



SINCE 1976

DESIGN  
TASMANIA

DESIGN MAKES THE DIFFERENCE

2017



OUR VISION IS FOR A  
SUCCESSFUL TASMANIA  
WHERE DESIGN MAKES THE  
DIFFERENCE TO ENTERPRISES,  
THE COMMUNITY AND  
INDIVIDUALS.

## VALUES

At Design Tasmania, we value:

**Design** – to make a difference

**Individuals** – our makers, staff, and volunteers

**Social Engagement** – design fosters well-being for individuals and communities

**Craftsmanship** – in materials and skills to inspire and respect

**Collaboration** – because working together is more satisfying and enabling of success

**Responsible use of Materials** – as our resources are precious and limited

## MISSION

Design Tasmania believes Design is an enabler of Tasmanian culture, enterprise, and value to community. We believe in the ethical use of resources and supporting and promoting our stakeholders including our staff within the organisation.

Cover: Glass: art design architecture. Photo: Emily Dimozantos.  
Opposite: Lost and Found: New Developments in Sustainable Design.  
Photo: Emily Dimozantos



# CHAIR'S MESSAGE

Left: *ProParadox*: Kirsha Kaechele + A Riot of Artists.  
Design Tasmania Chair, Pippa Dickson. Photo: Bruce Moyle.  
Below: *Stitchfield*. Photo: Karina Klarke



**As a designer and design advocate in Tasmania I have felt strongly that we have the potential to be known as a ‘Design Island’ – a place that has an identifiable set of characteristics where quality design is produced and supported and design is highly valued.**

Throughout my career, in different capacities, I have worked towards this goal and many individuals, businesses, not-for-profit associations and all levels of Government have rallied behind the vision. By doing so, together, we have enabled exposure, promotion and professional development opportunities for Tasmania’s designers and makers. The effects of these combined efforts continue to elevate design and move us towards a ‘design culture’ where the value of design is well recognized and embedded in our communities.

Design Tasmania has been a central figure in this goal for 41 years and has provided a platform and hub for design actions and dialogue. While providing an ongoing exhibition program for audiences including local people and visitors we also strive to be innovative by continuing to question what design is and reaching out to new communities. Through this we bolster the quality and professional capacities of Tasmanian designers and expose them to new audiences, markets and opportunities.

Over 2017, under the leadership of CEO Karina Clarke, and our committed and experienced Board we continued to build on our unique identity within the national design landscape. I am particularly proud of flagship programs such as *Women in Design* which was delivered successfully for the third consecutive year and attracted guest speakers and attendees from around Australia. Unique to Design Tasmania is also the *Design Camp* which

brings together, in an intimate and remote location, designers from all levels of professionalism and practice. These two special programs capitalise on Tasmania’s and Design Tasmania’s strengths – our environment (desirability to visitors as a destination), our knowledge of design and our beautiful building on the corner of City Park.

In 2017, we also worked hard to improve our Governance structures. We set about reviewing the Constitution to ensure our important range of activities are captured and clear internally and externally and our processes are best practice. Furthermore, we cast our eyes and ears to leaders in the Tasmanian and national communities to identify potential Board members according to our skills and experience matrix while ensuring continued diversity.

It was an important and pivotal year too in regard to new relationships. We shook up the status quo significantly with a new

partnership with the Museum of Old and New Art in Hobart as well as the National Trust in Tasmania which resulted in two exceptional exhibitions – one at Design Tasmania with Kirsha Kaechele and collaborators and one at The Trust’s Clarendon House.

Karina has also led new engagements with Tasmania’s First Peoples and we are all incredibly grateful and respectful of these new friendships and excited to see how this will develop further. At the end of 2016 we reached out to the Launceston City Council and were granted unanimous support for the naming of the galleries in Gary Cleveland’s honour. The ‘Gary Cleveland Galleries’ are now an ongoing and meaningful tribute to the legacy of Gary in founding Design Tasmania and his continued contribution. We were moved that the Launceston City Council Aldermen were unequivocal in their support and also thrilled that this recognition was made during his lifetime.

In reflection, 2017 was an exceptional year of both reflection and growth and it could not have been achieved without the support and contribution of a great many people and organisations, not least our staff, volunteers, Mates, advisors and Board. In an increasingly competitive funding environment we have continued to demonstrate our worth and relevance, however, this is not an easy task and we thank all funders for their belief in us. We must be open, listen, respond and continue the hard work. We must do this together.

**Pippa Dickson**  
Chair, Design Tasmania



# CEO'S MESSAGE

Left: Design Tasmania CEO, Karina Clarke.  
Photo: Julia Charles  
Women in Design 2017. Photo: Bruce Moyle.  
Below: Glass: art design architecture. Photo: Emily Dimozantos.



At the end of 2017 I reflect on what was one of the most rewarding yet challenging years of my career, full of unexpected opportunities, new relationships forged, and improved systems of delivery and governance.

The year started with a clean slate with a new Program Coordinator, Retail Manager, and Bookkeeper. This enabled us to create opportunities to review our systems and streamline procedures. I am very grateful to have such a great team of dedicated staff who have helped achieve the outcomes for 2017. Moving forward we will be looking for new opportunities to increase our capacity to deliver the rich and diverse artistic program.

Design Tasmania was successful in securing further 3-year funding from Arts Tasmania which helps us to consolidate our artistic program, along with the commencement of 4-year

funding from Australia Council, corresponding to an increase in line with our projected deliverables. However, we are conscious and determined to develop private and philanthropic funding partnerships.

As evidence of this, over 2017 we were successful in receiving a Stategrowth Community infrastructure grant and also formed new relationships with the Tasmania Walking Company. There are great brand synergies between our organisations which will grow into the future and help contribute towards our financial resilience.

2017 has been an active and progressive year for the Design Tasmania Board of Directors, and I have welcomed the changes being implemented by the Board in regard to the Constitution and Governance processes.

Vital to Design Tasmania's success is the building and consolidation of new relationships and networks. 2017 saw a consolidation and commitment between ourselves

and other cultural leaders such as MONA, QVMAG and UTAS. We have also reviewed our MATES program and look to launch this in 2018 and hope to extend its membership base throughout the coming year. Further, I was awarded a highly competitive mentoring opportunity through Creative Partnerships Australia to develop our fundraising and philanthropic strategies in 2018.

