinary diplomacy to increase understanding and bridge the gap between the conventional wine world and the natural wine world.

### IDEA

In a new way and with a friendly approach show the authentic identity of natural wine by serving it so that it enhances narration and the experience of authenticity and genuineness based on the cultural values and beliefs of this subculture.

### THE IDEA IN RELATION TO THE MARKET SITUATION

There is a belief that natural wine is not good. But the product can visualize and convey a positive experience of natural wine. The natural wine world challenges conventions and traditions as we see them today; the ideal is even older than that - going back to before the industrial revolution. Natural wine differs significantly from conventional wine, but it's still wine. The already saved have an inner conviction, while the unruly need an exterior. So the question is, how can a wine vessel enhance the sensory properties and cultural values of the natural wine in an appealing and attractive way. There is an opportunity to awaken curiosity and interest with provocation and something different.

Raise curiosity to leave one's comfort zone. When it comes to sales, it has potential to be both a vessel to take home as well as a way of serving wine. This has to be both sensory and concept based. It's not just about the pure taste anymore. This could give the person on the fence a little push and raise curiosity about natural wine or maybe confirm values close to this - like eating healthy clean food, together with all its potential branches like veganism and environmentally friendly people. This project can create the symbol that tells you what the wine is with a friendly approach, function, and the user at its center focus.

**“I am personally more a fan of appeal than exhortation.”**

– SIMON KLENELL

**"IF I WERE TO  
SULPHURIZE OR FILTER  
IT, OR PASTEURIZE IT,  
IT WOULD HAVE BEEN  
STABLE, BUT LOCKED  
IN ITS RAILS WITHOUT  
OPPORTUNITIES FOR  
DEVELOPMENT"<sup>2</sup>**

**– FRANK CORNELISSEN**

## INFORMATION / NATURAL WINE

Natural wine is a fairly new phenomenon but not a new idea; this is the way wine was produced in the prior to the industrial revolution. It's fermented grapes - it's just that simple. Humans have been drinking wine for almost nine thousand years, and the seductive drink was at first something simple that you made by yourself and was a part of everyday life as a farmer. Then came the industrial revolution and all kinds of technical aids came with it.<sup>1</sup>

"Natural" means "untouched by human hand," but all natural wine is harvested and produced by human hand. According to winemaker Simone Busser, he says that if we let the wine grow naturally, you would find them in the shadow growing on a tree. They expand by branching onto another close standing tree or making a touchdown on the ground where it resettles the root and then moves on. The third and last way is for it to produce grapes so that the birds can eat it and dump it somewhere and it will root, but that is only in an emergency situation where it has no more tricks up its sleeve. We can then look at the Winegard as a dessert situation for the wine where it desperately tries to escape the winemaker cutting its leaves from growing and from the burning sun. So, it tries to escape by mass producing grapes.

The grape is all you need for making wine, the sugar in the flesh and yeast on the skin and from the surroundings. But industry, with its mass production, came up with new techniques and ways to manipulate the wine and make it more stable and concise like adding yeast and fruit juice to make it taste the same year after year. There are no strong regulations which dictate that the winemaker has to declare on the content and the EU accepts 60 different additives - everything from oak flakes to gelatin. Then we have one of the big dividers, sulfites. All of this to control the wines in different ways.

You can almost divide the winemakers into two big groups. In one corner we have a heavy industry that does almost anything to make the wine taste the same year after year, and grapes are just one component among others. Then there is the different side of winemaking that has modern techniques but still use old traditional methods as well. But where do we place winemakers of natural

wine in this spectrum? This is simple - they are at the very edge, on the opposite side of the ring corner from the industry? Here they fight for doing as little as possible to the grapes all the way from growing on the stem to its final destination which is in most cases a labeled bottle. But, you can see variations of "purity" within the segment of natural winemaking, and some use sulfur, but in a very restrictive way. Some don't add anything at all, not even doing work in the vineyards where they let everything grow to add biodynamic diversity.<sup>3</sup>

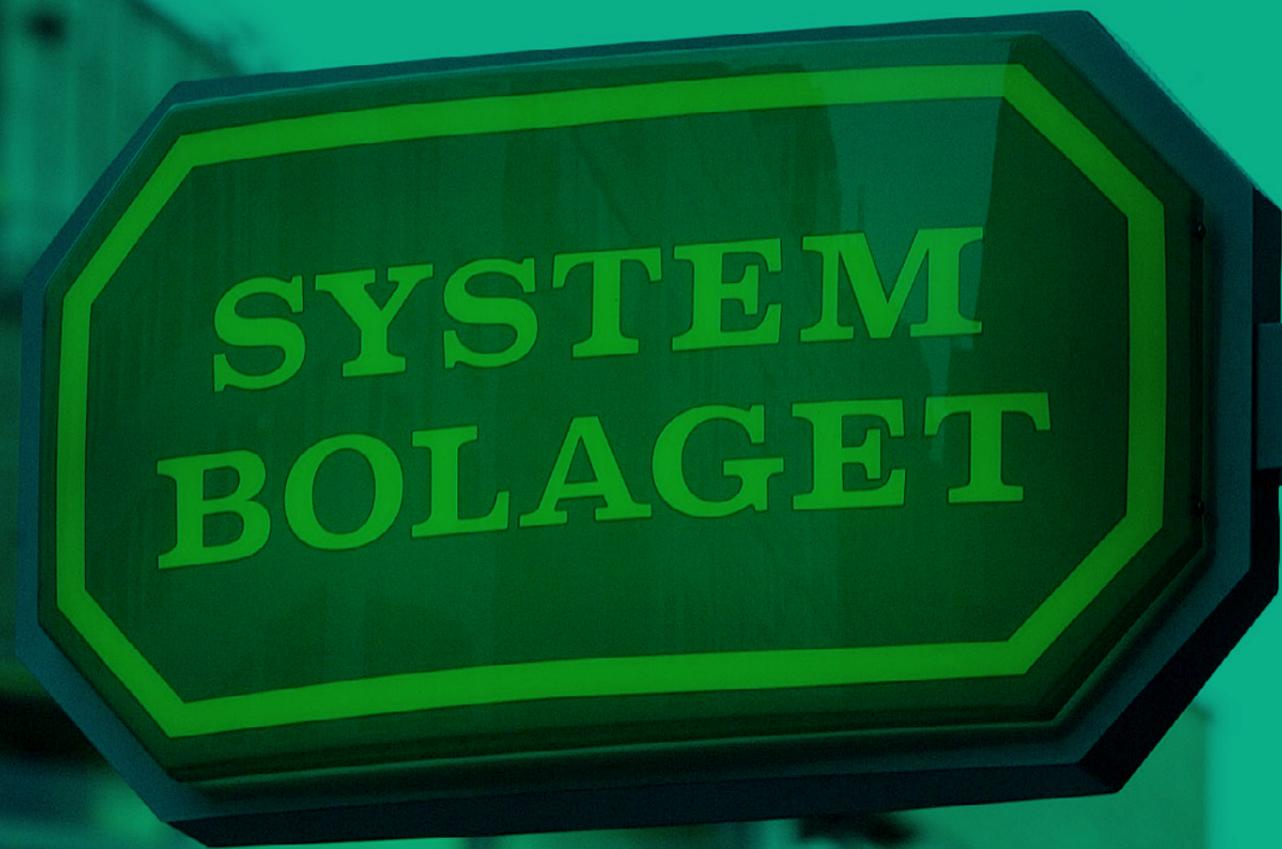
The making of natural wine started in the early eighties as a way of reducing the intensity of the headache we all get after a night of drinking. The pioneer winemaker was Marcel Lapiere, who was throwing big parties in his house. He started to do some experiments by reducing the number of additives in his wines and found out that a headaches were reduced. At the same time, he saw the wines open up and get much more vibrant in taste.

