WOOD: Art Design Architecture

Exhibition Education Pack
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Education Pack Development: Stephen Meredith
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Introduction

About The Exhibition

WOOD:art design architecture explores innovative and outstanding uses of wood in contemporary Australian art, design and architecture.

The exhibition showcases unique works by contemporary Australian artists, designers and architects engaging with the material qualities of wood. It represents a cross-section of current creative practices, modes of thinking and relationships to this fundamental material. Art, design and architecture are rarely brought together in a single exhibition, but doing so allows a broader exploration of our connection to wood and how we engage with it in our everyday lives.

A total of 28 exhibitors have contributed to the exhibition providing rich, diverse and inspiring examples of the use of wood in the creative arts, design and architecture.

The exhibition is a result of collaboration between two iconic South Australian organisations, JamFactory and the Botanic Gardens of Adelaide. While in Adelaide the exhibition will be split between two venues: the Santos Museum of Economic Botany in the Adelaide Botanic Garden and JamFactory.

Catalogue

A high quality, comprehensive catalogue accompanies the exhibition. It provides stunning images of each piece with accompanying biographies of the contributors and insightful interpretation and explanation of the various works and architectural projects. A number of essays by a variety of authors provide differing perspectives of wood in a variety of contexts. The catalogue will greatly assist teachers who are looking to thoroughly familiarize themselves with the content and rationale behind the exhibition and the pieces on display prior to bringing their class to view the works. It is also a valuable resource for school art departments both as a teacher/student reference and for use by senior students looking at exhibition design and delivery.

The catalogue is available at the exhibition for a cost of $25.
Why teach about WOOD?

Different uses of wood have permeated the lives of people throughout history. Access to wood and its availability has, at times, determined the rise and fall of civilizations. People have built structures and created objects of ingenious design, beauty and symbolism from wood that have made our lives more comfortable, safe and pleasurable.

In the classroom, the topic of wood provides opportunities for a project based approach that integrates the learning areas of the arts, design, technology and environment. Wood is everywhere in our everyday lives enabling teachers to build on students own prior knowledge and experiences with the material. The ready availability and workability of wood enables students to learn through practical activities and hands on experience and in doing so facilitates student motivation and interest.

Themes for learning

Trees and Wood

Trees provide us with not only one of the practical necessities of life but when trees are making wood they are also giving us oxygen, cleaner water, climate regulation, erosion control, homes for wildlife and much more. Most importantly they are one of the world’s largest carbon stores, making them an essential tool in helping to reduce global warming.

The study of trees and forests takes in many areas of the life science curriculum. Going inside a tree to explore how wood is made is a fascinating journey that will surprise students and provide them with a deeper appreciation just how ‘alive’ these seemingly motionless living things are. The topic also provides opportunities to explore biological topics that include plant photosynthesis, classification, plant/animal interactions, growth and decay, forests – natural and managed and life cycles.

Wood in Art Design and Technology

Despite its utility and ready availability, wood is actually a difficult material to work with. It can expand and contract. It can warp, splinter and crack. Those who understand its ways, and work with it skilfully, have always been revered. The evolution of tools and technologies for working with wood reflect the history of craftsmanship and the nature of human ingenuity – from sharpened stone implement to computer-controlled milling machines. As a material, wood provides opportunities for students to explore the challenges of using it in art and design situations while achieving aesthetic objectives.
**Wood and Sustainability**

Wood and timber is one of the world’s most sustainable and environmentally important materials used by people. Compared with some other building materials timber often requires less energy to harvest, transport and manufacture. It is also renewable and recyclable and has a role to play in carbon storage. Sourcing timber from sustainably grown plantations and forests is an ongoing challenge for the timber industry worldwide and provides students with an opportunity to look at all sides of the forest debate locally and globally.

**Technology - Future Wood**

New engineered wood products are being developed that will make it quicker and easier to use wood compared to concrete and steel. Wood also has the potential to replace more than building materials. Wood fibre can produce a wide range of composite and reconstituted plastic-like materials or be a source of clean, renewable energy.

Recently, a cellulose composite was created for use in 3-D printers, while a new wood-based material called nano crystalline cellulose is reported to have strength properties greater than Kevlar. As one of our few truly renewable materials, sustainably sourced wood will be playing a much greater role in maintaining and improving our quality of life.

**Wood and Empires**

Wood and timber have been one of the world’s most valuable resources. Wars and invasions have occurred throughout history to secure land and amongst other things forests and their much needed supply of timber.

The ancient Egyptians built ships from the acquired forests of Syria while the British used Indian teak for sleepers to develop the expansive Indian railway system and expand trade. Timber and its history as an economic resource provides insights into how modern nations look to secure their boundaries and resources when faced with the uncertainties like climate change, predicted rising sea levels and energy supply.

**Sources of information:**

Exhibition catalogue  WOOD: Art Design Architecture  
Connecting to your curriculum

The exhibition has very strong connections to a number of learning areas and cross curriculum perspectives in the Australian Curriculum. A detailed matrix of the Australian Curriculum connections can be found on pages 21-25.

This education package is designed primarily for students in years 4 to 10, with some senior secondary activities included in the exhibition activity section. The open ended nature of some of the exhibition and classroom activities also allow material to be adapted for younger students.

Australian Curriculum

Cross Curriculum Priorities

Sustainability Priority
Wood and its production and use involve significant environmental and sustainability issues.

Key concepts:
- the interdependent and dynamic nature of systems that support all life on earth
- building the capacities for thinking and acting in ways that are necessary to maintain a more sustainable future.

Aboriginal and Torres Strait Islander histories and cultures

Aboriginal works in the exhibition provide an opportunity for students to explore the significant role of wood in Aboriginal art, technology and everyday life and in doing so appreciate the culture’s deep knowledge and understanding of their environment and the natural materials found in it.

Learning Areas

The Arts Foundation to Year 10, Draft July 2012
Many student activities in this pack relate directly to middle years Strands of Making and Responding.

English
The exhibition activities section will engage students in: developing knowledge, understanding and skills in listening, reading, viewing, speaking and writing. The activities in this pack will also encourage the development and expression of ideas.
Science Foundation to Year 10
The post visit activities that explore the properties of wood relate directly to the Science Understanding and Science Inquiry Skills Strands.

Design and Technologies
The exhibition and activities provide an opportunity for students in Design and Technologies to develop skills in design, production, and evaluation.

For example:
- integrating learning from other learning areas (for example, ‘Living things’ from Science)
- focusing on specific materials timber
- focusing on a product
- focusing on an area of specialisation such as architecture

From the Shape of the Australian Curriculum 2012

History
The exploitation of forests and the ever expanding need for timber throughout history provides insights and connections to historical periods, imperialism and causes of conflict sections of the History Learning Area of the Australian curriculum.

Geography
Many connections can be made to the draft Geography curriculum that enhance and provide examples for investigations within the Sustainability Major Concept.
Getting started

Activities

One way of introducing the topic of wood is to draw on students’ prior knowledge, experiences, memories and observations of this material. The following activities provide useful starting points for this approach.

Wood association game

Aim:
To encourage students to think about the many different ways wood is used.

Activity:
1. Students write down their first response to the teacher calling out word pairs that start with the word “wood”. Some examples include –wood-kitchen, wood-transport, wood-building, wood-sport, wood-environment, wood-art, wood-drink, wood-medicine, wood-farming, wood-wrapping presents, wood-sleeping, wood-books and wood-water.

2. After a few times stop, scribe student responses and discuss results.

3. Allow students to provide their own wood word pairs for other class members to respond to.

Follow up:

• Share ideas on the variety of ways wood can impact on our lives.

• Have students image a world without wood and how it might be different.

• Discuss how long (sustainable) a woodless world might last compared to one which produces wood.
Wood in your world

Aim:
Make students aware of the different uses and value of wood in their lives

Activity
1. Ask students to find a small interesting object that is made or partly made of wood in their home and either photograph it or bring it to school.

2. Have students present their object to rest of the class and talk about why wood was used to make the object and what wood's advantages are over other possible materials that it could have been made from.

3. Ask students to create some interesting text about the object and why they chose it in particular. Create a mini exhibition of the student's objects and statements, invite other classes to view.

Follow up:

• Have students think about uses of wood that surprised them.

• Ask students to think about ways we can group uses under different headings.

• Talk about how some of the objects would have been made and the features of the different woods used.

• Share ideas on the design of the object and if wood was the best choice of material.

• Encourage students to find interesting and unusual images of different functional and aesthetic uses of wood. Make a wall collage from the images.

• Wood Audit – as a homework activity ask students to complete a wood audit of their home to find out where wood is used as a part of the building and the objects it contains. Pool the class information, display results visually, encourage analysis and conclusions about the different uses of wood where you live.
Mind mapping

Aim:
Encourage students to think laterally about the different connections there are to wood, the environment and our lives.

Activity

1. There are many resources available on the web that explain the mind map process or provide software for doing it online. See mind map guidelines at http://en.wikipedia.org/wiki/Mind_map

2. Provide students with a large sheet of landscape orientated paper, coloured pencils or marker pens.

3. Explain the process of making a mind map as a creative way of developing interconnected ideas around a central theme of wood.

4. Ask students to write the word wood or place a picture or drawing symbolising wood in the centre of the page. Ask students to then think of new and related ideas on the subject and draw them as different coloured branches originating from the centre of the page. Keep branching from main branches as more ideas come in.

5. Use lines, colours, arrows, branches or some other way of showing connections between the ideas generated on the mind map.

Follow Up

- Compare mind maps and the discuss diversity of responses.
Words in wood

Use some of the quotes listed here to encourage student thinking about the many ways wood is a part of our lives.

