

4. Donald Fortescue (USA) *Pikes*, 2001. Laminated Birch plywood.

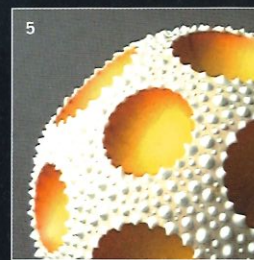
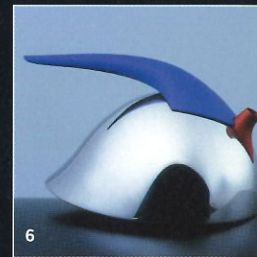
5. Louise Hibbert (UK), *Cinachyra Box 1*, 2000. English sycamore, stained veneer and boxwood.

6. Robert Foster, *Sparrow Teapot* 2000. Handraised stainless steel and anodised aluminium.

1. Greg Collins (Australia), *Off the Reef*, Sheoak.

2. Donald Fortescue (USA), *Plumbs*, stack laminated Birch plywood, (*Bask and Pip* in background), SF Museum of Modern Art.

3. Louise Hibbert and Sarah Parker-Eaton (UK), *Radiolaria*, 2002. English sycamore, acrylic ink and silver.



lost in space

Designing futures in furniture and wood

Designing Futures is a global forum featuring international innovators at the forefront of contemporary fine wood and furniture design. It will promote international collaborations, stimulate debate and offer insight into the major trends acting as catalysts for the Australian fine wood and furniture industry. The project will explore sustainability, the impact of technology and contemporary design initiatives in industry, while analysing the aesthetics, critical indicators and development of a design culture, and the fundamental strategies for entry into the global marketplace.

"...traditional areas need to be examined in a fresh light and in the full recognition that something has changed—in human beings, in society, in knowledge, in the role of industry, in technology—making new experiences that the design culture can support."

Marco Susani, keynote speaker, Designing Futures Forum



Designing futures

www.designingfutures.com.au

Designing Futures is a long-term strategy comprising the following components...

Design Consultancies

Teaming national and local designers with a select number of West Australian fine wood and studio furniture makers to develop new, competitive product lines for the national and export markets.

International Exhibition Program

Developed in partnership with del mano Gallery, LA (one of the world's leading fine craft galleries) this collaboration will result in exhibitions of Australian and International fine wood and studio furniture, showing throughout Australia, the US, Asia and Europe over coming years.

Nationally Accredited Training Packages

Delivered through TAFE and online to foster a broad base of relevant skills in marketing, design and business management to ensure the long-term sustainability of the industry. Program to be implemented in 2003.

Internet-Based Industry Portal

Encompasses an integrated overview of the West Australian timber industry, encouraging business-to-business e-commerce and marketing strategies. Design your future at: www.designingfutures.com.au

Market Research and Industry Study

Undertaken by Market Equity to document the progress and evaluate the development of the Designing Futures program.

Designing Futures Forum (16-18 August, 2002)

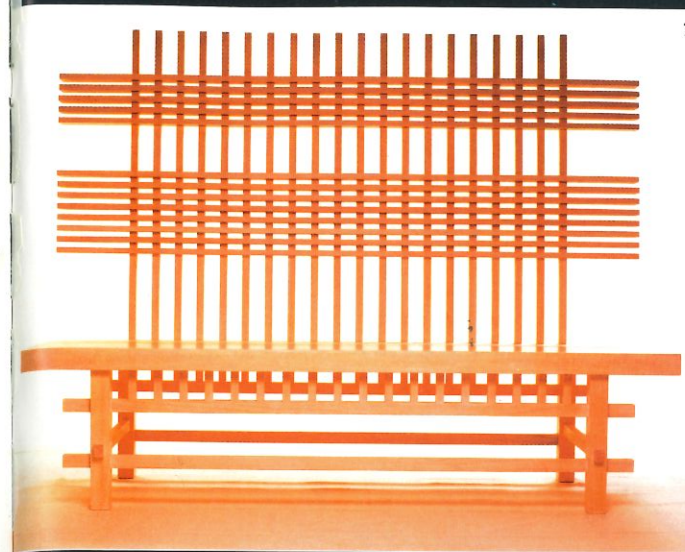
The Designing Futures Forum (at Craftwest in Perth) will bring together more than 30 respected international and Australian designers, fine wood artists, furniture manufacturers and business leaders who are innovators in their respective fields. Presenters will explore issues of design philosophy, sustainability, the impact of technology, and the varied design and marketing initiatives taking place in the global market. Presenters include: Bruce Mau, Marco Susani, Massimo Bortott (Alessi), William Hunter, Donald Fortescue and Robert Foster.

