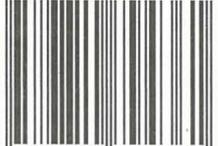


Jill Lowe



GREENER pastures

MICA (P): 120/11/2013 \$7.80



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Miranda Kerr

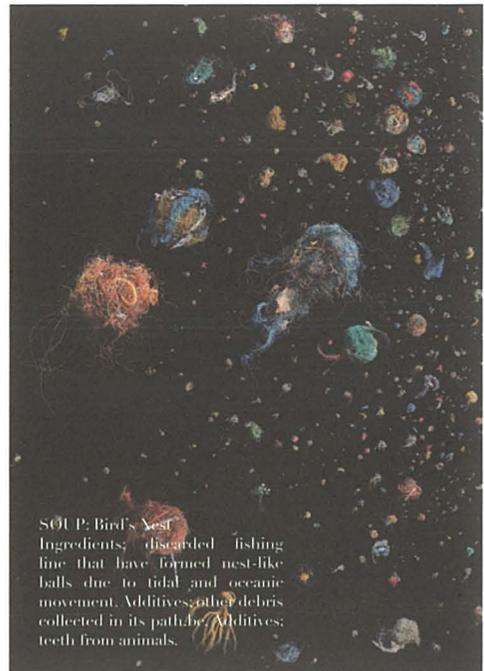


CHANGI AIRPORT TERMINAL 1, 2 & 3, GREAT WORLD CITY, ION ORCHARD, JURONG EAST MALL (JEM), PARKWAY PARADE, RAFFLES CITY, SUNTEC CITY MALL, TAKASHIMAYA DEPARTMENT STORE, TAMPINES MALL,

REVELATION



SOUP: Refused
 Ingredients: plastic become debris affected by the chewing and attempted digestion by animals. Includes a toothpaste tube. Additives: teeth from animals.



SOUP: Bird's Nest
 Ingredients: discarded fishing line that have formed nest-like balls due to tidal and oceanic movement. Additives: other debris collected in its path by. Additives: teeth from animals.

Every image is based on a collection of marine plastic debris that forms SHOAL—the arrangements are based on different species of fish that the plastic ultimately affects. Objects and particles have been duplicated to represent both the scale of lives lost and the amount of plastic that entered the Pacific Ocean as a result of the Japanese Tsunami on March 11, 2011.

