

CARIBBEAN DESIGN NETWORK

Caribbean Export and Development Agency (CEDA)

Preliminary Report: Second Planning Meeting of the CDN

Appendix 2 – Contemporary Design Practise and Handicraft Initiatives





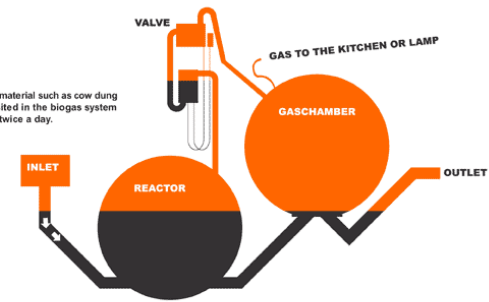




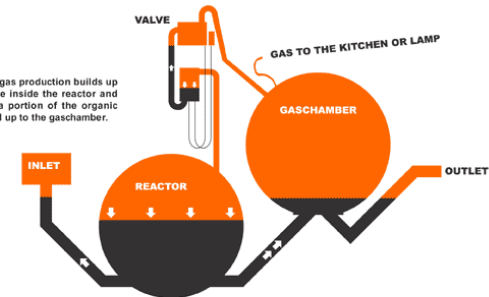




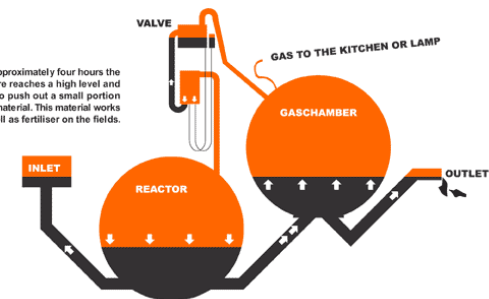
1. Organic material such as cow dung is deposited in the biogas system once or twice a day.



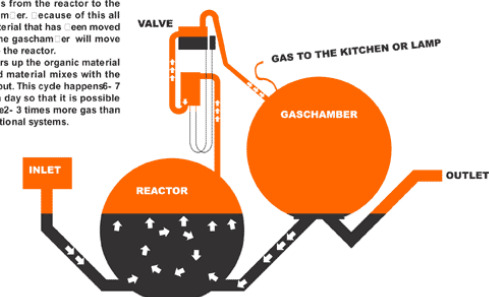
2. The biogas production builds up pressure inside the reactor and forces a portion of the organic material up to the gaschamber.



3. After approximately four hours the pressure reaches a high level and starts to push out a small portion of the material. This material works very well as fertiliser on the fields.



4. At the high pressure level the hydraulic valve opens and the gas escapes from the reactor to the gaschamber. Because of this all the material that has been moved up to the gaschamber will move back to the reactor. This stirs up the organic material and old material mixes with the new input. This cycle happens 6-7 times a day so that it is possible to make 2-3 times more gas than in traditional systems.







A seat with global reach. With her North South Project, Canadian designer Patty Johnson is extending the positive effects of globalization to places that have yet to benefit. In the case of her Maun Windsor Chair, that place is Botswana, Africa.

To create the Maun, Johnson went to Peter Mabeo, the founder of a furniture factory in Gaborone, Botswana, with a design brief for a collection of high-quality wooden furniture that could be produced by hand. The result is a chair with Shaker-inspired lines that meld with the abstract quality of African wooden sculpture. The tight linear grain of the white oak further emphasizes the chair's form.

► [See the Maun Windsor Chair](#)

► [See all Seating](#)



Made in Botswana: The design and manufacture of the Maun brings long-term benefits to the local craftspeople and community.













