



STATE. EXPLORING SUSTAINABLE DESIGN RESPOND.

Exhibition curator Brian Parkes invited five outstanding design studios from New South Wales to respond to a statement about the issue of sustainability in contemporary design practice.

“Recent debate within the design community would suggest that sustainability is, or should now be, a fundamental consideration for all designers. Certainly, there is substantial evidence to show how design is making a positive difference in the troubled world in which we live. However, the design industry also continues to contribute to unsustainable systems of waste and excess and has played a significant role in many of the problems we now face. This is both a confronting and exciting time for designers as they make decisions about the work they do, the way they do it and the impact it has on our lives and our planet.”



Education Kit



STATE. RESPOND. Exploring Sustainable Design

Teachers Notes

Sustainable design is currently an area of interest for designers and those concerned with the way we live now and in the future. Designers and their approach towards economic, social and environmental issues provides a fascinating and thought provoking subject for Visual Design, Visual Arts and Design and Technology students to consider.

This education kit covers a number of outcomes in the courses mentioned and is supported by a series of outstanding videos on each of the designers featured.

These videos can be found at www.object.com.au/learn

Outcomes

Visual Design: 5.2, 5.3, 5.4, 5.5, 5.6 DM2, DM3, CH1, CH2, CH3, CH4

Visual Arts: P1, P2, P8, P9, P10 H2, H8, H9, H10

Design and Technology: P1.1, P2.1, P2.2, P4.1 H1.1, H1.2, H2.1, H2.2, H3.1, H4.1

The Statement

Recent debate within the design community would suggest that sustainability is, or should now be, a fundamental consideration for all designers. Certainly, there is substantial evidence to show how design is making a positive difference in the troubled world in which we live. However, the design industry also continues to contribute to unsustainable systems of waste and excess and has played a significant role in many of the problems we now face. This is both a confronting and exciting time for designers as they make decisions about the work they do, the way they do it and the impact it has on our lives and our planet.

Object invited creative directors from five outstanding design studios – each based in New South Wales and each with a genuine track record in the area of ethical and sustainable design – to respond to this statement.

How will you respond?

Brian Parkes, Curator

Throughout the kit you will find references to symbols, they refer to;



Enquire
Investigate/research before you visit



Experience
The exhibition through questions and activities



Extend
Your knowledge by further research, making, creating and designing.

The Designers

Chris Bosse: LAVA (Laboratory for Visionary Architecture)

Dave Gravina: Digital Eskimo

Marc Schamburg: Schamburg + Alvisse

Marcus Piper and Christey Johansson: Studio one8one7

Rachel Bending: Bird Textile

Education kit developed and written by Annette Mauer, Learning Coordinator, Text: Brian Parkes Curator State.Respond, Design: Imogen Moss, Emily Priddel and Femi Coppi.

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PRINCIPAL FUNDING

EXHIBITION PARTNERS

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STATE. RESPOND. Exploring Sustainable Design.



STATE RESPOND. Exploring Sustainable Design

Bird Textiles, Byron Bay
(Textiles / Clothing Design)

FACT FILE:

Who: Bird Textiles

When: Established 2006

Where: Byron Bay and Sydney, NSW

Employees: 10

What: Bird Textiles is a design business that designs, manufactures, distributes and sells textiles, garments and home wares. Bird is committed to uncompromising standards of social and ecological sustainability and to educating consumers about the positive choices they can make.

Bird products are sold through more than 100 retailers around Australia and in the United Kingdom, the United States and Singapore. In 2008 the flagship Bird Textile Emporium opened on Cleveland Street in Surry Hills. Bird garments are made from certified organic fabrics and are hand printed in Australia using water based dyes. All products in the home wares and lifestyle fashion ranges are manufactured by a network of local sewers using 100% renewable solar power.

The company's strongly held values include, maintaining ethical and egalitarian business practices with all individuals associated with the company and reinvesting – financially and practically – in the communities within which Bird operates. Bird recently received funding from AusIndustry, enabling it to restructure and tool up for significant growth. This growth will include an expansion of wholesale and retail, as well as new ventures in licensing. Bird's commitment to education will also grow with interactive social media platforms and ongoing campaigns through their Surry Hills Emporium.

www.birdtextile.com



Photo: Fran Flynn

Bending's colourful print designs are creatively turned into fashion and home furnishings and are often inspired by local flora and beach eco systems. Bending is also influenced by Danish design from the mid 20th century.



STATE RESPOND. Exploring Sustainable Design

Rachel Bending, Creative Director
Bird Textiles, Byron Bay



Biography:

Originally from the United Kingdom, Rachel studied textile design at the Glasgow School of Art in the early 1990s. In 2002 she established her first sustainable fashion brand – Slingsings, producing bags from vintage fabrics using solar power – which became Australia's first climate neutral business in 2004. Rachel launched Bird Textile in March 2006 as a development and continuation of this same brand ethos.

Rachel recently finished building her sustainable straw-bale home on the edge of the rainforest just out of Byron Bay. Designed with Blue Architects and built by Natural Building Works, the house is an outstanding architectural design and sustainable living values. It features solar power, tank water, composting toilet, a worm farm and an impressive vegetable garden.