Surface + Form

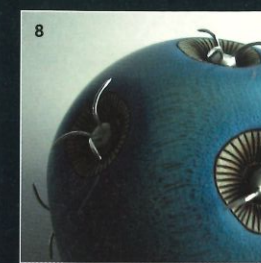
An international fine wood exhibition opening concurrently with the Designing Futures Forum, featuring works by leading national and international fine wood artists, including several forum presenters and residency participants. This will be the first in a series of exhibitions between Craftwest and del Mano Gallery in Los Angeles with an anticipated Australian exhibition to America in 2004.

International Fine Wood Residencies

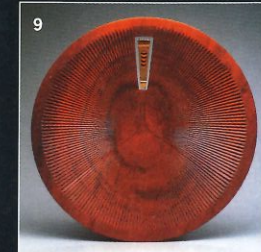
Eight international fine wood artists will be invited participate in a Residency Program to assist in the development of the fine wood industry in Western Australia. The first residency will be with Todd Hoyer (USA) and Hayley Smith (UK), September to December 2002.



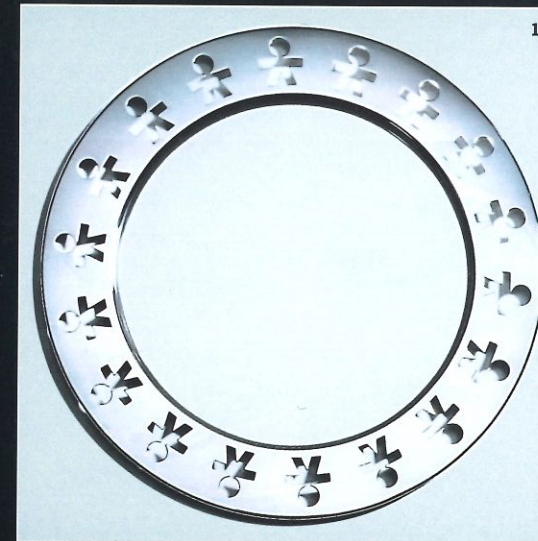
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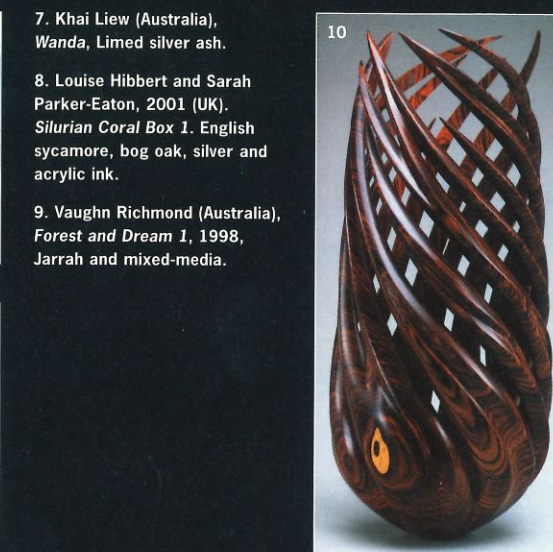
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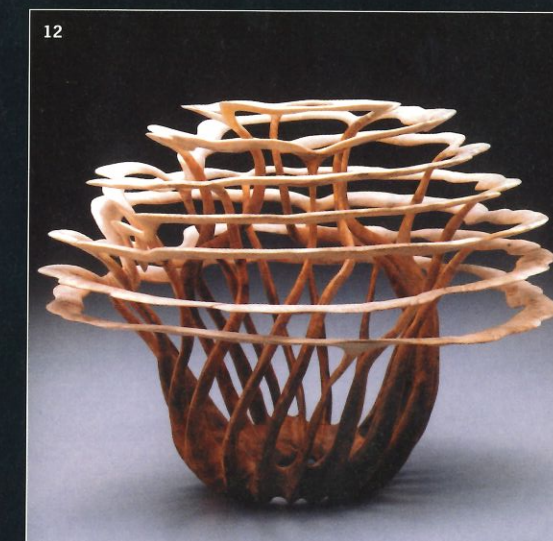
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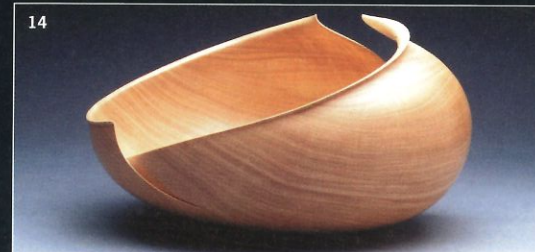
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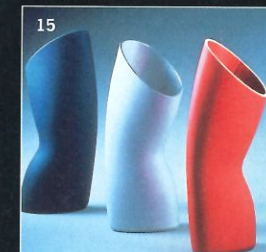
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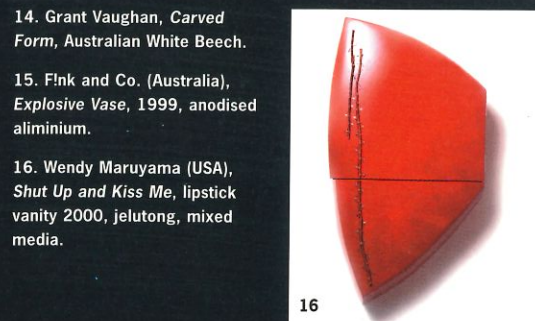
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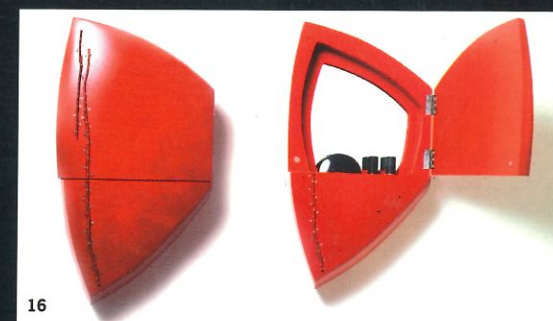