GERVASONI



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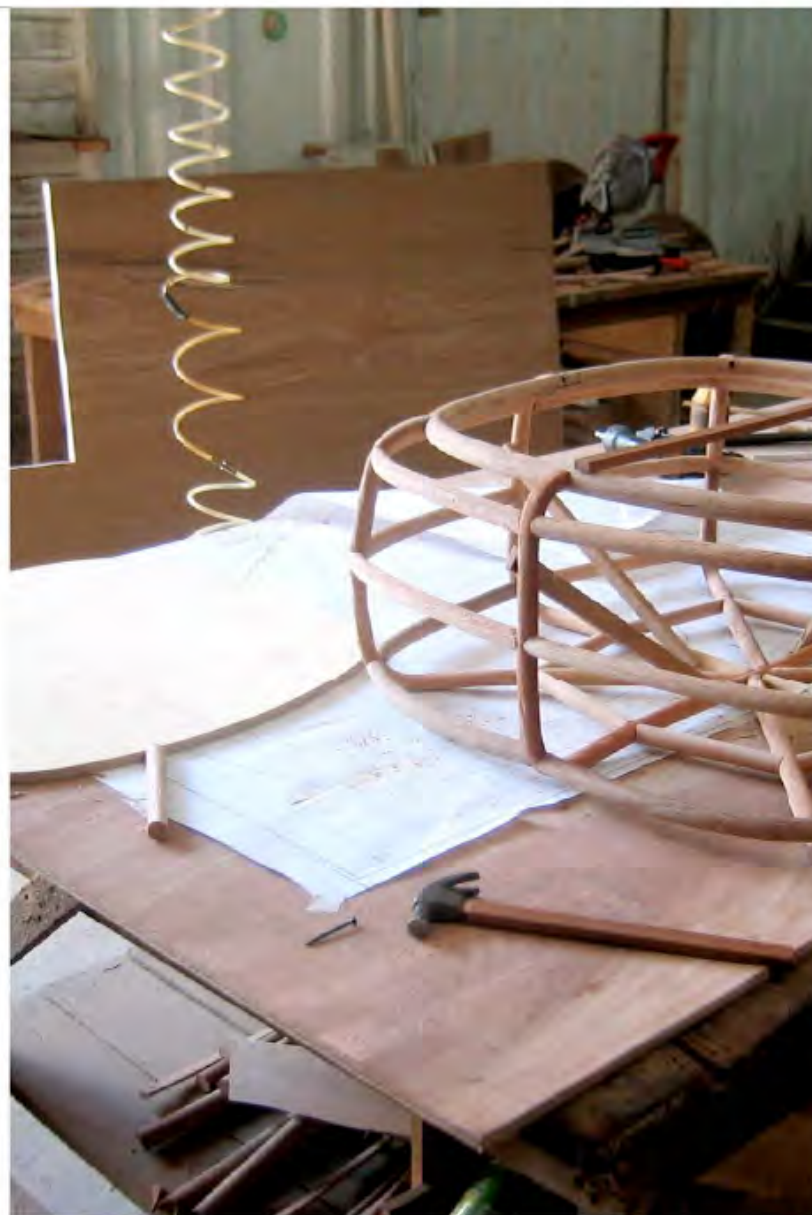
**NORTH
SOUTH**
PROJECT

**A new model
of viable design
and craft colla-
borations in the
developing world.**

THE PROJECT

The North South Project is a new model of viable design and craft collaborations in the developing world. Called the North South Project because of its reach across a global north/south axis, the project brings new product collections to Northern markets that are designed and made in the Southern hemisphere. Over the last two years, Patty Johnson has worked with partners in Botswana, Africa and Guyana, South America to develop this design program.

1 2 3 4 5



Patty Johnson

GLOBAL PARTNERSHIPS

She has also worked on a long term consulting project in Guyana, South America to develop viable methods and products for the country's furniture industry. More recently she began a larger project developing design collections in partnership with indigenous communities in Guyana and Botswana, Africa. The results of this initiative will be launched at the International Contemporary Furniture Fair in New York in May 2006 as the North South Project.