2017 saw Design Tasmania's flagship programs, in addition to our exhibitions, continue to build momentum. Design Tasmania has achieved so much in the last 12 months. Delivering an outstanding program that highlights the future direction for the organisation. The *Pro-Paradox* exhibition by Kirsha Kaechele set the stage for an extraordinary exhibition program at Design Tasmania. This exhibition pushed the boundaries of our organisation and provided a platform for social engagement through performance, mentoring and other educational opportunities. A generous

grant awarded by the Alcorso Foundation further opened up the possibilities of relatively unused spaces at Design Tasmania and also generated further avenues of collaboration and engagement, notably with MonaFoma festival being in Launceston.

*ProParadox* was followed by *Lost and Found: New Developments in Sustainable Design*. This exhibition focused on the innovative developments of Hydrowood and the designers from across Australia who use the timber resource. This exhibition was a great success displaying large 300 year-old celery top pine logs halved and sitting in cradles to massive stacks of timber, contrasted with beautifully refined furniture. We also initiated sell out spoon making workshops with Carol Russell and tours to Lake Pieman to extend the visitors experience.

Jam Factory's *Glass* exhibition was a memorable exhibition where we invited TasDance to perform at the opening. The dancers weaving amongst the audience and the artworks created an interesting tension that was beautiful and intriguing. The scale of the *Glass* exhibition allowed many visitors to Design Tasmania to see Australia's leading artisans in this field and highlights the importance of bringing touring exhibitions to regional areas.

The final series of exhibitions was dedicated to participants at the beginning of a new venture, opportunity, and experience. *Design Discoveries: Tasmanian Aboriginal Masterclass* participants have reflected on their practice through the lens of design.

Students who participated in *In Situ: The University of Tasmania Furniture Design* graduate exhibition are about to embark on their careers as designers. And the 2018 *Design Tasmania Award Top Ten* created new products ready for the marketplace.

In 2017 we implemented new strategies and pushed the boundaries of the organisation. We have extended ourselves within the community and look to consolidate some of these initiatives in 2018. We will continue to develop design dialogues with local designers and look towards shaping the unique character of Tasmania as a 'Design Island'.

Lastly, I would like to thank Gary Cleveland the founder of Design Tasmania for his vision and in his honour our building has been renamed the Gary Cleveland Galleries which is a significant endorsement of his dedicated work towards building a design culture and community in Tasmania.

Thank you to all our supporters, and we look forward to future collaborations, partnerships and inspiring projects.

**Karina Clarke**  
CEO Design Tasmania





**VISITATION**

Visitors to Gallery: 6,777  
-2% from 2016

Visitors to Offsite Exhibitions:  
4,200

Total Visitor Numbers: 10,977  
+57% from 2016

Income generated from Gallery:  
\$16,311.00

School Groups: 3

Total School Visitor Numbers: 64

Audience by location:

Launceston: 389

Australian Capital Territory: 118

New South Wales: 862

Northern Territory: 23

Queensland: 470

South Australia: 176

Tasmania: 573

Victoria: 835

WA: 177

Overseas: 496

Other: 2,658

Offsite Audience: 4,200

**ARTIST PARTICIPATION**

Artistic Program: 186

**PUBLIC PROGRAMS AND EVENTS**

Women in Design: 73

Spoon Carving Workshop: 18

Glass Lampworking Workshop: 7

Students in ProParadox: 50

Meet the Maker: 15

In Conversation: 30

Stitchfield at DesignMade: 50  
(1200 for Opening)

Design Discoveries  
Masterclass: 9

Soupdaloop lunches in  
collaboration with Drysdale  
TasTafe: 60

Tour to Lake Pieman: 10

ProParadox Long Lunches: 50

Total Public Programs: 11

Total participants in Public  
Programs: 372

**EXHIBITIONS**

Onsite Exhibitions: 4

Offsite Exhibitions: 2

Total Exhibitions: 6

**MEMBERSHIP**

Total Mates: 57

Life Mates: 43

Mates: 14

**COMMUNICATIONS**

Mail List 2,053

Mail Outs 23 (+15% from 2016)

Total Facebook Followers: 3,386  
+15% from 2016

Total Users that ‘Like’ Design  
Tasmania’s Facebook page: 3,411

Number of Facebook posts: 176

Number of Instagram posts: 82

Total Instagram followers: 3,409

Design Tasmania website views:  
43,394

Women in Design website views:  
2,977

Design Award website: 3,468

Total website views: 49,839

**VOLUNTEERS AND WORK EXPERIENCE**

Volunteers: 18  
+38% from 2016

Work Experience Students: 5

Volunteer Hours: c.1500 hours

Valued at: \$33,750  
(full capacity = to \$60,000)

**PARTNERSHIPS**

MONA

TMAG

QVMAG

National Trust

UTAS

Tasmanian Walking Company

**PROGRAM FUNDING**

Arts Tasmania

Australia Council for the Arts

**GRANT FUNDING**

Contemporary Arts Tasmania

Gordon Darling Foundation

Creative Partnerships Australia  
Arts Fundraising Mentorship

Alcorso Foundation

Tasmanian Regional Arts

State Growth Community  
Infrastructure Grant

**EXHIBITION PARTNERS**

Australian Design Centre

Jam Factory

Mona

University of Tasmania

Beacon Foundation

Newstead College

Hydrowood

The20

Hawthorn Football club

Specialty Veneer timbers

Foot & Playsted

Moorilla

MooBrew

Goaty Hill

Coal River Farm

41 south

Joffre Street Productions

Alex Miles

Peter Whyte Photgraphy

**EXTERNAL EVENTS HELD AT DESIGN TASMANIA**

Festivale Wine Masterclass

Tasmanian Land Conservancy  
Celebration for Daisy Dell

Deloittes Christmas Party

Festivale Program Launch

Blooming Tasmania Cocktail Party

League of Extraordinary Women

Care for Africa

5 external Board Meetings held at  
Design Tasmania

# MONTH BY MONTH

Opposite: *ProParadox*: Kirsha Kaechele + A Riot of Artists.  
Photo: Bruce Moyle.  
Below: *Glass*: art design architecture.  
Photo: Emily Dimozantos.  
*Lost and Found*: *New Developments in Sustainable Design*.  
Photo: Mat Carey



