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WELCOME TO SWAROVSKI KRISTALLWELTEN

Swarovski has had a history of tradition and success since the family-owned company was founded in 1895. Today, the fascination commanded by crystal is greater than ever. To respond to this large interest, Swarovski created Swarovski Kristallwelten (Swarovski Crystal Worlds) in 1995, a place where crystal becomes a complete experience. Since then, this world of fantasy has delivered moments of wonder to more than twelve million visitors. It is a mix of art and culture, entertainment and shopping. There are various attractions for all ages, for fans of crystal and connoisseurs of art, all of which makes Swarovski Crystal Worlds unique in the entire world.

Daniel Swarovski, who founded his crystal-cutting company in Wattens/Tyrol in 1895, had a vision from the very outset: to regard crystal not merely as a material, but as an inspiration. Multimedia artist André Heller created a world of wonder to celebrate Swarovski's hundredth anniversary in 1995. Renowned names from art and design have interpreted crystal in their own way, turning the sparkling material into a concept of experience and space – the Chambers of Wonder in Swarovski Crystal Worlds. The underlying principle of the Chambers is based on the historical chamber of wonder at Ambras Castle, a sixteenth-century attempt to assemble a universal collection of all knowledge at the time.

Swarovski Crystal Worlds has become famous around the world, also because of its singular appearance: the head of the Giant, visible from afar. In line with the idea of the company's founder, Daniel Swarovski, Swarovski Crystal Worlds is constantly reinventing and developing itself: On the 120th anniversary of Swarovski, the world of crystalline art was supplemented with a poetic garden and a unique Crystal Cloud. This offers an abundance of space for further brilliantly staged installations. The fascinating product worlds of Swarovski, culinary delights, and the year-round Giant Event Program give eloquent testimony to the diverse 20-year history of Swarovski Crystal Worlds.

HISTORY

A special gift for the company's 100th anniversary

To marvel, to wonder: a powerful state of mind. Wonder sets in when people experience something unexpected – and crystal by Swarovski has inspired great fascination among people from the start. Innumerable visitors have traveled to Wattens/Tyrol, some of them from very far away, to visit the home of Swarovski crystal. In 1995, Swarovski took the opportunity offered by the excitement and loyalty of crystal fans to present them with a special gift commemorating the 100th anniversary of the company's founding: Swarovski Crystal Worlds opened its gates.

The "Giant" awakens

Swarovski asked multimedia artist André Heller to develop an experiential concept. Heller's thematic centerpiece for Swarovski Crystal Worlds was the shape of the Giant, a reference to his childhood in Vienna, during which he had always imagined that giants lived in the Schönbrunn Palace who wandered about at night and turned into stone during the day. Thinking along these lines, Heller developed the story of the Giant who left his home to experience the world and all of its treasures and wonders. With the knowledge he acquired on his journeys, the Giant settled down in Wattens/Tyrol, where he has watched over his Chambers of Wonder ever since.

The "Chambers of Wonder" principle

During the sixteenth century, at the time of the Renaissance, the royal treasure chambers developed into all-encompassing chambers of art. In addition to goldsmith works, ivory and woodcut art, clocks and automatons, there were also natural objects, paintings and sculptures among the precious and rare objects in the chambers of art and wonder and cabinets of curiosities and rarities. They represented the total sum of knowledge about the world at the time and attempted to satisfy the longing for new knowledge about the exotic and foreign. Only a few collections have endured over the ages – one of the best-preserved and most famous ones is certainly in Ambras Castle in Innsbruck. The Ambras chamber of art and wonder was also the inspiration for André Heller's design. It is the point of departure into the magical world that unfolds whenever you step through the head of the Giant into Swarovski Crystal Worlds.

A new era of wonder

A new era of wonder has begun with the 120th anniversary of Swarovski's founding in Tyrol and the 20th anniversary of Swarovski Crystal Worlds. After its third and thus far largest expansion from 2013 to 2015, this world of wonders is spread out over 7.5 hectares and has several new facets to show. The Chambers of Wonder enable you to experience the magic of crystal in a dimension that has never been seen before. The garden of the Giant, which surrounds the mesmerizing world of crystal, invites visitors to linger with its unique art installations. One of the highlights is the Crystal Cloud, consisting of some 800,000 hand-mounted crystals. South of the iconic Giant, the playtower and the innovative outdoor playground landscape offer children of all ages plenty of space to play and climb. The sun-kissed pavilion embedded in the garden surrounds Daniels. Café & Restaurant and frames the view of the surrounding landscape. It promises unforgettable culinary delights – no less for the delectable patisserie inside.

The creative energy of Swarovski's international network and many extraordinary personalities is reflected in the poetic design and stylistic idiom of the expanded Swarovski Crystal Worlds. Crystal has always served as the source of our inspiration, and as a captivating raw material for spaces of unique significance, emphasizing the richly faceted world and innovative joy of the Swarovski brand. Carla Rumler, Cultural Director at Swarovski, was responsible for the curation and artistic direction of the entire area.

THE CHAMBERS OF WONDER IN THE GIANT

Every artist and every designer can tell another story with Swarovski crystal. The wealth of interpretations is inexhaustible, and there will never be a point at which all of the ideas involving crystal as a material have been depleted. This is precisely the artistic principle upon which Swarovski Crystal Worlds is based, both inside the Chambers of Wonder and the sculptures and installations in the garden. Internationally and nationally renowned artists, designers, and architects have interpreted crystal in their own unique ways, creating their own artistic signatures from and with crystal. This means that every encounter with art in Swarovski Crystal Worlds is also a highly personal engagement with the creative mind behind it.