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14. Grant Vaughan, *Carved Form*, Australian White Beech.

15. Flnk and Co. (Australia), *Explosive Vase*, 1999, anodised aluminium.

16. Wendy Maruyama (USA), *Shut Up and Kiss Me*, lipstick vanity 2000, jelutong, mixed media.



"Allow events to change you... Growth is different from something that happens to you... You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them."

**Bruce Mau, keynote speaker,
Designing Futures forum**



a sustainable future

EVERY NOW AND THEN AN OPPORTUNITY PRESENTS ITSELF THAT COULD CAUSE A PARADIGM SHIFT IN THE WAY WE VIEW AN ESTABLISHED PART OF DESIGN CULTURE. In Australia designers have long been talking about the future of the design industry and how the products and skills of designers should be promoted to, or consumed by, corporations and the general public. However within this often cyclical discourse which engages only a limited number of practitioners, interest groups, public arts bodies and design driven companies it is difficult to reach truly virgin ground, ground that allows a total shift in vision, allowing us to look back upon a well known landscape, reinterpreting its' topography from a distant vantage.

The Designing Futures symposium to be held in Western Australia seems to be one of these rare opportunities. Developed as a collaborative network by Craftwest, this symposium is fundamentally a tool for the discovery of long term solutions for the Western Australian timber industry through design and value adding in manufacturing. Designing Futures has received significant support across the design industry, government agencies, the private sector and timber resource interests. This circumstance, where a design driven discussion is being engaged with by groups within government and the private sector in search of collaborative industry outcomes, is a model for the future of many industry sectors—where creative thought and an 'optimism of reason' underpins a discussion concerning design as a motivator to sustainable business outcomes.

