

IVAN DOUGHERTY GALLERY
COLLEGE OF FINE ARTS

SUSTAIN ME

CONTEMPORARY DESIGN



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CONTEMPORARY DESIGN

30 JULY – 22 AUGUST 2009

CURATORS

Rod Bamford and Liz Williamson

CURATORIAL ASSISTANT

Kate Daniel

EXHIBITORS

Luisa Cevese: RIEDIZIONI

Anna Lise De Lorenzo

Lisa Gasparotto

Rebecca Green

Green Life 21 Project: designs by Yoshikazu

Hasegawa and Prue Venables

Nancy Walinyinawuy Guyula

Steven Harrison

Instyle Contract Textiles

Andrew Maynard Architects

Julie Paterson: **clothfabric**

Elliat Rich

David Trubridge

Mark Vaarwerk

website: <http://www.sustainme.cofa.unsw.edu.au/>

Image: David Trubridge, *Kete Tuauri – The Basket of Rational Knowledge (One of The Three Baskets of Knowledge set)*, 2009, CNC cut aluminium sheet, hand sanded PETG plastic, aluminium rivets, 5W LED light, 2100 mm high, 850 mm diameter
Photograph: Peter Tang. Courtesy David Trubridge

FOREWORD LIZ WILLIAMSON

The School of Design Studies, College of Fine Arts, UNSW is pleased to present the exhibition *Sustain me: contemporary design* at the Ivan Dougherty Gallery and as part of the Powerhouse Museum's Sydney Design 09. The exhibition continues the School's curatorial program, which over recent years has addressed issues of contemporary design and provided context to the role of design by presenting innovative, intriguing and individual designs across a range of disciplines.

As part of Sydney Design 06, Karina Clarke curated *Reframe*, highlighting the ethical aspects of social and material transformation. In early 2007 I curated *Integration: the nature of objects*, including designers whose work integrated research between, across or within accepted disciplines, processes or techniques, to coincide with the *Smart Works: design and the hand-made* exhibition and conference at the Powerhouse Museum; and later the same year Katherine Moline's exhibition *Connections: experimental design* presented international, cutting-edge experimental designs as a contribution to the *ConnectED* conference at UNSW.

Sustain me: contemporary design is the second exhibition curated by an SDS academic this year. In early July 2009 Jacqueline Clayton curated *Another Silk Road*—contemporary ceramics engaging the metaphor of the Silk Road to consider the role and impact of cultural exchange—as part of the Australian Ceramics Triennale 09.

The catalogue accompanying *Sustain me: contemporary design* introduces the exhibitors, who were all selected for their various perspectives on sustainability, with Katherine Moline's essay providing social and historical context. The exhibition website and online catalogue provide additional information on each designer or company's practice in relation to sustainability.

The School acknowledges with appreciation the ongoing support the Faculty and the Ivan Dougherty Gallery have given in presenting these exhibitions and looks forward to curating future design exhibitions.

Liz Williamson

Co-curator, *Sustain me: contemporary design*, and Head, School of Design Studies, College of Fine Arts, University of New South Wales

FOREWORD ROD BAMFORD

The idea of being 'sustainable' strikes a reactive chord both in personal and global terms, harnessing passions and resolve, yet the expression is in danger of losing tangible value due to its various meanings and widespread use as a catch cry.

For some 'sustainability' will be understood in terms of climate change or recycling, for others it may attest to cultural relevance or economic survival. In the broader ecological context, sustainability concerns the restoration of balance for species longevity. To approach this condition on global and local levels, it is necessary that human decisions and actions benefit the interactive workings of natural, social, industrial and economic systems.

The European Energy Commission estimates that 80% of a product's environmental impact is 'set' in the design phase.¹ We rely more today on design in the shaping of our world than ever before, so how do we design our world, and how does the world respond to design? Design is transforming its 20th century emphasis on style and function, that which is 'designed' does not exist in isolation.

Increasingly, designers find that they are working within complex systems where values of sustainability are tested and negotiated. What happens when 'inspiration' meets 'application' in this broader frame of reference?

The exhibition explores a number of ways in which designers are responding to these circumstances through the lenses of economy, culture and environment. It presents contemporary design works that elicit intimate, integrated and contextualized perspectives on sustainability.

¹ http://ec.europa.eu/energy/efficiency/ecodesign/eco_design_en.htm

Rod Bamford

Co-curator, *Sustain me: contemporary design*, and Lecturer, School of Design Studies, College of Fine Arts, University of New South Wales

TENSIONS BETWEEN SUSTAINABILITY AND DESIGN: THIRD TIME LUCKY?

KATHERINE MOLINE

As the climate change debate accelerates, so do the tensions between design and sustainability. Remembering that design concerns about the environment were hotly contested in the 1970s and '90s, one way of understanding the current situation is to compare the current dilemmas of design's environmental accountability with historical antecedents. My objective is to provide a background to the promising small scale experiments and large scale mainstreaming of sustainable design production on exhibition in *Sustain me: contemporary design*. Contextualising the exhibition in this way opens up the similarities and differences between the perceived barriers to sustainable design experienced in the past, for example consumer guilt and the aestheticisation of poverty, and provides an opportunity to reflect on how they are, to a greater and lesser extent, resonant today.

