

Change

Ch-ch-Changes / Don't tell them to
grow up and out of it - Bowie, 1971



Changex Design Exhibition 2004
exhibition catalogue

Change

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INTRODUCTION

Changex design exhibition, April 23rd - 27th, 2004

Changex is an exhibition of graduate student design works which challenge the conventional expectations of the industry, extending the boundaries of what design is, and what it could be. These works deal with design not as an elitist or profit-driven enterprise, but as a tool for satisfying genuine human needs in ways that are both practical and imaginative. The exhibitors have identified problems, and then responded with creative proposals that address issues of sustainability, environmental responsibility, community and social equity.

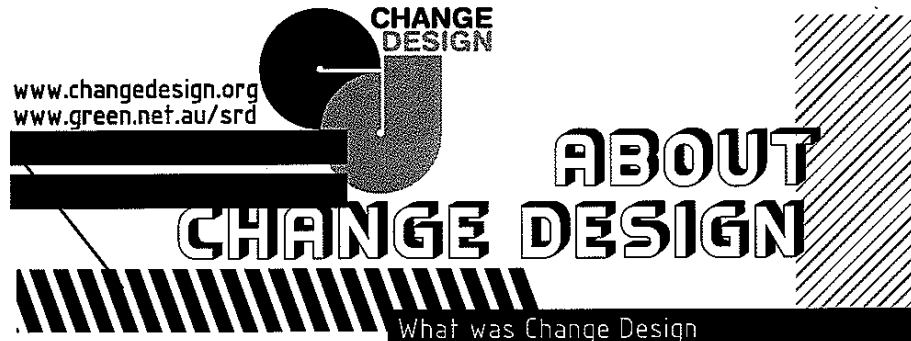
Changex incorporates works drawn from a diverse range of design fields, including industrial design, graphics, architecture, textiles, installation, and multimedia. This year's exhibitors have recently completed their graduate projects in various design-related degrees at the University of NSW, The College of Fine Arts, The University of Sydney, The University of Western Sydney, and the University of Technology, Sydney.

Changex

The imaginative and critical capabilities of students offer an immense potential for reshaping the cultural space of design, and in bringing about positive social change on a broader level. Giving students the opportunity to interact on a cross-institutional, cross-disciplinary platform is an important step in building networks of skills and ideas sharing between diverse individuals. As emerging practitioners, students are in a unique position to build an inclusive and collaborative design community that is responsive to social and environmental needs - a community which works proactively towards the development of more sustainable futures.

Changex is the first in an ongoing program of events from the Change Design project of the SRD (Society for Responsible Design). The exhibition is envisaged to become an annual event hosted by Change Design and co-ordinated by students themselves, in order to spotlight and support local movements towards sustainability in design education.

We hope that Changex will inspire, provoke, and ultimately enrich the work of all students and practitioners who participate in the event.

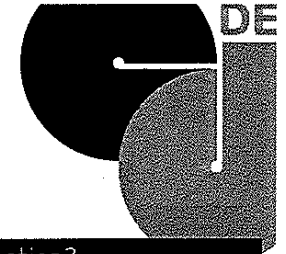


Change Design used to be the EcoDesign Foundation, an incorporated association that for more than a decade conducted research, education and consultancy concerning design-led change toward more sustainable futures. At the end of 2003, the EcoDesign Foundation merged with the Society for Responsible Design (SRD), a slightly older not-for-profit that existed to promote sustainable design and sustainable designers. Change Design is now one of the projects of the SRD, an environmental charity eligible to receive tax deductible donations.

What is Change Design / SRD

SRD is an association of students and professionals supporting each in their ambition of developing more sustainable ways of living through the power of designing. Change Design gathers together thoughtful and ambitious designers of all backgrounds so that they can demonstrate cultural change strategies to other designers, clients and communities.

Change Design believes that major cultural and economic changes are needed for our societies to become more sustainable, and that the creative design of products, environments, services and communications can be a powerful way of bringing about those changes. To date, sustainability has either involved changing peoples environments without changing their behaviours and expectations, or changing peoples behaviour and expectations without changing their environments. Change Design researches and promotes ways in which environments can be made more sustainable through redesigned attitudes and actions, and the ways in which attitudes and actions can be changed through redesigned environments.



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How does Change Design / SRD Function?

SRD is a wholly independent organisation that receives no sustained government or corporate funding. SRD's resources come from its volunteer members. Members pay an annual membership fee and donate their time and expertise to help each other develop and promote sustainable design.

Change Design facilitates a range of face-to-face and online design for sustainability research projects. It develops its research findings into face-to-face and online educational activities that it runs itself. It promotes its research findings through online resources, publications, competitions, exhibitions and events.

Why should I join Change Design / SRD?

Change Design relies on members to sign up and become involved. In addition to being part of a community of students, academics and emerging professionals, with a pooled resource of skills and experience, you get the following benefits from becoming a Change Design member:

- > Access to the Change Design online and face-to-face network
- > Access to the Change Design collective research database
- > Mentorship and support on projects
- > Opportunity to initiate your own Change Design projects
- > Receive the exclusive Change Design newsletter which includes the latest information about sustainable design.
- > Discounts on SRD / Change Design events and publications

Student / participating member: \$25 Professional member: \$60

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FORUM

Saturday 24th April, 2004
10:30am

A panel of academics, students and practitioners will be speaking on the importance of socially and environmentally sustainable design: Why we need to challenge the fundamental values and motivations of today's design industry, and how to do it effectively.

The dual focus of this discussion will be the role of students in expanding and redefining the field of practice, and how designers can continue to bring about positive social change within the professional sphere.

Speakers will be followed by questions and discussion time.

Speakers:

Dr. Cameron Tonkinwise	[Coordinator of Design Studies UTS / Change Design]
Bruin Christensen	[University of Sydney, Philosophy Dept.]
Tone Wheeler	[Environa Studio / RAIA]
Greta Werner	[Circle Interiors]
David Gravina	[Digital Eskimo]
Abby Mellick-Lopes	[University of Western Sydney / Change Design]

A transcript of the forum will be available online after the event

VENUE

Medium Rare Gallery
70 Regent St. Redfern
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www.mediumrare.net.au

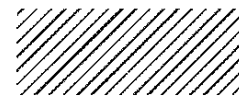
WORKSHOP

Saturday 24th April, 2004, 1pm

The Changex student workshop offers design students the opportunity to discuss their projects with professionals from a broad range of design fields, with specific focus on developing more sustainable solutions. This is also a great chance to get ideas about potential design projects if you are approaching your graduate year

Workshop consultants:

Anthony Nolan	[Architecture - Kennedy and Associates]
Anita Marosszeky	[Sustainable textiles]
Tara Andrews	[Industrial design / enabling scenarios]
David Gravina	[Graphic / web design]
Greta Werner	[Furniture / interior design]
Alison Gwilt	[Fashion design]



[Kennedy and Associates] - www.kennedyassociates.com.au
[Circle Interiors] - www.circleinteriors.com
[Digital Eskimo] - www.digitaleskimo.net
[Environa Studio] - 151 Foveaux St. Surry Hills, Ph: 02 9332 1211

SYED ALJUNIED

B. Industrial Design | UNSW

What inspires you?

