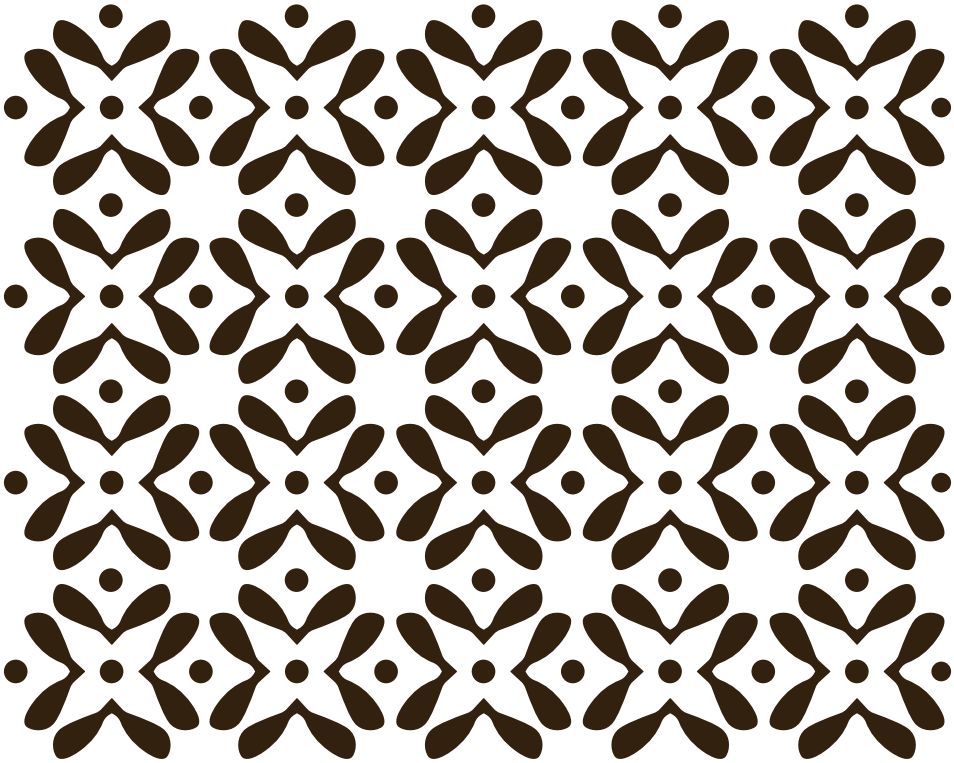
Kořeny



The project Kořeny
was brought to life by students of

Tomas Bata University in Zlín
Faculty of Multimedia Communications

in collaboration with

UNIVERSITY
OF WEST BOHEMIA
IN PILSEN

What do Czech traditions and customs look like? What is the heart of our culture and what is the core of our identity?

Students of Tomas Bata University in Zlín decided to work on these topics. The result is the KOŘENY (ROOTS) project, in which students from the Industrial Design studio collaborate to design a collection of porcelain products closely related to Czech traditions and holidays. These will be supplemented by products from students from the Jewelry Design and Shoe Design studios, and last but not least, the work of students from the Product Design studio will be presented, who will design packaging tailored to individual products. The entire project will then be connected by students from the Space Creation studio, who will take care of presenting selected works at the exhibition. A collection of diverse works will be created, united by a common idea and theme, and will show what golden Czech hands can do.

The idea of the project is to transform Czech and Slavic traditions and customs into a new modern concept and remind ourselves where we come from, where our roots are and what creates and defines us as a culture and a social entity. A fusion of the original historical tradition and the contemporary interpretation of the youthful concept of customs will be created, which will bring a new perspective to this topic and transform it into the current requirements of today. The project also opens a discussion on how cultural heritage can be preserved in modern society and how to pass it on to future generations.

In addition to traditional holidays and customs, such as opening wells, All Souls‘ Day, Shrovetide or Groundhog Day, our products will also point out some Czech inventions such as cube sugar and Czech sandwich bread or traditional and popular products such as beer or typical Czech homemade pastries, without which it is difficult to imagine a proper Czech table.