Encourage students to research other relevant quotes then write one of their own. Share with the rest of the class and make a wall pin up display.

Quotes

Chop your own wood, and it will warm you twice.
Henry Ford

Rotten Wood cannot be carved.
Chinese proverb

‘A society grows great when old men plant trees whose shade they know they shall never sit in.’
Greek Proverb

We know wood deeply, as we know stone, but wood is softer, warmer and veined with sap, so more like ourselves. As a sculptor, wood is such a rich material as it carries its own memory of tree, time, oxygen and weather, as well as being so mutable as to allow us to cast our own thoughts and memories upon it.
Lionel Bawden WOOD Exhibitor

I can look at the knot in a piece of wood until it frightens me.
William Blake

Only when the last tree has died and the last river been poisoned and the last fish been caught will we realise we cannot eat money.
Cree Proverb

The best time to plant a tree was 20 years ago. The next best time is now.
Chinese Proverb

Except during the nine months before he draws his first breath, no man manages his affairs as well as a tree does.
George Bernard Shaw, Maxims for Revolutionists, 1903

Rest is not idleness, and to lie sometimes on the grass under trees on a summer’s day, listening to the murmur of the water, or watching the clouds float across the sky, is by no means a waste of time.
J. Lubbock
At school activities

The activities listed here require minimal tools and equipment. At all times when students are handling or working with wood or any other material or equipment ensure the appropriate health and safety protocols and safeguards in place.

Please modify as appropriate for your year level.

1. Working with wood

Aim:
To challenge students to design and build a small object of choice using a variety of everyday wooden materials.

Activity:

1. Provide students with wood glue and everyday wooden objects like pegs, matches (without heads), ice-cream sticks and toothpicks. These materials may also be brought from home.

2. Encourage students to design and make a small wooden object of their choice. It may be an artistic or practical piece.

3. Visit http://www.biglearning.org/craft-sticks/ for tips on students working with wood including cutting, bending, glueing, painting and jointing.

Follow Up:

• Ask students to keep a designer’s log of their process from the initial idea, design work to the finished project.

• Review the advantages and disadvantages of working with wood.

• Create a classroom mini-exhibition with designer’s statement written by students next to their finished piece.
2. Seeing the forest for the trees

Aim:
To help students become familiar with the wood producing trees of Australia and the world and their importance to our environment.

Activity:

1. Take students to your local botanic garden or arboretum to observe some of the more interesting and spectacular forest trees of Australia and the world. Contact the education officer at the site beforehand to organize visit trails and activities.

2. For South Australian students, the Adelaide Botanic Garden has a Talking Tree Trail, Australian Plant Trail and Year of the Forest Trail available for download from http://www.botanic.sa.edu.au/. Other Australian botanic gardens have similar learning opportunities.

NOTE: If you are visiting the Wood exhibition in the Santos Museum of Economic Botany in the Adelaide Botanic Garden point out to students the unique timbers of the world display while in the museum.

Follow Up:

- Encourage students to research a particular timber tree they encounter on their excursion. Apart from properties of the timber encourage exploration into all aspects of the tree including any historical, cultural, indigenous and economic uses of the tree or wood. Students should also consider environmental and sustainability issues surrounding timber production from their chosen tree. Students present their research to the rest of the class.

- Have students perform a tree audit and tree vegetation map of areas like the school yard, home garden or a local park. Plant ID assistance may be obtained from local experts, like local plant nursery staff or Society for Growing Australian Plants in all states. Encourage students to make dried herbarium specimen of a particular tree of interest.

- Set up class debates on sustainability issues, climate change and the environment as they relate to Australian and worldwide timber sourcing, production and use.

Useful websites

http://www.ecokids.ca/pub/eco_info/topics/forests/what_is_a_forest.cfm

3. Old wood is new again

Aim:
To investigate the different ways old wood can be renewed or recycled.

Activity:

1. Supply or request students bring pieces of old weathered wood to school.

2. Leave part of the surface weathered. Sandpaper the rest of the surface to a fine finish starting with coarse and finishing with fine sandpaper.

3. Use a variety of finishes on half of the sanded surface. Examples of finishes might include beeswax, polyurethane and linseed oil. Please note appropriate safe use guidelines with each product.

4. Compare the look and feel of all surfaces.

Follow Up:

- Discuss different ways wood can be renewed and finished.

- Have students prepare and present a report on the economic and environmental issues around the recycling and rejuvenating of old timber for reuse.
3. Balsa models

Aim:
To design and construct a balsa wood architectural model or object.

Activity:

For older students:
1. Encourage students to research energy efficient building design, water conservation and recycled building products as a part of designing a building.
2. In partnership with the maths teacher introduce students to the topic of scale when designing plans.
3. Obtain sheets of balsa wood from a local craft shop. (Balsa wood is a cheap, soft, highly workable, ultra light wood that is ideal for making models and other objects.)
4. Ask students to design a simple, small scale architectural model of a building or object of their choice and make it using balsa wood

For younger students:
Set a simple task of creating a one dimensional shape from balsa wood OR make a wood-themed simple hanging mobile from balsa wood shapes, fishing line and wooden dowels.

Follow Up

• Have students present their models with a written report of the reasons for their design and the challenges of making models.
• Find out about the Balsa tree and its unique wood and why its properties are so useful for model making.
• Discuss the value of models when designing any made object.
• Research digital model making and discuss strengths and weaknesses compare to built real life models.
• For younger student mobile making activity, display student mobiles and share the reasons for different balsa wood shapes.
4. Wood composites

Aim:
To make students aware of wood composites and their features.

Activities:

1. Different timber based composite materials can be made using thin layered sheets of wood or compressed or glued particles of wood. These are known as wood composites, examples include:
   - Plywood – made from thin layers of wood.
   - Chipboard – made from glued and compressed timber chips.
   - Medium Density Fibreboard (MDF) – made from timber pulped into fibre then compressed into boards. It is sometimes also known as Craftwood.

2. Provide students with a variety of small samples or off cuts of wood composites. Off cuts can be sourced from timber yards, cabinet makers and some hardware stores that cut timber.

3. Ask students to investigate, record and compare the properties of the different composite materials compared to normal timber using tools like a saw, sandpaper, hammer, nails, screws, wood glue and weights to measure strength and bend.

4. Longer term properties can be observed by leaving pieces outdoors for a period or soaking in water and leaving for a short time.

Follow Up

- Based on their investigations students report on and compare the differing properties of wood composites
- Ask students to research new cutting edge wood-based composites and materials like nano crystalline cellulose which is reported to have strength properties greater than Kevlar.
- Review the different exhibition pieces that were made or built from wood composite materials.
5. Using wood - indigenous knowledge

Indigenous people have a deep knowledge of the different properties of trees and wood. It is one of the most basic and useful materials in traditional daily life being used for tools, food gathering, warmth, shelter, hunting, art, music, communication, ceremony, water transport and more.

Aim:
To provide students with a practical opportunity to make a miniature version of a traditional indigenous wooden object.

Activity:

1. Introduce the topic and encourage students to research particular aspects of Indigenous wood use. Some examples include tools, canoes, shelters, hunting equipment, sport, weapons, music, carrying.

2. Ask students to search for and bring naturally suitably shaped found wood pieces suitable for making a miniature version of a particular object they have researched.

3. Shape and modify pieces using coarse sandpaper or suitable wood files.

Follow up

- Ask students to keep a journal of the research and making of their object. Include an explanation of its traditional use and where possible identify the tree and wood used for its construction.

- Create a class display and invite other classes to view and discuss with your students.

- Invite an indigenous speaker into the classroom to share their knowledge of traditional technology.
6. Indigenous message sticks

A message stick is a form of communication traditionally used by indigenous people. Messages are painted, carved or burnt into the wood to help the carrier remember a spoken message and to show the message is genuine to those who receive it.

For excellent background information go to:

Message Sticks: rich ways of weaving Aboriginal cultures into the Australian Curriculum

Activity

Ask students to research message sticks, then design and make their own using a solid piece of wood, 20 to 30cm in length. Use sandpaper to round the edges.

Follow Up

- Encourage students to display their message sticks and to share their messages with others.
- Ask students to research and present other forms of communication that do not use spoken or written words. Some examples might include cave paintings, smoke messages, semaphore signals.
7. Wood workers

Contact a local carpenter, wood turner or wood craftsperson who might be willing to talk to students about their craft and display some of their work. Have students research and prepare interview questions beforehand.

Invite an architect to talk to students about the design process they go through before building. Have students research and prepare interview questions beforehand.

Invite a local member from the local Society for growing Australian plants to talk about significant Australian timber trees and their growth, history, use and environmental importance.

Encourage students to find interesting and unusual images of different functional and aesthetic uses of wood. Make a wall collage from the images.

Challenge students to think scientifically by asking them to design simple experiments to explore the properties of different woods and composite wood materials.

8. How wood is made

Aim:
To develop an understanding of how wood is made by trees.

Activity:

1. Provide students with hand lens or magnifying glasses and sawn cross sections of small pine logs or branches. If necessary sand the wood beforehand to bring out the grain.

2. Ask students to observe the fine detail and pattern of what they see noting differences in different sections of the wood. Draw what they see then research the different sections they are observing and its role in keeping the tree alive.