This was the start of this subculture that's striving for taking the basic philosophy back into winemaking. At the same time, a guy called Robert Parker from Baltimore came along just to go the other way. Parker was a lawyer who started to rank wines based on his taste. He gave the wines a point from 0-100 and this for some reason made a significant impact on the world of wine. His judgment resonated all over the globe, and winemakers started to adjust their wines to fit inside of his scale trying to get more points. Some say he destroyed the world of winemaking.<sup>3</sup>

<sup>1</sup> *Natural Wine*, Isabelle Legeron, CICO Books, 2017

<sup>2</sup> *Is sulfur needed in winemaking? A conversation with Frank Cornelissen*, <https://www.youtube.com/watch?v=OW4QUQjvh4>

<sup>3</sup> *Naturligt vin*, Emil Broomé & Emil Arvidson, Natur och Kultur, Stockholm, 2014



Systembolaget in Sweden is well rooted in the conventional tradition and Swedish mentality. It has started to change where you can see systembolaget stores in the south of Sweden adding more and more of the wines from the natural segment, but this has not been the case for a long time. It's still hard to get hold of wines that are all raw.

## UNDERSTAND / THE USER - SKEPTICS

What is the general skeptic's reason for avoiding natural wine?

+ LACK OF DEFINITION/CERTIFICATE <sup>1,2</sup>

+ THE USE OF THE WORD "NATURAL" <sup>1,2</sup>

Talking to Pontus Elofsson, former head sommelier at Noma, about this issue and he tells me about the fact that farmers of natural wine don't have a choice when it comes to being outsiders. The laws of EU and in this case France are strict, and if you don't want to follow the directive in a given district, you are not allowed to write any normal information on the bottle, you are left decorating the bottles with wordplay and silly images. These esthetics are attractive to the hipster, but this was not the intention. What Pontus does, is help the skeptic by serving him or her something that has a bit of a conventional taste to it. This kind of wine he calls "Gateway wine." One example is Sebastien Riffault's Les Quarterons.



Photo by Niclas Ekwall

### PONTUS ELOFSSON

Former head sommelier at Noma and Wine vendor at Rosforth&Rosforth

<sup>1</sup> *Natural Wine*, Isabelle Legeron, CICO Books, 2017

<sup>2</sup> *Naturligt vin*, Emil Broomé & Emil Arvidson, Natur och Kultur, Stockholm, 2014

## UNDERSTANDING / CULTURAL VALUES OF THE NATURAL WINE WORLD

Based on the books *Naturligt vin* written by Emil Bromé och Emil Arvidson and *Natural Wine* by Isabelle Legeron, I was listing the essence of natural wine philosophy. It's not hard to understand the intention. A holistic view where you try to take everything into consideration, humans, animals, and plants. Some of the statements below seemed a bit more essential than others. They were highlighted with help from Pontus Elofsson.

- + AN INNER CONFLICT WHERE YOU DON'T WANT TO BE CONTROLLED BUT WANTING TO BE DEFINED TO SECURE PURENESS
- + THERE IS NO DEFINITION OF NATURAL WINE AND THEREFORE NOT REGULATED BY THE LAW
- + ITS A SUBCULTURE AND AN UNDERDOG
- + **FOCUS ON THE PEOPLE BEHIND THE WINES**
- + GOING BACK TO HOW IT ALL STARTED 9000 YEARS AGO BEFORE THE INDUSTRIAL REVOLUTION
- + AGAINST MANIPULATION
- + CRITIC TO AID LIKE YEAST AND SULFITES
- + WANT TO STRIP IT CLEAN TO THE GRAPE ALONE
- + CONSIDERING EVERYTHING IN THE WHOLE PRODUCTION
- + **BRINGING THE WINE AS CLOSE TO A WILD GROWN THING AS POSSIBLE**
- + **USE ASS LITTLE TECHNICAL AIDS AS POSSIBLE**
- + EMBRACE NATURAL CHANGES
- + **AVOIDING ANY SENSE OF UNNECESSARY CONTROL**
- + EMBRACE AUTHENTIC TERROIR
- + TAKING THINGS TO THE EXTREME
- + BEING THE FUNDAMENTAL PHILOSOPHY OF WINE
- + LETTING THE WINE BE THE PRODUCT OF ITS SURROUNDINGS
- + **FORCED TO WORK OUTSIDE THE SYSTEM IN THE QUEST FOR TRUE PURITY**
- + AVOIDING TERMS LIKE RIGHT AND WRONG
- + CAN BE SEEN AS A POLITICAL MOVEMENT
- + **HAVING A HOLISTIC VIEW AND A SENSE OF CARE**
- + EXPLORING MENTALITY
- + **A DIFFERENT SENSE OF THE WORD CLEAN**
- + AGAINST RANKING SYSTEMS
- + ALMOST SIMPLISTIC IN ITS EXTREME APPROACH
- + NOT AGAINST GLOBALIZATION

1, 2

<sup>1</sup> *Natural Wine*, Isabelle Legeron, CICO Books, 2017

<sup>2</sup> *Naturligt vin*, Emil Broomé & Emil Arvidson, Natur och Kultur, Stockholm, 2014

## UNDERSTANDING / NATURAL WINE IN THE NORDIC COUNTRIES



Photo by Jason Loucas



NOMA 2.0

The new Nordic cuisine was a movement started by, former number one restaurant in the world. Head chef Rene Redzepi in Copenhagen in early 2000. It was a revolt against the francophile approach where they tried to rethink the word "Luxury." They used only locally grown food with a clean and gentle approach where finding a new culinary world was to be seen.

