

RADIANT DARK

2012

THE DEVIL

--IS--

THE DETAILS

FOREWORD

By Melanie Egan

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SPECIAL THANKS

Trish Papadakos for finding fresh ways to make Radiant Dark shine.

Todd Caldwell; Connie Chisholm; Melanie Egan; Peter Fleming and Linda Sormin of Sheridan Institute; Georgia Dickie; Arlene Dougall and Monica Polo of Ryerson University; Sharon McGee; Grant Reimer; Chrissy, Anne-Marie and Maggie of Linden Grove; Kia Waese; our ToDo collaborators: Jeremy van der Meij, Deborah Wang, Katherine Morley, Joy Charbonneau, David Dick Agnew and Noa Bronstein; the participating designers; and last but not least, all our volunteers.

Rarely will you hear designers or makers utter the phrase, “Don’t sweat the details.” On the contrary, they are the antithesis of that particular axiom; some even, accused of obsession. Furniture makers clustered around a comrade’s credenza oohing and aah-ing over a sublimely crafted joint; ceramists extolling the virtues of a glaze; designers debating the niceties of ergonomics are commonplace in the complex world of objects and things. It is indeed the little things that matter. The best work of makers and designers epitomizes the synthesis between materials and communication; thought and process; the details and the larger picture.

The 2012 Radiant Dark incarnation, *The Devil is the Details* highlights and brings focus to details being investigated throughout Canadian craft and design. Designers are taking the time, posing and answering important questions about materials, practice and impact — without sacrificing aesthetics, skill or process. Results are profound; discarded furniture is being resuscitated, materials are being re-purposed and given contemporary relevance and collaborative solutions are being advanced by utilizing both craft and design methodologies. Ornament, thankfully, is back “in” and just one detail explored by the exhibition’s participants. Ornament can convey meaning, act as codification or metaphor, and historically, symbolize great events in our lives. It is the details that add significance and value.

Radiant Dark is a catalytic event pushing Canadian design further. Shaun Moore and Julie Nicholson, owners of MADE once again deserve congratulations for choosing a theme near and dear to the hearts of not only makers and designers, but the consumer as well. Their continued fondness for choosing alternative venues to showcase design puts them at the forefront and annually garners much anticipation. Let the oohing and aahing begin.

Melanie Egan
Head of Craft Department
Harbourfront Centre
2012

INTRODUCTION

By MADE

MADE is both studio and showroom operated by Julie Nicholson and Shaun Moore. The partnership engages in the design of objects and interiors, installations, commissions, collaborations and curatorial projects. Their showroom is committed to the representation of compelling functional works made in Canada. Fuelled by creative collaboration, their curatorial and design practice reflects original ideas and thoughtful approach. Through a consistent combination of quality with concept, they aim to engage discussion and dissemination surrounding function, aesthetics and Canadian identity.

ABOUT MADE

Radiant Dark is our evolving series of exhibitions to which a yearly, changing theme is applied in order to introduce new Canadian design works of quality. “The Devil is the Details” provides the 2012 theme in this, our fourth Radiant Dark. We (MADE) have invited a variety of independent designers from many disciplines to consider the theme and Radiant Dark highlights their individual approaches and the level of skill within their work. “Radiant Dark — The Devil is the Details” provides an opportunity to see some of the innovative talents of Canadian design at work.

For better or worse, details affect every moment of the design process from idea and creation, to using and appreciating an object. The creative focus and follow through to achieve something of worth does not always come easily and therein, the devil lies.. Through “The Devil is the Details”, a variety of independent designer’s approaches to making are highlighted alongside their individual concerns. The challenges which arise through their explorations (of process, materials, tradition, or the introduction of a curious element or concept), as they are resolved, are the very things that set their works apart.

“Radiant Dark — The Devil is the Details” emphasises a level of craftsmanship displayed through an understanding of materials and their handling, tied to a determined and thoughtful approach in the production of functional objects. Known standards are considered, then tweaked towards new directions which enrich the final outcome. The details affect the way objects are made, understood and used. “The Devil is the Details” is a survey of the sometimes unnoticed things — the details and challenges — that effectively sweeten, strengthen, surprise, and elevate an idea from starting point to resolved design.

MADE

Julie Nicholson and Shaun Moore

FEATURED PARTICIPANTS

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SHANA ANDERSON P.10

EVAN BARE P.12

BROTHERS DRESSLER P.14

SUZANNE CARLSEN P.16

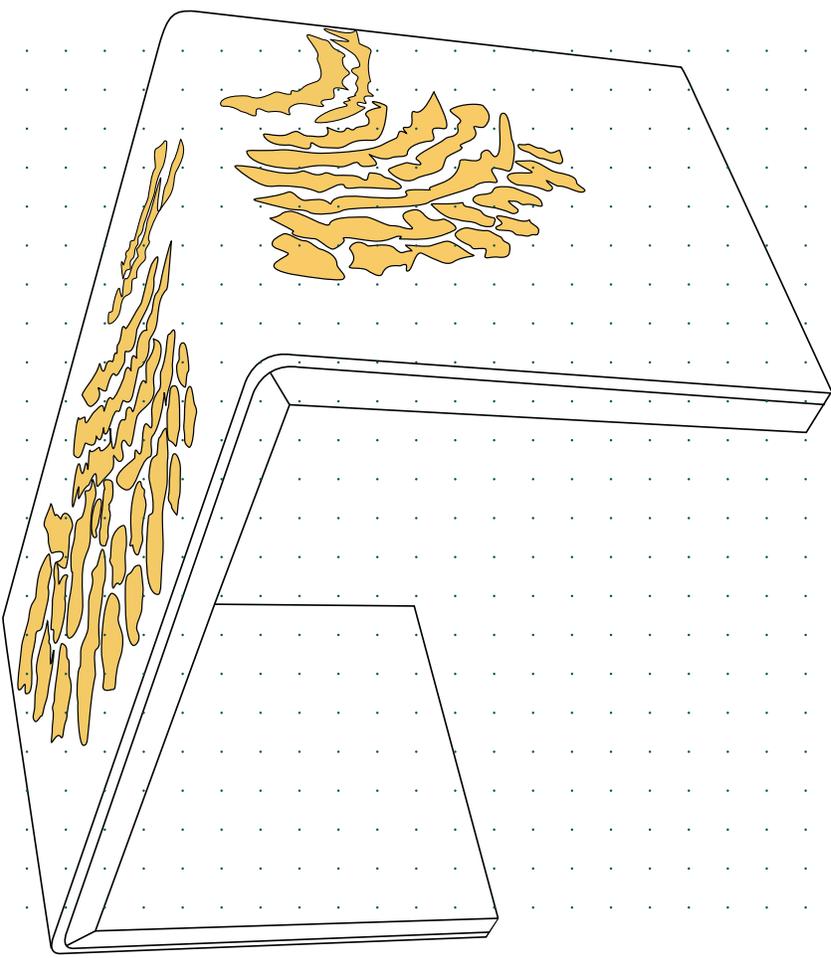
HEIDI EARNSHAW P.18

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Jean Willoughby & Lizz Aston Malbec (coffee table)

wood, concrete • 36"W × 18"D × 18"H

The production of the "Malbec" coffee table combines new and unexpected processes which relate textile pattern to cast concrete and furniture. The designers take advantage of and expose material reactions in order to reveal the details hidden beneath the composition of their materials.

Referencing the popularity of concrete counter tops; vinegar, brine, lemon juice and red wine provide the basis for exploiting and exploring the ways in which these caustic juices threaten to both mark and simultaneously decorate the surface of this resilient material.

Through the use of natural food etching, emergent patterns are uncovered, revealing intimate forms of abstracted line and lace-work embedded within the concrete. This collaboration between textile artist Lizz Aston and furniture maker Jean Willoughby examines the subverted interactions between each other's respective processes.

Jean Willoughby is an award-winning furniture and product designer based in Toronto. Her design approach is purposeful, practical and functional and displays her ability to engage innovative techniques within a strong aesthetic. She is a graduate from Humber College Industrial Design program and the Furniture Design program at Sheridan College.

Lizz Aston is a fibre based artist born in Toronto. Her work examines and fosters connections between traditional textile practice and contemporary art and design. She has studied Textiles at the School of Crafts and Design, Sheridan College and is currently an Artist-in-Residence at Harbourfront Centre. She exhibits locally and internationally.

