

100% LOCAL

Designed and made in Tasmania, Australia using sustainable and certified local materials.

Grandeliers® PODLUXE
FOR LIVING LIGHT



Awarded 'Prix des Découvertes' at Maison et Objet, in Paris, September 2012.

Who Did That Design works on uniting design and function. Focussed on developing flat-packed lighting; examining the use of digital technology in production; and utilising sustainable and certified materials to create works of endurance.

In a climate of future-friendly making we design luminaries that flat-pack for efficient transporting and easily assemble tool-free. Prompted by the Tasmanian domain and the gap that is Bass Strait, we design, make, and source certified materials locally. Despite this provincial approach our products (launched mid 2010 as Grandeliers, green chandeliers) distribute nationally and internationally, rub pixels and print globally - Eco-Design Magazine Italy, Portland Monthly Magazine USA, Inside Out Australia - and fly high in Air France, Royal Brunei and Virgin Australia inflight magazines.

Our certified 'Chain of Custody' timbers used in production are grown in sustainably managed forests in Tasmania, Australia. This valuable 'Chain of Custody' program is an initiative of Fine Timber Tasmania (Australia) who oversees annual auditing of all licensees to ensure timbers are used to specific guidelines - from management through to transportation. It also offers an assurance to the Grandeliers end-users that we chose this program as it's socially beneficial and environmentally appropriate.

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Grandeliers is a registered trademark. Chain of Custody, Fine Timber Tasmania Licensee FTT11025





Grandeliers not shown to scale. Please see Grandeliers dimensions on following pages.



The GRANDELIERS range of flat-pack lighting is inspired by the Tasmanian domain and a respect for the environment in general. Using only locally sourced 'Chain of Custody' accredited timbers endorses this regard.





BAROQUE

PENDANT OR LAMP

DESIGN INTENT

A response to Tasmania's early discoveries by a succession of Europeans is reflected in our Baroque's curved timber refinement. From the first recorded charting in 1642 by the Dutch, followed over a century later by a French landing expedition in 1772. The leapfrogging by British and French explorers continued until English colonisation in 1803. We found ourselves inspired by the 'what ifs'. What if the Dutch settled Tasmania or what if our native tongue was French? How did our colony's early inhabitants - adrift from news and fineries - embrace the Baroque epoch? To honour our time of settlement and continental heritage this luminaire unites 21st century accredited Tasmanian timbers with the 17th and 18th centuries ornate style to create a timber chandelier... the Baroque Grandelier.

Featured in the winning colour-challenge room on Channel 10's design series 'The Renovators' 2011. Reviewed in Italy's style magazine 'Eco Style' during Milan's Salone de Mobile 2011.

A pendant light or lamp in 3 sizes.
Available in 'Chain of Custody' certified Tasmanian Oak and Tasmanian Blackwood.
Or FSC dyed Eucalyptus in Black.
Now available in FLOCKING - 150 colours.

BAROQUE SIZES IN MM
LARGE : 520 H x 520 W
MEDIUM : 410 H x 430 W
SMALL : 310 H x 360 W



NEW

1803 SERIES

HOOP + LACE



DESIGN INTENT

Named for the year of Tasmanian settlement, 1803 Series includes the Hoop and Lace pendant lights...both available in 600mm and 450mm diameter.

HOOP : Prompted by a regard for the Tasmanian domain, the HOOP's interference pattern of superimposed lines is informed by both the growing and clearing of trees. Annual growth rings are redistributed in this simple design, which reflects the maelstrom of felling with the resolute symmetry of growth.

LACE : Home is where the heart is, where the hearth is – throughout time illumination has fascinated and drawn people together; created and defined spaces; evoked memories and emotions. Like the emergence of handicrafts – from necessary weaving to decorative embroidery - which also still enriches lives. LACE's filigree design alludes to Tasmania's discovery and subsequent arrival of colonial handicrafts.

Selected with LACE Grandelier for group exhibition 'Furnished' during Tasmanian cultural event Ten Days On The Island, 2011.

Selected as 1 of 52 National Designs for 'Workshopped 11' during Sydney Design Week, 2011.

1803 SERIES SIZES IN MM
600 diameter
450 diameter





BLOOM

PENDANT LANTERN OR LAMP

DESIGN INTENT

Our flower emblem Eucalyptus Globulus commonly called Tasmanian Blue Gum prompted the BLOOM Grandelier's filigree design. It seemed an appropriate dedication to an Australian state where both the timber industry and green activists are equally represented. Curiously, this flower emblem is one of two eucalypt species grown in Tasmania's sustainable plantations for use as high quality sawlogs and veneer products.

Featured in 'Objects of Desire' group exhibition a Tasmanian University's New Gallery, 2010.