For the Buttafly, catching the elderly and less-abled people dealing with everyday problems that are often overlooked by designers and engineers, prompted me to investigate this area more explicitly. This happened when I was working as a medic a couple of years back.

What are the motivations behind your work?

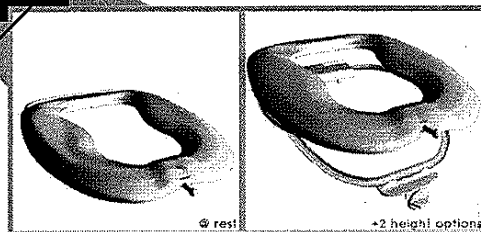
People in need, problems yet to be solved, and to see people appreciating your design after using it.

What does sustainability mean to you?

Responsibility to your target market and the environment. Being honest in the material and design functions with respect to the target market and product life cycle.

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BUTTAFLY

400 x 330 x 30 - 120 mm (adjustable height)
high density polyethylene (HDPE) and SS 316

Departure point

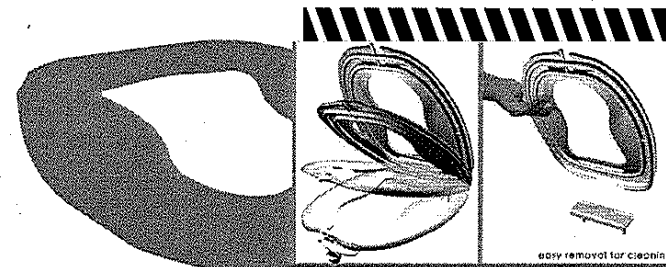
Analysis of social and demographic changes, including an ageing population, the rise of barrier-free movement, and trends towards deinstitutionalisation and ageing-in-place, have indicated an increasing need for adaptable toilet seats for domestic use.

Most of the existing raised toilet seats (RTSs) are not designed to be adjustable and do not substantially address the needs of individuals living together and sharing the bathroom. In addition, findings suggest that existing RTSs are visually stigmatising.

Description of work

Buttafly is an ergonomically designed toilet seat that meets the needs of each individual, from able-bodied adults to the elderly and less-abled, without the visual stigmatisation of a traditional raised toilet seat.

Carrying the semantics of a butterfly, the design allows easy lifting to three different seat heights, and can be easily lowered to look like a normal toilet seat. Its overall design provides a more comfortable and ergonomic seat for all users, with snap-on parts and flat-packed design reducing assembly and transportation costs.



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What does sustainability mean to you?

One-size-fits-no-one-problem

IAN ARENAS

B. Industrial Design | UTS

What role can students play in changing design?

To seek and branch out, rather than to yield to conformity without allowing yourself to mature in design.



Departure point

i.spot addresses the communication and mobility difficulties faced by the blind and vision impaired living within an urban landscape.

Communication and mobility are a vital source of independence for the blind and vision impaired. Many believe our current built infrastructure amplifies such disabilities, having a detrimental effect upon the experience of a blind and vision impaired person interacting with their surroundings. An inaccessible social and built environment can also be an obstacle to social acceptance, awareness and sociability.

There is a need to engage in designing products that give the blind and vision impaired a positive attitude and make them feel 'less disabled', reducing the stigmatising effect of such products.

I.SPOT

various materials and sizes

Description of work

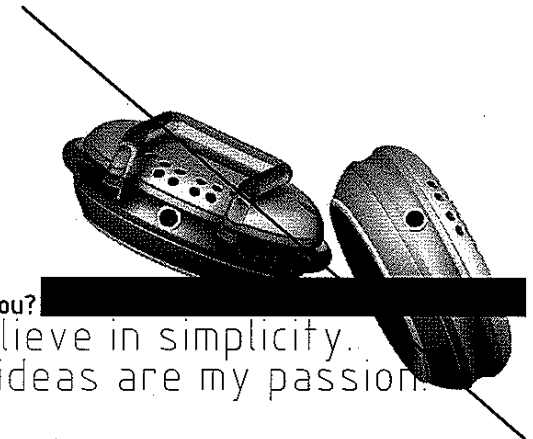
i.spot is a family of techno-jewellery devices that serve one purpose, to fulfil the needs of blind and vision impaired pedestrians who require enhanced navigation, obstacle detection, and intuitive controls whilst travelling in a city environment.

i.spot is made up of three modular Bluetooth jewellery components (a pocket device, wearable pendant, ring and charging station) that allow the user to 'mix and match' intelligent features depending on their current situation, using selectable features that modulate with one another.

Its intuitive interface incorporates three forms of feedback: auditory, vibratory and tactility. i.spot navigates with the aid of an accurate built-in AGPS receiver and mobile network, but also provides dynamic information such as the closest public amenities or ATM. i.spot also enhances the users ability to avoid pedestrian obstacles using ultrasonic technology delivered as vibratory feedback.

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What inspires you?

I believe in simplicity.
My ideas are my passion.

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Should design change? Why?

I feel that some of the industry should elevate their design standards to a level at which function, quality and aesthetic is not underscored by cost per unit, where design integrity is not substituted by fashion trends and a quick sell.

CYNTHIA COLLI

B. Industrial Design | UWS

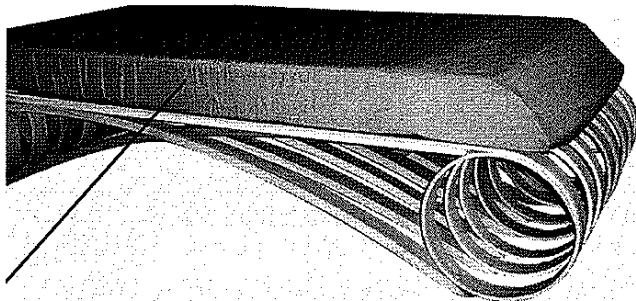
Personal design ethic?

I believe in designing products for real human needs in a socially, environmentally and culturally responsible way. I do not see the need for gadgetry and novelty products that create their own want rather than satisfy a real need, and always strive to utilise design as an educational tool as well as a functional-aesthetic tool.

How does the work address

sustainability / social responsibility?

CURL is a sustainably manufacturable furniture piece that is not only ecologically friendly, but also aims to alter the common paradigm of society that considers large voluminous items such as sofas as easily disposable and of as little value as an old shoe or an aluminium can. The Curl Daybed is a demonstration of responsible design that is accountable for its material and process usage, and its contribution to social awareness of the wider problem of early product disposal and environmentally-damaging materials.



