



ALESSANDRA PIAZZA
MASTER GOLDSMITH



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VENICE · MUNICH



THE MASTER GOLDSMITH

Alessandra Piazza works with VENETIAN MURANO GLASS and the highest standards of goldsmithing. With deliberate RESPECT for the MATERIAL, she translates centuries-old craftsmanship into a NEW CONTEMPORARY present.

What does craftsmanship mean to you – especially considering your training at Gebrüder Hemmerle in Munich?

For me, craftsmanship means carrying tradition forward with your own hands – while allowing something personal to emerge from it.

How do craftsmanship and artistic expression come together in your work?

Craftsmanship always comes first. What matters most is that a piece is made to the highest standard. Artistic expression grows from that foundation. Ideas appear – sometimes from me, sometimes from my clients – and the next question is always: how can this be realised in a way that will last? Good design needs a solid base. When the craftsmanship is right, creativity can truly unfold.

Was there a moment when you realised what would become your signature way of working?

It was less about a specific technique and more about a process. When I started working with glass, I realised how much I enjoy shaping raw material. In traditional goldsmithing you usually work with finished gemstones. I begin earlier – with the material itself. I love taking a rough piece of glass in my hand and intuitively developing a form from it. I work very much from a mental image, three-dimensionally, without drawings. The form grows directly from the hand. My approach is

Alessandra Piazza works with MURANO glass whose methods of production remain shrouded in SECRECY to this day. For centuries, Venetian glassmakers guarded their KNOWLEDGE of COLOUR with great care – a hidden legacy that continues to live on within the material itself.

less graphic and more sculptural. Wax models help make ideas tangible during the process – especially for my clients.

How do you recognise the potential in a piece of glass when you find it?

I collect Murano glass fragments directly from the shoreline. They are often covered in sand and deposits. Only after cleaning them in water and holding them up to the light do their colours and structures reveal themselves.

That's the moment when I decide if a fragment has potential. Colour is the first thing I look for, followed by texture and condition. In a way it's an intuitive quality check – but over time it becomes very precise.

What does it feel like to work with centuries-old glass shaped by the sea?

What moves me most is the sense of time within the material. Murano glass is one of Venice's oldest

traditions, and I feel proud to give these fragments a new life.

There is also a personal connection: parts of my family come from Venice. Working with this material – glass that carries history and was never industrially produced – means a great deal to me. Sometimes you may be holding a fragment that is centuries old. That feeling of continuity is very powerful.

Has there been a particular discovery that surprised or moved you?

Yes, there are extremely rare fragments that contain tiny particles of gold – almost as if the gold were sprinkled into the glass. I have only found a few of these pieces, but those moments were very special. These kinds of colours and inclusions are what make Murano glass so unique.

Was there an 'aha' moment that changed the way you think about the material?



At the beginning I was worried that glass might be too fragile for jewelry. I wondered if it could really be worn without breaking.

That changed once I started working with Murano glass. It is actually extremely hard and requires specialised tools to shape. Of course it is still glass, but many traditional gemstones can break as well – sapphires, emeralds or even diamonds. Understanding this gave me the confidence to continue working with it.

How do you balance your own artistic vision with commissioned work?

For me the two complement each other. Clients bring ideas, I add my perspective, and something new



Her work does not follow a plan on paper. Piazza carves the form directly from the glass fragment. She thinks in three dimensions; she does not sketch, she sculpts – immersing herself in the raw stone and releasing the form from within.





WHEN

emerges. Each commission is different and helps me grow, both technically and creatively.

Sometimes a commission even becomes the starting point for an independent work. The caterpillar brooch, for example, was originally a commission – and my very first brooch. From it later developed the series Frutti d'Italia, which I presented at Homo Faber in Venice in 2024.

This kind of development happens quite naturally – one project leads to another.

Is sustainability a guiding principle in your work, or simply the result of your process?

It was important to me from the beginning, but never as a marketing promise. When I started working independently, I knew I wanted to work with glass. At first I thought about using leftover fragments from glass-blowing workshops.

Through a contact in Venice I discovered something even more meaningful: old Murano glass fragments collected from the shore – so-called

cotissi. That is true upcycling.

For the metals I use recycled gold, platinum and silver from certified refiners. When I work with diamonds, they are mostly antique stones taken from historic jewellery.