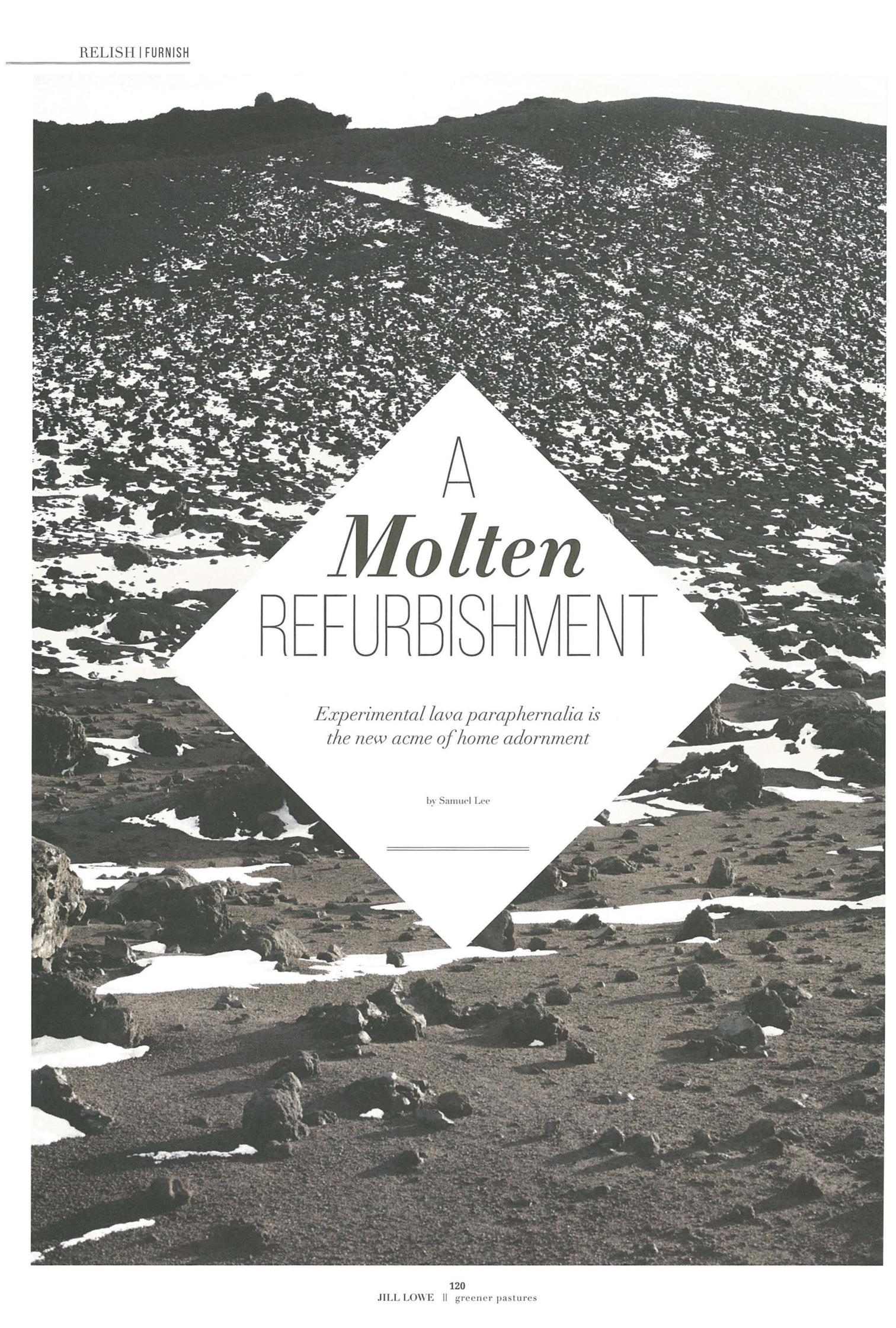
SOUP

SOUP is a description given to plastic debris suspended in the sea, with particular reference to the mass accumulation that exists in an area of the North Pacific Ocean known as the Garbage Patch. The series aims to engage and stimulate an emotional response in the viewer by combining a contradiction between initial aesthetic attraction, and an awareness of the disturbing statistics that dispersed plastics have no boundaries which result ultimately in the death of sea creatures.

All plastics photographed have been salvaged from beaches around the world and represent a global collection of debris that has existed for varying amounts of time in the world's oceans. 1

For a view of her additional works, visit <http://mandy-barker.com> and do your part for marine conservation with a donation to The Marine Conservation Society (UK) at <http://www.mcsuk.org> and Plastic Free Seas (Hong Kong) <http://plasticfree seas.org>.

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A
Molten
REFURBISHMENT

*Experimental lava paraphernalia is
the new acme of home adornment*

by Samuel Lee



“When Mount Etna erupted on 20th November 2013, the dramatic event was broadcast by a haunting noise of rumbling stones and a vast plume of dark smoke that completely obscured the sun. After the smoke, black earthen debris began showering down over the villages and cities within the immediate vicinity of the mountain. From the highway through to the Greek theatre in Taormina, everything was covered with black.

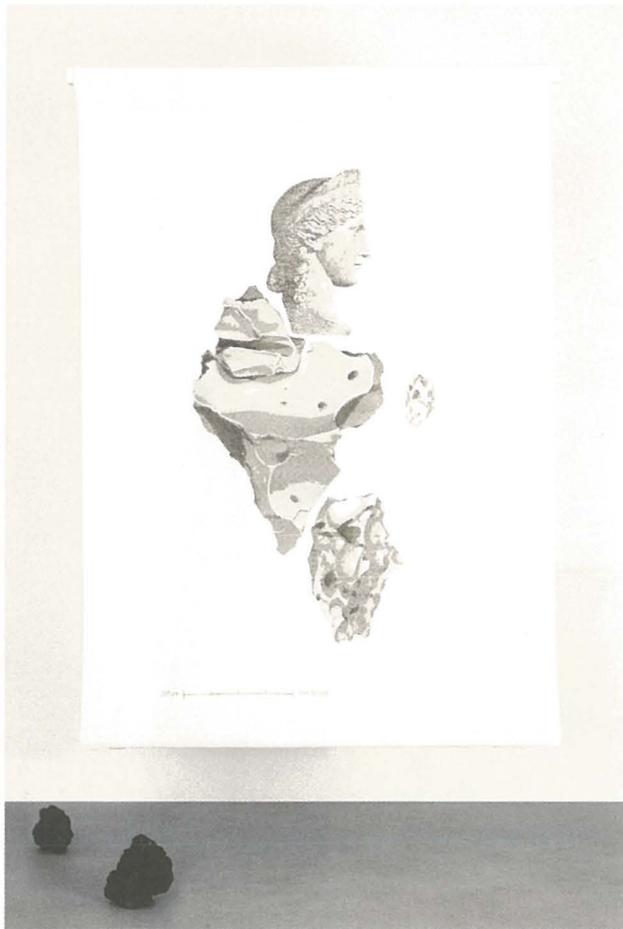
Mount Etna is a mine without miners—it is excavating itself to expose its raw materials.”

Studio Formafantasma, in collaboration with Gallery Libby Sellers, present ‘De Natura Fossilium’—an investigation into the cultures surrounding this particularly Sicilian experience to bring both the landscape and the forces of nature together as facilities for production.

Questioning the link between tradition and local culture and the relationship between objects and the idea of cultural heritage, De Natura Fossilium is a project that refuses to accept locality as touristic entertainment. Instead, the work of Formafantasma is a different expedition in which the landscape is not passively contemplated but restlessly sampled, melted, blown, woven, cast and milled. From the more familiar use of basalt stone to their extreme experiments with lava in the production of glass and the use of lavic fibres for textile, Formafantasma's explorations and the resulting objects realise the full potential of the lava as a material for design.

Geometric volumes have been carved from basalt and combined with fissure-like structural brass elements to produce stools, coffee tables and a clock in this collection. Lavic glass, procured by re-melting Etna's rocks, has been mouth-blown into unique vessels or cast into box-like structures that purposefully allude to the illegal dwellings and assorted buildings that have developed at the foot of the volcano.





Formafantasma has also investigated the tensile properties of lavic fibre and woven two different wall hangings. These pieces combine illustrative references to both the Greek mythological gods of Mount Etna and the microscopic views of lavic rock's geological strata as ascertained through the designers' collaboration with the Volcanologist Centre of Catania (INGV). As a sustainable alternative to carbon fibre, Formafantasma's use of lavic fibre has effectively re-appropriated a conventionally high tech material for artisanal ends. ❶

All works are part of an edition, available exclusively through Gallery Libby Sellers, London.



ECOLOGICAL BLUEPRINTS

*Modernity raises the green veil on today's
sustainable architectures.*

By Samuel Lee

Concrete jungles reign the first world population across the globe, and it is of no wonder that a leash of environmental architectures have sprouted with the green trend in heat. We take a look at two budding archetypes that have set the standard in the environmentally-friendly construction arena.