The Blue Hall

Upon entering the Blue Hall, visitors are surrounded by the magical International Klein Blue, which goes back to the French artist Yves Klein and conveys a sense of security and closeness. Although this blue is considered one of the cold colors, it has a warm and energetic feel here. Works of world-renowned artists like Salvador Dalí, Niki de Saint Phalle, John Brekke, and Andy Warhol surround the display's centerpiece, the Centenar – with over 310,000 carats (62 kg) the largest hand-cut crystal in the world. Its 100 precisely hand-cut facets symbolize Swarovski's 100th anniversary in 1995. Directly next to it are the two smallest, precision-cut crystals from Swarovski – the Xirius Chaton and XERO Chaton. The latter is exactly as large as the tip of a feather and is the latest innovation from Swarovski, designed especially for the creative requirements of the clock, eyeglasses, and jewelry industries. A Crystal Wall eleven meters high and 42 meters long leads directly into the Chambers of Wonder.

Mechanical Theatre

The enjoyment of transformation gives wings to fantasy – and moves the machine-driven world of Jim Whiting. His "Mechanical Theatre" combines humans and technology, the bizarre and the aesthetic in a fashion show out of the ordinary. The protagonists are an Adonis and a "Walking Woman," who represent the relationship between man and woman. Rigid objects suddenly spring to life and clothes fly and dance through the air as if by magic. The music in the Mechanical Theatre was composed by Silvio Borchardt, and the technology provides evidence of Swarovski's expertise in precision mechanics.

The Crystal Dome

The dome of the Crystal Dome was modeled after Sir Richard Buckminster Fuller's (1895–1983) geodesic dome. The term geodesic is used in mathematics to describe the theoretically shortest distance between two points on a curved surface. Geodesic domes are particularly stable, especially considering the relatively small amount of material used to build them. The dome of the Crystal Dome consists of 595 mirrors that give the viewer the feeling of being inside a crystal. Nine of the mirrors are so-called "spy mirrors" that conceal fascinating art objects by various artists. The music in the Crystal Dome was created by Brian Eno.

Silent Light

At the center of "Silent Light" is the eponymous, spectacularly sparkling crystal tree by designers Tord Boontje and Alexander McQueen, one of the most photographed objects in Swarovski Crystal Worlds. Its 150,000 sparkling Swarovski crystals, which inspired Tord Boontje to create a complete Chamber of Wonder, evoke images of a bone-chillingly cold and yet heartwarming romantic winter landscape. Especially in the spring and summer, this miracle world creates a magical contrast to the reality outside the door. The design bears the typical imprimatur of Tord Boontje, in whose work nature plays a starring role.

Into Lattice Sun

For "Into Lattice Sun", South Korean artist Lee Bul looked to modernist architecture as her muse, translating it into a metropolitan, dramatic, and utopian landscape for her Chamber of Wonder. This installation explores the interactions between visitor and space. This deliberately staged interplay of the continually changeable, iridescent mirror landscape offers visitors constantly new illusions of width and depth, inviting viewers to think about themselves and their position within the space.

Crystal Calligraphy

The expression of light is non-verbal, universal, and international. The Crystal Calligraphy by American glass artist Paul Seide resulted from his desire to overcome all language barriers and find an internationally legible form of expression for Charles Baudelaire's famous poem "The Lovers' Wine." This light installation symbolizes the poem's central lines, which are engraved on the wall next to the artwork. Paul Seide's argon and neon gas-filled spiral glass tubes are blown by mouth, measure approximately 10 meters in length, and are enhanced with crystals.

The Ice Passage

At first glance, Tyrolean artist Oliver Irschitz's "Ice Passage" is an empty corridor; it does not come alive until you step inside. As you place your foot on the floor, a series of crystalline tracks start to appear. Light follows as well, and the more visitors dare to venture in, the brighter and more luminescent the surroundings become. Each step is accompanied by mysterious and sometimes alarming creaking and crackling – just as if you were actually on a frozen surface, with each step causing small fissures in the ice.

Transparent Opacity

Transparent Opacity by Arik Levy is an homage to the diversity of crystal and a game with the most diverse array of materials – from glass, marble, and steel to synthetic 3D prints – as well as a play on shapes and sizes. Some of the exhibition pieces invoke the familiar silhouette of the cut chaton, while other works reach deep into the abstract realm of natural, archaic crystalline shapes. Visitors are also invited to interact with the space; their diversity arbitrarily allows them to become co-creators and thereby part of the installation.

Studio Job Wunderkammer

For their installation, the designer duo Studio Job let themselves be inspired by the term "Chamber of Wonder" itself to draw inspiration; today, the term signifies a wondrous, strange, all-encompassing spatial experience. Everything in the Studio Job Wunderkammer accordingly revolves around a holistic experience of space. Color, shape, composition and concept, initially giving the effect of a fairground brimming with exuberant color, invite visitors to make their own discoveries. The apparent chaos hides thousands upon thousands of short stories in the shape of movement, music, reflections, and slight allusions to modern society.