## JANUARY

Exhibitions: *Shape Shifters* touring from Australian Design Centre

*40 years 40 designers Part 2*

University of Tasmania Furniture Design Students Graduate Exhibition

*2017 Design Tasmania Award Top Ten*

Design Tasmania's Wood Collection on display at Clarendon House

## FEBRUARY

Began Student involvement with *ProParadox*

## MARCH

Exhibition: *ProParadox*: Kirsha Kaechele + A Riot of Artists

## APRIL

Fiona Lehman began as Retail Operations Supervisor

Amy Cavanough began as Program Coordinator

*In Conversation* event at Clarendon House with David Clark and Virginia Wright

## MAY

*ProParadox* series of Long Lunches

*Soupdaloop* lunches in collaboration with Drysdale TasTafe

*Women in Design*

## JUNE

Exhibition: *Lost and Found*: *New Developments in Sustainable Design*

Tasmanian Architecture Awards

Design Tasmania's Wood Collection returned from exhibition at Clarendon House

Successful Grant Application to install Functions Kitchen at Design Tasmania

## JULY

Launch of the 2018 Design Tasmania Award

## AUGUST

Spoon Carving Workshop run by Carol Russell alongside Meet the Maker as part of *Lost and Found*

## SEPTEMBER

Tour to Lake Pieman

Spoon Carving Workshop run by Carol Russell

Lilydale High and Cressy High School Groups visiting to see *Lost and Found*

Design Discoveries Workshop

## OCTOBER

Exhibition: *Glass*: *art design architecture* touring from JamFactory

*Stitchfield* travelled to Sydney for *DesignMade*

Tasmanian Walking Company Returns begin at Design Tasmania

Design Discoveries Workshop

Lampworking Basics Glass Workshop

Festivale Program Launch

## NOVEMBER

Design Discoveries Workshop

2018 Design Tasmania Award Announced

## DECEMBER

Exhibitions: *2018 Design Tasmania Award Top Ten*

University of Tasmania Furniture Design Students Graduate Exhibition

Design Discoveries: A Tasmanian Aboriginal Masterclass

Riverside High School Group visit to see Gallery





## KEY ACHIEVEMENTS

Opposite/Below: *ProParadox*: Kirsha Kaechele + *A Riot of Artists*. Photo: Bruce Moyle.

**Over 2017 Design Tasmania built on existing connections as well as developing new strategic relationships.**

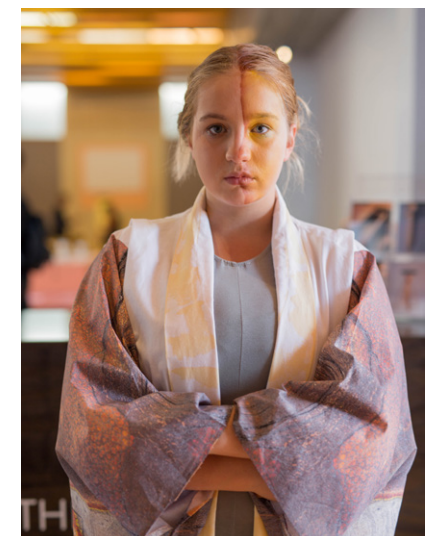
One such significant relationship was with Kirsha Kaechele who as part of Design Tasmania's 2017 seasonal exhibition program, was invited to exhibit. Kirsha Kaechele, is an American artist provocateur, curator, founder of Life is Art Foundation, KKProjects and wife to David Walsh, owner of MONA, Museum of Old and New Art, in Hobart, Tasmania. In recent years Kirsha Kaechele has created amazing dining experiences at MONA. Her artistic practice is diverse in ideas and approach, incorporating community engagement and performance.

*ProParadox* was an extensive body of work spanning years of Kaechele's practice in both America and Australia and comprised of commissioned works and collaborations with a number of fellow practitioners. The installation occupied the entire Gallery space, running from March 3 – May 27 2017, also becoming part of the *Women in Design Colloquium* as part of the theme of social engagement. In line with her personal philosophy to engage and inspire young creatives that come from a lower socio-economic background, Kaechele invited students from Newstead College and The Big Picture School to participate in the performative and culinary parts of her installation. This enabled a high level of student engagement through mentoring with key MONA staff and Kaechele. The in-kind support given to Design

Tasmania by MONA in order to facilitate this series of events was critical to its success. It has also forged a long-term commitment between the organisations to support one another where possible. MONA's decision to move MOFO to Launceston will enable this relationship to grow. The success of this exhibition formed the basis of a gift from the Alcorso Foundation to create a permanent outdoor BBQ and long table for future events.

Further collaborative relationships were developed through the exhibition *Lost and Found: New Developments in Sustainable Design*, with Hydrowood. Our relationship with Hydrowood was consolidated with a commitment to become a sponsor of our Design Awards program, creating a new category in Sustainable timber innovation. We jointly presented a spoon-making workshop at *Design Made* in Sydney in October. Opportunities to work together and cross promote will be explored in 2018. Existing relationships with TMAG, QVMAG, the National Trust, and UTAS have been strengthened throughout 2017 through both internal and external programs.

Design Tasmania benefitted in 2017 from a wider network of cultural organisations and industries through membership of the Australian Craft and Design Centres (ACDC) Network. The ACDC Network provides an Australia-wide cultural exchange of ideas, support, and reciprocity of many eminent Australian creative organisations.







## NEW STAFF

2017 saw the appointment of two new full-time staff members and four casuals to the Design Tasmania team. Fiona Lehman was appointed as Operations Supervisor\* in the Retail Shop, and Amy Cavanough was appointed as Program Coordinator for the Galleries. Three new casuals and one permanent part time have been employed over 2017 for the Retail Shop\*.

\*Employed by the Design Centre Trust

## TASMANIAN WOOD DESIGN COLLECTION AT CLARENDON HOUSE

Design Tasmania explored an innovative relationship in 2017 with the National Trust. At the beginning of 2017, Design Tasmania's Wood Collection went on display at Clarendon House, a National Trust Property. This created an interesting contrast between the old and the new, activating dialogue with visitors to the site, with comments such as, "It's interesting comparing the 'then' and 'now,'" and, "It's very evident by the quality that these have been made by very talented and passionate people." This was further stimulated by the *In Conversation* event with David Clark and Virginia Wright, where guests had an opportunity to hear commentary on bringing together the old and the new and participating in an open dialogue. 3,000 visitors saw the Wood Collection over the 6-month period. This was a successful way to bring the collection out of Design Tasmania's Galleries. Further opportunities with the National Trust will be explored in the future.

## WORKSHOPS

In 2017 Design Tasmania facilitated a series of hands-on workshops alongside some of the seasonal exhibitions. This created a hands-on opportunity for people, both designer makers and the public, to engage with the exhibitions at a new level. One participant in the spoon workshops commented, "What a fun activity this was, great teacher and company in a perfect setting. Lovely for Design Tasmania to be used in such a dynamic way."