Follow up

- Go to http://woodmagic.vt.edu/kids/ for interactive activities on how wood grows.
Australian curriculum connections

The exhibition and education pack respond directly to the Australian Curriculum for students at different levels in different Learning Areas. For more detailed information go to: http://consultation.australiancurriculum.edu.au/

Australian Curriculum: The Arts
Foundation to Year 10
Draft for consultation
July 2012

Subject: Visual Arts
Years 3 and 4 strands

Making

4.2 Investigate and experiment with the qualities of different media and techniques to develop intended effects
General capabilities
CCT, ICT, LIT, PSC
Cross-curriculum priorities
SUST

4.3 Develop art-making techniques using, media, visual arts practices and viewpoints
General capabilities
ICU, PSC, EB
Cross-curriculum priorities
SUST

Responding

4.8 Recognise and describe how images, objects, forms and ideas in visual arts works can be considered from different viewpoints
General capabilities
CCT, LIT, EB
Cross-curriculum priorities
SUST

4.9 Explore and explain visual arts works and comment on the connections with Australia, the Asia region and other world regions
General capabilities
CCT, ICU, LIT, PSC
Cross-curriculum priorities
AAEA, SUST
Arts subjects and learning areas
HIS

Years 5 and 6 strands

Making

6.1 Experiment with and create 2D, 3D and 4D images and objects based on imagination and a deepening understanding of their world
General capabilities
CCT, ICT, NUM

6.2 Select and use different media and techniques to explore visual arts ideas
General capabilities
CCT, ICT
Cross-curriculum priorities
SUST
Responding

6.7 Investigate values and meanings in their own and others' visual arts works
General capabilities
CCT, LIT, EB
Cross-curriculum priorities
SUST

6.8 Identify and discuss a range of visual arts works and how they may be interpreted in different ways
General capabilities
CCT, LIT, PSC, ICU
Cross-curriculum priorities
SUST, ATSIHC

Years 7 and 8 strands

Making

8.2 Investigate the practices and viewpoints of art, craft and design and the connection to and influence on aesthetic and expressive intention when imagining and planning
General capabilities
CCT, ICT, NUM
Cross-curriculum priorities
SUST
8.3 Reflect on their own and others’ visual arts practice recognising the safe and sustainable use of materials and processes
General capabilities
CCT, ICT, ICU, NUM, EB
Cross-curriculum priorities
SUST

Responding

8.7 Attribute purpose and meaning to visual arts works through a range of perspectives
General capabilities
CCT
Cross-curriculum priorities
SUST

8.8 Explore and explain viewpoints through critical analysis of a range of visual arts works
General capabilities
CCT, LIT

Years 9 and 10 strands

Making
10.2 Investigate and explore the perspectives on and in the arts’ practices of other artists in relation to their own ideas about design, symbols, objects and spaces
General capabilities
CCT, ICT, ICU, NUM
Cross-curriculum priorities
SUST

10.3 Experiment with, reflect on and refine the connections in their own work between viewpoints, materials, practices, mediums, techniques and processes
General capabilities
CCT, ICT, ICU, NUM, EB

10.4 Investigate and explore the perspectives on and in the arts’ practices of other artists in relation to their own ideas about design, symbols, objects and spaces
General capabilities
CCT, ICT, ICU, NUM, EB

10.5 Make informed decisions about the ways their own and others’ visual arts works communicate meaning to audiences
General capabilities
ICT, ICU, NUM, PSC, EB
Cross-curriculum priorities
SUST

Responding

10.7 Evaluate and share with others their understandings about the and why visual arts works are made, what they are about and how they are understood in different ways
General capabilities
CCT, PSC, LIT, ICU

The Shape of the Australian Curriculum: Technologies
August 2012

The exhibition and related activities provide opportunities to connect with the following scope and sequence objectives from the Shape of the Australian Curriculum: Technologies document.

Design Technologies
Years 5 and 6 Scope and Sequence

Knowledge and Understanding

- critically examine technologies, materials, systems, tools and equipment that are used regularly in the home and in local, national or global communities, with consideration of ethics and sustainability
- Develop an understanding of the factors that influence the design, innovation and use of common technologies in order to consider why and for whom the technologies were developed

Processes and Production Skills

- critique ethical and socially responsible solutions to design problems, focusing on design ideas and local and global systems, materials, tools and equipment
- create, modify and test ideas
- safely design, plan and produce purposeful, enterprising and high quality solutions for personal, home and some community-based situations, taking account of social and cultural values
- identify and use criteria to evaluate their own and others’ processes and solutions taking account of users, resources, sustainability, ethics, and cultural and personal values.
**Australian Curriculum: Science**

**Year 4**

**Content**
Living things, including plants and animals, depend on each other and the environment to survive (ACSSU073)

Natural and processed materials have a range of physical properties; These properties can influence their use (ACSSU074)

**Science Inquiry Skills**
Suggest ways to plan and conduct investigations to find answers to questions (ACSIS065)

Safely use appropriate materials, tools or equipment to make and record observations, using formal measurements and digital technologies as appropriate (ACSIS066)

**Evaluating**
Reflect on the investigation; including whether a test was fair or not (ACSIS069)

**Communicating**
Represent and communicate ideas and findings in a variety of ways such as diagrams, physical representations and simple reports (ACSIS071)

**Year 5**

**Content**
Living things have structural features and adaptations that help them to survive in their environment.

**Year 7**

**Content**
There are differences within and between groups of organisms; classification helps organise this diversity (ACSSU111)

Some of Earth’s resources are renewable, but others are non-renewable (ACSSU116)

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**Australian Curriculum: English**

The education pack links closely to all levels of the English curriculum in the following strands:

**Language**
Language for interaction
Expressing and developing ideas

**Literacy**
Texts in context
Interpreting, analysing, evaluating
Interacting with others
Creating texts

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**Australian Curriculum: v4.0 History**

**Year 7**

**Content Descriptions**

**Historical Knowledge and Understanding**
Contacts and conflicts within and/or with other societies, resulting in developments such as the expansion of trade, colonisation, war and peace treaties.

**Depth Studies**
The Mediterranean World
Choose a case study: Egypt, Greece, Rome

The Asian World
Choose a case study: China, India

**Year 9**

**Content Descriptions**

**Historical Knowledge and Understanding**
The extent of European imperial expansion and different responses, including in the Asian region

**Year 10**

**Content Descriptions**

**Historical Knowledge and Understanding**
The globalising world
The environment movement (1960s – present)
Draft F-12 Australian Curriculum: Geography
To February 2012

Year 2
Geographical Knowledge and Understanding
Environment

Content description
The environment is the source of every material thing we use or consume.

Elaborations
• identifying the sources of some of the material things they use or consume, such as wood to make paper
• understanding the principles of reduce, reuse, recycle and replace and how they relate to caring for the environment

Content
The significance of an environment or place contributes to how it is managed or used.

Elaborations
• exploring features of different environments that are of local relevance and investigating how they might be managed or cared for, for example, forests, rivers or national parks

Year 3
Geographical Knowledge and Understanding
Environment

Content description
The use of natural resources and disposal of waste affects the environment

Elaborations
• understanding that sustainability means using resources at less than or equal to the rates of renewal
• exploring ways natural resources are utilised, for example, metal from mining, paper from trees, glass from sand

Year 5
Geographical Knowledge and Understanding
Environment

Content description
There are a variety of climates and each climate results in a distinctive type of natural vegetation and use by people.

Elaborations
• exploring the relationship between climate and vegetation such as dense vegetation in tropical zones and sparse vegetation in arid zones
• locating and comparing selected Australian climates and other world climates
• comparing the local environment, its uses and population, to other parts of Australia and the Asian region, for example, alpine, desert, coastal, river, savannah

Content description
Human activities can change environments and places over time

Elaborations
• investigating how development changes environments by exploring a contemporary sustainability issue, such as urban planning
• investigating the effects of European colonial presence, including examples such as vegetation clearance, drainage, irrigation, farming,

Content description
Sustainability is about maintaining the capacity of the environment to support our life

Elaborations
• considering how and by whom decisions are made about how places are used and sustained, for example the role of government, business, environmental groups and individuals in using a natural environment
• exploring how Aboriginal Peoples and Torres Strait Islander Peoples have cared for the Australian environment over a long period of time

Year 7
Geographical Knowledge and Understanding
Content description
Environmental resources (including renewable resources, non-renewable resources and continuous resources) have different characteristics that affect their use and significance.
Elaborations
• describing the variety of environmental resources, and their classification into renewable, non-renewable and continuous
• examining the spatial distribution of selected environmental resources
• explaining the uses of environmental resources and their economic and social significance

Year 9
Geographical Knowledge and Understanding

Content description
Biomes produce the foods we consume and many other commodities, such as plant materials and a range of ecosystem services.

Elaborations
• identifying and describing the biomes in Australia and throughout the world in terms of location, characteristics and the foods they produce
• investigating an everyday use of plant materials for non-food purposes (for example, cotton for clothing) and where these materials come from

Year 10
Geographical Knowledge and Understanding

Content description
Environmental challenges of the future have environmental, economic and social consequences

Elaborations
• evaluating the extent to which particular environmental challenges threaten the sustainability of the source function, sink function, service function and spiritual functions of the environments that support human life and welfare
• evaluating their economic and social consequences, at present and in the future

Content description
There are interrelationships between human wellbeing and conflict

Elaborations
• classifying and mapping the different types of conflict around the world and explaining the pattern
• considering the role and status of environmental resources in conflicts
• analysing the effects of conflicts on places
Useful websites

**Forests and Timber Education**

http://woodmagic.vt.edu/kids/


http://www.forestry.gov.uk/pdf/KS2TeacherpackdocEnglishFINAL.pdf/$FILE/KS2Teacherpack
docEnglishFINAL.pdf

http://www.timber.net.au/


http://extension.oregonstate.edu/catalog/4h/4-h4422c.pdf

http://www.youtube.com/watch?v=Q2RAAe9IBwE

**Design**


http://www.manoarchitects.com/

http://www.yardsaleproject.co.uk/

http://www.chairblog.eu/category/chair-designer/pablo-reinoso/

http://www.marcnewson.com/ProjectImages.aspx?GroupSelected=0&ProjectName=Wood+
Chair%0d1988+-+Cappellini&Category=Products


http://www.wallpaper.com/design/starbucks-launches-a-coffee-laboratory-in-
amsterdam/5674#59994


http://www.mnn.com/green-tech/transportation/photos/11-awesome-bikes-made-of-
wood/a-green-life-cycle
WOOD: ART DESIGN ARCHITECTURE

Teacher Exhibition Guide
Teacher Exhibition Guide

This guide provides edited information and images from the more extensive WOOD: ART DESIGN ARCHITECTURE exhibition catalogue. This guide includes minimal artist background, an image of each work and the interpretive information that accompanies works or displays in the exhibition. For a full and thorough summary of the exhibition, accompanying essays, articles and images please obtain a copy of the catalogue from the exhibition venue. The cost of the glossy, full colour publication is $25.00.