La Primadonna Assoluta

The star soprano Jessye Norman celebrated a spectacular performance at the Crystal Dome, singing the final aria, "Thy hand, Belinda," from Henry Purcell's Dido and Aeneas. A separate Chamber of Wonder was dedicated to this moving performance. A giant natural mountain crystal from Madagascar, naturally grown and impressive in its size, provided the counterpoint to the man-made art form of music and voice. Whoever touches the mountain crystal feels its concentrated energy in the form of a subtle warmth.

Eden

The idea behind the Eden Chamber of Wonder is to create a landscape that evokes one of the strongest primal responses in humans: the forest. But Eden is no ordinary forest – it is a fantastical and archaic primeval world in an abstract interpretation. At its entrance, a mighty waterfall cascades down a screen into the depths; inside, the visitor follows a path that meanders through a dense wilderness of simple polished brass structures, which through mirrored walls appear to go on to infinity. This is where the wanderer encounters strange, hidden gems in the form of crystal sculptures of up to 1.86 meters in height produced by Swarovski. They emerge as beacons of light from the dark, like strange, exotic birds or reptiles, flowers, or fruit, symbolizing the magnificence of nature and the origins of life.

FAMOS

In FAMOS, the Russian artist duo, Blue Noses, with their notorious, madcap performances, meets Swarovski's legendary art of cutting crystal. Four architectural landmarks are on display in a crystalline dimension that has yet to be surpassed: the Taj Mahal in Agra, the Pyramid of Cheops in Giza, the New York Empire State Building, and the Lenin Mausoleum in Moscow. These monumental architectural achievements were created together with the crystal experts at Swarovski and brought to life with eccentric humor in the form of cryptic short films.

55 Million Crystals

"55 Million Crystals" by the British musician, producer, and concept artist Brian Eno is a synthesis of ambient music, light, hand-painted picture components, and state-of-the-art computer technology that merge into a grandiose object that changes with barely perceptible transitions and produces a meditative effect. This redefined the term "original": While we normally understand an artwork to be individual, static, and everlasting, "55 Million Crystals" is an absolutely unique original at any moment. No one else has ever seen what you see in this particular moment, and no one else will ever see it quite this way again.

Reflections

What strikes one as chaotic and bizarre at first glance, is nothing less than the principle of life: In "Reflections," designed by the multimedia firm checkpointmedia AG, the most diverse aspects of the history of mankind and culture are presented on 300 facets on 48 polygons made of crystal. The

spiral-shaped layout of the space is inspired by the building blocks of life, such as the double helix or yin and yang. The topics of humans and history are followed by the sciences: chemistry, physics, astronomy, mathematics. In the center are religion, faith, and magic, followed by the microcosm of home interplaying with the macrocosm of the universe, and finally nature with its flora and fauna. There are repeated references to the importance and use of crystal and reflections about the world that serves as a cradle for nascent crystals, on the one hand, and which is itself built of crystalline structures on the other.

Crystal Forest

The poetic “Crystal Forest” is a work of the Italian painter and video artist Fabrizio Plessi. This unique composition combines the natural material of wood with the latest video technology. Each of the tree trunks hanging from the ceiling is home to a monitor that displays crackling fires, rippling waters, and gleaming crystal. The sequence of elements symbolizes the manufacture of crystal, where the scintillating material emerges from an almost alchemical process of heat, minerals, and hydropower.

Leviathan

The sculpture “Leviathan” by Tyrolean artist Thomas Feuerstein refers to the Biblical sea monster on the one hand and, on the other, to the eponymous publication by Thomas Hobbes from 1651 about government and the state. The object is comprised of over 10,000 crystals and is integrated into Fabrizio Plessi’s “Crystal Forest.” Its meaning refers to the oldest description of society as a network: The whole is created only in a reciprocal network of relationships, symbolized here by the interplay of the crystals.

Timeless

The Timeless area tells the history of Swarovski and crystal in all of its historical facets. An exciting exhibition that ranges from the company’s founding to magical moments on the stage, screen, and runway juxtaposes curiosities and glamour with nostalgia, history, and technology. “Timeless” here means that we should forget our own time as we experience the changing spirit of the times from 1895 to the present day and observe epoch-making exhibits. The architects and museum designers at HG Merz were responsible for creating this narrative flow in cooperation with the Swarovski Corporate Archive.

ART IN THE GARDEN

In the garden around the charismatic head of the Giant, you will find spaces of beauty, inspiration, and energy, care, aesthetics – and legends. An astounding landscape emerged in the course of the generous expansion of Swarovski Crystal Worlds, and it fits naturally into the mountainous landscape of Tyrol. It fires the imagination while also conveying knowledge from the past and present. Internationally renowned and regional artists and designers from the contemporary art scene, as well as famous architects, have left their creative marks in the garden of the Giant.

Architects s_o_s architekten are responsible for the visitor arrival area. Based on the creative approach of designer duo CAO PERROT in combining art and landscape architecture to create spaces for dreaming, they have placed a wide and expansive roof resting on birch trunks as a threshold to the garden and to the Grand Plaza in front. Visitors making their way through the garden of the Giant can marvel at objects from such artists as Werner Feiersinger, Sylvie Fleury, Bruno Gironcoli, Martin Gostner, and Alois Schild. A singular Crystal Cloud floats over the black Mirror Pool, constantly changing its appearance according to the weather and the rhythms of nature. The green maze in the form of a hand invites the visitor to explore and play hide-and-seek. A slightly ascending path through an alpine garden with rare and indigenous plants from the Alps leads visitors to the observation deck on the hills above the Chambers of Wonder at Swarovski Crystal Worlds. The Roman Excavations offer exciting insights into ancient history.