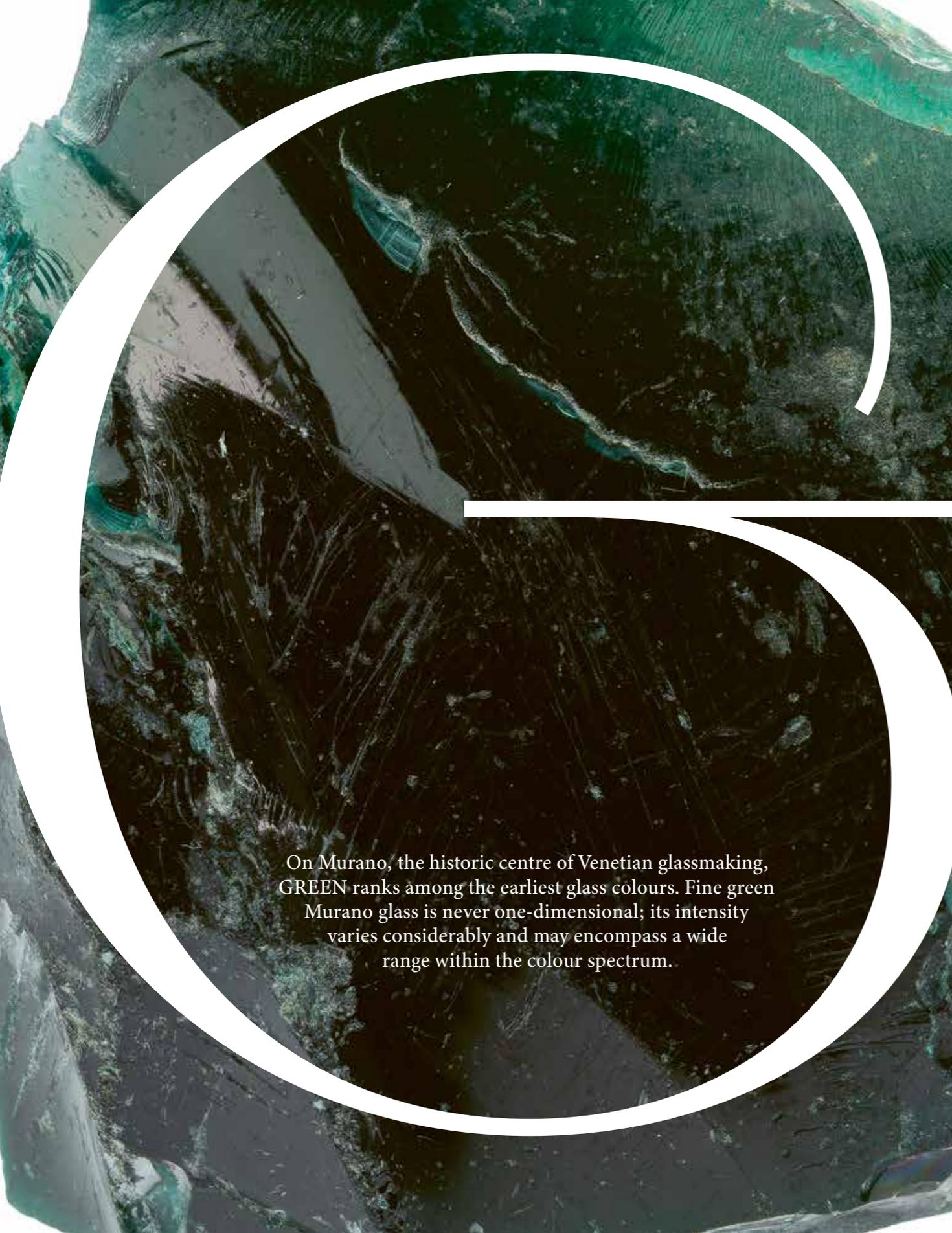
So every material I use already has a history. For me it is important to know that nothing new has to be extracted for my work. It may be a small contribution – but at least it causes no additional harm.

What are you currently working on?

At the moment I am exploring the combination of diamonds and Murano glass. I have been working towards this idea for some time and I feel that something very special can emerge from it. The connection feels very natural to me – both conceptually and aesthetically.

IN

VENICE



On Murano, the historic centre of Venetian glassmaking, GREEN ranks among the earliest glass colours. Fine green Murano glass is never one-dimensional; its intensity varies considerably and may encompass a wide range within the colour spectrum.