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RECOLINE

1600 - 2100 x 900 x 450 mm - adjustable

sustainably and Australian grown steam bent silver ash timber, with latex foam padding and silk upholstery.

Departure point

The recOline project began from the observation of couches, sofas and similar furniture being discarded on the nature strips outside peoples homes to be picked up by the council garbage pickup. Why do we throw out items that use as many materials as couches do, right alongside our aluminium cans and kitchen waste? And why so soon?

Research that I conducted showed that the main reasons for people throwing out their Indoor Domestic Furniture used for Rest and Relaxation (IDFRR) were simply a matter of fashion trends and interior design trends, wanting a change in the living room, the padding no longer being 'spongy' i.e. bottoming out, the fabric wearing and it being too expensive to reupholster, and the furniture piece being 'cheap and nasty' to begin with, thus being seen as a disposable item rather than a valued possession.

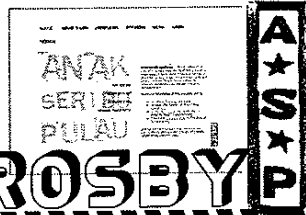
Description of work

The Curl Daybed solves the problem of IDFRR's being seen as easily disposable items by providing the user with a high quality, aesthetically striking and exceedingly comfortable relaxation experience.

The silk covered latex padding provides long term (30 years +), durable, tactile comfort and enough room for two people to lay down comfortably, or up to six people seated.

The Curl Daybed surpasses fashion trends and is able to be adapted to suit future interior design trends, uses materials and processes chosen specifically for their longevity and low ecological impact, and presents to the user high quality craftsmanship in order to create sentimental as well as financial value.

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ALEXANDRA CROSBY

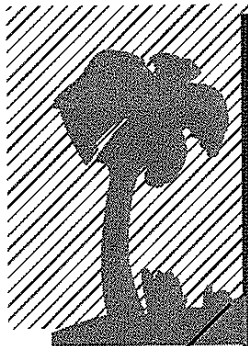
B. Visual Communications | UTS

Background info

anakseribupulau began three years ago with the apparent 'opening up' of the political environment in Indonesia. During Soeharto's thirty year regime, activists were communicating, but in a much more restricted, secretive form, and they experienced constant intimidation from the military. After the fall of Soeharto in 1998, activists began to feel more confident producing material that openly identified names, addresses and contact details.

At this time, there emerged a discussion between groups of environmental activists simultaneously working on projects in different places in Indonesia. They decided to create a collective email account to facilitate communications, the password to which was disseminated by word of mouth. The idea was based on anarchist principles of open membership and free communication. The network was named anakseribupulau, and continues to be an effective means of disseminating sensitive information to members in politically threatening situations, without implicating any one individual.

www.anakseribupulau.net



Alexandra is currently working with a community theatre group in Jakarta, Indonesia, as part of the anakseribupulau project...

ANAKSERIBUPULAU CHILDREN OF 1000 ISLANDS

web-based work

Departure point

anakseribupulau is a loose network of activists, primarily in rural areas, spread over the vast archipelago of Indonesia. Despite being from a huge range of different ethnic groups, different organising groups, and different age groups, those involved in anakseribupulau are linked in their efforts to promote environmental awareness and sustainability.

Description of work

This work is a bilingual internet initiative that stemmed from artistic collaborations between activists in Indonesia and Australia. It consists of a website for anakseribupulau which will provide a learning resource, promote cross-cultural understanding, develop the potential of existing collectives and networks by facilitating their communications, showcase creative work in the field of sustainability, and challenge digital divides.

The website content is contributed by various activist collectives in Indonesia and Australia, and is a growing and changing initiative designed to encourage the crossovers rather than the collisions of cultures. The site is produced entirely using HTML and PHP, which is a free, open source language.



How do you see the future of design?

There are many active movements around the world that are working on changing design in a more sustainable way. Like any profound change, it takes time. The mainstream needs to adjust and priorities have to change. There will be a time, I hope, when designers will have more (ethical) voice in products they design, when environmentally friendly products won't cost a fortune, when designers will be more involved in work with community and environment and less with the 'corporate animal'.



NINA DURIC
B. Visual Communications | UTS



Should design change? Why?

With all the glorious advertising, feeding the consumers 'needs' for more useless matter, thanks to our skills, our planet is very cluttered and extremely overweight ... Wouldn't it be great to devote our time and talent where it's really necessary?

How does the work address sustainability / social responsibility?

The production of EXIT had a minimum impact on the environment, as it was hand-made using post-consumption recycled paper and low chemical, water based inks. Its aim is to inspire and inform, and to spark an interest in alternative ways in which design (as an industry) contributes to our society, not only psychologically, but environmentally as well.

EXIT offers alternative information to the reader, based on certain bias within political, social or environmental scope. It does not provide a set solution to our particular lifestyles, but it does present an array of alternatives, aiming to broaden and enrich every individual's understanding of the world around them.

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EXIT

200 x 200 x 5 mm

Mixed media - primarily paper, cardboard, plywood, fabric, ink

Departure point

A lack of magazines that were offering alternative information on important issues in a creative way. Too many glossy and colourful lifestyle magazines and too few of Adbusters.

Description of work

A quarterly, experimental, underground zine that is creative and informative at the same time. Challenging the traditional format of a magazine, EXIT provides alternative thoughts about the world we live in, inviting the reader to question different actions, to become inspired and to act. Each issue has one central theme, and utilises a number of unconventional 'magazine design' methods, such as fabric printing, paper sawing and stencilling.



Personal design ethic?

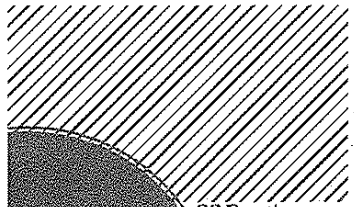
We seem to have mixed up the order of priorities, what we need, want, desire ... I would like to project these beliefs through my work, and not be reluctant in making a social, political, cultural or environmental comment.



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Personal design ethic?

Prior to studying design I was a social worker. This experience has shaped and given direction to my understanding of design and how I choose to practice. Community education is the underlying foundation to many of the projects that I have been involved in. I proceed with the aim of working with transparency and having some degree of skills transferral in the projects that I am involved in.



**MITRA
GUSHEH**
B. Visual Communications | UTS

What does sustainability mean to you?

Sustainability for me can be achieved when a project can continue to some degree without the continuance of its original pool of resources. The majority of my work has involved working alongside a community. I deem a project successful in terms of sustainability if that community has gained the skills to continue the project independently.

Departure point

Gayatri Chakravorty Spivak's essay 'Can the Subaltern Speak?' which suggests that indeed they cannot, explores issues of representation. Reading this article was a defining moment in the context of this project in that it made me question my role as an advocate or narrator, if you will - the one telling another's story. Her article was a point of departure that opened up an enquiry into works of Literary Criticism. This research has introduced me to some of the theorists that make up the content of this interactive piece. Through observing some of their conversations I have begun to question the extent to which my representation of the other can hold any meaning.

