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EDUCATION KIT

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DESIGN DISCOVERY AWARD EXHIBITION

PRESENTED BY
objectgallery

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Design Discovery Award Exhibition

Featuring work by

Charles Wilson
David Giorgio
Donald Holt
Henry Wilson
Rina Bernabei and Kelly Freeman
Lana Alsamir
Louisa Vilde
Ruth McDermott and Bettina Easton
Stuart McFarlane
Trent Jansen

Design Discovery Award Exhibition

The annual *Design Discovery Award* is recognised as one of the premier events on Australia's design industry calendar. In 2006 the Award evolved to include a curated exhibition featuring selected works by each of the ten finalists, including their actual submission piece for the Award. Developed by Object Gallery in Sydney, the exhibition is an important showcase for new Australian design.

This *Design Discovery Award Exhibition* (DDAE) makes a significant contribution to raising the level of critical awareness of contemporary design in Australia and overseas. As audiences around the country learn more about design and are becoming more discerning about the kinds of design they want to live with, designers in turn are challenged to work in ways that meet these expectations.

The works in this exhibition explore new materials and new production processes. They embrace the possibilities of new technologies without forgetting the importance of ecological sustainability. It is as a result of this kind of innovation that the international design community is now looking to Australian designers, not only as emerging talents but also as leaders in many areas.

Teachers' Notes

This online education kit accompanies the *Design Discovery Award Exhibition*.

Object Gallery and Melbourne Museum want to engage with lecturers, teachers and students in a dialogue that includes thinking, experiencing and learning beyond the square. Included in this kit are website links, these allow students the opportunity to research beyond the immediate exhibition into the realm of the exhibiting DDAE designers and their place in the design world and the broader community.

The DDAE kit has been developed for the Yr 11 & 12 (VCE) and first year tertiary student audience. The kit includes learning activities pre- and post-visit and within the exhibition space, to suit a range of learning styles. Students and teachers may read the kit online prior to their DDAE visit and selected pages can be printed at school or college and completed at the Melbourne Museum as a sustainable option.

There is no set way to use the DDAE kit; there are also no absolute right answers. Questions are open to interpretation and allow for students to work at their own level. There are some partner activities included in the kit. We suggest that you read through the education kit and decide which parts suit your curriculum and then decide how to incorporate the relevant learning activities into your exhibition visit.

Key to Symbols

Throughout the kit you will find reference to R, Q, P symbols.

They refer to;

R = research = pre-exhibition
Q = question = in-exhibition
P = product = post-exhibition

Feel free to change them!

Acknowledgements

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Texts about individual designers were written by Rachel Bernstone.

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objectgallery



goddard



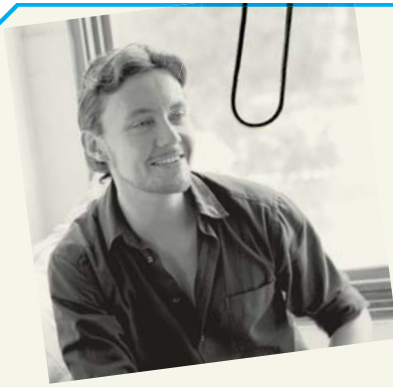
THE VISUAL ARTS AND CRAFT STRATEGY



arts|nsw

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FINALIST

CHARLES WILSON

SYDNEY, NSW

BIOGRAPHY

Following his graduation from the University of Technology, Sydney, with a Bachelor of Arts in Industrial Design in 1991, Charles Wilson has established an enviable career as a practitioner and teacher, and has already earned several accolades for his work. His diverse output traverses lighting, retail shelving and furniture, and includes a range of canisters with swivelling lids that garnered him the *LaunchPad 'New Design of the Year'* award in 2005. Also last year, Wilson's R50 lounge for Woodmark picked up an *Australian Design Award*; and he is a two-time finalist in previous *Design Discovery Awards*, for his *Silver Candelabra* (2005) and *Pacific Vase* (2004).

ENTRY PIECE

Spool, 2006

Stainless steel, fabric, foam, gas lift mechanism

DESCRIPTION

Spool takes its inspiration from exercise balls, which are sometimes used instead of office chairs: they encourage good posture because many muscle groups are engaged to stay balanced. Wilson's adaptation consists of a solid and weighted domed base, and a seat top that is padded with polyurethane foam. The whole piece is fully upholstered in a stretch fabric that spans from top to bottom. It is height-adjustable, takes up less space than a ball, is visually striking, and, for feline owners, *Spool* is cat resistant.



