



## Information about the Collection Autumn-Winter 2012/13

### Cathedral



In the cathedrals they created, the master builders of Gothic architecture used light in a way that helps turn us toward our spiritual origins, enabling an attentive gaze not only at the world outside us but also into the one within us. The constantly shifting light confronts us with the various moods of the different times of day and seasons of the year as well as with our own thoughts. The “Cathedral” collection reflects the fascination that connects the eternal with the ever-changing here and now.

This is true of its effect and its structure. In the same way that the stained glass panes of gothic church windows are not simply part of a wall but also form the wall itself, the individual pieces of the “Cathedral” collection consist of hand-painted glass. Except for the “internal structure”—which organises and holds the elements together—the pieces are made entirely of glass.

The colours are also based upon gothic art and architecture, in which the laws of optics were drawn upon to purposefully produce a particular effect. It had been noted, for example, that large surfaces with only one colour had little impact. Instead, the impression of a particular colour was generated by bringing together many small mosaic elements. In this collection, the designer Miranda Konstantinidou has used a similar method: individual stones with minimal differences in hue (at least by the usual standards of KONPLOTT jewellery) melt into a magical colour in the eye of the beholder.

The use of colour is at the heart of Miranda Konstantinidou’s work as a designer. In this collection she demonstrates its true power in an astounding fashion. The six different colour ranges represent not so much single facets of an overall balanced collection but rather individual parts with their own completely independent character.

### Ice Cocoon



The imposing, rocky pieces of “Ice Cocoon” jewellery look like the insignias of a miraculous force. They would have to come from a fairy-tale kingdom in which the laws of nature were overturned, since the things that are combined here could never come together in real life.

You’ll find both the cocoon—a symbol of warmth, comfort and security—as well as ice, which has an opposite meaning in every sense. But the “ice chunks” are entwined in wire mesh and “protected”. Through this design, both elements form a series of opposites in which each allows the other to stand out: the raw chunkiness of the “ice pieces” versus the playfulness of the web, the transparency of the ice versus the solidity of the metal and the rough rocky textures versus the painstaking detail of the craftsmanship that surrounds them. There are two different “Ice Cocoon” styles. The greatness of the first is demonstrated through its classical restraint. The second—enriched by delicate elements such as little wax beads—can be best described by a word that these days probably sounds a bit old fashioned: “ravishing”.



## Love Me Tender, Love Me Sweet



This collection is an homage to the divas of the 1950s or at least to what we want to see in them. Is it glamour, passion or pride? It's at least the opposite of the everyday, of just going somewhere with someone to eat something, of having sex simply just because you don't know what else do. But "Love me tender, love me sweet" isn't a dream, it doesn't wallow in good old times that never truly happened. "Love me tender, love me sweet" is very real: it's a part of us regardless of whether we experience it across moments or weeks.

It may be merely one facet of who we are, but it's definitely one of the best. And it's for real!

This is also apparent in the pieces in the collection. The colourful, hand-pressed glass beads don't just look like America in the 50s, they *are* America in the 50s: they are from an old stock of irreplaceable treasures. They are jewels made in the 1950s to express that age's

distinctive lust for life, and now they find they're destined to bring that feeling into our own time.

The beads are arranged to form typical motifs from that decade: butterflies, moths and flowers. But beyond these images, every bead stands alone and fits itself into a pattern that's larger, associative and often asymmetrical. Because they're opaque, they don't reflect any light, lending the jewellery a glamour that's "manageable." Because regardless of whether today is THE day or just any old day: there are times when a grand entrance needs only the smallest step.

## Melody Drops



The essence of the word is already there in the way it sounds: "drop" is a short, hollow sound that goes as quickly as it comes. We never notice a drop of water simply on its own: what matters is quantity, speed and size. It's the same with music, in which you need several tones to form a melody. "Melody Drops" is a collection in which glass beads are composed according to various rhythms. Depending on the design, we see either the individual drops or a group of them falling close together at a rapid rate. There is no randomness, no chaos and no improvisation. Our melody is even, calming and harmonious. "Melody Drops" is never really loud and shrill, and the colours themselves contribute to this feeling: instead of seeming solid, the light colouring looks transparent, like tinted water. They are drops that we might look through but we never do, because the colour of the individual bead has already moved on by the time we've noticed it, and we've lost ourselves in the enchantment of the whole.