Global Tools' creative critique of "the craze for efficiency"

Global Tools (1973–1975) was an alternative school of architecture and design led by designers and architects who were associated with Radical Italian design. With the objective of redressing what they saw as inadequacies in cultural and material sustainability, they viewed design as a process of recombining existing components. Extensively promoted in Italian design magazines such as *Casabella* and *IN*, Global Tools proposed a series of educational seminars in which young designers could experiment with concepts considered key to the design debates at the time, for example "The Body", "Construction", "Communication", and "Survival".¹ As Andrea Branzi notes, the group grounded its design approach on research into *tecnica povera* by architect Riccardo Dalisi.² Based on this research, Dalisi devised approaches for participatory design, teaching economically disenfranchised children how to design with garbage found on the streets.³ Studying the integration of manual skills in furniture designs by Antonio Gaudi, Dalisi further conceptualised *tecnica povera* as an anonymous everyday activity rather than an elite specialisation.⁴ Global Tools was also inspired by the American alternative lifestyle manual *Whole Earth Catalog*⁵ which shared their concern that the mainstream cultural economy was dominated by the profit motive, thus minimising the capacity and time to engage with the world in any way other than rationally. In this context Global Tools' objective was to provide "a gymnastics of recovery" that would provide "liberation of man from culture."⁶

A manifesto for Global Tools provides further insights about the group as it foregrounds their objections to the unsustainable design practices of the time. In the manifesto Franco Raggi defined the collaboration as a school of "expanded antipaternalistic education" which was seen as a way of breaking free of institutionalised relationships that merely reproduced the existing social hierarchy.⁷ Global Tools' desire to question established patterns of interacting with design and the institutions of design that structured such interactions prompted their interest in exploring "the study and use of natural technical materials and their relative behavioural characteristics,"⁸ addressing their remit to encourage a rediscovery of creativity. Because they believed that creativity had been stifled by the separation of producing and consuming, in short specialisation, Global Tools rejected what Raggi described as "the craze for efficiency".⁹ Instead, they proposed to develop a craft-based ethos for design that relied on practical wisdom, unconstrained by the fetters of over-intellectualisation.¹⁰ To their view craft was the means with which to overcome the alienating separation of thinking and doing, theory and practice. In spite of the extensive planning and promotion of challenges to the limits of specialisation, Global Tools ran only one seminar in 1975.¹¹

Nevertheless, Global Tools' influence on Italian design education extended beyond the life of the group. According to architectural historians Peter Lang and William Menking, members of the architectural group Superstudio who had been involved in Global Tools, went on to develop educational programs such as Extra-Urban Material Culture at the School of Architecture at the University of Florence.¹² Instead of viewing design as a luxury of urban centres, the design approach in such programs focussed on design as a non-specialist activity. The Extra-Urban Material Culture program, for example, focussed on studying design practices on farms where utensils such as walking sticks and shelters were modified over time.¹³ The shift in focus from urban centres to agricultural communities was described by Lang and Menking as an emphasis on recycling, multi-functionality and economical energy usage,¹⁴ anticipating by almost thirty years the central concerns of current sustainable practices.

Anonymous designs and *tecnica povera* in the 1990s

Dalisi, Global Tools, and Extra-Urban Material Culture's interest in anonymous design and *tecnica povera* became a focus of interest again in the 1990s. The Japanese manufacturer and retailer Muji, for example, adopted the anonymous design ethos which focussed on the design-user, celebrated by Dalisi *et al* rather than the star designer. Muji turned this into a marketing platform, selling economically priced objects produced by well-known designers without attribution.¹⁵ Rather than focus on anonymous design, designers involved with the Dutch furniture design collective Droog and others, such as French industrial designer Matali Crasset, referred to *tecnica povera* by making design prototypes with inexpensive domestic wares available at the supermarket, in effect recycling design products for new purposes. Crasset, concerned with reformulating functionality, designed a series of furniture pieces constructed

in cheap plastic home-ware, including a modular lounge made up of arrangements of foam-filled laundry sacks.¹⁶ Combining as it does the themes of uses and materials for the purpose of rethinking design's function, Crasset's approach can be seen as a design response to the late 1990s economic boom and explosion of consumerism.¹⁷ It is worth remembering that at this time resistance to taking sustainability seriously was attributed in part to consumer fatigue, if not cynicism, about "greenwashing". The term "greenwashing" encapsulates the *spin* that merely repackages existing products and services to appear environmentally friendly.¹⁸

Crasset's return to the ethos of designing, or more precisely re-designing, with readily available inexpensive components, to some extent extended Dalisi's earlier project, exploring how consumers might become designers themselves. For this reason, as well as the extensive promotional campaigns that frequently accompany alternative models of design, the symbolic re-use of materials that raised awareness of the tensions between design and sustainability was celebrated in many design exhibitions during the 1990s. While in the main limited to museum exhibitions, design interested audiences responded to the economical, if sometimes ascetic, means with which such designs promoted sustainability as a Do-It-Yourself activity. Paradoxically, although the search for anonymous DIY design had the unintended effect of elevating Crasset, Droog, and Muji to celebrity status, it did lead to the popularisation of the principles of re-use. But just as Global Tools had failed to make the sustainability debate sustainable, the 1990s focus on rethinking design lasted only a short time. One explanation, perhaps, is that the revival of re-design overlooked why Global Tools lasted for only one seminar.