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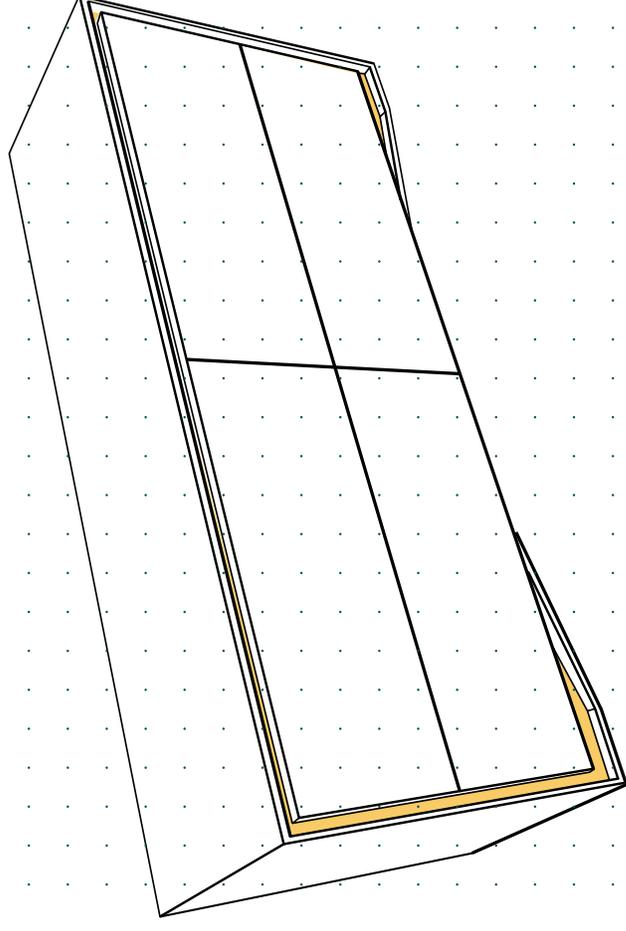
JEAN WILLOUGHBY & LIZZ ASHTON P.46

Matthew Agostinis Clearly a Stand (Shelf)

acrylic, wood mixed species • 94"L × 84"H × 10"D

The concepts of simplicity and weightlessness being recurring expressions in Agostinis' work; the idea of creating something with minimal parts and eliminating unnecessary ornament was intriguing to him. To achieve the appearance of weightlessness in "Clearly a Stand", the smallest details must work to trick the human eye and ask "how is this two legged table standing?". The details become apparent by looking closely, you will observe fine knock down fittings, concealed mounting methods and the placement of branches each building upon the illusion.

Matthew Agostinis' passion for working with his hands led him to enrol in Sheridan College's Furniture design program. He currently operates his freelance furniture practice from the Living Arts Centre where he shares organic materials as his interest in nature has increased. As an established artist Matthew continues to seek opportunities to showcase his experience and craftsmanship through his designs.

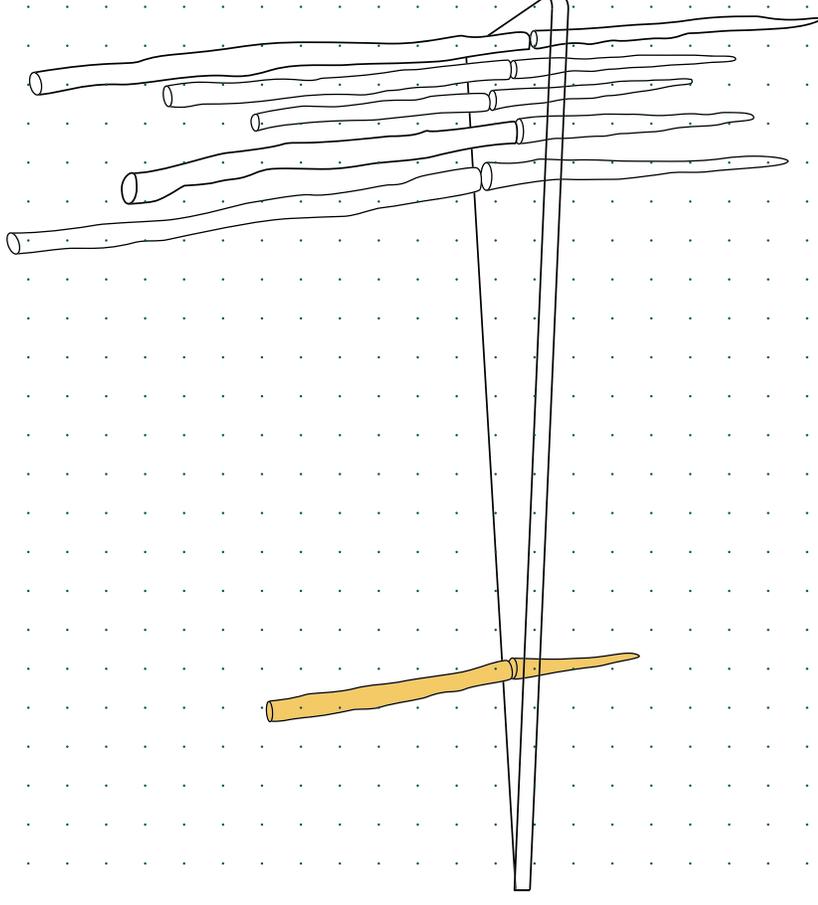


Wheeler Studio Yellow Jacket

maple, barn board • 72"W × 30"H × 20"D

“The Yellow Jacket” dresser was designed by Jason Wheeler as a simple form in order for him to focus on texture and finish as features. Simplicity rarely being as effortless as it appears; “Yellow Jacket” also emphasises the importance of numerous, sometimes small, often hidden details required to design and craft furniture. The combined details in the construction such as mitres and dovetails, contrast of finishes, and multiple use of materials work to sustain our interest in a piece built with longevity in mind.

Jason Wheeler, originally from Toronto, spent a brief period of time as a model builder. His focus on detail resulted in multiple international awards. This experience led him to work as a metal fabricator, building high end hot rods and custom cars. Influenced by industrial design and pulling from his multiple material working capabilities, allows him to explore endless possibilities in design. Now located in Oshawa, Wheeler’s Studio formed in 2009 with a main focus of thoughtfully hand crafted furniture.



Shana Anderson Made with Love (Pendant Lights)

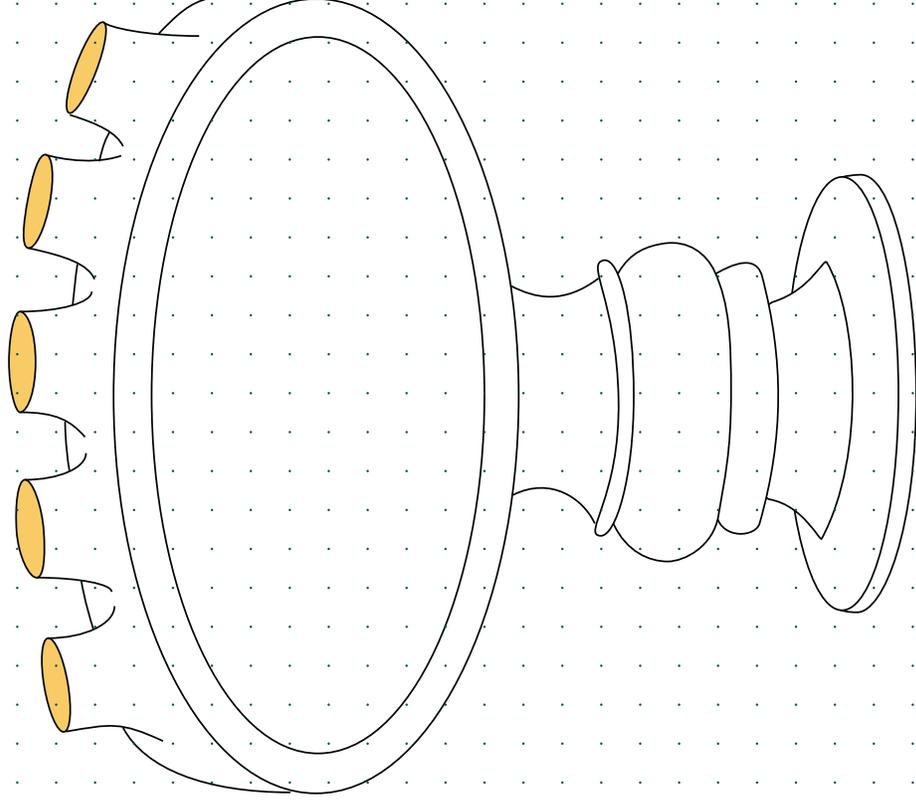
digitally printed polyester silk satin blend, styrene, ribbon

• 16"H x 6"D

Shana Anderson's childhood home displayed a collection of Pendleton blankets, each bought on a family vacation and each with a different bold pattern. Anderson's patterning of her lighting pendants is inspired by the traditional imagery of the blankets while slyly introducing her own hand drawn motifs and writing. The details are layered and digitally manipulated into a unique, dynamic print. The fabric is printed locally and the shades made by hand.

"Made with Love" explores some of the values invested within the idea of home through our individual choices. Anderson's process reflects the credo of William Morris "Have nothing in your homes that you do not know to be useful and believe to be beautiful". Through these lit pieces she strives to create works which serve a purpose, are one of a kind, and that reference the past while utilizing technology.

Shana Anderson studied at OCAD University and studied in England at Winchester School of Art. She was born and raised in Toronto. She now lives downtown where she also designs and finds great inspiration from her surroundings. She also loves to travel. During the day she works in sales at a modern furniture company while doodling (with fine liners only) and designing in any spare time she can find.