R

Charles Wilson studied Industrial Design at the University of Technology, Sydney (UTS) graduating in 1991. Go to the UTS website and research information about the course he studied. Take notes and start to keep a diary for future course options.
<http://www.dab.uts.edu.au/design/index.html>

Q

"My intention was simply to design a sofa using the sort of sleek, asymmetric forms that would work in well with contemporary interiors - both commercial and domestic. I was also thinking of how people use a piece of furniture like this in different ways: sitting, lying - perching even" Wilson is quoted here discussing the *R50 lounge* on the Living Edge website, <http://www.livingedge.com.au> however the quote also has relevance to the *Spool*. Why are these kinds of considerations important in design?

P

"Charles has always been involved in every stage of the design and production process, exploring the forms and functionality of his work physically, rather than via computer generation. He prefers to work with drawings and scale models to develop prototypes and patterns for manufacture." www.livingedge.com.au. Create a design based on the exercise ball using drawings and then make a scale model.



FINALIST

DAVID GIORGIO
SYDNEY, NSW

BIOGRAPHY

In the ten years since he completed his Bachelor of Industrial Design at the University of Canberra, David Giorgio has racked up considerable professional experience at three design firms and is currently a senior industrial designer at Caroma Dorf. Giorgio was a finalist in the *Sydney Morning Herald Young Designer of the Year* in 1999, and has since conceived furniture, lighting and timepiece products.

For Giorgio, design is not about the repackaging of a function or a static object, 'Every design challenge is an opportunity to dissect and reassemble an object and the relationship it has with its user'. He believes that exceptional design has the ability to redefine a person, a culture or a moment in time.

ENTRY PIECE

HALO watch, 2006
Plastic, aluminium

DESCRIPTION

The *HALO watch* is worn like any other personal timepiece but resembles non-functional jewellery in its static or sleep mode. When the wearer touches two thin metal conductive strips on either side of the bezel, the circuit is completed and the time is illuminated via miniature LEDs. After several seconds, the glow fades, employing a feature designed to conserve battery life. The *HALO watch* is fully customisable to fit each wearer, and, in line with Giorgio's aim, represents the embodiment of time and light.



R

When David Giorgio was selected to exhibit his *HALO watch* in the *Design Discovery Award Exhibition* at Object Gallery in 2006 he was also a senior industrial designer at Caroma Dorf, a manufacturer of bathroom accessories. Visit the Caroma Dorf website. Search the site and products that the company designs and manufactures. Take brief notes.

Q

The design of David's *HALO watch* reflects a conceptual approach to the intangible properties of time and light – it is also customisable to fit each wearer. Taps and toilets are essential, functional bathroom products. What kinds of challenges might Giorgio have considered while working across two very different approaches to design?

P

Research historical, time-related designs including sundials and astrolabes. Develop a conceptual framework for a design based on the elements of time and light using your research. Create a Power-point presentation.



FINALIST

DONALD HOLT

MELBOURNE, VIC

BIOGRAPHY Equipped with an Architecture degree from the Queensland University of Technology, Donald Holt has pursued an international career since 1984. Living and working in Melbourne and New York, he has been engaged on projects from the USA to New Zealand, Australia to Europe and South East Asia. Having amassed experience across various disciplines, including architecture and landscape, interior and product design, Holt established his own studio, HOLT.CLIFFORD / DESIGNERS.

His product catalogue comprises furniture, hardware, light fittings, wall and ceiling systems, textiles, technology casings and fixtures. Holt's commitment to sustainability leads him to assert that 'ecologically sustainable design can no longer be a featurist addition to the design process - it should be the foundation of all our output'.

ENTRY PIECE *Booktrough, 2005*

Face veneered plywood with electropolished steel base

DESCRIPTION

The *Booktrough* is a horizontal storage system for books and periodicals, for people like designers, researchers, lawyers and doctors, who use these materials as resources. It helps to tame piles of knowledge that can quickly get out of hand: spines face up for easy identification, while the ample length makes it simple into partition for different categories. The *Booktrough* requires 16 screws and a screwdriver for assembly, making it perfect for the home assembly market.



R

Visit the Launch Pad Saturday in Design website <http://www.saturdayindesign.com.au> Spend time searching the site including taking a look at the International Judging panel's comments on Holt's *Booktrough*. Note some of the feedback about the *Booktrough*. What is the Angels in Design mentor program?

Q

Read Donald Holt's statement on sustainability, 'ecologically sustainable design can no longer be a featurist addition to the design process - it should be the foundation of all our output.' Why is Holt's statement pivotal to design in the 21 century?

P

Write a review for a design publication about Donald Holt's *Booktrough* focusing on ecological, social and economical sustainability.



FINALIST

HENRY WILSON
CANBERRA, ACT

BIOGRAPHY

Emerging in the latest crop of graduates from the Australian National University School of Art and Rhode Island School of Design in 2005, Henry Wilson draws inspiration from the craftsmanship and ideals of Thonet, Alvar Aalto, Charles Eames and Harry Bertolia, and the bent ply structure of his skateboard deck. 'Whenever I use it, I am always inspired by its lightweight, resilient strength and, to me, its beauty. It seems a remarkable synthesis of technology and biomaterial.'