Using the guide

This guide will assist teachers in planning a visit to the exhibition and in reinforcing the learning post visit back in the classroom. Material may be photocopied for student use both in the exhibition and at school. For very young students the information may be best read and explained directly to the students.

Adelaide Exhibition

In South Australia only, the exhibition has six pieces displayed in the Santos Museum of Economy Botany (SMEB), Adelaide Botanic Garden. The pieces can be found on pages 5, 7, 9, 11, 14 and are annotated by @SMEB: Adelaide. The rest of the exhibition is located at the Jam Factory in Adelaide. All other Australia wide venues have the complete exhibition on display in the one location.

Teacher Exhibition Guide acknowledgements:

Text for this guide has been provided by the following authors.

Brian Parkes (Co-curator) is Chief Executive Officer and Artistic Director at JamFactory in Adelaide.

Elliat Rich (Co-curator) is a designer who graduated from the University of New South Wales, College of Fine Arts in 2004.

Stephen Goddard (Catalogue and exhibition designer) is Sydney-based Creative Director of Project Two.

Lee Smith (Profile writer) is a freelance writer, digital editor and typesetter.

Margaret Hancock Davis (Profile writer) is Curator and Exhibitions Manager at JamFactory.

Dr Mary Knights (Profile writer) is a writer, curator and academic.

Jane Lawrence (Profile writer) is Program Director for Interior Architecture and the Interior Architecture Studio Course Coordinator at the University of South Australia.

Andrew Mackenzie (Profile writer) is an independent writer and publisher on architecture, design and art.
**Alexander Lotersztain**

born 1977, Buenos Aires, Argentina  
lives and works Brisbane, Queensland

Alexander Lotersztain graduated from the Queensland College of Fine Art, Griffith University in 2000, and soon after went on to establish derlot™, a highly successful and versatile company that provides design solutions through furniture, architecture and policy.

Elliat Rich

**Plantation collection**

Alexander Lotersztain’s *Plantation* collection is a range of stools, benches, coat stands, an armchair, lounger, rocking chair and tables. The entire collection is made out of plantation forest marine-grade plywood, with the intention of exposing the inherent beauty of the material. The design of the items focused on the efficient use of the plywood sheet. In the case of the armchair, four chairs are made from a single plywood sheet, leaving only six per cent wastage. Lotersztain then uses the wastage to create egg cups, which are given away with every item, reducing the unusable content to two per cent of the original sheet.

Photo: Florian Groehn

**ARM Architecture**

ARM Architecture was founded in Melbourne in 1988 by architects Steve Ashton, Howard Raggatt and Ian McDougall.

The Elisabeth Murdoch Hall seats 1000 patrons and is lined with Tasmanian-crafted plywood panels that provide the best possible acoustics for recital music. Every timber panel is perfectly aligned, with a gap of precisely 3mm between each one. These panels are routed to create a grain-like texture that diffuses the sound to enhance the timbre and blending of instruments. The entire timber interior forms a unique instrument, specifically crafted to complement and enhance musical performances. The result is a remarkable room of surface, spectacle and sound.

Lee Smith

**Elisabeth Murdoch Hall**

The purpose-built Elisabeth Murdoch Hall is exemplary in design, acoustics and state-of-the-art facilities, allowing the presentation and recording of the full breadth of Melbourne’s vibrant music culture, from chamber music to jazz to chamber opera.

The modified shoe-box shape is based on the classic proportions of the Vienna Musikverein. The timber panelling of the walls and ceiling are stepped in and out to provide diffusion at mid and low audio frequencies, and the surface of the panels are grooved to diffuse the higher frequencies. To insulate the hall from the adjacent intersection, the auditorium is enclosed in a 250 mm, thick concrete box.

*Elisabeth Murdoch Hall, 2008*  
walls and ceiling: laminated plywood panels, Australian plantation Hoop Pine; stage floor: compressed bamboo  
Photo: John Gollings
**Billy & Lulu Cooley**

Billy Cooley began carving in the 1970s, while he was working as a stockman at Mulga Park Station, where he also met his Pitjantjatjara wife Lulu, herself an accomplished artist. Initially carving boomerangs from desert mulga trees, Billy was inspired by watching older people carving snakes from the branches of trees, and began creating his own versions using simple pieces of wood to craft snakes lying flat on the ground.

Brian Parkes

**Liru and Piti**

The snake form has a particular resonance for Billy, as his personal totem is the non-venomous water snake from Borroloola. However, his carvings mostly represent Liru, the poisonous snake associated with the Tjukurpa and kin and country in the Anangu Lands.

In addition to making Liru and sometimes Ngintaka (Giant Perentie Lizards), Billy assists Lulu in producing beautiful carved pitis (wooden bowls) from river red gum roots. Billy will often do the physically hard work of hollowing out the shape, allowing Lulu to focus on embellishing the outer surface using a hot wire to burn on her traditional walka designs.

*Liru, 2012, Piti, 2012*

river red gum decorated with burnt walka design

snake, longest: 105 cm bowl: 12 x 66 x 26 cm

Photo: Tom Roschi

**Brian Hooper & m3architecture**

Suspended within the memorial to the Tree of Knowledge is the preserved remains of a *Eucalyptus papuana*, the original ghost gum. During the ‘Great Shearers Strike’ in 1891, the shearers were said to have met under the tree and, as a result, the tree is considered to be the place that led to the foundation of the Australian Labor Party. In 2006 the tree was included on the National Heritage List, but that same year it was poisoned (it remains a mystery who was responsible). The Barcaldine Tree of Knowledge Memorial reinstates the space around the tree as a meeting point; it connects the tree back to the town; and it acts as a gateway to the highway and railway line.

*Tree of Knowledge Memorial, 2009*

Barcaldine, Queensland laminated annealed glass, recycled rubber, stamped concrete, recycled hardwood, stainless steel components

Photo: Jon Linkins
Catherine Truman

born 1957, Adelaide, South Australia lives and works in Adelaide

Catherine Truman’s small objects are intriguing. For this exhibition she chose a number of pieces from a larger installation titled Some uncertain facts. The selected works are based on the simple study of the spiral, funnel and cone. Truman has used a range of materials – including waxed paper, card, English lime wood and unfired clay – to create these quirky three-dimensional objects. A coil of paper, a twist of unfired clay, a found sea shell and white fabric loosely tacked with a cotton thread all suggest playful simplicity and a spontaneous engagement with everyday materials. These works relate to Truman’s ongoing interest in the parallels between scientific and artistic inquiry and the methods, such as creating images to enable us to see and understand.

Mary Knights

Some uncertain facts: spiral, cone, funnel, 2012

installation of objects: paper, card, wax, clay, plastic conduit, shell, cotton cloth, hand-carved English lime wood

15 x 70 x 90 cm

Photo: Grant Hancock

Christina Waterson

born 1974 Bundaberg, Queensland lives and works in Brisbane, Queensland

Waterson is inspired by ‘natural forms, structures and geometries that stem from the simple qualities and properties of materials’.¹

Elliat Rich


Colony

In the 1800s, Kauri pines perhaps more than a thousand years old, were felled in northern New Zealand and shipped to Australia. The timber was used for bridges, boats and storage vats because of its strength and natural resistance to rot. The Kauri Waterson used in Colony, 2010 had been shipped to Sydney and made into rum vats for the Pyrmont distillery that began operation in the 1890s. One hundred years later, the distillery was closed and the kauri staves from the vats were salvaged.

The finite nature of Kauri pine – the tree and the wood – have informed the work’s arrangement. Colony is made up of like, repeated parts grouped together for strength, protection and support. It is vulnerable at the edges, where it is also most likely to grow and multiply.

Colony, 2010

Agathis australis – Kauri pine

82 x 157 x 9 cm

Photo: Jon Linkins
**Damien Wright**

born 1969, Brisbane, Queensland lives and works in Melbourne, Victoria

Damien Wright grew up travelling extensively with his parents across outback Australia. Inspired by the landscape, its forms and materials, he developed an unconfused sense of belonging.

Lee Smith

**Brief**

The puritan form and rationalist geometry of *Brief* resonate with mid-century, postwar European Modernism. This piece is made from ancient red gum – a jet black, 15,000-year-old petrified timber that is dug up from the bottom of a swamp – and Ringed Gidgee, a very hard and slow-growing desert wattle. Both timbers are difficult to work with and require a high level of skill and ingenuity to form. The materials and craftsmanship provide an absolute contrast to the historical methodologies referenced through the design. The work aims to ‘de-industrialise a modernist fantasy’, and to be a piece of handcrafted, custom-made modernism. Furniture for the masses it is not.