RE:PRESENT

monitor dependent
pixels

Description of work

re:present was originally designed as a new media interactive piece that was offered in a multi sensory environment. The audience entered a room where they were confronted by a floor to ceiling projection of the animated sequence. As they walked around the space floor pads acted as triggers that set off the interactivity, exerting control over the images and sound

re:present offers a critique of traditional forms of narrative communication, bringing into question their embedded hierarchies and the privileged position of the narrator. An alternative and more malleable mode of communication is proposed, where interactive digital media is utilised to accommodate a fluid relation between the narrator, the subject and the audience.

This project is merely the beginning of an exploration. A stepping stone into a collaborative project perhaps, that will bring together the fields of design and community work. re:present tells stories of the theorists that have informed its methodology. In future developments, one may perhaps hear the whispers of the subaltern through the shifting positions of the narrator and the audience.

How does the work address

sustainability / social responsibility?

Marginal communities often have no direct voice and are represented by an authority. re:present begins to investigate how new technologies can be used to give the subject presence through displacing the authority of the representing body. Through the continual shifting that takes place between the narrator and the audience, re:present hopes to create gaps through which the voice of the subject may be heard.

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GRAEME HARRISON

B. Industrial Design | UTS

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Should design change? Why?

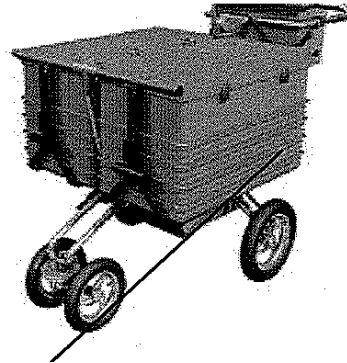
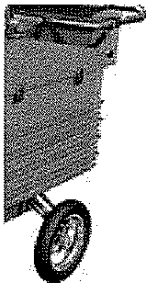
Our goals and capacity to alter design will always change with advancement in technology and the availability of new materials. We must responsibly change design with respect for the environment and maintain social and ecological concerns.

What does sustainability mean to you?

As a designer sustainability is the ability to reduce the negative effects of your designs on the environment. We must use our skill and knowledge while acknowledging our responsibility to make a positive difference.

How do you see the future of design?

Design is going to be increasingly focused towards environmental concerns.



POST BUGGY

- approx. 1200 x 600 x 900 mm.
various materials

Departure point

Occupational Health and Safety is a mandatory requirement in today's workplace. For mutual benefit employers and employees are encouraged by law to promote a safer work environment.

I investigated Australia Post, and found that the postal delivery buggy (a mobile hand-operated and driven device, used by Postal Delivery Officers to store, transport and deliver mail articles on foot), could be made safer, more efficient and more user-friendly.

Description of work

Post Buggy is an improved mail buggy that better meets the needs of Australia Post and the Postal Delivery Officers, is safer to use, and enhances Occupational Health and Safety standards. The new design incorporates the well-designed removable parts of the original buggy frame, with new parts and construction maximising manoeuvrability, efficiency and comfort.

How does the work address

sustainability / social responsibility?

The Post Buggy design provides a concept that is socially responsible to not only Postal delivery Officers but also Australia Post. It provides all the necessary new features required in a key appliance used by Postal delivery Officers at a low cost.

The Post Buggy has been designed with sustainability in mind, employing the principle of Design for Disassembly. Utilising simple fasteners with slight modifications to existing components, the Post Buggy remains easy to maintain and cheap to service. The incorporation of the well-designed parts of the original buggy frame minimise use of excess materials and production processes.

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Your plans for the future?

Work on sustainable projects where possible, be inspired, travel light.

MIMI HEMAN
B. Design | College of Fine Arts (UNSW)

What are the motivations behind your work?

To produce design that communicates and encourages understanding of the benefits of diversity within our own culture; to promote tolerance, understanding, ideas for sustainability; to encourage people to express themselves, enjoy and find meaning, value or a story behind a design.

What role can students play in changing design?

Students are generally expected to have new ideas as they represent a new generation of designers. This provides a good opportunity for students to express their design ethic and raise awareness through: exhibitions, word of mouth, choices made regarding work and the questions asked of employers about codes of practice and the types of projects taken on by a company.

What does sustainability mean to you?

Sustainability indicates an intelligent way of living that preserves life by creating conditions that are conducive to the survival of a biodiverse planet. Sustainability in design may indicate a move away from a more narrow commercial approach that equates exploitation and short-term profit goals with success and value, towards a more holistic value system that encompasses quality and preservation of life with financial success.

TRAVELLER

290 x 280 x 100 mm

Australian native grass (Lomandra), New Zealand flax, raffia, linen thread.

Departure point

An over reliance on plastic bags for any type of shopping as well as there not being many alternatives available to choose from.

Description of work

An alternative shopping bag that is: environmentally sustainable, compactable and practical, desirable and interesting. Made from biodegradable and Australian native materials, Traveller draws its inspiration from traditional cross-cultural models of sustainable packaging and basketry in Asia and the Pacific.

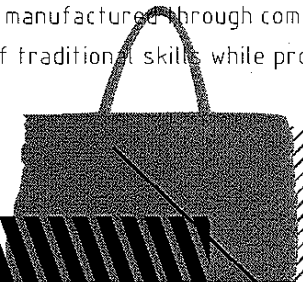
How does the work address sustainability / social responsibility?

This product helps precipitate and support change in our culture towards a desire for sustainable alternatives, encouraging a reduction in the use of plastic bags as well as communicating and stimulating awareness of alternative behaviours.

Use of local materials and labour are intended to stimulate the local community as well as reduce transport emissions. Native grass is used rather than imported crops such as cotton, which require high pesticide use and large volumes of water to survive in the Australian environment.

Traveller employs production methods that are ethically responsible, low energy consuming and low waste producing, and can be manufactured through community trade that would encourage the continuation of traditional skills while providing a fair wage.

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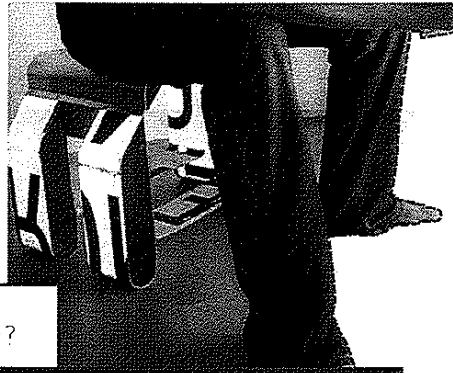
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Should design change? Why?

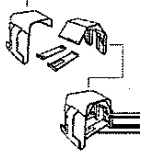
Yes, designers need to grow a conscience, and stop thinking about the bottom line, because when there is no air to breathe money becomes worthless.