## MATES

At Design Tasmania, we believe that Mates Make the Difference. In 2017, Design Tasmania relaunched our Mates Program. Our Mates are a way for our supporters to participate in our vision for a successful Tasmania where 'Design makes the Difference' to enterprises, the community, and individuals. Our Mates are an active group underpinning our development and education programs, exhibition program, and promotion of Tasmania as a place of design excellence. Our new-look Mates offer a wider range of membership levels with associated benefits. We have also joined the Australian Federation of Friends of Museums, so that our Mates can receive reciprocal benefits at other AFFM institutions. Our Mates Program will underpin the strengthening of Design Tasmania's financial resilience, to ensure longevity and sustainability of the organization.

## ENGAGEMENT WITH LOCALS

In conjunction with our *Lost and Found: New Developments in Sustainable Design*, Design Tasmania trialled free gallery entrance for Tasmanian visitors. This was so successful for this exhibition, with more locals visiting than any other time of year, that we decided to keep gallery entrance free for Tasmanians indefinitely. We have maintained higher than average levels of Tasmanian visitors since mid-2017 when instating this; an increase of 35% on last year's numbers has been recorded.





## EXHIBITIONS, PROGRAMS AND EVENTS

Opposite: Glass: art design architecture.  
Photo: Emily Dimozantos.  
Below: Women in Design 2017



Design Tasmania's artistic vibrancy is articulated through our artistic program which is realised through our professional development opportunities and seasonal exhibitions.

We work to develop a vibrant and engaged design community that responds to particular issues such as sustainable resources, creativity, material exploration, artisan skills, and tacit knowledge of design to individuals and the community.

Design Tasmania translates this vision into unique Tasmanian experiences such as the *Design Camp*, *Women in Design*, the *Design Tasmania Award*, workshops, and our seasonal exhibition program that enable collaboration/networking, engages audiences, and capacity to build meaningful relationships.

Our legacy will be to create a vibrant and engaged design community that is distinctive and recognised around the world as a leader in design, with responsible use of materials and beautiful craftsmanship.



# EXHIBITIONS

Opposite: *ProParadox*: Kirsha Kaechele + A Riot of Artists. Photo: Bruce Moyle.  
Below: *Lost and Found: New Developments in Sustainable Design*. Photo: Emily Dimozantos



## AUTUMN

**ProParadox: Kirsha Kaechele + A Riot of Artists**  
4 Mar - 28 May

The autumn exhibition, curated by Kirsha Kaechele, was the most ambitious exhibition presented at Design Tasmania for the 2017 calendar year. This was Design Tasmania's first exhibition that crossed over into a multidisciplinary event, extending the boundaries of art, design, performance, food, and culture. It was well received by the public and has opened future opportunities to imagine a range of different ways to utilize the Gary Cleveland Galleries. The educational/mentoring program was a highlight of this program, creating a participatory experience for drama, hospitality, and tourism students. The feedback from both students and staff was overwhelmingly positive. A student survey was conducted after the event and the following results were recorded: 89.5% of responders said they

had really enjoyed being part of *ProParadox*. Most indicated they have learned some things about themselves and that they can now do things they couldn't do before. 94.7% of those surveyed said, if given the opportunity, they would do something like this again.

*Pro Paradox* thrust students into an unfamiliar and daunting situation. Strong support and mentorship enabled them to cope and even flourish. They felt safe enough to venture from their comfort zones because they had formed good relationships with the mentors, trusted them and respected their expertise. This resilience, along with new skills and increased confidence will stand them in good stead for future challenges. For some the project brought clarity to follow a particular education/career path, having previously had no idea what to do after leaving college. It also reinforced their career choices.

The Principal, Ms Dianne Freeman recognizes the value of Alternative Learning, stating that

School courses don't change their aspirations. They are knowledge and skill-based. Curriculum subjects are very narrow in their focus, and Alternative Learning is very real-world and exciting. Tasmanian industries put money in that supported this project. The College could not afford to fund something like this.

Ms Liz Self (Kitchen Operations Teacher, Newstead College) stated that the *ProParadox* experience pushed people outside their comfort zones into a different world. "It was a really great community – students were able to connect with specialists who were great at relating to them," she stated. Ms Self observed that 'after initial melt downs (e.g. 'I don't understand!') there was expansion. They became more comfortable. She believes there are indirect benefits because 'no way would a student put themselves in this situation. Some of these students are damaged people and it is plenty of constant support around them and strong relationships that helps them get through.'

*The small group of commercial cookery students involved in SoupdaLoop had a range of significant personal issues and instability which had become barriers to success. They felt they were not able to achieve. This experience helped them realise they do not have to know everything. It required them to practice literacy and numeracy skills and involved a lot of thinking. It gave them an understanding of philanthropy. It encouraged their creativity which had been suppressed.*

Mr. Nathan Johnstone (*SoupdaLoop* Organiser) – Commercial Cookery Teacher TasTAFE Drysdale (relayed by Ms Lauren Johnstone)

*Pro Paradox* has enabled Design Tasmania to connect with a range of different organisations, including Drysdale TasTafe, the Beacon Foundation, Newstead College, and Mona. These relationships have created further opportunities for Design Tasmania over 2017 and into the future.

## WINTER

**Lost and Found: New Developments in Sustainable Design**  
2 Jun - 20 Sep

*Lost and Found: New Developments in Sustainable Design* was the winter exhibition at Design Tasmania, developed by CEO and artistic director Karina Clarke and Hydrowood. Hydrowood is a boutique Tasmanian timber company salvaging rare and sought-after timber species from the depths of Lake Pieman, a lake which was created by the Hydroelectricity damming of the Pieman River in 1986. *Lost and Found* presented the complete process of Hydrowood, from raw timber through to beautifully created designs. *Lost and Found* featured a range of designers and makers who utilized Hydrowood, including: Scott Van Tuil, Simon Ancher, Geoffrey Marshall, Creina Moore, Carol Russell, Todd Neale,

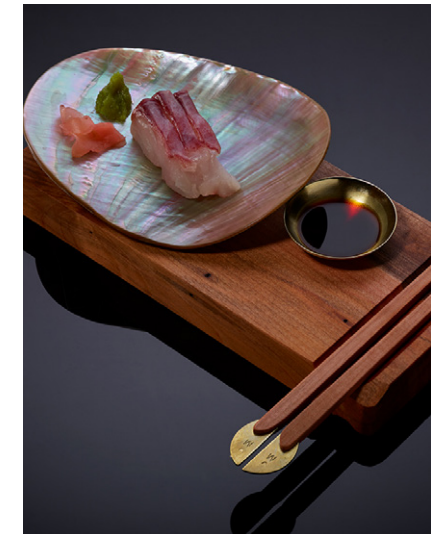
Anthony Kleine, Andrew Batson-Graham, Veiga Eyewear, Nathan Day, Tom Fereday, Marcus Piper, and Oak Possability.