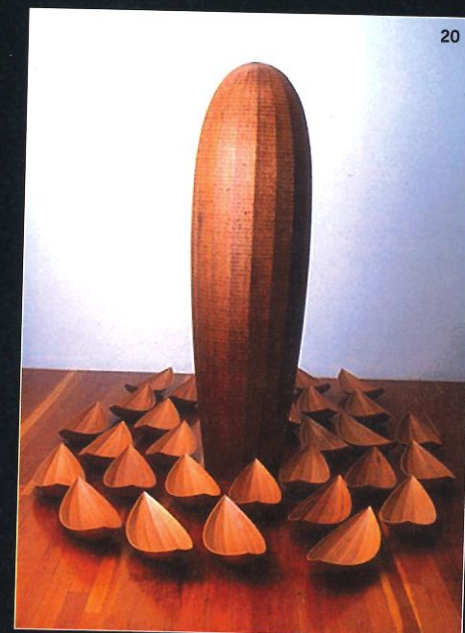
This symposium has managed to draw together (in principal at least) groups that for many years have felt the friction of each others existence, yet have not successfully managed to find common ground and act accordingly. It seems at times that the Australian design industry, as a frustrated artistic talent, has spent much energy talking to itself about its potential merits, failing to broadcast any clear message to commercial sectors of the community who could benefit most from a dialogue with designers and vice versa.

Designing Futures will draw together major resource interests, government, manufacturers, international design visionaries and design practitioners in a forum the likes of which Australia has rarely seen. The symposium has clear outcomes already in place and is not geared up as a talk-fest aimed at making the design industry feel better about falling short in its' ability to engage with issues of commercialism, resource use and communication within the public sector. This is an opportunity to address deep issues that have existed on the periphery—issues such as sustainability, ethical business operation and the manner in which designers can implement their skills as creative drivers, adding sustainable and material value to the sea of faceless products that we consume today.

"Design is a bridge between technology and research and the needs of the consumer." **Paolo Fantoni**

The symposium aims to establish a conversation concerning new roles and opportunities for businesses and designers as they link within the cycle of resource extraction and manufacture. This requires for existing interpretations of knowledge to be shifted. Away from narrow exclusive definitions of corporate paradigms, export imperatives and design genres, to a point where designers are integrated at key nodes along the life cycle chain of any product in order to find creative solutions for manufacturing and patterns of consumption, while investigating how these patterns impact culturally and environmentally upon the community.

During the course of this three day symposium challenging and visionary opportunities may arise. The international guests that will attend the seminar (including Bruce Mau, Marco Susani, Massimo Bortott, Fantoni, and Donald Fortesque to name but a few) will ensure that a broad spectrum of topics are discussed—from the role of the designer in society and business to alternative timber manufacturing processes, from intelligent resource extraction and use as a market tool to interpretations of consumer ideals.



17–19. Factories from Paolo Fantoni's *Blue Industry #1* (2000).

20. Donald Fortesque (USA), 'Pod' and 'Hull' pieces. 'Pod' mahogany, coopered and serigraped, 'Hull' bowls, various timbers, coopered, 1998.

21. *Blue Industry #1* publication by Paolo Fantoni, (see www.corporateculture.com.au)

While discussing this project with designers, academics and representatives of both crafts bodies and interest groups it becomes apparent that the line-up of national and international speakers alone hold a significant core of energy and will ultimately challenge all attendees to question established paradigms concerning the path to sustainability, the role of the designer in this path and the future of manufacturing and business within the Australian furniture industry. It is hoped that the outcomes of this symposium will assist major resource interests and government to reinterpret their responsibilities within a cultural context while discovering tools to assist in initiating positive changes with positive local economic outcomes.

"A company becomes a long range prospect only when its culture and ethics are in tune with the culture and ethical principles of the society in which it operates." **Paolo Fantoni**

Our consumption of raw materials and manufactured goods is a social action that by default requires the existence of a processing system that can take natural resources from the environment and utilise them through manufacturing to produce consumable products. At every stage of the extraction, manufacturing, retail or disposal process of any product, no matter how basic or complex, there is a need for investigation into methods that would allow for the environmental impact of the process in use to be minimised while ensuring that the social and cultural dialogue surrounding the product is in tune with the needs of the society that surrounds it. Designers have the knowledge and skill to facilitate many stages in this process.

"The concept of sustainability pervades the life of the industrial product: from design to production, marketing and communication..." **Ezio Manzini**

Our social and cultural knowledge of resource management, design, manufacturing and technical research should at all times be applied and utilised to add longevity and value to resources and manufactured products. This is to be achieved through more education about the source of raw materials that constitute any product and of the labour, thought and manufacturing knowledge that combine to form its material history.

