1. Organic material such as cow dung is deposited in the digester 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 gas chamber.

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

4. At the high pressure level the hydrogen valve opens and the gas escapes from the reactor to the gas chamber. As a result of all the gas going out the valve that controls the gas flow is closed to the reactor. It acts as the organic material and old material mixes with the new gas. This gas is condensed to make - 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 Maboe, 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.
IKEA US$19.99
ARTECNICA / MOSS US$380.00
B&B ITALIA – PATRICIA URQUIOLA - US$4500.00
IKEA  US$49.95 EACH
MOSS GALLERY  US$3750.00
A new model of viable design and craft collaborations 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.
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.
A new model of viable design and craft collaborations in the developing world.
A new model of viable design and craft collaborations in the developing world.
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

"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

"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)
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<thead>
<tr>
<th>SHAPE / FORMA</th>
<th>MOTIFS / MOTIVOS</th>
<th>COLOR PALET / PALETA</th>
<th>FUNCTION / FUNCIÓN</th>
<th>DESCRIPTION / DESCRIPCIÓN PARTICULAR</th>
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<tr>
<td></td>
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<td>Cacerola para caído / Container</td>
<td>Siglo XIX. Enfasis en la forma de la agarradera y la simplicidad del diseño. / XIX c. Design simplicity, Characteristic handle shape</td>
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<td>Tibot / Earthenware jar</td>
<td>Siglo XIX. Monocromático. / XIX c. Monochromatic</td>
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<td>Lava maho. / Sink</td>
<td>Siglo XIX. Forma abanicada, Reñile en dorado mate. / XIX c. Old Matte Golden outline</td>
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<td>Plato / Dinnerware</td>
<td>Siglo XIX. Trazo con esmalte diluido. / XIX c. Watercolor traces</td>
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<td>Cacerola / Container</td>
<td>Siglo XIX. Juego de motivos geométricos. / XIX c. Geometric semi-circular designs</td>
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<td><img src="image3.png" alt="Image" /></td>
<td>Floreo / Vase</td>
<td>GORKY GONZÁLEZ. Uso de azul cobalto sobre esmalte blanco / Blue applications over white enamel.</td>
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<td><img src="image6.png" alt="Image" /></td>
<td>Plato pozolero / Pozole dishware</td>
<td>GORKY GONZÁLEZ. Tema central / Narrative scene motif</td>
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<td><img src="image8.png" alt="Image" /></td>
<td><img src="image9.png" alt="Image" /></td>
<td>Jarón / Vase</td>
<td>GORKY GONZÁLEZ. Rescate de elementos de la independencia y de las formas clásicas como el uso del listón como agarre rera. / Mexican Independence motifs, reinterpretation of the handle ribbon shape</td>
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<td><img src="image11.png" alt="Image" /></td>
<td><img src="image12.png" alt="Image" /></td>
<td>Plato decorativo / Decorative dishware</td>
<td>GORKY GONZÁLEZ. Repetición de elementos en radiación. Uso del negro / Black lacquer application. Repeated radial elements</td>
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</tbody>
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Fall 2007/Winter 2008 Colour Directive
Ceramica Servin Operational Model

Innovation Process

R&D Lab

Design

Guru

Artisan Designs

External Designer

Molding

Throwing

Glazing and Decoration

Firing

Packing & Finishing

Quality Supervision

Servin Factory

Inputs

Mining

Mold Making

Other Producers’ Goods

Flagship Stores

Museum

Trade Fairs

3rdParty Retail

Website

Workshops

Niche Ceramic Ware

Custom Orders
Ceramica Servin Activity System

DIRECT MARKETING TO RETAIL

- Trade Fairs
- Galleries
- Price Premium
- Hand made
- Multiple Product Categories
- Collaboration With Artist
- Website
- Flagship Stores

ICONIC STLYE

- Training
- R&D Lab
- Production Centre
- Artisan Recognition
- Pay Per Day
- Control Over Inputs

HIGH QUALITY

- Good Factory Conditions
- Investment in Infrastructure

3rd Party Products

Galleries
onsite caribbean
barbados & canada
OCTOBER 08
connection / continuity / love / freedom / flow / family / handmade.
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.
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.

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

North America, Canada

British Columbia, Central and Northern Coast
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.

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.
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.

The Carving House at Kaay Linagaay 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

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.
“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
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

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 its own crests, which are either passed on or inherited.