Global Tools' objective to make design socially relevant was endorsed by many, but several criticisms arose before the group achieved its ambitions.¹⁹ Although the desire to regain control over production, in this instance the production of design, was seen as laudable it became apparent that the Global Tools approach was also considered as "a theft of information".²⁰ Branzi does not elaborate exactly what he means in the English texts on the period, but it seems reasonable to consider this statement as an interpretation that Global Tools merely repackaged or commodified information that already existed in *Whole Earth Catalog*. From Branzi's perspective Global Tools had become a model of design that reduced rather than expanded the number of design possibilities, where the promotion of *tecnica povera* idealised the constraints and limits of poverty. That is, he saw Global Tools as merely promoting consumerist practices which were "reductive, punitive, and reformed" in their accommodation to the social and environmental crisis of the time.²¹ Branzi, I would suggest, is implicitly referring here to the demands emerging from the oil crisis, the proliferation of nuclear power during the Cold War and frustrations about the Vietnam War in the early 1970s. What is clear is that he saw the apotheosis of renunciation as too closely paralleling the rationalist attitude to design

at the Bauhaus, of which Global Tools had been very critical.²² Regarding the Bauhaus as simply a remodelling of humanity to better fit industrial production,²³ Branzi's analysis of the inadequacies of the Global Tools design model, particularly its guilt-provoking punitive aspects, is relevant to thinking about sustainability and design today.

Is sustainable design cursed with an accounting mentality?

Branzi's belief that the Global Tools approach promoted asceticism rather than creativity resonates today for several reasons. Foremost among these is that many people associate official mandates that they change their consumer behaviours with a kind of accounting mentality that rationalises all aspects of personal life. Recent television current affairs programs and documentaries of sustainability experts' attaching counting devices to record a family's electricity expenditure, petrol consumption and food miles have been popular.²⁴ While popular TV shows do raise awareness of sustainability, the fact is they allow viewers to gloat over the unsustainable lives of others while guiltily recognising that they too might fare little better if their own consumption patterns were revealed. This kind of rational approach to sustainability provides information, but does not reflect on how and why consumers behave as they do. Within the terms of Branzi's explanation for why Global Tools was shut down, the current rationalist approach can be seen as also characterising sustainability as a moral agenda pertaining to a particular mindset.

There are few who have escaped internalising to some extent the accounting mentality that is seen in this rationalist approach as the key to modifying consumer practices. But is guilt the best way to encourage people to change behaviour? Perhaps like Branzi's negative assessment of Global Tools, the reforming motivations associated with sustainable design today can be interpreted as deploying a moralist justification for productivity and efficiency over pleasure and reflection. In other words, people associate sustainability and its emphasis on responsibility with renunciation and self-denial. Seeing little reward in being good, sustainability seems dutiful rather than pleasurable. Loading notions of sustainability with value judgements that are affordable for middle class Australia, but perhaps not everyone, tilts current rationalist efforts towards sustainability in dangerous directions. This is not dissimilar to the impasse it reached in the 1970s when, as now, the effects of economic uncertainty, war, and access to energy resources, distract from an actual underlying environmental crisis.

Unlike the attempts to remodel design in a way that accentuates the values of sustainability in the 1970s and '90s, or the accounting mentality of recent TV documentaries, the designs included in this exhibition can be seen as both extending experiments and mainstreaming a sustainable approach to design. Significantly, they achieve this in ways that do not place undue emphasis on accounting in

place of accountability, addressing sustainability without punitive measures or attempts to persuade viewers that they are guiltily inadequate to the task of sustainable consumerism. Nor do the designs in this exhibition aestheticise sustainability in a way that is appealing only to an affluent sector of the market. Instead, each of the designs in the exhibition presents a viable direction for recasting the longstanding tensions between design and sustainability. Their cumulative effect normalises sustainable practices at a time when such design approaches are urgently required in the current context of climate change.

Footnotes:

- 1 The membership of Global Tools included Andrea Branzi, Riccardo Dalisi, Alessandro Mendini, Gaetano Pesce and Ettore Sottsass as well as Carlo Bachi, Dario Bartolini, Lucia Bartolini, Lapo Binazzi, Giorgio Birelli, Enrico Bona, Luciano Boschini, Alberto Breschi, Remo Buti, Carlo Caldini, Patrizia Cammeo, Nanni Carciaghe, Gilberto Correti, Adalberto Dal Lago, Paolo Deganello, Giuliano Fiorenzuoli, Fabrizio Fiumi, Riccardo Forese, Piero Frassinelli, Paolo Galli, Gigi Gavini, Carlo Guenzi, Titti Machietto, Alessandro Magri, Roberto Magris, Massimo Morizzi, Adolfo Natalini, Roberto Peccioli, Gianni Pettena, Ugo La Pietra, Franco Raggi and Cristiano Toraldo di Francia.
- 2 Andrea Branzi, *The Hothouse: Italian New Wave Design* (London: Thames & Hudson, 1984) p 84. The term *tecnica povera* literally means poor technologies in Italian, but the term more accurately translates to techniques of the hand-made with an emphasis on materials.
- 3 *ibid.*, p 83.
- 4 Riccardo Dalisi, *Gaudi Furniture* (London: Academy Editions, 1980), p 12.
- 5 Branzi, *op. cit.*, p 84.
- 6 *ibid.*, p 83.
- 7 Franco Raggi, "Global Tools", not dated, reprinted in Peter Lang & William Menking (eds), *Superstudio: Life Without Objects*, (Milan: Skira, 2003), p 210.
- 8 *ibid.*
- 9 *ibid.*
- 10 *ibid.*
- 11 Branzi, *op. cit.*, p 84.
- 12 Peter Lang and William Menking, "Only Architecture Will Be Our Lives" in Lang and Menking (eds), *op. cit.*, p 27.
- 13 Adolfo Natalini, Cristiano Toraldo di Francia, Piero Frassinelli, Alessandro Poli and students at The School of Architecture, University of Florence, "Extra-Urban Material Culture", not dated, reprinted in Lang and Menking (eds), *op. cit.*, pp 213–216.
- 14 Peter Lang & William Menking, "Only Architecture Will Be Our Lives" in Lang and Menking (eds), *op. cit.*, p 27.
- 15 Muji brand promotion describes the company's objective as the reduction of waste in all stages of production and distribution. www.muji.us/about-muji [accessed 20 May 2009].
- 16 For visual documentation of Crasset's furniture series, titled *Digestion* (1998–2000), see the exhibition catalogue Michel Baveray (ed), *Less and More: Design in the Fonds National D'Art Contemporain Collection 1980–2002*, (Saint-Etienne: Museum of Modern Art, 2002), pp 70–74. For visual documentation of designs by Droog see *Simply Droog* (Amsterdam: Droog, 2004).
- 17 For a parallel discussion of design's renewed focus on functionality in the 1990s see: Pascale Cassagnau, "Design in the 90s: subtraction objects" in Pascale Cassagnau & Christophe Pillet (eds), *Starck's Kids?*, (Paris: Editions Dis Voir, 1999), p 36.
- 18 Naomi Klein, "Foreword", in Eveline Lubbers (ed), *Battling Big Business: Countering Greenwash, Infiltration and Other Forms of Corporate Bullying* (North Carlton, VIC: Scribe Publications, 2002).
- 19 Branzi, *op. cit.*, p 84.
- 20 *ibid.*
- 21 *ibid.*
- 22 *ibid.*
- 23 *ibid.*
- 24 See for example *Carbon Cops* <http://www.abc.net.au/tv/carboncops/> [accessed 7 May 2009].