Anneke van Bommel Tulpenmanie (vases)

wood, glass insert • tabletop version 8"W × 12"H, floor version 18"H

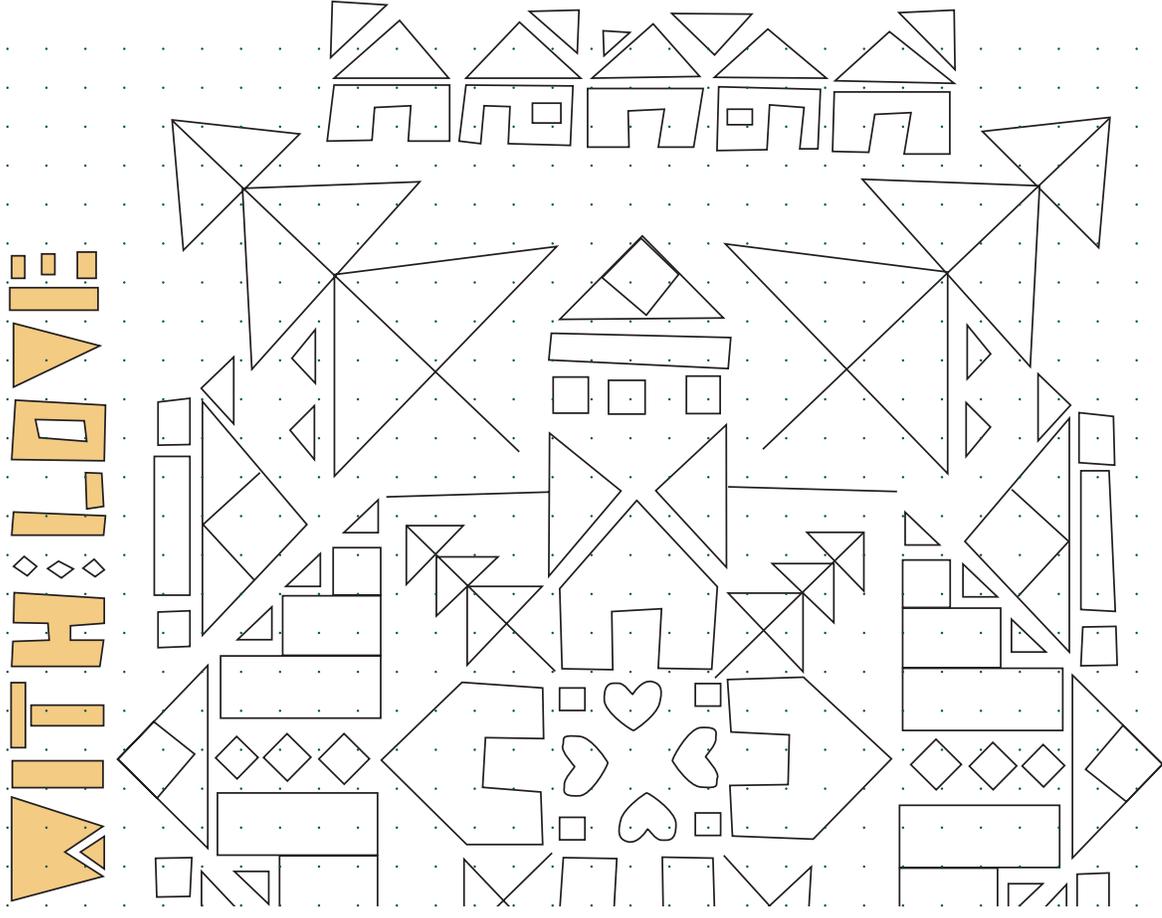
Tulip mania or “Tulpenmanie” is a series of tulip vases based on the historic Dutch Delft tulip vases of the 1600’s. Delft tulip vases originated both to display the valuable tulip bulbs of the owner and as an attempt to imitate Chinese porcelain, resulting in a hybrid, new version of the technique. Ideas of migration, cross cultural exchange and decorative interpretation provide the basis of this exploration.

The themes of ornament, home, memory and the designer’s own family history; combine in a “Canadian Cabin” aesthetic via the fantastical forms and silhouettes of highly ornamented Dutch tulip vases. “Tulpenmanie” explores our contemporary taboos regarding ornament, decorative traditions and what happens when these details are lost.

The archetypal, cobalt blue patterns that define and characterize Delftware are removed, the traditional material (ceramic) is replaced by wood, and the forms that remain are mysterious, yet familiar totems of the past.

Anneke van Bommel is a graduate of NSCAD University (BFA 2001) Halifax NS, and has an active studio practice in downtown Toronto. She is also the recipient of various grants including the Ontario Arts Council, the Ontario Crafts Council and the Canada Council of the Arts.

She has exhibited her work throughout North America and internationally, exhibits with a number of galleries across Canada, and has work in private collections internationally. Her work has been published in a number of magazines, both online and in print and in Lark Book’s 1000 rings and 500 Brooches.



Evan Bare **Toffel (Slipper chair)**

oak base frame, plywood inner frame, jute webbing, soy based HR (high resilience) foam — option for latex, wool fabric

- 22.5"W × 29.5"H × 35"D

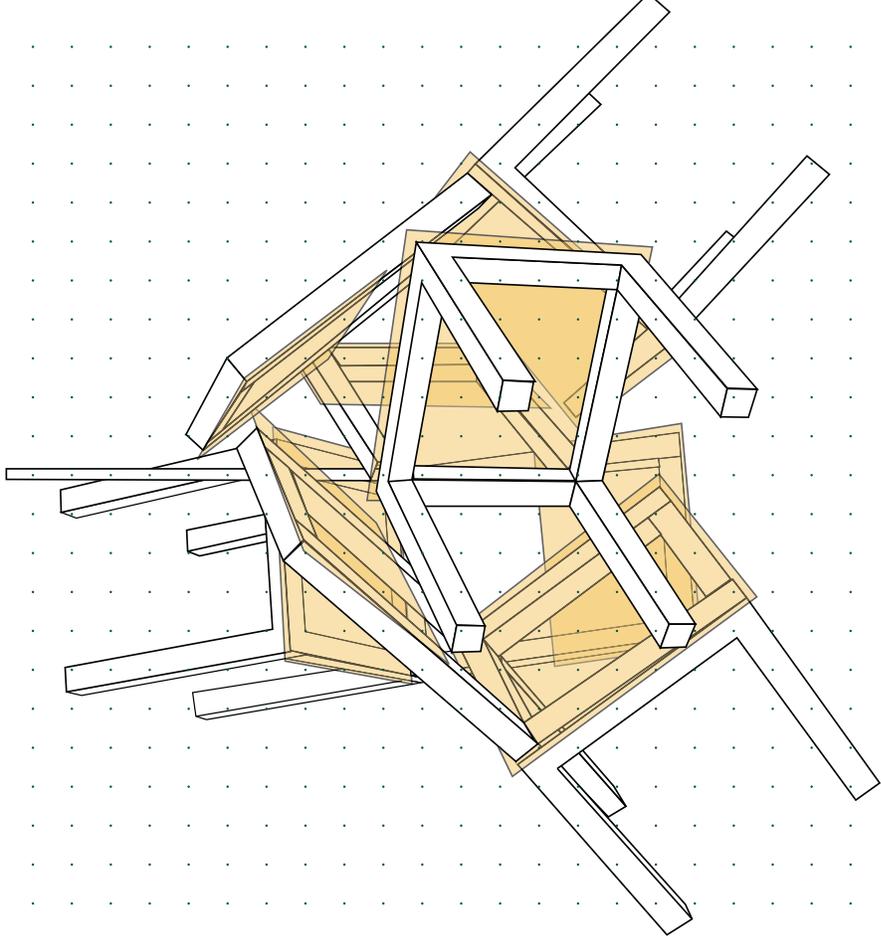
Evan Bare acknowledges a Scandinavian influence in the title of his slipper chair. Toffel or Tøffel, being a Norwegian word for slipper.

In the development of "Toffel", Bare examined why yet another chair should be introduced to the world; as he questioned what new product development meant to his practice and how it should be actualized within sustainably-minded thinking in line with the statement "less is more". As Bare embarks on a streamlined new direction with his studio work; the latest slipper chair is stripped down and functionally speaking, it covers the basics — a place to plant ones cheeks and rest ones back.

A thoughtful and conservative combination of sustainable materials and construction work to create the hidden and visual elements of the chair. For Bare, the devil represents a constant struggle of mechanical versus natural, complexity against simplicity and the battle he faces when working to reveal luxury within the confines of utility.

Evan Bare is a creative filter of form and function. After many years working in the furniture industry, Bare now focuses on combining manufacturing might with sustainably-minded design values. He seeks to deconstruct the idea of luxury and present contemporary solutions that reflect smart material choices with flexibility and quality. Upholstery seating, beds and occasional tables designed for disassembly are his primary focus.

"Work within boundaries, foster change and build to last".