“As designers, we have an opportunity, and a responsibility, to lead and encourage positive social change.

Small to medium-scale businesses generate 40% of Australia's GDP, represent 48% of the workforce and make up 96% of all businesses in Australia. On any given day every individual will have numerous interactions with these businesses. It is this point of interaction that offers one of the largest opportunities to achieve dramatic sustainability outcomes.

If business is managed from the heart, great things can happen. Bird started with two old car batteries and a solar panel. Seven years on, we are servicing a global market, but most importantly, we are continuing to educate and inform on issues relating to sustainability.

Social change. It is less about me, me, me, and more about building bridges for a future.”



Visit the Bird Textiles website, www.birdtextile.com and make notes about the business and sustainable practices. What is the function of Bird's website ?

Bird looks to donate money to the charity Rainforest Rescue at: <http://www.rainforestrescue.org.au/>. What is the significance of this initiative to partner and support an organisation such as this? How does this concept work within Bird Textiles' environmental policy? Does your school have a sustainability mission statement? How could your art + design department run like an environmental company?

Look at the work of American designer Rex Ray and Swedish designer Olle Eskell <http://www.rexray.com/>



Bending has created a series of shop windows that displayed positive declarations during the Global Financial Crisis. Sketch one of the window designs and analyse the formal qualities seen in the display such as the use of colour, repetition, scale and shape. What type of responses do you think Bending was hoping for? Why do you think she created these window displays?



Design a series of prints that can be applied to fabric. Use plants and other natural objects as a starting point. Create a food dye by using different methods in order to extract different colours, shades or strengths of colour in the dyeing process e.g. boil, freeze, or soak in cold water the plant matter.

'The advantage is that there is less impact on the world around us by using something that is natural.' India Flint. Research the work of Botanical Alchemist India Flint @ <http://www.indiaflint.com/> and listen to the pod cast of an interview with India Flint <http://www.abc.net.au/rn/artworks/stories/2009/2613889.htm>



STATE RESPOND. Exploring Sustainable Design

Bird Textiles, Byron Bay

food for thought/half full

Food for Thought' is a social marketing campaign that has featured in the windows of Bird Textiles Emporium in Cleveland Street, Surry Hills during the past twelve months. The concept was developed by Creative Director Rachel Bending as a counteraction to the negativity which consumed the media and the public domain at the peak of the global financial crisis in 2009. Bending's aim was to provoke, stimulate and inspire. With her team she developed a series of positive affirmations on the theme of food, such as, 'good egg' or 'apple of my eye'. These affirmations have been displayed as A1 posters with a selection of products and props in the shop windows sparking reaction from commuters along one of Sydney's busiest roads.

'Food for Thought' includes; small cushions in ruby seed polka & blood on ruby flower clocks, chickens in ruby bird song calico, chook in blood on ruby vine leaves and eggs covered with mixed buttons.

'Half Full' includes; Bird Zaishu, large tube in Mocha flower clocks, small tube in Peat Vine Leaves and glass jars with mixed buttons. The limited edition Bird Zaishu is a collaboration between Bird Textiles and Zaishu. The artwork features indigo flower clocks, olive vine leaves and peat seed polka designs. Zaishu is an award winning, slot-together seat or small table.



food for thought: Bird Textiles Shop window display installed in Object Gallery.
Photo: Jamie Williams



half full: Bird Textiles Shop window display. installed in Object Gallery.
Photo: Jamie Williams



Buttons made from excess fabric. Photo: Jamie Williams



STATE RESPOND. Exploring Sustainable Design
LAVA (Laboratory for Visionary Architecture), Sydney
 (Architecture/Interior Design)

FACT FILE:

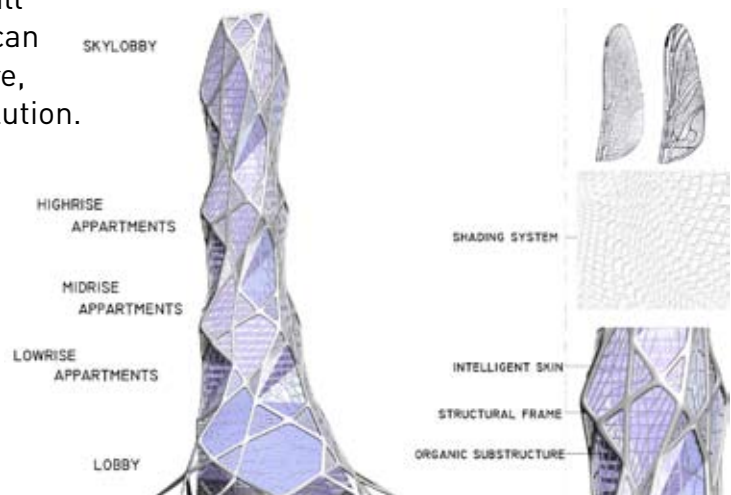
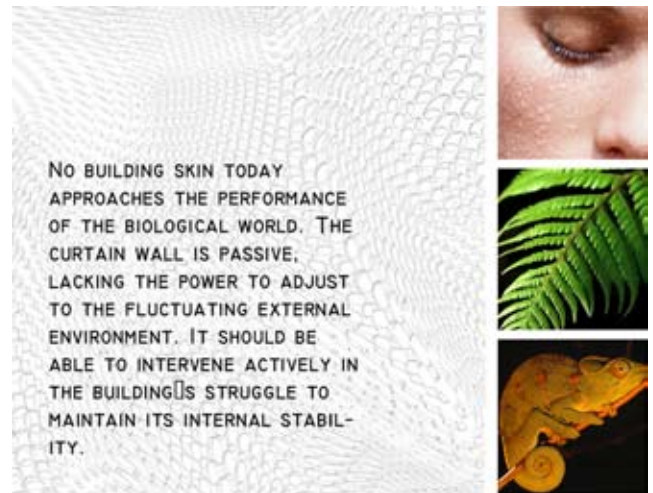
Who: LAVA (Laboratory for Visionary Architecture)
When: Established 2007
Where: Sydney, NSW
Employees: 26