Wilson is also impressed by the sustainable attributes of veneer technology, which yields between six and ten times more usable material from each log, over the traditional milling process that results in solid wood sections.

ENTRY PIECE

Force of Nature table, 2006

Laminated hoop pine, high density foam with beech legs, rails & edging

DESCRIPTION

The *Force of Nature table* materialised from Wilson's experiments with wood for seating. Unable to locate a simple, contemporary, well-made, flat-folding table, he came up with his own. The tabletop is constructed as a laminated plywood and high-density foam sandwich, with beech edging. The legs and under rails in flexed beech promote rigidity, and slip easily into routed grooves and mortises beneath the tabletop. This makes the whole thing rapidly demountable and easy to transport, with a sense of cleanness and freshness that exploits the organic warmth of timber.



R

Henry Wilson was a graduate of the Australian National University School of Art, Canberra where students have opportunities to participate in an exchange program. Research the Rhode Island School of Design website to learn about the exciting opportunities Australian students have to study at an international centre for design in the US. <http://www.risd.edu>

<http://www.anu.edu.au/ITA/CSA/international/international.html>

Q

Henry Wilson's *Force of Nature Table* has been inspired by the craftsmanship and ideals of Thonet, Alvar Aalto, Charles Eames and Harry Bertolia. How does Wilson's design reveal these influences?

P

Write a review for the Melbourne Museum's website while you are visiting the *Design Discovery Award Exhibition*, include the work of Henry Wilson.



FINALIST

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RINA BERNABEI & KELLY FREEMAN
SYDNEY, NSW

BIOGRAPHY

Rina Bernabei holds a Bachelor of Design from the University of Technology, Sydney, while Kelly Freeman earned her Design degree at the University of New South Wales. They began working together in 2002, and have since developed a range of lighting and furniture products inspired by traditional textiles, under the bernabeifreeman banner. As designers and manufacturers of their own products, they also create installations for exhibitions, and work with architects and interior designers to create custom projects.

Bernabei and Freeman's products explore how modern industrial materials and manufacturing techniques can be incorporated into contemporary designs in a decorative way, reminiscent of textiles of the past. They have won several awards including a *2005 Australian Design Mark Award* for the *Peony Chandelier* which also picked up an *Idea Award* from *[inside]* magazine in 2004. The pair were finalists in the *Design Discovery Award* in 2005 with the *Lace lamp*.

ENTRY PIECE

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Brodie table, 2006
Perforated aluminium with powder-coated finish

DESCRIPTION

Like many of bernabeifreeman's products, the *Brodie table* was inspired by the beauty and detail of textiles, in this case, broderie anglaise, a perforated hand-made process. While their previous work has concentrated on lighting, Bernabei and Freeman wanted to explore other domestic products. *Brodie* is made from heavily perforated 3mm aluminium, and is available in either gloss black or white powder-coat finish. It consists of four identical units, folded and fastened together, resulting in a truly mass producible product that is sturdy and elegant.



R

Rina Bernabei and Kelly Freeman began working together in 2002 under the bernabeifreeman banner. Go to their website and spend time reading about their products, workshop and exhibitions.

www.bernabeifreeman.com.au

Q

The *Brodie table* combines a unique combination of industrial manufacturing using aluminium and the delicate patterning of the English embroidery technique broderie anglaise that arose in late 19th century in England. Compare with Ruth McDermott & Bettina Easton's use of materials and patterning in *Glolink*. Write about or draw the two works to illuminate similarities and differences.

P

Create a collaborative project with one or more partners. Consider whether you will choose designers who have similar or complementary skills. Use the work of Bernabei Freeman as a source of inspiration and create a four-section coffee table.



FINALIST

LANA ALSAMIR

SYDNEY, NSW

BIOGRAPHY

Following her 2001 graduation from Enmore Design Centre, Sydney, with an Advanced Diploma of Product Design, Lana Alsamir is now building a strong public profile. Last year she won the *VIVID Commercial Award* and took home a runner-up prize in the *Sydney Morning Herald Young Designer of the Year* competition for her jelly-mould inspired *Sugarmamma lamp*.

That piece is now in production and available at stores in Sydney and Melbourne. In its quirkiness and considered resolution the lamp embodies Alsamir's design philosophy, 'to produce work that is intimate and personal, pieces that have a story to tell, pieces that touch our senses and talk to our feelings; products with a soul'.