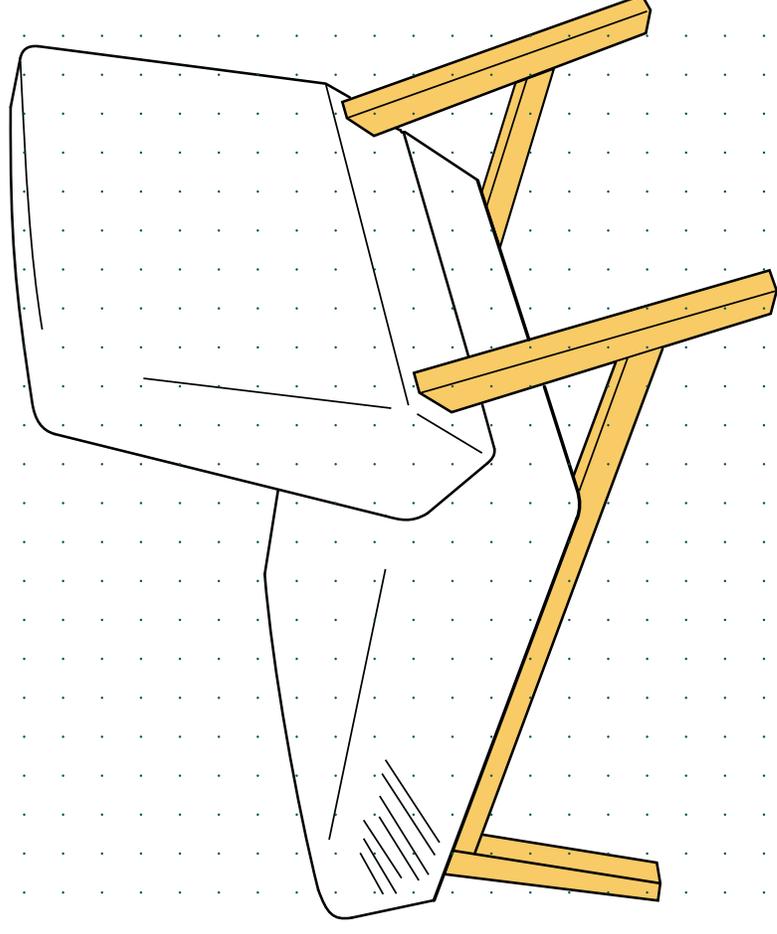
Annie Tung & Brad Turner Shadow (chandelier)

laser cut paper and wood, lights • approximately 25”D

Furniture is interesting to Annie Tung and Brad Turner for how it relates to the human body — the language (legs, arms, back, etc) and the empty forms, waiting for someone to be in it, surround it, use it. Chairs immediately capture the human body. “Shadow” as an ambiguous pile of chairs, which like a pile of bodies raises questions: is it an orgy, a mass grave or a garbage pile? The clustered chairs provide an enigmatic, floating form which combines solids with layered and filtered light.

Annie Tung graduated from Ontario College of Art & Design University and completed a three-year artist-in-residency at Harbourfront Centre. Since 2007 she has exhibited nationally and internationally and has received awards and recognition for her work. From 2010-2012, her work will be travelling in the internationally juried 16th Silver Triennial throughout Germany and Belgium.

Native to Calgary, Alberta, Brad Turner received his Bachelor of Fine Arts from the Alberta College of Art and Design. He recently completed a four year Artist Residency at the Harbourfront Centre in downtown Toronto, and is currently working towards an MFA at Alfred University in New York state. He creates a mix of sculptural and functional objects with a focus on conceptual originality, diversity, and clean design. Turner has exhibited regularly within Canada, the United States, and Europe, and has been recognized through numerous awards.



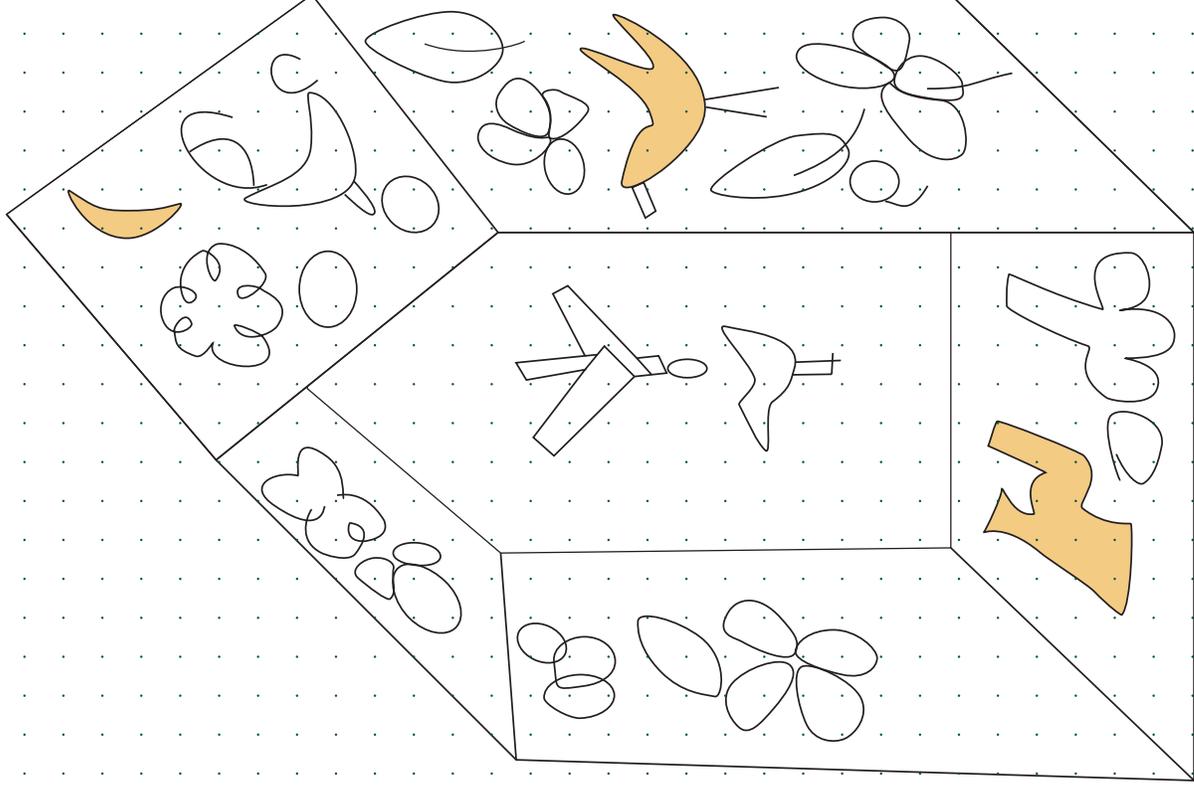
Brothers Dressler — Jason & Lars Dressler Hoop Light 580 (pendant light with cold cathode CFL, dimmable)

salvaged wood elements, bicycle hoops, electrical components
• 23"D × 10"H

Solidly constructed, this circular wooden fixture shows no signs of its true material past. Not apparent from the outside, the frame of this light is made from discarded bicycle hoops. No longer useful in their initial capacity, these hoops; dug up from salvage yards, curbs, and bike kitchens, hold in place hand-worked solid woods. These wood elements are salvaged from off-cuts and cast offs of furniture and other wood fabrications. The Hoop Light 580 becomes more than the sum of its parts.

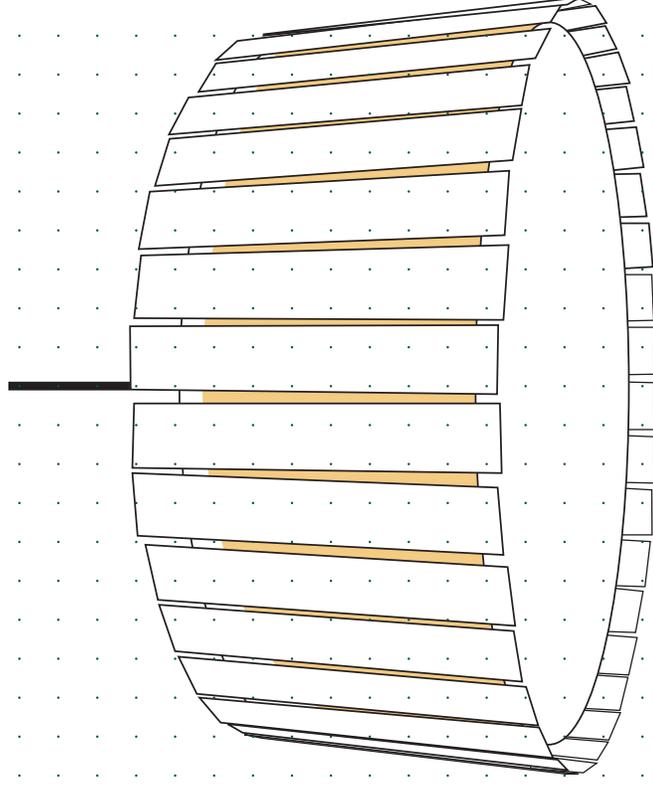
As Brothers Dressler, twin engineers-turned-designers and material manipulators Jason and Lars Dressler work collaboratively to design and build custom furnishings, lighting, other objects and environments. With a focus on sustainability, and an eye to material, process, and craftsmanship, they create these custom works and small batch production pieces from their downtown Toronto workshop/studio.

Using reclaimed, found, ecologically friendly and responsibly harvested materials, they work to promote a return to local manufacturing and materials. Pieces are designed to minimize their footprint, using as much of the material as possible, giving off-cuts and waste streams another life as new objects.