Alongside René was the Swedish sommelier Pontus Elofsson. He was the first to import natural wine to the Nordic countries and Noma was the first restaurant to serve only natural wine. Pontus describes his job to be pretty easy because people wanted something different and new, and that's precisely what they got.



Photo by Niclas Ekwall

**PONTUS ELOFSSON**  
Former head sommelier at  
Noma and Wine vendor at  
Rosforth&Rosforth



Photo by Jason Loucas

**RENE REDZEPE**  
Head Chef at Noma 2.0

<sup>1</sup> *New Nordic Cuisine*; Wikipedia, [https://en.wikipedia.org/wiki/New\\_Danish\\_cuisine](https://en.wikipedia.org/wiki/New_Danish_cuisine)

<sup>2</sup> *Unfolding the potential of indigenous food cultures: Claus Meyer at TEDxCopenhagen 2012*, <https://www.youtube.com/watch?v=NxlPbnMWOsk>

CONCEPT /  
EVALUATION OF CONCEPT IDEAS

MAKE A DOCUMENTARY, A NETFLIX ORIGINAL

To experience the wine is a stronger message.

ARRANGE TRIPS WITH GUIDED TOURS IN LOIRE

Again, the sensory experience speaks louder and is something you can bring to the consumer.

CERTIFICATION

This is interesting, but the inner cultural conflict where certification and the idea of freedom will not do the culture justice.

REDESIGN A BOTTLE, MAKING IT LOOK MORE CONVENTIONAL

Again, we are trying to be authentic here.

DESIGN A BOTTLE, MAKING IT LOOK MORE "NATURAL WINE"

It already exists, but this will later be my takeoff.

DECANTER

Natural wine is decanted, many choose to drink it right away when opened to experience all stages in the oxide.

A SOMMELIER SELECTION TAG

This is also interesting.

A RECOMMENDATION SYSTEM A LA "PARKER"

The world of natural wine does not embrace judgment in this way. Even though the skeptic may be interested, you will run into the problem of discord.

MAKE A CUVÉE THATS SIMILAR TO CONVENTIONAL WINE

Going down that road of miss leading is not sustainable.

WINE WESSEL / AUTHENTIC

This is very interesting and is almost unexplored. The intimate experience where you push an artifact against your body has a lot of potentials to do some change.

INFORMATIVE WEBSITE

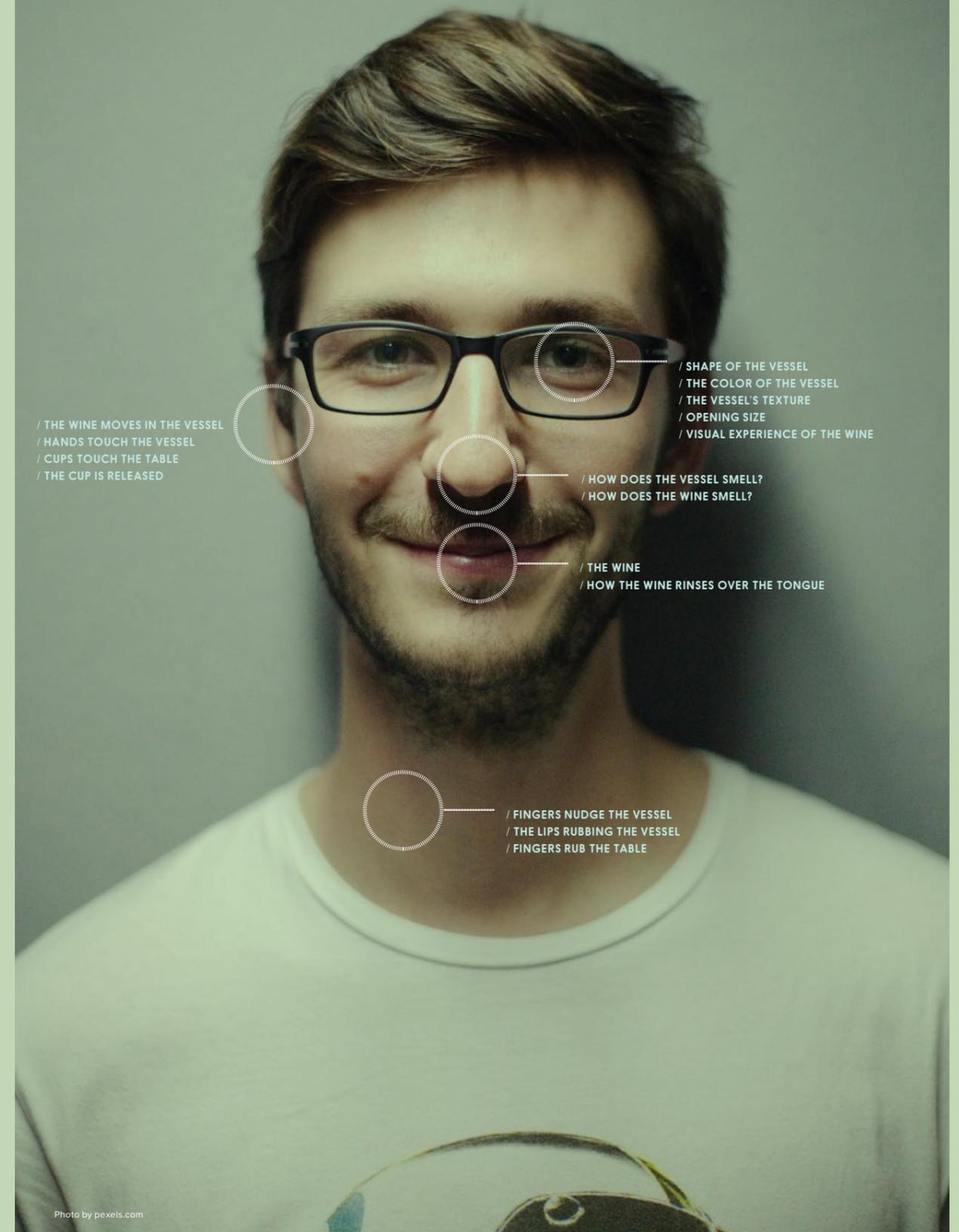
This does already exist and does not do much of a change. The skeptic listens to conventional wine lovers.