1 2 3 4



THE
PROJECT

PATTY
JOHNSON

MABEO
FURNITURE

ETSHA
WEAVERS

LIANA
CANE

WAI WAI
WEAVERS

CONTACT
US



















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Botswana





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**NORTH SOUTH
PROJECT**

©INTERLAM

GUYANA

Mabeo

Wordmark



Proportional Colour Palette

abcdefghijklmnopqrstuvwxyz

1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

VWXYZ 1234567890

FS Albert Light

Mabeo

Mabeo

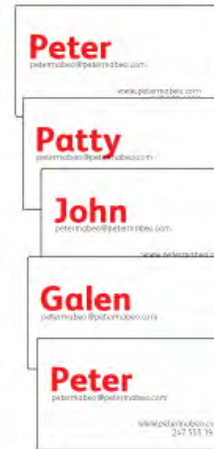
Alternate & Reverse Wordmark



Sample Artwork Treatment



Sample Signature Stamp



Sample Cards

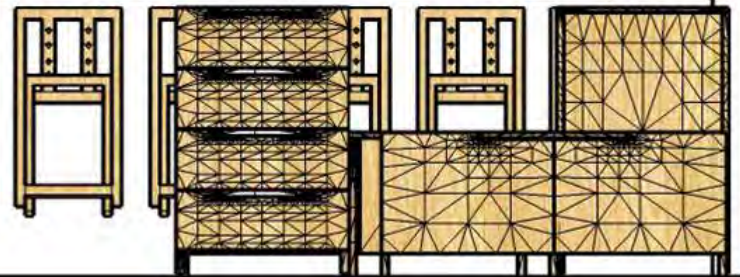


Sample Hangtags

Mabeo



3' 6"





Disenos + Artesanias GTO

Guanajuato Mexico





Foundation Research Grant
Research Partner Designworks, Rotman
School of Management, University of
Toronto



The Consumer - Simone Brown

"The Design Victim"

"I'm always looking for something that resonates with my personality"

Simone is a self-proclaimed design fanatic, looking for unusual products with a high design quotient and ethical undertones. She is looking for functional products that have a 'collector' appeal.

Needs: Choice, authenticity, functionality, self expression



The Artisan - Manuel Gonzalez

"The Poet"

"I take imperfect inputs and transform them into a perfect pot with love in it"

He hopes that Cocomacan will avoid the problem of large producers cutting the small producers out of the project, something that he has seen in the past. "I am small, I have nothing to lose."

Needs: Independence, empowerment, protection of integrity of craft, recognition, pride and passion, association with other artisans.



The small producer - Gabriel Palacios








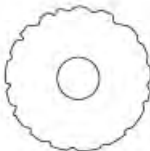







"The Papa"













"I'm cautiously counting on Cocomacan"

Palacios joined the Cocomacan group to get technical and financial help. Most of his learning, he believes, came through trial and error and persistence. "I'm learning by wasting".

