

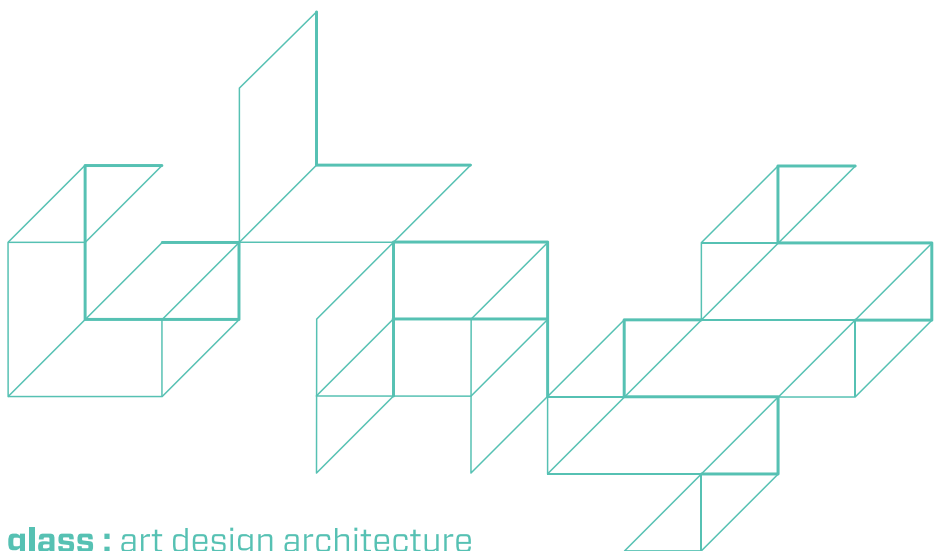
glass : art design architecture

EDUCATION RESOURCE



A JamFactory
touring exhibition

Jam
Factory



glass : art design architecture

This Education Resource is designed to support learning outcomes and teaching programs associated with viewing *GLASS: art design architecture* by:

- Providing information about the artists
- Providing information about key works
- Exploring craft/design perspectives within contemporary art
- Challenging students to engage with the works and the exhibition's themes
- Identifying ways in which the exhibition can be used as a curriculum resource
- Providing strategies for exhibition viewing, as well as pre- and post-visit research

It may be used in conjunction with a visit to the exhibition or as a pre-visit or post-visit resource.



CONTENTS

1. BACKGROUND BRIEFING

About this exhibition

2. EIGHT THEMES FOR EXPLORING THE EXHIBITION:

Theme 1: *Symbolism in Glass*

ARTISTS Tom MOORE and Yhonnie SCARCE

Theme 2: *Recycling and Repurposing*

ARTISTS Ruth ALLEN and Nicholas FOLLAND

Theme 3: *Sustainable Solutions*

DESIGNERS Abigail and James FORSYTH; Elliot RICH

Theme 4: *A Love of Nature*

ARTISTS Clare BELFRAGE and Jessica LOUGHLIN

Theme 5: *Glass as a Business*

DESIGNERS Mark DOUGLASS and Andrew SIMPSON.

Theme 6: *Frozen in Time*

JEWELLER Jess DARE and ARTIST Wendy FARCLOUGH

Theme 7: *Built In The Natural World*

ARCHITECTS Charles Wright Architects and
Tonkin Zulaikha Greer / Taylor Cullity Lethlean / Aurecon

Theme 8: *Glass Constructions*

JEWELLER Blanche TILDEN and ARCHITECTS Architectus + Ingenhoven

3. FOR TEACHERS

About this Education resource

Visiting the exhibition

4. GETTING STARTED: THE WHOLE EXHIBITION

Activities to engage student consideration of the exhibition as a whole.

5. EXPLORING THE WORKS THROUGH THEMES 1-8 WITH THEME RESPONSE SHEETS

Descriptions of works by sixteen contributors;

Artist Statements; Other Perspectives; Guiding Questions and Research

Glass terminology and techniques to investigate

6. JAMFACTORY; A CRUCIBLE OF CREATIVITY

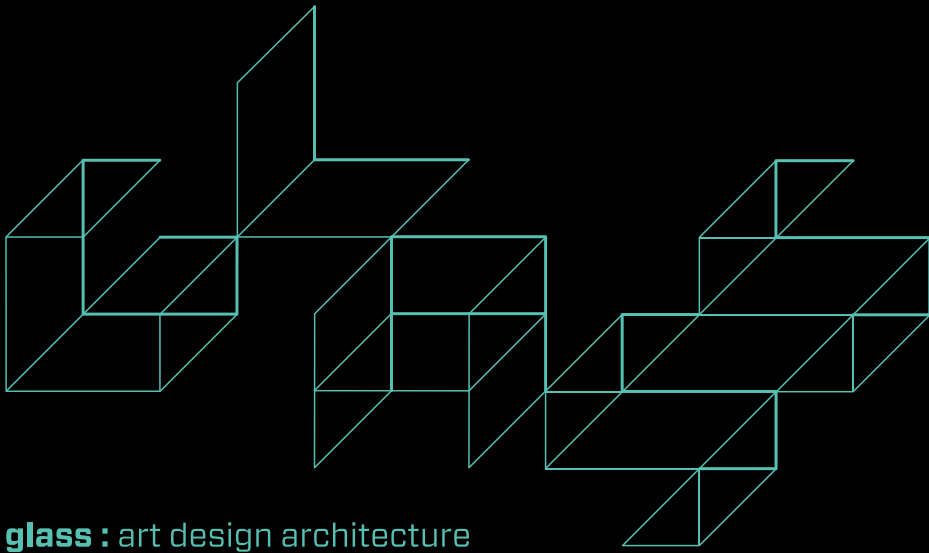
JamFactory; what is it?

JamFactory origins

JamFactory resources

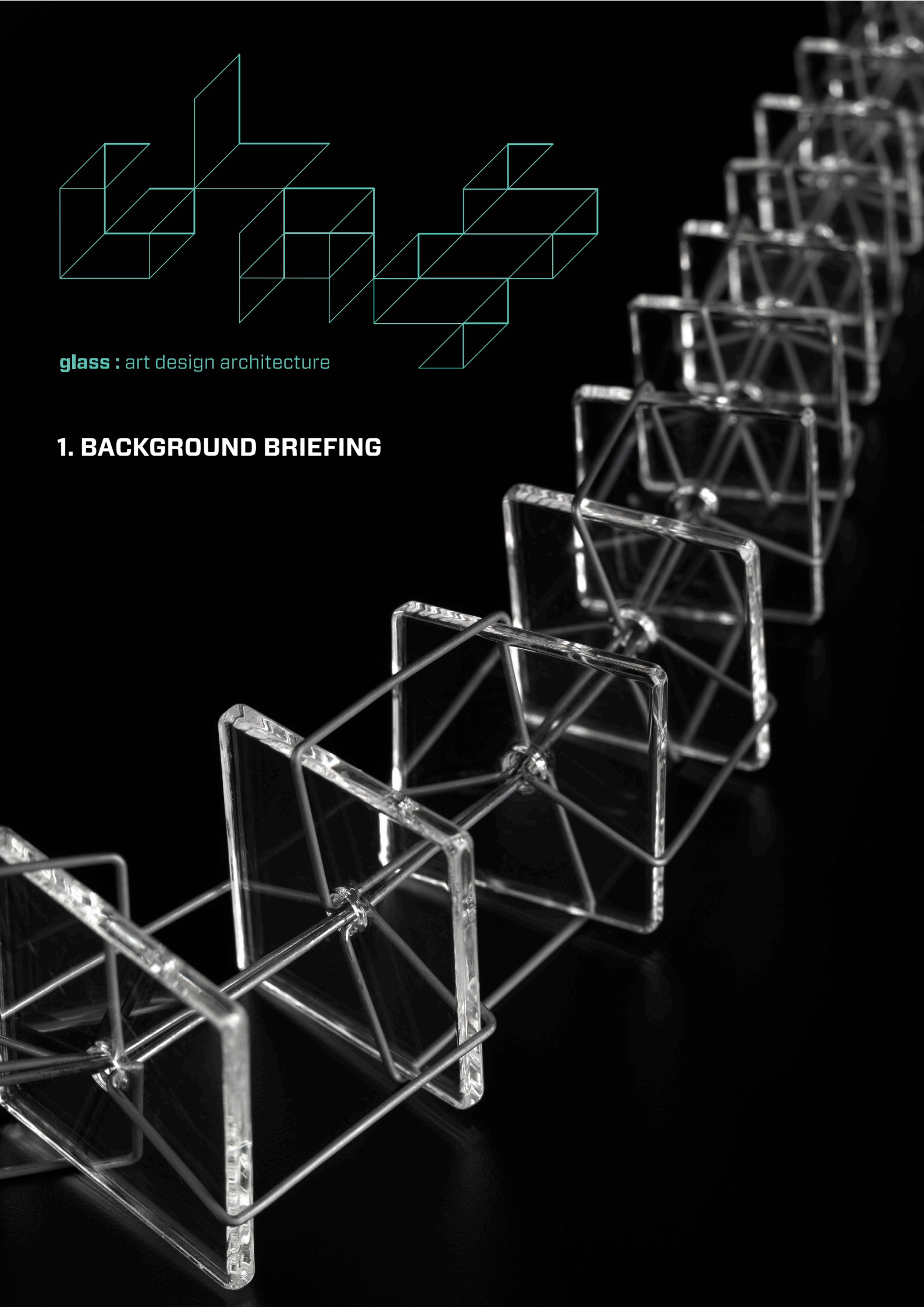
Design: making a mark

Design resources



glass : art design architecture

1. BACKGROUND BRIEFING



About this exhibition

GLASS: art design architecture is the second JamFactory exhibition exploring a particular material or medium. It follows their highly successful show called *WOOD: art design architecture*, held in collaboration with the Adelaide Botanic Gardens in 2013, also conceived and designed to travel interstate. *GLASS: art design architecture* includes artists, designers and architects from round Australia and is also designed to visit 15 venues throughout Australia over the next three years.

'The range of work in the exhibition is extreme - from fine, hand-crafted jewellery to a high-tech glass skyscraper- and hopefully it encourages audiences to think expansively about the human connections to glass, and to look at familiar things through a new lens. We hope the viewers might consider the architectural qualities of a glass necklace or the jewel-like detailing of a glass office tower. We have deliberately drawn attention to the technologies and craft processes of working with glass in the studio and within industry. The skills of glaziers, glass blowers, cutters, engravers and kiln-formers are on display within the various projects- sometimes as heroic protagonists and sometimes as quiet collaborators. Glass is a complex material requiring specialist knowledge at each stage of production.'

Margaret Hancock Davis and Brian Parkes, *Glass: art design architecture* exhibition catalogue, 2015, Introduction, p11-13

Co-curated by Margaret Hancock Davis and Brian Parkes this exhibition brings together 23 contemporary artists, designers and architects many of whom have worked in, or are alumni of, JamFactory's studios. A catalogue accompanies the exhibition, presenting works by all contributors to the exhibition along with a history of glass making and its impact on art, design and architecture locally, nationally and internationally.



INTRODUCTION to glass:

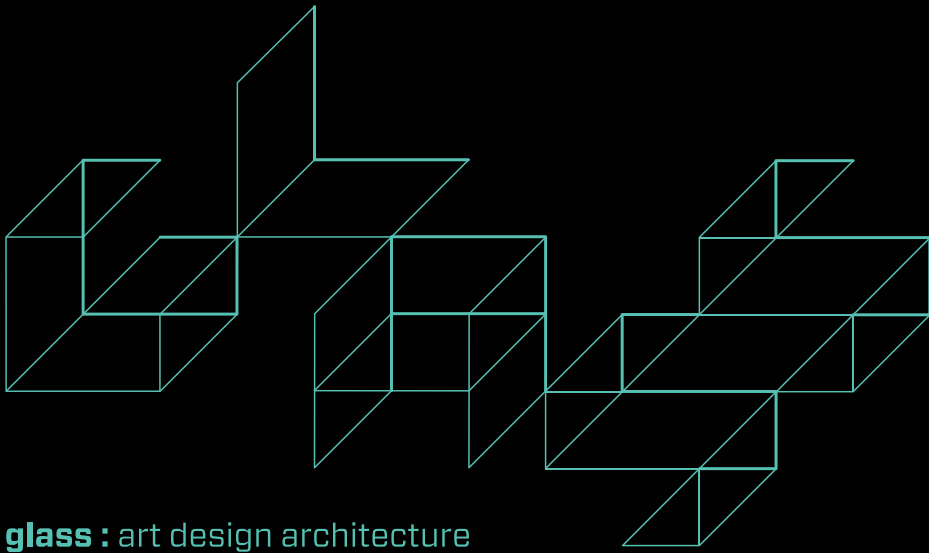
Glass is an ancient medium, worked and manipulated by most civilizations over thousands of years. Our fascination with glass extends from prehistoric times when spearheads were knapped from naturally occurring volcanic black glass called obsidian. More recently Australia's Yolngu people also made tools by knapping manufactured glass from bottles left behind by Macassan traders, on Australia's north coast during the 1700s and 1800s. Glass spearheads, cutting and scraping tools gave sharper cutting edges than traditional tools of knapped stone.

Glass was manufactured by ancient peoples who had discovered its secrets, including early African, Chinese, Egyptian and Roman cultures. As glassmaking improved significant art works emerged, like the religious Medieval stained glass windows in Europe's Gothic cathedrals. Glass was expensive and desired for precious table ware, lights and jewellery by the wealthy. However, as glass is more affordable in our times we depend on it for products designed for construction, scientific, decorative and artistic, utilitarian reasons.

Architects saw glass with new eyes following Joseph Paxton's innovative use of plate glass for walls in his huge Crystal Palace in 1851. Built for London's Great Exhibition, it showed Paxton's clever new technique of setting plate glass in steel frames to the world. Architects extended the possibilities of glass through the mid twentieth century. Two iconic buildings are great moments in the evolving use of glass as a creative and innovative medium; Philip Johnson's 1949 Glass House in Connecticut and Ludwig Mies van der Rohe's 1958 towering Seagram Building, made of steel and glass in Manhattan. Australia's many examples of great architectural achievements in glass include Leonard French's remarkable stained glass ceiling in the Great Hall at the National Gallery of Victoria, which took five years to make, from 1965 to 1970. Another example are sixteen huge three and a half metre high windows at the National Library in Canberra, built in 1967.

Artists' use of glass is marked by the 20th Century modernist artist Marcel Duchamp's work *The bride stripped bare by her bachelors, even*. Contemporary techniques of glass making are included in this exhibition and we see works made by heating, blowing, moulding and floating.





glass : art design architecture

2. EIGHT THEMES FOR EXPLORING THE EXHIBITION



We have suggested eight themes linking the works.

Theme 1: *Symbolism in Glass*

ARTISTS Tom MOORE and Yhonnie SCARCE.

A symbol is something that stands for or represents something else. Scarce uses symbols to convey her profoundly personal messages and symbols are part of Moore`s mystical works that reveal his deep concerns.

Theme 2: *Recycling and Repurposing*

ARTISTS Ruth ALLEN and Nicholas FOLLAND.

Discarded glass forms made by others take on other useful lives and purposes in the hands and creative minds of Allen and Folland.

Theme 3: *Sustainable Ideas*

DESIGNERS Abigail and James FORSYTHE and Elliot RICH.

Throw away cups for hot drinks (eg coffee, tea) have been replaced by attractive reusable versions.

Theme 4: *A Love of Nature*

ARTISTS Clare BELFRAGE and Jessica LOUGHLIN.

Nature is both tough and fragile as are the glass forms created by these outstanding technicians.

