

**LULU HARRISON:  
Winner of the  
Ralph Saltzman Prize 2025**

**LARGE PRINT GUIDE**

**the  
DESIGN  
MUSEUM**





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# **LULU HARRISON: Winner of the Ralph Saltzman Prize 2025**

Take a glimpse into the future of design through the inventive work of designer Lulu Harrison, winner of this year's Saltzman Prize.

The Saltzman prize is awarded to an emerging product designer whose work points to a new direction for design – either by supporting the green transition, through technical innovation, or by introducing fresh cultural narratives.

Harrison's work was chosen for her innovative glassmaking that uses local and abundant waste materials drawn from the River Thames' unique ecology. Her research challenges conventional production methods, offering a compelling example of circular design that integrates contemporary waste streams into traditional craft.

This is the fourth year of the annual prize, which was created by Lisa Saltzman on behalf of the Ralph Saltzman Family Foundation.

# ABOUT LULU HARRISON

Lulu Harrison is a self-taught glass artist whose practice reimagines glassmaking through sustainable material development. As both researcher and maker, she explores ancient glassmaking techniques that combine locally-sourced raw materials in their simplest forms. As a wild swimmer who grew up near the River Thames, she is intimately familiar with it, gathering sand samples, wood ash and invasive mussel shells from the waterways to produce glass with minimal environmental impact. ‘My glass isn’t perfect; it’s a bit wonky and uneven’, she says, embracing the irregularities of the handmade. Harrison’s journey in glass began during her MA in Material Futures at Central Saint Martins, where she graduated in 2022.

Harrison explored local coastal materials during her Queen Elizabeth Scholarship Trust (QUEST) training with Dr. Chloe Duckworth

2023

Photograph by Dr. Chloe Duckworth

# THE SCIENCE OF GLASSMAKING

Glassmaking is both a science and a form of alchemy, combining raw materials under intense heat to transform them into something new. Initially working in fashion, Harrison became drawn to the elemental nature of materials themselves – how they behave and transform, yet also hold histories. For this project, developed at Central Saint Martins, Harrison wanted to investigate how she could use scallop shell powder in a glass recipe she had sourced in Cornwall. She reached out to glassblower Benjamin Lintell, based in Murano, Venice, who, intrigued by this innovative idea, agreed to help. Together, they rolled molten glass into the shell powder before hand-blowing it, producing these cloudy, bubbled discs.

## **Fowey Glass discs**

2021

Waste scallop shells, glass

Produced at Wave Murano Glass. Shellfish sourced from Fowey Shellfish.

# TREASURING WASTE

Harrison became fascinated with the potential of using local, waste materials gathered along the Thames path in her glass recipes – referred to in the craft as a ‘batch’. She had a major breakthrough when she learned that calcium carbonate, commonly used in glassmaking, is also found in mussel shells. By sourcing shells and samples of sand along the Thames – waters she swims in year-round – she transforms waste into beautiful, yet functional, objects. The materials gathered here, some destined for landfill, became the foundation for her batches.

## **Materials used to create different recipes for glass 2021**

River sand

Quagga mussel shells

Waste wood ash

Waste cullet

Flux

# SIEVE

Harrison uses a sieve to separate materials foraged along the Thames path. After collecting and cleaning the fragments, she dries them with a dehydrator or sunlight, then crushes or transforms them into ash, depending on their type. Harrison then sifts the ingredients into a fine powder using another sieve, preparing the batch for melting and refining.

2021

Bath Potters' Supplies

**'Thames Glass' test pieces**

2021

Material processing involving creating wood ash (left) and fish bone powder (right) during Harrison's Queen Elizabeth Scholarship Trust (QUEST) training with Dr. Chloe Duckworth, to form new glass recipe.

2023

Photograph by Lulu Harrison

# EARLY EXPERIMENTATION

A crucible – a vessel designed to withstand extreme heat – allows glassmakers to melt intensely hot raw materials. For Harrison, working with crucibles enabled her to trial different Thames-sourced glass recipes on a manageable scale before upscaling to larger furnace production. This small- batch testing became a crucial step in developing and refining the ‘Thames Glass’ project while reducing risks in the making process.

**‘Thames Glass’ crucible**

2021

**Amber crucible**

2021

**Coastal crucible**

2023

# TANK FURNACE POT

Harrison has recently started working with scientific labs to refine her glass recipes, including The Glass and Ceramic Research Group at Sheffield Hallam University. There, she collaborates with experts to test for things like colour, viscosity and workability. Once the recipes are developed, the raw materials are added to the furnace, melted and hand-blown. Harrison works with glassblowers who hand-blow each piece and finish them off by 'annealing' them - slowly cooling them in a kiln to prevent cracking and ensure structural stability. Here, you will see remnants of the Larise glass in the furnace pot after production has finished and the pot has been emptied.

This is the remnants of the Larise Glass in the furnace pot after production has finished and the pot has been emptied.

# Refining glass recipes in the Glass and Ceramic Research Group at Sheffield Hallam University

2024

Photograph by Lulu Harrison

# PEARL AND GREEN, 2021

The 'Pearl and Green' collections were the first blown pieces Harrison made using her early 'Thames Glass' recipe, which she tested at The Glass Hub in Wiltshire, UK. Differences in colour reflect diverse sand sources within the Thames and varying proportions of other materials. The designs draw from historical sources, like books about ancient glassmaking and museum glassware collections. Harrison became particularly interested in the Forest glass era (1000 – 1700), when central European glassmakers worked in forest-based glasshouses to produce glass made of locally sourced wood ash and sand. This precedent for site-specific production continues to inform her principle of using abundant regional waste materials.