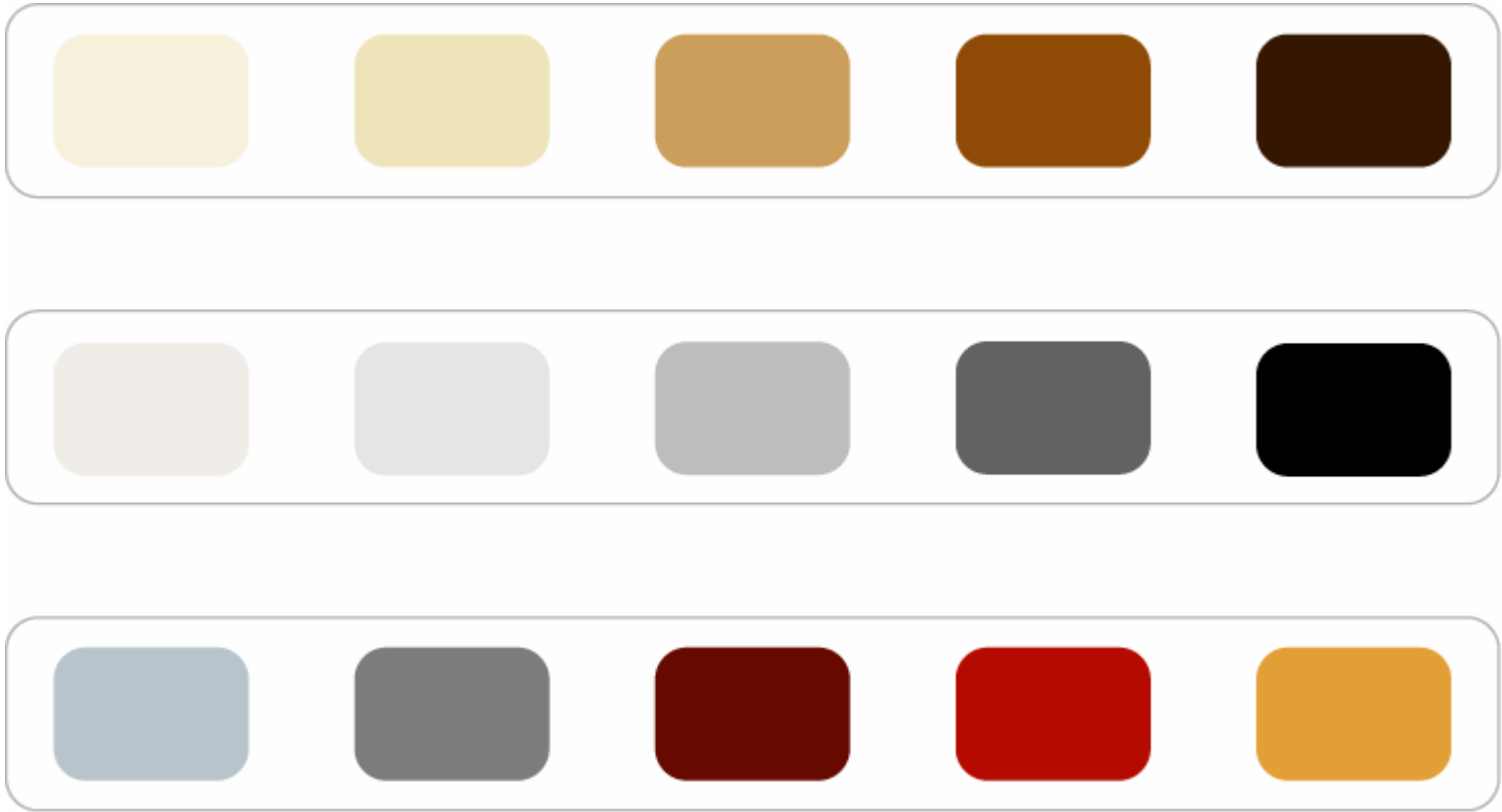
Needs: Belonging, trust, protection, financial security, Inclusion (part of society or community)



SHAPE / FORMA	MOTIFS / MOTIVOS	COLOR PALET / PALETA	FUNCTION / FUNCIÓN	DESCRIPTION / DESCRIPCIÓN PARTICULAR
	 ESCURRIMIENTO DEL ESMALTE		Cacerola para caldo / Container	Siglo XIX. Énfasis en la forma de la agarradera y la simplicidad del diseño. / XIX c. Design simplicity, Characteristic handle shape
			Tibor. / Earthenware jar	Siglo XIX. Monocromático. / XIX c. Monochromatic
			Lava manos. / Sink	Siglo XIX. Forma abanicada. Refile en dorado mate. / XIX c. Old Matte Golden outline.
			Plato / Dishware	Siglo XIX. Trazo con esmalte diluido. / XIX c. Watercolor traces
			Cacerola. / Container	Siglo XIX. Juego de motivos geométricos. / XIX c. Geometric semicircular designs.