CONCEPT /  
FUNCTION ANALYSIS & DESIGN CRITERIA

- + HOLDS LIQUID
  - + CONTROLS THE FLOW OF FRAGRANCE PARTICLES
  - + RESISTANT TO LIQUIDS AND FOOD
  - + STAND BY ITSELF ON A TABLE
- 
- + INCREASE ATTENTION AND PRESENCE
  - + SURPRISE
  - + HIGHLIGHT THE RAW APPROACH
  - + RAISE CURIOSITY
  - + INCREASE THE SENSE OF AUTHENTICITY OF TERROIR
  - + EXTEND THE SENSE OF HUMAN CRAFTSMANSHIP
  - + REDUCE THE SENSE OF SUPERIOR
  - + INCREASE THE SENSE OF DIFFERENCE TO A CONVENTION
  - + INCREASE SENSORY EXPERIENCE

SENSORY INTIMACY  
THINGS TO TAKE INTO CONSIDERATION

Dampen or bring forward - All the senses should be included



## MARKET RESEARCH / THE CONVENTIONAL GLASS

I was talking to Russ at Condiment Junkie, who created the scenario around the world famous iPod dish to the Fat Duck, and he told me how texture on the glass could make a drink either bitter or sweet. It's most important to know what you want to achieve, in order to know what type of texture to select on different surfaces.

**RUSSEL JONES**  
Creative Director/Co-Founder,  
Creator of sensory projects  
Condiment Junkie, London



### ← Spiegelau Expert Tasting

**H**  
179 mm

**Ø**  
72 mm

**C**  
320 ml

*“The Expert Tasting Glass has been ranked first in a comparative test written about in an article of Gault & Millau. Here is a translation of their end results and comments: “The Expert Glass has shown the best results for all red wine and the white wine used in our test. It is superior than the INAO glass in all aspects“*  
[www.spiegelau.com](http://www.spiegelau.com)

The glass used in almost every tasting situation today.

The moment when you take a sip from a wine glass is a most intimate thing, and one last stop for the wine before entering the mouth. You put something against your body, and this demands respect from the designer. A conversation with Erika Lagerbielke made me realize the many factors that go into designing everything around the dinner table at a restaurant. Erika is the designer of the wine glasses used at Noma 1.0. Everything takes into consideration like the decoration, lighting, and sounds. There is of great importance to take all senses into consideration, and there is a long list of do's and don'ts when it comes to wine glasses. The conventional instructions are pretty common where you never just enjoy a glass; it often called upon to deconstruct the wine before its possible to make any sense of it. That's why the glass has to be thin for a more delicate experience, transparent and clean to judge the color and texture. Have the right dimensions so let the wine breath and for the wine in the right amount over your tongue. It's an idea-based experience, but of course, there is an emotional side to it, but this is experienced in a controlled way.

**EREIKA LAGERBIELKE**  
Professor in glassdesign,  
Linnéuniversitetet

<sup>1</sup> *The importance of wine glasses for enhancing the meal experience from the perspectives of craft, design and science*, Mischa Billing, Åsa Öström, and Erika Lagerbielke, Blackwell Publishing Journal of Foodservice, 2008

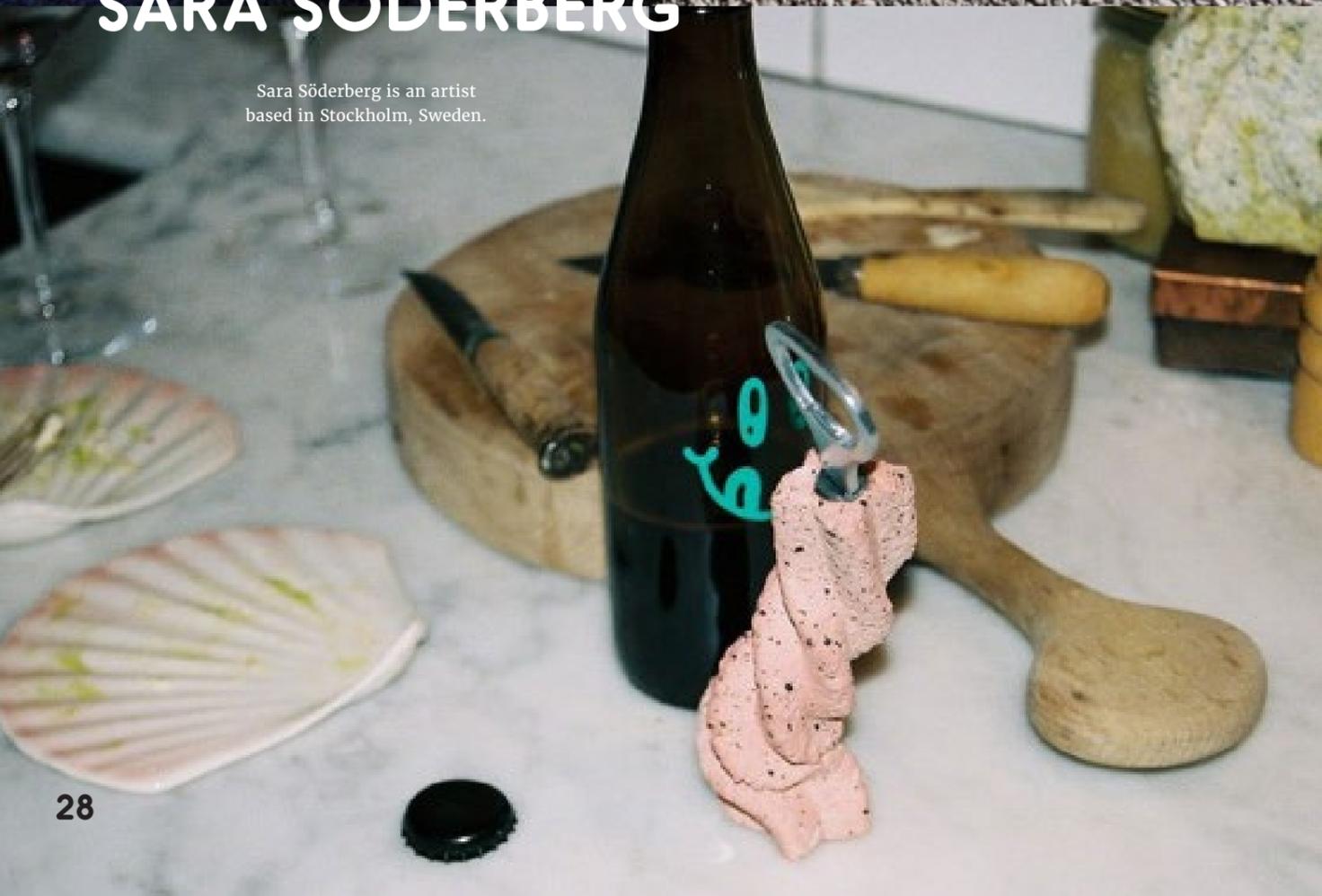
<sup>2</sup> *Vinskola: Rätt glas lyfter smakerna*, <https://www.dn.se/mat-dryck/dryck/vinskola-ratt-glas-lyfter-smakerna/>

<sup>3</sup> *Spiegelau Expert Tasting*, <https://www.spiegelau.com/en/products/glass-collections/detail/special-glasses-tasting/>



# SARA SÖDERBERG

Sara Söderberg is an artist based in Stockholm, Sweden.