## Creepy Flowers



True beauty gives a glimpse of the unadorned truth behind it: even if you get to keep your makeup on.

The “Creepy Flowers” make an offhand, unadorned statement that plays with expectations and lets them collapse in on themselves. This is even literally true, since the jewellery is composed of hand-formed (or, rather, hand-*deformed*) metal flowers that are pretty but already a bit wilted. The glass beads—which have been steamed to fade their colours—look cheerful enough, but they’re also somehow not entirely fresh. In contrast, blazingly colourful flowers made of suede or salmon leather blossom out from the metal.

The “Creepy Flowers” are a collection with a great “Look at me!”

factor. Nonetheless, their cool colours and the refined structure of the leather elements create a modern, relaxed look that is unpretentious and restrained.

The collection stands for self-confident individuality and, fittingly, many pieces have three different “loose” leather blossoms which can be interchanged according to your different moods. The colours and forms here reflect a juxtaposition of living with having-lived, a slight gloss of knowingness which comes from having stared into the abyss. Life, too, has a taste of deadly nightshade, and once you realise that you’re not afraid of anything anymore.

## Moulin Rouge



At the zenith of the popularity of the Moulin Rouge cabaret in Paris at the end of the nineteenth century, the camellia—originally from Southeast Asia—was the most fashionable flower in Europe. The plant’s special meaning is emphasised most clearly in Alexandre Dumas’s novel “The Lady of the Camellias,” which Giuseppe Verdi turned into “La Traviata.” The Lady of the Camellias in this tragic novel was a courtesan to whom one could only give camellias as a gift.

The demimonde of this story is to this day embodied in the legendary image of the Moulin Rouge, which has again and again provided the inspiration for fashion, pop and film. Miranda Konstantinidou has put the camellia blossom—the characteristic motif of that age—at the heart of “Moulin Rouge.”

The result is a collection of long chains, colourful rhinestone fireworks and jewellery that conceals as much as it reveals. Like the cries of the dancing women of the Moulin Rouge, the jewellery is glamorous but rakish. It shifts between the grand stage and the private room and—in the terms of today’s fashion—between sophisticated femininity and minimalist androgyny.

“Moulin Rouge” has a rollicking splendour that, along with its striking superficiality, stands for style and, even more, for composure: what’s at stake is the sort of pride that can adorn itself with a light coquettishness without ever losing its bearings.



## Neon Lights Industrial



One reason that old factory buildings are so appropriate for all sorts of events is that their distinctive character melts into whatever happens to be taking place within them. Whether it's a gala dinner with white tablecloths, a fashion show or an indie concert, everything "works." The look of the "Neon Lights Industry" collection is likewise characterised by functionality: it makes an impression without standing out.

With "Neon Lights" a few years ago, Miranda Konstantinidou offered a design that—unlike most of her creations—was very clear and cool. The basic pattern is derived from the structure of the chains that are used, which determine where the rhinestones are placed, forming symmetrical shapes and repetitions.

The "Neon Lights Industry" collection makes use of this graphically clear principle to evoke a mood all its own:

nonchalant self-evidence. Alongside the functional arrangement, this ambience is emphasised by the collection's enigmatic colours and smoky brilliance.

Smooth glass beads with non-reflective matte surfaces play the crucial role here and are joined by flat faceted rhinestones.

The result makes a strong impression that nonetheless remains restrained. Even the pieces with weighty symbols—like medieval-style crosses or repeated circles—will find their place in the overall style of whatever you wear.

"Neon Lights Industrial" is jewellery that lets itself be integrated and that slips into ever-new roles. It's a collection with which you can not only be exceedingly creative but also utterly unselfconscious, like a girlfriend you can take anywhere with you, and not just to the gala dinner, the fashion show or the indie concert.