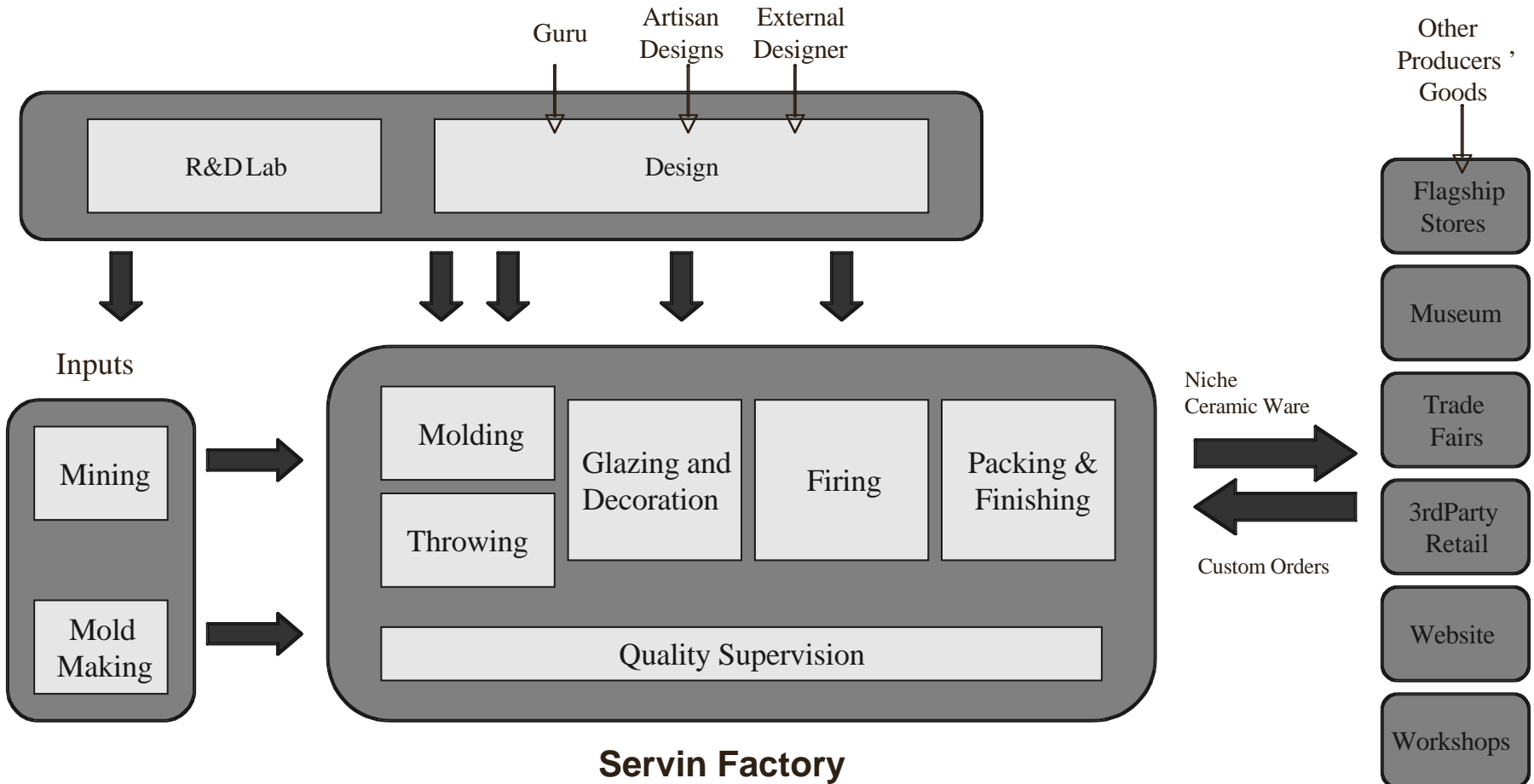
SHAPE / FORMA	MOTIFS / MOTIVOS	COLOR PALET / PALETA	FUNCTION / FUNCIÓN	DESCRIPTION / DESCRIPCIÓN PARTICULAR
			Florero / Vase	GORKY GONZÁLEZ. Uso de azul cobalto sobre esmaltado blanco. / Blue applications over white vernish
			Plato pozolero. / Pozole dishware	GORKY GONZÁLEZ. Tema central. / Narrative scene motif
			Jarrón. / Vase	GORKY GONZÁLEZ. Rescate de elementos de la independencia y de las formas clásicas como el uso del listón como agarradera. / Mexican Independence motifs, reinterpretation of the handle ribbon shape
			Plato decorativo. / Decorative dishware	GORKY GONZÁLEZ. Repetición de elementos en radiación. Uso del negro. / Black laquer application. Repeated radial elements.