What: With offices in Sydney, Stuttgart and Abu Dhabi, LAVA is an international architecture firm that seeks to continually define new boundaries in the creation of architectural and urban space. The company has a strong research focus – exploring relationships between nature, technology and humankind.

In a relatively short time LAVA has undertaken many significant projects from office towers and hotels in Germany and the Middle-East to temporary pavilions and installations here in Australia. The company recently won an important commission to design the City Centre for the world’s first carbon-neutral city, Masdar, in the United Arab Emirates. LAVA’s design includes a distinctive outdoor public plaza made up of a series of interconnected “solar umbrellas” which open up during the day and close up at night to keep the plaza cool. This innovation is a striking contrast to the vast air-conditioned malls at the heart most cities in the region.

LAVA is also currently working on the Michael Schumaker World Champion Tower in Abu Dhabi. This energy-efficient 240 meter tower will incorporate intelligent systems and skins that can react to external influences such as air pressure, temperature, humidity, solar-radiation and pollution.

www.l-a-v-a.net





STATE RESPOND. Exploring Sustainable Design

Chris Bosse, Partner/Architect,
LAVA (Laboratory for Visionary Architecture), Sydney



Biography:

Chris Bosse is the director of LAVA Asia Pacific and is also Adjunct Professor and Innovation fellow at the University of Technology, Sydney. After studying in Germany and Switzerland he worked with several high-profile European architects before moving to Sydney in 2002. For six years Bosse was Associate Architect at PTW Architects in Sydney. He founded LAVA in 2007 with long time friend Tobias Wallisser.

His work for PTW on the now iconic Watercube swimming centre in Beijing has been widely acclaimed and won the prestigious Atmosphere Award at the 9th Venice International Architecture Biennale.



Chris Bosse designed the Water Cube for the Beijing Olympics while he was working with PTW Architects. Research this structure and comment on the way it draws on both natural systems and cultural interests.

Bosse is particularly interested in the use of 'skins' on buildings to regulate heat and light. Look at some of his projects that incorporate this idea and note the relationship with human skin.

Look at the urban centre of Masdar City. What factors has influenced this design and what creative solutions have the architects used?

Redesign an urban space that you use or an outdoor space in your school.



LAVA: humankind / nature / technology

We have come to an age where we can afford anything and every technology is readily available. We can now concentrate on how nature and technology merge into modern life in a new hybrid way. At LAVA we take our clues from nature and apply the latest technologies but we always place the 'human' at the centre of our architectural investigations. We are particularly concerned with structure, material and building skin – three areas where architecture can learn so much from nature.

*Sustainability considerations:
material/conservation/recycling/lifecycle
building skin/human skin/nature skin
energy/reduction/production
construction methods/smart technologies/
prefabrication
lifecycle/afterlife of buildings
sustainable usage/end-user behaviour
commercial sustainability/financial implications
design/idea sustainability/half-life of ideas
against green-wash*

Creating more with less. Green is the new black.



Visit LAVA's website:
<http://www.l-a-v-a.net/> Where does this architectural practice have offices? How do you think this would affect the way the architects work?

Look at the images and describe some of the processes that the architects use in developing projects. Where does this firm draw their inspiration from?

Sketch one of LAVA's projects and annotate the design using notes from the site to help you.



Sketch the model in the exhibition. What is it made from? What functions does the skin of the model have?

Comment on the role of both the use of computer aided design and the physical model.



STATE RESPOND. Exploring Sustainable Design

LAVA (Laboratory for Visionary Architecture), Sydney

Re-skin / More with less

What initially began as a speculative proposal for a bold re-shaping of the UTS tower on Broadway has evolved as a broader architectural system for re-purposing inefficient and outdated buildings without the need to demolish and rebuild. LAVA has developed a simple, cost effective and easily constructed building skin that can transform the identity, sustainability and interior comfort of an existing structure such as the UTS tower.