The Spring / Pramen

Opening of springs / Otevírání studánek

Jana Jagošová – Palm-held cup

Pramen is a porcelain object inspired by the tradition of opening springs, an old custom associated with the arrival of spring, care for water sources, and the relationship between people and the landscape. In the past, opening springs was a natural part of community life, but the tradition has gradually disappeared from everyday life.





The object is based on the gesture of cupping water in one's hands. Its form symbolically captures the moment of encountering water, while the subtle texture on the bottom evokes ripples on the water's surface after a droplet falls. The delicacy and purity of porcelain refer to the very nature of water — a source of life that needs to be cared for.





Ondřej Sysel – Packaging

Pramen is not intended as an everyday object, but as a means of reviving and recalling the tradition. Its use can become part of the act of drawing water from a spring and returning to a place that was once a natural part of community life. The object thus connects contemporary design with a traditional ritual, creating an opportunity for its reinterpretation and transmission to future generations.

The Dust / Prach

All Souls day
/ Dušičky

Gabriela Metzová – Candle holder

The candleholder PRACH (DUST) was created as an intimate memento reflecting All Souls' Day. It offers a refined, quiet way to preserve the trace of a departed loved one within personal space without disrupting the domestic character of the home.





The object's morphology evokes the drapery of white cloth—a symbol of swaddling new life and human birth. Layered upon this is the candle flame, an archetypal eternal fire acting as a bridge between the realm of the living and the deceased. The concept is completed by an ash glaze, which literally and metaphorically embeds the theme of impermanence and return to the earth into the material: dust you are, and to dust you shall return.

Alongside its spiritual and ritual dimensions, the object responds to contemporary spatial and social questions surrounding cemetery overcrowding and the prevalence of cremation. The candleholder presents a subtle alternative to traditional memorial sites—allowing us to keep the memory of loved ones close at hand and make their presence felt in everyday life. Through its discreet, timeless form, it avoids intruding upon the interior, instead becoming an organic, harmonious part of it.



The formal solution is inspired by monumental stone blocks evoking tombstones and memorials. Their simple, compact form is reflected in the construction of the packaging, creating a visual reference to the themes of memory, transience, and death associated with the project. At the same time, the geometric design enables easy handling and provides a stable way of securing the candle holder.

The packaging consists of three separate parts: a solid base, an inner insert with an opening into which the candle holder is firmly secured, and a removable lid featuring an annotation. The structure is made of five-layer corrugated cardboard, providing sufficient strength and protection during transport. The annotation is laser-engraved directly onto the surface of the packaging, making it a natural part of the object while reinforcing the minimalist character of the design.

Zuzana Buňatická – Packaging

The packaging design was developed for the transport and retail presentation of the porcelain candle holder Prach, created as part of the Kořeny project. The aim was to combine the functional requirements of safely protecting a fragile porcelain object with a sensitive aesthetic treatment corresponding to its funerary character and thematic significance. The packaging is therefore conceived not only as a protective element, but also as an integral part of the product's overall presentation.



The Scent of Light

Candlemas Day
/ Hromnice

Jakub Hunal – Candle holder and aroma lamp

Light and scent represent timeless archetypes that shape the atmosphere of the human dwelling. In traditional culture, they were never merely sensory accents, but carriers of profound ritual and protective meaning. While the candle flame – a symbol of hope accompanying human life from birth to death, embodied for instance in the protective Candlemas candle (hromnička) – delineated the home as a sanctuary, the aromatic smoking of herbs and burning of incense served spiritual purification and healing.



/ Vůně světla





The porcelain object Vůně světla (The Scent of Light) synthesizes these two sensory dimensions into a single, multifunctional whole. Returning to the ritual essence of both elements, it translates them into the language of contemporary design.

The piece's morphology sensitively pairs the clean elegance of soft curves with organic fluidity, forging a harmonious bridge between traditional spiritual practice and a modern sanctuary for calm.



Candle Snuffer

Candlemas Day
/ Hromnice

Barbora Gajdošová – Candle Snuffer

The object—a candle snuffer—combines blown glass, stainless steel, and the warm tone of walnut wood into a precise material dialogue. Its conceptual point of departure is the Czech folk tradition of Hromnice (Candlemas) and the ritual of lighting blessed candles, known as hromničky, meant to protect the household from destructive storms and lightning strikes.