*Lost and Found: New Developments in Sustainable Design* also inspired a range of workshops and events alongside the exhibition. Design Tasmania ran a Meet the Maker with Geoffrey Marshall and Simon Ancher, two spoon carving workshops with Carol Russell, and a tour to see Hydrowood's facilities at Lake Pieman. Design Tasmania also hosted two school groups, presenting an educational talk on the Hydrowood exhibition and the history of Design Tasmania.

**Tasmanian Architecture Awards**  
2 Jun - 20 Jun

The annual *Tasmanian Architecture Awards* recognises the finest accomplishments of Tasmanian architects. There were 35 entries in the *2017 Tasmanian Architecture Awards*. Awards in each category are based on a three-tier system; the highest achievement and the pinnacle is the 'Named' Award, and this is followed by an Architecture Award and a Commendation. Entries across all categories of the Awards provide an opportunity for the profession to showcase exemplary Tasmanian design and to publicly acclaim and promote the excellence of our architectural achievements. The Architecture Awards are a wonderful way to celebrate local achievements in design within the context of an organisation and a building with a vision for a successful Tasmania where 'Design makes the Difference' to enterprises, the community, and individuals.





Opposite: Glass: art design architecture.  
InSitu: UTAS Furniture Design Student Graduate Exhibition.  
Photo: Emily Dimozantos.  
Below: 2018 Design Tasmania Award Top Ten.  
Photo: Peter Whyte.

## SPRING

### GLASS art design architecture 30 Sep - 6 Nov

During October, Design Tasmania hosted a touring exhibition from JamFactory, *GLASS: art design architecture*, a ground-breaking exhibition exploring innovative ways that glass is being used in Australia and showcasing renowned Australian artists, designers, and architects. The exhibition toured 15 venues nationally, included 23 exhibitors, and brought together products, projects, and works of art that reflect many of the current preoccupations with glass within contemporary art, design and architecture in Australia.

*GLASS: art design architecture* presented a timely opportunity to facilitate another workshop in conjunction with our seasonal exhibitions. Along with local glass workers, Glass Manifesto, Design Tasmania hosted a workshop which included a tour of the *GLASS* exhibition followed by a 2-hour lampworking basics workshop at Glass Manifesto.

## SUMMER

### Design Discoveries: A Tasmanian Aboriginal Masterclass 1 Dec - 18 Feb

*Design Discoveries* is a mentorship program that enables contemporary Tasmanian Aboriginal creatives to learn and adapt design thinking and iterative design processes to develop new modalities of practice. The masterclass culminated in an exhibition demonstrating the beginnings of a design process, and how this was reflected in their own practice.

The masterclass held over two weekends brought together leading Aboriginal contemporary designers Alison Page and Lucy Simpson (NSW) to help support and develop the individual's capacity to build a sustainable design practice.

### In Situ: UTAS Furniture Design Student Graduate Exhibition 1 Dec - 18 Feb

*In Situ* is an exhibition of work created by Furniture Design students who are graduating with a Bachelor of Environmental Design from the University of Tasmania School of Architecture & Design in 2017. The exhibition contains works designed by Alex Gaetani, Muhammad Faizal, Nyssa Gigante, and Paulo Fonseca. These works form a central part of their final year studies, as well as designing the catalogue, curating the exhibition, and seeking sponsorship. The *In Situ* theme is aptly chosen as the furniture and objects exhibited here are designed to belong in one's home, but more importantly to belong to one's family and their rituals. Family is a common and important thread amongst this small group of students and their works are informed by their cultural diversity. The students worked with the Design Tasmania Staff to curate the *In Situ* exhibition.

### 2018 Design Tasmania Award Top Ten 1 Dec - 18 Feb

The *Design Tasmania Award* focuses on design excellence, innovation, and craftsmanship. Now in its 11th year, Design Tasmania is proud to support Tasmanian designer makers in their pursuit of a meaningful and successful practice. This is achieved through a range of distinct awards and prizes. The criteria for the Award are based on design innovation, appropriate use of materials and context, and the ability to go into production. Each category requires specific responses; however, the design outcomes need to reflect how the piece contributes, or indeed makes a difference to people's lives.

The *Design Tasmania Award* Top Ten are (in alphabetical order):

Tanja von Behrens – Multi-Wear Earrings

Michael Bremer-Trainor – Secretaire Bread Box

Jamie Dobbs – Hakiri a Lamp

Rengin Guner – The Void Earrings

Jason Mah – 4 Peaks Coffee Table

Shauna Mayben – Tide Sushi Set

Toby Muir-Wilson and Anita Dineen – Adrift

David Pannell – Ultralight Tray

Ivett Simon – Accordion Clutch and Palindrome Cardholder

The sustainability award supported by Hydrowood: Michael Bremer-Trainor with the Secretaire Bread Box

The overall winner, prize supported by The20 and Design Tasmania: Shauna Mayben with Tide, Sushi Set.



# PROGRAMS

Below: *Design Discoveries: A Tasmanian Aboriginal Masterclass*. Photo: Ruth Langford.  
Opposite: *Stitchfield*. Photo: Karina Clarke.



## Women in Design Colloquium 26 - 28 May

The 2017 Women in Design Colloquium explored the theme of Design for Social Engagement. The intention of the 2017 topic was to enable different perspectives and approaches to how we make a difference in the world. In 2017, a phenomenal group of professional women shared their experiences on how they have utilised different approaches, tools, frameworks, and mechanisms to capture and demonstrate social value and social impact in their practice. Over the weekend, the Colloquium had 73 attendees including 5 students, with 17 speakers and 3 facilitators. The Colloquium ran alongside Kirsha Kaechele's *ProParadox*, with Kaechele providing the Keynote talk for the Harvest Dinner. The Harvest Dinner was at Tamar Ridge Winery, catered by Hubert & Dan, with 62 attending.

## Design Discoveries: A Tasmanian Aboriginal Masterclass Workshops held over two Weekends in 2017

The Design Discoveries workshops began with an introduction session in September, with Masterclasses following over two weekends in October and in November. Design Discoveries brought together 10 Tasmanian Aboriginal creatives, two national Aboriginal designers, Arts Tasmania Aboriginal Arts Project Officer Denise Robinson, and Design Tasmania CEO Karina Clarke to explore design thinking and process. The Masterclass gave the participants the ability to use drawing to underpin design communication and self-reflection, create two- and three-dimensional design works using relevant techniques and materials, demonstrate an understanding of the evolution of design process, and utilize appropriate research and analysis to inform design experiments, development, and resolutions. This Masterclass resulted in an exhibition at Design Tasmania as a part of our Summer Exhibition Program.