Theme 5: *Glass as a Business*

DESIGNERS Mark DOUGLASS and Andrew SIMPSON.

Making glassware for niche markets has provided business opportunities for these two designers.

Theme 6: *Frozen in Time*

JEWELLER Jess DARE and ARTIST Wendy FARCLOUGH.

Glass is manipulated to portray familiar objects and delicate plants otherwise often lost over time.

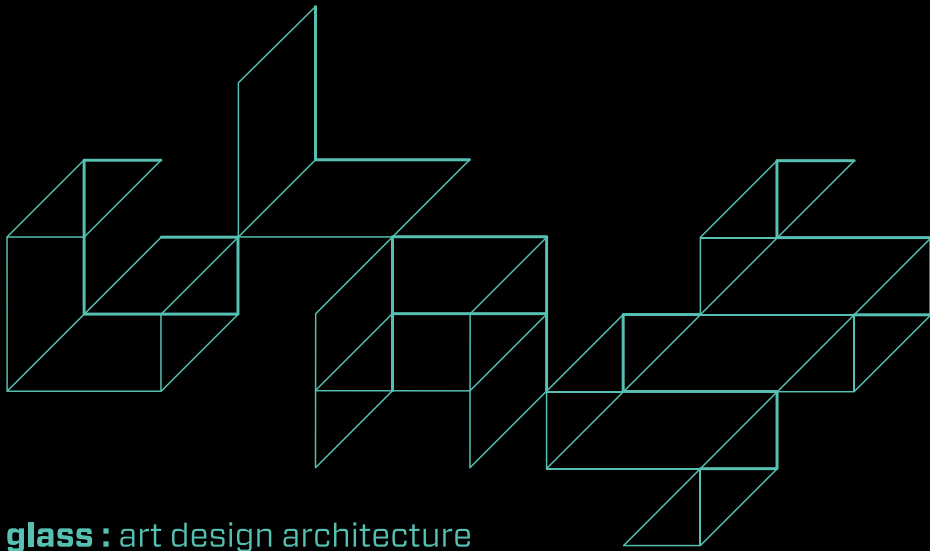
Theme 7: *Built in the Natural World*

ARCHITECTS; Tonkin Zulaikha Greer / Taylor Cullity Lethlean / Aurecon and Charles Wright Architects
Reflective and opaque qualities of glass cleverly enhance two outdoor settings.

Theme 8: *Glass Constructions*

JEWELLER Blanche TILDEN and ARCHITECTS Architectus + Ingenhoven

Glass as a building material is the driving force behind the work of these designers.



glass : art design architecture

3. FOR TEACHERS



This Education Resource

- presents sixteen artists and designers, two within each theme, who have been selected from twenty four contributors.
- includes a diversity of ideas, styles and techniques to expand audience understanding.
- presents a template for exploring the exhibition under the following headings; **The Work; Artist`s Statements; Other Perspectives; Guiding Questions and Research**
- provides details of a series of videos made for the exhibition. They are available to support student research on our focus artists. These are listed following each theme in section 5 and can be directly linked from this page.
- lists glass making techniques (in bold) at the end of Theme 8 in section 5 as a research topic.

Visiting the exhibition

1. For a successful group visit to GLASS: art design architecture

- Book now if you are planning to bring a school group to this exhibition.
- Bookings are required to guarantee scheduled entry to the exhibition.
- To book: Telephone number * here or on-line? All bookings will be confirmed by email with the supervising teacher.

2. Pre – visit; before visiting the exhibition:

- Background Briefing informs the students about the origins and content of the exhibition
- Visit the JamFactory website
- Download this Education Resource GLASS: art design architecture at JamFactory website
- Visit selected GLASS: art design architecture artists' websites.

3. In the exhibition with a class group on a guided session with a gallery guide

- On arrival your group will be met and welcomed by a member of the venue staff.

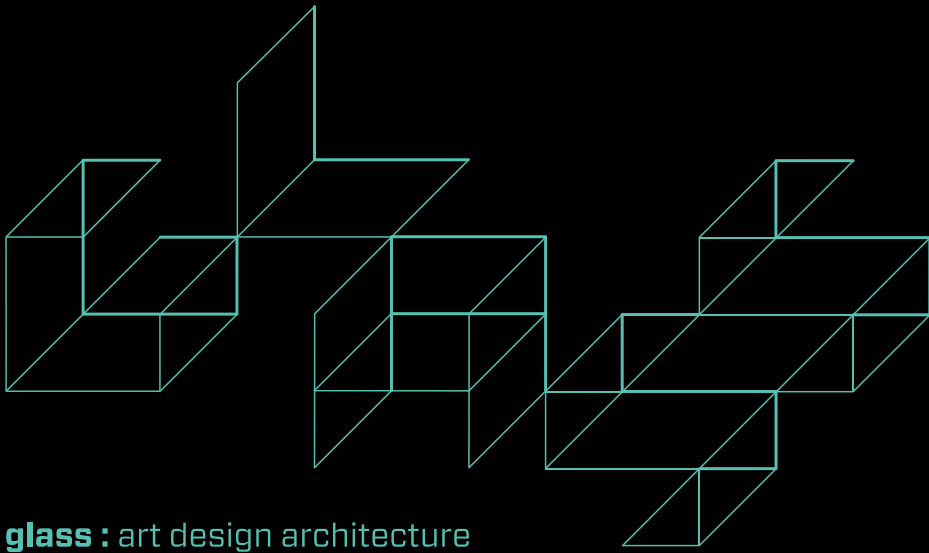
4. In the exhibition if taking a class group on a self guided tour;

- Smaller viewing groups are advised. Organise these before entering the exhibition space.
- Focus and task your class groups on arrival and outside the exhibition space. This is the best time to distribute prepared activity sheets or the Get Started research activities included in this Education Resource
- Before groups disperse remind your students of gallery protocols ie; avoid touching any work, support stands or cabinets
be aware of others using the space; speak quietly to each other and walk not run in the space
- Emphasise that students will benefit from spending reflective time with these art works by immersing themselves with a viewing time of at least 10 minutes for each artist.
- Involve students in both individual and group analysis and responses. Scribing is optional but will be useful for on-site reporting and post-visit research.
- Encourage students to consider how individual artist`s works sit within one or more of the eight themes.
- Students will benefit from prior access to the GLASS: art design architecture Education Resource before visiting the exhibition to help them be familiar with its themes.

5. Post visit follow up activities

Post exhibition activities often consist of sharing and analyzing information gathered during the exhibition visit. This information might be:

- gathered on-site
- recorded individual and shared responses
- findings from any research tasks



glass : art design architecture

4. GETTING STARTED



Whole exhibition engagement activities

The following tasks are designed to support structured viewing and student engagement in the exhibition. Tasks can be undertaken in any order and are suitable for individual or small group work. Some tasks are designed for students or groups to report findings and discuss works with others.

Scribing is not necessary to undertake these activities but some of these tasks could involve scribing to support on-going post visit work.

Think about

- You may prefer to look at some works in particular. Consider if this is because you are interested by the image; or the subject matter; or the technique or perhaps the way the subject is interpreted?
- Find particular works in this exhibition that are making some kind of social or political comment. Which of these works raise more questions than other works?
- What kinds of questions does this work raise? Compare and discuss your findings with others.

First & last impressions

- What did you think about when you first entered the exhibition and looked around?
- Was there any work in particular you wanted to return to for another look?
- What were your reasons for this?
- Is there a work in this exhibition you will find hard to forget? Describe why you are drawn to it.
- Which work challenges you most or you find hard to understand? Look at it again before you leave and consider why this is so.
- Before leaving check the exhibition one more time to see if there is an idea or technique in a work that you could try when you get back to school

Easy or Difficult?

- Which work do you think was the easiest and which work was the hardest to make. Explain why.

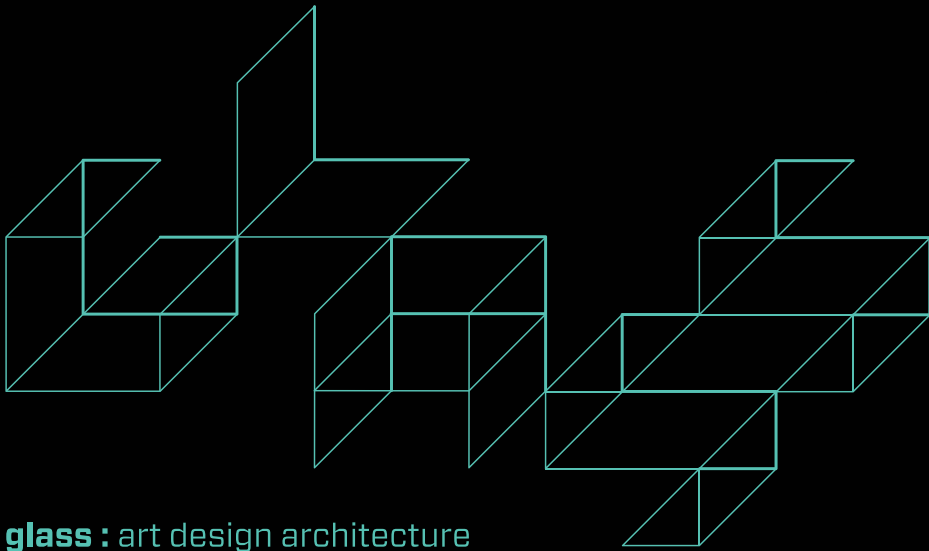
Analysis and response to the exhibition

- Write a review of the exhibition to describe or explore the links or relationships between the works.
- Choose one of the themes suggested in this Education Resource and review the exhibition from this perspective.
- Are there other themes (not identified in this Resource) which could apply to this selection of work.
- Compare two or more works which appear to be exploring similar ideas in different ways?

Analysis and response to individual works

Choose any work that attracts your attention and ask any of the following questions

- Are the visual qualities of this work appealing in any way?
- Would this idea have been better expressed in a different way?
- Can you see any kind of connection between this kind of art and others you know about?
- What do you think this work is about or might be saying?
- Has this work given you an idea for something you could make as part of your art studies?
- Select one work that appeals in some way and tell someone else your reasons for your selection.

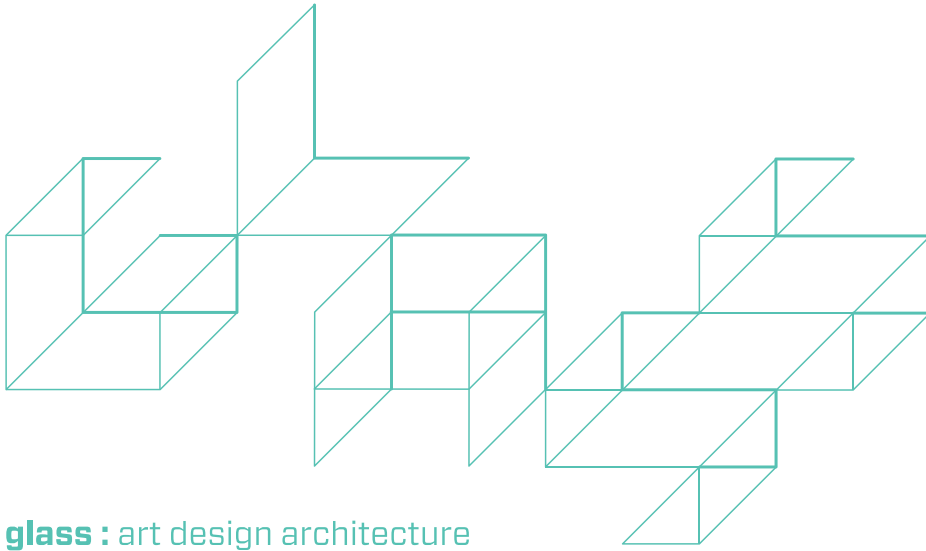


glass : art design architecture

5. EXPLORING THE WORKS THROUGH THEMES 1-8

Theme Responses; Guiding
Questions and Research follow
each theme





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THEME 1: *SYMBOLISM IN GLASS*
Tom Moore and Yhonnie Scarce

Tom MOORE

Works: *Jacob`s Ladder*, 2014 hot joined blown and solid glass, wooden base

Trick the Trick, 2013 hot joined blown and solid glass



Many words come to mind when viewing Tom Moore's glass work; whimsical, humorous and at times unfathomable. However it is questions like "how does he do it?" and "what does it mean?" that really hold an audience in front of his art works.

Moore`s highly developed glass crafting skills have placed him at the top of his craft in both Australia and the international glass scene. Some of his techniques originate with Italian Venetian glass artists whose traditions date back to the 16th century while others come from his Japanese mentor. In Moore's work each single line of colour represents a fine cane of glass that has been heated, stretched and intertwined with other canes, thus creating vibrant colours within each section of his fanciful creations. The time and skill required to achieve his pieces has fellow glass workers in awe of Moore`s imagination and skills.

Jacob's Ladder is from a larger grouping of glass creatures and connects the audience with two magical ladders from myth. Moore has titled his work after The Bible`s tale of Jacob`s vision of a Stairway to Heaven, although the sprouting ladder could refer to another recognisable magic ladder from the fairy tale of Jack and the Beanstalk. Both ladders lead to imaginary better places.

Moore`s glass ladder sprouts out of a potato head at the base of a bell jar, growing upwards in the skull; is this Jacob`s head? The ladder leads towards a richly coloured fish tail sitting outside on the head like a party hat. The hat is patterned with Moore`s delicate glass cane techniques. A hot flame glows inside the fishtail; interestingly both fish and flames are used as symbols in Christian religious art. Two sets of eyes look out, one set peeking from the potato head, while clear glass embellishments on the bell jar, create a face whose ears double as handles.

Trick the Trick is typical of how Tom Moore's glass inventions often appear to be fun loving. *Trick the Trick* is one creature from a large grouping called *Confederacy of Amalgamated Figments*, which reveals Moore's beliefs about the future. In this larger work Moore has morphed human, vegetable and manufactured forms to create his own strange creatures that symbolise the domination and ultimate reclamation by nature of our artificial world, in whatever mutant form.

Here we see two vegetable like figures balancing head to head and clothed only in black gloves and high heeled boots, like circus performers. They balance on a large striped head with impressive horns that warily emerges from the earth. Bright orange carrots in **lampwork** form body parts on both performers, while Moore's characteristic staring eyes and cheeky grins give life to these characters.

Artist's statement

Concerning other works by Moore;

"One of my favourite themes is the triumph of nature over industry which has been represented by a wrecked car being overgrown by plants or more aggressively by a giant Kookaburra riding on the wrecked car. The tiny explosions that power infernal combustion engines are no match for the awesome destructive force of this 3000kg joy rider. This image fills me with a great hope striving to invigorate the audience experience of glass has led me to embrace new technologies through collaboration with digital photographers and animators. The combination of hand-made glass with digital animation opens the door to all manner of possibilities for expression. I am optimistic that this mixture will allow me to defy gravity and melt the coldest heart."

<http://mooreismore.com/about.php>

Other Perspectives

The work of South Australian glass artist Tom Moore has been heavily influenced by a mentorship with internationally renowned Japanese glass artist Yoshihiko Takahashi.

Tom realised a consolidation of his own interests and glass making skills while studying under Mr Takahashi. He found that he dramatically reassessed his motives for and methods of making glass, gaining a clearer understanding of what he wants to achieve in his work. Whilst still creating fresh and quirky anamorphic pieces in blown glass that embody a witty spontaneity, Tom also incorporates influences of traditional Japanese culture sourced from ancient myth and manga.

