Domestic Futurists Exhibition

TheNewDowse 17 February – 20 May 2007

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI VICTORIA UNIVERSITY OF WELLINGTON

THENEWDOWSE

Fisher&Paykel innovative living

METHVEN

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dlf

Domestic Futurists Exhibition

Introduction:

In February 2007 The Dowse Art Museum in Lower Hutt reopened its doors after an 18 month $6 million redevelopment by Athfield Architects. The redevelopment was also accompanied by a shift in brand from The Dowse Art Museum to TheNewDowse. To mark the event TheNewDowse opened with an ambitious programme of exhibitions. The VUW School of Design was invited by the then Director Tim Walker to contribute to the opening event with a substantial exhibition of work from their innovative Design Led Futures programme.

Background:

The Dowse was founded in 1970 originally as an art museum, but during the 70's broadened the scope of its collection to include craft art. This pioneering change of focus in their collection policy was expanded further during the 90's to include design. In doing so The Dowse claimed a special niche amongst New Zealand's museums and galleries to become arguably the country's leading design museum.

With the appointment of Tim Walker as Director in 1998 the evolution continued "… and a focus for The Dowse in the 2000s was the celebration and transformative power of creativity. Walker asked people to 'forget museum or gallery' and to think of the Dowse as a '21st century creative hub'. The collection and exhibition programme encompassed all forms of art, craft and design with 'innovation, inspiration, education, accessibility and engagement' as the key principles."

www.dowse.org.nz/en/Visit/Visiting-The-Dowse/History-and-Culture/

This philosophy provided the curatorial impulse for the inaugural reopening programme, which included not only exhibitions of art, craft and design, but also a craft fair and creative workshops.
The programme featured two main exhibitions; "A Human Touch" by the Dutch design collective Droog, one of the world's most influential international design studios, with "Domestic Futurists" positioned alongside with an equivalent space allocation as the New Zealand response.

The two exhibitions were described by TheNewDowse as follows under "Opening Exhibition Programme Highlights"

A Human Touch; Design from Droog

Inspired craziness from Europe's top Design House.

They may be Europe's most influential design team but don't expect the minimalist 'stylish' items you are used to seeing in design magazines and design stores. DROOG is all about having fun and thinking about innovative living solutions – from scratch. DROOG is about chairs made of bundles of recycled sweatshirts. It's about a 'do-break' vase you buy and then throw on the floor – to create your own pattern on the surface. It's about a 'come closer' bench that invites you to inch closer to someone you are keen to get to know, on a sea of marbles. A Human Touch presents the playful and humorous approach that has made Dutch design collective DROOG a household name throughout Europe. Their philosophy is all about the ordinary everyday things that surround us – and how design can personalise these objects, make them less disposable and more important in our lives – a whole lot more fun. www.droogdesign.nl

Major international exhibition [only New Zealand Venue]

Domestic Futurists

New Zealand design students re-imagine our Saturdays.

It's 2015. You wash the dishes by burying them in the garden. Your clothes are dried by waste water from the apartment upstairs. The kitchen cooktop pulls out of the wall like a concertina.

These are just some of the mind boggling solutions to everyday household chores from design students in Victoria University's Design Led Futures programme. Based around a creative team based learning approach, and with funding from design-led New Zealand manufacturer Fisher&Paykel and Methven, design led futures is an inspiring example of New Zealand industry growing young New Zealanders' creative energy- and directing it into commercially successful business.

It is fitting this project sits next to A Human Touch. The Design Led Futures team are DROOG fans. Lecturer Ross Stevens' well known shipping container house on Wellington's south coast pays homage to the Netherlands design team. www.designledfutures.com

The Design Led Futures Programme

Design Led Futures is an integral part of the VUW School of Design's cross disciplinary programmes. It aims to address the future needs of design graduates as well as the industries they will enter. This double focus is unique in design education. In a competitive world, it is no longer enough to show students how to generate more innovative, useful and meaningful future products and services. To be truly successful, it is critical to demonstrate to industry partners how they might harness this creative energy and transform it into commercially successful business infrastructures and outcomes.

Design Led Futures actively takes innovation to a new level by inspiring and demanding new applications of technologies and manufacturing processes, rather than working within current constraints. Above all, it is a process of design research and speculation that offers unexpected perspectives on future markets and reveals how and where a company might strategically re-position itself in relation to these changing circumstances.

The Design Led Futures programme was co-founded by Professor Simon Fraser and Senior Lecturer Ross Stevens. Professor Fraser successfully secured $645,000.- TEC Growth Pilot Funding for the initiative. The initiative also includes additional co-funding from industry partners. Following on from the initial projects with Fisher&Paykel and Methven the DLF programme has been sponsored by industry partners such as Nike Inc. USA, Vodafone NZ, Weta Workshop, and most recently by the Wellington City Council.

