

An oasis of fragile values

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In their fresh originality, the artistic activities of designer Petr Vaďura are happily heading along the invisible strings of fate towards the ideal world of aesthetics.

VAĎURA'S TREK through life proves how powerful hidden talent is. During socialism's harshest period, he studied French at the Charles University School of Philosophy in Prague, and then, in 1979, just before he was to defend his thesis, he emigrated to France. Even though he completed his studies in modern literature at the Sorbonne University, he soon started working in design. "It's probably some sort of emigré syndrome, what you can't prosper at in your own country you try abroad," he recalls. First he contacted design studios in Paris, and then started designing textile patterns. Soon he was selling fabrics to "haute couture" houses.



Petr Vaďura

It was very demanding to create designs across the wide spectrum of frequently changing trends, so he sought support at the VIA center for young designers. "But instead of fabrics they led me to furniture," Vaďura says. "I came up with a clean, simple metal bed with a canopy, which was exhibited at the Paris trade fair six months later. I received the major Label VIA award for it," he adds. He then had the nerve to try and assert himself in the area he held closest - pottery and glass. "I started with several vases for a porcelain factory in Limoges and soon thereafter created my best-known Buddha vase at the production shop of the Museum of Decorative Arts in Paris.

Further creative encouragement for his work came through a successful order for an annual flagon for the famous Saint-Louis glassworks, and soon thereafter a cooperation with another famous firm, Christofle, for which Vaďura designed a couple of vases and his "Symphonie" table glass collection. This was a marked break from the firm's traditional production, thanks to its rigorous design concept. "I try to create designs that evoke aesthetic emotions but not at the cost of functionality. The item must be surprising yet remain elegant," explains Vaďura, who often uses the technically difficult combination of deep sand-blasting and various types of grinding, thus transforming traditional glass techniques into contemporary contexts.

This fall he will launch his first Czech collection of drinking glasses in cooperation with Moser, and has also prepared a new collection of vases and bowls under the "petr vadura design".



Cut and sanded little bowl,
Lago di Garda

Blown vase with deep cut
Rayon Vert