<http://www.beavergalleries.com.au/moore.htm>

Tom Moore's gloriously appealing glass creatures spring from his own fantastical imagination and the rich seabeds of the mythical, imaginary and grotesque. From mediaeval bestiaries with their camel leopards and manticores, to misericord creatures through Lear and Seuss to Moore's reimagining of an Colonial Australian epergne as a verdantly plumed robot bird with resplendent palm tree, his creatures reuse, recycle and recombine in their never ending metamorphoses.

There's an irrepressible joyousness in these creatures constant flux as they burst the boundaries of animal/vegetable/mineral and do away with taxonomies and rationality, reinventing themselves in happy disregard of all humanity's rules....

<http://www.helengory/Tom>

Yhonnie SCARCE

Work: *Not Willing to Suffocate*, 2012 **blown glass**, painted metal



At first glance Yhonnie Scarce's work of art *Not willing to Suffocate* appears like a strange scientific experiment. Three test tube clamps hold blue glass Bush Bananas, disfigured and bruised by the tight grip squeezing their sides. Generally used to hold test tubes in a laboratory Scarce's clamps grip beautiful organic forms, modeled in brittle glass that usually breaks under pressure. If real desert fruits were placed in such a vice like grip they would be crushed, losing their life form and nourishment.

Scarce uses the Bush Banana as a symbol to represent her people, the Kokatha, Nukunu and Mirning peoples from the Nullarbour Plain and Great Australian Bight regions in the west of South Australia. Her indigenous people have suffered under the grip of European occupation and colonialism of their land and culture. Scarce conveys that her people have survived under pressure rather than cracking, although they are squeezed nearly to breaking point. In place of the fruits' soft and easily damaged flesh she represents her people in a tougher, harder material.

Scarce's scientific settings reflect how Aboriginal people, living on their own lands, were subjected to extensive and humiliating ethnological research in the 1920s and 1930s. Tests were carried out and clinically controlled by scientists and anthropologists, like these bush tucker fruits you see being tested in their clamps.

Artist's statement

"To be honest I left full time work to go back to university and I fell in love with glass," says Scarce. "Towards the end of my undergraduate degree I figured out that this was what I wanted to do."

"Glass can be very strong and in that way it reflects the resilience of our people, it is a creation that is witness to our journey and one that still continues today."

“Some people don’t like my work, they find it too confronting,” says Scarce, “But if you don’t want to engage in this conversation then the solution is simple – don’t look at my art. But that doesn’t mean it will go away.”

<http://rightnow.org.au/artwork/witness-to-our-journey-interview-with-yhonnie-scarce>

Other Perspectives

Bush bananas and yams are important cultural metaphors and give depth to Scarce’s work in revealing how Aboriginal peoples have been treated over time. This isn’t a work for the fainthearted, it is political and strongly narrative driven.

Yhonnie Scarce is an Australian artist specialising in glass-blowing. Since graduating from the South Australian School of Art in 2004 her work has given a voice to a number of Indigenous issues, including the trauma of displacement and relocation, the effects of genocide, and social and political effects of colonisation on Indigenous people in Australia.

Born in Woomera, Scarce is a descendant of the Kokatha people from the Lake Eyre region and the Nukunu from around Port Lincoln. Having majored in glass making she uses this medium to highlight the treatment of Indigenous Australians in a range of contexts, both historically as well as today.

<http://rightnow.org.au/artwork/witness-to-our-journey-interview-with-yhonnie-scarce>

Not too long ago, in the name of science and nation, Scarce’s relatives were subjected to medical scrutiny in the belief that colour could be bred out and whiteness cultivated. In these works the blown form of the desert fruit, also employed in the precursory work.

Not willing to suffocate carries the power and the burden, of the body and the land. The vitreous forms made for scientific use reference the pseudoscience of phrenology and the racial mania that incarcerated Aboriginal people. This hybridising of hand blown ‘native’ glass and introduced glassware alludes to the practices of miscegenation that lead ultimately to today’s “Stolen Generations”. Furthermore, by containing the plant forms within the found scientific glassware, the reality of the containment of Aboriginal people is underscored—a containment experienced in medicine, anthropology, history and museology. Scarce’s work can be seen to perform a caesura or rupture in the broader context of Aboriginal art. Her work is frequently cited as breaking with tradition and her use of glass is seen as a deviation from more widely experienced urban art forms and also from desert painting traditions. Scarce’s work however springs from a lineage—one of dispossession and resistance.

www.cacsa.org.au/Wordpress/yoo_bigeasy.../BS_42_2_sladepdf

THEME 1: SYMBOLISM IN GLASS

Guiding Questions and Research

- Both artists use their respective media of glass combined with other materials to make us aware of important contemporary issues.
- Through research into our suggested websites, plus analysis of the artworks in the exhibition, explain some of those issues and the artists' viewpoints on them.
- Tom Moore creates artworks that, while having a symbolic meaning, also make people smile, even laugh. Do you think there is a place for humour to convey meaning in the art world?
- Yhonnie Scarce uses symbols to tell about her people`s history. Using examples from the exhibition explain your views on how symbolism can work in art works.
- Inspiration behind the work of both artists comes from their worlds, real and imaginary. Explain which of these artist`s worlds are you most curious about? Support your answer by describing what aspects of the artworks influenced your choice.

Research:

Tom Moore

- Exhibition review with images; Dr Marcus Bunyan, *'pondlurking' by tom moore*, Art Blart review, Helen Gory Galerie, Prahran, Melbourne, 10 March-3 April 2010
- **mooreismore.com** is Tom Moore's official website with news, information, videos and animation plus a contact for the artist.
- **www.craftaustralia.org.au/forum/2006/Tom_Moore** - early biographical details, images and further sources
- **www.powerhousemuseum.com/collection/database/?irn=348903** image, description and production notes for glass diorama 'Little Known Facts' designed and made by Tom Moore.

<http://www.youtube.com/watch?v=PDTyUAgvqzg> - Tom Moore

<http://www.youtube.com/watch?v=xjIFKQvgiA> - Tom Moore

<http://www.youtube.com/watch?v=S5Qs8E-JDSI> - Tom Moore

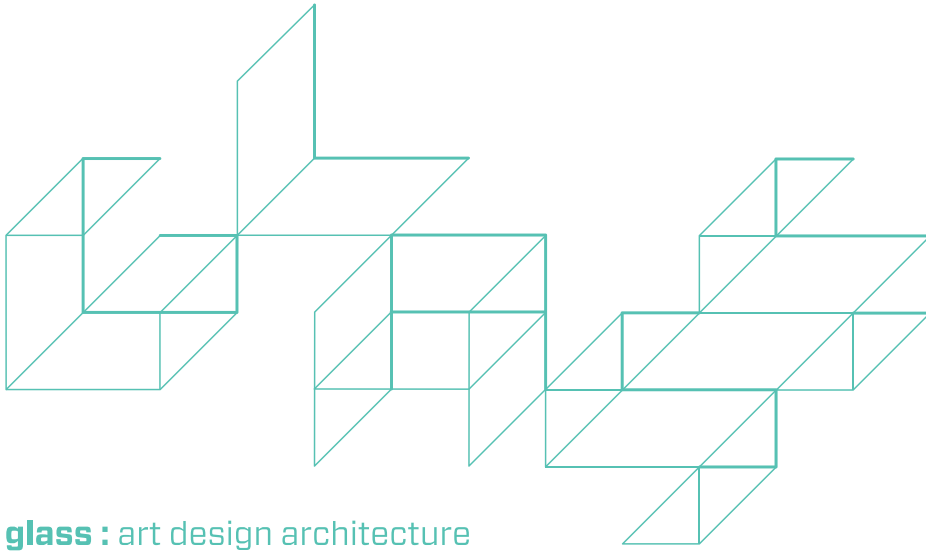
Video-Tom Moore- discussion of ideas and techniques (3.51min)

Yhonnie Scarce

<http://www.daa0.org.au/bio/yhonnie-scarce/biography/>

<http://www.ngv.vic.gov.au/melbournenow/artists/yhonnie-scarce>

Video- Yhonnie Scarce -talks about impact of Atomic bomb testing in her Ancestral lands in the 1950's (2.25 min)



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Theme 2: *RECYCLING AND REPURPOSING*
Ruth Allen and Nicholas Folland

Ruth ALLEN

Works: *Cooper`s tumbler*, 2014 reclaimed and hot worked glass

In The Spirit (vase and set) 2012 reclaimed and hot worked glass



Glass by its nature is an enduring material and its most important feature for Ruth Allen is its quality of being reusable. Allen`s glass works have been recycled in various forms; many have been made by re-melting | crushed glass powder to create new pieces.

Allen re-invents discarded glass bottles, previously moulded in a rudimentary way by an industry which mass produces drink bottles for patrons in cafes, pubs and restaurants. Allen saw the potential of these throw aways and has created a small business recycling the ordinary into the new, making hand crafted, stylish and durable products.

Well known bottles from brand names like Coopers, Galliano and Pellegrino have been transformed into highly functional containers, vases, carafes and glasses. Not only are her products attractive to look at and easy to handle due to their modified shape, but they are more durable too. Allen`s crafting knowledge in reheating her material to anneal the glass makes her new forms tougher than in their original form.

Artist`s statement

“I found hot glass relatively young, when I had just left high school, my curiosity and passion for the material was immediate. I moved from Sydney to the Canberra School of Art, and commenced a four-and-a-half year degree majoring in glass. At that time the educational program there was unsurpassed – the school was well funded, so the equipment was exceptional, and the calibre of teaching was top of its game.

As well as the directors of the department being internationally accomplished artists, we were involved in an artist-in-residence program where glass artists from around the world would visit, work and teach their chosen discipline. Being a relatively new fine art medium, techniques and genres of expression were fresh, allowing this platform to encourage students to experiment and explore their creative potential.

I worked tirelessly to develop the skills to enable my creative direction, and travelled extensively learning new techniques, teaching, exhibiting and undertaking residencies. I poured this bank of accumulated knowledge and experience into my Masters graduating exhibition in 2006, titled Environmental Stimulation – Synergetic Series. I'm proud of that exhibition, inspired by Buckminster Fuller, and I feel its probably my finest work to date, but as an artist it is not easy to exist of artwork alone. In 2010 my partner and I purchased a warehouse in Coburg as a platform for our creativity. The overheads were (and are) considerable, so I felt I needed to become smart, quickly, in regards to earning an income, this is when Sustainable Stubbies was born.”

<http://thedesigntfiles.net/2013/10/interview-ruth-allen/>

Other Perspectives

Between 1996 and 2000 Ruth co-directed a hot glass studio and glass art business in Auckland, New Zealand. The business, Gloria produced a wide range of high quality and unique blown glass forms for private commissions and galleries. The business exhibited regularly and developed extensive contacts within the Australian, New Zealand and the international art community...Gloria dissolved in early 2000 enabling Ruth to return to Australia and resume a more artistic practice. Ruth moved to Melbourne to complete a Master of Fine Arts (research) degree, majoring in Glass and Sculpture at Monash University. Her graduating exhibition was extensive with more than 200 individual glass forms illuminated by projected light and accompanied by audio compositions. Ruth continues to work on a large scale and within a sculptural installation context, often collaborating with multi-media artists to develop and actualize her ideas.

In August 2010 Ruth and partner Josh purchased a 430m square warehouse in Coburg Nth, the relatively new studio affectionately named LOBE has been renovated and is now catering for most creative endeavours. The pair worked toward the vision of creating a functional space where one can make almost anything. The studio is organised into working stations such as; metal, wood, ceramics, glass, welding, cutting, grinding and includes a lush front garden complete with pizza oven for entertaining the locals and guests. LOBE has allowed both Ruth and Josh to develop their practices with the confidence of knowing a new direction of works will and can be supported by the space.

<http://ruthallen.com.au/about.html>

Nicholas FOLLAND

Work: *Untitled*, 2014, chandeliers



A long term collector and recycler Folland has sourced his materials from op-shops and flea markets rather than source from specialty glass suppliers. He often reassembles ordinary, everyday items that he comes across by foraging to give new life to other peoples' discards and rubbish.

Untitled is more a sculpture about chandeliers. Folland has reinvented it as a more complex and untidy sculptural light form than we usually see. He has combined ten chandeliers together as one piece; we see an untidy mass of ten hanging chains, arms, ceiling cover plates and electrical wiring all as obvious parts of this irregular cloud of golden light.

This huge chandelier celebrates how Folland has been captivated by the beauty of glass with its transparency and reflective surfaces. As in traditional chandeliers, Folland has exaggerated reflected light through a mass of traditional cut glass pieces: cut glass balls, beads and tear drops, glass arms and cups, all made of multifaceted cut glass.

However, Folland has given his piece a contemporary edge. He has played with the rules and traditions of usual chandeliers and perhaps he challenges any cultural messages they give. Unlike traditional chandeliers that often convey a sense of wealth and glamour in glittering arrangements, Folland has drawn our attention to the conventions that surround these lights by deliberately emphasizing their clutter and their less attractive parts of the fittings, perhaps as a contrast to their illusions.

Artist`s statement

Concerning another work, *Untitled (Jump up)* 2012, Folland said

“In developing new work for the Adelaide Biennial, I have been drawn to the Mediterranean Island of Santorini, or Ancient Thera, speculated to be the location of mythical Atlantis.

In Plato's Critias, Atlantis is described as a paradise of advanced culture, beauty and abundance. Archaeological evidence indicates that a remarkable civilisation existed on Thera prior to a catastrophic volcanic eruption dated to 1500 BC, which perhaps brought an end to the great Atlantian Empire. It is not, however, archaeology or hard evidence that inspires our romantic attachment to Atlantis, but rather our desire to speculate that miraculous places can and do exist.

It is with this same romantic and speculative spirit that Australia was first described by Europeans as the Antipodes – a land opposed to reason and void of logic, a place where anything was possible. Speculation seduced early travellers to risk their lives and civility in a quest to experience the wonders of the world beyond the horizon. Islands, whether they be Atlantis or the Antipodes, can spark our imagination with fantastic creatures and mysterious sceneries.”

http://www.artgallery.sa.gov.au/agsa/home/Exhibitions/Adelaide_Biennial_2012

Other Perspectives

In recent years, Folland has worked with found crystal and glassware. In 2009 he completed the monumental installation Floe for the exhibition Colliding Worlds at the Samstag Museum, in which approximately 2000 crystal items such as wine glasses, bowls and vases were individually suspended to form a floating and sublime island landscape. More recently he was commissioned to create a similar work for Parallel Collisions: 2012 Adelaide Biennial of Australian Art, in response to the colonial collection housed within the Elder Wing of the Art Gallery of South Australia. He has also worked closely with the Jamfactory Glass Studio in Adelaide and Canberra Glassworks to create cast objects from recycled crystal items, as well as a series of new forms which mimic domestic crystal ware.

<http://www.mca.com.au/collection/artist/folland>

THEME 2: RECYCLING AND REPURPOSING

Guiding Questions and Research

- When viewing the glassworks created by Ruth Allen and Nicholas Folland, was your personal opinion of their pieces influenced by the fact that these works are made of recycled material? Describe your response.
- Do you think these works would have been exhibited in an art gallery in the past? Explain the reasons for your answer.
- Identify some contemporary cultural values that may have influenced both the ideas and the making of these art works.
- Discuss how the artist statements might add to your understanding of the work you see in this exhibition.