Braccialeto No. 1 - Masterpiece Vetro di Murano Verde Scuro x 18K Whitegold



1. **Orecchini No. 18** Vetro di Murano Verde Leggero x 18K Yellowgold 2. **Customised Ring** Vetro di Murano Blu-Grigio & Verde x 18K Yellowgold



Anello No. 29 Vetro di Murano Verde Scuro x 18K Yellowgold



1. Orecchini No. 6 Vetro di Murano Trasparente Opalino & Verde Scuro x 18K Yellowgold **2. Orecchini No. 2** Vetro di Murano Verde Menta x 18K Yellowgold **3. Customised Ring** Vetro di Murano Verde Prezzemolo x 925 Sterling Silver **4. Orecchini No. 18** Vetro di Murano Verde Leggero x 18K Yellowgold **5. Customised Ring** Vetro di Murano Petrolio x 960 Platinum x Copper



AMBER counts among the early tonalities on Murano. Its golden-brown nuances – ranging from pale yellow to deep cognac – continue to offer a richly faceted expressive potential. Its affinity with amber, prized in the Middle Ages as both a trade commodity and a protective talisman, endowed the colour with cultural resonance and linked it to notions of warmth and permanence.



1. Orecchini No. 11 Vetro di Murano Giallo Limone & Oliva & Pesca x 18K Yellowgold **2. Collana No. 4** Vetro di Murano Giallo Limone x 18K Yellowgold **3. Gemelli No. 3** Vetro di Murano Giallo-Arancio x 18K Yellowgold x Bronze **4. Anello No. 10** Vetro di Murano Giallo Opaco x 925 Sterling Silver **5. Orecchini No. 15** Vetro di Murano Campari x 18K Yellowgold

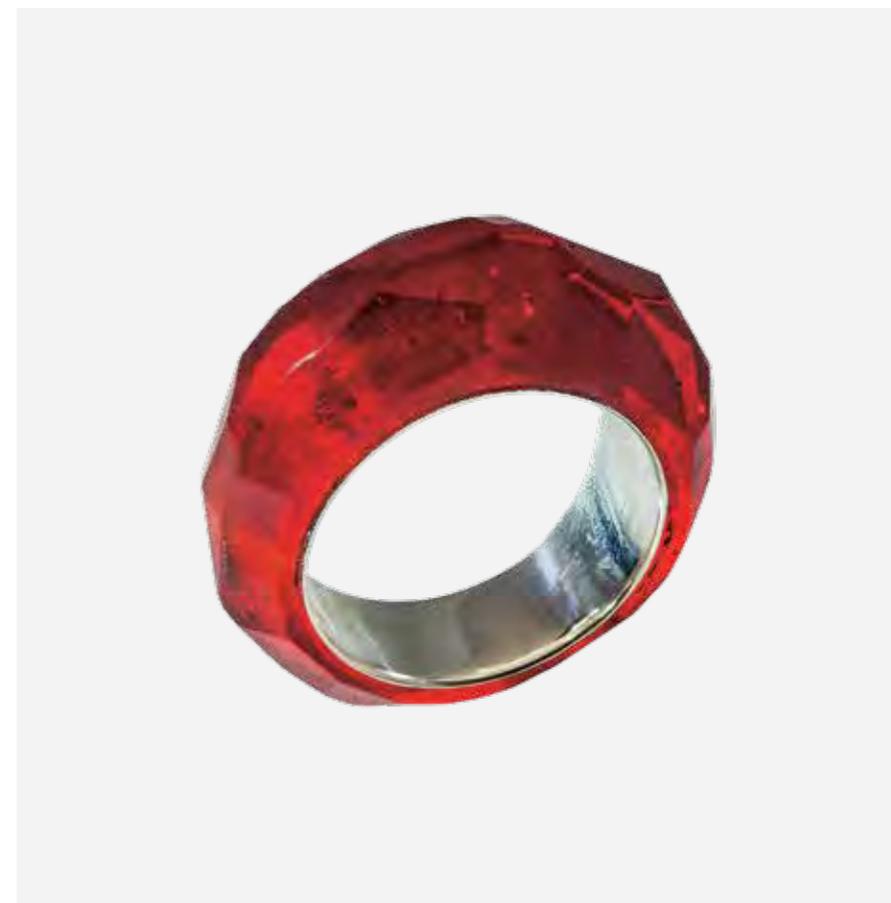


1. Customised rings Vetro di Murano Giallo x 18K Roségold 2. Anello No. 28 Vetro di Murano Giallo-Arancio x 18K Yellowgold

RED Murano glass represents one of the most complex developments of the lagoon. Its ruby hue was achieved through the addition of gold and demanded exact technical control. In the Early Modern period, it remained largely reserved for aristocratic and ecclesiastical contexts. The delicate calibration of its formulas was preserved across generations as workshop knowledge and continues to be regarded as specialised expertise today.