The 'skin' is a translucent cocoon that can create its own 'micro climate'. It can generate energy with photo-voltaic cells, collect rain water, improve the distribution of natural daylight and it can use available convective energy to power the building's ventilation requirements. A pre-existing building is wrapped with three-dimensional lightweight, high performance composite mesh textile. Surface tension allows the membrane to freely stretch around walls and roof elements achieving maximum visual impact with minimal material effort.

The skin is also an intelligent media surface that can be used for dynamic animation and to communicate information into the public realm – effectively integrating principles of architecture, fashion, media and communication design into a new hybrid typology.



Model of the re-skin of the *UTS Tower* installed at Object Gallery.
Photo: Jamie Williams



Back view of the model re-skin of the *UTS Tower* installed at Object Gallery. Photo: Jamie Williams

For many years, Bosse has based his work on the computational study of organic structures and resulting spatial conceptions. His research lies in the exploration of unusual structures and in pushing the boundaries between architecture and digital form generation.



STATE RESPOND. Exploring Sustainable Design

Digital Eskimo, Sydney

(Strategic Design Agency)

FACT FILE:

Who: Digital Eskimo
When: Established 2001
Where: Sydney, NSW
Employees: 15

What: Digital Eskimo is a design agency that has been creating positive social and environmental change since its inception in 2001. With core know-how in communication design, the company's participatory design methodology is being applied to an expanding mix of innovation, research and strategy projects.

Digital Eskimo's clients include organisations such as Amnesty International and the Australian Conservation Foundation, the union movement, leading arts organisations like the Sydney Symphony Orchestra and blue chip corporates including Telstra and its online subsidiary Big Pond. Between 2005 and 2007 Digital Eskimo designed, developed and provided campaign resources for the 'Your Rights at Work' online presence which was the hub of the ACTU's successful campaign against the unpopular Work Choices legislation.

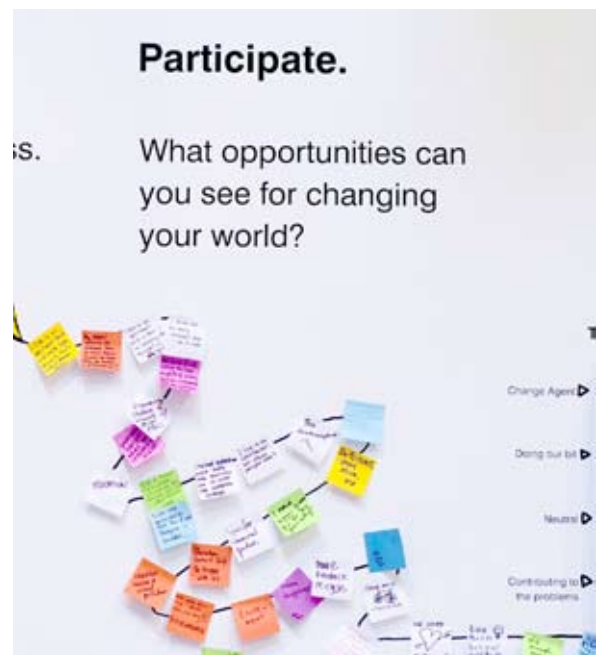
Digital Eskimo is currently working for the Australian Conservation Foundation and a group of Sydney local councils on separate projects aimed at reducing the eco footprint of Australians in their homes (we currently rank as the highest per capita in the world). The company has also recently begun working with the Creative Industries Innovation Centre at UTS on a project to help design agencies transform into 'Change Agencies'.

www.digitaleskimo.net

[Digital Eskimo are David Gravina, Anthony Ditton, Caryn Wilson, Catherine Marshall, David Turnbull, Diana Mounter, Duncan Underwood, Jeremy Epstein, John MacFarlane, Mark Elizondo, Matt McCauley, Ozan Onay, Rob Aston, Sally Robertson and Scott Nolan.]



Agents of Change installation at Object Gallery. Photo: Jamie Williams



Agents of Change installation at Object Gallery. Photo: Jamie Williams



STATE RESPOND. Exploring Sustainable Design

David Gravina, Principal and Creative Director,
Digital Eskimo, Sydney



Biography:

After studying Information Systems at Monash University in Melbourne in the 1990s, Dave Gravina worked with Fairfax subsidiary Big Hand as lead creative producer of a youth culture CD-ROM magazine. He then freelanced for many years working for leading design agencies of the time like Exro Design and Rhythm Media (now Jack Morton). In 1998 he headed to London and worked at brand agency OTM Brand and at Ogilvy & Mather's digital arm, NoHo Digital in between travelling.

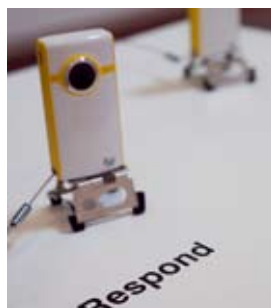
Dave returned to Australia in 2000 with a greater political awareness and began to work on social change projects in the evenings while freelancing at a dot com startup. He established Digital Eskimo in 2001 with the intention of creating social change using sustainability principles and the power of design and digital technologies.