This protective motif is transformed into the very gesture of extinguishing the flame. The smooth descent of the glass bell and the gentle smothering of the fire evoke a moment of stillness and restored sanctuary, untouched by turbulent outdoor elements. The rising smoke trapped within, swirling slowly beneath the transparent glass, visually summons storm clouds — captured, tamed, and distilled into an ephemeral visual tableau.

/ Zhasínadlo na svíčky

The Crumb / Drobek

Karolína Borýsková – Plate for wedding cakes

The piece is conceived as a dedicated serving platter for traditional wedding cakes (svatební vdolečky)—miniature festive pastries that have stood at the ceremonial core of feasts, weddings, and generational gatherings across the Czech lands. The project responds to the gradual erosion of these communal rites, seeking to recontextualize them within the realm of contemporary dining.



The morphology of the plate directly mirrors the physical genesis of the pastry itself. Leavened dough serves as the primary inspiration: its softness, airy volume, and organic expansion inform the gently swelling contours of the form. The characteristic domes and layering of the pastries find an echo in the object's spatial cadence and subtle surface modeling.





The composition is enriched with a stylized, reductive ornament derived from traditional Czech folk motifs. Far from mere surface decoration, this graphic element acts as a symbolic seal attesting to regional memory and its preservation. The resulting artifact unites refined functional tableware with the role of a cultural vessel, reintroducing an ancestral pastry tradition into modern social rituals.

The Year Blooms on the Table

Hana Kobierská – Food skewers

The collection draws on plant motifs rooted in Czech folk traditions and associated with significant moments throughout the year – Christmas, Easter, and the harvest festival.





The flowering branch, pussy willow, and ear of grain represent different stages of the natural cycle while symbolising renewal, protection, and abundance. Their distinctive forms are transformed into small tableware objects that connect everyday gestures with cultural memory.

/ Na stole kvete rok



The collection brings motifs traditionally associated with the home, festive decoration, and the landscape directly to the dining table, exploring how design can preserve and reinterpret cultural heritage in a contemporary context.





The Last Bite

Carnival season
/ Masopust

Adam Keprta – Porcelain plate



The project is inspired by the traditions of the Czech carnival season, a period associated with feasting, music, dancing, and folk costume parades. The porcelain plate reflects both the festive atmosphere and the symbolic transition between abundance and the upcoming fasting period. The formal language of the object is based on the motif of a repeating line, which appeared throughout the research materials across different aspects of Masopust traditions. This line may refer to piles of grain traditionally danced upon during celebrations, bundles of skewers used for sausages, or the route of the procession moving from one point to another.

/ Poslední sousto



The openness of these interpretations led to the creation of a stylized visual principle that connects these meanings into a single unified form. A subtly shaped relief on the porcelain surface creates a rhythm evoking movement, repetition, and the collective energy characteristic of Masopust festivities. The result is an object that combines a contemporary minimalist expression with cultural memory and folk tradition.



Ema Krajíčková – Packaging

Kořeny (Roots) is a collaborative project designed to revive awareness of traditional customs and heritage. The product inside is a decorative plate symbolizing Masopust (Carnival).

The packaging itself consists of two main parts.

The inner section holding the plate is hexagonal, featuring kirigami folds along three of its edges to lock the plate securely in place. For extra protection, an outer sleeve printed with the project's branding slips over the entire box.

A ribbon adds a decorative touch while holding both parts together and allowing the product to be hung for display. The box is made from laminated 3-ply micro-flute corrugated cardboard.