1. Orecchini No. 5 Vetro di Murano Rosso Scuro x 18K Redgold **2. Customised Pill** Vetro di Murano Rosso x 18K Roségold **3. Anello No. 15** Vetro di Murano Rosso Opaco x 925 Sterling Silver **4. Anello No. 8** Vetro di Murano Mora x 925 Sterling Silver **5. Gemelli No. 2** Vetro di Murano Ambra x 18K Redgold x Copper **6. Coppa No. 3** Vetro di Murano Rosso x 925 Sterling Silver



1. **Gemelli No. 2.** Vetro di Murano Ambra x 18K Redgold x Copper 2. **Anello No. 17** Vetro di Murano Rosso Scuro x 925 Sterling Silver

BLUE Murano glass is among the defining chromatic developments of the lagoon. Its profound depth of colour derived from imported cobalt, a precious raw material. Since the Middle Ages, it has signified transcendence, wealth and spiritual depth. Glass formulas were traditionally transmitted within individual workshops and remain specialised expertise to this day.



1. Orecchini No. 7 Vetro di Murano Azzurro Leggero & Bianco Opalino x 18K Yellowgold **2. Collana No. 5** Vetro di Murano Blu Scuro x 18K Yellowgold x Copper **3. Orecchini No. 22** Vetro di Murano Acquamarina & Celeste & Blu Scuro x 18K Yellowgold **4. Anello No. 1** Vetro di Murano Blu Scuro x 18K Yellowgold **5. Anello No. 13** Vetro di Murano Blu Opaco x 925 Sterling Silver **6. Orecchini No. 17** Vetro di Murano Blu Leggero & Azzurro x 18K Yellowgold



Customised earrings Vetro di Murano Blu Opaco & Celeste x 18K Whitegold



Orecchini No. 14 Vetro di Murano Blu Scuro & White Marble x 18K Whitegold



TURQUOISE established itself as a distinct chromatic position in Murano glassmaking during the nineteenth and early twentieth centuries. Its subtle differentiation required precise technical calibration. In its luminous, light-infused effect, the colour corresponded with modern sensibilities of form and became associated with openness, freshness and vitality; its proximity to the gemstone of the same name lent it additional cultural resonance.



1. Customised earrings Vetro di Murano Prezzemolo Opaco x 18K Whitegold **2. Customised bangle** Vetro di Murano Verde & Blu x 18K Whitegold **3. Orecchini No. 20** Vetro di Murano Oliva-Blu x 18K Yellowgold **4. Anello No. 4** Vetro di Murano Verde Trasparente x 18K Yellowgold



Customised earrings Vetro di Murano Prezzemolo Opaco x 18K Whitegold



Customised ring Vetro di Murano Blu-Verde x 18K Yellowgold



SERIES

The following works are conceived as SERIES. A formal idea is not articulated once, but developed and refined through variations. Alongside bespoke commissions, groups of works emerge, selected pieces of which form the house collection of Alessandra Piazza.



1. **Anello No. 27** Vetro di Murano Blu-Grigio x 18K Yellowgold 2. **Anello No. 16** Vetro di Murano Verde Scuro x 18K Yellowgold 3. **Anello No. 30** Vetro di Murano Verde Leggero x 18K Yellowgold



1. Anello No. 15 Vetro di Murano Rosso Opaco x 925 Sterling Silver **2. Anello No. 11** Vetro di Murano Giallo-Arancio Opaco x 925 Sterling Silver **3. Anello No. 10** Vetro di Murano Giallo Opaco x 925 Sterling Silver **4. Anello No. 23** Vetro di Murano Blu-Grigio Opaco x 925 Sterling Silver **5. Orecchini No. 21** Vetro di Murano Verde Opaco & Rosa x 18K Whitegold



1. **Coppa No. 4** Vetro di Murano Pesca x 925 Sterling Silver 2. **Coppa No. 3** Vetro di Murano Rosso x 925 Sterling Silver 3. **Coppa No. 2** Vetro di Murano Verde x 925 Sterling Silver 4. **Coppa No. 1** Vetro di Murano Blu x 925 Sterling Silver



I NEED

Conceived as a group of works in Murano glass, the series understands itself as an open system. Its point of departure was a pill in orange glass, created for a client – inspired by the orange “Bitcoin pill”. In reference to Venini’s Happy Pills, this evolved into a sequence

THIS PILL

of pill pendants in subtly varied hues. The selection of colours draws upon existing Murano glass fragments; each nuance opens up individual possibilities of combination. The pills appear in varying glass colours and configurations.