*Brief*, 2012
ancient red gum (top), ringed gidgee (legs)
90 x 270 x 75 cm
Photo: Jeremy Dillon

**Drew Heath**

born 1968, Hobart, Tasmania lives and works in Sydney, New South Wales

Heath aspires to directness and simplicity, born of a commitment to on-site construction as a primary design tool. The meaning in his architecture is what it is, not what it intends, implies or narrates.

Andrew Mackenzie

**Tír na nÓg (House of Dreams)**

Heath’s most recent project is his own home, which might also be described as a laboratory of details. Using timber in conjunction with his other primary materials, he has reinvented just about every detail in the house. Ceiling lights are filtered through a ‘paddy field’ of terraced ply sheets, huge timber and steel windows become doors, customised handles reinvent the lock, entire walls pivot, upturning the house into a courtyard with a table that can sit 30 people.

With the exception of tapware, this house is an entirely handmade proposition. In so doing, it is compelling not because of a grand formal gesture or a clever back story, but because the details come together to form a philosophy of making that insists that materials matter, and what we do with them and how we live with them reflects who we are.

*Tír na nÓg (House of Dreams)* – McMahons Point, Sydney, 2008–2012
spotted gum, Tasmania oak plywood
Photo: Brett Boardman
Duncan Meerding
born 1986, Hobart, Tasmania lives and works in Hobart, Tasmania

The ability to recognise potential and then follow through with a design process to a resolved and marketable outcome is a worthy skill. And it’s a skill that has worked well for Meerding.

A strong ethos that Meerding carries through all his projects is his desire to remind people of the beauty of nature without – ironically – destroying it in the process. To this end, he uses sustainably accredited wood, such a hoop pine and salvaged materials.

Elliat Rich

Cracked log lamps

The Cracked log lamps are made from salvaged logs, which would otherwise have been burnt. These lamps make a feature of, rather than hide, the naturally occurring cracks in the logs. By turning them into a vessel for light, the outside ‘log’ is brought in, and can act as a reminder of ‘our intrinsic connection with nature’. Meerding is legally blind and has only limited peripheral vision. The way light emanates from the peripheries of the lamps and their highly tactile nature reflect an alternative sensory world within which he designs.

Cracked log lamps, 2011
salvaged logs
each approx 23 x 20 x 20 cm
Photo: Jan Dallas @SMEB: Adelaide

Gary Warner
born 1957, Brisbane, Queensland lives and works in Sydney, New South Wales

WoodWorked

WoodWorked is a multi-speaker soundscape created specifically for WOOD: art design architecture. The intention of the piece is to introduce into the gallery space a gentle orchestration of wood-derived sounds, to create an atmospheric allusion to the forest origins of timber and to the work of making objects with wood.

WoodWorked explores various inherent musicalities of wood, including the living tree and raw material, the rhythmic, repetitive processes of hand-working, and the resonant tonalities of objects and instruments made of wood.

Working with wood requires significant mindfulness and attention, an essentially meditative state of mind. Through this soundscape work, Warner hopes to evoke a series of allusive poetic atmospheres that will create a unique ‘acoustic signature’ for the exhibition, and underscore the visitor’s experience in the gallery space.

The first days of January 2011 at origma reserve. Forest reflections on the surface of shadow chilled billabong waters.
Photo: Gary Warner
**Greer Honeywill**

born 1945, Adelaide, South Australia lives and works in Hobart, Tasmania

My obsessive observation of the early stages of new house construction led to a collection of apprentice models dating back a half a century and more. Most of the models are out of scale and clumsy attempts at learning, but occasionally perfection appears. Would-be builders of houses were taught building skills in trade schools or technical classes.

Greer Honeywill

*This housing estate is not to scale #2*

*This housing estate is not to scale #2* alludes to miscommunication, human frailty and desire—the miscommunication between architect and client, between social politics and personal agendas. Lost in contemplation of such complexity, Honeywill makes child’s play of architecture, turning the serious business of shelter into oversized children’s toys.

The humble timber frame for the domestic dwelling has been the underlying inspiration for Honeywill’s wooden work for over a decade.

*This housing estate is not to scale #2, 2011*

Huon pine, American cherry wood, American redwood

126 (diam) x 21 cm

Photo: Peter Whyte

**Hossein Valamanesh**

born 1949 Tehran, Iran lives and works in Adelaide, South Australia

Valamanesh draws on his Iranian heritage and experience of the Australian landscape and culture to create enigmatic artworks.

A handful of twigs have been entwined into a mandala and cast in bronze. The economical use of materials and elegant simplicity of Hossein Valamanesh's artwork *Breath, 2012* belies complex associations. Explicitly referring to trees and bronchial branches, perhaps it alludes to the importance of forests as the lungs of the earth and the interconnectedness of all things.

Mary Knights

*Breadth*

‘In each breath we take there are two gifts.
The air that fills our lungs prolongs life.
Giving that air back to the world refreshes the soul.
For each one of these Gifts, each time we receive it,
we must give thanks.’ Extract from Saadi’s Gulistan, 1259 AD, Shiraz, Iran

*In this beautiful verse Saadi asks us to thank God. However, I think we should thank nature, forests and trees. *Hossein Valamanesh

*Breadth, 2012*

Bronze, 143 x 140 x 5 cm, edition of six

Courtesy of the artist and Greenaway Art Gallery Adelaide, Breenspace, Sydney, Rose Issa Projects, London

Photo: Iain Bond
Joe Chester

born 1983, Launceston, Tasmania lives and works in Melbourne, Victoria

Growing up in Tasmania, Joe Chester was surrounded by tools and timber. He ensures his products have a minimal impact on the environment, sourcing off cuts from other manufacturers, and works only with recycled, reclaimed or sustainably grown timber. Chester prides himself on utilising processes that reduce waste, and that are also cost effective for his business.

Lee Smith

Conceptual building blocks

Conceptual building blocks is a sculptural toolkit for ‘creative minds’. Chester makes them from reclaimed Australian timber or FSC certified Oregon. The building blocks are designed as a way to unwind and enjoy being creative, or just to enjoy some ‘play’.

Conceptual building blocks, 2011
reclaimed Australian hardwood or sustainably grown oregon
largest: 15 x 3 x 3 cm
Photo: Brad Bonar

John Quan

born 1977, Saigon/ho chi Minh city, Vietnam lives and works in Adelaide, South Australia

Quan’s combination of being a maker, an experimenter and (what could be called) a mad scientist leads to some wonderful discoveries, which then get adapted and folded into new objects. The flexile desk lamp began as a response to an article suggesting that, with the application of fabric softener and hot water, wood would be as flexible as ‘wet spaghetti’. While this method ultimately didn’t work, he continued to experiment with different processes to soften veneer, which led him to using a pressure cooker. High pressure and temperatures gave Quan a pliable veneer that fed into the construction of a chair and, with a further lamination of aluminium, into the final discovery that allowed him to realise the Flexible desk lamp.

Elliat Rich

Flexible desk lamp

Flexible desk lamp is an articulating desk light made by laminating an aluminium sheet between layers of timber veneer. The aluminium serves dual purposes: it is the power conduit between the batteries and the LED light; and gives the stiffness that allows the head of the lamp to be bent, twisted and held into almost any position.

The cross bar at the base not only provides lateral support, but also forms part of the switching mechanism. He has used the flexibility of the timber laminations to make or break the electrical contact between the battery pack and the LEDs.

Flexible desk lamp, 2010
European beech veneer, aluminium, SMD LEDs, lithium batteries
40 x 6 x 10 cm

Photo: John Quan

@SMEB: Adelaide
John Wardle Architects

established 1986, Melbourne, Victoria

John Wardle established John Wardle Architects in Melbourne in 1986. Over the years his practice has developed a reputation for designs that evolve from a site’s landscape, topography and history. The result is an architecture closely integrated into its place and environment, which reveals the individual characters of each client and their aspirations.

Lee Smith

Shearers quarters

The Shearers quarters sits adjacent to an existing historic cottage on a working sheep farm on Bruny Island, Tasmania. Located on the site of the old shearing shed that was destroyed by fire, the residence references the orientation of the cottage to the north, and follows the topography of the land to the south.

The interior is lined with macrocarpa pine sourced from many different places, mostly from individual trees from old rural windbreaks. The bedrooms are lined in recycled wood prepared for apple-box crates, sourced from the many old orchards of the Huon Valley, where the timber remained stacked but unused since the late 1960s.

Shearers quarters, Bruny Island, Tasmania 2011
Macrocarpa pine, recycled wood
Photo: Trevor Mein

Jon Goulder

born 1970, Bowral, New South Wales lives and works in Perth, Western Australia

Goulder enjoys personally hand making custom-made one-off pieces and prototypes in his studio. The intimate understanding of wood – how it responds and reacts – that he gains through this process is a great advantage in designing for production, and demonstrates that there can indeed be a powerful link between design excellence and fine craftsmanship.

Brian Parkes

Amore mio chair and Sled chair

Jon Goulder originally designed the limited edition Amore mio chair to showcase his unique abilities as a designer–maker. From the original chair, Goulder created Sled chair, a dining version and a related bar stool version, which were a nod toward a more production-oriented approach. The two chairs, featured alongside each other in the exhibition, represent different modes of practice that Goulder had the opportunity to define through his time at the Midland Atelier. Amore mio chair can only be made by a skilled craftsman, and cannot be viably copied by industry due to its complex compound-angled joinery, while Sled chair is not only suitable for commercial manufacturing, but is actually informed and enhanced by the processes of industrial production.

Sled chair, 2012 rock maple, upholstery 78 x 55 x 55 cm

Amore mio chair, 2009
American black walnut
upholstery 54 x 67 x 74 cm
Photo: Michelle Taylor
Khai Liew
Born 1952, Kuala Lumpur, Malaysia lives and works in Adelaide, South Australia

Khai Liew has had a long association with working in wood and his affinity for the material is clear — his minimalist aesthetic brings materiality to the forefront of his designs.