The Exhibition: Domestic Futurists

General configuration

The Projects:

Domestic Futurists was conceived as an installation covering 100sq m of internal floorspace and a 100sq m courtyard. The internal exhibition included six physical models of six selected DLF design proposals, each demonstrating a specific future living scenario. The six models were enclosed by six large transparent pneumatic 'think bubbles'. Each bubble was accompanied by a digital display which explained the concepts behind the enclosed project. Each of the six projects were undertaken by groups of 4-6 students who developed a shared vision and brand for their proposal before focussing on individual projects within their specific conceptual context.

For detailed overview of the six projects; ARC, DUEL, HUB, PROJECT, PULSE and TIDAL see pages 8-19 and interactive media for each project on the DVD that accompanied each display in the exhibition.

Filmclip:

The exhibition also included a looping 10 minute film-clip with commentaries from the two industry partners reflecting on the value of this type of speculative, future oriented design exploration and how they integrate the outcomes into their operations. The film-clip was produced in collaboration with Lone Pine Studios http://costabotes.com/ It includes endorsements from the CEO, Marketing Manager, Design Director, and Product Development Manager from both Methven and Fisher&Paykel.

Full size prototypes:

Fisher&Paykel and Methven provided additional in-kind support for the exhibition by offering five four month internships to selected students to detail, specify, construct and install two highly resolved full size prototypes for the exhibition:

"Pipette" was initially conceptualised in 2005 by Kylie Baker as one of four individual projects comprising the TIDAL group. In a scenario for communal Living in 2015, the TIDAL group envisioned self-sustaining buildings using a cyclical system of water consumption and re-use. Water is treated as an essential life source that is continually filtered from one level to the next, and re-cycled. In this way, it produces a dynamic building environment that enlivens the senses.

"Pipette" was chosen by Methven from this scenario for further development. It is a six-metre long shower shaped like a giant pipette. It uses rainwater pumped from a filtering garden to slowly fill the bulb reservoir throughout the day. As the bulb fills, the balance changes visually, expressing the stored potential and opportunity for a shower.

The pivoting boom of the shower expresses only minimal movement over its entire length. This, combined with the slow filling of the bulb, is a visual element used to show the ebb and flow of the water throughout the tidal architecture. The six metre shower can rotate over a showering area that ranges from indoor to outdoor, through private enclosures and public spaces.

The *"Pipette"* prototype was installed in the 10x10m internal courtyard at TheNewDowse.

"ICE³" was conceptualised by Adzrina Mona Ibrahim in 2006 as one of five individual projects comprising the ARC group. The ARC group foresees the manufactured product as an architectural driver, creating dynamic living environments, defined through the interaction of user and product. Architecture is redefined by the product as a flowing wall which is no longer a mere divider of space, but an active participant in either an interior or exterior environment.

"ICE³" was chosen by Fisher&Paykel from this scenario for further development. It is a six meter long modular

refrigeration system which is embedded within the wall, allowing access from both sides. Reminiscent of a traditional servery which is now able to chill and present the food in a visually seductive way, the fridge becomes the host in social gathering. The individual ICE cubes can also be taken on a picnic or to a friend's place for a soirée. LCD glass allows the user to monitor and maintain the chill level while travelling.

"ICE³" was installed alongside the six "think bubbles" in the main internal 'Domestic Futurists' exhibition space.

Domestic Futurists budget

The total budget allocated to the project was $30K funded by the TEC Growth Pilot. Fisher&Paykel and Methven provided in-kind support with the internships, technical support, workshop assistance, material and transportations costs.

Domestic Futurists team

Roles:

Professor Simon Fraser:
Curator and Design Director, supervision of the design team, curation of research projects in collaboration with Ross Stevens and formulation of the texts, liaison with industry partners and TheNewDowse, financial and contractual management.

Senior Lecturer Ross Stevens:
Supervised the exhibited research projects as Course Co-ordinator Design Led Futures. Liaison with industry partners and curatorial advisor in collaboration with Professor Fraser.