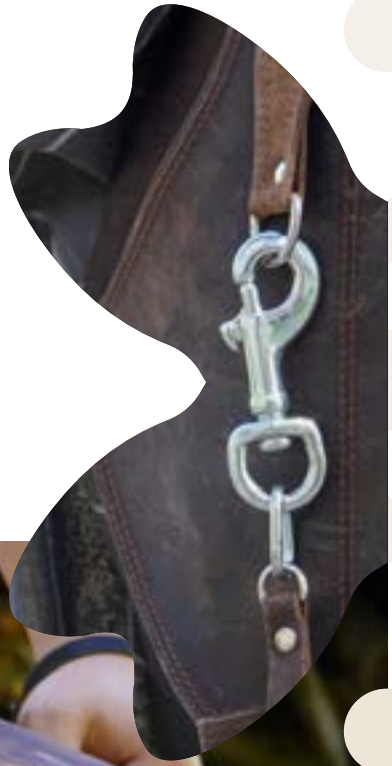
The Last Bite

Lucia Krišandová – Leather apron

Carnival season
/ Masopust

The object was created as part of a thematic cycle exploring the carnival phenomenon of Masopust and its collective rituals. Building upon the initial concept, the project develops the motif of the traditional Czech pig slaughter (zabijačka)—a raw yet deeply community-binding custom.

The outcome is a functional butcher's apron conceived as a distinct sartorial artifact that bridges utility with cultural memory.







/ Poslední sousto

The color palette consciously draws from understated natural tones. Foregoing surface decoration, its visual impact relies on tactile contrast and the authentic texture of the chosen materials. An intricate system of pockets and loops accommodates the specific choreography of the butcher's trade, providing dedicated space for knives and other indispensable tools.

The apron thus elevates utilitarian workwear into ritual armor, reflecting both the dynamic energy and the rigorous order of this enduring tradition.



Carp Scale

Christmas
/ Vánoce

Veronika Konečná – Jewellery stand

The jewelry stand Kapr (Carp) reinterprets a cherished ritual of the Czech Christmas Eve table—the tradition of keeping carp scales. In folk belief, the scale is a deeply rooted talisman said to bring financial abundance, good fortune, and protection to the household.



/ Kapří šupina

The concept transposes this custom into a contemporary context, redefining the very notion of wealth. No longer serving merely as a passive promise of material gain tucked inside a wallet, the object itself becomes the guardian of treasures of a different nature—jewelry as the vessel of intimate memories and interpersonal bonds. The traditional belief in the scale's protective power thus materializes into an elegant sculptural piece, elevating the daily ritual of wearing and setting aside one's personal adornments.



Daniela Řádková – Packaging

This project presents a functional and aesthetically refined packaging solution designed for the safe transport and retail presentation of a porcelain carp, created as part of the Roots project. The key feature of the design is a completely glue-free structure utilizing a sophisticated system of mechanical locks, which ensures high structural strength while allowing quick and intuitive assembly without adhesives.

The side locks operate by inserting tabs into pre-cut slots. The shape of these visible fasteners is not merely a technical element, but serves as a distinctive visual feature whose silhouette directly references the form of the enclosed object. The overall packaging concept thus visually communicates with its content even before it is opened.

The structure consists of two functional parts. The upper section serves as a protective lid ensuring safety during transit. Upon removing the lid, a sleek presentation display base remains, securely anchoring the porcelain object by both its head and tail. The design strikes a balance between precise structural functionality, a sustainable approach to materials, and an original visual showcase of the artwork.



Lun

Christmas
/ Vánoce

Kateřina Rabinská – Jewellery

The lûn silver jewellery collection is informed by biomorphic morphologies of water and botanical structures, situating its aesthetic in conscious asymmetry, tactility, and the nuanced imperfections of the organic world. Comprising a necklace and two rings, the pieces capture the fluidity of liquid matter and the mutability of plant forms; while deliberately departing from geometric symmetry, they maintain distinct compositional integrity and recognizable presence.



The title lûn references lunar cyclicity—an ongoing process of transformation and recurrence in which shifting phases never dilute the core essence. This concept dialogues with the cultural framework of Czech Christmas traditions, defined by cyclical returns, collective rituals, and intergenerational continuity. In a parallel gesture, jewellery becomes an object of repetitive engagement, integrated into the intimate rhythms of daily life.





The lûn collection articulates a balance between the flux of organic form and the permanence of material character, cultivating an enduring personal dialogue between the wearer and the artefact over time.

Viscia

Christmas
/ Vánoce

Nela Svrčinová – Table decoration

Viscia draws on the symbolism of mistletoe, an inseparable part of Czech Christmas traditions. Mistletoe is regarded as a symbol of luck, love, protection, and abundance, while the tradition of giving it as a gift has become part of festive rituals that connect people across generations.