It is becoming increasingly apparent to thought leaders in the Design professions that our approach to problem solving is ideal for addressing society's most challenging problems.

There is enormous potential for us to redesign the world in a way that benefits the planet. And we can do this while creating untold opportunities for our clients and our own practices.

As our industry strives to come to terms with sustainability issues, we must ensure that we're doing our best to influence and inspire others. We need to not only start rethinking what we're designing in the first place but also rethink our business models and develop a genuinely long term and sustainable approach to creating value for our clients and greater society.

Our role can be to help our clients re-imagine their business models and their relationship with the broader community and ultimately affect real transformational change in the world.



Agents of Change installation at Object Gallery. Photo: Jamie Williams



What is Design Thinking?
Find out about the well known design thinker Bruce Mau. Visit his website and research his project called 'Massive Change'.
<http://www.brucemaudeesign.com/>
Read the book 'Glimmer : How design can transform your life and even the world' by Warren Berger.

Become a change agent. Does your school have a 'messy problem' that needs sorting out? Think about using design thinking to find solutions. Work in teams and run some of your own workshops with clients or users.

Look at the following design companies and describe the type of projects they are involved with. In what ways do they differ from more traditional design firms?
<http://www.ideo.com/>
<http://www.participle.net/>
<http://www.livework.co.uk/>



Visit Digital Eskimos website
<http://digitaleskimo.net/about>.
What do Digital Eskimo mean by considered design?

<http://digitaleskimo.net/approach/considered-design>. How does this company 'scope a project'?



What are the challenges facing galleries in exhibiting the types of ideas that Digital Eskimo are advocating?
How successful has this exhibition been in exhibiting Digital Eskimo's ideas and processes?
How has the audience been encouraged to participate with Digital Eskimo's process?



STATE RESPOND. Exploring Sustainable Design

Digital Eskimo, Sydney

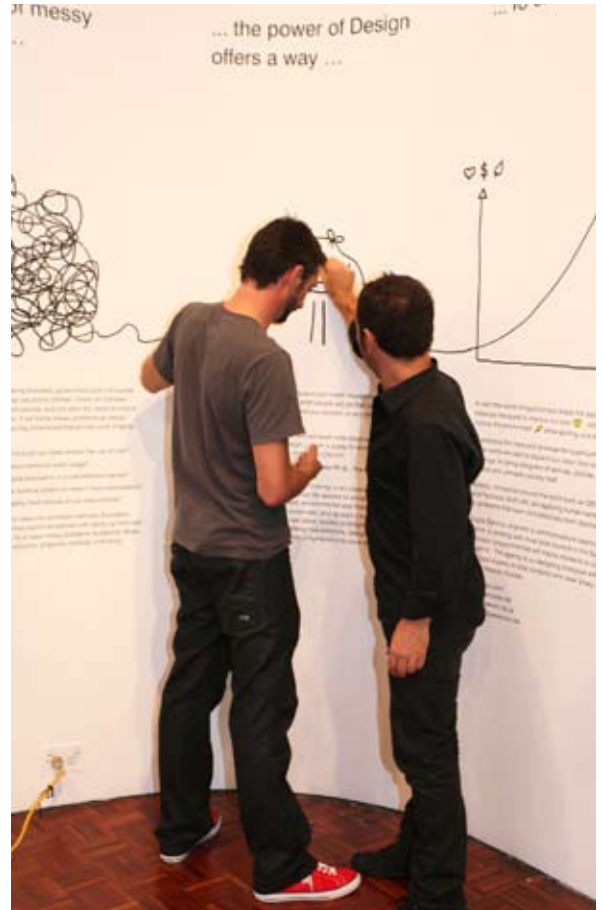
Agents of Change

Digital Eskimo are working with the Creative Industries Innovation Centre (CIIC) to develop 'The Change Agent Project', an open source collaboration with the Australian design community. The project aims to co-create a range of resources that designers can utilise to re-define their role in society. Digital Eskimo's Creative Director David Gravina says, 'we believe that when we see ourselves as Agents of Change we can simultaneously improve the lives of people, create a healthier planet and open vast new markets for our services.'

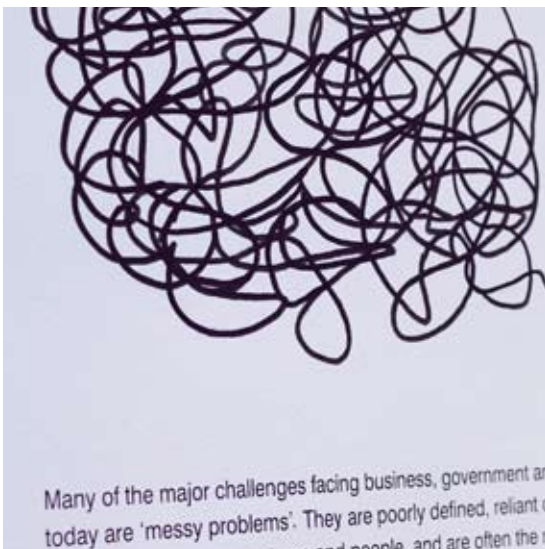
Your input into the co-design and research activities on this wall will help shape the initial strategy and direction of this exciting project.