Luisa Cevese: RIEDIZIONI

RIEDIZIONI is a collection of products made out of an innovative, original material which combines textile off-cuts and scraps with plastic, called **II** (eleven).

II is the result of two elements perceived as opposite and contradictory:

I the textile element, warm, precious, soft

+

I the plastic element, cold, rigid, cheap and throw away

=

II as not the sum of the two but a third element, more than the two together.

Each piece produced is unique due to the production process and the nature of the basic element: Waste from the textile industry including large blocks of unusable end pieces, damaged fabrics, yarns and threads, selvages and cloth off-cuts from garments.

Luisa Cevese: RIEDIZIONI
 Large Rug # 190, 2009
 wool silk cotton PU, mixed original technique
 630 x 1370 mm
 Photograph: Luisa Cevese



Anna Lise De Lorenzo

Responding to local community demands for creative projects, *Creative Block* presents a set of tools for facilitating a design workshop with community groups. The workshops seek meaningful social engagement and encourage the participants to determine the design outcomes.

Initially developed with community centres in South Sydney, the kit could be adapted for utilisation in different cultural settings. The intention is to make the design process or creative problem-solving accessible and enjoyable, encouraging people to come together, engage, create and learn.

Creative Block shifts the role of the designer to facilitator, to promote the potential for design to sustain communities, cultures and local economies, through ecologically responsible products.

Anna Lise De Lorenzo
Creative Block, 2007
 laser-etched plantation pine, acrylic paint, water-based varnish,
 reclaimed suitcase, foam, plantation plywood, brass, polypropylene, found objects
 560 x 330 x 160 mm

Photograph: Anna Lise De Lorenzo

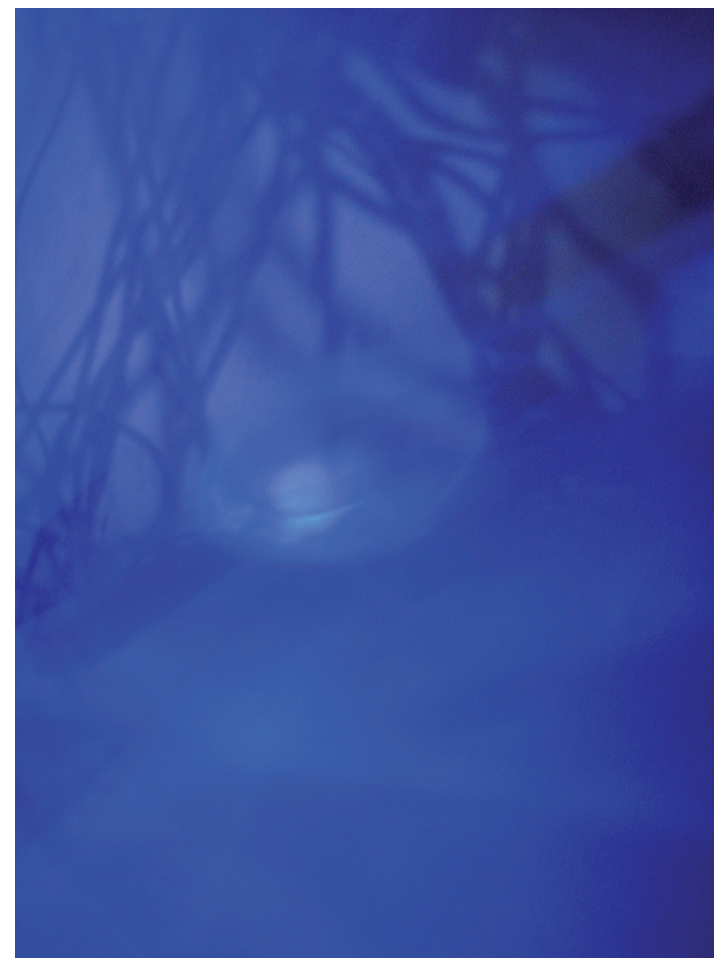
Lisa Gasparotto

Lisa Gasparotto's exploration of sustainability questions and compares the transient ownership of products. Current studio industrial design methodology often involves excessive durability of material and construction, the use of a skin to conceal inner workings to prevent understanding and repair, and limited user flexibility.