Natasha Perkins:
Project manager

Scott Fitzsimons:
Research assistant Design

Craig Bond:
Technical consultant, bubble construction

TIDAL Group:
Kylie Baker, Go Osaki, Michael Paterson, Jason Williamson

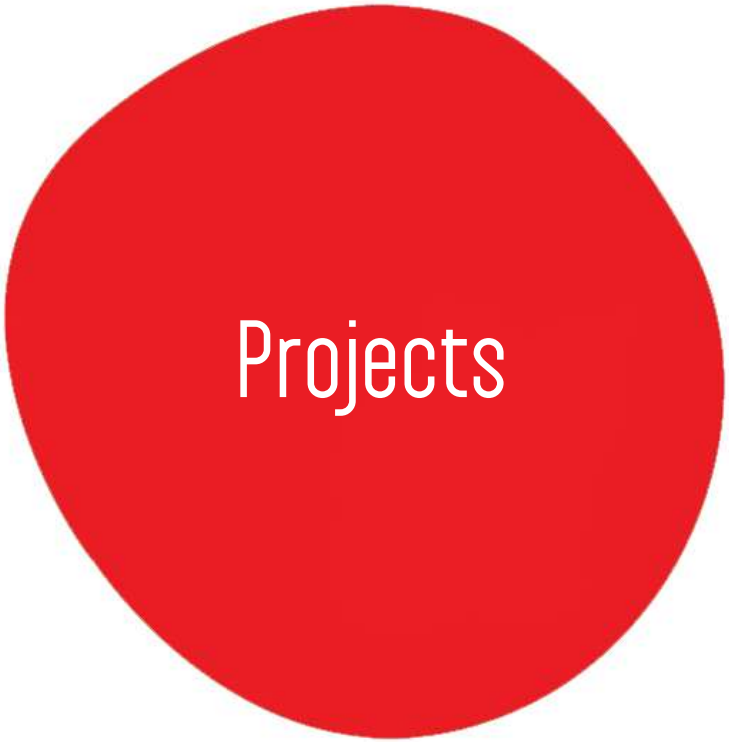
"Pipette" internships Methven:
Kylie Baker, Clark Bardsley, Jo Lewis

ARC Group:
Jason McAdam, Lauren Palmer, Johannes Nortje, Adzrina Mona Ibrahim, Daniel Chen

"ICE³" Internships Fisher&Paykel
Adzrina Mona Ibrahim, Daniel Chen

Attendance

33,479 visitors passed through TheNewDowse during the period of the Domestic Futurists exhibition.



Arc - 10
Duel - 12
Hub - 14
Project - 16
Pulse - 18
Tidal - 20

ARC

ARC enhances interior and exterior living experiences by blurring the boundary between inside and out.

Using the product's design as an architectural driver, ARC creates dynamic living environments, defined through the interaction of user and product. Architecture is redefined by the product; a wall is no longer a mere divider of space, but an active participant in either an interior or exterior environment.

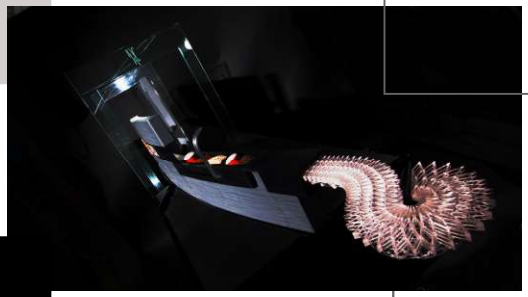
ARC's appliances are moved between interior and exterior spaces through a dynamic wall system. The gentle arcs of the walls were generated by the movement of the arm as a person drags their hand across a surface.

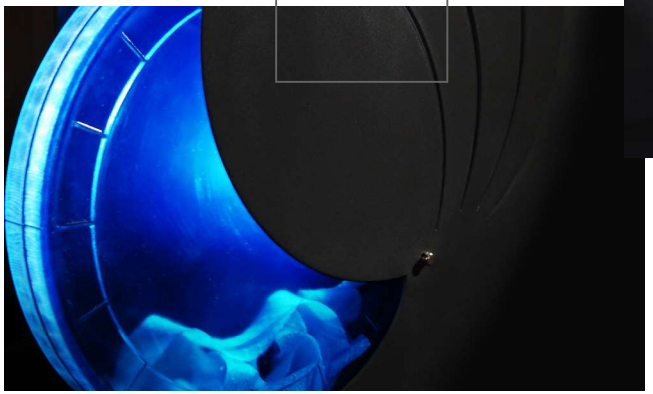
The wall's textured surface invites the user to touch, to interact with the architecture and appliances. The user can literally 'drag' the product to the desired location, and has flexibility to use their complete laundry, cooking, or cooling system inside or out.