Crystal Cloud: a natural phenomenon made of crystals

The crowning piece of the new garden is the Crystal Cloud, created by Andy Cao and Xavier Perrot. This monumental installation, consisting of some 800,000 hand-mounted Swarovski crystals, drifts above the black Mirror Pool, inviting visitors to pause for a moment and be inspired. With a surface of around 1,400 square meters, this mystical masterpiece is the largest work of its kind in the world. A descending path draws visitors to the Mirror Pool where the crystals' light is captured like stars shimmering in the nocturnal sky – even in broad daylight. They are accompanied by 2,000 sparkling crystal fireflies dancing through the air.

Ancient coins found at Swarovski Crystal Worlds

Swarovski Crystal Worlds is a place where the past and present are intertwined, as demonstrated by the Roman Excavations as a “natural Chamber of Wonder.” While carrying out extensive reconstruction work there in September 2014, the remains of Roman building walls dating back to the third century A.D. were discovered. Particularly noteworthy was the discovery of a treasure of immeasurable value: 702 Roman silver coins (called “Antoninians”) that were minted for the Roman emperors from 211 to 251 A.D. After almost two thousand years, these coins were finally unearthed. The site of the discovery is itself an attraction for visitors for as long as construction work continues thanks to a special viewing gallery at the site designed by architect and museum designer HG Merz: observation holes make it possible for visitors to gain insight into the work methods of the archeologists. Once the archeological structures and finds have been more closely studied, the Roman Excavations will be made accessible to the public in August 2015.

PLAYTOWER AND PLAYGROUND

The garden of the Giant enhances the existing selection of educational tools specially geared to children all around the Crystal Studio. This context inspired the creation of an entirely new building “typology” by the renowned architectural offices of Snøhetta: a playtower and an innovative open-air playground.

Besides an extraordinary spatial experience, the playtower gives children all kinds of playing experiences from climbing, rocking, and swinging to sliding and even to what looks like floating. The form of playing this offers is completely new but perfectly natural. A vertical climbing net is spread over several levels arranged on top of each other; it can be climbed up to a height of just under 14 meters.

The façade of the playtower consists of 160 crystalline facets, though no two are exactly alike. The panes are imprinted with an innovative pattern made from millions of tiny motifs which refer to the history of Swarovski. The view from inside to outside is visible at all times, just like the activities on the inside can always be seen from the outside. At night, the structure looks just like a spectacular body of light that magically enhances the reflections of the Crystal Cloud and the Mirror Pool.

The play area – for children of any age – continues into an innovative open-air playground. A free-form topography of steel and wood offers children an infinite number of ways to play. Not only is it possible to enjoy well-known kinds of activities, children also have the opportunity to discover new games and forms of movement.

CULINARY DELIGHTS

Besides nourishment for the mind, Swarovski Crystal Worlds also offers culinary delights at Daniels. Café & Restaurant. Here too, the overall architectural concept follows the crystalline parameters embedded in the garden of the Giant.

Daniels. Café & Restaurant serves international, regional, and particularly seasonal cuisine and makes its own pastries. Amazingly, in this bright, light-filled pavilion, designed by the Norwegian architectural office Snøhetta, the guests feel as if they are sitting directly in the garden of the Giant . Gently curved pillars and ceilings accentuate the impression of form and light. The bright surfaces and the materials – set with Swarovski crystals – produce an effect that is beyond compare.

Guests can enjoy regional and seasonal fresh delicacies, diverse menus, and an uninterrupted view of nature. They can also have a fizzy drink in the sparkling atmosphere of the Crystal Bar. The restaurant and Bar are freely accessible to all – without the need to first visit the Chambers of Wonder – thus making them an ideal meeting place for the whole family or business partners.

THE GIANT EVENT PROGRAM

The Giant Event Program offers variety throughout the year. The program is as diverse as the seasons and its visitors: For our small guests, there are fun and games, for adults there is art. In spring, there is color, in winter fairytale magic. The Giant Event Program offers creative cultural experiences in a variety of events ranging from classical music to haute cuisine, from creative seminars to children's workshops.

Families in the Giant

Whether young or old, Swarovski Crystal Worlds offers something for everyone. Here you can celebrate holidays such as Easter, Mother's Day, or first communion, Family Days or birthdays, in an atmospheric environment. Swarovski Crystal Worlds is the perfect destination for discovery, play, culinary delights, and being together, throughout the whole year and in any weather. Things are especially colorful at the annual Family Day.

fmRiese – Forward Music Festival

With the annual fmRiese festival, curated by musician and composer Christof Dienz, Swarovski Crystal Worlds delves into the music of the 21st century. fmRiese moves within the peripheries of music where genres intersect, and where the lines that separate them become blurred. Traditional formats from contemporary classical music commingle with dance floor and pop songs, as well as the analog and digital worlds of sound. fmRiese is a meeting place for a panoply of artists who, as exponents of contemporary, progressive art, long to explore new sounds and immerse themselves in unfamiliar contexts.

Children in the Giant

There are no limits on the imagination in Swarovski Crystal Worlds – and since the expansion of the Giant, the playful opportunities for adults and children have become even more numerous. Today's children are the artists, visionaries, dreamers, and researchers of tomorrow. For our youngest guests from four to seven years old, the Giant tells enchanting stories about his life in a succession of workshop series. For our eight- to twelve-year-old visitors, the program features fascinating, fun-filled workshops with an extensive visit to the Crystal Studio. It is also possible to celebrate birthdays together with friends in the Giant. Swarovski Crystal Worlds offers a lot of space and a program for unforgettable children's parties: sparkling Chambers of Wonder, tons of fun, and all sorts of small

surprises. Swarovski Crystal Worlds is a sparkling playground for all young people.