Margaret Hancock Davis

Julian chest

The Julian chest of drawers is a finely wrought piece, illustrative of the kind of work emanating from Khai Liew’s Adelaide workshop, where the level of craftsmanship is exemplary and the mark of the hand is an integral part of the design and manufacturing process. It is Liew’s belief that the emotional quality associated with the craft of making is as important as the feel of the materials, the aesthetic quality and the functionality of the work.

Fashioned from walnut, the curvaceous, raised drawer fronts are shaped by hand, and the decorative copper inlay will acquire a beautiful patina over time with use. It is the intention that the chest, and indeed all of Liew’s work, will last for many generations and the materials will age beautifully.

Julian chest, 2011
Solid American black walnut, patinated copper
85 x 83 x 50 cm
Photo: Grant Hancock

Lionel Bawden

Born 1974, Sydney, New South Wales lives and works in Sydney

He began experimenting with coloured pencils as a sculptural material in the late 1990s, and maintains this approach as the core of his practice today.

Brian Parkes

requiem (spirit of the beehive)

More than 14 billion wooden pencils are manufactured worldwide each year (usually from incense cedar grown in managed forests). Bawden transforms this readymade material, first through an additive process, gluing multiple pencils to create a solid block, and then through a reductive process, carving the final form. The work in this exhibition, requiem (the spirit of the beehive), returns to his earlier series, the monsters, 2004, in which landscape hybrids were created from the winding form of a mountain range doubled by its reflection in a lake or river. Mountain and reflection join together to form a new beast, a biomorphic landscape creature defying categorisation as landscape, figure or object. The monster remains in a kind of flux, literally a thing of motion with cascading striations frozen in time, on the verge of transformation.

requiem (spirit of the beehive), 2012
White Staedtler pencils, epoxy, incralac, 58 x 99 x 37 cm
 Courtesy of the artist and Karen Woodbury Gallery, Melbourne and Gallery Wendi Norris, San Francisco.
Photo: Craig Bender
Mance Design

established 2007, Melbourne, Victoria

Director Dean Gaylor says his team of artisans work with dedication and desire, with each unique luminary piece reflecting the character and personalities of those involved.

Gaylor and his team personally source the branches for Ghost story, with each requiring a particular form in order to enhance and accentuate the overall form of the design. His team has a true understanding of how these materials complement the overall design, and they create truly unique pieces. The interweaving of artisan, branch and creative spirit ensure that each Ghost story is never the same as another.

Lee Smith

Ghost story

Changing the contextual use of wood and other rustic materials is characteristic of the work of Mance Design. Ghost story, a linear plane of unprocessed Australian gum tree, is an exceptional example of this. Hanging above your head like a canopy, light splinters through its branches, bringing the outside in. Ghost story’s ability to transform chaos into beauty illustrates an inventive marriage of art and industrial design for which the studio has become renowned.

Ghost story, 2006
native Ghost gum branches, incandescent light bulb
150 cm (diam)
Photo: Zac Norton

March Studio

established 2007, Melbourne, Victoria

The studio is renowned for its innovative work in creating timber interiors. The initial exploration of this began with a theoretical project for RMIT University. Eggleston and his team decided to experiment with stacking salvaged 4 x 2 inch timbers to create a nest, with no fixings, sitting merely under its own weight. Inspired by the way timbers are graded, sorted and stacked in a timber yard, the design aimed to treat the wood like a brick, rather than a load-bearing material for a framed wall.

The bakery is a fine example of March Studio’s ability to carve provoking, custom-made timber spaces that complement the nature of their purpose, and highlight the craft and creativity of those who utilise them.

Lee Smith

Baker D. Chirico

The flowing geometry of the interior was inspired by the idea of creating a bread basket to encase the store, forming meeting points between the structures that hold the bread, oven and counter. Curved lengths of plywood sweep over the ceiling and become fluid shelves. With baker, Daniel Chirico, instructing the team that timber was the best material for cooling the bread; the retail component became an extension of the baking process itself.

Baker D. Chirico, 2011
Melbourne, Victoria
CNC cut plywood, Photo: Peter Bennetts
**Marcus O’Reilly**

born 1957, Melbourne, Victoria lives and works in Melbourne

When collecting timber for the *Flotsam and Jetsam* series, O’Reilly looks for pieces that reflect signs of their previous life. The collected pieces are carefully considered and modified in the workshop to construct a patchwork of human experiences embedded in wood.

Brian Parkes

**Flotsam and Jetsam table**

This work uses wooden flotsam and jetsam salvaged from the Victorian coastline. The component pieces of driftwood were washed onto rocks and sand, and were chosen for their weathered patina and signs of previous life. While the work has playful origins in rock-hopping and beachcombing, the final arrangement is crafted in a carefully considered process. The timber elements have been shaped, wire-brushed, sanded, coloured in part, and assembled as a collage with an aesthetic lineage that includes rustic sheds, tribal rugs and contemporary art and architecture.

*Flotsam and Jetsam table*, 2009
found driftwood, black steel 40 x 150 x 100 cm
Photo: Diana Snape

**Nawurapu Wunungmurra**

born 1952, Miwatj region, Northern Territory lives and works in Gurrumuru, Northern Territory

Wunungmurra recently began exploiting the natural bends in the wood – particularly ironwood and kapok – for his carved mokuy (boneless spirits that remain after the deceased’s bones have been interred in the larrakitj) to suggest these spirits’ flexibility. This is an innovative and significant contrast to the soldier-like straightness of spirit sculpture normally associated with north-east Arnhem Land.¹

Brian Parkes

¹. As pointed out by Will Stubs, in correspondence with the author, September 2012

**Mapiny mokuy**

For the Yolngu people of north-east Arnhem Land, a living person is made of flesh, which is impermanent and will ultimately transform into spirit, and bones, which are from the earth and need to return to it, through the medium of larrakitj (hollow-log memorial poles). The spirit or mokuy, which has no bones, is eternal and cycles through the waters of its identity until it reappears in a new body.

This small group of mokuy are the first that Wunungmurra has made using ironwood – a material normally reserved by Yolngu for sacred objects and bilma (clapsticks). Utilising the organic, fluid form of the trees from which they have been carved, Nawurapu Wunungmurra’s sculptures capture the mokuy at a particular moment in that journey.

*Mapiny mokuy* (group of four), 2011
ironwood
largest: 175 x 6 cm
Photo: Tom Roschi
Paul Morgan

born 1960, Melbourne, Victoria lives and works in Melbourne, Victoria

Paul Morgan has worked in private practice since 1997, and has since emerged as one of Australia’s most influential and innovative architects.

The design of the Trunk house pays homage to the environmental ambitions of the Moorabool commune, which in the 1960s and 70s was a hotbed for lifestyle experimentation.

Structural engineer, Peter Felicetti, proposed utilising timber forks, or bifurcations, as the basis for the structure. After confirming the load-bearing capacity of these bifurcations, an external truss – using a system of forks and columns – was developed.

The timber forks were sourced from the forest floors and farmland, and due to their age, were pre-seasoned. An on-site mobile milling machine processed stringybark trees that were felled to clear the site, and were then cured. These lining boards give the house great character, and relate to the experience of being in the forest. The overall design successfully creates an almost transparent relationship with the surrounding woodland.

Lee Smith

Trunk house

Trunk house is a small cabin in Victoria’s Central Highlands, situated on an area of untouched stringybark woodland. The project was designed for clients who longed for the isolation of the forest, and the closeness of its birdlife.

Trunk house, 2011
Photo: Peter Bennetts @SMEB: Adelaide

Peter Walker

born 1961, Sydney, New South Wales lives and works in Adelaide, South Australia

Walker’s most notable works are his idiosyncratic, handsomely decorative surfboards, which have been extensively exhibited throughout Australia over the last three years, as well as being privately commissioned.

Jane Lawrence

Paulownia planing hull

Ideas embedded in this work include the relationship between the iconic sculptural form of the surfboard and the human body, as well as Australia’s coastal culture in regard to environmental concerns connected to climate change, production methods and material use.

The board is handcrafted, using a variety of artisan techniques including joinery, laminating, bending, shaping, painting and fibreglassing. Based on experimental designs by Bob Simmons during the 1940s, this hollow board is made of a marine-ply internal skeleton and Paulownia timber. Gerry Wedd’s artwork is painted with ink directly onto the wood and then glassed over the top.

Paulownia planing hull, 2010
hollow-construction surfboard, Paulownia, ink, fibreglass
Length 164 cm (5’4”), Photo: Grant Hancock @SMEB: Adelaide
**Sherrie Knipe**

born 1970, Southport, Queensland lives and works Melbourne, Victoria

During her time at art school, Knipe wanted to break with the restraints of frame and canvas – to make things, rather than paint pictures of them. In her final year she decided to move away from painting, and began sculpting with cardboard.

Although Knipe found cardboard easy to work with, she wanted to create something more permanent and turned to wood. The many skills she has acquired are present in Boot Lace. Patterns for the boots were cut out in five layers of pine veneer sheets, which were then glued together. These veneer sections were then moulded around giant carved lasts, taped and clamped one at a time. Each section was then drilled with a lace pattern, using three different-sized drill bits to add contrast. After trimming and sanding, the pieces were glued, stitched together, limed and waxed, and the shoe laces threaded.

Lee Smith

**Boot Lace**

Knipe’s work has a strong connection to feminine culture and domestic life. Over the years, her sculptural practice has developed within it a ‘cast of characters’ that play out in her work, with shoes often having a lead role. *Boot Lace* is familiar territory thematically, but created in a very different way to previous works.