Fall 2007/Winter 2008 Colour Directive

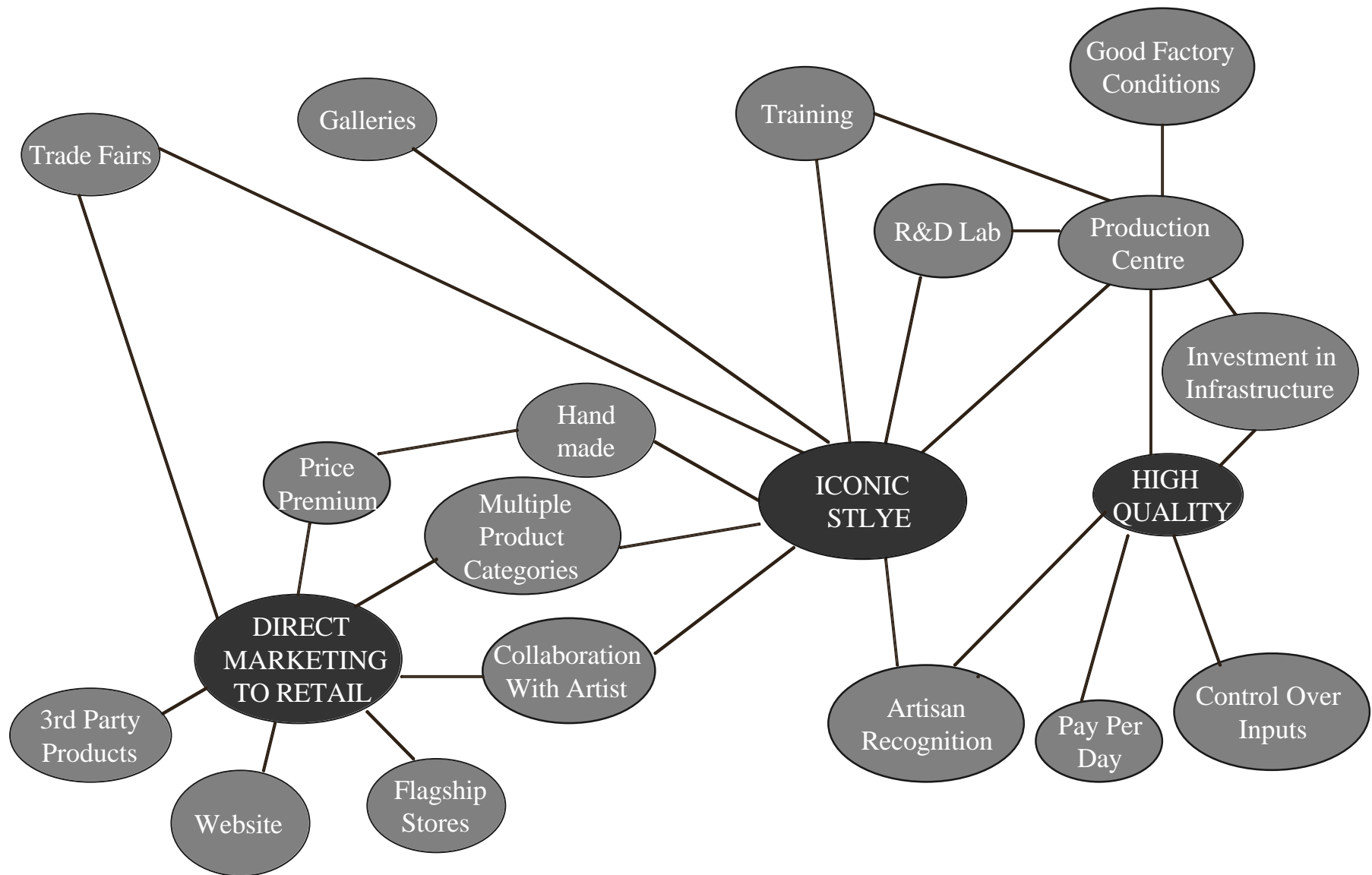


Ceramica Servin Operational Model

Innovation Process



Ceramica Servin Activity System





A close-up photograph of a person's hands weaving a basket from light-colored, dried reeds. The person is wearing a dark-colored shirt and a patterned skirt with red, white, and green designs. A silver bracelet is visible on their left wrist. The background is slightly blurred, showing a wooden structure.

**onsite
caribbean**

barbados
& canada

OCTOBER

08

connection

continuity / love

freedom / flow

family / handmade.

A photograph of three people, two women and one man, sitting on wooden stools in a workshop. They are working on a long wooden table. The woman on the left is wearing a light blue t-shirt and jeans. The man in the middle is wearing a striped shirt. The woman on the right is wearing a light blue polo shirt and patterned shorts, and is wearing headphones. The workshop has a yellow wall and a window in the background. The floor is tiled.

Caribbean Drivers

The development of regional products for export that are collection based and design led in a long term Caribbean based handicraft sector project.





Caribbean Drivers

The creation of a regional design identity that will build presence for Caribbean companies and producers and that can also build in solutions for shipping and warehousing, customer service, supply and distribution chains and other logistics through a collective approach.



BANK



Banks & Co Ltd



Caribbean Drivers

Tiered development that re-examines the relationship of local, tourist, regional and international markets in product development.



A close-up, profile view of an older man with dark hair and glasses, focused on his work. He is wearing a light-colored t-shirt and is working on a woven basket. His hands are visible, manipulating the weaving threads. The background is blurred, showing more of the weaving process and some wooden structures.

Caribbean Drivers

Academic partnerships with regional and international universities that aim to formalize the methodologies developed, and, to design progressive models for these activities. The Pratt Institute in New York is the first of these external partners.