Art in the Giant

Major names from the worlds of art, design, and architecture provide their very own artistic interpretation of crystal in and around Swarovski Crystal Worlds. Specially designed thematic and special tours convey fascinating knowledge about crystalline art and the amazing surrounding landscape. Thematic focal points offer the opportunity to cast a glance behind the curtains, enabling an experience with all of the senses from undreamt-of perspectives. Tours are also offered in family-friendly and handicapped-accessible formats.

Music in the Giant

The chamber music festival, "Music in the Giant," took place for the first time in 2004 and is still a success story to this day: Year after year, "Music in the Giant" brings together virtuoso soloists and top-class ensembles from the realm of classical music to themed concert series at Swarovski Crystal Worlds. Under the artistic direction of Thomas Larcher, the finest musical quality and diversity are provided in a small, intimate space: World stars play music in an intimate atmosphere and traditional favorites are to be heard alongside astonishingly new compositions.

Workshops in the Giant

The Workshops in the Giant are an open space for your own designs with crystal, a place for creative encounters, a forge of ideas. Depending on the thematic focus, experts from the broad fields of visual and design arts are invited to lead the workshops. The program is divided into two age levels. The heart of any eight- to twelve-year-old will fill with delight in the playful Workshop I, where children get a broad introduction to a diversity of artistic techniques and the use of crystal in art. The doors to Workshop II are open to adults and young people. The focus here is entirely on applied design, the application of new technologies and processes – and, of course, crystal!

SHOPPING IN THE GIANT

After an excursion through the Chambers of Wonder and the Timeless area – or directly through the Store entry with its fascinating light and sound installation – visitors reach the Swarovski Kristallwelten Store. This generous shopping landscape, which is the only area that brings together all of the product worlds of Swarovski, demonstrates the diverse nature of crystal as a material, the immense innovative power at Swarovski, and how strong the partnership is with the fashion and design scenes.

The Swarovski Kristallwelten Store, conceived by general planners s_o_s architekten, is literally a landscape that winds around like the natural flow of a river, covered in places by the spectacular dome called “The Starry Mosaic Sky”. Set with black mosaic tiles hand-crafted by Bisazza in an innovative conjunction with Swarovski crystals, it creates a unique atmosphere for the Swarovski product worlds. These include trendy, extravagant couture jewelry signed by the big names of the international catwalks, but also the timeless, simple crystalline elegance that is so unmistakably Swarovski – precision cutting, brilliant purity, and stylish sophistication distinguish all Swarovski products.

The Swarovski Kristallwelten Store brings together all of the company's product worlds, from current to classic jewelry collections to the famous figurines to SWAROVSKI OPTIK and Swarovski Lighting, as well as the souvenir line of Swarovski Crystal Worlds. SCS members are also warmly welcome in the VIP Lounge, which is open to everyone who is, or wants to become, a member of the Swarovski Crystal Society. The spacious shopping landscape is also open on Saturdays and Sundays until 18:30.

ARTIST BIOGRAPHIES

BISAZZA

In addition to painting, mosaics are one of mankind's oldest decorative techniques. Bisazza, a company that was founded in 1956 in Alte near Vicenza in Northern Italy, has brought this technique to a creative culmination. The company is one of the top luxury brands in Europe and specializes primarily in the production and application of glass mosaics. A collaboration between Bisazza and Swarovski, which began in 2010, was therefore a logical step. In addition to Swarovski Crystal Worlds, spectacular mosaic surfaces by Bisazza can be seen in front of the Cartier Foundation building in Paris, at the Peninsula Spa in New York, and in the Toledo Station of the famous "art subway" of Naples.

TORD BOONTJE

The designer Tord Boontje was born in the Dutch city of Enschede in 1968. He studied at the Design Academy in Eindhoven and the London Royal College of Art. In 1996, he founded the Tord Boontje Studio, where he develops innovative designs for industrial goods. Boontje's works have been shown in international exhibitions and have received numerous awards, including the prestigious Red Dot Award, which he received in 2013 for the second time. The drama and beauty of nature play a major role in his work. He has worked with Swarovski in all kinds of fields over many years. For instance, Boontje created several of the chandelier designs for Swarovski Crystal Palace, jewelry for Atelier Swarovski, and the "Winter Wonderland" installation shown at Swarovski Kristallwelten Store Innsbruck between 2006 and 2010.

LEE BUL

Lee Bul studied sculpture at the Hongik University in Seoul and then devoted herself to performance and interactive art. Her interventions have provoked lively discussions in the international art world again and again. It is the visitors themselves who are typically at the center of her works, either interacting with or even becoming an integral part of her installations. She repeatedly addresses the topic of "utopia" – the human desire to create a better society and humanity's failure to succeed in doing so. Lee Bul is considered one of the most important contemporary artists of her generation. Her works have been exhibited at the Mori Art Museum in Tokyo and in the Museum of Modern Art in New York, among other venues. At the 48th Venice Biennale, her works were shown both in the Korean pavilion and in the international exhibition curated by Harald Szeemann.