Pills Vetro di Murano x 18K Yellowgold // Vetro di Murano x 925 Sterling Silver

GIARDINO ITALIANO

Murano glass between jewellery and object, inspired by Italian gardens – conceived as a group of works and as collectible pieces.



1. Spilla No. 1 - il limone - Homo Faber 2024 Vetro di Murano Giallo & Verde x 18K Yellowgold 2. Spilla No. 2 - il fico - Homo faber 2024 Vetro di Murano Verde Trasparente & Verde & Viola-Rosso x 18K Whitegold x Bronze 3. Customised earrings Vetro di Murano Melanzana x 18K Yellowgold x Copper 4. Customised Brooch Vetro di Murano Verde Scuro & Giallo Opaco x natural Diamonds x 18K Whitegold 5. Spilla No. 3 - l'uva - Homo faber 2024 Vetro di Murano Viola & Bianco & Rosso-Giallo x 18K Whitegold



BLACK & WHITE

Within the Murano tradition, black and white represent a reduced chromatic position. The milky opaque glass Lattimo (Italian: latte = milk), developed in the sixteenth century, imitated the Chinese porcelain coveted in Europe – a symbol of prestige and global trade relations. Black accentuates contour and depth. In their juxtaposition, an aesthetic of formal discipline emerges.



1



2



3



4



5



6



7



1. Customised engagementring Natural Black Diamond x 18K Whitegold 2. Gemelli No. 1 Vetro di Murano Nero x 18K Whitegold x Iron 3. Orecchini No. 3 Vetro di Murano Turchese Opaco x 925 Sterling Silver 4. Customised weddingsrings Vetro di Murano Grigio-Nero x Black and White Diamonds x 960 Platinum 5. Customised ring Vetro di Murano Grigio Opaco x 960 Platinum 6. Orecchini No. 1 Vetro di Murano Bianco Opaco x 925 Sterling Silver 7. Anello No. 18 Vetro di Murano Bianco Opaco x 18K Yellowgold This page: Anello No. 21 Vetro di Murano Nero x 925 Sterling Silver



Left page: Orecchini No. 1 Vetro di Murano Bianco Opaco x 925 Sterling Silver **This page: 1. Orecchini No. 16** Vetro di Murano Petrolio & Bianco-Verde x 18K Yellowgold **2. Orecchini No. 4** Vetro di Murano Viola & Azzurro Leggero x 18K Yellowgold **3. Orecchini No. 9** Vetro di Murano Blu-Grigio & Viola Scuro x 18K Redgold **4. Orecchini No. 8** Vetro di Murano Salvia x 18K Redgold



This page: Anello No. 21 Vetro di Murano Nero x 925 Sterling Silver **Right page: Gemelli No. 1** Vetro di Murano Nero x 18K Whitegold x Iron



PLAIN works in GOLD, PLATINUM and SILVER, with and without Murano glass, characterised by technical and constructive solutions as well as the refinement of classical goldsmithing. Only recycled precious metals from certified sources are used – a conscious continuation of existing material substance.



1. Customised ring 18K Yellowgold 2. Customised necklace 18K Yellowgold 3. Il nodo veneziano - Pin 18K Yellowgold 4. Anello Grosso 18K Yellowgold 5. Customised bangles 18K Roségold 6. Customised signet ring 18K Yellowgold



Customised weddingrings – Möbiusrings 18K Yellowgold & 18K Whitegold



Customised engagementring Natural Sapphires x 960 Platinum



DIAMOND

S The DIAMOND, renowned for its exceptional hardness and resilience, has traditionally symbolised permanence, durability and the preservation of value. In commissioned works, Alessandra Piazza occasionally incorporates this precious material into her creations, always in close dialogue with the respective client. Here, too, careful attention is given to the responsible use of resources, with a preference for antique-cut diamonds.



