

3, Rising Slowly
Chandelier for Swarovski Crystal Palace

concept

Nature has become rare in our daily life. While the natural environment is constantly changing character, color and shape, the artificial spaces that surround us most of the day have carefully conditioned climates and lightning that mute the relief of the day and year. As unplanned natural elements like a lifting breeze, a sudden shower or a setting sun are planned out of our surrounding, the timeline of our every day is lost.

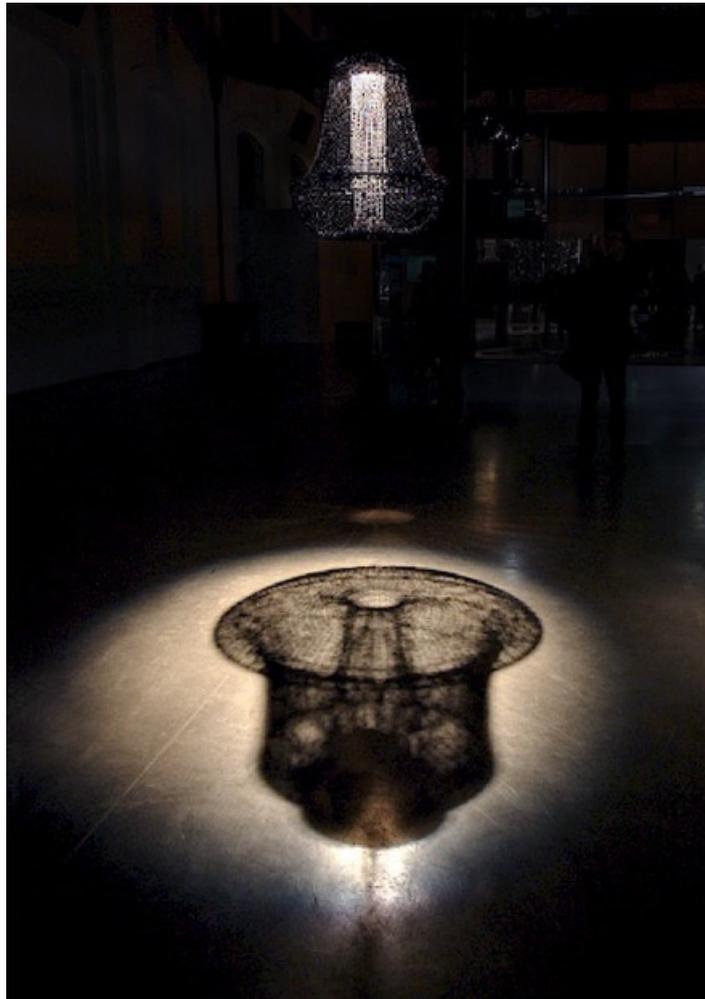
3, Rising slowly is built up like a traditional chandelier - a structure of threaded crystals that gets its character by subtly dangling crystals, though the thread used here is of a smart material that has the ability to contract and expand. Windgusts that pass the building outside are measured and translated to the chandelier inside. Each of the several hundred threads is separately reactive to the sensor, and together they make a subtle ripple travel through its crystals with a varying direction and intensity depending on the character of the windgust. So the chandelier makes an exact copy of the wind that passes outside; moving sometimes subtle, sometimes intense, sometimes not at all. An object with a character that is defined by its location, changing along throughout the day and year and restoring the natural timeline of an artificial space.

The Jet Back crystals of the skin and clear crystals of the core make up a monochrome object, that through the refraction becomes multicolored when lit.

Simon Heijdens 2006

Commissioned by Swarovski for Crystal Palace, Salone del Mobile Milan 2006.





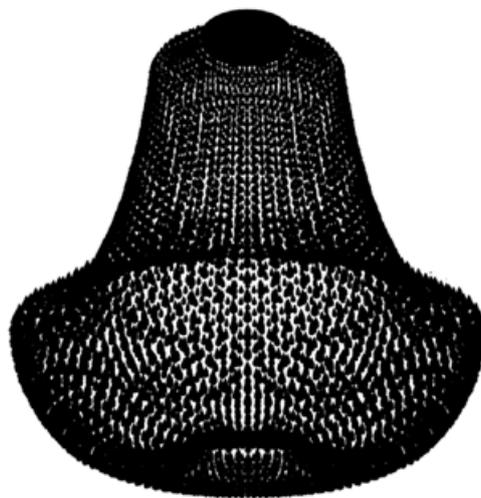
Press release

3, *RISING SLOWLY* by Simon Heijdens for Swarovski Crystal Palace

Simon Heijdens' design is a clever marriage of cutting-edge technology and nature. He considers that nature has become a rarity in our daily lives. To counter this situation, Simon's design is an introduction of nature into artificial spaces. His inspiration was the presence of wind and the unplanned character of nature. The classical chandelier design, composed of jet Swarovski crystals suspended on surgical smart thread, contracts and expands when small electrical pulses travel through the thread. The wind that passes by outside is measured by a wireless sensor attached to the outside of the building, measures and transmits the wind velocity back to the chandelier, as if the wind from outside is passing through the chandelier itself. The structure is light from within by LEDs. Based in Rotterdam and London, Simon Heijdens works independently on projects that range from product design to outdoor installations for clients such as Droog Design, Prada and Jurgen Bey. Simon observes the traces of our daily rituals, then brings alive their narrative and history. He reveals the poetics of spaces and objects, enchanting and surprising with installations, products and films.

SWAROVSKI CRYSTAL PALACE

Since 2002, the Swarovski Crystal Palace collections have aimed to stretch the imagination, demonstrating that the notion of a traditional chandelier can be beautifully reinvented. Whether designers choose to marry cutting edge technology with contemporary design or use nature as their main source of inspiration, the results have always thrilled and captivated, with each designer breathing new life into the traditional chandelier aesthetic. Now in its fifth year, Swarovski Crystal Palace has continued to merge lighting, art and design with technology and creativity, using Swarovski's entire range of crystal components. This year, Swarovski introduced creations by Basso & Brooke, Jurgen Bey, Laurene & Constantin Boym, Hussein Chalayan, Naoto Fukasawa, Michael Gabellini, Ineke Hans, Simon Heijdens, Chris Levine, Ross Lovegrove, and Gaetano Pesce, and featured commercial chandelier versions from designers Michael Anastassiades, Georg Baldele, Tord Boontje and Tom Dixon.





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publication or reprint.

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