BLUE NOSES

The duo Blue Noses, consisting of Viacheslav Mizin from Novosibirsk and Alexander Shaburov from Ekaterinburg, was founded in 1999. Their names are derived from two mineral water bottle caps placed on noses. Typical – after all, the Blue Noses tend not to take anything seriously, especially not the politically correct art scene in Russia. They contrast the search for perfection with demonstrative imperfection and turn comedy into an art form. Their motifs appear to be improvised and are outrageously simple. For their art, which is easy to imitate, they use firecrackers, food, or their own bodily fluids. Their work has been shown in many places, including at the Venice Biennale, the Tate

Modern in London, and at Swarovski Crystal Worlds during the winter festival “Russia as Guest in the Giant.” They appeared at the Biennale of Contemporary Art in Bosnia-Herzegovina in 2011.

CHECKPOINTMEDIA GMBH

The multimedia company checkpointmedia GmbH was founded in 2001 by Stefan Reiter, Virgil Widrich, and Stefan Unger and established itself as one of the most successful representatives of “Creative Industries Vienna”. It was responsible for the concept and realization of numerous innovative projects, including the Mozart House in Vienna and the Red Bull Hangar 7 in Salzburg. One of the three founders, the Austrian director, screenwriter, producer, and multimedia artist Virgil Widrich is known primarily for his extraordinary short films. His short film Copy Shop won more than 30 awards at international film festivals and was nominated for an Oscar in 2002 in the category “Best Short Film.” Since 2010, Widrich has been heading the “Art & Science” program at Vienna’s University of Applied Arts.

BRIAN ENO

The musician, producer, and conceptual artist Brian Eno was born in Woodbridge, England, in 1948, and studied at St. Joseph’s College, Birkfield, at the Ipswich Art School, and at the Winchester School of Art. His career began as co-founder of Roxy Music – afterwards, Eno produced a string of his own albums that moved steadily toward what became known as ambient music. Eno’s work as a producer has also set new standards: With his unconventional sound aesthetic, he ushered bands like Talking Heads and U2 to major success and gave Microsoft its inimitable sound for Windows 95. At the same time, he engaged intensively with visual media and created video installations that were exhibited in renowned galleries worldwide. Brian Eno has earned numerous awards, including the Royal College of Art Award.

THOMAS FEUERSTEIN

Thomas Feuerstein was born in Innsbruck in 1968 and studied art history and philosophy. He is a media and concept artist, and his works are displayed at many art institutions, including in the collection of the Museum of Modern Art in Vienna. Over the course of his career, Feuerstein has held numerous teaching positions and guest professorships at European universities. His works include installations, drawings, and paintings, as well as sculptures, photographs, videos, radio plays, and Internet art. The major themes of his work are the blurring of the line between art and science, and the interplay between individuality and society. In 2011, he created “In the Realm of Many Facets,” a three-part work cycle, for Swarovski Innsbruck. In 2013, he showed his series “Future II” in Kunstraum Bernsteiner in Vienna.

ANDRÉ HELLER

The multimedia artist André Heller was born in Vienna in 1947. His works include garden artworks and sculptures, fire shows and mazes, as well as art projects such as the “carnival of modern art” Luna Luna, which featured greats such as Roy Lichtenstein and Joseph Beuys. His installations were shown at extraordinary locations, such as the Dead Sea and Niagara Falls. He also publishes prose and his own chansons, cooperating with such artists as Xavier Naidoo and Helmut Qualtinger. This all-round talent also dedicates himself repeatedly to unconventional projects, such as the design of the

soccer ball globe for the FIFA World Cup 2006, a documentary film about Traudl Junge, and the sensational circus show, "Africa! Africa!" Heller has received numerous awards, including the Bambi and the Berlin Bear.

HG MERZ

The architecture firm HG Merz was established in 1981 in Stuttgart and expanded in 1993 with offices in Berlin and Beijing. The Stuttgart office focuses mainly on exhibition and museum design, including visual communication and media planning. HG Merz's respect for the original is characteristic for their work. The objectives of HG Merz are to organize the exhibits and to create connections between the exhibited objects so that a film plays in the visitors' heads, and to realize the museum as a place that provides intellectual challenge. The Mercedes-Benz Museum, the Ruhr Museum, and the Staatsoper Unter den Linden (Berlin State Opera) are just a few projects in the copious portfolio of these architects and museum designers.

OLIVER IRSCHITZ

Oliver Irschitz was born in Kufstein, Tyrol, in 1972. He studied architecture at the Academy of Fine Arts in Vienna and in Barcelona, Spain, with Enric Miralles. For many years, he has dedicated himself to innovative projects at the interface of real and virtual space. He develops multimedia and interdisciplinary presentation solutions that combine the expertise of artists, psychologists, scientists, technical experts, and IT specialists. Irschitz has earned numerous awards for his projects, including the Adolf Loos State Prize in Design in 2003 and the Red Dot Award for the iTube, which was nominated by Time Magazine for invention of the year. In 2008, Irschitz even received the Red Dot: Best of the Best Award for the iTable and in 2010, he designed part of the Austrian pavilion at the Expo in Shanghai.

YVES KLEIN

Yves Klein was born in Nice, France, in 1928. He was the co-founder of the artistic constellation known as "Nouveaux Réalisme," which emerged in 1960 as a pioneering vanguard in object and action art. Yves Klein experimented for example with natural influences on his works, subjecting them to fire, wind, and rain. The International Klein Blue on the walls of the Blue Hall was developed by Yves Klein himself. It is based on a deep ultramarine and is so expressive that Klein had it patented in 1961. It was the only color that he used in a series of eleven images in a series called the "Blue Epoch." Klein believed that his International Klein Blue was suitable for presenting "pure energy" and therefore corresponded to his understanding of realism in art. Yves Klein died in Paris in 1962.