## Stitchfield at Design-Made, Sydney – 27 -29 Oct

*Design-Made* is a new, contemporary design event showcasing furniture, lighting, and objects for home and living. Founded by Kobe Johns of Factory Design District and JP Finsbury Bespoke Joiners, and Authentic Design Alliance director Anne-Maree Sargeant, *Design-Made* was held over a weekend in October in Sydney. Karina Clarke utilized the *Stitchfield Project* from *Women in Design 2016*, taking the installation, the participatory elements, and jewellery to Sydney for a combined exhibition and participatory program. Karina and one of the two designers of *Stitchfield*, Claire Scorpo, facilitated six sessions over the weekend, including a talk from Claire and an opportunity for attendants to participate in the creation of the *Stitchfield* installation. 50 people participated in the workshop making sessions, and 1,200 people saw the exhibition over the weekend.

## 2018 Design Tasmania Award

The 2018 *Design Tasmania Award* had 23 entries from all around the state, including Flinders Island. The entries came from makers at all stages of their careers, from emerging through to well established. Sponsors for the 2018 *Design Tasmania Award* included The20, Hydrowood, the Hawthorn Football Club, and Foot and Playstead, as well as the ongoing support of Design Tasmania from Arts Tasmania and the Australia Council for the Arts. The judges for the 2018 Award were Phillip 'Sunny' Drury of The20, Lucy Given of Luc. Design, and Fiona Lehman of Design Tasmania.





Below: *Lost and Found: New Developments in Sustainable Design*. Photo: Emily Dimozantos  
Hydrowood at Lake Pieman. Photo: Karina Clarke.



**Spoon Carving Workshop**  
31 Aug and 1 Sep

Master Spoon Carver Carol Russell ran two hand carved spoon workshops at Design Tasmania alongside our *Lost and Found* Exhibition. Carol was born and raised in Tasmania and has lived in Brisbane for many years. She has always worked with timber, starting her career as a furniture maker then turning to the finer work of hand carving. The workshop provided an introduction to using carving tools and getting the feel of working with Hydrowood. Carol covered basic carving techniques as well as design, timber characteristics, and tool sharpening. Each participant took at least one hand carved spoon home with them.



**Tour to Lake Pieman**  
1 Sep

In conjunction with *Lost and Found*, Design Tasmania hosted a tour to Lake Pieman to see Hydrowood’s operations in action. Lake Pieman is an eerily quiet place, as our CEO Karina Clarke describes, “We watched a large eagle glide effortlessly through the sky looking for the slightest movements from below. The tea stained waters are deep and very cold, none would survive for long if you fell in. This, however, is a contributing factor in stabilising the timber. Being able to experience the operation first hand was both inspiring and helped give a context to all the wonderful designs that are on exhibition at Design Tasmania.” We had 10 participants for the tour, many of which stayed at Strahan Villages, and enjoyed an extended period of time on the West Coast.

**Lampworking Basics Workshop**  
Oct 7

Peter Bowles and Anne Clifton joined with Design Tasmania to facilitate a Lampworking Basics Workshop, where participants had the opportunity to work over a hot torch and create their own beads. The workshop began at Design Tasmania with a tour of our GLASS exhibition, including a talk from Peter Bowles. Participants then travelled out to Peter and Anne’s Launceston Workshop for a 2-hour Lampworking Basics Workshop with Anne. The workshop was designed to give people first-hand experience with melting glass and building layers of designs, with the added benefit of making something beautifully wearable. We had 7 participants.

EVENTS

**In Conversation: Design Craft and Heritage Houses**  
21 Apr

Design Tasmania and the National Trust Tasmania held an evening at Clarendon House with design editor and trend forecaster David Clark, and Furniture Historian Virginia Wright to discuss the ideas behind blending contemporary and heritage design. Clarendon House is a National Trust property located 9kms south of Evandale, built in 1838 for wool grower and merchant James Cox. *In Conversation* was an intimate evening with 30 attendees, combining talks by both David and Virginia with a Q&A moderated by Hillary Burden, and opportunity for informal discussion. This coincided with Design Tasmania’s Wood Collection on display at Clarendon House.

**ProParadox: Feasts of the Imagination at the Living Table**  
May

*ProParadox* was the Autumn Exhibition held at Design Tasmania; a collaborative, multi-faceted, and multi-sensory experiential program. As part of this exhibition, curator Kirsha Kaechele along with Newstead College and Drysdale TasTafe, under the mentorship of MONA creatives and Design Tasmania, hosted the Feasts of the Imagination at the Living Table, a series of performative lunches held at Design Tasmania. Held every Friday over the month of May, this event brought 50 people in to Design Tasmania.

**Soupdaloop**  
May

*Soupdaloop* further built on the *ProParadox* exhibition. Design Tasmania worked with Drysdale TasTafe’s Grown in Industry students to serve a range of soups in the Design Tasmania Courtyard over the month of May. There were six sessions of *Soupdaloop*, working with two teachers and six students over the month. The students were given a broad creative licence, and created ‘soups’ including a mushroom terrarium, a bone broth, and a dessert soup set into a whole apple.

**Meet the Maker**  
30 Aug

Design Tasmania hosted a *Meet the Maker* event in conjunction with our *Lost and Found: New Developments in Sustainable Design* exhibition, in collaboration with Hydrowood. This intimate event provided an opportunity to hear from designer makers Geoffrey Cameron Marshall and Simon Ancher about their work with Tasmanian timbers, in particularly Hydrowood timber.