Customised engagement ring Natural old-mine Diamonds x 18K Whitegold



Customised engagementring Natural old-mine Diamond x 18K Whitegold



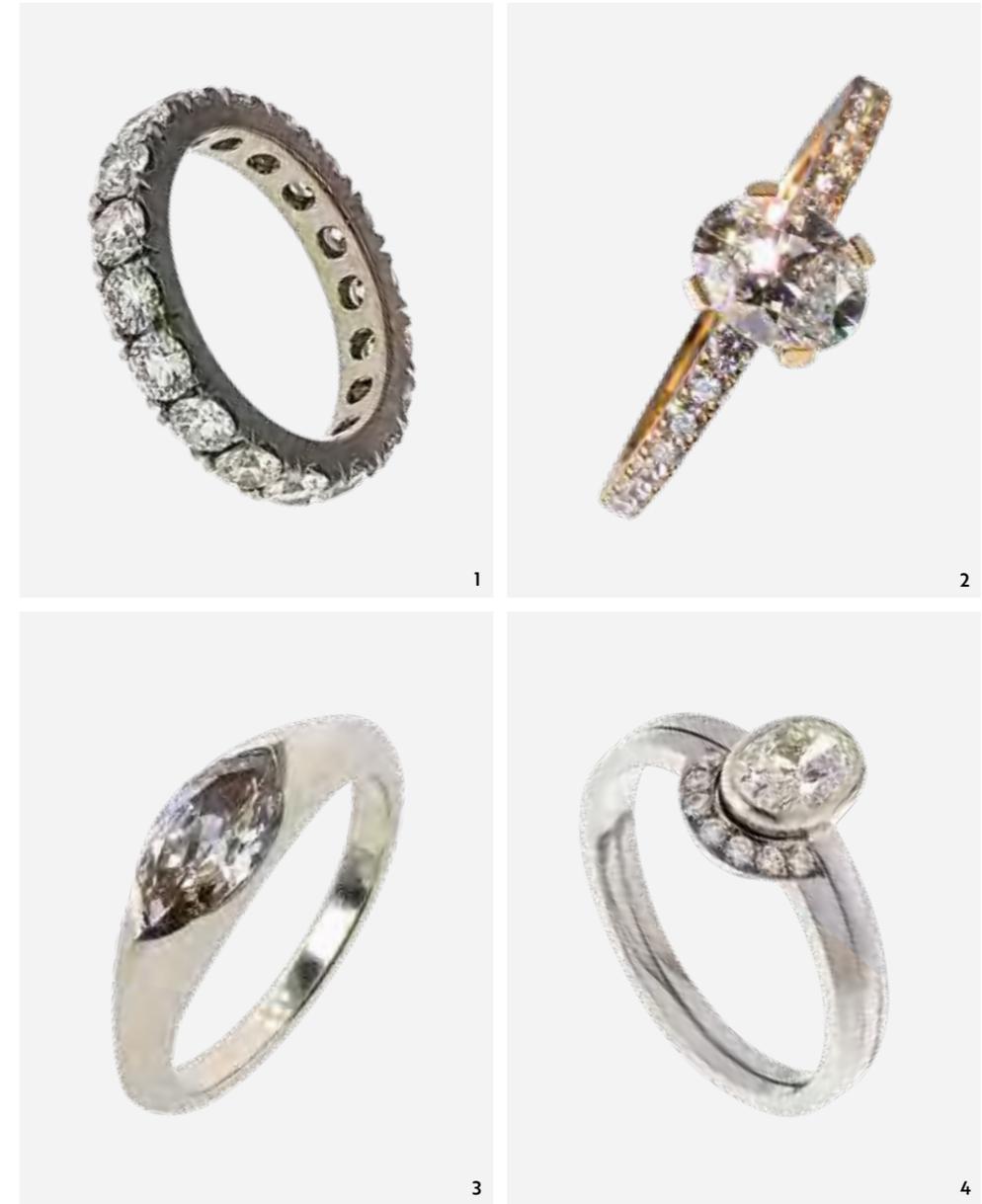
Customised engagementrings: 1. Natural Green Diamonds x 18K Whitegold 2. Natural Diamond x 960 Platinum 3. Natural Diamond x 960 Platinum 4. Natural Diamond x 960 Platinum



Customised engagementring Natural Pink Diamond x 960 Platinum



Customised engagement ring Natural old-mine Diamonds x 18K Whitegold



Customised engagement rings: 1. Natural Diamonds x 18K Whitegold 2. Natural Diamonds x 18K Yellowgold 3. Natural old-mine Diamond x 18K Whitegold 4. Natural Diamonds x 18K Whitegold



Customised engagementring Natural Yellow-Green Diamond x 960 Platinum

THE COLLECTION



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P23



P23



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IMPRINT

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