ARIK LEVY

Arik Levy is originally from Israel. In 1988, he relocated to Paris, where he resides and works to this day. Levy studied at Switzerland's Art Center Europe. His creative repertoire primarily includes industrial design, but also modern dance, set design, as well as furniture, clothing, and lighting design. The works of Arik Levy have already been shown at London's Victoria and Albert Museum, the Centre Pompidou in Paris, and at many galleries throughout the world. He has received multiple prizes, such as the Red Dot Award and several JANUS Awards. The artist has had a collaborative relationship with Swarovski for many years, one that continues to thrive on new perspectives. Thus, for example, he

conceived the “Osmosis” exhibition for Swarovski Crystal Palace in 2009 and, in 2011, designed his own line of jewelry for Atelier Swarovski. His large-scale “Rock Growth” sculpture, which can be seen in the Chambers of Wonder in Wattens, was installed in 2014 in a much larger format under the famous Atomium in Brussels.

FABRIZIO PLESSI

Fabrizio Plessi was born in Reggio Emilia in Italy in 1940 and studied at the Accademia di Belle Arti in Venice, where he later held a professorship in painting. Plessi works at the nexus between nature and technology. In the early phase of his work, he fought against the elements; in his later works, Plessi tames the elements and combines materials such as soil, metal, wood, and hay with video devices and monitors. In the 30 years of exhibiting his work, the artist has had more than 300 presentations at the most important venues worldwide; for example, his work was shown several times at the Venice Biennale. In recent years, Plessi has shown his work primarily in major Italian museums and palaces. A Plessi Museum opened on the Brenner in 2013.

CARLA RUMLER

Carla Rumler works as Cultural Director at Swarovski and is responsible, among other things, for the diverse installations at brand-building events in accordance with the maxim, “excellence in execution.” Several international exhibitions have been designed and completed under her creative leadership. She recently curated the Crystal Worlds Evolution project in the context of the expansion of Swarovski Crystal Worlds from 2013 to 2015. Before her career at Swarovski, Carla Rumler supported various luxury fashion brands as a freelance art director. At the same time, she was freelance creative director for Tyrol Werbung from 1988 to 1994.

CAO PERROT

The artist team CAO PERROT, having demonstrated keen acumen in designing both large landscape installations and intimate garden spaces, are known for their creative approach of blending art and landscape to make places for dreaming. This has been the duo’s leitmotif for more than a decade, resulting in an impressive portfolio of international projects including the Guangming Central Park in Shenzhen, China; the Red Bowl and White Dome installations in Beauvais, France; and the Jardin des Hespérides in Métis-sur-Mer, Canada. CAO PERROT place less emphasis on meaning than on feelings and emotions, drawing their inspiration from trees and clouds – familiar images that require no explanation.

PAUL SEIDE

Glass artist Paul Seide was born in the USA in 1949, studied at the University of Wisconsin in Madison, and received the “Egani Neon Glassblowing School” certificate in New York. His artistic vision was to form sculptures from light. Paul Seide is considered THE innovator of neon technology, which he perfects with constant finesse. Inspired early on by physics classes in school, he experimented with gas-filled tubes until he found methods to “magically” illuminate them without electricity and thus realize his artistic vision. His works have been shown in prestigious galleries and in

international exhibitions, including in the Musée des Arts Décoratifs in Switzerland and in the National Museum of Modern Art in Kyoto.

S_O_S ARCHITEKTEN

s_o_s architekten, a consortium of the architects Hanno Schlögl, Johann Obermoser, and Daniel Süß, take the credit for the reception building and the retail area. Collaborations with these architects have already proven successful, since Schlögl & Süß have already realized projects at both of the other locations managed by D. Swarovski Tourism Services GmbH – the Swarovski Kristallwelten Store Innsbruck and the Swarovski Kristallwelten Store Wien. Starting with the question of where, why, and for whom, the location of the project – and not just the site itself, but also the historic and spiritual location – plays just as vital a role in the works of the three Tyrol-based architects as the underlying idea behind the design itself.

STUDIO JOB

Studio Job was established in 2000 by Job Smeets and Nynke Tynagel, who both studied at the Design Academy in Eindhoven. Far from the minimalism that characterizes modern industrial design, Studio Job is foremost renowned for the monumentalism and the opulence of its creations. A wide array of influences has fueled the fires of creation, from cartoons to historic and heraldic motifs to period furniture and simple everyday objects, such as kitchen utensils. The duo's creative approach has been categorized as “neo gothic” or “mannerist”; it sometimes applies ironic alienation and considers itself more in line with the tradition of decorative art than with expressive postmodernism. The works of Studio Job can be seen in many museums, including the Victoria and Albert Museum in London, the Louvre in Paris, and the Rijksmuseum Amsterdam.