TRENT JANSEN

B. Design | College of Fine Arts (UNSW)



Personal design ethic?



Design in many of its forms has essentially become unnecessary in the way that it is practiced today. It has become a way for some human beings to express themselves (designers), and for the others to feel more fulfilled in their lives (consumers). In this way design inspires people on both sides of the fence, but is inspiration really more important than the lives of our future generations?... It is our responsibility as designers to consider the true duty of a designer, 'to solve problems' and develop ways to create beautiful and inspiring things without destroying the most beautiful and inspiring design of all.

IT'S A SIGN

600 x 400 x 500 mm
re-used freeway signs

Departure point

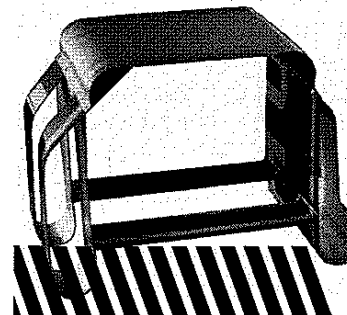
Almost every piece of modern 'designer' furniture makes use of substances which we as designers can not continue to use forever, for the simple fact that the raw materials which are used to create such substances: iron ore for iron, tin for aluminium, and crude oil for plastics (just to name a few) will eventually run out. Not to mention the fact that the production processes and life-time of such materials cause very serious amounts of damage to our environment, which includes us, our children and our grandchildren.

Description of work

'It's a sign' is a multi-use furniture system constructed from used freeway signs (donated by the RTA), formed into a stool with a brushed aluminum top surface, while maintaining the original street sign design on the underside.

The form and function of this piece was derived from the childish fun of playing with Lego. The user is able to build using the stool, as the form includes a joining mechanism built into the legs, which allows them to interlock side to side, and stack top to bottom, building together to form a versatile storage system.

This work makes no use of finite natural resources, instead giving the high quality aluminium used in street signs a second life.



How do you see the future of design?

The future of design in my opinion will see a regression back to the origins of design, a move back toward problem solving and creation, toward necessity in place of today's designer indulgence.



What does sustainability mean to you?

Sustainability means hard work and no easy answers. It is something which I think we are still trying to get right and need to continue to explore in both design theory and practice.

KARL LOGGE

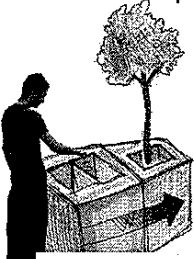
B. Design | College of Fine Arts (UNSW)

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Should design change? Why?

Design can (and should) be more than orange plastic dishracks, buildings that look like fish, navel gazing, back slapping and flavours of the month.

We need to be more aware of the impact of our decisions and be critical of a discipline which has largely designed for obsolescence, waste and over consumption



What inspires you?

Working collaboratively, where not only are resources pooled and skills shared, but you are pushed to perform outside your comfort zone.

BIO BIN

700 x 700 x 900 mm
aluminium, compacted grass and garden waste, recycled HDPE

Departure point

'City Stories: Re-writing Waste' – began as a collaborative project (with Tessa Rapaport) about changing how we relate to and understand waste through the mediator of the public rubbish bin. Bio Bin was one of two proposed solutions

Description of work

Bio Bin is a system of urban compost bins which redirect public food waste away from landfill, where it combines with other waste to produce toxic leachate. Each Bio Bin is a self-contained composting unit that either prepares the soil for growing new trees, or supplements those that already inhabit the city.

Bio Bin consists of a shell made of compacted grass and garden waste, installed where a section of pavement concrete has been removed. This shell is held in place by four aluminium poles that also act as vents. Over time the casing biodegrades along with the collected organic waste, leaving behind the poles, which can then be used for a new Bio Bin or as protective supports for growing trees.

How does the work address

sustainability / social responsibility?

By radically altering the nature and function of the rubbish bin, this work challenges cultural waste-making practices, and enables a shift towards a more sustainable and socially responsible way of living.

Bio Bin also attempts to break down our disposable mentality by reinterpreting waste as an integral part of the cyclic system of growth, digestion, expulsion and decomposition, where refuse can become nourishment.



30 ANNE NUMONT

B. Design | College of Fine Arts (UNSW)

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What inspires you?

Life, the ability to turn a piece of trash into a beautiful functioning object, Buckminster Fuller, FutureFarmers, The Eames', Inkahoots, films directed by Jean-Paul Jeunet and caring mothers.

What are the motivations behind your work?

For *Glimpses*, a graphic activist approach led the project. I'm also fascinated by the screen as a utopia (appropriately meaning 'no place'), a space where ideals can breathe.

Should design change? Why?

Design should change in that there is a greater connection between a designer's personal values and her/his ethics in a working environment. Hopefully, this link makes the two synonymous so that design has a better chance of surviving as a relevant profession and individual designers can nurture and respect themselves.



GLIMPSES

digital widescreen format 16:9, 15-30 second stings and 1 minute filler

digital video / motion graphics

audio: 'Lilli Pilli Drive' (glitch'n'bass evolution) by Peter Hollo (aka Raven)

Departure point

The 2003 Noise Moving Pictures brief was to make a 30 second ident to promote the Noise Festival (a media arts showcase for Australians aged 17 to 25). I saw this brief as an opportunity to address the need for design to further a role in protest graphics and remediation.

Description of work

Glimpses includes a series of television stings that promoted Noise 2003. The concept of regeneration was permeated through basic messages of social cohesion and the continuing need for artistic therapy, paralleling the media utopia of Noise. *Glimpses* questioned the notion of peace as passivity - it can be an action.

Theoretical basis

A concern for the 'cultural politics of design' (Howard, *Design Beyond Commodification*, 2000, p.10) in that graphic designers create images every day 'perhaps not realising that what they construct influences others' social values. Thus graphic agitation tends to eat itself when considering the viciousness portrayed in some anti-war images. My aim was to have a more pro-active approach whereby motion graphics can present some alternatives without compromising the cause. In terms of depicting these alternatives, Bucky's 'regenerative practice' (*Inventions*, 1983, p.xii) served as an inspiration - a philosophy of sustainability that turns to self-healing/biological systems in addressing environmental issues.

What are the motivations behind your work?

Design is about change - if my design doesn't create significant change in people's lives then I've simply wasted my time creating another trinket for distracting others and myself.

MARTIN PAUL

B. Industrial Design | UTS

What role can students play in changing design?

Try doing some briefs for products in developing countries. Study how disadvantaged people live in these environments, their example can help us create design that allows everyone to live a rich life with less.

What inspires you?

Folding, especially folding paper. Dr Huffman's folding and crumpling research is extraordinary. Monocoque shapes and collapsible forms that contain their own memories, that 'remember' how to form themselves into a finished product.