MOROSO 

Place - Geographic Location



North America, Canada



British Columbia, Central and Northern Coast

Place - Surrounding Sites



Tow Hill, Naikoon Provincial Park, Haida Gwaii

Tow Hill is a large, isolated volcanic rock formation located 21 km east of Masset in Naikoon Provincial Park. The hill and the story of its creation holds a place of significance in Haida mythology.



Bella Bella - looking towards McLoughlin Bay and Old Bella Bella

Between the 1860s and 1890s, many Heiltsuk villages came together at McLoughlin Bay in a village called 'Qlc or Bella Bella. This village was considered an unhealthy site, plagued with disease and many Heiltsuk elders are buried at the site. The village moved in the 1890's to the present site of Bella Bella, which is also known as Waglisla.

Place - Creative Spaces



Pole Raising, Christian White's Longhouse, Haida Gwaii

Christian White has constructed this impressive longhouse next door to his carving shed. The longhouse provides space for important cultural activities and rituals, as well as practice space for dancers and singers, and additional work space for Christian's students. White has indicated that the longhouse may be available for upcoming creative sessions.

The pole seen here was carved by White and his apprentices. It is being raised in the traditional method - set into a trench, which will be filled in as the pole is erected. The whole community participates in this process, pulling ropes in several directions to control the pole's movement.



Carving Shed, Haida Heritage Centre at Kaay Llnagaay, Skidegate

The Carving House at Kaay Llnagaay is a large, open-walled building designed to house monumental poles and other large scale projects. In the background, several carvers-in-residence work on a pole and answer questions from visitors.

Bill Reid's famous Loo Taas canoe is visible in the foreground (on the right). The canoes on the left were built on site - the first traditional canoes built in Skidegate since the Loo Taas, twenty years earlier.