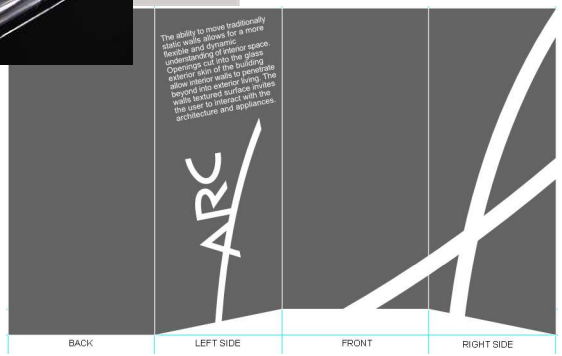
ARC enables the inhabitants to create their own spaces. The curved, moveable walls are used to divide, define, and create spaces for living.

Inside or Out.

For further information see the interactive media on the DVD that accompanied this display in the exhibition.






The ability to move traditionally static walls allows for a more flexible and dynamic understanding of interior space. Openings cut into the glass exterior skin of the building allow interior walls to penetrate beyond into exterior living. The walls textured surface invites the user to interact with the architecture and appliances.
ARC
BACK
LEFT SIDE
FRONT
RIGHT SIDE

DUEL

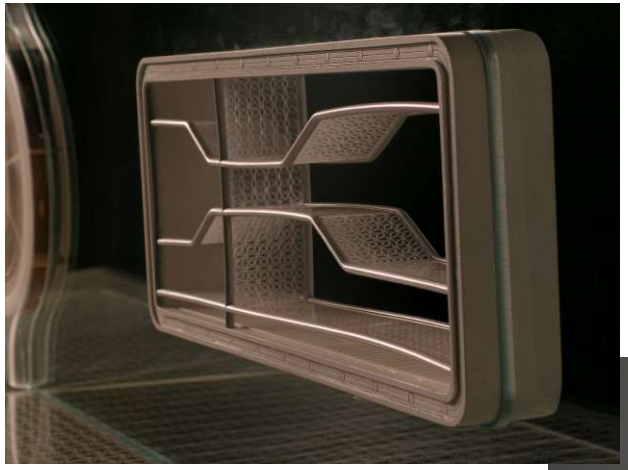
We face ever increasing overcrowding in our cities. Duel predicts that, in the future, keeping in touch with the “outside” will mean the balcony will take on greater importance.

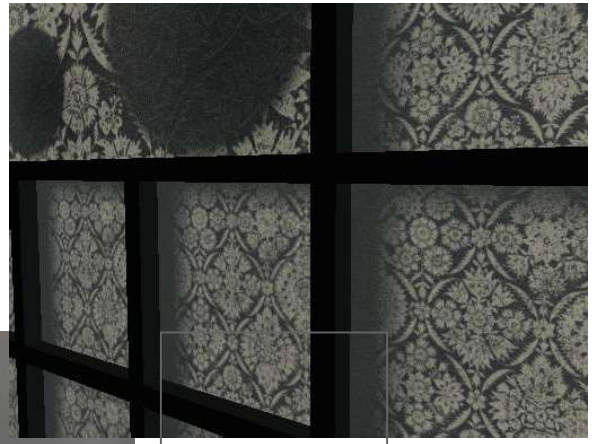
Industrial Design has never really been associated with building products on an architectural scale. What if the precision detailing associated with Industrial design was found in the scale of an architectural product?

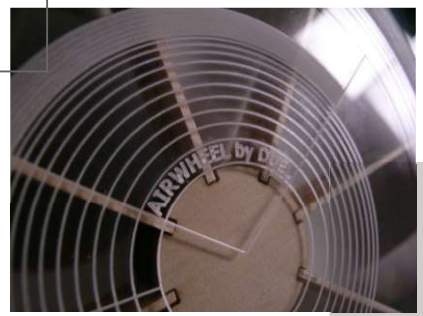
Duel is a proposal to create a Fisher and Paykel balcony that can be attached to the façade of buildings.

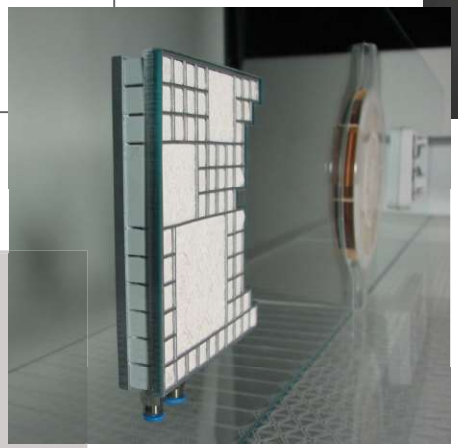
This opens up the opportunity for a more holistic approach to the indoor outdoor concept and a more complete integration of appliance and habitat.