The object is made of brass and freshwater pearls. Each leaf is shaped by hand to preserve the delicacy and organic character of the natural motif. The golden tone of the brass refers to the traditional perception of golden mistletoe as a symbol of prosperity and abundance, while the pearls bring softness and a festive character to the object.

New Year's Eve
/ Silvestr

For a Sandwich

Adéla Barabášová – Plate for open-faced sandwich

The porcelain plate Na Chlebíček was designed as a dining piece dedicated to a defining phenomenon of Czech social culture—the iconic open-faced sandwich (chlebíček), inseparable from New Year's Eve celebrations and festive family gatherings. Its morphology sensitively bridges contemporary minimalist detail with the nostalgic aesthetics of the early 20th century, the era in which this staple of Czech culinary heritage was born.



/ Na chlebíček



The undulating rim serves both an ergonomic and an aesthetic purpose. The undulating curves are shaped to rest naturally and securely in the palm during standing conversation, cultivating the fluid dynamics of informal socializing.

These soft modulations also cast an interplay of light and shadow across the immaculate white porcelain surface. Balancing stackable functionality with refined material craftsmanship, the piece unites casual banquet utility with festive elegance.





Gabriela Sečková – Packaging

For a Sandwich

New Year's Eve
/ Silvestr

Leontýna Žvaková – Serving set

This project was created as a festive accessory set for the Na Chlebíček porcelain plate by Adéla Barabášová. Designed for New Year's Eve celebrations and family gatherings, it is a practical set that includes a leather pouch for the safe transport of the plates and fabric napkins with delicate New Year-themed embroidery. All the accessories directly complement the shape and style of the plate, creating a complete serving set for traditional Czech refreshments.







/ Na chlebíček

Pour! / Ulej!

Plum spirits tasting
/ Koštování slivovice

Ondřej Špendlík – Flask for plum spirits

The porcelain canteen Ulej! (Pour!) presents a contemporary reinterpretation of Moravian distilling culture and the social ritual of sampling slivovice (plum spirits).





The vessel's morphology directly stems from the organic silhouette of a plum stone, embodying the raw, botanical origin of the spirit. The choice of pure white porcelain bridges the noble heritage of the material with its chemical neutrality, preserving the distillate's pristine flavor profile and aroma.

The cap ingeniously integrates a silicone seal and, once removed, transforms into a standalone cup. A defining conceptual gesture is the deliberate absence of a flat base on both components of the set. The impossibility of resting either piece on a table prompts immediate consumption and a fluid hand-to-hand exchange. This performative dimension disrupts static dining conventions, turning the tasting ritual into a dynamic, shared social event.





Ondřej Pulchert
– Flask pouch



Aleš Urbančík
– Packaging

Only One! / Na jedno!

Jana Ciompová – Beer coaster

The Czech relationship with beer is a true passion, and the classic coaster has always been an unassuming yet essential part of this culture. Porcelain itself is an ideal material for this purpose—unlike typical cardboard, it doesn't absorb moisture, is effortless to maintain, and adds a premium feel to the dining experience. They are therefore designed not just for a cold half-liter glass, but also work beautifully under serving bowls or simply as an elegant, standalone accessory on the table.







The relief surface features two traditional Czech and Moravian floral patterns, nodding to local folk roots. The true playfulness of the design, however, comes alive when multiple pieces are used together. Thanks to their clever, modular shape, the coasters can be linked to form larger, expanding floral ornaments across the table.