**EXHIBITION PROGRAM ATTENDANCE:**

**Summer – 1,351**

- 40 Years 40 Designers Part 2
- Shape Shifters
- UTAS Furniture Design Student Graduate Exhibition
- 2017 Design Tasmania Award Top Ten

**Autumn – 1,607**

- ProParadox: Kirsha Kaechele + A Riot of Artists

**Winter – 1,650**

- Lost and Found: New Developments in Sustainable Design
- Tasmanian Architecture Awards
- Wood Collection

**Spring – 1,132**

- GLASS art design architecture
- Wood Collection

**Summer – 1,037**

- Design Discoveries: A Tasmanian Aboriginal Masterclass
- UTAS Furniture Design Student Graduate Exhibition
- 2018 Design Tasmania Award Top Ten
- Wood Collection

**External Exhibitions – 4,200**

- Wood Collection at Clarendon House – January - June
- Stitchfield at Design-Made – October

**TOTAL – 10,977**



# DESIGN ENGAGEMENT



## TRIP ADVISOR

*What a bonus for Launceston. This place is well worth the visit. The designs were really interesting and every corner I turned left me wanting to purchase the items. If you love wood and unique pieces this is a must see. Highlight of our visit.*

*Of all the places we have seen in Tasmania the Design Centre in Launceston has the most original timber, jewellery and dress designs and craftsmanship. It is a not-to-be-missed destination.*

*Although only small, The Design Centre showcases the best of Tasmania. The current display of Hydrowood features pieces crafted from wood submerged for years under the lake created by the Pieman dam. The shop within the Centre has the best selection of Tasmanian crafts I've seen anywhere else. Entrance to the Centre exhibits is free for locals – bonus!*

## NEWSPAPER EDITORIALS

<http://www.examiner.com.au/story/5096836/design-tasmania-announces-award-winners-in-launceston/>

<http://www.examiner.com.au/story/4464048/designs-on-tasmania-pictures/>

<http://www.examiner.com.au/story/5089547/university-of-tasmania-design-graduates-celebrate-family-and-home/>

<http://www.examiner.com.au/story/4534800/pro-paradox-at-design-tasmania/>

<http://www.examiner.com.au/story/4756400/gary-goes-into-national-designs-top-tier/>

<http://www.examiner.com.au/story/4817234/taking-timber-from-water-to-workshop/>

<http://www.examiner.com.au/story/4706217/tasmanian-architecture-awards-exhibition-photos/>

<http://www.examiner.com.au/story/4675654/a-chance-to-celebrate-local-women-in-design/>

<http://www.examiner.com.au/story/4862707/timber-from-the-bottom-of-the-lake/>

<http://www.examiner.com.au/story/4690609/social-design-from-the-female-mind/>

## GALLERY VISITOR GUEST BOOK

*I have waited many years to see this. Wonderful.*  
Daryl Harker

*Wonderful, Inspiring. So pleased to see all this!*  
Paul and Vicki Gardner

*Marvelous, wonderful to see such innovation and great use of fabulous timber.*  
Craig, Dimitti, Will and Ellie Huxley

# EVALUATION

Opposite: Design Tasmania Gallery.  
Photo: Emily Dimozantos

## SUCCESSSES

Design Tasmania has consolidated a number of administrative systems in 2017 and this will help in the future budgeting and management of the artistic program. We were successful in achieving 3-year funding from Arts Tasmania for 2018-2020. Further, we were also successful with grants from Regional Arts Tasmania, State-Growth Community Infrastructure Grant, Gordan Dowling Foundation, Contemporary Arts Tasmania, and Alcorso Foundation. This year emphasis has been placed on consolidating relationships and building opportunities.

The Artistic Program is evolving and has sustained national recognition from designers, educators and design organisations across Australia. The Women in Design Colloquium is now considered by many as a not to be missed event and many who have attended have found it a transformational experience.

*I agreed to attend the 2016 Women in Design Colloquium as a guest speaker with little real knowledge of what I was signing up for. I was exhausted after a week at the office and naively thought I would turn up, speak at the dinner, then leave, attending the odd other talk along the way if I could. Instead, I found myself having one of the most stimulating and supportive weekends I can recall in the name of work.*

*The speakers and topics were of a very high calibre, the attendees were warm and engaging, and the weekend sparked a number of story ideas for my magazine. These ranged from Elliot Rich of the Elbow*

*Workshop to Anne-Maree Sargeant from the Authentic Design Alliance, both of which have been written about in the Australian Financial Review over the past year by our Design Editor Stephen Todd. I am keeping an eye on ceramicists Jacqueline Clayton and Lindsey Wherrett for potential future stories, along with some of the jewellery makers I met during the weekend. Oh, and I bought up big in the gift shop on my way out.*

*I believe holding such an event in Tasmania, where most attendees have to travel for the entirety of the weekend rather than dip in and out between their usual weekend activities, contributed to the event's success, as did the fact that it was for and about women, and attracted designers from a broad range of disciplines from across the country.*

*If not for starting a new job on the Monday after this year's event, I would have bought a ticket and attended the 2017 colloquium too. As someone who tends to try to take things out of my diary rather than put them in, that is no small sign of how much I enjoyed it in 2016.*

Katrina Strickland

In 2017 our building was named after the Founder Gary Cleveland. The Chair Pippa Dickson initiated the conversation towards the renaming of the Gary Cleveland Galleries in his honour. This has been a significant endorsement of Gary's dedicated work towards building a design culture and community in Tasmania. Thanks to the work of Pippa and the Board in working with the Launceston City Council to approve this unanimously within a very short time period at the end of 2016.

## CHALLENGES

The most significant challenge that Design Tasmania faces is the delivery of the ambitious artistic program to meet the expectations of our audiences and be competitive in our sector with limited resources.

As a result we are constantly seeking ways to maximise our efficiencies without compromising our outputs. An important part of this is assessing ways we can progress. Slightly increasing staffing levels and staff expertise is an important part of this and we are seeking new philanthropic support from Australian cultural foundations.

We have also identified a drop in our website engagement due to its outdated structure.

We are now in the planning stages to build a new, customised website in 2018. This will further support a wider Social Media Outreach Strategy, aiming to effectively engage with people online.

Design Tasmania continues to be highly conscious of the financial liabilities of operating within an iconic ageing building. In 2017, we also faced challenges with anti-social behaviour after hours associated with being within a public park. Thankfully we are building a stronger relationship with the Launceston City Council, the owner of the asset, and we hope to make more concrete arrangements over 2018 and beyond to preserve and protect the important infrastructure of Design Tasmania.





# GOVERNANCE AND LEADERSHIP

Opposite: Hydrowood at Lake Pieman. Photo: Hydrowood

## STAFFING

Title	Name	Position	Appointed
CEO	Karina Clarke	Position 1 FTE	Jan 2016
Program Coordinator	Amy Cavanough	Position 1 FTE	Apr 2017
Operations Supervisor*	Fiona Lehman	Position 1 FTE	Apr 2017
Retail Assistant*	Casey Tunks	Position 0.6 FTE	Jun 2017

\*Employed by Design Centre Trust

## GOVERNANCE

In 2017 Directors and Staff began a number of conversations and workshops to develop a new Constitution. Through these discussions, Directors and Staff refined and streamlined the Objects of the Company and will approve the new constitution in February 2018. We have also increased the number of Board Meetings from 4 to 6 per year to maintain communication and consistency. Through 2018 we will continue to increase the capacity of Design Tasmania to extend the reach of our Board. This new model of Governance will enable stronger engagement between staff, directors, and external stakeholders.