Materials and Processes - Bent Wood



Bentwood Box (1910s) - Haida



Bentwood Box (1910s) - Heiltsuk



bentwood box, detail of kerfed corner

Materials and Processes - Carving Metals



Daydreamer Bracelet (silver), Shawn Hunt - Heiltsuk



Copper, Jaalen Edenshaw - Haida



Killer Whale Ring (gold), Gwaii Edenshaw - Haida

Both the Haida and Heiltsuk have a long tradition of fine metal work, which began prior to recorded European contact (The first explorers noted that the Haida already had iron tools). Historically, copper shields such as the one seen here were prized symbols of wealth, traded through potlatch ceremonies and depicted on totem poles, blankets and other art works.

Materials and Processes - Weaving Cedar



Slipper Case Representing Frog, (approx. 1900) - Heiltsuk



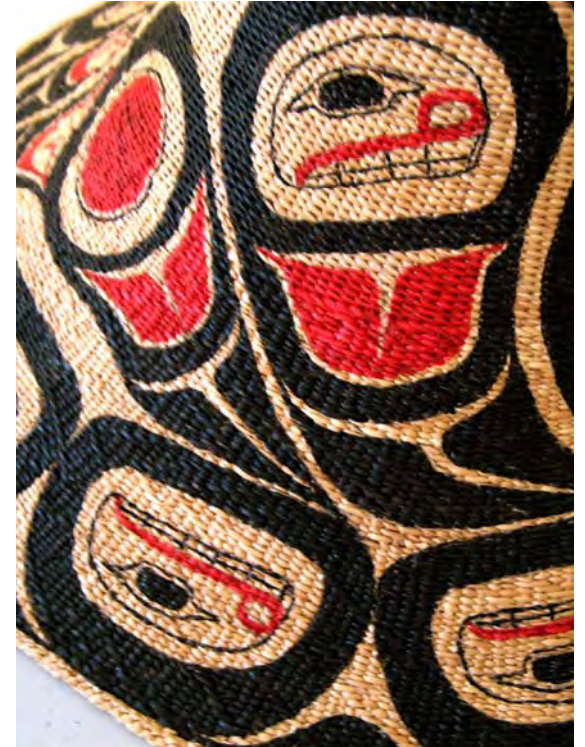
Cedar Mat - Haida

"The 'slipper case representing frog'... is, from our contemporary point of view, a more 'authentic' artifact from the modernizing village which was Bella Bella at the turn of the century, in that it combines Heiltsuk materials (woven cedar bark and painted cedar) and form (a puppet-like frog, reminiscent of the articulated figures used in potlatch and winter dance performances) with European materials (printed cotton) and function (slipper container) to produce an object that is typically Heiltsuk in its inventiveness and humour. As Holm and Reid noted "The Bella Bella made many funny little monsters, apparently for no reason but to amaze people with the artist's imagination". It is indicative of what, in 1901, the Bella Bella people wished for: "a more complete blending of the two lives - the old and the new" - Martha Black, Looking for Bella Bella

Materials and Processes - Weaving Spruce Root



Spruce Root Hat with Octopus Motif, Merle Anderson - Haida



Materials and Processes - Weaving Textiles (Ravin's Tail)



Raven's Tail Dance Apron and Leggings, Lisa Hageman - Haida



Raven's Shawl, Lisa Hageman - Haida

Raven's Tail was a lost weaving technique, only recently discovered in a number of Haida artifacts held in European museums. By studying these artifacts, a handful of Haida weavers were able to relearn this complex weaving style. In a concerted effort to revise the technique, these weavers began to teach others and the style is now spreading to younger craftspeople.

Common Objects and Forms - Regalia



Pole Raising at Haida Heritage Centre at Kaay Lhagaay, Skidegate - Haida Nation



Heiltsuk Chiefs in regalia

Many of the items already documented here – button blankets, cedar hats, drums, capes, aprons, leggings – are regalia, with important ceremonial and social roles. Most often regalia are created for personal or family use, as each family has it's own crests, which are either passed on or inherited.