# SIMON KLENELL

Simon Klenell is a craft artist primarily working in glass. Based in Stockholm, Sweden.

Emotional design is a way of looking at form and how we emotionally behave when confronted with it.<sup>3</sup> In the forefront of this is two strong candidates based in Stockholm, Sara Söderberg<sup>1</sup>, and Simon Klenell<sup>2</sup>. Two designers willing to go far to retain that feeling of non-Swedish correct design. The exclusive handmade item is the ideal solution.



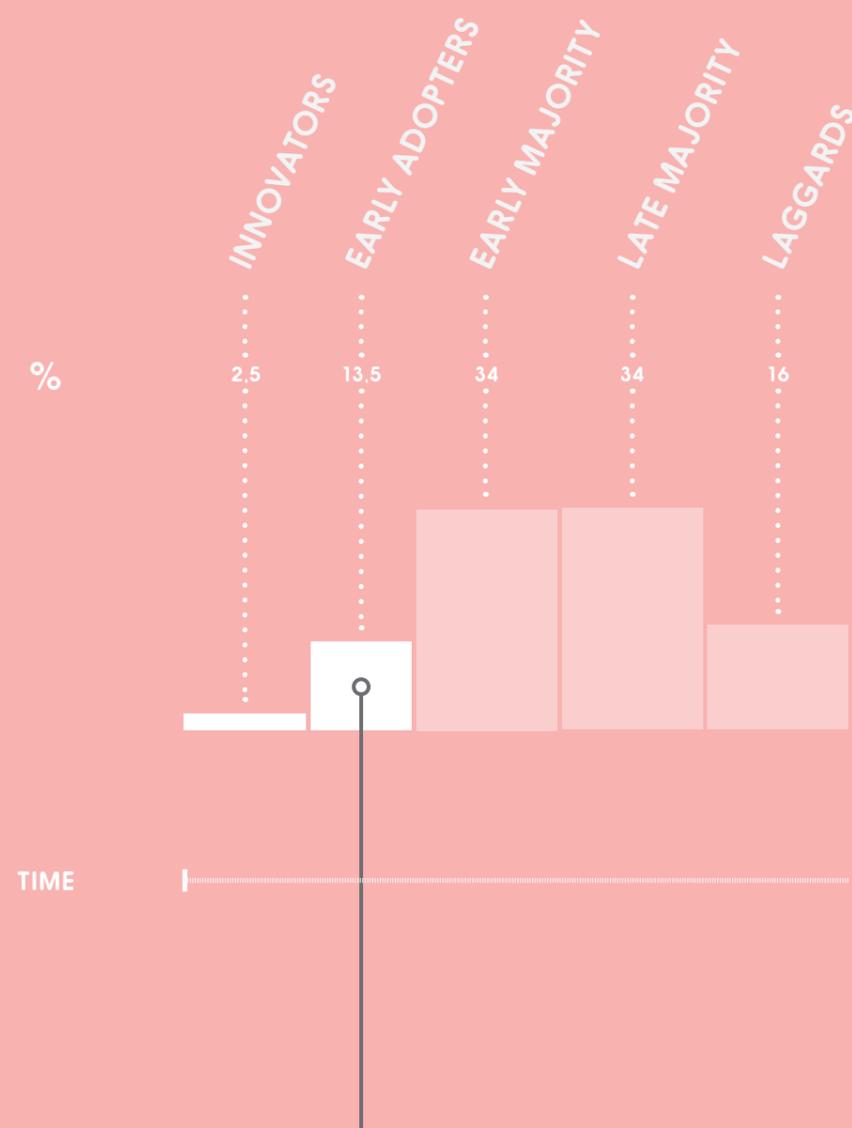
## EXPLORE / INSPIRATION

<sup>1</sup> Sara Söderberg; [www.sarasoderberg.com](http://www.sarasoderberg.com)

<sup>2</sup> Simon Klenell; [www.simonklenell.com](http://www.simonklenell.com)

<sup>3</sup> Emotional Design; [https://en.wikipedia.org/wiki/Emotional\\_Design](https://en.wikipedia.org/wiki/Emotional_Design)

## RESEARCH / INNOVATION ADOPTION LIFECYCLE



ACCORDING TO  
ONNI PEKKANEN,  
SOMMELIER AT LYRAN,  
THIS IS WHERE THE  
BUYER OF NATURAL  
WINE CAN BE FOUND,  
SPRING 2018.

Innovation adoption lifecycle is a way of seeing how a new type of product is accepted and welcomed by society. Different people have a different approach to the new things and can be categorized like the model to the left. You can see the innovators; a small percentage shown on the left hand's side of the table. They do not care about the cost; they want the newest thing out there. Next comes the early adopters, and in this category, you often find influential people. Everything is reasonable but at the forefront of thinking.

After early adopters come the early majority, followed by a late majority. These two groups are the majority of the population, and the first group is slightly more risk takers than the late one. The early majority tends to have a slightly more active social life and better economic situation and education. The last group is the latecomers, this group of people tends to jump on the train when it is about to slow down. Latecomers often stick to their traditional ways. Many of the latecomers tend to be in the late stage of their lives like grandparents in not adapting to new technology.<sup>1</sup>

When applying this model to the project, it's clear to me after talking to sommelier Onni at restaurant Lyran that the buyer of natural wine can today be found in the group of early adopters. I aim to approach the next group on the list.

<sup>1</sup> Understanding Early Adopters and Customer Adoption Patterns,  
<https://www.interaction-design.org/literature/article/understanding-early-adopters-and-customer-adoption-patterns>

## UNDERSTANDING / REPRODUCTION VS. LIVE

When it comes to sensory experiences, we can see a clear distinction between direct and reproduced content. This is no static truth - as you can see when it comes to loudspeakers for example. Before the computer generated music was introduced, you bought LP records for reproducing live music, and the audiophile spent a lot of money to maximize the components quality to get them as close as possible to replicate the quality of the live feeling - almost, that is - it was still a reproduction. Today the recording can almost be looked at as an instrument for the DJ. Maybe it's the intent that defines if its a reproduction or not?

It's been important for me to keep this in mind when discussing the emotional experience when evaluating the product. Wine is not reproduced matter, it is alive and real here and now for the drinker. So I was questioning the idea of a "neutral" way of serving it, like the audiophile, who searches for the natural approach to reproducing music. The audiophile was not there when the music was recorded; it is, therefore, impossible to say what's neutral based on the fact that we live in an all changing world and experience things differently from each other. What I will do in this project is a live act and at the same time presenting something that was produced a long time ago, almost like a DJ.