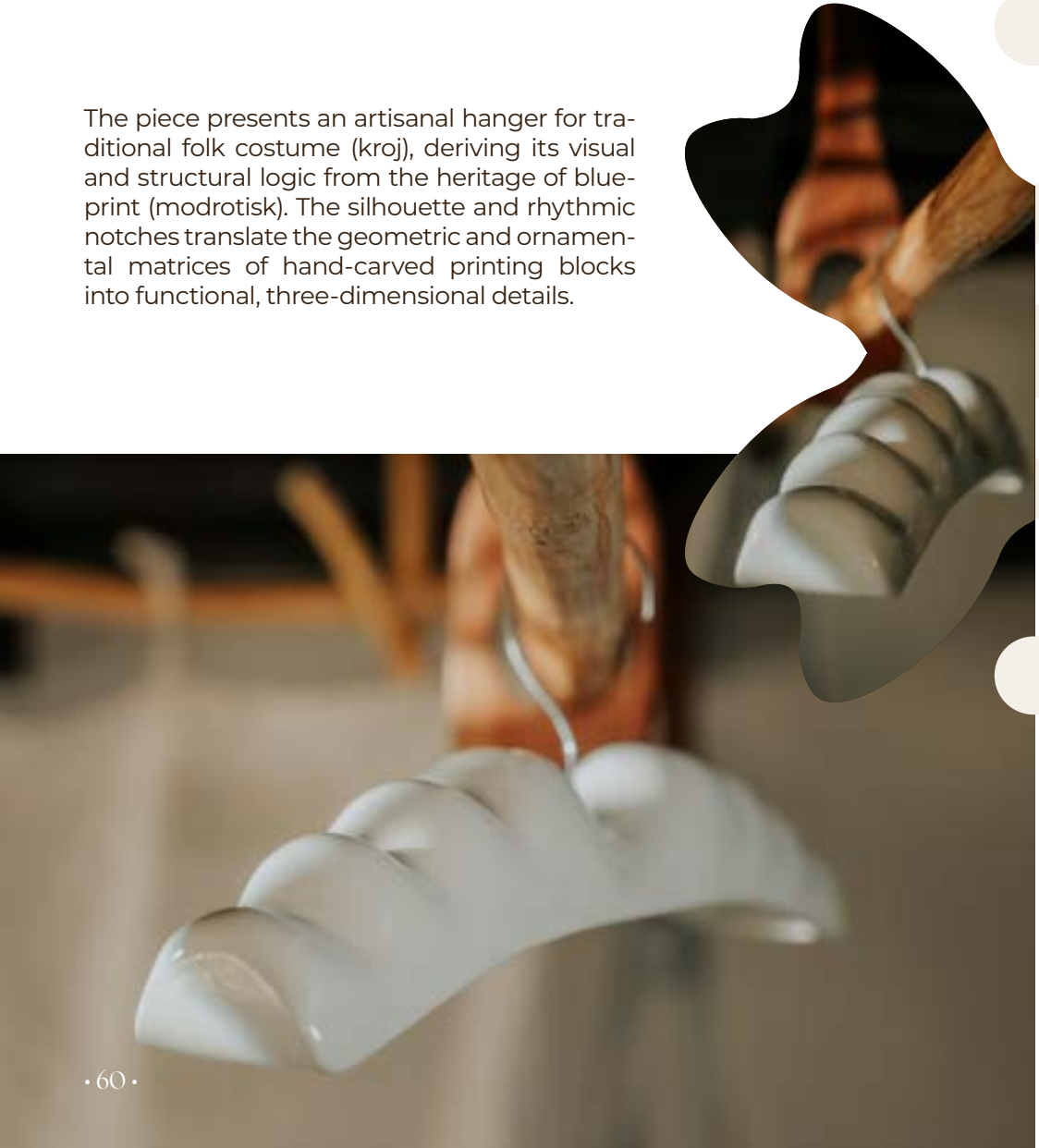
Tereza Borková
– Packaging

Krojanka

Folk costumes
/ Kroje

Ema Palátová – Hanger

The piece presents an artisanal hanger for traditional folk costume (kroj), deriving its visual and structural logic from the heritage of blueprint (modrotisk). The silhouette and rhythmic notches translate the geometric and ornamental matrices of hand-carved printing blocks into functional, three-dimensional details.





This ornamental structure resolves the multi-layered complexity of folk attire. A traditional costume comprises disparate garments—shirt, bodice, skirt, and apron—that are typically stored separately. The segmented notches act as dedicated suspension points, gathering the entire ensemble onto a single vertical axis while preserving the drape of each textile layer. The object thus bridges the graphic iconography of resist-dye printing with thoughtful ergonomics for safeguarding textile heritage.