Research

www.artcollector.com.au 'A mischievous mind' article on Folland

<http://www.gallery.sa.gov.au/agasa/home/Exhibitions/Past-displays/Nicholas-F>

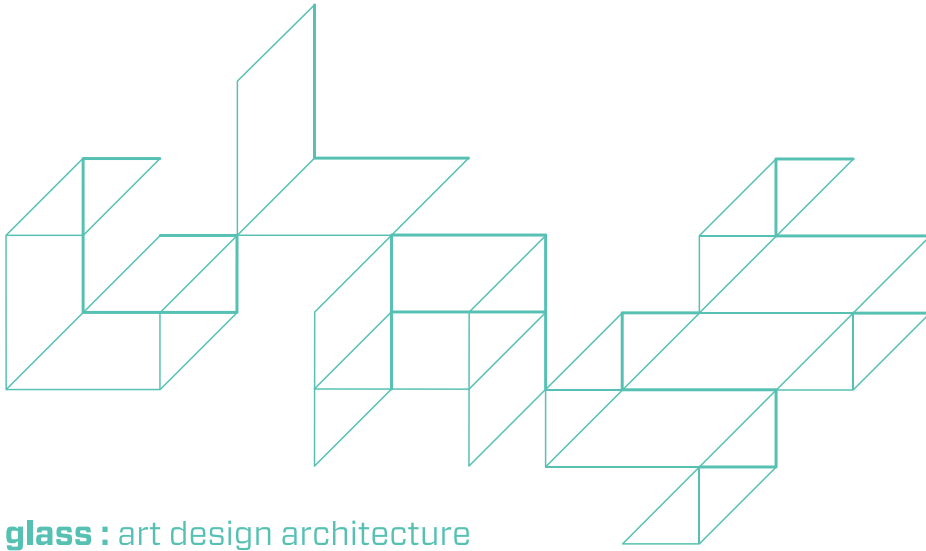
Art Gallery of SA Exhibition

<http://www.acsa.sa.edu.au/the-school/staff/academic-staff/nicholas-folland>

Lecturer profile from Adelaide Central School of Art

<http://vimeo.com/56890217>

Video on Nicholas Folland (5.27 mins)



glass : art design architecture

THEME 3: *SUSTAINABLE SOLUTIONS*
Jamie and Abigail Forsyth and Elliot Rich

Jamie and Abigail FORSYTH

Work: *KeepCup Brew* and *KeepCup Brew Special Edition Cork*, 2014, soda lime glass, polypropylene, polyethylene, polymer (TPU), silicone



Melbourne based brother and sister team Jamie and Abigail Forsyth run a string of cafes and developed a growing concern over the extensive use of disposable cups in their industry. Their research showed them that throughout the world over a million disposable cups a minute are sent to landfill, having been used once. To reduce this waste the Forsyth's pioneered the design of a new product in the form of a portable cup for hot drinks.

Their first *KeepCup* products came on the market in 2009, wholly manufactured in Australia. Their design was driven by the personal requirements of the Forsyth's for a barista standard, on the run coffee cup, that was both sustainable and re-usable. *KeepCups* are designed with both the needs of the coffee maker and coffee drinker in mind. The proportions of the cup allow it to sit comfortably under the barista's machine. When handed to the customer the hot liquid is well sealed with a lid, which has the traditional drinking hole but with a difference; it could be closed with a splash proof seal. Brightly coloured components provides choice for the buyer to personalise their *KeepCup*.

In 2014 a new range of *KeepCup* were made in glass and named *KeepCup Brew*. Some carefully thought out improvements were included, especially the use of tempered soda-lime glass to make them dishwasher safe. At the end of a cup's life this glass can be recycled. Transparent glass allows the 'coffee purist' drinker to see the contents while several improvements were made for splash-proof components and better sealing. Lastly changes to the overall shape gave *KeepCup Brew* a new aesthetic appeal.

Designer's statement

Abigail knew that for the *KeepCups* to catch on they had to be something people wanted to use, like an iPod or a SIGG water bottle.

“We had a good idea of the aesthetics. We wanted to echo a paper cup, but also be visually distinctive,” Abigail explains. “[The KeepCup]’s reason for being is sustainability, but it’s the form and colours that people love and it’s probably why you buy it. And, it’s certainly why you enjoy using it.”

www.beanscenemag.com.au

Other Perspectives

When Abigail Forsyth first started developing the KeepCup, she thought it would be “a nice little Project ” to have on the side while she raised her children. Four years later, the KeepCup has become Australia’s leading reusable barista standard coffee cup, distributed by many of Australia’s biggest names in coffee and launching into markets worldwide. Her humble plans, it seems, have taken off beyond even her most ambitious dreams. From her small office in the hip inner-northern Melbourne suburb of Fitzroy, Abigail laughs at the nostalgia of the beginnings of a project she hoped would keep her mildly occupied during motherhood. Her children, she reveals, were her primary inspiration in the initial design, as she took notes from her daughter’s “sippy” cup.

www.beanscenemag.com.au

Forsyth’s vision is for KeepCup to be the reusable cup of choice for people who regularly drink espresso coffee. Forsyth is excited about the positive changes she has seen in consumers’ behaviour as a result of her business. “A product that is well designed, conceived and marketed can change the way people behave without top-down legislation, without being forced to do it,” she said. “People are just doing the right thing through word of mouth and following by example.”

Forsyth estimates that if 80 per cent of her users drink eight takeaway coffees per week, in one year KeepCup users will have diverted 300,000 million cups or 4,000 tonnes from landfill, and saved enough energy sufficient to power 5,000 homes for a year. And with that, there will be more than 50,000 trees left standing in a forest somewhere.

“That’s a lovely thought,” she mused.

After seeing a gap in the market, Forsyth’s passion for finding a creative sustainable solution has resulted in a product that is changing the way consumers think about their impact on the planet. Growth to Forsyth is about doing things more efficiently and what you think is right but also “having a business that is viable with your lifestyle and that people are enjoying the journey”.

www.beanscenemag.com.au

Elliat RICH

Work: *Urban Billy* 2013, **hand formed borosilicate glass**, mountain ash



Culturally the making and sharing of tea is more than just an act of quenching the thirst; it is a ritual. In the early years of Australian society and still today in some parts of our country the brewing of 'Billy tea' provides the opportunity for working people to sit together quietly or chat as the tea brews on the campfire prior to it being shared.

Elliat Rich recognised the importance of this practice in creating her *Urban Billy*, a beautifully crafted glass and wood billy set that allows the tea drinker to boil water and then watch their tea brewing in the same vessel. The *Urban Billy* comes with two cups, suggesting it could be a shared experience of contemplation or conversation while boiling and brewing takes place before sharing tea together.

Every aspect of Rich's design is carefully measured, right down to the quantity of heating spirits to be placed in the lower bowl, which burns just long enough to boil the correct quantity of water held in the billy above.

Each component neatly packs away within the confines of the billy itself for ease of transportation and storage. The designer has also considered the importance of insulation by wrapping the drinking cups with snugly fitted laminated mountain ash holders. This wood ring also provides cushioning for the cups while in transit.

Designer's statement

"I grew up mostly in Canberra surrounded by eucalypt blue mountains and perpendicular streets, in yr10 I discovered design. Design seemed the perfect blend between my creative body and my political drive to save things for the better. After a wonderful year traveling around Australia with my family picking cherries, sorting capsicums and discovering unimaginable corners of the country I began the Design course at COFA (College Of Fine Art, UNSW). I loved this time to play experiment and think. They even gave me a medal for having so much fun"

<http://then-was-now.tumblr.com/tagged/history>

Other Perspectives

Concerning another work:

Yala Sofa by Elliat Rich in the *Sustain Me* Exhibition; *Celebrating coming together in the comfort zone*.

Yala is a furniture piece that blossoms in the company of others. Based on the concept of Ipomoea; a plant that grows throughout the central deserts of Australia, the Yala Sofa provides an inspiring space for people to come together. Using a thermochromatic ink, the Ipomoea flowers remain invisible until the heat from the bodies of those sitting on the sofa 'activates' the ink and the flowers are revealed.

The Ipomoea plant, otherwise known as Bush Potato or Yala by Pintupi people, provides a rich source of bush food for those who live in harsh conditions in the central desert. A potato-like tuber grows in the roots of the plant, and digging these up is an opportunity for socialising. The Yala plant flowers after desert rains

Elliat is an inventor, designer and part time explorer based in Alice Springs, Australia. Elliat uses slow-motion-seeing to identify small things and everyday moments that deserve or facilitate contemplation. She then expands, exaggerates or enhances these through designed objects...

Whether it's a cup of tea with a good friend or watching mould grow, she finds beauty in unexpected places and reveals it through the objects she designs. Her underlying aim is to deliver an experience that lends itself to an everyday ritual, the ritual sustains the object and in turn the object sustains the experience.

<http://www.elliatrich.com/>

THEME 3: SUSTAINABLE SOLUTIONS

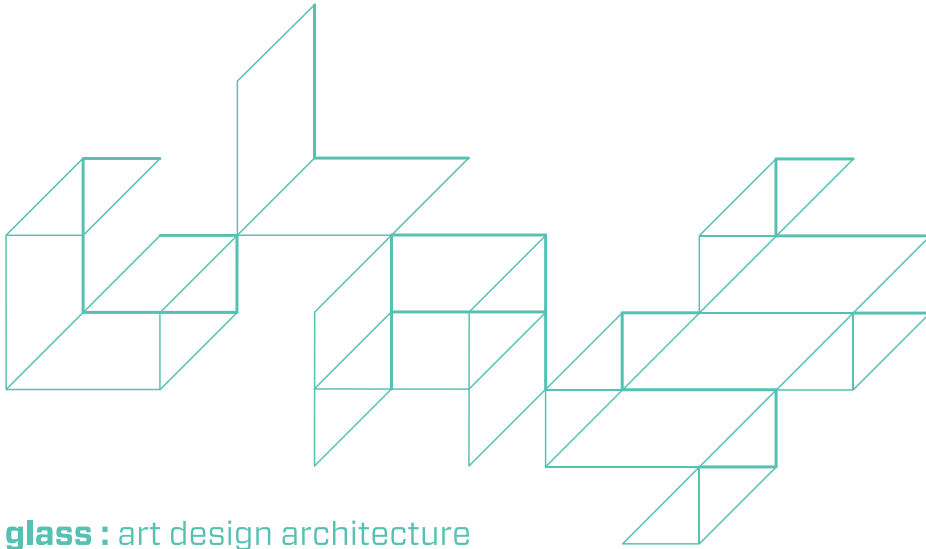
Guiding Questions and Research

- All three designers focus on the importance of sustainability in their creative design solutions. After visiting the exhibition and reading the Education Resource website, list the qualities evident in these projects that demonstrate sustainable design.
- Look at the works by all contributors to this exhibition to find more examples of sustainable practice. Evaluate and explain the success of these ideas.
- Could sustainable art and design works be an important part of your art practice? Explain why or why not?

Research

<http://www.keepcup.com.au/news/2014/12/100-keepcup-introduces-reuse-hq> KeepCup home page

www.abc.net.au/local/audio/2011/06/15/324 - The Guestroom-interview with Elliot Rich



glass : art design architecture

THEME 4: A LOVE OF NATURE
Clare Belfrage and Jessica Loughlin

Clare BELFRAGE

Works: *Russet and Brown Collection* 2014 blown glass with **cane drawing, hand sanded and hand polished**
Awash in Black 2014 blown glass with cane drawing, hand sanded and hand polished



Lines appear everywhere in nature from precise parallels to soft flowing lines that swell and move and be ever changing. Belfrage was inspired by structural patterning made in naturally occurring lines to decorate her beautifully crafted glass forms. Her glass shapes also appear to be inspired by nature, often suggesting giant pebbles from the bed of a running river where they have been shaped and polished to a silky finish.

As Nature grinds and washes beautiful surfaces onto wood and stone over thousands of years of weathering, Belfrage has achieved simple and elegant beauty by meticulously shaping, grinding and polishing glass. Her choice of understated colours and fine linear patterns echo the subtlety of many natural surfaces and they draw the audience to look into and over her glass surfaces.

Artist`s statement

‘My work for at least the last decade has been drawn from the rhythm, patterns and detail found in the natural world. It has unconsciously had a natural relationship to textiles. This has been a pleasing coincidence as I have always interested in the rhythm and metaphors associated with woven fabric.

I have also really loved natural fibres and patterns used in basketry. In this body of work I have worked with consciousness towards the qualities and rhythm of woven lines while still working with reference to nature such as plant life and shells, rocks and sand. I’m working with pattern and rhythm expressive of life, growth and the passing of time, the weave of a fabric and the qualities of drawing. When I am drawing with fine glass threads onto the blown form in the hot process I have a clear plan of where I am going but I also try to let myself be absorbed by the intensity of the process. This enables me to fall into the line work and focus only on how each line I draw relates, intersects, runs parallel or contrast to another line. This is the way I like to draw.’

www.fosterwhite.com/dynamic/artist.asp?ArtistID=199

Other Perspectives

Inspired by experiences in the natural world for many years now, Clare Belfrage has forged an international reputation for her distinguished work with detailed and complex glass drawing on blown glass forms.

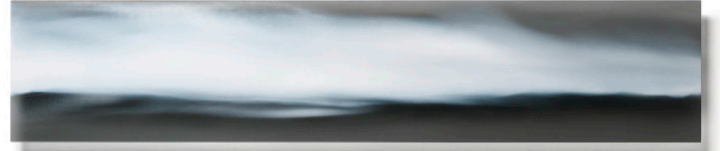
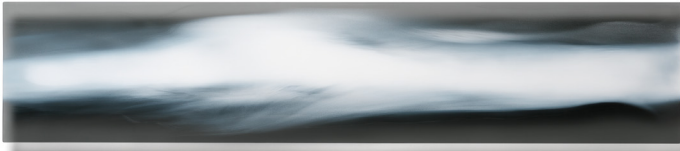
“As an artist, my point of view is often looking from close up. The big feeling that small gives me is intimate and powerful. The industry in nature, its rhythm and energy, dramatic and delicate still holds my fascination as does the language and processes of glass.”

She has maintained a vibrant practice for over twenty-five years. She has been an active part of artists' communities particularly in Adelaide and Canberra, including the glass based studio blue pony, of which she is a founding member, the JamFactory Glass Studio in Adelaide and, Canberra Glassworks where she played the pivotal role of Creative Director from 2009 to 2013.

<http://www.clarebelfrage.com/about/>

Jessica LOUGHLIN

Work: *continuum*, 2014 kiln formed glass



Nature is a constant inspiration for artists in all aspects of its beauty and its extremes. Although we know about the predictable cycle of seasons, artist Jessica Loughlin has been excited by nature`s more unpredictable and dramatic events. Such as the irregular flooding of the inland lakes of Central Australia, events that can occur once in thirty years or alternatively two years in a row.

It was a momentous flooding event that attracted Loughlin to Lake Eyre to witness the lake`s vast expanses and whiteness, its reflective qualities and stillness. She wanted to embed these visual impressions in her memory before they were changed with a flood.

Loughlin`s glass pieces convey ethereal qualities of atmosphere and landscape and they invite your contemplation and meditation of her surfaces. She draws her audience to linger over still, white mists that seem frozen into the glass. Her mists float within grey spaces created by the edges and boundaries of her rectangular panels. She suggests how the elements of land, salt, dust and mist are caught in a cycle of never ending change.

Artist`s statement

“To me, the Australian landscape is defined by its vast space and a sense of distance. There is an inherent quietness and stillness here, which is unlike any other country. Being out in a vast space creates stillness and space within my mind, and it is portraying this stillness that has remained a constant aim within my work”

<http://www.bullseyeprojects.com/Artist-Info.cfm?ArtistID=287>

Other Perspectives

Jessica Loughlin takes her artistic cues from the landscape, creating an illusory sense of depth in her quiet horizons of glass powders and cast layers. Loughlin received the Tom Malone Prize from the Art Gallery of Western Australia in 2004 and 2007 and was the 2001 winner of the Outstanding New Artist in Glass award from UrbanGlass.