TOMA Objects — Anne Thomas Hide-and-Seek (clock)

synthetic cover paper, clock movement • 6.5"W × 10"H × 5"D
(clock illustrations by Kyosuke Nishida)



Time governs our world. There is something magical about time as it faultlessly presses forward, opening new perspectives and leading to change. The “Hide-and-Seek” clock is shaped like a house, representing a cozy, peaceful retreat where one can snuggle up and escape from it all. A house is also a metaphor for the self.

“Hide-and-Seek” aims to create a miniature world that tells a story through imagery, which in turn can be altered to reflect the owner’s persona: the clock comes alive when you punch out the illustrated shapes in the walls. Thus, the timepiece can be personalized by choosing which and how many shapes to reveal. When light shines through the openings, the gentle silhouettes are revealed, opening a window into your soul.

Clocks have always fascinated Anne Thomas, “Hide and Seek” signifies a return to her roots. As a graphic designer, paper is her raw material; it is also a springboard for her imagination. In this case, paper becomes a tactile, practical element that invites the owner to get involved: you have to peep into your tailor-made house to know the time.

Designer and art director Anne Thomas founded Thomas design+communication in 1990 — a studio that combines graphic arts and consulting services. In 2006 she launched the TOMA Collection and, later, the INSIDE OUT Collection, co-designed with Monica Gautier. Showing her knack for combining materials and spatial volumes, refinement with functionality, she reinterprets our daily rituals by creating urban, environment-friendly objects that are both elegant and playful.

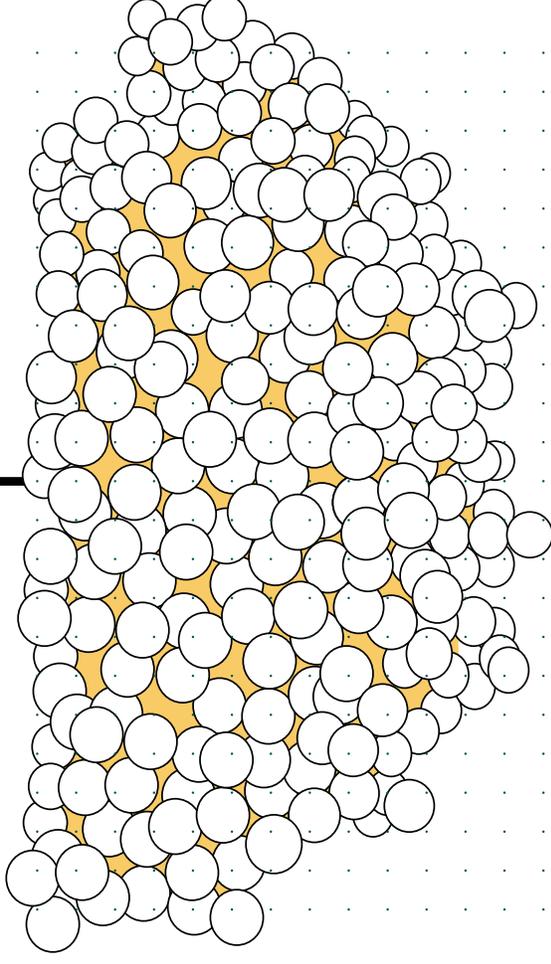
Suzanne Carlsen What's in Your Cup? (storage cup series)

recycled brass pipe, brass, automotive paint, glass, embroidery thread, fabric • 1.5"D × 3"H — each cup

The “What’s in your Cup?” set of storage cups, each with a specific purpose are intended for household use. Each small brass cylinder rests on a low dome. Only when the cup is flipped over, is a small embroidered image revealed which references the use for which the cup is intended (eg. trees for toothpicks, bees for candles). The tiny stitched narrative remaining hidden until the viewer takes the time to notice it; belies the cup’s initial simplicity of appearance, making comment on an area which often remains unnoticed by the viewer and is sometimes not even considered by the maker/designer.

As Carlsen’s stitching references the objects being held, it also causes the user to consider how the objects, materials or foods are made and where they originate. These are the details that beg a mindfulness from our current consumer oriented society and depending on the material’s origins and method of extraction, it could show the devil at play.

Suzanne Carlsen graduated in 2006 from the Ontario College of Art and Design with a Bachelor of Design in jewellery and metalsmithing. Upon graduation, she was an artist-in-residence at Harbourfront Centre in Toronto until 2009. She has exhibited nationally and internationally and looks forward to her first American solo exhibition in 2011 at Quirk Gallery, in Richmond, Virginia. In 2010, Carlsen initiated and co-curated Mobile Canada — Bringing Canadian Contemporary Jewellery To You in conjunction with the 2010 Society of North American Goldsmith conference. She has received numerous grants, awards and scholarships, most recently from the Ontario Arts Council.

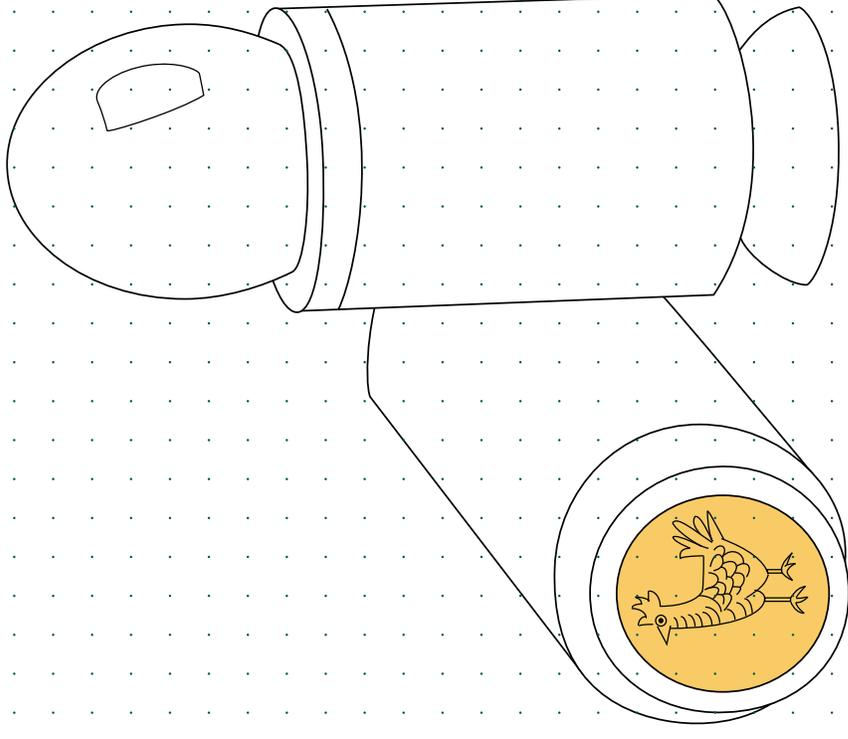


Christy Thompson Ping Pong Chandelier

ping pong balls • 30"W × 19"H

The initial design of the “Ping Pong” chandelier was based on DNA. The solution in how best to illustrate these particular forms was to work with a pre-made, perfect orbital shape. The ping pong ball became an excellent choice because of its shape, durability and lightness. The use of a cheap, readily available and perhaps “goofy” object such as the ping-pong ball provided “the devil in the detail”. Thompson is intrigued by using such everyday and unremarkable materials to make larger sculptural forms with aspects of unnatural growth. With this mind, the lamp pivots between being seen as a collection of individual balls or collectively as something akin to cellular structures, structures which are uncommon in traditional furniture design.

Christy Thompson is a Toronto-based artist working in sculpture and drawing. She has exhibited at Artspeak (Vancouver), Truck (Calgary), Mercer Union (Toronto) and the AGO (Toronto). She is currently the Acting-Director of The Power Plant.



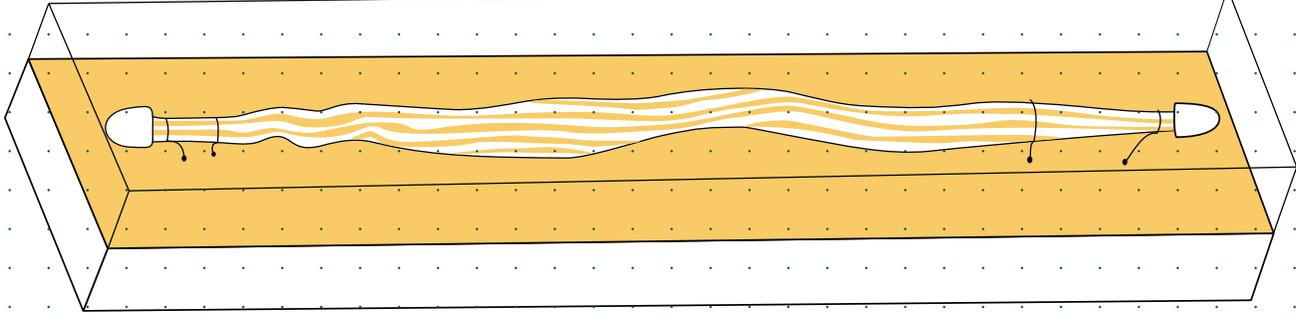
Heidi Earnshaw Blanket Chair

reclaimed wool blankets, canvas, oiled walnut, stainless steel

• 25"W × 30"H × 23"D

The "Blanket Chair" is an occasional chair that combines the clean, spare lines of an open, rectilinear frame with the soft rolled edges of reclaimed wool blanket scraps. Sewn together and completely removable for washing, the stacked wool layers drape over the frame creating an unconventional upholstery, cushioning the arm rests, the back and the seat. Within the orderly edges of grey blankets a red layer is added creating a thin graphic line that traces the folded fabric from the left armrest, across the seat and over the right. Here, between the layers, is a hidden place to store your secrets or your stash.