FREDRIKSON STALLARD

Patrik Fredrikson and Ian Stallard have been collaborating since 1995 and have gained international recognition as the leading representatives of British avant-garde design. They are well-known for the ability to translate their creative ideas into simple and yet aesthetically appealing furniture and product designs. Their futuristic, conceptual work is often covered in international design media and is very popular with collectors and furniture manufacturers: The Victoria and Albert Museum in London has already acquired pieces by Fredrikson Stallard twice and other works have been shown in the French National Art Collection, the Design Museum in London, MOMA, and the Museum of Art and Design in New York. In the long-lasting collaboration with Swarovski, the duo has designed several lighting projects and jewelry collections for Atelier Swarovski, and major installations – most recently “Prologue”, a work that was shown in 2014 at the Art Basel exhibition in Hong Kong and at Design Miami/Basel.

SNØHETTA

Snøhetta is a Norwegian firm for architecture, landscape, interior, and brand design, which is headquartered in Oslo and has several branches, for example in Innsbruck and New York. Their project portfolio includes the National September 11 Memorial Museum Pavilion in New York, the new opera house in Oslo, the Norwegian Embassy in Berlin, and the new library in Alexandria, Egypt. Typically, Snøhetta's projects are not defined by their visual appearance, but rather the effect of the

building structure on the visitor. Among its many awards and distinctions, Snøhetta was the recipient of the 2009 Mies van der Rohe Award for European Architecture.

JIM WHITING

Jim Whiting was born in Paris in 1951. He studied electronic engineering & systems control at Queen Mary College in London and High Wycombe College of Art, and attended the sculptor class at St. Martin's School of Art. As a small boy, he suffered from rickets and had to wear a corset made of steel and leather at night. The initial nightmares were soon transformed into enthusiasm and an irrepressible fascination with mechanics. Whiting has lived in London since 1979 as a freelance artist. In 1984, Whiting achieved an international breakthrough with his work for Herbie Hancock's video "Rockit." The film earned a Grammy and ten MTV Awards. The artist has his own installation in Leipzig: "Bimbo Town."

GENERAL INFORMATION

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<http://www.pinterest.com/kristallwelten>

<http://instagram.com/kristallwelten>

Opening Hours

Daily from 9 a.m. until 6.30 p.m., latest entry 5.30 p.m.

November 9-10, 2015 and November 7-8, 2016 closed.

Admission Fees*

Adults	EUR 19,00
Group of 10 persons and more	EUR 17,00
Children 6-14 years accompanied by an adult	EUR 7,50
Children up to 5 years accompanied by an adult	free of charge
Swarovski Kristallwelten Store without a visit to the exhibition and garden	free of charge

For on-site payments all standard currencies as well as credit cards and debit cards are accepted.

Admission tickets can also be purchased easily at our online ticket store at

www.swarovski.com/kristallwelten

Free Parking for cars in the grounds.

Shuttle Information

The Swarovski Kristallwelten Shuttle travels four times per day from Innsbruck to Swarovski Crystal Worlds and back.

*Valid until 31.12.2016. Subject to change without notice..

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D. Swarovski Tourism Services GmbH

Swarovski crystal fascinates people throughout the world. In 1995, on the 100th anniversary of the company's founding, a special place opened that turned crystal into a living experience: Swarovski Kristallwelten (Swarovski Crystal Worlds). Together with the Swarovski Kristallwelten Stores Innsbruck and Wien, they collectively form D. Swarovski Tourism Services GmbH. As sparkling places of wonder, they combine art, lifestyle, and Austrian traditions with an internationally successful model for tourism. Under the guidance of Managing Director Stefan Isser, a team of 360 employees devote themselves to ensuring that visitors can constantly enjoy new interpretations of the crystalline. In line with this, 2015 will see the expansion of Swarovski Crystal Worlds into a unique place of wonder. D. Swarovski Tourism Services GmbH is always surprising and always modern – a reliable partner for the tourism industry and an ongoing attraction for travelers through Austria. More than twelve million visitors from all over the world have visited Swarovski Crystal Worlds, making it one of the most popular attractions in Austria.

Swarovski Kristallwelten

Swarovski Kristallwelten (Swarovski Crystal Worlds) turns Swarovski crystal into a living experience that is constantly changing and being reimaged for its visitors: In the Chambers of Wonder and the expansive garden, internationally and nationally recognized artists, designers, and architects have interpreted crystal in their own unique ways. After its third and largest expansion from 2013 to 2015, the fantasy world of the iconic Giant stretches over 7.5 hectares, offering an unparalleled mixture of contemporary art, ancient history, fascinating nature, and a year-round program of events for people

of all ages – the Giant Event Program. Since its opening in 1995, more than twelve million visitors have visited Swarovski Crystal Worlds. That makes it one of the most popular attractions in Austria.

Swarovski

Swarovski delivers a diverse portfolio of unmatched quality, craftsmanship, and creativity. Founded in 1895 in Austria, Swarovski designs, manufactures and markets high-quality crystals, genuine gemstones and created stones as well as finished products such as jewelry, accessories and lighting. Now celebrating its 120th anniversary and run by the fifth generation of family members, Swarovski Crystal Business has a global reach with approximately 2,560 stores in around 170 countries, more than 25,000 employees, and revenue of about 2.33 billion euros in 2014. Together with its sister companies Swarovski Optik (optical devices) and Tyrolit (abrasives). Swarovski Crystal Business forms the Swarovski Group. In 2014, the Group generated revenue of about 3.05 billion euros and employed more than 30,000 people. The Swarovski Foundation was set up in 2012 to honor the philanthropic spirit of founder Daniel Swarovski. Its mission is to support creativity and culture, promote wellbeing, and conserve natural resources. www.swarovskigroup.com

www.swarovskigroup.com