*Boot Lace*, 2010

pine veneer and cotton
37 x 63 x 23 cm (each boot)
courtesy of the artist and Stella Downer Fine Art
Photo: Andrew Barcham

**Simon Ancher**

born 1977 Newcastle, New South Wales lives and works in Launceston, Tasmania

The Clipped wing range has been developed from a stool, bench, to a drinks cabinet and now a sideboard. Much of the structural strength for the clipped wing design has come from Ancher’s long-term interest in how technology can provide clever solutions to complex joints without an object losing its handcrafted sensibility. Discreetly concealed by the shallow chamfer are the machinations behind the work: compound mitres, composed in such a way that an incredibly strong series of triangulated joinery gives the work its structural integrity.

Margaret Hancock Davis

**Clipped wing bench**

Drawing inspiration from the wings of a Boeing 747 aircraft, in particular the fine taper that flicks skyward at the end of the wing, the *Clipped wing bench* presents a pleasing conundrum for its users. It appears the finely cantilevered bench will not support one’s weight; however Ancher through his understanding of material and physics has developed a bench that overrides our intuition.

*Clipped wing bench*, 2010

Tasmanian blackwood
45 x 180 x 40 cm Photo: Simon Ancher
**Tom Mirams**

born 1973 Sale, Victoria lives and works Adelaide, South Australia

The memory keeper is an heirloom crafted into a piece of furniture. Like many heirlooms, the memory keeper comes with both a personal history and a story about its place in time and space. The value of an heirloom, well beyond the relatively insignificant resale amount, is in the meaning that it is imbued with and the stories it allows us to tell. The coastal grey boxes witnessed the changing of cultures and landscapes, and Mirams is keenly aware of this. The memory keeper is an heirloom born from a personal narrative, a family connection and the respect and understanding of a time before European settlement. In a way, making it into a sideboard was just a good excuse to bring it inside.

Elliat Rich

the memory keeper

the memory keeper sideboard uses the trunk of a coastal grey box tree as a metaphor to tell the story of memory, connection to place, and the history of change in the river valley where Mirams grew up. It also links to his present life as a maker.

*If you are born into a place it slowly accepts you and absorbs you into its collective memory and its history passes into you.* Tom Mirams

the memory keeper, 2012

coastal grey box

80 x 50 x 250 cm

Photo: Don Brice

**Zeljko Markov**

born 1959, Novi Sad, former Yugoslavia lives and works in Queanbeyan, New South Wales

An object on a shelf is meant to be seen. It is there to be noticed, to be remarked on and perhaps even to be touched or handled. Anything behind closed doors is private: if you walk into someone’s living or working space you must obtain permission to open a cupboard door, a drawer or a box. But the shelves give permission to engage with their contents. It was this etiquette of shelves that really caught my imagination initially, and that started me thinking about this furniture category as something with greater potential for loading than I had expected.

Zeljko Markov

untitled shelf #91

untitled shelf #91 builds on Markov’s ongoing exploration into the ‘etiquette of shelves’. Markov considers shelves to be an anomaly as furniture, because they break away from ergonomic requirements and instead become a personal space for the display of curated objects. The work was first developed for Dialogue, an exhibition in which Markov’s shelves were shown with paintings by Jude Rae at Jonathan Smart Gallery, Christchurch in 2008. This piece was made from fibreboard, and since then Markov has wanted to re-make the work in solid wood.

untitled shelf #91, 2012

wood

115 x 29 x 29 cm

Photo: David Paterson, Dorian Photography
WOOD: ART DESIGN ARCHITECTURE

Student Exhibition Activities
Student Exhibition Activities

This section provides teachers with a choice of activities for different year level students to complete when visiting the exhibition. Various activities can be chosen depending on the age of students and the required learning and curriculum outcomes. Links to the Australian Curriculum are provided in the first section of this education pack to assist teachers to make the curriculum connections. Please provide photocopies of activities for students to complete while at the exhibition.

At the exhibition

On arrival at the exhibition allow students a short time to explore the space and orientate themselves. When inside the exhibition space please ensure student activities do not impact on the general public’s enjoyment of the exhibition.

Pre and Post Visit Activities

Pre and post visit activities can be found in the first section of this education pack. In particular, student learning will be greatly enhanced and reinforced by following up exhibition activities as soon as possible after your visit to the exhibition.

Activities Summary

Activities labelled @SMEB: indicate works at the Santos Museum of Economic Botany in the Adelaide Botanic Garden.

An Interesting Find  page 4

This open ended activity encourages students to find works that match a short descriptive text. Once found students select five works that particularly interest or intrigue them and record the reasons for their choice. Students then share and compare their choices with others. Encourage further follow up back at school.

Age level: Primary, an open ended activity that may be adapted for other age levels.
Curriculum focus: Arts, English, Technology and Design, Science

Take a Closer Look  page 5-6

This activity has a series of images taken from sections of the different works. Students have to look closely at the works to match the image then answer thought provoking questions that relate to work. Younger students can use the image only as a visual matching exercise.

Age level: Junior primary (image matching only), primary, lower secondary
Curriculum focus: Arts, English, Environment, Technology and Design, Science
Features of Wood  

This activity helps students explore the different properties of wood that are featured in the works on display. Before beginning the activity teachers should check students understanding of the various terms listed in the table.

Age level: Primary, secondary  
Curriculum focus: Arts, English, Environment, Technology and Design, Science

Hot Off the Press  

Students take on the role of an arts journalist and develop questions they would like to ask the artist about a particular work. They also consider possible artist responses to their questions. They then pair up with another student and role play being the artist and journalist then swap roles. Students can follow up back at school by completing a short newspaper article.

Age level: Upper primary, secondary  
Curriculum focus: Arts, English, Environment, Science, Technology & Design

Wood Ideas  

Information is provided to assist students explore and analyse in some depth the ideas behind the design, materials and making of selected works on display. Prior to starting the activity encourage students to use the interpretive panels to assist with their responses to the works. This information is also available in the Teacher Exhibition Guide as a part of the Education Pack.

Age level: Secondary  
Curriculum focus: Arts, English, Technology and Design, Environment, Science

Building with Wood  

An activity that encourages students to look closely at the architecture projects on display and respond to a series of open ended questions about the use and role of wood in each project.

Age level: Upper primary, secondary  
Curriculum focus: Arts, English, Environment, Science, Technology & Design
An Interesting Find!

This exhibition is full of many beautiful and unusual works made from wood. **Find** the pieces described in the table. **Tick** the box to show you have found them. **Choose** FIVE pieces that you find most interesting and record reasons for your choices. One has been completed as an example for you. **Compare** your choices with others and discuss similarities and differences.

<table>
<thead>
<tr>
<th>Find</th>
<th>This piece is interesting because....</th>
</tr>
</thead>
<tbody>
<tr>
<td>A very flexible wooden light stand.*</td>
<td>of the way that wood can bend without breaking and I have never seen a wooden lampshade before</td>
</tr>
<tr>
<td>Spirals cones and funnels made from many different materials.*</td>
<td></td>
</tr>
<tr>
<td>A twig lampshade</td>
<td></td>
</tr>
<tr>
<td>A super strong bench</td>
<td></td>
</tr>
<tr>
<td>Light from a log*</td>
<td></td>
</tr>
<tr>
<td>Surfboard made from wood*</td>
<td></td>
</tr>
<tr>
<td>Aboriginal stick sculptures</td>
<td></td>
</tr>
<tr>
<td>Chairs made from plywood</td>
<td></td>
</tr>
<tr>
<td>Shoes made from wood</td>
<td></td>
</tr>
<tr>
<td>A white coloured pencil sculpture</td>
<td></td>
</tr>
<tr>
<td>Wall art made of different geometric shapes</td>
<td></td>
</tr>
<tr>
<td>A driftwood table</td>
<td></td>
</tr>
<tr>
<td>A wooden circle made from straight sticks?</td>
<td></td>
</tr>
<tr>
<td>A wavy chest of drawers*</td>
<td></td>
</tr>
<tr>
<td>A driftwood table</td>
<td></td>
</tr>
</tbody>
</table>

* @SMEB: Adelaide
# Take a Closer Look

Find and match the artwork that goes with the picture.
Think about and answer the questions that go with the picture.

<table>
<thead>
<tr>
<th><img src="image1.png" alt="Image 1" /></th>
<th>What surprises you about this work?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Is this work meant to be worn? Why or why not?</td>
</tr>
<tr>
<td><img src="image2.png" alt="Image 2" /></td>
<td>How would you place this work to display things?</td>
</tr>
<tr>
<td></td>
<td>What would you display on this piece?</td>
</tr>
<tr>
<td><img src="image3.png" alt="Image 3" /></td>
<td>What feelings does this old wood give you?</td>
</tr>
<tr>
<td></td>
<td>What benefits are there in reusing old wood?</td>
</tr>
<tr>
<td><img src="image4.png" alt="Image 4" /></td>
<td>What different shapes can you see?</td>
</tr>
<tr>
<td></td>
<td>How can you make different patterns appear?</td>
</tr>
<tr>
<td><img src="image5.png" alt="Image 5" /></td>
<td>What would you like to do with this piece?</td>
</tr>
<tr>
<td></td>
<td>What it is made from? Does that surprise you?</td>
</tr>
<tr>
<td><img src="image6.png" alt="Image 6" /></td>
<td>How was this pattern made?</td>
</tr>
<tr>
<td></td>
<td>What different animals have skins like this?</td>
</tr>
</tbody>
</table>
**Take a Closer Look**

Find and match the artwork that goes with the picture.

Think about and answer the questions that go with the picture.