Nominated '21st Century Eco Icon' by BBC broadcaster, design author and eco advocat Orianna Fielding Banks, 2011

BLOOM SIZES IN MM
LARGE : 400 H x 600 W
SMALL : 340 H x 400 W
LANTERN : 500 H x 350 W





GENIES 1+2 BUMP

DESIGN INTENT

Genies feature smooth organic curves and draw on modernist styling. But their design story goes deeper, drawing on the designer's rural heritage and elements affecting arable land and fresh water. Of considerable concern is dry land salinity and its management in particular. Adding some magic to this reality the Genies sultry curves call on those great water storage trees, the Australian Boabs.

GENIE SIZES IN MM

GENIE 1 BUMP : 530 H x 220 W

GENIE 2 BUMP : 530 H x 260 W



SEED 595

COTTON



SEED SERIES

PENDANT OR LAMP

DESIGN INTENT

This series introduces new shapes to the Grandeliers range of flat-pack pendant lights and lamps.

SEED595 is influenced by the importance of Australia's seed saving banks and food sovereignty, plus an ethical regard of genetically modified crops introduced here in 1996. The grid pattern reflects an aerial view of farming furrows ready for planting and the overall form borrows from pendulous shapes of our produce and seeds - some sown as GM, like corn, rice, and soybean.

COTTON, second in the SEED Series, is prompted by the various shapes of cotton bolls during ripening; and also nods to one of Australia's oldest introduced crops...cottonseeds arrived with the First Fleet in 1788. COTTON features a horizontal grain intended to evoke the flat landscape of Australia's cotton growing areas - a landscape that finally relented after a decade of drought to produce a record yield in 2011. A versatile design; both pendant light and lamp can be used either way.

SEED SIZES IN MM

SEED 595 : 600 H x 380 W

COTTON LARGE : 500 H x 510 W

COTTON SMALL : 320 H x 360 W



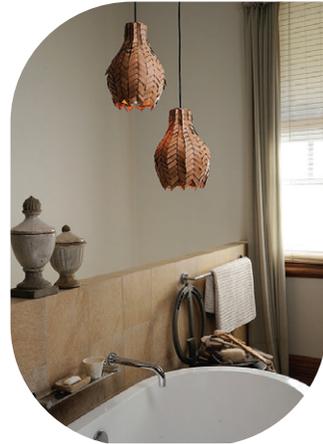
POD LUXE

Pod Luxe is the outcome of casting around for earlier and earthier processes where natural and human-made processes produce unexpected outputs. Not absolutely abandoning the vector just a little crafting outside the pixel resulted in a blend of ancient craft, modern technology and unedited materials. Expressed in simple geometric systems the Pod Luxe in kangaroo leather is made in Tasmania, Australia.

Using a traditional wattle-bark medium for tanning as it has since 1865 the fifth generation Australian company supplying the rawhide embraces mechanisation and new technologies yet continues a very hands-on approach to production, ensuring a quality product. An integrity familiar in the creation of each Pod Luxe.

NEW

Available in Natural, Black, Brandy. Sizes begin 280mm H
SELECTED 1 of 52 national designers for Workshopped 13 Sydney



Our dedicated roles within the studio merge to evaluate final designs. Helping us achieve a quality standard of design and making that is accessible to the world. This cohesive culture of considering each other's views on design and the environment unites our studio as we endeavour to minimise our environmental impact - making us and our lighting ranges future-friendly.

**WE
DID!**

WHO DID THAT

Loz Abberton *Designer Maker + Founder*

Fusing form with aspects of art draws on Loz's graphic design and fashion background. A respect for the environment evolves from her rural upbringing. All of which is considered in Who Did That's designs for a flat-pack lighting range that can be efficiently transported around the corner or around the globe.

James Phelps *Business + Sales*

With a grounding in International Freight Forwarding and Brand Development James' knowledge is invaluable for pointing Who Did That in a global direction. Plus his current awareness of forestry practices in Tasmania informs our choice of certified local timbers and environmentally appropriate making.

Verity Olsen *Media + Production*

Verity returns to the studio as Who Did That's Media Liaison, which is shared with her other role as new mum to beautiful Leylah. Keeping the Grandeliers in front of published and online press plus developing our social media is her forte; one developed during her years in advertising.

Mel Kershaw *Production + Despatch*

A keen sense of design and despatch seems at odds, yet Melanie's education in Fine Arts followed by a career in art galleries and gallery retail combines perfectly as the Grandeliers design consultant, quality checker and despatcher to anywhere in the world. Busy person.

Professional Members of DOT (Designed Objects Tasmania), AGDA (Australian Graphic Design Association), FTT (Fine Timber Tasmania).

WDT is a sum of its parts - although we wear different hats each of us has a working relationship with production and quality checking.

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