<http://www.bullseyeprojects.com/Artist-Info.cfm?ArtistID=287>

Jessica Loughlin is a highly committed and passionate artist who is highly regarded both in Australia and internationally. Her thoughtful and instinctual approach, together with extraordinary technical skills with the medium sees her work collected by both public institutions and private collectors around the world. With a gentle colour palette of soft muted hues, her work often explores ideas of evaporation, space and distance, all inherently in the Australian landscape.

Jessica Loughlin's work is characterised by a strict reductive sensibility and restricted use of colour. Fusing kiln formed sheets of opaque and translucent glass together in flat panels or in thin, geometric compositions and vessels, she alludes to shadow, reflection and refraction. Loughlin's work is influenced by the flat landscapes and salt lakes of South Australia, and the recurring motif of the mirage appears in much of her work. Each piece their own poetic statement.

Originally from Melbourne, Australia, Jessica Loughlin is a graduate of the Canberra School of Art under the tutelage of late Stephen Procter. Her work can be found in the permanent collections of the Corning Museum of Glass, the National Gallery of Australia, the Victoria and Albert Museum in London, National Museums Scotland, Edinburgh GB, and the Musée de Design et d'Arts Appliqués Contemporains in Lausanne, Switzerland.

<http://sabiigallery.com/artists/jessica-loughlin>

THEME 4: A LOVE OF NATURE

Guiding Questions and Research

- Australian artists have a strong heritage of depicting our landscape in a range of media. How do Clare Belfrage`s and Jessica Loughlin`s contemporary 3D views of the landscape add to this tradition?
- Jessica Loughlin`s artwork can play visual tricks with our senses, causing us to be unsure of what we are seeing. What do you see and what is really there?
- The high degree of crafting displayed in both artists` works can only be achieved by mastering their chosen media of glass. Research the glass making techniques of both artists and present your research findings to your class.
- Both artists describe the importance of nature`s influence in the creation of their artworks seen in this exhibition. From your point of view argue how successfully each artist has demonstrated a connection to nature.
- Describe how your understanding of Loughlin`s artwork changed as you spent time looking closely at it. Consider not only the ideas behind the works but also the artists` use of media and techniques.

Research:

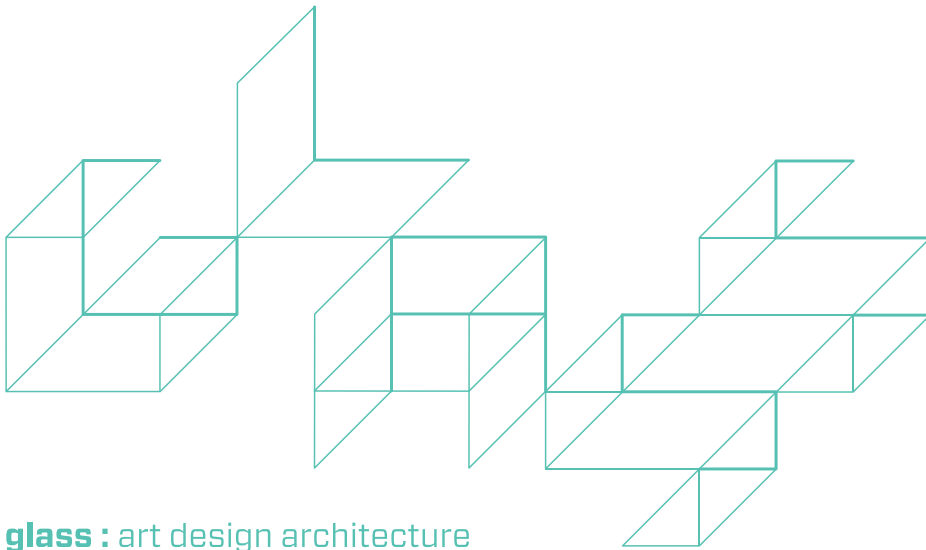
Clare Belfrage

<http://clarebelfrage.com/awards-and-grants/>

Jessica Loughlin

<http://www.art-almanac.com.au/2014/10/jessica-loughlin-the-unfamiliar-edge-of-t> - exhibition statement

You Tube LINK SERIES: Jessica Loughlin (4.09 min)



glass : art design architecture

THEME 5: *GLASS AS A BUSINESS*

Mark Douglass and Andrew Simpson/Vert Design

Mark DOUGLASS

Work: *Designer Range*, 2014, blown glass pendant lights



Mark Douglass is an industrial designer of glass lighting who runs his own design business. His new business venture began with the specific requests of clients who could not find the lighting they wanted for their homes and commercial premises.

Lighting in domestic and commercial spaces is not only a functional necessity but in the contemporary interior design industry lighting has become an aesthetic requirement as well. Just as we select furniture for its purpose, shape, comfort, colour and textural qualities to suit our living space and taste, a range of aesthetic criteria also guide our selection of lighting.

Examples of Douglass` s commercial '*Designer Range*' of lighting and interior work are shown hanging in this exhibition. Over his twenty years working in the glass industry Douglass has built up a creative practice which designs a wide range of products. His work now ranges from commercially produced high quality lighting and homewares, to one off large scale commissioned art glass sculptures. His entrepreneurial skills and adaptability of his highly skilled knowledge with glass are the foundations of his successful business.

Designer's statement

In 2000 I took up painting and focused on a career in fine art, where I was fortunate to exhibit with Gould Galleries in Melbourne and Sydney. I also worked with Osage Art Consultancy in Hong Kong and China with commission work. After a brief hiatus, it was eventually in 2009 when I decided to revisit my passion for lighting. Glass and lighting work so well together. I felt there was a gap in the market for colourful hand made blown lights. To me, feature lighting is one of the most important focal points of any interior. The ceiling creates a blank canvas and glass works well in both daylight and darkness.

This year I have decided to focus on the design range and lighting. I want to produce the more successful designs in a larger quantity, so I can have more stock readily available to our customers through our national

outlets and our online store. Currently our custom orders have a lead time of 4-6 weeks, but I also want to offer easy off-the shelf offerings which are ready to go. I have found 50% of people are happy to choose from the floor stock, as it's all had blown its good to see exactly what you are getting. We also offer an interior consulting service to help choose the lighting that would suit your interior. All you need is photos and we can draw up a concept. Juggling is part of life, as long as you don't drop the ball!

<http://thedesignfiles.net/2014/01/interview-mark-douglass>

Other Perspectives

Mark's practice is extremely varied – a big part of his studio output is consumed with large scale architectural / design commissions, he also designs his own range of lighting and interior products available 'off the shelf', and he still creates one off glass artworks for exhibition both locally and abroad. His large scale commissions in recent years have also found their way into some of Australia's leading corporate collections, including BHP, Cadbury Schweppes, BP and Rio Tinto. These varied projects are juggled with enthusiasm, propelled by Mark's uncanny knack for balancing his tireless creative spirit with the necessary business acumen required to keep everything afloat!

<http://thedesignfiles.net/2014/01/interview-mark-douglass>

Andrew SIMPSON/ Vert DESIGN

Work: *Alaskan Rock Bottle*, 2013, **cast glass**



Andrew Simpson comes to glass production from a background in Industrial Design. As a designer he is principally concerned with the function followed by the choice of material. It was Simpson's early exposure to glass while a student that gave him the confidence to work in this medium.

As the Principal of his own company called Vert DESIGN, Simpson has a reputation for having an innovative approach. While working with glass production for various companies Simpson investigated and created new forms of mould making, using CAD (Computer Aided Design) to create glass moulds in aluminum.

Before creating the *Alaskan Rock* Vodka bottles and packaging on display in this exhibition, the Alaskan Rock company gave Vert designers a brief to create 'a design that would have a masculine edge and reflect the brand's strong and distinctive spirit'.

Alaskan Rock's distinctive black and white colours used in the glass, along with the angular shape of the bottle, achieved the masculine appeal that the client was looking for. To add to its unique design, the punt (the indentation in the base of the bottle) was accentuated to play on the name of the product, so the punt appeared to be modeled on an Alaskan mountain range. This exhibition display gives an insight into all stages of production of this amazing and innovative glass product.

Designer's statement

Name: Andrew Simpson Nick name: Simmo

Profession: Industrial Designer but I am unemployable so I run my own design practice Vert Design. I am also a director of Best Practice Plastics.

I get my inspiration from: Truly engaging with a problem and removing the noise. The works I am proud of have all been born this way. I know that the right answer is geometric forms or nature but I suspect that they just inform and not inspire.

My style in a sentence: I hope to never have a style it seems quite constrictive but I think a lot of people like creative types to have a style so they don't have to worry about what is going to happen.

<http://www.mecho.com.au/blog/quest-blogger/interview-andrew-simpson-vert-d>

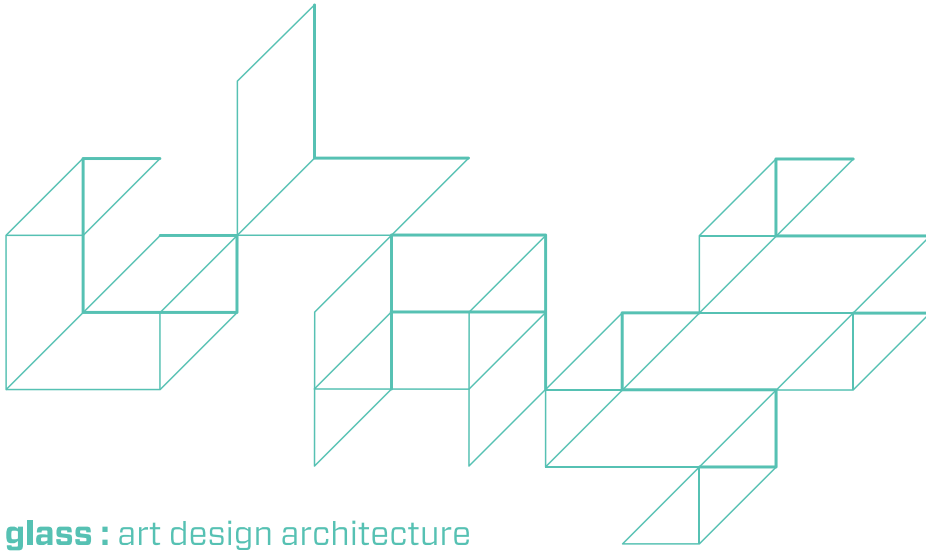
Other Perspectives

Thank you! We love our bottles. We call them "our babies" because there are only 2800 of them in batch #1. The design originated inside the head of our proprietor. First up, black, white, and genuine 70s burnt orange are our brand colours; we love, love, love them. They just happen to be the jockey racing colours of those happy Italians who inspired the name. Not only were those folks restaurateurs they were also thoroughbred horse breeders. So, with black white and burnt orange in mind a bottle was conceived. It had to be rectangular - we just adore Amaretto di Saronno bottles and they're rectangular too. And it had to be blackest of black glass, had to have white text wrapped around the side, and had to have a pronounced punt (the underside of the bottle) as well as a curved line denoting an Alaskan-type mountain range.

The incredibly talented industrial design team at Vert design (vertdesign.com.au) in Sydney, led by Andrew Simpson, helped bring the design to life. And we've found genius Mexican glass makers to make them for us. The bottles are all hand finished, and even our labels have hand finished bottling and batch details added. Our tops are even unique, designed using shipping principles to plug the bottle. And our "Ned Kelly" boxes are also unique.

Lots of consumers these days celebrate great design packaging as much as the spirit inside and we want to deliver a complete artisanal experience from box to pour.

<http://www.blouinartinfo.com/news/story/928671/alaskan-rock-bold-new-australia>



glass : art design architecture

THEME 6: *FROZEN IN TIME*
Jess Dare and Wendy Fairclough

Jess DARE

Work: *Conceptual flowering plant series*, 2013 **lampworked** glass



Jessica Dare acknowledges several important events in her artistic career led to the creation of her current work, making plant forms as jewellery. One significant experience was a visit to the island of Murano in Venice, Italy, where she observed lampwork glass being made by skilled glass workers using century old Venetian glass making traditions.

Another came with her enthusiasm for this newly discovered technique when Dare started researching its history. She discovered the amazing work of 19th century German lampwork glass makers, Leopold Blaschka (1822-95) and his son Rudolf (1857-1929). Between them they created a collection of exquisitely crafted, highly detailed glass reproductions, in full colour, of botanical plants and sea creatures for museums around the world. The Blaschka father and son team were commissioned to make these botanical and marine specimens for botanists and naturalists to study, as the originals would have faded and decayed from being stored over decades.

Inspired by these discoveries Jess Dare now connects her work to the transience of nature and of memory. Memory fades unless it is rekindled and reinforced by real objects as reminders, as the Blaschka plants are reminders of living plants collected for their botanical interest.

For Jess Dare it was the recent death of her grandfather, who was an avid gardener, that prompted her to develop her *Conceptual flowering plant series* 2013-14. Dare's own beautiful lampwork botanic specimens are a dedication to her much loved grandfather and his place in her memories. This work is a culmination of many threads in Dare's life.

Artist's statement

Some of my earliest childhood memories are of playing in the garden, picking flowers, prying the nuts out of pinecones, dodging the green berries being thrown by my older brother. Making mud pies, sandwiched between huge, lime-green, vine leaves. Stringing daisies together to make chains, to hang around my neck and dangling cherries over my ears to make earrings.

Subconsciously I have always been drawn to the garden but only in recent years I have begun to understand my enchantment with the garden and growing things.

As a jeweller I have always been drawn to the miniature, it's how I view the world, in small minute details. For me, this intimate scale draws people into my sense of wonder, whilst the gigantic thrusts a world upon the viewer. I also use this scale to accentuate the sense of intrigue and awe that I get from the natural world.

<http://jessdare.com/p/biography>

Other Perspectives

Jess holds a Bachelor of Visual Arts from the Adelaide Centre for the Arts and is currently based at Gray Street Workshop in Adelaide. Working predominantly with glass, sterling silver and occasionally found objects, Jess draws inspiration from the natural environment, expressing her fascination for colour and glass in the form of handmade flowers, seeds and bulbs. Jess now teaches at the Adelaide Centre for the Arts.

Jess' work explores colour, memory and nature, as well as the relationship between the three. Wistfully recalling childhood afternoons spent playing in the garden, Jess creates contemporary jewellery in organic forms that resemble nature but are not quite true to it, creating a delicate tension between the foreign yet familiar. Jess employs the colours of the nature around her: bright red berries, vibrant green leaves, earthy branches, clear blue sky and rain filled clouds.

<http://egatel.com.au/artists/bio/jess-dare>

Wendy FAIRCLOUGH

Works: *Somewhere in Bali* 2012 cast lead crystal

Tribute 2014 cast lead crystal, wooden ironing board



Wendy Fairclough has taken the common place in our lives and elevated it into the art world. She makes exquisitely crafted glass sculptures, cast from mundane household objects, transforming them into precious and delicate works of art. Her pieces often evoke emotional memories of past domestic processes and ways of doing things. Fairclough uses glass to immortalise commonplace objects as other generations might remember them.

Fairclough selects a limited range of arbitrary colours for her groups of glass domestic objects. Her soft colours, serene forms and sensitive textures give her groupings, or tableaux, a sense of the past. She evokes the presence of folk who used these objects and reminds us of the dignity of domestic work.

We are all familiar with, even close to, everyday objects that are part of our households; we walk past them every day, take them from shelves and cupboards, use them and put them away. We rely on these objects to help us eat, to hold our drinks, to dry our plates, to store our water and iron our clothes. These activities are familiar and common threads for humanity everywhere and have been over time. Our current generation finds the common place in a soft drink bottle, a thermos flask, a clear glass tumbler of water; even in a bunch of bananas ripening on a plate.