## VOLUNTEERS

Design Tasmania continues to receive significant assistance from a dedicated team of 18 volunteers over 2017, who contributed c.1500 hours. Our volunteers support daily operations, events, and special projects.



# DIRECTORS



## Dr Pippa Dickson – Chair – Director since 2013

Pippa Dickson has a PhD in Fine Arts, Furniture Design, and a BA in Political Science. She has worked as a project manager and consultant in the private and public sectors for more than 15 years and has designs held in private and public collections including the Tasmanian Design Centre, Henry Jones Art Hotel, and MONA. Pippa is also Co-Chair of the National Craft Initiative and Director of the National Association for Visual Artists (NAVA).

## Melanie Kerrison – Public Officer – Director since 2014

Mel Kerrison, is the Managing Partner of Launceston based law firm Rae & Partners. She is well known in Tasmania for her experience in Commercial and Property law. Mel heads Rae & Partners Property Division and in addition to her work as a lawyer, Mel was named the Telstra Young Business Women of the Year for Tasmania (2006). Mel is the

former Chair of a large State-wide childcare provider and has previously served on the Board of Tasdance.

## Naomi Walsh – Treasurer Director since 2014

Naomi Walsh has over 25 years' experience in business advisory and commercial roles including senior management. She brings to the Board expertise in finance, risk management, corporate governance and strategy. Her qualifications include Chartered Accountant, Master of Business, graduate of Australian Institute Company Directors and graduate of the Tasmanian Leaders Program. In addition to her Corporate Management role, Naomi currently acts as director and adviser to industry bodies, sporting and art sector organisations and is a commissioner for Legal Aid Tasmania. Pursuing her interest in art and design, she completed design qualifications whilst living in the UK. She is an active participant in community and cultural activities throughout Tasmania.

## Chris Tassell – Director since 2009

Chris Tassell has extensive experience in arts and cultural heritage management including former Director of the Queen Victoria Museum and Art Gallery, Launceston and Managing Director of the National Trust Tasmania. He has served on a wide range of arts and heritage Boards at regional, state and national level including the Australia Council. During his time as Museum Director he oversaw the Museum's redevelopment of the former Tasmanian Railways Workshops at Inveresk which entailed the insertion of contemporary museum facilities into one of the state's most significant industrial heritage sites.

## Bianca Welsh – Director since 2017

Bianca Welsh is a co-owner of three Launceston award-winning businesses; Stillwater Restaurant and Providore, Black Cow Bistro and is a passionate advocate for mental health awareness in the workplace among many things. In 2015, she jointly won the title Electrolux Appetite for Excellence's Young Restaurateur of the Year, and was a state finalist in the 2015 Young Australian of the Year category having been recognised for her contribution to youth issues. Bianca was the winner of the Launceston Chamber of Commerce Professional of the Year in 2017.

# FUNDING

Opposite: Design Tasmania Gallery.  
Photo: Emily Dimozantos  
Below: 2018 Design Tasmania Award Top Ten.  
Photo: Peter Whyte.  
Workshop at Design Tasmania. Photo: Bruce Moyle



## PARTNERS

We recognise the generous funding given by government and arts organisations to Design Tasmania to support the growth of a Design Culture in Tasmania. Funding and donations of all sizes help us to continue to deliver our artistic program and support local designer makers.

Design Tasmania acknowledges and thanks Arts Tasmania through the Tasmanian Government and the Australia Council for the Arts for their generous program funding for Design Tasmania. We would also like to thank and acknowledge Creative Arts Tasmania, the Gordon Darling Foundation, Creative Partnerships Australia, the Alcorso Foundation, Tasmanian Regional Arts, and the State Growth Community Fund for their program support.

## GRANTS

Design Tasmania were successful in obtaining several grants in 2017.

Design Tasmania were successful in obtaining 3-year funding from Arts Tasmania in 2017, to the value of \$132,000 per year over three years. This funding, alongside the current round of four-year funding Design Tasmania are in from the Australia Council of the Arts, assists in maintaining current levels of staffing, maintenance, and program costs.

A grant from the Gordon Darling Foundation of \$5,000, as well as a Contemporary Arts Tasmania grant of \$5,000 contributed to the success of the Design Discoveries Tasmanian Aboriginal Masterclass Series. Design Tasmania received a further \$10,000 grant from Tasmanian Regional Arts to continue the Design Discoveries program into 2018.

The Tasmanian Government Department of State Growth awarded Design Tasmania a Community Infrastructure Grant worth \$50,000 to develop a functions kitchen at Design Tasmania. This will allow Design Tasmania to become more of a community hub, supporting venue hire opportunities into the future.

This is further supported by a \$20,000 grant from the Alcorso Foundation given to Design Tasmania in order to build an outdoor kitchen after the success of the ProParadox Feast of the Imagination lunch series with local students.

Karina Clarke on behalf of Design Tasmania was accepted for an Arts Fundraising Mentorship Program from Creative Partnerships Australia, to be completed over 2018. Karina has been allocated Caroline Sharpen as her Mentor and had her first session with her at the conclusion of 2017.



# EVALUATION KPI'S

	TARGET	ACTUAL
<b>Audience Development</b>		
Increase exhibition visitation	9,500	10,977
Increase web and social media audience	30,000	58,712
Increase % of Tasmanian visitors	30%	35%
Increase % of youth 18 – 25	N/A	N/A
<b>Financial</b>		
Corporate Partnerships includes in-kind	40,000	168,325
% of government grants	40%	40%
Earned income	54,000	98,604
Maintain (paid) salaries with min. 3% CPI	144,224	144,224
Philanthropy targets	100,000	83,326
<b>Staffing</b>		
Maintain/Increase volunteer numbers FTE	18	18
Increase Program Staff FTE	2	2
Intern opportunity	1	0
<b>Marketing</b>		
Email Newsletter	4	9
Email Other	4	15
<b>Board Governance</b>		
Board Meetings	4	4
AGM	1	1
<b>Digital Engagement</b>		
Website traffic	50,000	
designtasmania.com.au		43,394
womenindesign.com.au		2,977
designtasmania.com.au/award		3,468
Social Media	6,000	
Instagram		3,409
Facebook		3,411
Email List		2,053

# FUNDING PARTNERS





**Australian Government**  
**Visual Arts and Craft Strategy**  
**Tasmania**



**Australian Government**