Gasparotto's light challenges these norms as it was relatively quickly designed and constructed and allows for flexibility in its use (embracing the user's desire for change) and its physical re-use. The aim of the design is to encourage emotional connection (for as long as possible) through a new aesthetic—to create an emotionally durable, yet physically ephemeral design.

Lisa Gasparotto
Transient, 2009
 LEDs, electrical wire, paper
 various dimensions

Photograph: Lisa Gasparotto



Rebecca Green

The Sustainable Graphic Design Widget was created in 2007, as part of a Master of Design thesis. An online survey of Australian graphic designers revealed that lack of knowledge prevented sustainable practice. Further investigation revealed that the first step in gaining information is often the hardest, and that most designers look for this knowledge online.

The widget aims to provide an easily accessible resource to kick-start this process. It is a manifestation of the idea of sustainable graphic design and provides information to assist designers specify 'cradle to cradle' print processes. It also serves as an example of the way design can influence environmental impact within and beyond its profession.

www.apple.com/downloads/dashboard/reference/sustainablegraphicdesignwidget.html

Rebecca Green
Sustainable Graphic Design Widget, 2008
programmed with Dashcode and Javascript with a lot of patient help from the Apple Developers Forum



Green Life 21 Project: designs by Yoshikazu Hasegawa and Prue Venables

In 1997, the *Green Life 21 Project* began developing a system of recycled tableware based on collaboration, experiment and research to make the whole process of ceramics more environmentally friendly.

Re-shokki ceramic tableware, designed by Yoshikazu Hasegawa and Nobuo Sato, is manufactured as part of Japan's first 'resources circulation' system, a collaboration of 32 local companies linked through an integrated recycling and manufacturing network. *One Dish Aid*, designed by Yoshikazu Hasegawa, is a confectionery container also made from 'Re-tableware' material and is Japan's first product incorporating a deposit system for container reuse, replacing disposable containers. *Oliva, Dinnerware For Simple Elegance, Fine Food and Good Company*, designed by Prue Venables, was produced in conjunction with the Oribe Design Centre. *Oliva, One Dish Aid* and *Re-shokki* all consider design strategies to improve usable product life, washability and service.

These products contain 20% recycled post consumer ceramic tableware collected from businesses such as hotels, and households. The recycled tableware is stronger and generates 3% less CO₂ emissions than for the manufacture of comparable tableware. Environment impact is also mediated through the design of a system that integrates manufacturing simplification, optimized distribution loading, stewardship and product design.

Green Life 21 Project: Yoshikazu Hasegawa, designers Nobuo Sato & Yoshikazu Hasegawa
Re-Shokki/Saisei-001, 2001
recycled-tableware, soil of recycled porcelain, molding and potter's wheel, of/1230°C
dimensions variable



Nancy Walinyinawuy Guyula

Nancy Walinyinawuy Guyula is a senior fibre artist from the inland Arnhem Land community of Gapuwiyak, sometimes known as Lake Evella. Walinyinawuy and other artists from Gapuwiyak share a preference for using natural materials in the works they produce. All of the materials she uses come from her own country, the pandanus, the bark for fibre, and the roots, leaves and bark for the production of dye. The harvesting of the plant fibres is a sustainable practice allowing for regrowth of certain plants. Her perfected coiling techniques derive from mission times while the looped string bag is part of an ongoing tradition of fibre practice in Arnhem Land.

Written by Dr Louise Hamby, ANU.

Nancy Walinyinawuy Guyula
[Basket 1] *Bathi*, 2009
dyed and plain pandanus, coiling
465 mm high x 200 mm diameter
Photograph: Leise Knowles

Steve Harrison

Steve Harrison's ceramic work is characterized by the use of raw materials collected close to his home and indigenous to the Southern Highlands. All of his work is wood fired using timber harvested from his own plantings or collected from other green waste sources; or is electric fired using solar energy collected from a large (3,000 watt) array of photovoltaic panels on his studio rooftop.

His work shows soft, subtle surfaces exhibiting a delicate expression of wood fired qualities that reflect their environment. He develops clay bodies and glazes from local igneous rocks, which he pulverises, grinds and blends at his studio. Harrison's work expresses a cultural philosophy that embodies an intimate relationship between personality and locality.

Steve Harrison
Green Celadon About Green Issues, 2008
granite celadon style glaze over native halloysite iron stained bai tunze porcelain
with red flash, white flame bleaching and gold lustre, woodfired 1260°C
70 x 104 x 104 mm

Photograph: Steve Harrison





Instyle Contract Textiles

LIFE (Low Impact For the Environment) Textiles® was designed and developed by INSTYLE CONTRACT TEXTILES, an Australian commercial furnishing fabric company. Released in late 2004, LIFE Textiles® was the result of two years of research and development and was the first sustainable textile collection in Australia, having minimal impact over its entire lifecycle.