Artist`s statement

My work in glass arises from an ongoing exploration of human experiences of home, journey, land and sense of belonging. I enjoy working within the Still Life genre because of the particular way in which the artificial ‘staging’ of domestic objects allows for a transformation from a reality into a fiction, just as memory can transform real experiences into fictions.

<http://w3.unisa.edu.au/artarchitecture/design/art/staff/wendyfairclough.asp>

Other Perspectives

Conceptually Wendy Fairclough's work in glass arises from an ongoing exploration of human experiences of home, journey, land and sense of belonging and in response to contemporary world events, extends towards an examination of cultural values.

She enjoys working within the Still Life genre because of the particular way in which the artificial staging of domestic objects allows for a transformation from a reality into a fiction, just as memory can transform real experiences into stories. Wendy believes the reference to domestic objects allows the viewer to immediately identify with the work, bringing their understandings of these objects to the work and engaging in the underlying concepts at play.

Within this process she draws from her background in the visual arts, particularly sculpture and printmaking. The majority of forms are hand blown then cold worked using various processes such as cutting, grinding, laminating, sandblasting, engraving, painting and hand lapping. Recently she has begun exploring the potential of cast glass as a way of producing forms not readily achievable with blowing, thus allowing a broader palette in which to explore concepts.

<http://sabbiagallery.com/artists/wendy-fairclough/>

Fairclough's interests lie in the dissection of industry; familiar objects that might be found in the shed or have added to man's industrial age, yet somehow become overlooked as an everyday item. She is fascinated by these innocuous objects, items that we might disregard and dispose of around the home or factory, but as symbols they represent human's ability to engineer objects and create systems to provide food, shelter and warmth. Her use of glass to compose these realistic still-life groupings mean that there is a translucency given to the objects, transporting them from mundane to precious.....This exhibition promises to be a thoughtful and engaging study of domesticity and the everyday by two artists that echo each other's work. Yet while their approach to the subject matter and the materials they use in their artwork differ, they both create narratives out of unexpected unions of objects and materials.

<http://www.artnewsportal.com/art-news/echo-wendy-fairclough-43-honor-freeman>

THEME 6: FROZEN IN TIME; Guiding Questions and Research

- Both artists have used the delicate medium of glass to delude the viewer into seeing familiar objects in an unfamiliar form. Each artist has done this to convey quite different ideas through their artworks. Explain in your own words the motivation and ideas behind some of these works. Explain whether you think they chose the appropriate medium to successfully convey their ideas.
- Compare the glass works created by Fairclough and Dare, then rank them in order and explain your preference.
- In a class discussion create a list of examples where a medium has been used to represent and freeze an object in time.

Research

Jess Dare

<http://www.canberratimes.com.au/entertainment/art-and-design/memories-stem-from-> Jess Dare exhibition

<http://jessdare.com/p/news>

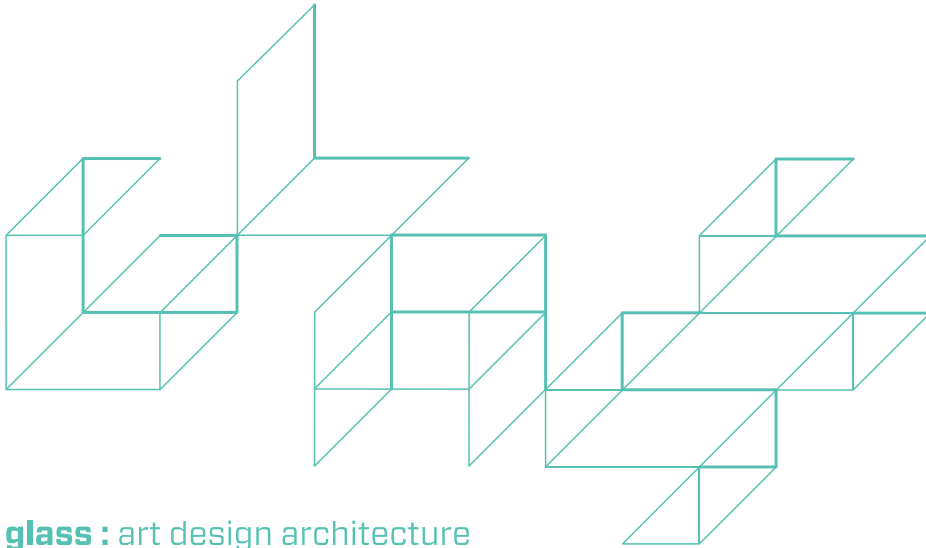
Video-ArtsSA; The Way-Jess Dare- discussed the inspirations behind her work (2.29min)

Wendy Fairclough

<http://guilghouse.org.au/member/wendy-fairclough/> article from Craftsouth Bulletin by Roy Ananda

<http://www.milfordgalleries.co.nz/dunedin/artist/184-Wendy-Fairclough>

Video-Wendy Fairclough-discussion of ideas and techniques (3.58min)



glass : art design architecture

THEME 7: *BUILT IN THE NATURAL WORLD*

**Charles Wright Architects and
Tonkin Zulaikha Greer/Taylor Cullity Leathlean/ Aurecon**

Charles Wright Architects

Work: *The Cairns Botanical Gardens Visitors Centre 2012*



When given the brief that the *Cairns Botanical Gardens Visitors Centre* building ‘should blend seamlessly with the environment’, Charles Wright Architects put forward the most obvious solution - a mirrored surface. As well as their material selection an innovation, so is the shape of the structure. They created organic, flowing walls to appear as part of the natural lines of leafy foliage abundant in the Botanic Garden around it.

The vast reflective surface the the Visitors Centre has created a building that seems to be alive as it continually responds to changes in the weather, the time of day and the seasons are mirrored on its facade.

In finalizing the choice of materials for the Centre some compromises had to be made as glass was considered to be too heavy to be used in the construction of the whole building. A new reflective cladding never used in Australia before and made from a very thin stainless steel composite, was used in conjunction with one way mirrors, to give a stunning view of the Gardens to the office workers inside the building.

Another clever use of glass was the contribution of environmental and public artist Jill Chism, whose organic and inspired digital art works are sandwiched between two layers of glass along a public walkway, to further blend the outside with the inside for the viewer.

Architect`s statement

We set-out to design a “green” building which represents a paradigm shift for Cairns, moving away from the conventional building vernaculars toward new and progressive solutions that can be applied anywhere on a tropical latitude. There was a collective desire to attract both national and international attention, which would also aid in creating new opportunities and connections to existing facilities, communities and groups.

Charles Wright Architects drew inspiration from the suit worn by the alien-hunter in the 1987 movie *Predator* to give both buildings a reflective outer coating that would play down their impact on the park landscape. “We proposed a design which literally reflects the gardens as camouflage for the building,” explain the architects. Rather than cover the surfaces with a single polished plane of metal, the architects added a series of flat panels

that break the facade down into facets. Each one sits at an incrementally different angle and helps to muddle the reflected images.

<http://www.dezeen.com/2013/03/11/cairns-botanic-gardens-visitors-centre-by-ch>

Other Perspectives

The jury commented, "A courageous and radical departure from classic crafted and lightweight Queensland visitor centres, this alternative approach to environmental fit has clearly generated a potent sense of place and use of light. Exhibits both outstanding working and visitor environments within a clear sustainability ethos."

<http://www.archdaily.com/239957/cairns-botanic-gardens-visitors-centre-charles>

Camouflaged in an Australian rainforest located in Far North Queensland, this unique gateway into the Cairns Botanic Gardens Visitors Centre is the recipient of the 2012 Eddie Oribin Award for Building of the Year presented by the Australian Institute of Architects (AIA). In June 2009, Charles Wright Architects (CWA) was invited by the Cairns Regional Council to enter a limited competition for the design of a new Visitors' Centre for the Cairns Botanical Gardens. The Council sought fresh and challenging ideas to create a memorable piece of tropical architecture that would blend seamlessly into the surrounding environment.

<http://www.archdaily.com/239957/cairns-botanic-gardens-visitors-centre-charles>

Tonkin Zulaikha Greer / Taylor Cullity Leathlean / Aurecon

Work: *The River Torrens Riverbank Precinct Pedestrian Bridge 2012-14*



Adelaide`s new footbridge is a major new piece of urban infrastructure developed by Tonkin Zulaikha Greer (TZG) architects in collaboration with engineers and urban designers Aurecon and landscape architects Taylor Cullity Leathlean. The bridge provides a connector between the busy Festival Centre and Railway hub on the south bank with the newly redeveloped Adelaide Oval on the north bank.

Architects TZG have utilized the properties of glass in a large number of their civic architectural projects. This bridge is the company`s largest commitment to glass as a building component as they clad its complete surface in heat strengthened laminated glass, 8.76 millimeter thick. To add a milky depth to its surface they added a `Polar White` interlayer. The bridge sweeps across the river in an elegant curve culminating in an artificial waterfall, this water flow aiding in the aeration of the river below.

The choice of glass cladding was an aesthetic device to lighten the visual appearance of the bridge. Its milky opaque surface makes luminous reflections of natural and artificial light. This surface also reflect the bridge`s image onto the water below adding a new interest to the river surface and helps to meld it into its surrounding landscape.

Architect`s statement

‘Glass was chosen for the bridge cladding as glass uniquely combines very high durability with lightness and strength. Adding interlayers with colour and texture and even images deepen its innate reflectivity, to produce an evocative, low -maintenance surface. Since the Gothic cathedrals with their thousand year old brilliance of light and colour, glass has been an inspiration to architects.’

Ewan McEoin, Glass: art design architecture catalogue, JamFactory, Adelaide 2015, p 210

Other Perspectives

In collaboration with engineers and urban designers Aurecon and landscape architects Taylor Cullity Lethlean, TZG won the competition for this significant public infrastructure in 2012.

The project is the first part of the implementation of the Riverbank Masterplan, a strategic approach to connecting and enlivening the city's arc of waterfront parkland. The 8 m wide bridge will link the redeveloped Adelaide Oval to the city, spanning nearly 75m over the River Torrens through the nationally-listed Adelaide Parklands. Using the new bridge, pedestrians can access the Festival Centre, Adelaide Railway Station and new Convention Centre.

The elegant curve of the bridge sweeps lightly through this iconic setting, complementing the adjoining structures and having minimal impact on the green spaces. It has been designed with maximum lightness and simplicity, its faceted profile, clad in white glass, reflecting the water and greenery, supported on dramatically- angled V columns.

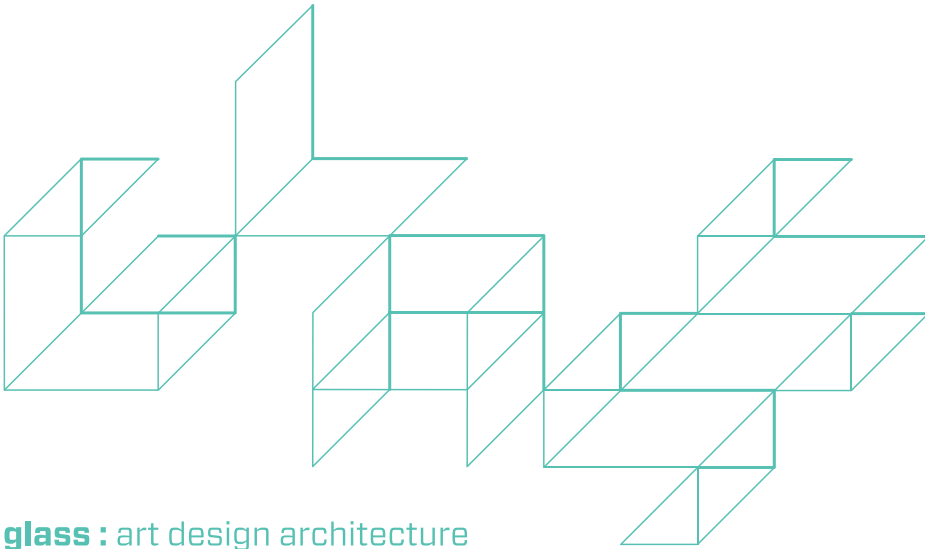
The project's vision was to create not only the bridge, but also a series of new 'people spaces' on the waterfront, each with its own character and amenity.

To the south, expanded facilities for the Festival Centre include a new restaurant and offices, outdoor relaxation and event spaces, and a new civic-scaled stairway to the riverfront. This generous stepped outdoor space includes a major water cascade and significant planting.

To the north, the curve of the bridge encloses a new informal amphitheatre as well as a plaza linking to the Oval's redeveloped forecourt. The termination of the bridge is a dramatic Belvedere, hovering above the river, where a new water wall will aerate and cleanse the lake.

Watch time-lapse video of the bridge under construction here- (<http://www.youtube.com/watch?v=uoRx4C7kqyo>)

<http://www.tzg.com.au/project/adelaide-riverbank-pedestrian-bridge/>

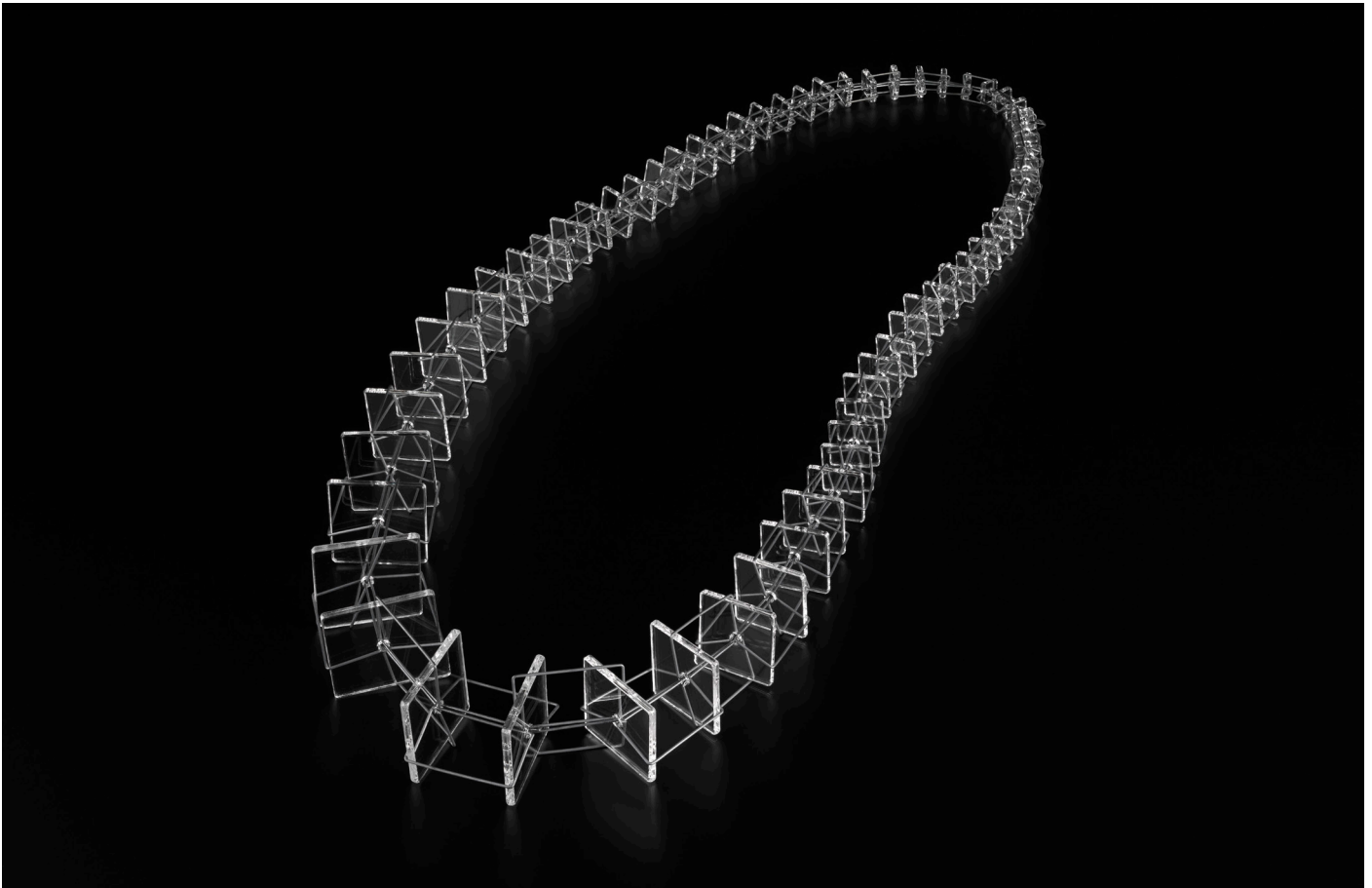


glass : art design architecture

Theme 8: *GLASS CONSTRUCTIONS*
Blanche Tilden and Architectus+Ingenhoven

Blanche TILDEN

Work *Grand Palais* necklace, 2014 water cut, coldworked and lampworked borosilicate glass, oxidized 925 silver, titanium



Tilden pursued her tertiary studies in glass blowing at Sydney College of the Arts and while there she became attracted to making jewellery. Tilden changed her focus from glass studies to incorporating the medium into her jewellery making, which allowed her to work with a wider array of materials.