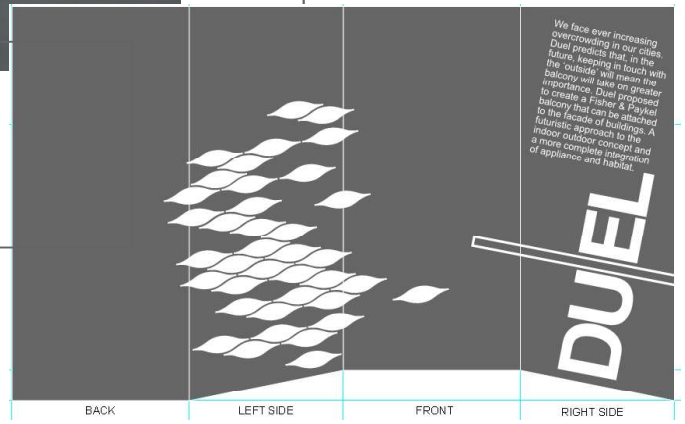
For further information see the interactive media on the DVD that accompanied this display in the exhibition.






AIRWHEEL BY DUEL




We face ever increasing overcrowding in our cities. Duel predicts that, in the future, keeping in touch with the 'outside' will mean the balcony will take on greater importance. Duel proposed to create a Fisher & Paykel balcony that can be attached to the facade of buildings. A futuristic approach to the indoor outdoor concept and a more complete integration of appliance and habitat.
DUEL
BACK
LEFT SIDE
FRONT
RIGHT SIDE

HUB

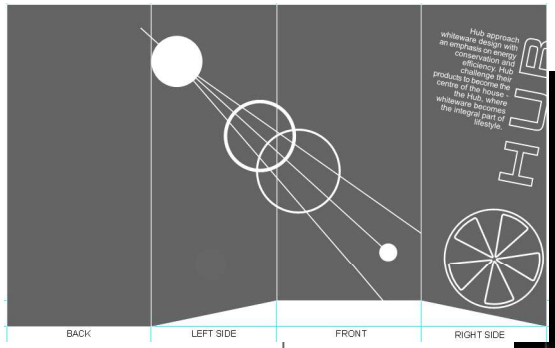
The HUB approach to whiteware design relies on the emphasis on energy conservation and efficiency. HUB challenge their products to become the centre of the house – the hub, where the whiteware becomes the integral part of lifestyle. The lifestyle that the HUB philosophy aspires to is based on principles of lifecycle analysis. The aim of this system is to analyse the impact of its appliances' lifecycles in order to establish critical understanding of the potential impact on the environment as well as the effect on the dynamic of the household. This analytical approach will help to create the ultimate in whiteware design.

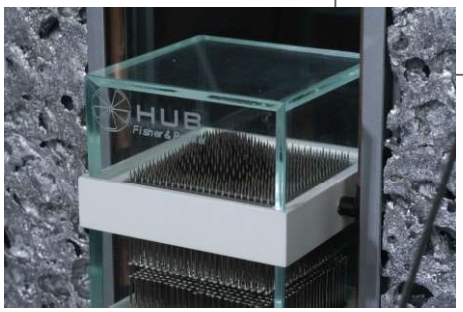
One of the vital objectives of the HUB philosophy is not restricting the owner to a predetermined arrangement of its intelligent appliances, but allowing freedom of combinations of the products, as well as the interior they are located in, within the architecture. Manipulation of combinations is made possible through the use of interconnecting modular panels.

Making use of natural renewable resources to sustain the energy requirements of the HUB appliances is a fundamental feature of HUB philosophy. Photovoltaic cells that direct the energy into storage in a water based gel battery, utilise solar power, reducing cost of operating appliances. Rain water collected in a reservoir, in addition to main (auxiliary) water supply, is directed to the appliances. One of the HUB points of emphasis is using recycled materials to minimise impact on environment: the stabilised foam walls are constructed of recycled aluminium which dissipates heat and channels it to where it is required or stored. HUB maximises the efficiency of its system through the use of double glazing to insulate and retain heat, and lenses to focus light energy on appliances that use it as a power source.

HUB acknowledges the desire for a household to be self-reliant. Its philosophy is a provision towards creating a positive change for lifestyles in the future through articulating the notion of "hybrid" technologies.

For further information see the interactive media on the DVD that accompanied this display in the exhibition.





Brooke Teague, Hamish Dooney, Yana Skaler, Nick Leigh, Kenneth Mackenzie

PROJECT

Our architecture of the future will be created through mixed media; the everyday boundaries which govern our lives will be dispersed in favour of responsive environments which are changeable and adaptable. Through “Projection” we can explore boundaries in terms of permeability, dynamism, situation and representation, all of which can be configured in a variety of ways for different purposes. Boundaries do not have to be physically manifest; a lack of solidity could be achieved in a variety of ways and might become a portal to interface with new kinds of environments and products.

