

Hybrid Objects for Future Homes Large Print Guide

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Hybrid

Large print guide

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Hybrid Objects for Future Homes

Our home is our refuge, providing ultimate respite in times of crisis. Recognising environmental challenges and mounting health and social concerns, the Powerhouse commissioned nine design studios to create objects for the future home. Asked to respond to climate data and demographic predictions for the year 2030, these studios collaborated with researchers and practitioners from diverse industries. The commissions offer an insight into our domestic futures, and challenge established design methodologies with a cross-disciplinary, hybrid approach.

TIDE DINING TABLE

Adam Goodrum x Ella Williams

This 3D-printed dining table is made from recycled plastic harvested from the ocean. Composed as an elaborate open-weave structure, the design pays homage to traditional basketry but the intricate, translucent matrix is the 'handiwork' of a KUKA robotic arm at the Advanced Fabrication Lab, University of Technology Sydney (UTS). The simple silhouette is intrinsic to Adam Goodrum's aesthetic, the complexity of the structure illustrative of the additive process.

Adam Goodrum is an industrial and fine furniture designer based in Sydney. As well as designing for industry, he creates limited-edition furniture in tandem with Arthur Seigneur under the banner of Adam&Arthur. He teaches at UTS, his alma mater. Ella Williams is an honours student in product design at UTS and a team member of the Advanced Fabrication Lab in the Faculty of Design, Architecture and Building under the direction of Tran Dang.

Recycled marine plastic, produced by Reflow, Netherlands

Coded by Ella Williams and Tran Dang, 3D robotic printed at the Advanced Fabrication Lab, UTS

'We treat the robot like an extension of our hand, so we code it to move from one point to the next, laying down the molten material along the way until we gradually create the desired form.'

Ella Williams

'I have lived most of my life by the ocean. It is devastating to see what plastic does to our marine life. Half of all plastic ever manufactured has been made since 2000; repurposing plastic from the ocean to create new products makes sense to me.'

Adam Goodrum

TIME TO REFLECT LIGHTING

Rive Roshan x Emmaline Cox

This series of sculptural lighting objects is designed to bring nature into the home. Animated by swinging pendulums that mimic the rotation of the planet, the etched-glass parabolic bowls variously reflect and refract the passage of light, creating a presence beyond the parameters of each piece. With this elegantly reduced poetic gesture, Rive Roshan have effectively transported the experience of their canal-side Amsterdam studio to Sydney via the technical prowess of Emmaline Cox at Axolotl studio.

Ruben de la Rive Box holds a degree in interactive design from University of the Arts Utrecht, Netherlands. Golnar Roshan has a degree in visual communication from the University of Technology Sydney (UTS). Their studio, Rive Roshan, was founded in London and is now based in Amsterdam. Emmaline Cox is a UTS graduate of interior and spatial design, and is the Design Director of Axolotl, Sydney, a multidisciplinary architectural products supplier specialising in metal and glass treatments.

*Low-iron glass, mirror, mica,
3D-printed sand*

*Parabolic glass discs by Bent &
Curved Glass, Sydney, with thanks
to Steve Togher*

*Mica applied to 12 mm thick glass
by Axolotl, Sydney*

Fittings by Hollands Licht

‘These three pieces are the result of extensive experimentation with different materials and process to arrive at an evocation of light and the passage of time.’

Emmaline Cox

‘Being in COVID-19 lockdown in our apartment meant that for the first time we observed our home at different times of day, with the sunlight bouncing off the canal and across the ceilings and walls. This inspired us to devise lighting that is meditative, designed to bring nature inside.’

Rive Roshan

MARTUWARRA JILINY WALYARRA (LIKE RIVER SAND) FURNITURE

Trent Jansen x Johnny Nargoodah

This chaise longue and side table are inspired by the silt bed of the Fitzroy River in the Kimberley region of Western Australia. The massive silhouettes undulate to suggest the trace of eddies in the drying sand, the pitted pockets studded with semi-precious stones that glisten like the salty sediment now observable along the river floor during the increasingly arid winters. Made of CNC-carved timber, hand finished in leather or oil, the pieces represent a harmonious melding of high technology and age-old craft.

Trent Jansen is a designer based in Thirroul, south of Sydney. He holds a PhD from the University of Wollongong and lectures at the University of NSW. Johnny Nargoodah is a Nyikina man based in Fitzroy Crossing who has spent many years working as a saddler on remote cattle stations throughout the Kimberley region. The pair first collaborated in 2017 and their second furniture series, Partu (skin), was completed in early 2020. This is the third outcome of an ongoing cross-cultural conversation.

Chaise longue:

Scandinavian leather, composite board, polyurethane foam, plywood, rough Glen Innes black spinel gemstones

Side table:

Walnut, rough Glen Innes black spinel gemstones

*Furniture maker — Chris Nicholson
3D modellers — Mitch Tobin and Jordan Goren*

‘Our design process began with observations of the physical environment in order to understand the material quality, texture, form and tonality of the river as it transitions from wet to increasingly dry as the monsoon patterns shift due to climate change.’