The CIIC, hosted by UTS, has been established as part of the Commonwealth Government's Enterprise Connect program to help small and medium Australian creative enterprises become more innovative, efficient and competitive. This project was conceived by Digital Eskimo as part of their ongoing commitment to projects that contribute to a better world.

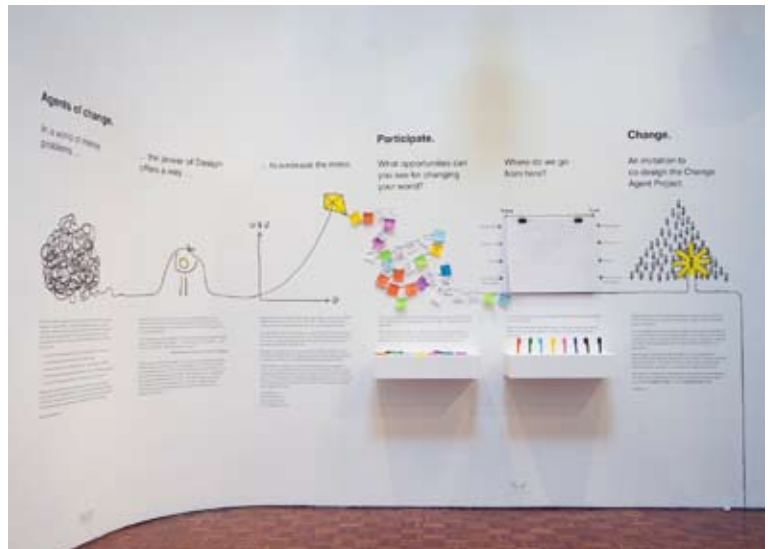
For more information: www.enterpriseconnect.gov.au / www.creativeinnovation.net.au / www.uts.edu.au / www.digitaleskimo.net



Brian Parkes and Dave Gravina installing *Agents of Change*. Photo: Tom Brown



Agents of Change installation at Object Gallery. Photo: Jamie Williams



Agents of Change installation at Object Gallery. Photo: Jamie Williams



STATE RESPOND. Exploring Sustainable Design

one8one7, Austinmer
(Graphic Design)

FACT FILE:

Who: one8one7

When: Established 2008

Where: Austinmer, NSW

Employees: 4

What: one8one7 is a creative studio based in the coastal town of Austinmer, about an hour's drive south of Sydney. The studio specialises in publication and identity design.

one8one7 has worked on a number of significant publishing and branding projects including redesign of InDesign magazine for InDesign Publishing Group, art direction of Crystallized magazine for Swarovski, brand design for the Powerhouse Museum's design festival Sydney Design 2009 and the redesign of the Australian Poetry Centre's magazine Blue Dog. The studio approaches each brief based on experiencing the end result, with the aim to create a finished 'product' which not only communicates a message but also a sense of value to the end user.

The studio works for clients and with collaborators in all corners of the globe and runs an online concept 'magazine' called Blank which enables them to share their inspiration with others. In 2009 one8one7 created a visual identity to help launch Food Wine & Design, a new fundraising initiative through which the local design and hospitality industries' host events to raise funds for local charity organisations.

www.one8one7.com



Close up of *Everything is Forever*. Photo: Jamie Williams



Image from POL OXYGEN website.



STATE RESPOND. Exploring Sustainable Design

Marcus Piper and Christey Johansson,
Creative Directors, one8one7, Austinmer



“ Australia is about lifestyle – for us that means the ocean and the outdoors.

Developments in file transfer and communication technology have allowed us to work remotely on the South Coast of New South Wales without impact on deadlines or communication. Our footprint is small, we are mobile and as designers we make every attempt to be conscious of our environment and to design for clients who share our passion and philosophy.

As designers we are somehow bound to creation and production, so we feel a certain responsibility for what happens to an object once it is produced. We aim to produce work with a timeless but progressive aesthetic, creating publications that we hope will sit, cherished, on bookshelves rather than end up in land fill.

Perhaps our motto might be EVERYTHING IS FOREVER.

Biography:

Marcus Piper, who trained in industrial design, and Christey Johansson, who trained in visual arts, founded one8one7 after returning from a two-year stint in London with a strong desire to live and work outside of a major city.

Prior to formally establishing the studio, Marcus and Christey worked on a number of projects together including the 320-page monograph Jaime Hayon Works, published by renowned German publishers Gestalten, the 206-page book Unbridled for Swarovski and the highly influential POL Oxygen magazine.

In London Marcus worked for Neville Brody’s Research Studios on editorial and branding projects whilst Christey was part of the design team at Penguin Books and art directed/ designed books for prominent commercial galleries. The pair have received numerous awards, including those from the Australian Graphic Designers Association, the Folio awards (NY) and the Society of Publication Designers (NY).