Tilden has always been interested in the workings of machine made and hand -made objects, their ability to change direction and create movement by using links, pivots and various other engineering devices. Blanche Tilden is inspired by the grand scale of Industrial Revolution architecture which, through the development of **plate glass** on a grand scale, allowed architects to build glass and iron structures of a size never believed possible.

The first modernist building that caught Tilden's attention was the Crystal Palace built in Hyde Park, London in 1851 by Joseph Paxton, which he constructed out of prefabricated cast iron and plate glass. His innovative development changed how glass is used in architecture. Another building which Tilden has researched in detail is the Palais des Machines, built in Paris in 1889, as it was considered a showcase building at the pinnacle of the Industrial Revolution. To build her articulated jewellery Tilden has used plate glass in miniature employing a number of techniques, including **waterjet cut, cold worked** and **lampworked borosilicate glass**, which is also used in large building construction. For Tilden the biggest difference between her work and large buildings is the scale of her work, which is constructed with many engineering intricacies also used her larger scale inspirations.

Artist`s statement

For a long time I have been interested in the history of technology. The rich visual language of machines, the smaller parts of a machine – cogs, sprockets, rivets, chains – have been a constant source of inspiration. The building constructed to display the mechanical achievements of the Industrial Revolution in the Great Exhibition of 1851, London, was the Crystal Palace. The Crystal Palace is considered to be the building that signaled the beginning of modern architecture. Constructed like a giant jigsaw from premade panes of clear glass and sections of cast iron, simple elements were repeated thousands of times in the construction of this iconic building. Most examples of the built environment can be broken down into combinations of simple

elements such as squares and rectangles: a wall is made of bricks, a skyscraper is a repeated pattern of glass windows. I have observed these elements in their simplest forms in the built environment and drawn on these observations to develop a series of necklaces for the exhibition *Wearable Cities*.

The titles of each group of necklaces give a clue to their inspiration. The *Palais* series relate to the Palais des Machines, built for the International Exhibition, Paris in 1889. Another structure erected for this event was the Eiffel Tower. The *Paxton* series is named after the Joseph Paxton, the architect who designed the Crystal Palace. The *Brunel* series pays homage to the English engineer Isambard Kingdom Brunel and uses blackened square section silver tube and small rivets to evoke the materials and construction methods of his time – cast iron components held together with thousands of hand-made rivets.

<http://www.artjewelryforum.org/ajf-blog/blanche-tilden-wearable-cities>

Other Perspectives

For fifteen years, her chains of metal and glass have explored the unlikely connections between the formal and structural languages of the machine and of jewellery. Her earlier work took as a starting point the beautiful chain structures of the industrial world: bicycle chains, chains used in conveyor belts in factories, pulleys. She would either convert industrial chain directly into bracelets, necklaces and rings, or, in her work's most beguiling iterations, re-fabricate them, using the properties of glass to gesture towards the structural propositions of the chain. The links of one chain were entirely connected by glass rivets; in another, the structure was reversed, so that the links were made of glass and were riveted with metal.

To handle these works is to immediately understand the way in which the function of a chain depends absolutely upon the integrity of each one of its units. The sight of those frail glass rivets is enough to make us anxiously imagine the inevitable outcome of the working of metal against glass – to imagine, in effect, the chain's contingent existence, and the possibility of its always-imminent destruction.

www.blanchetilden.com.au/.../BT_BLANCHES_GLASS_CHAINpdf

Architectus + Ingenhoven

Work: Office building at 1 Bligh Street, Sydney NSW 2009/11, for the Dexu Property Group and Cbus Property



This building is a world class, highly sustainable office tower with a 6 Star Green rating from the Green Building Council of Australia, in the centre of Sydney's business area. Its co designer, *Architectus*, is a 200 strong Australian and International company, employing leading architects, designers and planners who have contributed to this project. The project was led by German architect Christoph Ingenhoven.

Extensive use of glass was essential to the success of this building's aesthetic and ecological performance. The transparency of glass allows the hundreds of people working inside to have access to abundant natural light from the central light well, or atrium. The glass exterior also allows them to see amazing views of Sydney Harbour. The glass skin allows for natural light to penetrate deep into all areas of the building, although the exterior walls, by their construction, do provide some degree of privacy for those inside.

It is only as the sun fades that the office tower becomes transparent and the workings of this company are visible to fellow workers in surrounding building or those just passing by.

The building's footprint is an unusual elliptical shape which is one of its many features that make it a modern architectural statement in the middle of Sydney's harbour skyline. The outer skin of the building is made of very clear 'low iron' glass, while behind the glass, computer controlled louvre blinds kept the interior shaded from the sun.

Soaring up through the centre of the building is a naturally ventilated heart shaped atrium, which is the lungs of the building and covered at roof level by a glass lid. Glass clad lifts travel up and down this shaft between floors, making it double as a lift shaft and light well . No 1 Bligh Street is a glittering contribution to Sydney's built environment.

Architect`s statement:

German architect Christoph Ingenhoven, who led the project, describes the building as a ‘supergreen’ office tower:

‘We see sustainability as an important, self-evident and noticeable part of corporate identity. Green building design is our [Ingenhoven’s] core competence. We have realized (made) buildings all over the world according to the highest certification standards.

But we aim for a holistic commitment that reaches far beyond. The challenge is to top the minimal standards required. This is what we call ‘supergreen’

Ewan McEoin, Glass: art design architecture catalogue, JamFactory, Adelaide 2015, p 60

Other Perspectives

1 Bligh Street, Sydney is the next generation in high performing sustainable office space, combining world leading design, technology and sustainability in a premier location within Sydney’s financial hub.

As a flagship office tower jointly owned by DEXUS Property Group, DEXUS Wholesale Property Fund and Cbus Property, 1 Bligh provides 27 levels of office space and an environment that inspires tenants every day by sustainably maximising overall building and workplace performance.

1 Bligh has won a number of awards including Best Retail/Commercial Development from the Urban Development Institute of Australia NSW in August this year.

<http://www.architecture.org.au/short-black-talks/294-short-black-talk-5>

Design philosophy

Architectus aims to achieve design excellence in all projects by a consistent focus on the following strategies. Values and Needs – understanding client objectives, budget and social needs. This ensures they create design solutions that generate added value for clients.

Understanding Function – development of a client brief and design criteria. Architectus develop a clear understanding of the use of the project and plan for the most effective operation from the people involved.

Respect for Place – an appreciation of the wider impact of the development both local and universal. The firm are sensitive to the context of the development whether it is urban, suburban or rural.

Environmental Ethics – full understanding of the sustainability and ecological interdependence of the development. They consider the longer-term impact of the development on the built environment and on society.

Research and Education – a commitment to the highest standards of education and research on behalf of clients. This involves the continuing education and training of the staff and transfer of knowledge between staff, clients and the community.

Technology and Construction – assessment of methods and materials used in development. Architectus strive to continually improve design and construction processes to ensure simplicity, performance and suitability. Design as a Process – Maintaining the highest quality of design by research, innovation, communication and review throughout the project development

<http://www.architectureanddesign.com.au/the-book/people/architects-designers/a>

THEME 8: GLASS CONSTRUCTIONS;

Guiding questions and research

- Explain features in these works that could identify them as modern or contemporary. Make reference to techniques, materials, aesthetic qualities and functionality.
- The office building, 1 Bligh Street, Sydney has been described as ‘supergreen’, what do you think this word means.
- Support your answer with examples of features from the building.
- Explain some techniques the architects employed to bring natural light into the building.
- Compare the two examples in this theme ‘Constructing with Glass’ find as many similarities as you can and points of difference.

Glass terminology as highlighted in the text, to investigate,

BLOWN GLASS

BOROSILICATE GLASS

CANE DRAWING

CAST GLASS

COLD WORKED

HAND FORMED

HAND SANDING

HAND POLISHING

HOT JOINED BLOWN GLASS

HOT WORKED

KILN FORMED

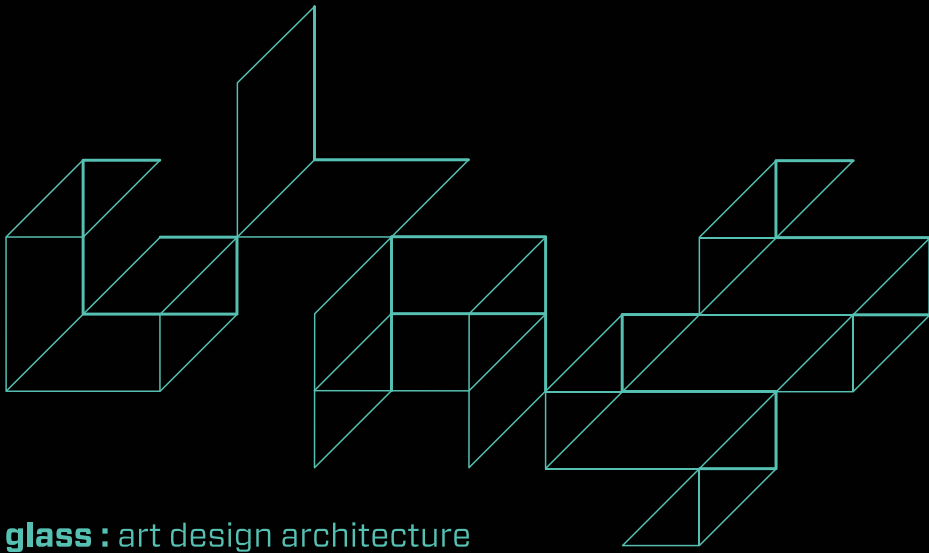
LAMPWORKED

LEAD CRYSTAL GLASS

PLATE GLASS

SOLID GLASS

WATERJET CUT



glass : art design architecture

6. JAMFACTORY; A CRUCIBLE OF CREATIVITY



JamFactory - what is it?

Adelaide`s present JamFactory is a recent incarnation of the original workshops. Established in purpose built accommodation in the city it has matured into the highly regarded centre for excellence it was intended to be. It now comprises four major training workshops, several studio spaces for tenants and sophisticated retail and gallery spaces.

Students are trained in the four workshops which design and manufacture works for sale. Each workshop specialises in one of four materials viz CLAY (for CERAMICS), GLASS, METAL or WOOD. Each workshop is run by a Consultant Designer, who supervises the training of the associates or trainees who themselves are graduates of tertiary art and design courses.

‘The Jam Factory’s goal at the time (early 1970s) was to create an environment where small craft-and design-based enterprises could grow and contribute to the South Australian economy by producing high quality, value-added goods made from local raw materials for the local and Asian markets, particularly Japan.’

Dick Richards, ‘JamFactory – The beginning, a personal view’,*Designing Craft/Crafting Design: 40 Years of JamFactory* exhibition catalogue, 2013,p.21

‘In conclusion, in its 40 years of ceaseless creative production, JamFactory has helped shape many of the individuals who lead Australian contemporary craft and design practice, and it has challenged and extended our understanding of what contemporary craft and design might be. It has become a vital part of South Australia’s creative culture and a resource for all South Australian professional craft and design practitioners.’

Margot Osborne, ‘A Place and an Idea –JamFactory 1973 – 2013’, *Designing Craft/Crafting Design: 40 Years of JamFactory* exhibition catalogue, 2013, p. 39.



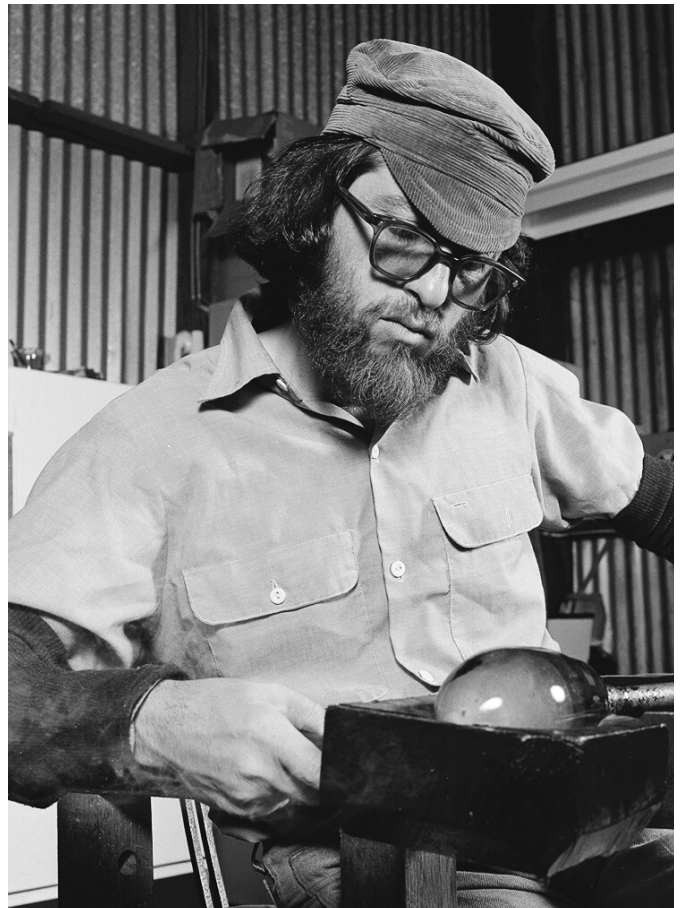
The Context; How it Started

The 1950s – 1960s saw the emergence in Australia of a perception that craft and design had an important role to play in the cultural and economic life of the nation. A 1971 Federal Government initiative, a National Committee of Enquiry into the Crafts, published findings (1975) which led to the creation of The Australia Council in 1973. The Council, through its boards began to develop policies that created and supported opportunities for craftspeople. This development coincided with trends within South Australia in the late 1960s –1970s to develop design and craft education and craft or design-based industries.

Locally a number of factors consolidated development of craft and design, including the growing number of Adelaide galleries exhibiting fine craft and design, the influence of South Australian School of Art lecturers such as Alex Leckie, Margaret Douglas, Helen Macintosh and Milton Moon and the professional development opportunities created by the newly formed Australia Council Crafts Board,.

In South Australia, by the beginning of the 1970s, there was general support within the art/craft/design community and in government for a programme or organization that would become the focus and key support agency for craft/design education and industry.