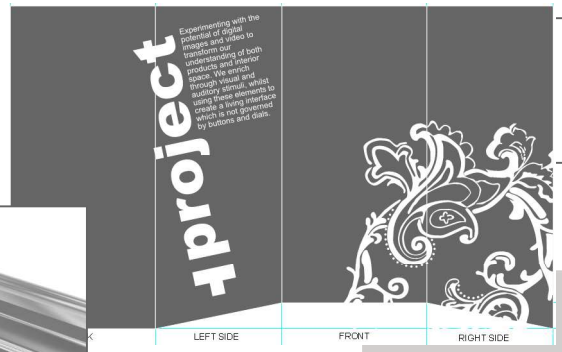
Projection - The Living Interface

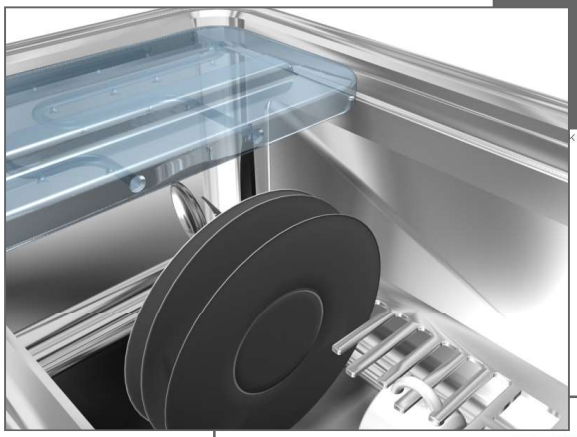
“PROJECT” creates Whiteware that has the insubstantial element of projection which both enriches and informs the user of its purpose. Iconic forms are enriched through visual stimuli, whilst using technical elements to create a living interface which is not governed by buttons and dials.

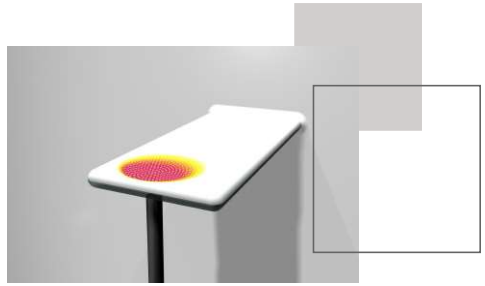
Projecting - The Future of Whiteware

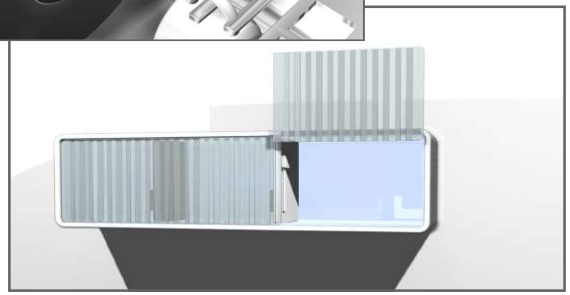
“PROJECT” relies on the potential for an environment to be informative, useful and dynamic. Gone are the days of static forms, limited in use and appearance to just one function. Our Whiteware not only functions on a practical level but introduces a level of engagement that can dynamically introduce and remove boundaries, or when necessary, fix them in place for a specific purpose. Our Whiteware comprises of a cooking surface, a dishwasher, a fridge and a washing machine, all of which react in different ways when in use. A key element to “PROJECT” is that the products also react when not in use. They utilise not only the potential of projection but also the potential of materiality and technology to achieve beautiful and unexpected solutions which are both unique and engaging. “PROJECT” whiteware becomes a kind of work in progress, a living product which uses OLED (organic light omitting diode) film between layers of glass to create surfaces which can be used as a monitor, an interactive touch screen and also a heat sensitive indicator.

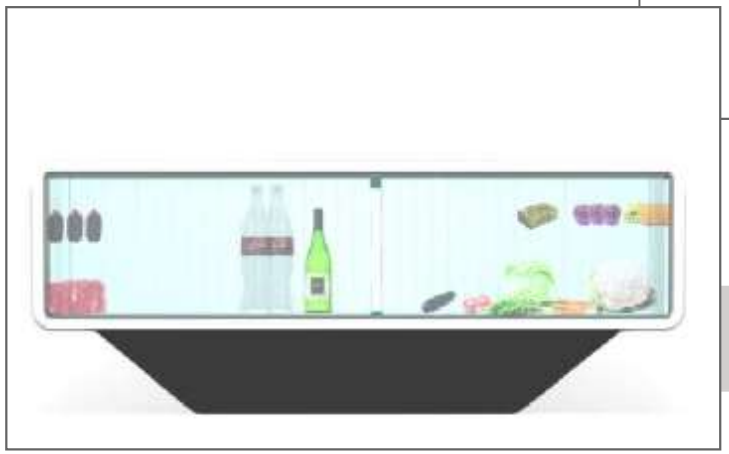
For further information see the interactive media on the DVD that accompanied this display in the exhibition.