How does the work address

sustainability / social responsibility?

Monsoon_Awasa is designed to operate for 10 years with no replacement parts, filters, batteries or fuel, and only light periodic maintenance and seasonal calibration - and every component can be recycled at the end of its operational life.

The design is user-assembled, survivable and failure tolerant, with an emphasis on user upgrades and repairs. Replacement components can be sourced from common household items such as glaziers' glass, oven cooking surfaces, electrical wiring and car batteries.

We're in the early stages of development now, so it's not patented, other people are free to adopt and adapt the design as it suits them.

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MONSOON_AWASA

2200 x 1200 x 800 mm

rotor-moulded black polyethylene, 304 (food grade) folded stainless steel, glass plates, miscellaneous electronic components

Departure point

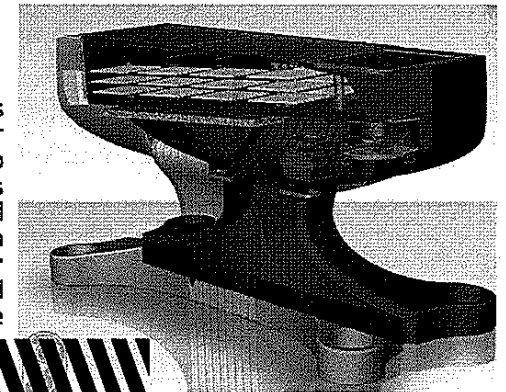
There are 2 billion people worldwide without access to sanitation and/or safe potable water. In some regions this is due to poor distribution and storage infrastructure, in other cases it's caused by inadequate natural rainfall, aquifer depletion or human contamination. Emergency bores and pipelines can ameliorate acute shortages, but often at the expense of the natural environment and surrounding areas from which supplies are sourced. Can a single, decentralised supply product be designed to reliably provide a sufficiency of potable water anywhere in the world, regardless of local infrastructure?

Description of Work

Monsoon_Awasa is an affordable, recyclable, solar-powered water supply system proving a sufficiency of potable water for a single family living in rural and regional areas. It is a completely self-contained, single source unit, which uses a desiccant dehumidifier to collect water directly from the atmosphere. Thermal energy from the sun is then used to regenerate the desiccant and the absorbed water is collected in a storage tank.

How do you see the future of design?

Seeds. Products that give their users designer-like abilities, that can interact with their users and environment to adapt to specific situations. NOT mass customisation, which is often limited to cosmetic changes. Multi-function 'Intelligent Fundamentals.' A container that can fold into a tent, that can fold into a stretcher. 'Starck Naked' (Phillippe Starck) for example.



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ADRIANO PUPILLI

B. Architecture | USyd

Should design change? Why?

Yes, design should become re-established with the ground ... with the people it seeks to serve.

What role can students play in changing design?

Explore, experiment, push boundaries and be heard.

Personal design ethic?

Design for a world that is crying out for help both environmentally and socially.

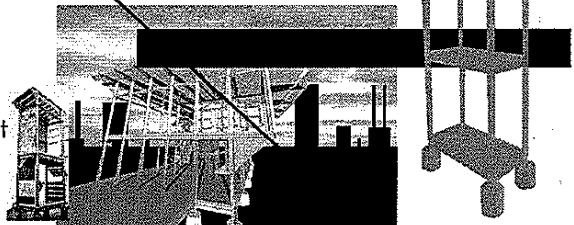
What does sustainability mean to you?

Existing as if the world were a vine and we are the leaves ... one leaf no more or no less important than any other. Respecting the vine that brings you the resources you need ... consuming resources responsibly so that fresh leaves can grow to continue life when you fade.

What are the motivations behind your work?

Experience living and working with innovative and resourceful urban poor informal settlers of the Philippines. Their energy and pride for what they have achieved for themselves out of very little.

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PAPER HOUSE

2400 x 1200 x 5400 mm

major components: recycled cardboard, newspaper, office paper, PET Polyethylene, Terephthalate and paper tubes

minor components: steel wingnuts and bolts, nylon packing tape (structural bracing), masonite (floor top surface) and plantation plywood (beam connectors)

Departure point

A need for low-cost housing alternatives for those with initiative but limited resources. Rent in Sydney is outrageously high, with few affordable options for fulltime students or part-time workers on low or inconsistent incomes

A need to consume less and think more; utilise what's around us to take pressure off our already exhausted supply of non-renewable resources and open land-fills Sydney waste presently gets trucked out to Goulburn.

A need to involve people more in the design process in order for the solution to respond directly to their needs intrinsically creating a sense of ownership, just as in Payatas

Description of work

A modular house made from 95% recycled materials that can be assembled and decorated in endless configurations by unskilled persons (ideally the future occupants) to create a low-cost temporary housing alternative for students and other self-motivated groups or individuals. It is transportable, easy to erect, and incorporates sustainable services such as solar and rainwater collection.

How does the work address sustainability / social responsibility?

Sustainability is addressed through the shelter's use of materials which are renewable, recycled, and recyclable, and use of reticulating resources and green energy in its servicing ... Its life cycle footprint on the environment is minimal relative to common housing types.

Social responsibility is addressed through its self-help nature of component design and assembly. Occupants are able to assemble a house in a few weeks with basic tools and little to no experience in construction. This allows the end users to access the design process ... configuring a house to their cultural and social preferences.

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TESSA RAPAPORT

B. Design | College of Fine Arts (UNSW)

What inspires you?

The opportunity for design to be part of a broader movement of revolutionary social change and activism. Also Victor Papanek, the Narmada Valley resistance movements in India, and human resourcefulness.

How do you see the future of design?

Design has the potential to re-imagine and re-make the world around us. We need to reclaim the cultural and political space of design as a field of practice which extends beyond the creation of tangible products, to encompass that of behaviours, systems of interaction and more equitable, sustainable futures for everyone.



How does the work address
sustainability / social responsibility?

By radically altering the nature and function of the rubbish bin, this work challenges cultural waste-making practices, and enables a shift towards a more sustainable and socially responsible way of living.

As a designed outcome, Share Station relies upon the development of a social network of use and appreciation, in which a sense of community ownership and participation are critical. In this way, the work has the potential to become an 'enabling solution' which is responsive and empowering, and generates new models of sustainable interaction.

SHARE STATION

various sizes
shopping trolley, recycled HDPE, polycarbonate, plywood

Departure point

'City Stories: Re-writing Waste' - began as a collaborative project (with Karl Logge) about changing how we relate to and understand waste through the mediator of the public rubbish bin. The result was two autonomous proposals, one being Share Station.

Description of work

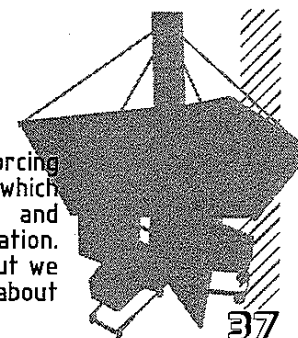
Share Station is a public re-use unit which allows local residents to deposit or collect unwanted domestic objects (otherwise destined for landfill), as well as accessing information about available share house accommodation.