LIFE Textiles® is made in Australia and New Zealand from local, sustainable raw materials such as 100% EthEco® wool, which is sourced from non-mulesed sheep that are well cared for on holistically managed farms. Currently there are nine upholstery and screen textiles within the collection.

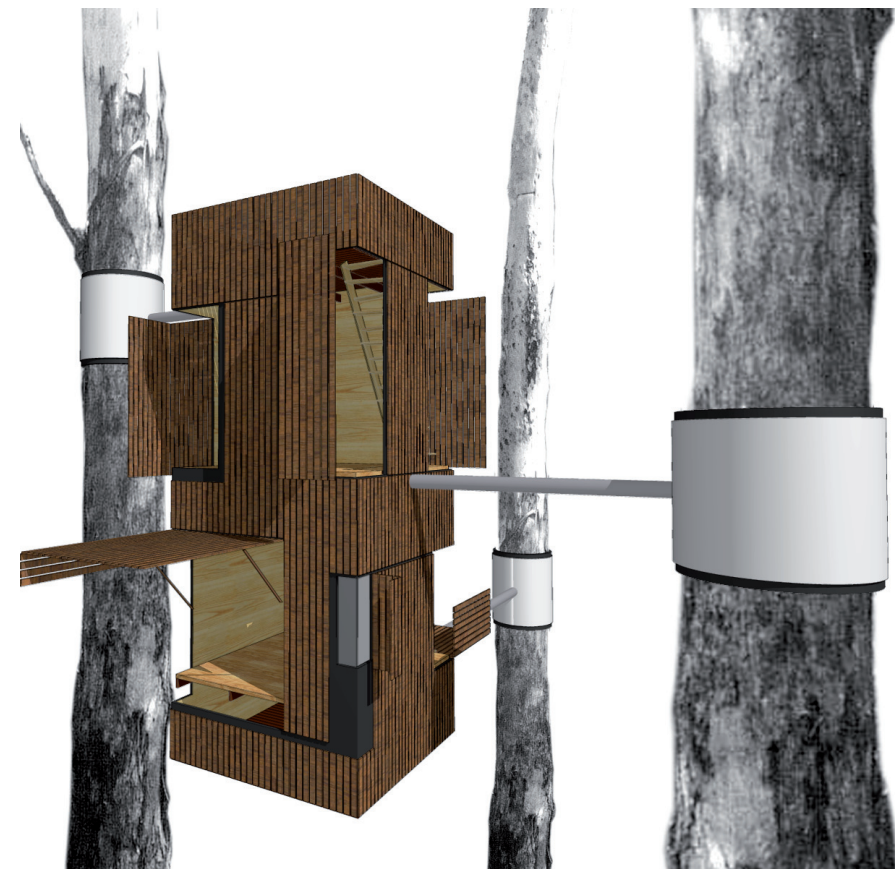
Instyle Contract Textiles
Instyle LIFE Textiles®, SENSE fabric, Artifort 'Little Tulip Chair' by Pierre Paulin, 2007
 Photograph: David Smyth

Andrew Maynard Architects

Andrew Maynard Architects explore an architecture of enthusiasm. All designs are concept rich and sustainably conscious, with the designers treating each project as a unique challenge offering unique possibilities.

Designed to spread its load over multiple trees, the *Styx Valley Protest Shelters*, aim to provide a protective barricade for the ancient trees that are being logged in the Styx Valley Forest, in Southern Tasmania. These trees are some of the tallest hardwood trees in the world, many of them over 400 years old. These shelters provide a visible protest presence, each deterring the logging of the trees it is attached to, while providing the protesters with permanent shelter.

Andrew Maynard Architects
Styx Valley, 2008
 model
 300 x 200 x 200 mm
 Digital rendering: Andrew Maynard



Julie Paterson : clothfabric

clothfabric has been producing sustainable, contemporary, hand-printed furnishing fabric since 1995. Julie Paterson, designer and founder, has always preferred to make products that reflect her immediate environment.

Found and made again: a new Australiana is an atmospheric collection of furniture, artworks, prints and products, a collection based on serendipitous finds, luck and timing.

Discarded materials from building sites, overlooked furniture found on the streets, and forgotten coffee sacks from local cafes have been reworked and made again in her Randwick studio over the past 12 months. This short batch making process is not so much breaking new ground as returning to the craft based skills of the bespoke, made-to-order process.



Julie Paterson: **clothfabric**
Burlap Chair, 2009
screen print on fairtrade coffee sacks and
hemp upholstered on street found chair
600 x 500 x 600 mm
Photograph: **clothfabric**