project
Experimenting with the potential of digital images and video to transform our understanding of both products and interior space. We enrich through visual and auditory stimuli, whilst using these elements to create a living interface which is not governed by buttons and dials.
LEFT SIDE
FRONT
RIGHT SIDE









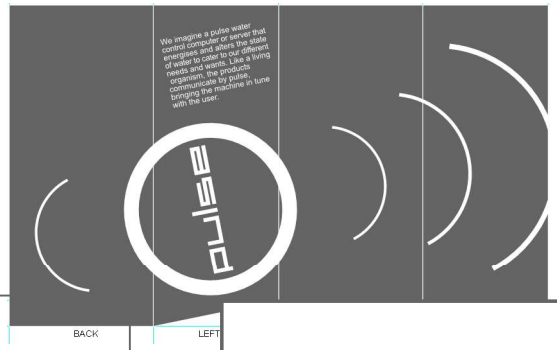
PULSE

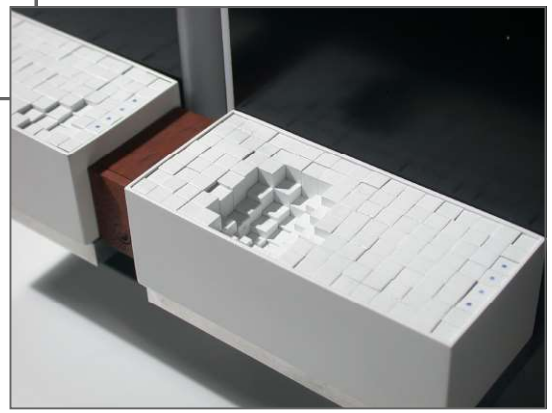
Pulse sees our architecture of the future in constant flux, where the plumbing fittings throb to the rhythm of each individual's heartbeat while responding to their unique water requirements. At the core of this architecture is a server that knows what each user needs, altering the state of water to cater for these different needs and wants.

The server analyses water usage, consumption, and chemical imbalances in the home. It adds to the water by dissolving minerals and nutrients, and subtracts through filtration, resulting in water which is tailored to the consumer and their tasks within the home. Water becomes intelligent; a service sensitive to its usage, communicating by 'pulse' like a living organism to the satellite water stations in the home.

The server is an entity which can be updated and controlled. It will be monitored like a meter box and managed like pay per view television. The idea of water as a commodity is not a new idea, to allow its manipulation by corporation is a cynical yet rational expectation of commodity culture.

For further information see the interactive media on the DVD that accompanied this display in the exhibition.


We imagine a pulse water control computer or server that energises and alters the state of water to cater to our different needs and wants. Like a living organism, the products communicate by pulse, bringing the machine in tune with the user.
pulse
BACK
LEFT



TIDAL

Communal living in 2015: We see water as a structural aspect of our architecture, an entire system built around the cyclic motion of water through a living space. A system that is created to express water as the life source of the community through continual filtering of the resource from one level to the next.

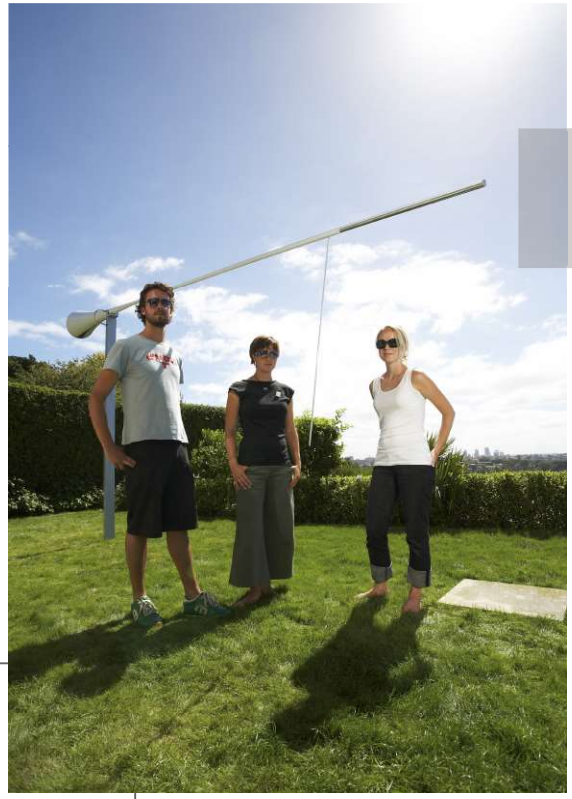
The occupants of our future housing are to share amenities in a collective fashion. We are hoping this will enable a greater social awareness and bring about the formation of a more widespread form of the nuclear family. We do not wish to abolish the individual but instead enhance them through diversity and involvement in a varied community. Tidal aim to produce a dynamic building, one of life, which breathes and enlivens the senses; a far cry from the modern apartment complexes of today.