Glass blown by Sacha Delabre and KT Rothe

All works were produced during Harrison's studies on MA Material Futures at Central Saint Martins

## **Green wine glass**

2021

## **Glass blown by Sacha Delabre and KT Rothe**

2021

## **Pearl vase**

2021

## **Pearl jug**

2021

Upscaling recipes and melting the batch at The Glass Hub,  
working with blowers to create the final pieces

2021

Photograph by Lulu Harrison

# THAMES GLASS, 2022

Quagga mussels are an invasive species first identified in UK waterways in 2014. They block the infrastructure of water companies, such as Thames Water, generating tonnes of shell waste each year, typically sent to landfill. After connecting with the company's Head of Ecology, Harrison sourced quagga mussel shells to use in 'Thames Glass', her graduate collection of vessels and tiles. Developed in collaboration with Here Design and Bureau de Change Architects, the project explored how these experimental glass recipes – rooted in the layered ecologies and industrial systems of the Thames – could be applied within commercial contexts such as tableware, interiors and architecture.

All works were produced for Harrison's graduate collection and for the Here Design: Beautifully exhibition at London Craft Week (2022) and with Here Design, Bureau De Change and The Glass Hub. Mould made by Rosie Power and glass blown by Sacha Delabre.

## **Tile**

2022

## **Carafe**

2022

## **Tumblers**

2022

## **3D tile print**

2022

## **Stamp and sample**

2022

Harrison worked with glass blowers Sacha Delabre and Rosie Power at The Glass Hub

2022

Photograph by Lulu Harrison

# MAISON/O, 2024

Maison/O, Central Saint Martins' LVMH platform for regenerative luxury directed by Carole Collet, invited Harrison to be their Glassware Designer for an ongoing research project exploring Regenerative Luxury. She developed a regional waste sourcing strategy that lowers the melting point of glass batches, reducing carbon emissions. The project rethinks how luxury glassware can integrate material innovation and environmental responsibility. Harrison continues to develop these methods working in partnership with The Sheffield Hallam University Glass Research Group, working closely with Prof. Paul Bingham and Dr. Sabrin Samad.

All works were produced for the Maison/O LVMH project, and hand blown at The Glass Hub by glassblowers Ben Gough and Abigail Wilderspin.

## **Sherry glass**

2024

## **Flute**

2024

## **Carafe and ball stopper**

2024

## **Water glass**

2024

## **Materials used to create sustainable glass recipes for Maison/0**

2024

Wine lees

Biomass ash

Quagga mussel shells

Sand

Waste glass cullet

Recycled glass

# **BLOWFISH GLASS COLLABORATION, 2024**

Harrison collaborated with renowned glassblower Elliot Walker and Blowfish Glass Studio to melt 90kg of the local bi-product, waste-based batch she developed with The Sheffield Hallam University Glass and Ceramic Research Group. Over five days, they produced molten, bubble-free glass from quagga mussel shells, biomass ash, wine lees, local sand, waste cullet and recycled glass. They used it to prototype playful, circular luxury tableware, demonstrating how art, science and industry can co-produce sustainable glass.

Produced at Blowfish Glass Studio with glassblowers Elliot Walker and Ryan Ashcroft. Wine lees sourced from various wineries across the UK, biomass from Glass Technology Services, with recycled glass from Ardagh Glass.

## **Prunt bowl**

2024

## **Swirl bowl**

2024

## **Vase**

2024

## **Sweet glass**

2024

## **Fizz glass**

2024

This trough holds the ‘Larise’ batch – Harrison’s name for the glass itself – before it is loaded into the tank furnace. The mixture combines waste materials sourced from various industries: wine lees, biomass ash, quagga mussel shells, local sand, waste cullet, and recycled glass. Once melted, these ingredients were loaded into the tank furnace shown at the beginning of this display.

2023

Photograph by Lulu Harrison

## **ACKNOWLEDGEMENTS**

The Ralph Saltzman Prize was created by Lisa Saltzman on behalf of the Saltzman Family Foundation.

Ralph Saltzman was the founder of Designtex, a leading company in the design and manufacture of applied materials for the built environment. The company is dedicated to the rigorous research and development of textiles and wall coverings with reduced environmental impact.

The winner of the prize was chosen by judges from a shortlist of five nominees, each put forward by the Design Museum's team of curators.

### **JUDGING PANEL**

Johanna Agerman Ross

The Conran Foundation Chief Curator  
at the Design Museum

Stephen Burks

Artist and Designer

Konstantin Grcic

Industrial Designer

Michelle Ogundehin

Design Journalist and Author

Seetal Solanki

Material Designer

Lisa Saltzman

Representative in attendance for the  
Saltzman Family Foundation

## **NOMINATED DESIGNERS**

Sarah Brunnhuber

Ella Bulley

Lulu Harrison

Samy Rio

Johanna Seeleman

## **CURATOR**

Maria McLintock

## **PROJECT MANAGER**

Susanna Pousette Okudzeto

## **INTERPRETATION EDITOR**

Emilie Foyer

## **EXHIBITION DESIGN AND GRAPHIC DESIGN**

IDK with Studio Bergini

## **EXHIBITION BUILD AND OBJECT INSTALLATION**

Francis Brittin, Marc Cowan and freelance team

## **LIGHTING DESIGN**

Beam Lighting Design

## **GRAPHICS PRODUCTION**

Displayways

With special thanks to Lulu Harrison for her generosity and kind collaboration.

All objects and photographs are courtesy of Lulu Harrison unless otherwise stated.

**Lulu Harrison would like to thank:**

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