In the mainstream it is uncommon for Australian consumers to associate any deep sense of cultural or creative lineage with a consumed product—either in the sense of the materials it is composed of or the human knowledge that is invested within it. There are exceptions that exist in items that induce within us a clear sense of their material origin or the craftsmanship that has been applied in their manufacture—'designed' products have the power to educate consumers and usually enjoy the privilege of being desired objects—be they art pieces, textiles, architecture, cars or chairs.

There are many basic items that we consume in the course of our lives, some of these products elicit no social or cultural response from us at all. Some trigger a response through

stimulating emotive factors such as our health, our aesthetic identity, or broader socio-political issues such as labour conditions or the environment. The failure of any manufactured product to stimulate a response from its consumer regarding its material history and life-cycle implies several problems. Products that exist within this life-cycle blindness afford us no keys to link with emotionally as consumers and thus miss their potential to secure an edge in a consumption based society.

This 'cultural edge' incorporated into a product through creative thought, creative marketing or design allow products to improve demand across broad markets as items that have an identity or signature within a vast scattered pattern of consumable products. The social awareness concerning the material components and manufactured identity of a product that has been hand-crafted or designed can shift the social perception of the product and induce a social change with reference to it. This deep awareness of life cycle is the most reasonable way in which we can expect businesses, communities, governments and individuals to consume wisely and responsibly. It is also imperative that within any changed cultural awareness to the lineage of our consumption that economic solutions can be found through practicality and innovation to sustain successful economic operations that benefit business operators, the community and environment alike.

"The real assets of the modern economy come out of our heads not out of the ground..." **Charlie Leadbeater: Living on Thin Air**

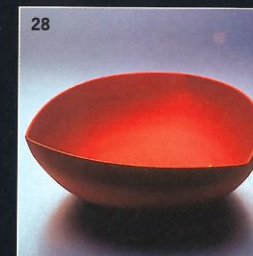
Australia is adept at exporting natural resources to other industrialised nations for their use in manufacturing consumable goods (which we often purchase). It seems that somewhere along the line we have missed a crucial point that could significantly change the way that we operate as a nation from both a consumer and manufacturing point of view. By adding value to the natural resources that we extract sustainably from the environment through an application of craft, design or manufactured innovation—we can gain a greater income from a smaller amount of any extracted resource. For example, by adding value to timber resources by manufacturing them into furniture, fine wood art or innovative timber products that have a clear life cycle identity, we can create a new economy surrounding the manipulation of the resource—reducing pressure on finite resources through ingenuity. We can then use these products, their marketing and their advertising to educate the community about issues of quality, sustainability and creativity. Ultimately we can also produce higher quality products that last longer and are held in higher cultural regard, thus commanding more attention on a chaotic and saturated market.

Ewan McEoin graduated in Environmental Sciences to ultimately pursue a career in the design media. He has worked as the editor of the Irish Architect and is currently the Editor of *(inside) Interior Review*.

Web resources: Fantoni: www.fantoni.it, The Centre for Sustainable Design: www.cfsd.org.uk, Domus Academy: www.domusacademy.it, The European partners for the Environment: www.epe.be, Fat Earth: www.greenbiz.com/news/fatearth, Australian Conservation Foundation: www.acfonline.org.au



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26. Todd Hoyer (USA), *Passages*, 1992, Mexican Oak

27. Hans Weissflog (Germany), *Ballbox*. Blackwood and box-wood.

28. Fink and Co. (Australia).

29. Todd Hoyer (USA), *Ringed Series*, 1992, Mulberry.



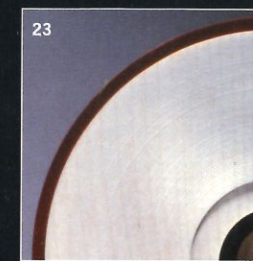
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30. Alessi, 'Girontondo' Paper Baskets, King-Kong, 1998.

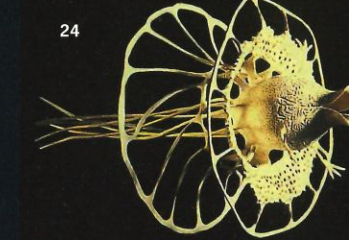
31. John Morris (Australia), *Dog*, various woods.