Heidi Earnshaw is a furniture maker and design consultant who directs a studio based practice in downtown Toronto producing furniture, spaces and related objects. Combining handmade craft based processes with manufactured elements, studio projects are grounded in solid woodworking but often incorporate steel, stone, glass and plastics.



Orest Tataryn Renascent Deception (light box)

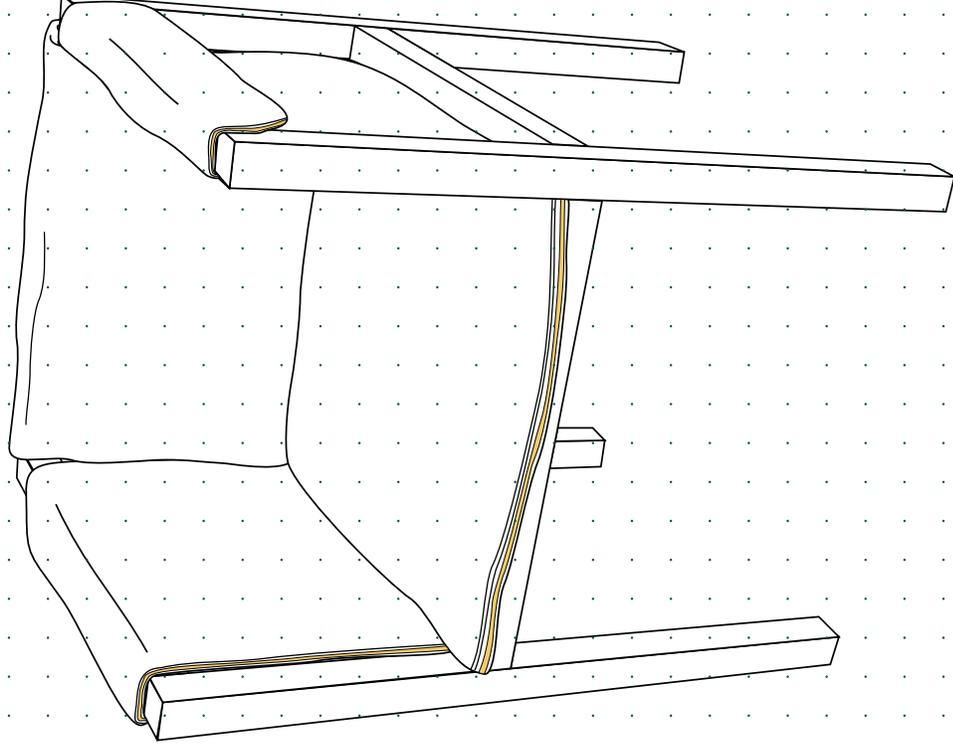
Venetian glass, acrylic, electrical component • 60”H × 8”W × 5”D

“Renascent Deception” is a new work arising from re-visiting a difficult, traditional technique which Orest Tataryn had previously abandoned. He was inspired to re-engage with the process by his design intern’s enthusiasm. The transfer of skills and the ongoing communication of process rewarded the teacher in his continuing education and development as much as that of his student.

“Renascent Deception” employs the Venetian process to pull multi-coloured glass tubes that are consequently manipulated into luminaries. The conundrum of viewing these objects is the necessity of close proximity to experience the mesmerizing detail of razor sharp colour changes. The challenge lay in safely presenting and accentuating the delicate forms. The enclosure and support of the delicate lighting forms was resolved through a reductive approach resulting in a barely visible format.

Orest Tataryn was born in England in 1952 during the great post World War Two scattering of populations. He grew up in Toronto in the fifties and sixties and got into trouble in the seventies.

Tataryn has been working as a light sculptor, painter, designer, collaborator and consultant since 1989. Most of his early mandate revolved around elevating the reputation of neon light work in the art/design community as well as being a resource for the execution of projects involving different forms of lighting.

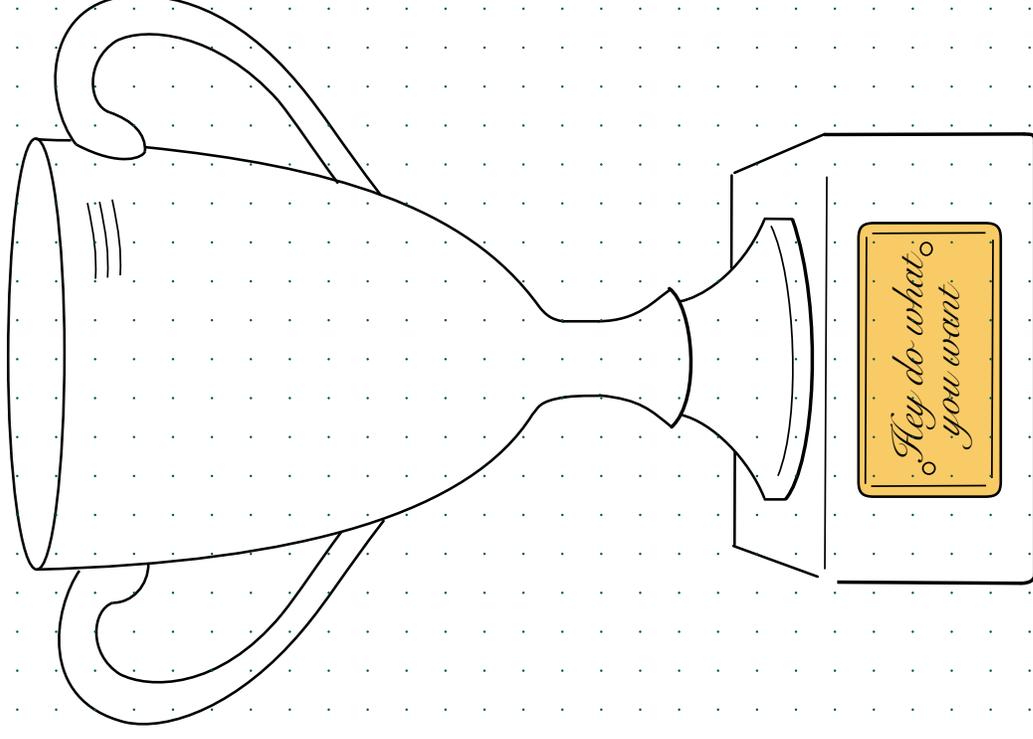


Jeremy Hatch Prospect (plates and shelves)

porcelain, gold lustre • variable dimensions

The work “Prospect” employs visual illusion to invoke particular associations with Styrofoam, however the mimetic structure does not go any deeper than the surface. Cast in porcelain, it represents an exploration of opposites through a series of material transformations and metaphoric reversals. If Styrofoam is considered a ‘devil’ in today’s sustainability oriented society, then the conversion from damaging, overlooked, mundane trash into a desired, valuable domestic object operates as a daily reminder of our impact. Far from being a didactic reproach, Hatch wants to confuse and conflate these binary notions through absurdity and randomly embedded gold nuggets. Selecting and framing found fragments allows him to circumvent his aesthetic decisions as a ‘designer’, and introduces an anti-design approach that removes the ‘hand’ from the final product.

Vancouver artist Jeremy Hatch has exhibited his large scale cast porcelain sculpture nationally and internationally. Since receiving his MFA at NYSSCC Alfred University, Jeremy has taught at Interlochen Centre for the Arts, Emily Carr Institute of Art and Design, Rhode Island School of Design and University of Wisconsin. He has been a recipient of the Taunt Fellowship and resident at the Archie Bray Foundation. In 2008 he founded Ricochet Studio as a means to explore the intersection between crafts, art and design.



Jade Rude Do What You Want (trophies)

brass plate, black and gold acrylic mirror, black acrylic

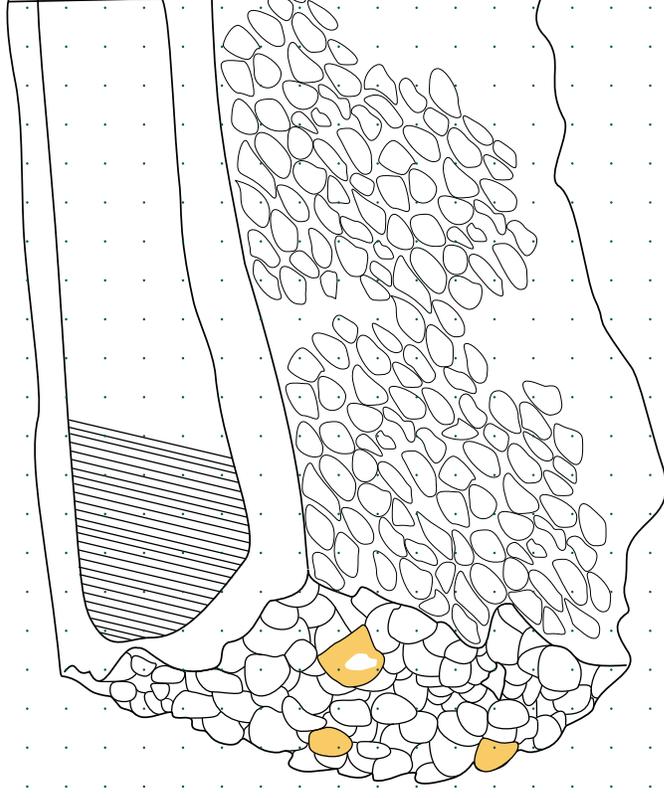
• 3"W × 10"H × 3"D — each trophy

“Do What You Want” is a project consisting of cup trophies with different engraved inscriptions. A trophy is a decorative object awarded as a souvenir of achievement and the cup is most commonly chosen as a universal representation of this achievement.