**"A FEW YEARS AGO, THE CITY COUNCIL OF MONZA, ITALY, BARRED PET OWNERS FROM KEEPING GOLDFISH IN CURVED BOWLS... SAYING THAT IT IS CRUEL TO KEEP A FISH IN A BOWL WITH CURVED SIDES BECAUSE GAZING OUT, THE FISH WOULD HAVE A DISTORTED VIEW OF REALITY. BUT HOW DO WE KNOW WE HAVE THE TRUE, UNDISTORTED PICTURE OF REALITY?"**

– STEPHEN HAWKING

Photo by pexels.com

Something  
in between

Photo by pexels.com

## CONCEPT / SELECTING THE MATERIAL

Every winemaker in France is talking about how they store the wine before bottling. Some do it in metal tanks, some do it in plastic tanks and some store it in wooden barrels. But the most dedicated all natural hardcore winemaker store the wine in amphora. In this project, it was needed to seek the strongest connection back to the roots of winemaking. Almost as bringing the farm to the table.<sup>2</sup>

Leaving regular glass behind was needed to move away from the convention and explore what else could be used instead. If you look at the natural material available for making a vessel, there are three strong candidates. Wood, clay, and rock. I needed a material with a strong recognition that instantly made a visual impact. Stone is almost never used in the production of wine and can only be found in the ground where the grapes grow, and after talking to Henry Andersson Stenhuggeri in Malmö about technical possibilities and price, it was a no-go. Wood is used in the barrels, but there a week connection to the surroundings of the wine fields.

But what about clay? To grow wine or any vegetable for that matter, you start with the foundation which is the soil. And thinking in this way it was clear to me, and it struck me, amphora is the natural extension of the soil and the local use of what is provided. Clay can be found everywhere if you dig deep enough. The idea of using the amphora as a conceptual stepping stone grew strong. An amphora is something that comes from the earth and breathes together with the wine and the ever-changing climate. I chose clay.<sup>1</sup>



Photo by pexels.com

## THE SOIL



Photo by Adobe Stock

<sup>1</sup> Why make wine in an amphora? Frank Cornelissen answers, <https://www.youtube.com/watch?v=vQjHyhiQCC0>

<sup>2</sup> *Natural Wine*, Isabelle Legeron, CICO Books, 2017

SCETCH MODELS /  
INITIAL TEST

I asked Stella at  
The ClayLab in Malmö  
for help.

**STELLA  
BRUDIN**

Ceramicist, owner, and  
educator at "the clay lab".

# The Clay Lab

Keramikverkstad, Ateljé och Butik



SKETCH MODELS /  
FIRST ROUND



### Spiegelau Expert Tasting <sup>1</sup>

**H**  
179 mm

**Ø**  
72 mm

**C**  
320 ml

I had no experience at all with clay. All I did at this stage was show 'here this glass', which is a Spiegelau expert taster glass, and said that I wanted here to more or less copy the form of the glass and make it in clay.

Embracing the anti-superior approach, I told her not to add a stem and was clear about doing a soft rounded edge to give it a more friendly approach using the lips. One raw, one with a glaze and one-half way. I did this just to get a grip on who she was and what can be done. It was fascinating.

THE RESULT CAME OUT NOT QUITE AS I EXPECTED BUT I UNDERSTOOD THAT FROM NOW ON DEALING WITH A HUMAN, NOT A MACHINE, SO EVERYTHING WAS MORE OPEN TO INTERPRETATION AND MY WAY OF COMMUNICATING WAS CHALLENGED.

THIS ONE WAS TOO SMALL WITH ALMOST NO SPACE TO KEEP THE WINE PARTICLES. IT HAD SOFT ROUND EDGES AND A GREAT RAW FEELING. THAT WAS EXCITING.



TOO SMALL. NO AROMA WAS ABLE TO STAY IN THAT LITTLE CHAMBER. SOFT EDGES AND SWEET LOOKING GLAZE. BUT NO, MAYBE FOR COFFEE?



THIS ONE WAS THE CLOSEST TO THE SPIEGELAU GLASS AND ALSO HAD ROUNDED EDGES WITH A NICE FEEL. STILL TOO SMALL AND THE GLAZE HAD A DUST AROMA.



SKETCH MODELS /  
SECOND ROUND**RIEDEL Overture Magnum <sup>2</sup>****H**  
201 mm**Ø**  
92 mm**C**  
530 ml

At this second round, the form was also based upon the Riedel magnum, which is also a standard in wine tasting. The glass is much more significant and gives plenty of room for the wine to open up. I told Stella that I wanted here to make four vessels. Still no stem and with round edges. Two should be made from raw clay like the first test, but now I also wanted to investigate a more delicate path. It had to be porcelain. The porcelain should still not disconnect from the tactility, so I wanted it only to be glazed on the inside so that the lips met the naked porcelain.

VISUALLY I WAS VERY PLEASED AND EXCITED. TOGETHER WITH WINE AND FOOD WRITER ALISA LARSEN AND SOMMELIER ONNI PEKKANEN, I GOT SOME FEEDBACK ON THE RESULT.

TO REMOVE THE VISUAL ASPECT OF THE WINE WAS INTENDED TO ENHANCE THE SENSE OF SURPRISE LIKE IN FINE DINING PHILOSOPHY.

THE SOUND WAS VERY PLEASING ON ALL VESSELS. THEY ALL MADE A "CLINK" WHEN HITTING THEM TOGETHER AND SURPRISINGLY, NOBODY MISSED THE STEM. THERE WERE SOME ISSUES WITH THE VISUAL ASPECT OF GLASS, BUT THE EXCITEMENT AND CURIOSITY TOOK OVER.

ALL VESSELS TOOK ADVANTAGE OF A GOOD RINSE BEFORE DRINKING, BUT NO WINE STUCK.

THIS ONE HAD GREAT SIZE. GREAT CUP FOR ALL PARTICLES TO COME TRUE. IT GAVE SOMETHING EXTRA. THE VISUAL WAS GON BUT IT GAVE SOMETHING DIFFERENT BACK. THE RAW OVERALL FEELING WAS A LITTLE INTIMIDATING AT FIRST BUT YOU GOT USED TO IT.

STILL TO SMALL SIZE WITH THE VERY SMALL CUP. THE ONLY RIGHT WAS THE RAW CLAY. OTHERWISE UNSTABLE AND VAGUE PRESENTATION.

THIS LITTLE THING WAS THE FIRST PORCELAIN CUP WITH ITS QUIRKY LITTLE SHAPE. TO SMALL BUT COULD NOT BE COMPARED WITH ITS BIGGER SIBLING TO THE RIGHT.