What is an editorial designer?
Piper and Johansson design graphics and layout for magazines and books and can be referred to as editorial designers. Editorial design is a branch of graphic design that is concerned with typography, layout and other graphic elements to communicate the content and aesthetics of a particular publication to their readers or audience.



Visit the In Design Website. <http://www.indesignlive.com/>
This is a great resource for learning about current issues and news in architecture and design.

Re design the look for your school magazine or newspaper. Don’t forget to consider your audience and to use typography and layout that reflects the content.

Research the history of your favourite types or fonts. Piper and Johanssen sometimes create their own typefaces. Try developing your own.



Visit one8one7’s website <http://www.one8one7.com/>
List some of the projects this design agency have been working on.

Look at their magazine Blank. What is the idea behind this magazine/ Is it a magazine/ What else could you call it?



Why have one8one7 exhibited their designs as a pile of magazines and books? What could be another way of displaying their work? Would the message change?

How do you keep your favourite magazines or books? Look at one8one7’s image display in the exhibition. What are some of the things that inspire them ?



STATE RESPOND. Exploring Sustainable Design

one8one7, Austinmer

Everything is Forever.

Marcus Piper and Christey Johansson, the founding partners of one8one7, see each new design job as part of a life-long project. As communication designers specialising in printed publications, they aim – through good design – to add tangible and intangible value to each new publication regardless of its scale or budget.

Johansson says, 'historically only the affluent could afford to have books. Books were precious and valued things.' Piper adds that, 'today printed matter is seen mostly as a disposable, consumable commodity.' one8one7 aim to create books, catalogues and magazines that people will keep and cherish.

Working generally with clients in the art and design fields, they admit that they deal with some outstanding content. But importantly, they also have an intimate understanding of the audience they are designing for as their own collection of books and magazines are amongst their own most prized possessions.

On this plinth is a much cherished pile of publications from their own archive – the physical evidence of their on-going project. It includes some 7,000 pages –each a testament to their superb skills in editorial and typographic design. While all of these pages can't be seen here, the ideas, processes and stories behind some of the projects are revealed on pages as they float out from the pile into the world that inspired them.



Everything is Forever installed in Object Gallery. Photo: Jamie Williams



Christey Johansson and Marcus Piper. Photo: Tom Brown



Everything is Forever installed in Object Gallery. Photo: Jamie Williams



STATE RESPOND. Exploring Sustainable Design

Schamburg + Alvisse, Sydney
(Furniture Design)

FACT FILE:

Who: Schamburg+Alvisse

When: Established 1997

Where: Sydney, NSW

Employees: 6

What: Schamburg + Alvisse is a furniture design company that produces premium quality, award winning, eco-furniture for the commercial market. For over ten years the company has distinguished itself through its dedication to ecologically sustainable design.

Schamburg + Alvisse products are designed to be extremely durable and are manufactured in Australia using the most socially and environmentally responsible materials available, such as sustainably harvested timbers and recycled resin. In 2007 they became one of the first furniture-makers to receive Good Environmental Choice Australia (GECA) certification and were the first Australians to achieve the international Forest Stewardship Council (FSC) certification.

Schamburg + Alvisse furniture can be seen in prominent public buildings around Australia including the Melbourne Museum, the State Library in Perth and the Adelaide and Brisbane airport terminals. The majority of their sales result from architects and interior designers specifying their products for 'green' commercial buildings such as the award-winning Westpac office tower in Sydney, who purchased more than \$1million of Schamburg + Alvisse eco-furniture in 2007.

Their work has been featured in influential international magazines such as ID New York, Wallpaper, French Vogue and Elle Décor as well as in important exhibitions such as the Powerhouse Museum's Eco-Logic and Object's Freestyle: new Australian design for living.

www.schamburgalvisse.com.au



Models for Pebble. Photo: Tom Brown



Pebble. Photo: Tom Brown

Inspired by worn river stones, Pebble ottoman is an economical, playful seating option for informal, changeable seating areas like break-out zones, media rooms and cafes.



STATE. RESPOND. Exploring Sustainable Design.

A selection of Schamburg+Alvisse furniture



STATE RESPOND. Exploring Sustainable Design

Marc Schamburg,
Managing Director, Schamburg + Alvisse, Sydney



Biography:

Marc Schamburg completed a degree in Interior Design in 1987 at the University of Technology Sydney. In 1994, while still working full time as an interior designer, he began winning awards for his furniture designs. After meeting qualified architect Michael Alvisse on a project, the pair established a partnership working on diverse design and architectural projects. 1997 saw the duo specialise by forming the company Schamburg + Alvisse, designing and making eco-furniture and objects.

Marc and Michael share an aesthetic sensibility as well as a sustainable business philosophy. In 2007 they won an Australian Design Award for their Smooth Chair. In 2009 they were recognised as 'Design Luminaries' by InDesign magazine and were included in The (Sydney) Magazine top 100 most influential people of the year. 2009 also saw Marc become Creative Director for Food Wine and Design, a new fundraising initiative through which the local design industry hosts events and raises funds for local charity organisations.