Share Station is a semi-nomadic piece of urban infrastructure, which consists of a collection of assembled elements - reclaimed shopping trolley with built-in tub, roof panels, and notice boards - attached with steel connection pieces to an urban telegraph pole. These can be arranged in various numbers and configurations to suit a particular site, after which they can be piled and strapped onto the trolley for relocation.

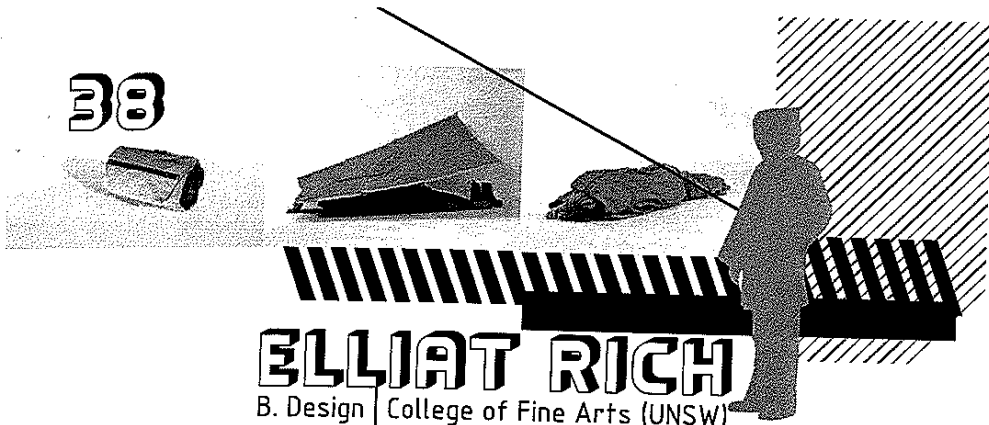
Share Station builds upon the foundations of existing behaviours, it ritualises and legitimises local practices of re-use and sharing that already take place. As a Situationist reinterpretation of the conventional shopping experience, Share Station is about reclaiming a portion of what we call waste and transforming it into useful material.

Should design change? Why?

To date, designers have been complicit in reinforcing unsustainable modes of production and consumption which maintain global inequity, disempower communities and individuals, and cause irreversible environmental degradation. The design industry does need fundamental change, but we also need to begin using design as a tool for bringing about positive social change in a broader context.



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ELLIAT RICH

B. Design | College of Fine Arts (UNSW)

Personal design ethic?

The ideal that you should live by your beliefs and use your knowledge and skills where they are most needed. And always adopt your grandchildren and their needs as secondary clients.

What inspires you?

Design solutions that have existed for hundreds of years, which do their job with humility and efficiency.

Should design change? Why?

No, design should not change, but the difference of definition between design and decoration should be enforced.

What does sustainability mean to you?

Values and rituals should be sustained, material goods are aids to these.

Your plans for the future?

Do good, fight evil..

How does the work address sustainability / social responsibility?

The Lichen does not see sustainability in the conventional form of reduce, re-use, recycle, it asks what is it that we wish to sustain. As a society/culture, what are the elements that we cherish and respect enough to want to see them stretch through time to serve and enrich the generation of our grandchildren. This work seeks to sustain the ability for people to be more self-sufficient, experience a greater degree of freedom and find satisfaction in their own empowerment.

THE LICHEN

portable component: 1700 x 1650 mm permanent: from footpath 200 x 200 mm

portable: waterproof and UV resistant canvas, velcro, metal 'D' rings and leather.
Permanent: recycled tyre matting, steel, cable, springs, ladder and counter-weight.

Departure point

Once again Western society has reached a point where the divide is growing too deep between those who have and those who have not. With this comes a tide of material wealth and obsession, leaving us all spiritually poor.

The Lichen stems directly from personal experience of the lifestyle that the design tries to encourage. My partner and I spent a year on the road, following stock routes and rivers, all our possessions loaded onto a team of pack animals. While conditions could be said to have diminished (from an urban perspective), our quality of life was exceptional, I felt solid, clear and in control. All decisions that we made had an immediate and direct result on us and our animals, this was both empowering and liberating.

The Lichen attempts to translate this lifestyle to accommodate to the urban environment, giving people the option to choose and experience different ways of living.

Description of work

The Lichen is a sheltering system designed to support and encourage the development of a nomadic culture within the urban environment. The system consists of two components, the permanent and the portable. The permanent is a simple platform built into specific awnings throughout the CBD, and the portable is a canvas structure which, in different formations, can be adapted to a number of uses, including a swag, tarp or coat.

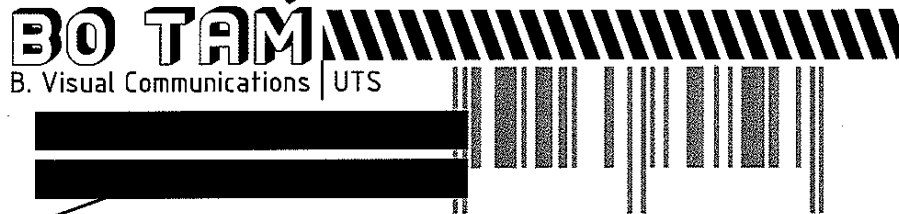
This design has used Lichen as a concept in the hope of fostering new growth in relationships to and understanding of city space.

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What role can students play in changing design?

The most important role a student can play in changing design, is to influence your peers. If you believe in it, then don't be afraid to spread the word.



How do you see the future of design?

Exploited by marketing, design needs to undergo a serious re-education in eco-responsibility. In the meantime, all business/marketing students should stop learning about capitalist gain and how to profit ten-fold from the unsustainable.

What are the motivations behind your work?

I want to wake and shake everyone from their ignorance and let them know that we are living in fiction; that the way we live or are led to live has no logic and if you only think about it rationally for once, our wants and actions make no sense. When are people going to start to care?

What inspires you?

Discovering the unsustainability in the way we live overwhelms me and inspires me to make a positive change. For the reality we know, is embedded in fiction. Perhaps it is the beauty in the process of unraveling this and thus learning the (bigger) truth, that captivates me.

RE: various materials and sizes

Departure point

Despite eco-labeling, people do not read labels unless there is a reason or motive to. To get people to understand the unsustainable nature of the products they are using, there needs to be an informative and well-choreographed program that attracts the target audience's awareness and attention (through advertising), and simultaneously provides prompts or reminders at the right time. Placing prompts as close to the time of appropriate action (given a general awareness or interest) is the key to triggering behavioral change.