THIS VESSEL WAS VERY ALIKE AN EGG BUT OH SO ATTRACTIVE. RAW ON THE OUTSIDE AND GLAZED ON THE INSIDE. THE PARTICLES COULD FLOW FASTER THAN IN THE CLAY VERSION. IT HAD A VERY CLEAN AND FRESH FEELING.



Testers were professional wine tasters that are used to and enjoy natural wine. The tactic was to make it likable within the community so that it becomes something that natural wine drinkers feel that they can stand for. This way it will end up as authentic.



# ALISA LARSEN

Food writer and wine vendor at Vin de table.

# ONNI PEKKANEN

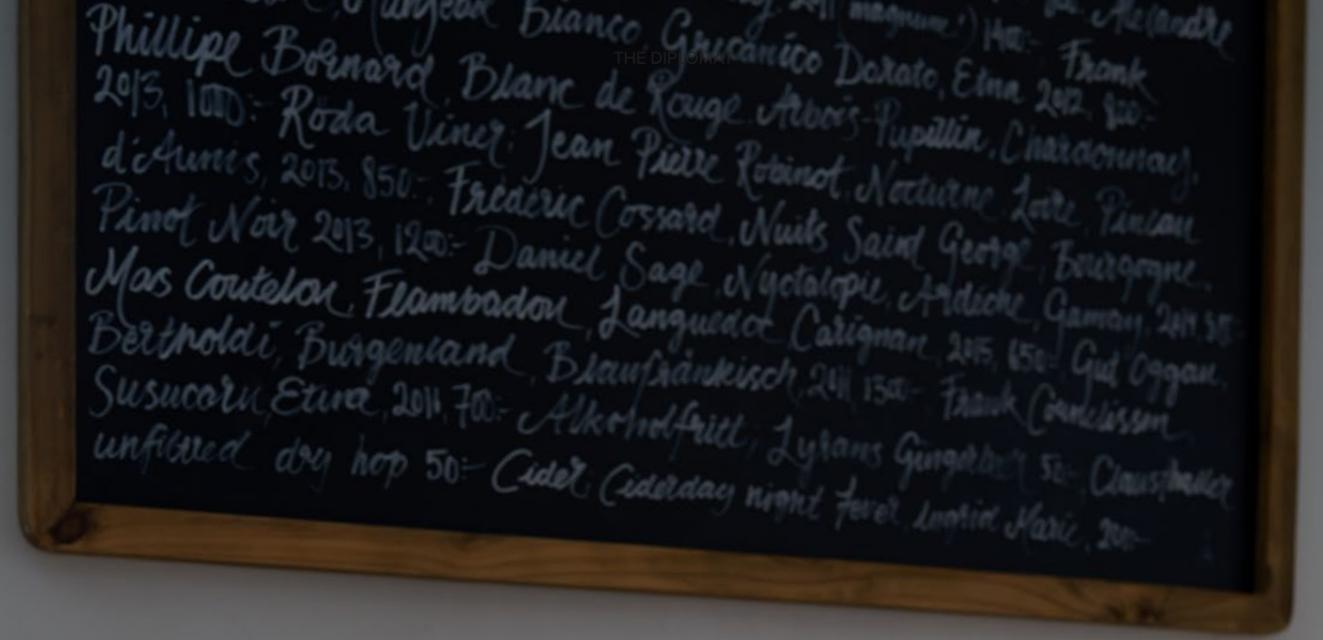
Sommelier at restaurant Lyran.

CREATION /  
THE SETTING - THE RESTAURANT  
AND THE WINE BOTTLE

Now the context started to become important and I needed a setting for the vessel. The idea was to find a restaurant that was in the same spirit as Noma in Copenhagen, but at the same time adapted to Sweden. The restaurant should be a place where you actually can go and have a glass of natural wine if curious; it was important for me to have that reality to base things upon. In Malmö, there are six restaurants that fit into this category. Mineral, Far i Hatten, Bord 13, Bastard, Riket, and Lyran.

All these restaurants make great food and serves excellent natural wine, but one stands out by always aiming to deliver something new and magical, and that's Lyran.





CREATION /  
SELECTING BOTTLE



BOTH ARE MAKING ME  
CURIOUS AND IT WILL  
COME DOWN TO WHAT  
FITS TOGETHER WITH  
THE REST.

BOTH ARE MADE FROM  
THE SAME CLAY, JUST  
DIFFERENT GLAZE.



BOTH ARE MAKING ME  
CURIOUS AND IT WILL  
COME DOWN TO WHAT  
FITS TOGETHER WITH  
THE REST.

BOTH ARE MADE FROM  
THE SAME CLAY, JUST  
DIFFERENT GLAZE.

CREATION /  
COMBINATIONS



THIS IS FRESH, BUT THE TEXTURES AND COLORS DO NOT SPEAK THE SAME LANGUAGE.



THIS IS ALSO GOOD, BUT THE SHINY PLATE COULD BE MORE GROUNDED IN ITS COLOR AND TEXTURE TO FIT REALLY.



THE BOTTLE AND THE VESSEL GO WELL TOGETHER HERE AS WELL WITH THE PLATE. THE PROBLEM IS THAT IT DOES NOT CONNECT WITH THE RAW APPROACH. IT'S ONE STEP TO CLOSE TO THE CONVENTIONAL WHITE PLATS.

THE DIPLOMAT



ITS A LOVELY CONTRAST AND FRIENDSHIP BETWEEN THE COCKY BOTTLE AND THE GROUNDED VESSEL. WHAT MAKES IT NOT FLY IS THE SLIGHT BLUE AND SHINY PLATE.

A DIFFERENT ANGLE OF THE TWO RUNNERS-UP.  
BOTH ARE VERY GOOD, BUT IT DOES NOT WORK  
TOGETHER. I BELIEVE ITS THE PLATE BEING TOO  
SHINY.



CREATION /  
SELECTING A PLATE



A COHERENT WHOLE

# ANNA R KINMAN

Malmö based ceramicist famous for her collaboration with the top chefs in Malmö like the two Michelin star Restaurant Volmers.



## CREATE / NEW CERAMICIST ANNA R KINMAN

Anna came into the project to offer her splendid skills in working with pottery for restaurants - she makes the pottery for the renowned restaurant Vollmers in Malmö, for example. I needed to experiment to see how we could intensify the experience. This time I started to sketch to see if a different form would add to the project, but most importantly, to explore glazing on different parts of the vessel to investigate attraction and enhancement of what was stated in the functional analysis together with the design criteria. I also wanted to test and see what new clay could add to the experience.