Lucie Štěpánová – Packaging

The cardboard packaging visually refers to the function of the product inside – a porcelain hanger for a traditional costume. The hanger is enclosed on all sides within the packaging which ensures safe transport.When carrying the packaged product, you can use the hanger's hook directly.





The packaging consist of two parts and can be assembled without the use of glue.



OVO

Easter
/ Velikonoce

Sabina Šmoldasová – Egg cup

The OVO project presents a contemporary interpretation of dining objects tied to Czech Easter traditions. The ritual of boiling an d decorating eggs represents an enduring cross-generational custom, offering space for shared creative expression an d celebrating the a wakening of nature.





The object — an egg cup — is crafted from fine porcelain, selected for its structural strength, durability, an d sanitary neutrality, which provide an ideal medium for tableware. The piece's morphology draws from the organic contours of a young spring leaf.





The gentle undulation of the rim not only echoes the dynamic vitality of budding foliage but a lso fulfills an essential stabilizing role: the deliberate flare of the base prevents a ccidental tipping during the meal. The outcome is a finely balanced a rtifact where folk heritage meets the pristine a esthetics of modern dining.

ReRad

Zuzana Tesková – Sugar tongs

The sugar tongs draw on Czech traditions of dining and the shared ritual of serving coffee and tea. The inspiration comes from the sugar cube, whose history is connected to the Czech town of Dačice, where it was first produced in the 19th century. The object transforms this everyday motif into a small piece of tableware, combining practical function with a reference to Czech cultural and industrial heritage.





Ears / Uši

Zuzana Cholevová – Earings

The project is based on the motif of Štramberské uši (Štramberk Ears), a traditional local pastry originating from the town of Štramberk in Moravia. According to local legend, its origins are connected with the events surrounding the Mongol invasions in the 13th century. The legend tells of the victory of the inhabitants of Štramberk over Mongol warriors, following which sacks containing human ears were allegedly discovered.





According to the legend, the attackers kept the ears as evidence of the number of their victims. To commemorate the victory of the inhabitants of Štramberk, a sweet pastry in the shape of a human ear was supposedly created. Over time, this legend became a distinctive symbol of Štramberk and an integral part of its local cultural tradition. To this day, Štramberské uši hold the status of a protected geographical indication within the European Union.



This motif is transferred from the context of dining into the form of contemporary wearable jewellery. The characteristic curled shape of the Štramberské ucho serves as the starting point for a series of silver earrings and ear cuffs. The individual forms range from a more direct interpretation of the original shape to freer forms of abstraction and stylisation.

The collection combines a historical legend, local tradition, and contemporary design, transferring a specific motif of Czech cultural heritage from the context of everyday dining onto the human body.

Silk Top Remain / Hedvábný top

Tereza Helánová

The white silk top is part of the original Remain collection, first presented at the Dotek fashion event in Zlín. The collection explores memory, the passage of time, and the contrast between the rawness and delicacy of materials. Here, this delicacy is embodied by fragile silk, whose clean lines now naturally grow into and become part of the surrounding installation.





My Beloved / Mojí milované

Štefan Štajer

The MY BELOVED collection tells the story of the love between a man and a woman who, sadly, do not have all the time in the world.



Aware of his approaching departure, the man says goodbye to his beloved through a series of short poems. The white silk dress in the collection represents a woman's devoted love.





Its form is inspired by the pearl, which is a symbol of earthly love. The white color also reflects the purity and tenderness of this love.

The Nine Flowers

Midsummer Eve
/ Svatojánská noc

Sára Timošová – Tea strainer

The tea infuser is inspired by the tradition of St. John's Eve and the folk custom of gathering nine flowers and herbs during the summer solstice. According to old Czech traditions, the night of June 23–24 was believed to possess a special power, when nature was at its strongest and medicinal herbs gained protective and cleansing properties.





Young women would gather nine different flowers and herbs, often in silence and at dusk, and place them under their pillows in the hope of dreaming about their future love.

/ Devatero kvítí



The infuser takes the form of a flower, while the motif of nine herbs refers to this ancient ritual. It connects traditional symbolism with the everyday ritual of preparing tea – one of the most common ways in which herbs are used today. The object brings a folk tradition into a contemporary context while recalling the connection between people and nature and the healing power of plants.



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