Trent Jansen

‘I have no memory of the deepest parts of the river drying up, even in the dry season in the middle of winter. But lately, that has changed.’

Johnny Nargoodah

SANA **HOUSEHOLD OBJECTS**

Tom Fereday x Thea Brejzek

The SANA ('to live' in Korean) series of small household objects — vase, candle holder, platter — was developed according to proxemics, the study of behaviour in relation to personal space. Each piece is tactile and able to be moved at will. The elegantly robust forms are typical of Tom Fereday's work, while the nuanced interplay between the pieces reflects Dr Thea Brejzek's research into spatial theory and the impact of interiors on wellbeing.

Tom Fereday is an industrial and furniture designer based in Sydney. A graduate of the University of Technology Sydney (UTS), he established his studio in 2012, specialising in what he terms 'honest design' conveying a process that celebrates the materials and manufacture of furniture and products. Dr Thea Brejzek is Professor of Spatial Theory at UTS and a Director of the IKEA x UTS Future Living Lab. Her approach is holistic and research based.

Machine-cast solid quartz glass

'Curating the home allows for a sense of identity and belonging to a space; it was important that each resulting piece in the collection be intimate and mobile in character to allow them to be moved, clustered and changed to enable various moods and atmospheres in one's private space.'

Thea Brejzek

'The core concept centred on the materiality and weight of cast quartz crystal, allowing us to make solid objects with a small footprint. The material imbues the pieces with a sense of gravitas with the aim to create a sense of calm within the home.'

Tom Fereday

MOSTRA FOUNTAIN

Henry Wilson x Stanislava Pinchuk

This sculptural sandstone fountain was conceived as a multi-tiered water source for insects, birds, reptiles, and other native and domestic animals. The top level is designed as a safe drinking station for bees, at a remove from the other creatures and on a grid of raised platforms to prevent drowning. Constructed of salvaged Sydney sandstone, the shape is typical of Henry Wilson's penchant for robust materials expressed in monolithic formations, the quiet monumentality of the piece expressive of Stanislava Pinchuk's fascination with place making.

Henry Wilson is a designer based in Sydney. A graduate of the Australian National University School of Art, he completed a master's degree at the Design Academy Eindhoven, Netherlands, and returned to Australia to set up his studio in 2012. Stanislava Pinchuk is a Melbourne-based artist focused on data mapping the changing topographies of conflict zones. Her multimedia work is expressed through drawing, installation, tattooing, film and sculpture. She is also an avid beekeeper.

Cut sandstone, brass

Reclaimed sandstone from George Street, Sydney, supplied by Gosford Quarries

Maker — Kris Cadogan

'When we began thinking about this collaboration, Sydney and much of the eastern seaboard was shrouded in bushfire smoke and would be for weeks. Our conversation was about wildlife security, but also access to enjoyable public spaces; we thought a lot about Italian piazzas and the fountains that mark them.'

Stanislava Pinchuk

'Because Sydney sandstone is high in iron oxide and quite porous, despite its monumental aspect the fountain is designed with future patina in mind. It will appear to "rust", the stone becoming quite soaked, and plant life may sprout from the ponds. The potential for decay is part of the process.'

Henry Wilson

MANTLE CABINET

Andrew Simpson x Tracie Barber

This wall-mounted cabinet is designed as a secular shrine: a place for showcasing personal treasures, whatever they may signify. Made from ultralight materials including carbon fibre, cedar wood and marine-grade dacron sailcloth, the work's gravitas is embodied by composition and form rather than material heft. Designer Andrew Simpson worked with Professor Tracie Barber, an expert in vascular fluid dynamics, to devise a proprietary carbon-fibre hinge system and a parabolic plinth that is weight resistant to 20 kilograms.

Andrew Simpson is a graduate of the University of Technology Sydney who founded Vert Design studio in 2005 to work with boutique brands as well as large-scale industry. Professor Tracie Barber is a mechanical engineer specialising in aerodynamics and computational fluid dynamics. She is a researcher at the University of NSW.

Carbon fibre, cedar, dacron, marble

Figure:

Shou Lao or God of Longevity, resin, reproduction of a carved figure excavated in Doctors Gully, Port Darwin, Northern Territory, 1889, made by Gosia Dudek, Museum of Applied Arts and Sciences, 2009.

'It's a shrine in the most broad sense, a focal point for contemplation. You could put a photo of your grandparents in it, or a prized possession. By isolating something, you elevate it.'

Andrew Simpson

'Not only is carbon fibre stronger than most other materials, it is extremely lightweight and can be moulded into almost any shape whilst retaining its resilience.'

Tracie Barber

OTHERESCOPE MIRROR

Elliat Rich x Joel Pearson

Designed to evoke a sensation of 'otherness', this glass instrument makes possible the practice of wellness as a connection to and empathy with another. Part of an ongoing exploration called Designing Mythology, the work followed conversations between Elliat Rich and neuroscientist Professor Joel Pearson about cognition, imagination and perception. The 60 cm deep funnel is composed of kiln-formed glass pebbles, leading to a hand-carved distorting mirror and an aural component that in combination reflect and transform the viewer.