At first glance the trophies in this project visually abide by this belief however instead of ‘congratulations’ scripted on the plaque plates, lyrics from Bad Religion’s song *Do What You Want* are found to be engraved. Each trophy displays a different engraved phrase which when lined up on a shelf in sequence, reveals the complete song. This project focuses on the importance of details.

Jade Rude creates works that actualize moments of transition or disruption, focusing on the effects of trompe l’oeil, optical illusions and reversals. She is interested in exploring surface aesthetics and the ways in which outward appearances act as signifiers for objects.

Rude is a Toronto-based artist and designer who has studied social theory in Norway, art and design in England and is a graduate of Alberta College of Art. In addition to Canada, she has exhibited in the US, England, Japan, Columbia, MAMBA in Buenos Aires and most recently in a group show at MOCCA.



Yvonne Ip And Miles to go before I Sleep (hall runner)

Shetland sheep fleece, industrial felt • 24"W × 72"L × .25" thick

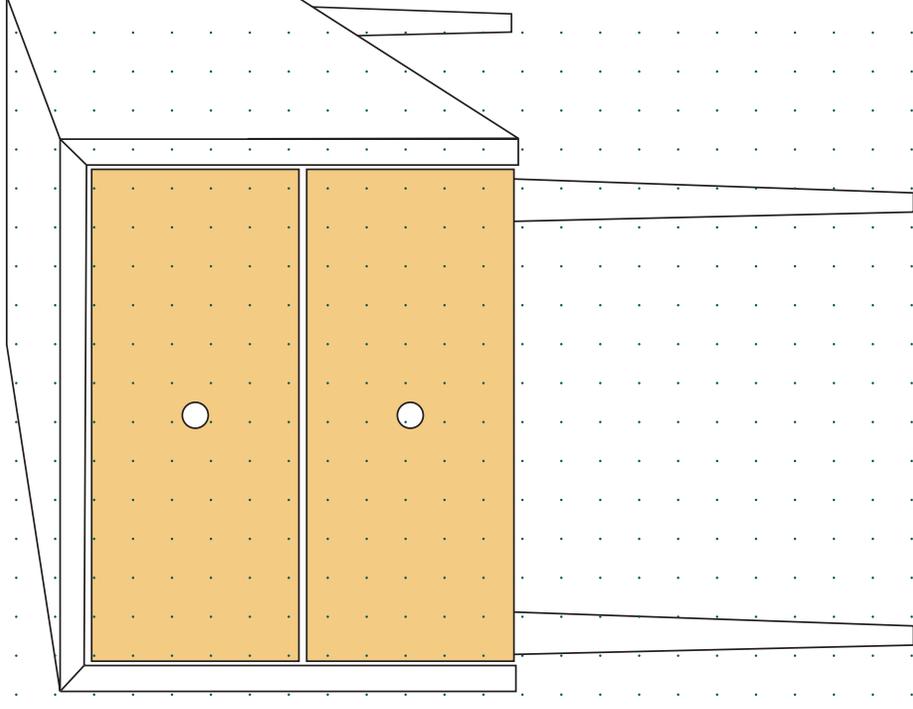
Ip's runner design is inlaid with text and named after the refrain, "And miles to go before I sleep", from Robert Frost's poem *Stopping by Woods on a Snowy Evening*. The piece from local sheep's fleece has been wet-felted with Ip's pacing on it to and fro.

"And Miles to go before I Sleep" is the inaugural piece in a new series of body-felted objects for living with and continues Ip's research in material-as-structure-as-form-as-process with a refined conception of material and process. Corporeality (as distinct from craftsmanship) and intelligence, in both design and engagement, act interchangeably as material and process to make the work inherently free to reform.

Alvar Aalto stated: 'but if you want my blessing for your home, it should have one further characteristic: you must give yourself away in some little detail. Your home should purposely show up some weakness of yours. This may seem to be a field in which the architect's authority ceases, but no architectural creation is complete without some such trait: it will not be alive.'

"And Miles to go before I Sleep" is part of a new body of work where Ip steps into a more primal mode of design, one that integrates the body into the process without consenting to craftsmanship.

Yvonne Ip is an architect who initiated studio IIWII in 2001 to investigate material-as-structure-as-form-as-process, with a refining definition of material. Her research informs all her design work but is most naked in her objects for living with. Her work has been exhibited and collected in Canada and the US.

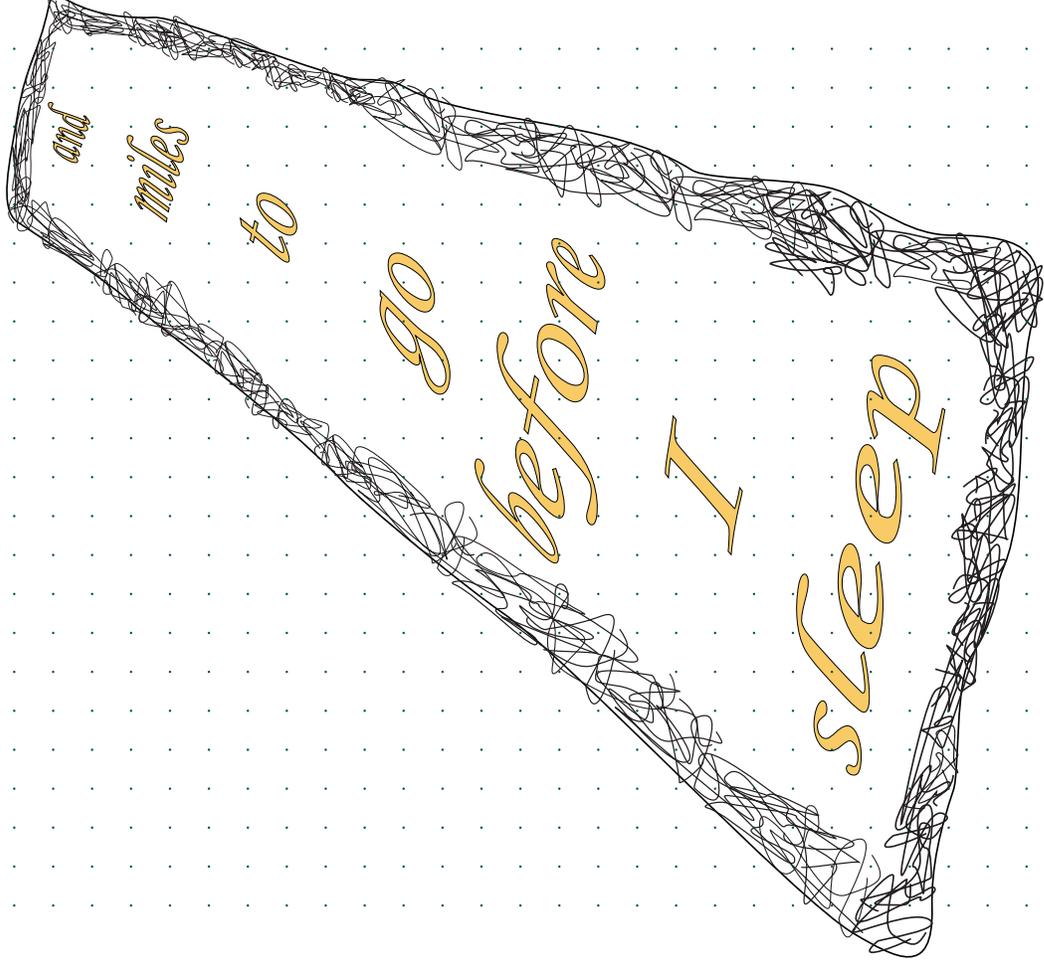


Mazzie Design Little Sidekick (side table)

wood, metal • 16"W × 26"H × 24"D

“Little Sidekick” is a conversation piece which may be innocently juxtaposed to your favorite chair or perhaps two are sandwiching your clean lined sofa or bed. Made from left over material from previously custom made furniture, “Little Sidekick” puts to good use what may otherwise end up in a land fill or campfire. Seemingly a harmless little piece of furniture, the finishes are either dated or tacky depending on the observer, while the colours are boldly playful. The devil is revealed in the drawers and hidden on the underside despite being cloaked in a decidedly dignified shelter.