Natural wine is still natural wine, and the glass is well developed for enhancing the smell as well as being a highly recognizable symbol. How much could I change this and still attract the public?



NO MORE HARSH EDGES





After some sketching, I just stopped myself from going down that road. I decided to stick to the plan where my primary demarcation was not to experiment with form. The main focus should be material in context. Anna got my sketches and the glaze was applied inside and on the edge for softer appeal and also inverted with no glaze on the inside, just for the hand. All the new models were based on the well-balanced raw clay model from the prior session. Anna made it almost exactly like I told her to, but she said that too much control in the process could ruin the sense of emotion and life in the object.

I asked for four versions, but she made five just in case. The last one became a last-minute experiment; I did not believe in it too much. This was the quirky one with glazing just on the outside. It turned out to be the most exciting one coming out from the oven. I had an idea based on some feedback from the earlier test saying that the total raw approach was a little bit scary. So I thought we should make an inviting gesture by putting glaze either on the outside or the inside. The eyes see, and the hand feels. In some way, we needed both a soft friendly touch and a sense of the raw. My focus was on giving the lips or the hand a soft or rough experience and how it could be combined.



# PONTUS ELOFSSON

Former head  
sommelier at Noma  
and Wine vendor at  
Rosforth&Rosforth.

**@ROSFORTH&ROSFORTH**

When Noma started, and as I mentioned, Pontus was controlling the flow of wine. He ordered the wine through the wine vendor Sune Rosforth who started Rosforth&Rosforth back in the day. Sune started selling all types of wine, but realized that there were more empty bottles marked "organic" than regular ones, he went for it, and now he only sells natural wines. I told Pontus about my project and he became interested. We started to talk about all aspects of skepticism, and he gave me a more nuanced view, where a winemaker of natural wine is forced to be outside the system, not by choice in most cases. We set up a meeting for testing all my vessels, and it was a great honor to be invited by one of the greatest. If there is anyone who knows what's up and down in the world of natural wine and selling it to a customer, it's Pontus. I went there and introduced the lot with my new set with a plate and towel. Pontus went for a Georgian wine that had been matured in a kvevri, a type of amphora buried in the ground. Of course, he understood my project and wanted to drink something that had a connection to the amphora/kvevri. He tested all vessels by touching, smelling and of course tasting. After some time there was something he wanted to tell me, and I understand there was something special he had on his mind. He went to a plastic card filled with tasting glasses and grabbed one. He said "look at this industrially-manufactured regular glass" and he wanted me to taste the wine. He told me to focus on the tannines, which I found to be very strong, it was a harsh wine. Then he asked me to test one of my vessels with glaze only on the outside, and the experience was massive, I would say beautiful. The wine had turned in to a round, soft and airy refined experience. Pontus was astounded and I felt I had found something special. Even Sune came over, tested and later asked for a second round.

IT WAS OBVIOUS THAT I HAD FOUND SOMETHING SPECIAL HERE. A VERY EXCITING ROUND CONTAINING BOTH THE WEAKEST AND THE STRONGEST CONTESTANTS.

NICE BUT NOT AS NICE AS THE ONE WITH MORE "ALIVE" GLAZE TO THE RIGHT.

SUPER. THE TEXTURE FEELING IS THERE, AND AT THE SAME TIME, YOU GET A SOFT FEELING AGAINST THE LIPS. NICE SHAPE.

ALL SUPERB. THE TEXTURE FEELS AGAINST THE LIPS AND A SOFT WELCOME TOUCH FROM THE OUTSIDE GLAZE. THE SOFT, FRIENDLY SMELL OF CLAY BLENDS PERFECTLY WITH THE WINE. NICE SHAPE. THIS IS A NEW EXPERIENCE.

## THE ONE

CUTE BUT TOO PERFECT. AN ARTIFICIAL FEELING WITH ITS SMOOTH CLAY AND OPAQUE GLAZE.

TOO PERFECT AS WELL. BORING.



"Delicate"  
"BIG"  
"ROUND"  
"ELEGANT"  
"Nuanced"

— PONTUS ELOFSSON



Going back to Sweden, I unpacked the day after and found to my surprise what had happened. The excellent vessel with the glaze on the outside had gone bad. Some mold had made it all dark grey. Talking to the ceramicist convinced me that this was all natural and there was no problem with the clay. The glaze is there to protect the clay, and if it's not protected, this type of thing can happen. Could I have the same experience but with a damage-safe construction. Maybe I had to kill my darling? The morning after it happened accidentally, the vessel slipped out from its cover on to the floor and into pieces. Now I had to move on. I had my doubts but went for a last round of vessels. This time I used the all tested and safe spotted clay from The Clay Lab. I ordered the same way of glazing.



**NOPE....  
THE MAGIC WAS  
GONE...**



This was the proof of excellence the test before this showed. These vessels might be more resistant to mold and particles in general, but there was a delicacy in the porous vessels that made the experience much more delicate and big. I am not sure of how much impact the visual aspect made, but as soon as I went back to test the porous ones the feeling all came back. I was sure, but my "darling" was gone. I went with the other one that Pontus thought was as good.



## FURTHER EXPLORATIONS

- + Can it be mass produced or will the experience be lost if using a different technique like molding?
- + Does it need to be handmade to emphasize a sense of natural human connection?
- + How much can you charge for it? More than 300SEK, which was my price for production.
- + Can the porous clay be a selling point where you have to take care of the vessel, or it will be destroyed?
- + Explore shape in more detail to get a better understanding of the impact of texture and form.
- + Combine different wine with different vessels can be made to gain understanding in this new set up with clay instead of glass.

## DISCUSSION / REFLECTION

More than half the way into the timeframe I still struggled with what this project should be about. I was then asked to think about the commercial value. This was when things became clear, and my project was born. All of a sudden the research had a purpose and it became a tool to solve a problem. I could leave myself and start doing something for someone else. Along the way, my definition of being a designer became more clear to me. It was my first step into a world where the attraction can be key.

Understand why I design and why I do this on a personal level is what I take with me. But next time I do a project, I want a more structured process where things can start on time so that it really can get a chance to develop. I feel that every step could get much more understanding and care. I am proud of all the real-life feedback I set up; this made me take better decisions and gave a better outcome.

I have a strong sense of gut feeling, but what happens if that does not speak to me someday, how can I find a technique for finding potential without it. To seek challenges makes you grasp for new things, and finding something new gives so much pleasure. I hope that this solution can set a framework for further development. I find it clever to understand such a simple thing as a drinking vessel. It's kind of the perfect form study. Everything is there. Problems, form, construction, emotion, and body.

The most important things I've learned from this is a keyword that can replace the word "force".

Motivation.

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**MALMÖ**