Elliat Rich is a graduate of the Sydney College of Fine Arts (COFA, now University of NSW Art & Design), and is based in Alice Springs (Mparntwe), central Australia. Working across disciplines, she treats the design process as a creative translation between materials and culture, power and social value. Professor Joel Pearson is also a graduate of COFA, but segued into neuroscience and is now a psychologist, neuroscientist and director of the Future Minds Lab at UNSW.

Kiln-formed and constructed glass, acrylic, mirror, heat-treated mild steel support, sound

Fabricated by Canberra Glassworks:

Glass — Kirstie Rea

Mirror carving — Peter Nilsson

Metalwork — Tom Rowney, Jon Ely and Georgena James

Coordination — Aimee Frodsham for Canberra Glassworks

'The work illustrates the notion of I-Thou; that is, the reciprocal encounter of another, whether human, plant or stone. It allows the viewer to dissolve their boundaries and perceived separation from "Nature" and spend time transformed into and connected to our more-than-human kin.'

Elliat Rich

'The project explores reflectivity and how bending the image of someone with a reflective surface might change the way they see themselves while they know it's still them. Almost like an augmented reality, but in the physical instance.'

Joel Pearson

HAVA **SIDE TABLE AND PENDANT LIGHT**

Charles Wilson x Gaurav Giri & Bala Mulloth

While formally disparate, this HAVA ('air' in Hindi) side table and pendant light share a purpose: to purify air as they populate/illuminate a room. The lantern is fitted with an extractor fan at the base, which courses air through the pleated 'metal organic framework' (MOF) fabric, developed by researchers Gaurav Giri and Bala Mulloth. Likewise, air is filtered through the grille of the carved table; its purifier incorporates a scroll of MOF fabric, to be wound on occasionally as it is used. This is then washed and replaced rather than thrown out like conventional filters.

Charles Wilson is a graduate of the University of Technology (UTS) who established his Sydney industrial design studio in the early 1990s. Gaurav Giri is an assistant professor at the University of Virginia, specialising in organic molecule morphologies. Bala Mulloth is an assistant professor of public policy at the University of Virginia. Giri and Mulloth are co-founders of HAVA, a leading research and development entity specialising in fabrics for filtration of particulate and viral matter.

Side table:

MOF fabric, CNC-carved American Oak

Pendant light:

MOF fabric hand-pleated onto a wire frame by Rakumba, Melbourne

'I want to find a way to incorporate highly technical objects into the home, as furniture and lighting that are a pleasure to use as well as to look at or just to be in a space.'

Charles Wilson

'As soon as you move into a mass market, design quality becomes the differentiation between you and other similar products out there.'

Gaurav Giri, HAVA

END CYCLE MEMORIAL

GibsonKarlo x Veena Sahajwalla

End Cycle explores the concept of death, the accumulation of worldly possessions and the implications for those left behind in an increasingly densely populated society. The gravestone and urn are made from a deceased person's clothing, which has been transformed in the Centre for Sustainable Materials Research and Technology (SMaRT) at the University of NSW (UNSW). By developing products from artefacts left by people who have died, End Cycle performs an environmental service and allows stories of the dead to live on via embedded Near-Field Communication (NFC) chips.

Sarah Gibson and Nick Karlovasitis are graduates of the University of Technology Sydney (UTS). Their studio GibsonKarlo creates furniture, lighting and accessories characterised by clean, bold silhouettes and a savvy use of recycled materials. They also commission fellow designers to create accessible pieces under the brand DesignByThem. Australian Research Council Laureate Professor Veena Sahajwalla is the Founding Director of the SMaRT Centre at UNSW, where she also leads the Microfactorie®.

Waste glass (difficult to recycle due to contamination from paper, plastics, organics), waste fabric from deceased person, NFC chip

'We wanted to look at not only the end-of-cycle for products, in this case garments, but at the end of the human lifecycle itself.'

Nick Karlovasitis

'We envisage a time when microfactories will enable communities to create closed-loop circuits for recycling their own materials in small batches for local usage.'

Veena Sahajwalla

COMPELLING GHOSTS

**Mathias Augustyniak &
Michael Amzalag**

This series of posters was devised by Parisian graphic designers and art directors Mathias Augustyniak and Michael Amzalag of agency m/m (paris) to embody the idea of hybridity. Each poster is composed of their emblematic 'agent' figures superimposed with silhouettes of iconic 20th century modernist furniture, interspersed with erotica, electronic gadgets and elementary streetwear. The recurring bird figure underscores a neo-Gothic note appropriate to the dark times during which the work was designed: lockdown in France, March 2020.

Mathias Augustyniak and Michael Amzalag met as students at École Nationale Supérieure des Arts Décoratifs (ENSAD) in Paris and founded their agency m/m (paris) in 1992. In addition to the Compelling Ghost posters, Augustyniak and Amzalag designed the *Hybrid* visual identity as well as a unique *Hybrid* typeface which is used on information panels throughout this exhibition.