Our philosophy is a juxtaposition of community and privacy. Tidal hopes to push modern society into an area where they can become comfortable with sharing more of what is considered private life while still retaining the sense of privacy that we all cherish. We are defining a system of turning our everyday habits into an experience, bringing about an appreciation for water and its sensorial qualities. Tidal are designing the experience of water, enabling people to revel in their senses, while exploring water as a medium for interaction.

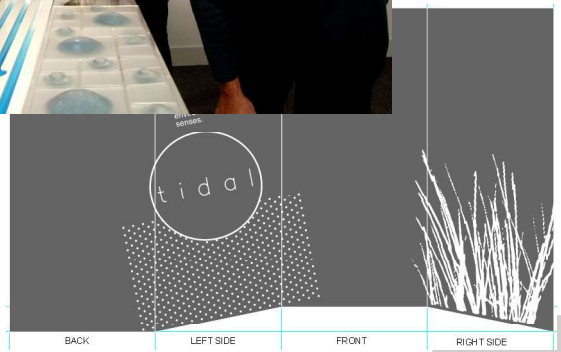
Cascading walls of water…celebration of the pipeline…water as an architectural element.
A philosophy of sustainable resource, tidal really is about flow.
Recycling within a cyclic system, our architecture is defined by the ebb and flow within its walls.

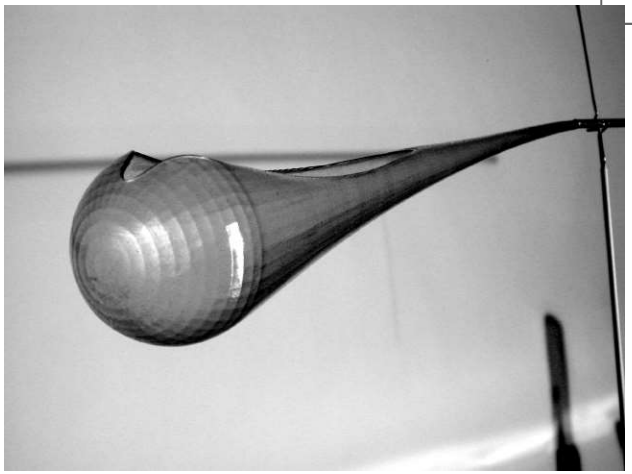
For further information see the interactive media on the DVD that accompanied this display in the exhibition.

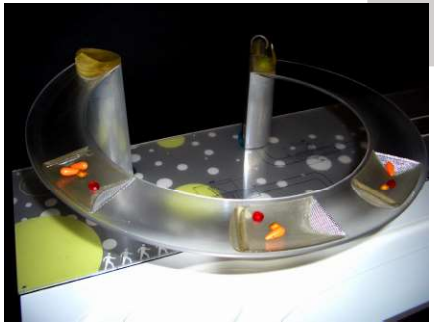
Left to right: Clark Bardsley, Kylie Baker, Jo Lewis



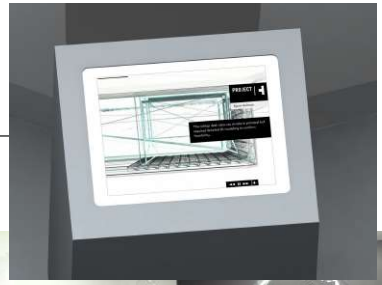
Left to right: Professor Simon Fraser, Michael Patterson, Kylie Baker, Ross Stevens

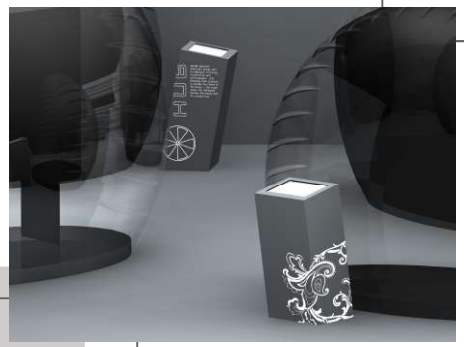






EXHIBITION CONSTRUCTION





EXHIBITION