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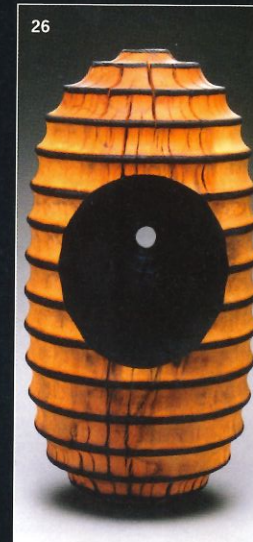
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22. Khai Liew (Australia), *Jian*, red lacquered cabinet on silver gilt stand.

23. Hayley Smith (UK), *Shall We Dance*, 2001. English sycamore.

24. Alain Mailland (France), *The Messenger*, 1997. Hackberry.

25. David Sengel (USA), *Hummingbird*, timber, thorns and paint.



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Designing Futures keynote speakers



BRUCE MAU

Bruce Mau is one of the world's foremost contemporary designers and founder of Toronto-based Bruce Mau Design. Since 1985, Mau's studio has been at the cutting edge of innovative, contemporary design: it has maintained ongoing collaborations with architects Rem Koolhaas and Frank Gehry; devised identity programs for such institutions as the Netherlands Architecture Institute, the Andy Warhol Museum, and the Art Gallery of Ontario; worked with the Getty Research Institute on an expanding range of publications; and completed projects for the New York Times, *Metropolis* magazine, and dozens of other clients. Two years ago, Bruce Mau unveiled a 43-point program which embodied his vision of an optimal working life. It begins: "Allow events to change you. You have to be willing to grow. Growth is different from something that happens to you. You produce it. You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them."

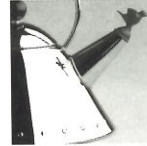
Bruce Mau's vision forms the basis of an understanding that a design culture permeates all aspects of everyday life and allows human innovation to constantly challenge and recreate its boundaries.



MARCO SUSANI

Marco Susani, architect and industrial designer, is Director of the Advanced Concepts Group, Consumer Designs Organisation at Motorola, and was until recently Director of the Domus Academy Research Centre in Milan, where he conducted projects, research and teaching on design and innovation. Innovation in design is the main mission for Domus Academy, which involves working with companies or in basic research to open up new areas of competence, such as interaction design, advanced product design, material identity, design of services, corporate visions and communication, soft qualities of the environment, and spaces and behaviours. Susani states: "...traditional areas are examined in a fresh light, with new eyes, and in the full recognition that something has changed—in the human beings, in the society, in the knowledge, in the role of industry, in the technology—making possible new experiences that the design culture can support."

Susani's recent research focuses on interaction design, telecommunication, media spaces, multimedia, interface devices and robotics.



ALESSI MASSIMO BORTOTT

Founded in 1921, Alessi is today a global leader in industrial design and manufacture. For over 80 years it has employed such historic and innovative designers as Ettore Sottsass, Achille Castiglioni, Richard Sapper, Michael Graves, Philippe Starck, Stefano Giovannoni, Norman Foster, Mario Botta, Jasper Morrison and Ron Arad. Massimo Bortott, Licensing Manager at Alessi, has worked alongside these visionary designers throughout his long career with the company.

One of Alessi's special features is the ability to reconcile its typically industrial needs (in terms of operations and products) with a tendency to consider itself more as a 'research laboratory in the field of the applied arts' than an industry in the conventional sense. As Licensing Manager, Bortott has been responsible for the coordination of projects developed by Alessi in collaboration with companies worldwide. In the licensing field, the aim of Alessi is to develop and operate in new market areas, exploiting its real know-how in design management, strategic marketing and communication.

Designing Futures: an initiative of Craftwest in partnership with Wesfarmers Arts, Department of Industry and Technology (WA), Lotteries Commission (WA), Market Equity, Australia Council for the Arts, REB Design, Department of Local Government and Regional Development (WA), Department of Training, Craft Arts International, Australia Post and del Mano Gallery.

If you want to know more contact Kris Brankovic at Craftwest on: tel +61 8 9226 2799, fax +61 8 9226 2250 or email: enquiries@designingfutures.com.au
Web: www.designingfutures.com.au