Description of work

re: is a campaign to re-present sustainable message communication that is concerned with daily consumption products. Through strategically timed and placed communication, selective out-of-home advertising has been used to engage shoppers, and act as reminders at the time of purchase decisions. The aim is to gain a re:ACTION from grocery shoppers, encouraging them to become more eco-conscious when selecting daily consumables.

How does the work address
 sustainability / social responsibility?

The core purpose of re: is to slow down the (daily) consumption process. Grocery shopping is the most frequent form of shopping we do, thus our buying habits must be sustainable and responsible.

Theoretical basis

Models of behavioral change, eg. Dr Doug McKenzie Mohr's CBSM Model in Fostering Sustainable Behavior- tools of behavioral change (timing of prompts)





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What does sustainability mean to you?

Sustainability is hope, that there are alternatives to the processes and damage to our work and society.



ugly duckling accessories

MELISSA TAN
B. Design | College of Fine Arts (UNSW)

What role can students play in changing design?

I think all designers have the opportunity to make a difference and students should be encouraged to be original and experimental while considering their actions and the impact on our environment ... New and young designers have the opportunity to change design.

What are the motivations behind your work?

Design is about having a vision, an idea or dream and acting upon it and creating it. Everyone wants to make a difference in the world, I want to make mine through design. Design is my passion.

Should design change? why?

Ideally design should become more focused on sustainability, rather than profit and convenience. We need to change design to have more social responsibility and find more solutions to our problems, rather than contributing to them.



UGLY DUCKLING

various sizes

selected second-hand and excess materials, hemp cotton, organic wool, print graphics

Departure point

The fashion industry possesses many environmental problems. Education and awareness is needed to promote recycling and show that there are realistic, alternative solutions. More research is needed to investigate how we can re-use materials that are considered waste.

Description of work

Ugly Duckling Accessories are created from selected second-hand and excess materials. Hemp cotton and organic wool are used to promote the use of sustainable materials. These accessories are accompanied by swing tags on recycled stock, promotional postcards to emphasise the concept of transformation and an interactive and informative website to address the target market and create awareness. Individuals can transform fashion and the purpose of design through these products. The old is new, and it can be fashionable.

How does the work address sustainability / social responsibility?

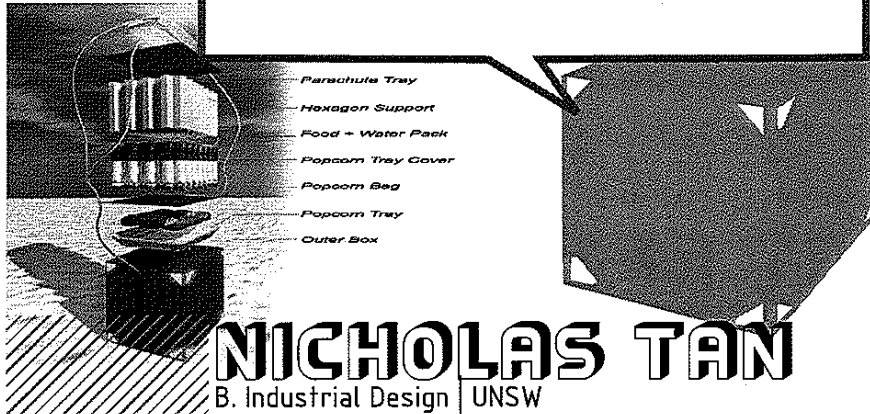
This collection only involves the production of only recycled or new sustainable materials. Sustainable materials need more exposure in the general market, and should be promoted as a smart alternative. The aesthetic aims to position sustainability as accessible to the general public through common products on the market



Each original design can be transformed into at least two forms, to emphasise the advantages of multi-purpose design and the new use of materials that are considered waste.

What role can students play in changing design?

Students are at the base of design. Students support design. Students can shape design. I say we start a revolution! We design to save life, not improve on the luxuries of life.



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Personal design ethic?

Design should never be intended just for the rich.

What inspires you?

We can own posh apartments and fast cars, but we can't keep 2/3 of the world from starving. What a shame.

Should design change? Why?

Presently, most design is intended for the affluent. That's understandable. We need money to survive, don't we? But when we have enough money to support our lives, at least give 10% of what we earn to the development of sustainable and socially responsible design (Victor Papanek, anyone?)

How do you see the future of design?

Crappy. If we continue the way we're going, we're going to see our planet turn into Mars soon.

MANNA

600 x 600 x 500 mm

cardboard, popcorn, zero-porosity ripstop nylon

Departure point

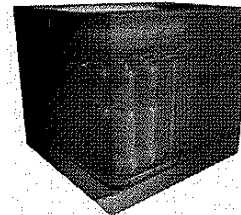
My greatest inspiration came after watching people having to eat grass in Afghanistan during the 'war against terrorism'. Which is why I wanted so much to create something that isn't just another decorative object. It has to be a life-saving device.

Description of work

Manna is a food relief packaging system designed to be aerielly inserted. This would ensure the safety of relief workers without them having to be in a life-threatening situation. Designed to withstand the impact of the parachute opening and landing, Manna is to be used as a humanitarian product sponsored by commercial corporations to defray the costs. To reduce pollution in troubled areas, biodegradable materials like cardboard and yes - popcorn as a cushion - are employed wherever possible.

How does the work address sustainability / social responsibility?

Hey it's a food delivery device that rots. Need I say more? ... Manna feeds people in need in a dangerous area, without having any relief workers there. It then rots to the ground given enough time. You're left with a parachute (used as shelter for refugees) and a few nylon straps.



What does sustainability mean to you?

It means that we won't be eating up so much of the earth. Face it, the earth is going to die one day. We can't prevent it. We can only prolong its glory.

Opening night performance by
Louise Osland as:

PUMPKIN HEAD

- A Sustainable Superhero



What are the possibilities of a pumpkin?

- a) A super hero helmet
- b) A batch of pumpkin scones
- c) All of the above

Through the application of comic book genre, exaggerated physicality and a pumpkin, Pumpkin Head looks to explore the humorous, absurd and inspiring possibilities latent within every object.

Taking one large pumpkin, transforming its shell into a helmet, and its golden insides into scones; Pumpkin Head (the Sustainable Super Hero) demonstrates that even the most unsuspecting vegetables have a mélange of imaginative uses beyond the dinner plate.

Join Pumpkin Head for an evening of absurdity, communal happenings of sustainability and scone scoffing.

Artist biography

Louise Osland graduated from Charles Sturt University, Bathurst in November 2003. Having studied performance for the last 3 years, Louise has been itching to produce her first solo performance, Pumpkin Head - The Sustainable Super Hero.

She enjoys the opportunities that performance provides for the interaction of varied community groups, and the sharing of imaginative ideas. Her graduating work from Charles Sturt University involved a documentary, art exhibition and community celebration day. This final work resulted from the collaboration of students of Charles Sturt University and Carenne Public School for young people with disabilities.



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