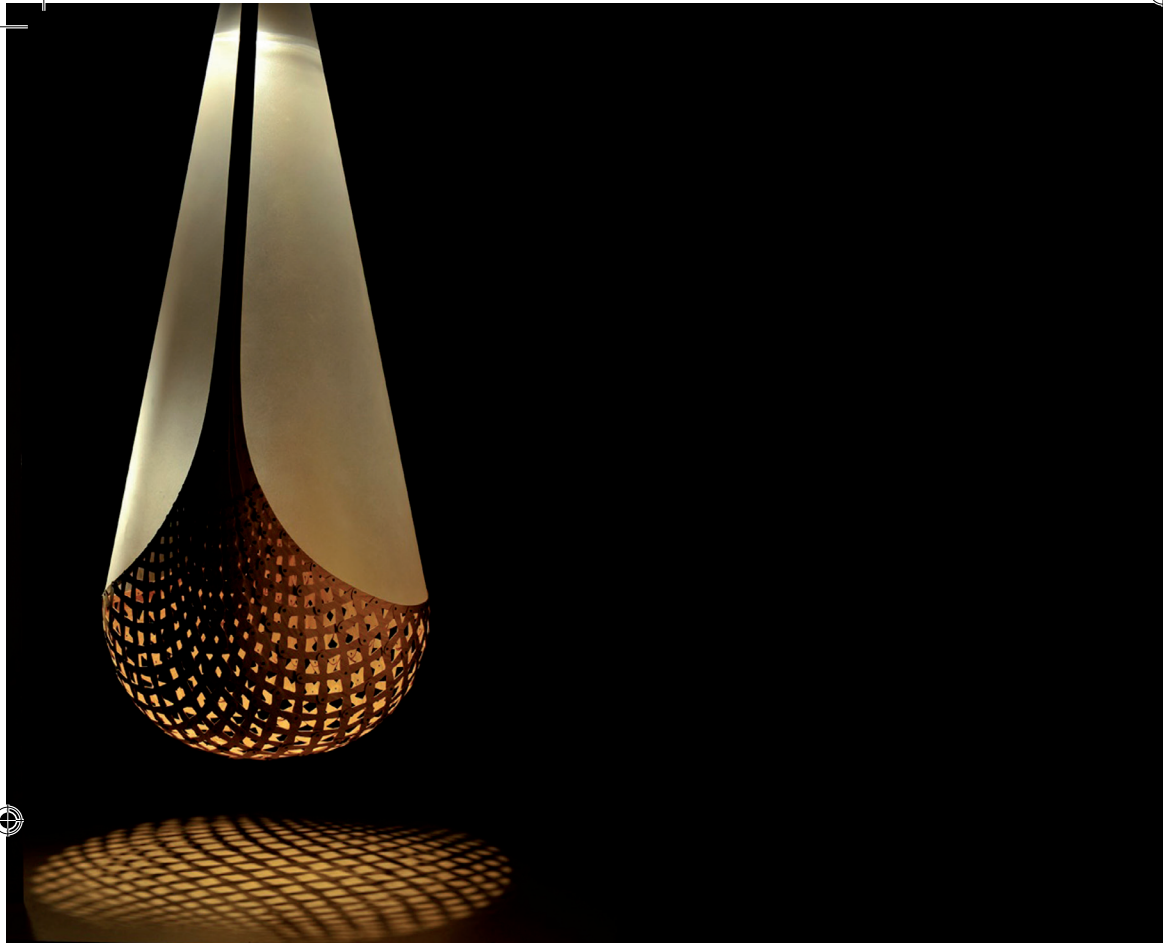
Elliat Rich

Elliat Rich designs objects that celebrate the poetry of humble pleasures. Underlying her work is an ongoing desire to create sustainable options through a non-materials based approach to sustainability. She asks the questions: What is it that you want to sustain? What are moments and experiences that you feel are truly valuable, worth sustaining into the future?

Rich was inspired by the practice of harvesting *Yala*, or bush potato, by Indigenous people in Central Australia, and the social interaction that flowed from the activity. The *Yala Sofa* was designed to celebrate people spending time together in a relaxed environment. The design of the upholstery fabric is based on the *Yala* plant, the flowers of which bloom after desert rain. These respond to body heat causing them to blossom, leaving a silhouette of your time together.

Elliat Rich
Yala Sofa, 2008
thermo-chromatic ink, digital print, plywood, stainless steel components
800 x 1540 x 590mm
Photograph: Steve Strike





Mark Vaarwerk

In making jewellery Mark Vaarwerk has attempted to create wearable pieces that offer a measure of intrigue to the wearer and the observer. This is a result of combining every day throwaway plastics with a precious substance like silver. The amalgamation contrasts and highlights the different characteristics of each material and the different ways in which we commonly value or perceive them.

The combination is achieved by simple techniques. Layers of plastic strips, cut from discarded plastic bottles and bags are wrapped carefully around an inner ring of silver. Heat is then applied to fuse the layers.

Mark Vaarwerk
Dynamo Bracelet, 2008
 plastic dynamo laundry detergent bottles, sterling silver
 86 mm diameter
 Photograph: Mark Vaarwerk

David Trubridge

David Trubridge's light is one of the *Three Baskets of Knowledge* that he exhibited recently in Milan. The installation was carried as luggage and assembled in situ. It is based on a Maori myth and tells how the first humans received from the gods, in three baskets, the knowledge they needed to live on earth: knowledge of the natural world, the spiritual world and rational knowledge (similar to the western trinity of body, spirit and mind.) To live harmoniously these three need to be balanced. Maybe now they are not, with rational knowledge drowning our spirituality and destroying nature. How can we regain that balance?

The basket in the exhibition contains rational knowledge represented by hard, angular aluminum shapes. The light is 5W LED and all materials can be fully recycled.