As one of the key figures in the establishment of what initially became the Jam Factory, Dick Richards, describes it, ‘ *The 1960s was an exciting time to be in Australia: Germaine Greer set dinner parties on fire, the Vietnam War polarised Australia, politics suddenly engaged the population and there was a sense of entitlement among young people. Sleepy but awakening observers, we felt empowered to bring about change. It is true that it was my idea to start something like the Jam Factory, but ideas like that were in the air and it was Don Dunstan and his close staffers, Peter Ward and Len Amadio, together with other specialists, including Marcia Del Thomas, President of both the Adelaide and national Crafts Councils, who made it happen.*



Research undertaken involved an evaluation of existing programmes, industries and agencies in Europe and The United Kingdom. These included methods developed by the British Design Council, programmes in operation at the Kilkenny Design Workshops in Cork, Ireland, and marketing strategies in operation in Scandinavia and elsewhere in Europe which resulted in hand-made and well-designed home ware being available to a mass market.

In 1972, the South Australian Premier Don Dunstan, through the Premier’s Department, commissioned a comprehensive study of ‘design and craft industries in South Australia’. The reporting committee recommended (along with other initiatives) that a ‘Craft Authority’ be created to establish a craft and design training workshop in Adelaide.

The Craft Authority opened the Jam Factory retail shop and factory in 1974 in the old Mumzone Factory on Payenham Road, St Peters. The site was originally a food processing and distribution facility for the South Australian Fruitgrowers Cooperative Society Ltd, trading as Mumzone Products Ltd. The first workshop/studios trained apprentices to produce work for sale. They were run by leading national and international craftspeople in the fields of glass blowing, leather working, jewellery and weaving.

JamFactory today – trends and direction

Brian Parkes is the Chief Executive Officer and Artistic Director at JamFactory. In his essay for the 40 Years of the JamFactory Exhibition in 2013 he evaluates JamFactory’s current programmes and projected development. Here are some highlights.

The diversity and complexity of JamFactory makes it unique.
Its business model is ‘extraordinary and dynamic.’
It is held in high regard across all sectors within South Australia.



The attraction (for Parkes) to the position of Chief Executive Officer (CEO) of JamFactory is linked to his strong personal interest in the intersections of craft, design and industry. He saw that there was a key role for JamFactory to play in developing ideas linked to policy debate in South Australia 'relating to the value of integrating design and design thinking across government and into the private sector.'

Parkes, in taking up the position in 2010, saw no need to 'dramatically reinvent' the organization. A process of 'strategic re-branding has been undertaken to get clarity and consensus around what we stood for and what aspirations should drive the next phase of the JamFactory story.' This process has included identifying a set of core values. These include the statement that JamFactory is 'committed to the skills, ideas and values of artists, craftspeople and designers' and is an organisation that 'promotes design education, innovation, craftsmanship and creative thinking as vital to a healthy society.'

Within a framework of re-branding various initiatives and re-appraisals have been undertaken. These include:

- JamFactory-branded products (such as the KINK oil bottle (designed by Deb Jones), the PRESS salad servers (designed by John Quan) and AIRCRAFT lamp (designed by Christian Hall)).
- Inviting leading Australian designers such as Robert Foster, Simone LeAmon, Trent Jansen and Elliot Rich to undertake cross disciplinary design workshops with Associates from all four studios, to promote new approaches to thinking about design and studio production.
- Increasing the number of studio spaces for independent makers (mainly emerging artists and designers) from 16 to 24 spaces.
- Exploring approaches to exhibition development. One outcome has been Prototyping: Making ideas (2011), curated by JamFactory Curator and Exhibitions Manager Margaret Hancock Davis.

Challenges:

Parkes recognises a number of significant challenges. These include:

- High cost of delivery and low enrolments forcing the closures (across Australia) of ceramics, glass, furniture, textiles and jewellery courses at many universities and TAFE colleges.
- Enrolments increasing in computer-aided design courses (in preference to hand-skills-based design)
- Post GFC effect of flattening art markets

The way forward

Parkes sees developing skills, particularly for JamFactory Associates to build sustainable practices, as a priority. This will involve exposure to a broad range of experiences, including developing products for retail, undertaking private commissions, creating works for exhibitions and teaching skills to others.

Design: making a mark

Contemporary design. Where to start or finish? Web, computer game, software, graphic, architectural, urban or landscape design? Or design as aligned with the arts such as theatre, fashion, interior, furniture or ceramics? And is this 'design' the noun (a designed something) or the verb (designing something)? The modern era has found multiple uses for this one simple word. But its origins still hold the key to its essential meaning. The Latin word 'designare' described the act of 'marking out'. Signifying something. Making a sign. In the modern era this idea of design as something distinctive, as the product of creative thought, which impacts on the way we 'use' the world, persists. It's a privileged word in our society. So it should be. It has important work to do.

The modern design era of the first part of the 20th century thought it held all the answers with its enthusiasm for the machine aesthetic and the utopian promises of mass production. But the second half of the century saw design subsumed into the wider contexts of pop culture and mass consumerism. This was a context in which fashion and popular taste, driven by advertising, 'celebrity designers' and iconic labels overran the idea that 'good design' was something made only by product 'designers' for people who could afford it. Enter the world of 'designer-clothing', designer-furniture' and 'designer-food'. With the 'designer-store' IKEA signifying membership of a global club, the democratization of design-for-living, looks complete. With the aid of on-line catalogues and computer graphics simulations you too can be an interior designer.

So where does that leave young artists who work hard to qualify and practice as designers and the agencies like universities, TAFE colleges and craft and design centres who support them? The answer lies in the market place and in community and individual life. The world, communities and individuals want 'designare'. They want that sign, that signature object and the experience that goes with it because it spells 'special'. Mass production has gone part of the way to satisfying that need. An easily affordable retro-light fitting can brighten up that corner in your life. But market place demand continues to demonstrate a different level of need; for designed-mediated experiences that significantly enhance daily life. This enhancement may take the form of offering beauty, compelling thought, confirming values, triggering emotions, exciting imagination, amusing, making a distinctive statement, carrying a message or simply offering brilliant functionality. Enter the artist/designer.

Anyone who has attempted to mend a piece of furniture let alone design and construct one from the bench top up; or wrestled with a lump of clay trying to turn it into a bowl appreciates the level of skill involved in making well-crafted objects that people will pay good money for. And if the market place also wants a high level of creativity to go with the fine crafting then the bar is that much higher. Creative, skilled designers deliver on this. But where do they come from and how do they develop skills in not only crafting materials but also being innovative and being successful professionals?

These are questions that JamFactory, through its diverse programmes, and Associates Program in particular, continues to address.'

Extract from John Neylon, catalogue essay 'Making a mark', for Design Now, a Country Arts SA touring exhibition (2008 - 2009).

DESIGN; Guiding questions

- It is often claimed that good design will 'enhance daily life'. What do you think this expression means? Do you know of any examples?
- Reality TV shows promote the idea that anyone can be a designer and that the only thing that matters is catching the judges' eyes. Do you believe that 'you too can be a designer' - without any formal training?
- Analyse one of the JamFactory designer video interviews from the perspective of skills development and application.

Design resources

The following sites have been selected on the basis of offering research strategies, theoretical frameworks, wider context and current information about contemporary design and craft.

<http://www.dhub.org>

This Powerhouse Museum site incorporates news, articles and events covering a wide spectrum of design: fashion, interior and furniture, craft, graphic design and digital media, architecture and landscape.

www.powerhousemuseum.com

Powerhouse Museum, Sydney

Recommend sections: Learn: Education: SCAMPER , Secondary program

<http://www.vam.ac.uk/content/articles/p/powerofmaking/>

This Victoria and Albert Museum link gives access to video interviews and texts related to an exhibition Power of Making (2011). Within the videos artists and designers give insights into their practices and the nature of the design process. A highly recommended resource.

<http://jump.dexigner.com/directory/7244>

The Design Museum, London, is the world's leading museum of 20th and 21st century design, architecture and fashion. This site offers extensive education (interactive and pdf research downloads for teachers and students)

<http://jump.dexigner.com/directory/7248>

Smithsonian Cooper-Hewitt, National Design Museum

Recommend sections: Education: Education Resources and lesson plans

<http://www.vam.ac.uk/page/e/education-centre/>

Victoria and Albert Museum, London

Recommend sections: Learning

<http://jump.dexigner.com/directory/8815>

The Design Exchange (DX) is Canada's design centre and museum with a mission to promote the value of design.

Recommend sections: Education

<http://www.design-museum.de/de/informationen.html>

Vitra Design Museum, Weil am Rhein, Germany

Recommend sections: 100 Masterpieces (history of modern design as seen through 100 chairs)

<http://jump.dexigner.com/directory/7893>

Museum of Arts and Design, New York

Recommend sections: Learn/Teacher Resource Materials. Within this section is a module 'What is Design' which introduces key terminology and concepts related to exploring aspects of contemporary design.

<http://jump.dexigner.com/directory/18860>

Bauhaus Museum, Berlin.

This site gives an introduction to the history, philosophy and collections of the Bauhaus

<http://designthinkingforeducators.com>

A 'tool kit' style site with video clips of educators talking about their understanding of design and design processes. Useful as PD resource.

<http://www.designcouncil.org.uk/about-design/What-design-is-and-why-it-matters/>

What is design? This feature on the UK Design Council website offers some useful perspectives.

This site is also a good directory to sites which addresses ideas linked to sustainable design, meeting social needs through design and innovation.

<http://vimeo.com/5820010>

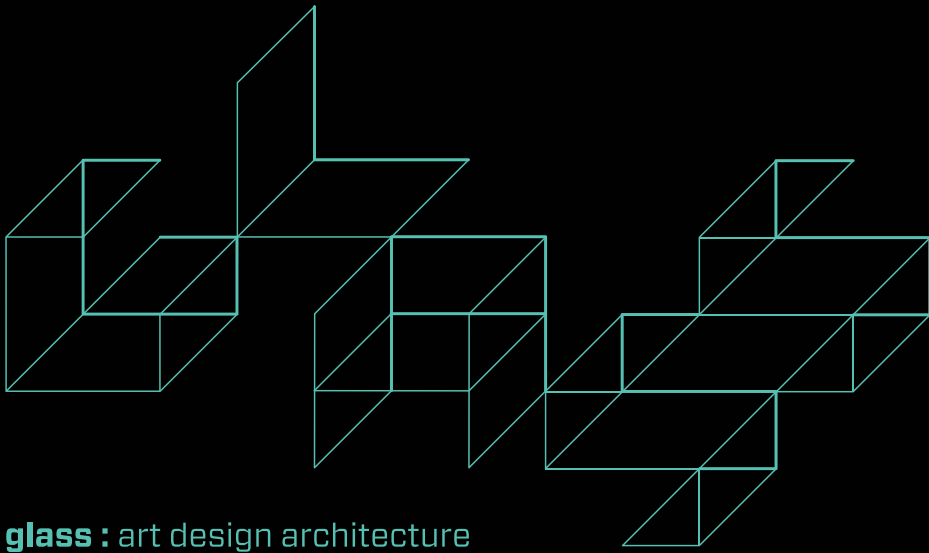
'What is design?'. An UK Design Council animation introducing concepts and terminology linked to an understanding of contemporary design.

<http://startupsthisishowdesignworks.com>

This site explores the turbo-charged environment of international corporate design while asking straightforward questions about the nature and purpose of design in a modern world.

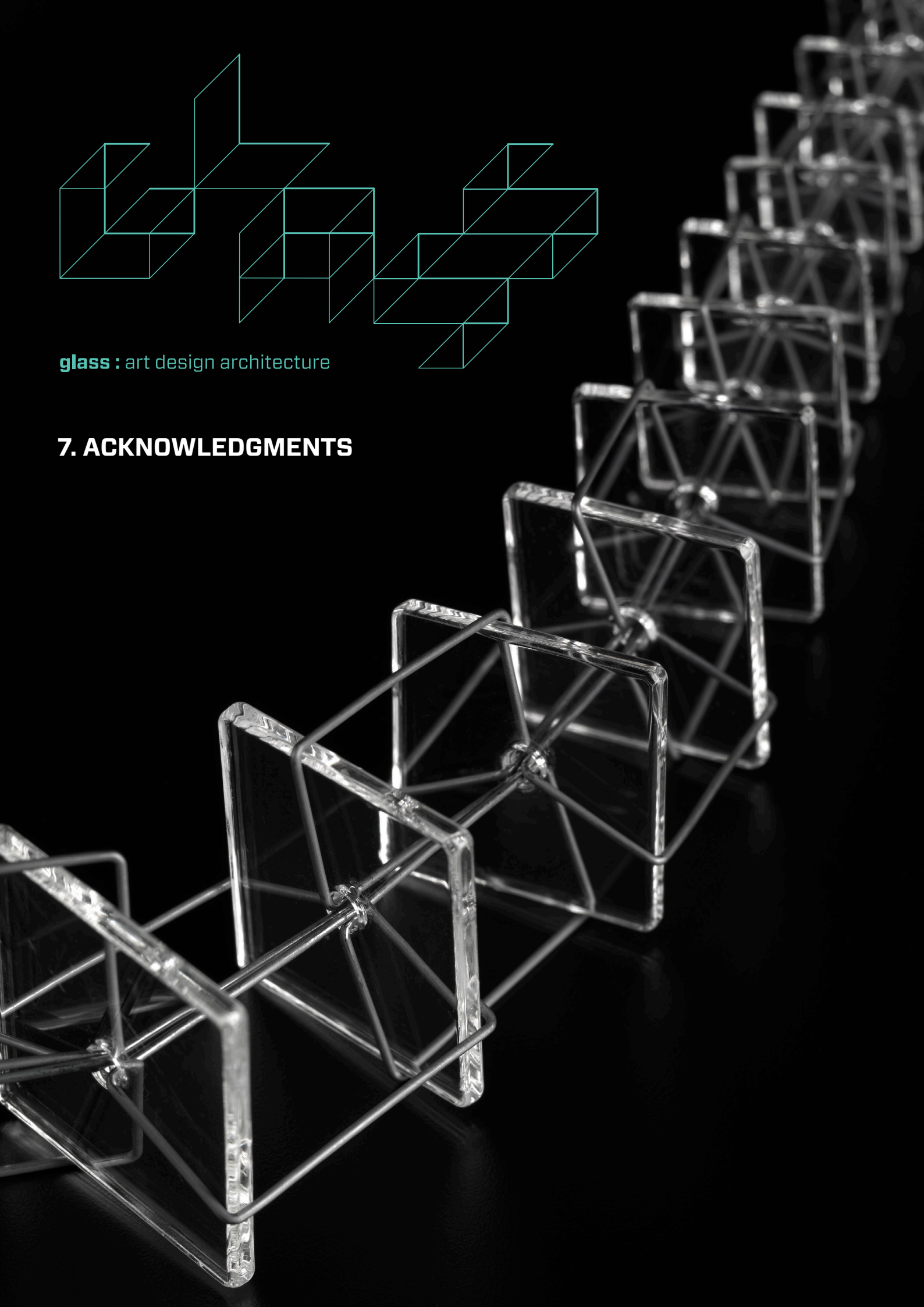
http://www.britishmuseum.org/whats_on/past_exhibitions/grayson_perry.aspx

This link introduces an exhibition The Tomb of the Unknown Craftsman curated by the artist Grayson Perry. Perry's new (ceramics) works are exhibited alongside objects made by unknown men and women throughout history, drawn from the British Museum's collection. Perry comments, 'The craftsman's anonymity I find especially resonant in an age of the celebrity artist.'



glass : art design architecture

7. ACKNOWLEDGMENTS



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PROJECT TWO