<table>
<thead>
<tr>
<th><img src="image1.png" alt="Image" /></th>
<th>What are the different objects made from?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>How many types of objects in this piece?</td>
</tr>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>What is unusual about the wood in this object?</td>
</tr>
<tr>
<td></td>
<td>What other things can be made with wood like this?</td>
</tr>
<tr>
<td><img src="image3.png" alt="Image" /></td>
<td>What sport can this work be used for?</td>
</tr>
<tr>
<td></td>
<td>Why is wood a good choice?</td>
</tr>
<tr>
<td><img src="image4.png" alt="Image" /></td>
<td>How do the cracks of light make you feel??</td>
</tr>
<tr>
<td></td>
<td>Are the cracks in the wood natural?</td>
</tr>
<tr>
<td><img src="image5.png" alt="Image" /></td>
<td>What is unusual about this work?</td>
</tr>
<tr>
<td></td>
<td>Was it made by machine or hand?</td>
</tr>
<tr>
<td><img src="image6.png" alt="Image" /></td>
<td>What helps this house fit into the landscape?</td>
</tr>
<tr>
<td></td>
<td>What is the ‘garden’ for this house?</td>
</tr>
</tbody>
</table>
Features of Wood

Choose works from the exhibition that best show the following features of wood and give reasons why you chose them.

Share your choices with others.

The beauty of wood

I chose ___________________ because...

The colour of wood

I chose ___________________ because...

The grain of wood

I chose ___________________ because...

The use of wood in buildings

I chose ___________________ because...

Wood directly from nature

I chose ___________________ because...
Bent wood

I chose ___________________ because...

Strength of wood

I chose ___________________ because...

Warmth of wood

I chose ___________________ because...

Recycling of wood

I chose ___________________ because...
Hot Off the Press

Imagine you are a journalist for the Arts section of a newspaper.

Choose one work from the exhibition and develop five questions you would like to ask the artist about it. In developing your questions consider things like inspiration, design, materials, techniques, messages and quality of the final form.

Think carefully about how the artist might respond.

Find another student who has chosen a different work.

In pairs role-play you being the artist for your chosen work and the other student being the journalist using your questions. Then swap roles for your partner’s work.

Take notes of your interview; write an arts review back at school.

<table>
<thead>
<tr>
<th>Questions for the Artist:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
</tr>
<tr>
<td>4.</td>
</tr>
<tr>
<td>5.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Artist:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work:</td>
</tr>
<tr>
<td>Date completed:</td>
</tr>
<tr>
<td>Material:</td>
</tr>
<tr>
<td>Size:</td>
</tr>
</tbody>
</table>
Wood Ideas
Flotsam and jetsam table

This work uses wooden flotsam and jetsam salvaged from the Victorian coastline. The component pieces of driftwood were washed onto rocks and sand, and were chosen for their weathered finish and signs of previous life.

§ How many different pieces of wood have been used?

§ What is the most interesting piece? Why?

§ Pick one piece; jot down notes for an imaginary story of its journey to and in the sea and finally its salvage to contribute to this table.

While the work has playful origins in rock-hopping and beachcombing, the final arrangement is crafted in a carefully considered process.

§ Why do you think the artist chose not to make a symmetrical pattern out of the pieces?

The timber elements have been shaped, wire-brushed, sanded, coloured in part, and assembled as a collage that refers to rustic sheds, tribal rugs and contemporary art and architecture.

§ Would you have this table in your house? Why?

§ If there was an environmental message in this piece what would it be?

Marcus O’Reilly
born 1957, Melbourne, Victoria lives and works in Melbourne
Flotsam and Jetsam table, 2009
found driftwood, black steel 40 x 150 x 100 cm
Photo: Diana Snape
Wood Ideas

Julien chest

The *Julian* chest of drawers is a finely made piece. The level of craftsmanship is exemplary both in the design and manufacturing process.

§ How is the chest design different from most others sold in shops?

§ Would you describe the design as modern or traditional? Why?

Fashioned from walnut, the curvaceous, raised drawer fronts are shaped by hand, and the decorative copper inlay will acquire a beautiful patina over time with use.

§ What would be the practical challenges of making this chest?

It is intended that the chest will last for many generations and the materials will age beautifully.

§ What features of quality wood furniture make them valued for generation after generation?

§ What makes this work more than just another piece of furniture?

§ What words would you choose to describe Khai Liew, who conceived and made this piece? Why?

Khai Liew
born 1952, Kuala Lumpur, Malaysia lives and works in Adelaide, South Australia

Julian chest, 2011
solid American black walnut, patinated copper
85 x 83 x 50 cm

Photo: Grant Hancock  

@SMEB: Adelaide
The memory keeper sideboard uses the trunk of a coastal grey box tree as a symbol to tell the story of memory, connection to place, and the history of change in the river valley where the artist grew up.

§ How does the piece give you a sense of place and time?

The value of objects that hold memories goes well beyond the possible insignificant resale value. It is the memories they give us and the stories they allow us to tell that make them treasured.

§ Think of a treasured object you have that holds special memories for you. What is it and what memories does it hold?

§ How do others value it?

Tom Mirams, the creator of the memory keeper, said:

“If you are born into a place it slowly accepts you and absorbs you into its collective memory and its history passes into you.”

§ What do you think the artist means by this statement?

Tom Mirams
born 1973 Sale, Victoria lives and works Adelaide, South Australia

the memory keeper, 2012
coastal grey box
80 x 50 x 250 cm
Photo: Don Brice
Bawden began experimenting with coloured pencils as a sculptural material in the late 1990s, and maintains this approach as the core of his practice today. He glues multiple pencils together to create a solid block, and then through a shaping process, carves the final form.

§ Write a text message to a friend describing this piece.

§ What made this difficult or easy for you?

§ Describe other objects or media you know of that are composed of repeated similar smaller parts.

The title of the piece includes the phrase ‘spirit of the beehive’.

§ How does the piece relate to this phrase?

Move around the piece and look for changing shapes, surface textures and form as you view it from different angles.

§ Talk with others about the ways in which the shape changes. Record some of your ideas.

Lionel Bawden
born 1974, Sydney, New South Wales lives and works in Sydney
requiem (spirit of the beehive), 2012
white Staedtler pencils, epoxy, incralac, 58 x 99 x 37 cm
Courtesy of the artist and Karen Woodbury Gallery, Melbourne and Gallery Wendi Norris, San Francisco.
Photo: Craig Bender
In the 1800s, Kauri pines perhaps more than a thousand years old were felled in northern New Zealand and shipped to Australia. The timber was used for bridges, boats and storage vats because of its strength and natural resistance to rot.

§ Back at school research this tree and find out why it is such a good timber tree.

The artist has used recycled Kauri pine taken from salvaged distillery vats to construct this piece.

§ What evidence do you look for to see if timber is recycled?

§ Can you tell if this timber has been recycled?

The finite nature of Kauri pine – the tree and the wood – have informed the work’s arrangement. Like a living forest, Colony is made up of like, repeated parts grouped together for strength, protection and support. It is vulnerable at the edges, where it is also most likely to grow and multiply.

§ In what ways does this piece look like a forest of tall trees?

§ Move around the piece. Look at it from different angles and describe changes in shapes and shadows.

Waterson is inspired by natural forms, structures and geometries that stem from the simple qualities and properties of materials.

§ What natural forms inspire you?

§ What materials would you choose to represent them?

Christina Waterson
born 1974 Bundaberg, Queensland lives and works in Brisbane, Queensland

Colony, 2010
Agathis Australis – Kauri pine
82 x 157 x 9 cm

Photo: Jon Linkins
Wood Ideas
Paulownia planing hull

One of the ideas embedded in this work is the relationship between the iconic sculptural form of the surfboard, the human body, and Australia’s coastal culture.

§ How has the artist achieved these connections?

The hollow board is made of a marine-ply internal skeleton and timber from the paulownia tree.

§ What might be the characteristics of marine-ply and paulownia tree timber?

The board is handcrafted using a variety of artisan techniques including joinery, laminating, bending, shaping, painting and fibreglassing.

§ What features of the construction ensure the board is light, fast and waterproof?

The paulownia tree is an extremely fast growing hard wood tree grown in plantations.

§ By using this timber what environmental statement is the artist making?

This piece is decorated with hand-painted cherry-pink imagery of the cellular structure of the paulownia tree, as viewed under the microscope.

§ What message is the artist sending by using this biological pattern?

Peter Walker
born 1961, Sydney, New South Wales lives and works in Adelaide, South Australia

Paulownia planing hull, 2010
hollow-construction surfboard, Paulownia, ink, fibreglass
Length 164 cm (5’4”)
Photos: Grant Hancock

@SMEB: Adelaide
Building with Wood

Take a closer look at the imaginative wood based architecture projects on display.

Read the accompanying text at the exhibition and respond to the questions about the different uses of wood in architecture.

Elisabeth Murdoch Hall
Where is wood used?

How does wood contribute to the specific purpose of the building?

What other qualities does it add to the building?

Tree of Knowledge Memorial
Where is wood used?

How does wood contribute to the specific purpose of the building?

What other qualities does it add to the building?

Tír na nÓg (House of Dreams)
Where is wood used?

How does wood contribute to the specific purpose of the building?

What other qualities does it add to the building?
Shearers quarters
Where is wood used?

How does wood contribute to the specific purpose of the building?

What other qualities does it add to the building?

Baker D Chirico
Where is wood used?

How does wood contribute to the specific purpose of the building?

What other qualities does it add to the building?

Trunk house  @SMEB: Adelaide
Where is wood used? Where are trees symbolized?

How does wood contribute to the specific purpose of the building?

What other qualities does it add to the building?