Mazzie Design is an interior and furniture design studio that brings an artful, eclectic touch to everyday forms. Founded by Melanie Zanker in 2001, Mazzie features custom designed furniture, textiles and interiors for residential and commercial clientele. The unique designs shaped by Zanker’s background in fine art, meld styles, time periods and materials. Mazzie has been featured in numerous publications including Azure, Designlines, Canadian House & Home, Chatelaine and Wish.

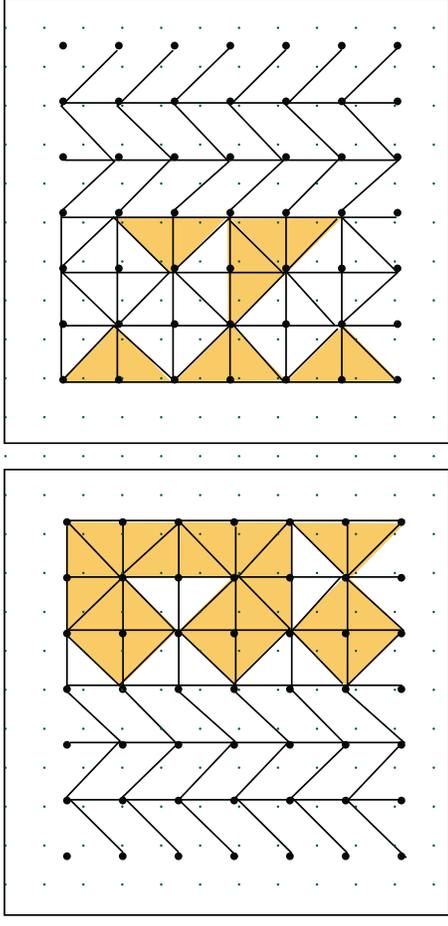
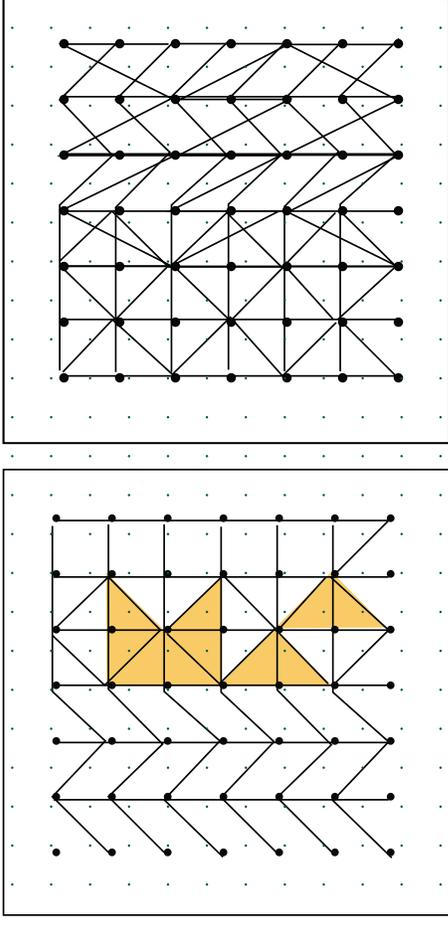


Pia Israelsson
CLEAR +white // +black // +white/green //
+white/red (lights with 20' cord)

- glass, brass, steel, porcelain, cardboard, nylon, copper
- 1.25"W x 4.5"H (not incl. bulb)

Pia Israelsson set herself the deceptively simple task of making a light bulb glow and in doing so, to visually make the most of every part of the solution. As she focused on the details, her task became more difficult and interesting. Having estimated her project to take a week, she finished five months later. Made by hand by the designer, "Clear" light exposes the functional beauty of glass and woven textile cord. "Clear" lights may be installed anywhere and may be arranged in multiple configurations or groupings.

Pia Israelsson studied glass-working at Sheridan College and architecture at the University of Waterloo. Her designs accent a crafts approach to materials, and the new application of existing techniques. Israelsson lives in downtown Toronto where she creates sculptural glass pieces as well as one-of-a-kind lighting installations. Her work has been shown most recently at the Toronto Outdoor Art Exhibition.



Fiona Lim Tung & Kristen Lim Tung Wallpixel (threadable ceramic tile)

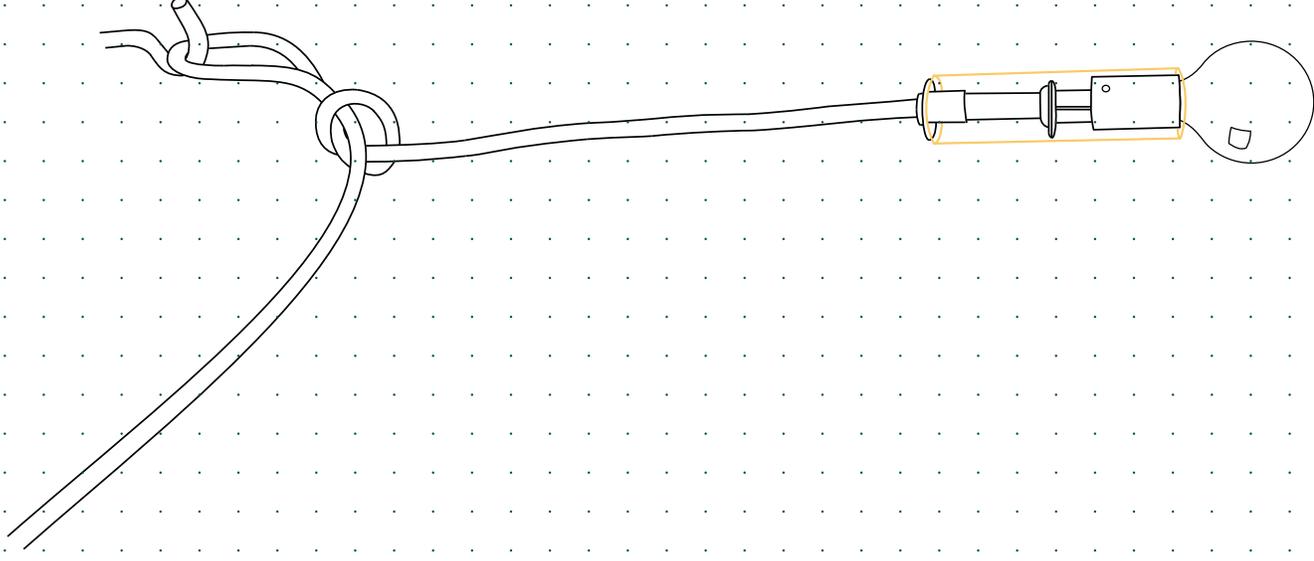
porcelain, embroidery thread • 4" x 4"

Ceramics have been traditionally used as functional objects; "Wallpixel" does not deny this history but expands on it by celebrating the beauty afforded by its material quality. "Wallpixel" consists of a series of square ceramic tiles each perforated with a dense grid of holes transforming each tile into a rigid embroidery canvas to be used on a flat surface as a coaster or mounted on the wall as artwork. The function of wallpaper is innovated to create a product with longevity, interchangeability, and customization.

"Wallpixel" embraces familiar techniques of ceramics and hand embroidery and subverts them into an intricate play of textures and ways of making. At one scale, the level of detail is one pixel and at another it is a stitch that contributes to the whole; regardless of scale, the detail is always expressive.

Kristen Lim Tung and Fiona Lim Tung are sisters born on the same day and although their astrological sign is Gemini, they are not twins. Despite being born four years apart, they share an identical appreciation for meticulous and well conceived methods of making that frequently brings them together in collaboration.

Kristen and Fiona are a multi-disciplinary design collective with backgrounds in ceramics and architecture and fluency in both low and high-tech contemporary craft techniques.



Ryan Legassicke Home of the Moment (chair and desk)

birch ply, acrylic • chair 18"W × 17"D × 34"H,
desk 36"W × 20"D × 30.5"H

“Home of the Moment” (chair and desk) was conceived of and first made, while living in a mostly abandoned row house in North Corktown, Detroit, Michigan. They were inspired by the changing landscapes and socio-economic situations in places such as Toronto, New Orleans, Berlin, Palestine, Northern Mexico, and Detroit. The work was built out of necessity during a year the designer spent travelling and living with no fixed address. Each pair is made out of a single sheet of material and can be taken apart easily when you need them to. The clear acrylic acknowledges the possibility of a lost piece, and important detail left behind.

“There’s a new style of furniture made to order for this changing world. Wartime homes are smaller, especially the more of less temporary homes in defence housing projects and trailer parks. Priorities are rapidly eliminating the civilian use of metals. Americans move from job to job, from home to home in large numbers; shipping space is at a premium. So designers are rushing into production light, knock-down, plywood furniture to fit the home of the moment!” — Popular Mechanics (1942)

Ryan Legassicke is a Canadian artist and designer born in 1979. He is a graduate of the furniture design program at the Sheridan Institute of Technology in Oakville, as well as the Alberta College of Art and Design in Calgary, and the State University of New York at Buffalo. Images of his work have appeared in various publications such as Metropolis and Azure. Ryan has received grants from the Canada Council for the Arts and the Ontario Arts Council. Recently he presented the project Separation Wall Global Park (a proposal) at TEDx Bermuda. He currently lives and works in Toronto.