David Trubridge
Kete Tūauri – The Basket of Rational Knowledge (One of The Three Baskets of Knowledge set), 2009
 CNC cut aluminium sheet, hand-sanded PETG plastic, aluminium rivets, 5W LED light
 2100 mm high, 850 mm diameter
 Photograph: Peter Tang Courtesy David Trubridge



Luisa Cevese: RIEDIZIONI

Large Rug # 190 2009
wool silk cotton PU, mixed original technique
630 x 1370 mm

Window #3 2007
iron silk PU, mixed original technique
840 x 1020 mm

Anna Lise De Lorenzo

Creative Block 2007
laser-etched plantation pine, acrylic paint, water-based varnish, reclaimed suitcase, foam, plantation plywood, brass, polypropylene, found objects
560 x 330 x 160 mm

Lisa Gasparotto

Transient 2009
LEDs, electrical wire, paper various dimensions

Rebecca Green

Sustainable Graphic Design Widget 2008
programmed with Dashcode and Javascript with a lot of patient help from the Apple Developers Forum

Green Life 21 Project

Green Life 21 Project: Yoshikazu Hasegawa, designers Nobuo Sato & Yoshikazu Hasegawa
Re-Shokki/Saisei-001 2001
recycled-tableware, soil of recycled porcelain, molding and potter's wheel, of/1230°C
dimensions variable
Manufacturer: Green Life 21 Project

Green Life 21 Project: Prue Venables
Oliva – Dinnerware For Simple Elegance, Fine Food And Good Company 2004
recycled porcelain
dimensions variable

Nancy Walinyinawuy Guyula

[Basket 1] *Bathi* 2009
dyed and plain pandanus, coiling
465 x 200 mm diameter

[Basket 2] *Bathi* 2009
dyed and plain pandanus, coiling
450 x 185 mm diameter

[Basket 3] *Bathi* 2009
dyed and plain pandanus, coiling
450 x 190mm diameter

[String Bag] *Gay'wu* 2008
dyed kurrajong string, simple looping with hand-spun dyed string
580 x 210 mm

Steve Harrison

Almost A Blue Celadon Bowl 2008
weathered kaolinitic dyke stoneware body with Joadja native bai tunze porcelain stone glaze, woodfired 1260°C
67 x 110 x 107 mm

Naked Bai Tunze 2008
unglazed Joadja native bai tunze porcelain stone, woodfired 1260°C
71 x 111 x 105 mm
Not Quite Guan 2008
red bai tunze body with guan style quartz porphyry glaze, woodfired 1260°C
79 x 118 x 116 mm

Glaze Misty For Me 2008
Balmoral blackware washed basaltic gravel body with Joadja native bai tunze porcelain stone glaze, woodfired 1260°C
75 x 131 x 128 mm

Could Have Been Perfect – If Only It Had Been Saggared Away From All That Nasty Ash 2008
unglazed Joadja native bai tunze porcelain stone, partially glazed with natural ash deposit, woodfired 1260°C
76 x 138 x 135 mm

Green Celadon About Green Issues 2008
granite celadon style glaze over native halloysite iron stained bai tunze porcelain with red flash, white flame bleaching and gold lustre, woodfired 1260°C
70 x 104 x 104 mm

Instyle Contract Textiles

LIFE (Low Impact For the Environment)Textiles® 2009
5 stools covered in LIFE Sustainable Textiles®
450 x 620 x 5 mm
GLIDE and SENSE from the LIFE Textiles® Collection are upholstered onto STOOL 60
STOOL 60
Designer: Babak Aryaie
Manufacturer: Woodmark
Distributor: Zenith

Andrew Maynard Architects

Styx Valley 2008
model
300 x 200 x 200 mm

Quon: Prefab Housing 2008
model
height variable x 500 x 300 mm

Melbourne Growing Up: Urban Orchid 2009
digital print
841 x 594 x 5 mm

Julie Paterson: clothfabric

Burlap Chair 2009
screen print on fairtrade coffee sacks and hemp upholstered on street found chair
600 x 500 x 600 mm

Burlap Piano Stool 2008
screen print on fairtrade coffee sacks, oil based linoprint, on street found piano stool
500 x 300 x 500 mm

Paperwords Lamp 2009
recycled paper banners shade on second hand lamp base
1200 mm high x 30 mm diameter

Burlap Curtain 2008
screen print on fairtrade coffee sacks, hemp and jute webbing
2500 x 570 mm

Paperworks Drop 2009
recycled paper banners
3000 x 400 mm
Homes They Built Themselves 2008
oil and acrylic on found lumbar from building sites various heights
Award Winning Industrial Design 2008
oil and acrylic on street found plywood
330 x 190 mm

Recapitulate#1 2008
oil and acrylic on street found plywood
840 x 250 mm

Recapitulate#2 2008
oil and acrylic on street found plywood
510 x 120 mm

Burlap Stack 2008
screen print on fair trade coffee sacks
400 x 700 x 700 mm

Wash Cloth Hanging 2009
crocheted hemp
2800 x 400 mm

Elliat Rich

Yala Sofa 2008
thermochromatic ink, digital print, plywood, stainless steel components
800 x 1540 x 590 mm

David Trubridge

Kete Tuauri – The Basket of Rational Knowledge (One of The Three Baskets of Knowledge set) 2009
CNC cut aluminium sheet, hand sanded PETG plastic, aluminium rivets, 5W LED light
2100 mm high, 850 mm diameter

Mark Vaarwerk

Biotouch Bracelet 2007
plastic Wella biotouch conditioner bottles, sterling silver
83 mm diameter

Wendy's Bracelet II 2007
plastic Wendy's ice cream topping bottles, plastic shopping bags, sterling silver
93 mm diameter

Intensive Care Bracelet 2007
plastic Vaseline intensive care lotion aloe vera bottles, sterling silver
82 mm diameter

Home Brand Bracelet 2007
plastic Home Brand tomato sauce bottles, sterling silver
79 mm diameter

Dynamo Bracelet 2008
plastic Dynamo laundry detergent bottles, sterling silver
86 mm diameter

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