Save something – it might come in handy later.

My Grandmother's cupboards were packed with things that had been saved: brown paper; string; buttons; glass jars filled with screws and nails; little cotton spools. To me, it was a consistent craft resource. To her, it was an ethic formed by hardship.

In our current struggle with climate change and global financial crises, will our values change? The idea that something is expendable or worthless is only a point of view. For the ethical and the aware, waste matter presents new opportunity.

Design is a kind of alchemy – a transformation of matter by which paradoxical results are achieved.

Discarded printer cartridges, ground and remoulded, become sturdy office chairs. Fabric off-cuts, cut and hand stitched, become valuable works of craft.

Design can transform objects of matter into objects that matter.



Schamburg +Alvisse are well recognised as leaders in their field. Look at the awards they have one and articles written on them in the newflash section of their website. How important are awards and media recognition for designers? Find out about some of the design awards that exist in Australia and Internationally. <http://www.schamburgalvisse.com.au/newsflash/index.htm>.

Create an advertising campaign for Schamburg +Alvisse. Design seating for somewhere in your school or home. Consider how it will be used and who will use it. Consider basing your design on forms found in nature.



Visit the Scamburg+Alvisse website <http://www.schamburgalvisse.com.au/index.htm>
Look at the seating design called Pebble Ottoman. What inspired this design? What are the benefits and drawbacks of modular seating?

Find another chair that whose form is inspired by natural formations.

Look at all the furniture shown on the website. Describe Schamburg +Alvisse's style or aesthetic. Which chairs are made from recycled plastic?



Fabric off-cuts become pieces of jewellery. Photo: Tom Brown



What is Marc Schamburg revealing about his philosophy and design processes through this exhibit? How effective has is this type of installation? How does Schamburg's slide presentation support and enhance his exhibit?



STATE RESPOND. Exploring Sustainable Design

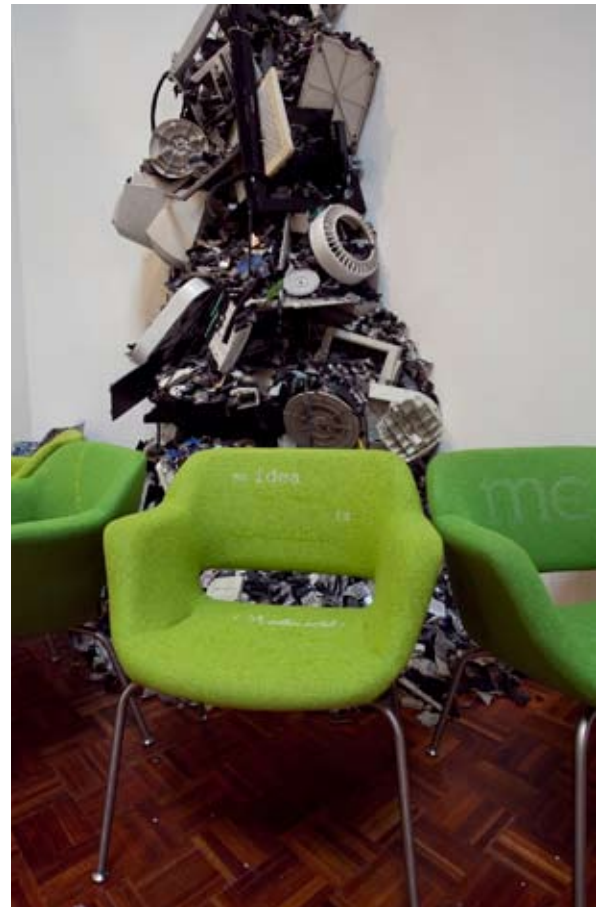
Schamburg + Alvisse, Sydney

O-50 chair (pron. "Oh-50" as in Original Fifties)

The ultimate statement on upcycling, the O-50 chair is a resurrected design (from a discarded 1950s mould). The shell is formed from Recopol™, a recycled e-waste material made by reforming post consumer ABS plastics (sourced from computer casings, telephones and printer cartridges) into a new solid product through heat and pressure in an aluminium mould. The chairs displayed here are upholstered in embroidered, post-production fabric off-cuts. The legs are fabricated from part-recycled stainless steel tubing.

More than 6,000 O-50 chairs have been produced to date, upcycling over 65 tonnes of raw e-waste material. The largest single order – 1,200 chairs for the Westpac bank offices in Sydney – was secured as a result of the client's interest in the chair's strong eco-statement. The O-50 chair has been certified by GECA (Good Environmental Choice Australia) and attains 100% Green Star Points.

e-waste = electronic waste - may be defined as all secondary computers, entertainment electronics, phones, and other items such as television sets and refrigerators, sold, donated, or discarded by their original owners. Recycling companies collect and shred the raw plastic casings into small pellets for re-moulding.



Discarded computer parts and printer cartridges and O-50 Chair installed in Object Gallery. Photo: Jamie Williams



Each chair has been embroidered with Schamburg's ideas on sustainable design. Photo: Jamie Williams



Photo: Jamie Williams