ENTRY PIECE

Chinka tall vessel, 2006
Air dried latex

DESCRIPTION

Alsamir's *Chinka tall vessel*, like her earlier *Sugarmamma lamp*, is inspired by a well known icon from the past, in this case, cut crystal. While she is interested in the way people perceive crystal pieces as being precious, perfect, valuable and fragile, she's the first to admit that *Chinka* boasts none of these attributes. Rather, it is imperfect and unfinished, and the form adds value to the material (latex) which is usually used to create disposable products. In short, *Chinka* proposes different meanings for the terms collectable and value. 'It is a piece that has a story to tell and plays with our feelings and perceptions.'



R

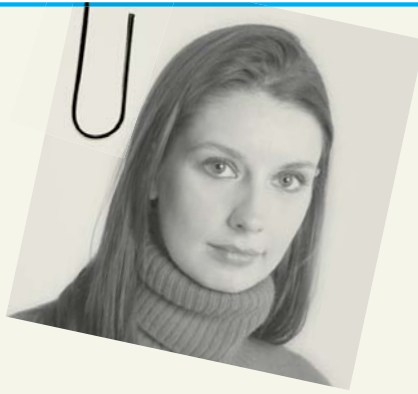
Lana Alsamir won the VIVID Commercial Award and runner-up prize in the Sydney Morning Herald Young Designer of the year competition for her jelly-mould inspired *Sugarmamma Lamp*. This lamp looks just like glowing red jelly. Alsamir is playing on our memories and feelings. *Chinka* is inspired by cut crystal another faded memory that may be pushed to the back of a kitchen cupboard. Research 1950s Australian kitchen objects, you could start searching through the Powerhouse Museum's online collection. Find and file a few pieces that inspire you. Alternatively go to your local op shop and collect a few!

Q

Chinka is made from latex, usually related to disposable products, how does the use of this material contradict the crystal mould? Write a short story about the work.

P

Using a found object, create a papier-mache mould from it. Choose an object that has a distinct pattern or form.



FINALIST

LOUISA VILDE
MELBOURNE, VIC

BIOGRAPHY

As well as acquiring academic qualifications in Law, Art History and Fine Arts, Louisa Vilde has established her own multi-disciplinary design studio that focuses on innovative and thought provoking products for the home. Vilde Form has exhibited products in Germany, Belgium, the USA, UK, Switzerland and Australia, and its founder currently divides her time between Europe, Asia and Australia. In 2005, she won the *PJ Williams Award for Innovative Design* at the *Contemporary Australian Silver & Metalwork Awards*, at Buda in Castlemaine, as well as the *Top3 By Design Industrial Object and Lighting Award* at Sydney's *My Name is House*.

ENTRY PIECE

Terrain Rug, 2005
Wool felt

DESCRIPTION

Vilde's *Terrain* handmade floor rug is composed of 33 wool felt triangles in four shades of grey. It was inspired by terrain modelling - the triangular mesh that represents a digitised aerial view of a stretch of land, which she first discovered on the internet. Vilde says she 'liked the idea of a two dimensional view of a landscape being materialised, and placed back on the ground, to be appreciated from above.'



R

Vilde's 33 piece felt rug was modelled on computer-based terrain modelling. Go to the MOCO LOCO website and view Vilde's Terrain rug along with many other quite extraordinary designs by her peers based on an unusual array of inspiration.

http://mocoloco.com/archives/cat_floorcoverings.php?page=2

Q

How has the internet changed the research process for designers?

P

Design your own rug inspired by a computer game. If you can't decide on a game, try Zoo Tycoon!



FINALIST

RUTH MCDERMOTT & BETTINA EASTON

SYDNEY, NSW

BIOGRAPHY

Ruth McDermott studied Industrial Design at Wellington Polytechnic, NZ, and has made lighting products and installations her vocation. Her current work reflects an interest in culture, region and environment, as well as her continual exploration of materials and technologies. She has exhibited in Milan, Tokyo, Seattle, Verona and throughout Australia, and has won design awards internationally and nationally.

Having studied Interior Design at Randwick TAFE, Sydney, Bettina Easton now practices as an interior designer, specialising in the design of lighting products and installations. Consulting with architects and interior designers, she provides advice for all types of projects, and designs custom made, site specific lighting products. McDermott and Easton have collaborated on a number of projects to produce lighting installations for clients such as Nestlé and the Eastern Hotel at Bondi Junction in Sydney.

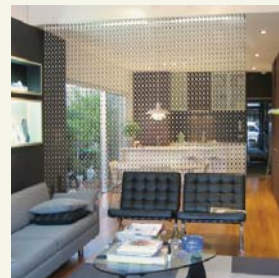
ENTRY PIECE

GloLink, 2006

Stamped aluminium links, LED lighting

DESCRIPTION

The chandelier style earring was the muse for the *GloLink* light fitting: it draws on the swing and movement of jewellery to deliver a contemporary decorative product. Based on a single unit – the small loop of pressed aluminium – the *GloLink* can be customised in colour, finish and size to meet the need for medium to large scale lighting fixtures. It employs an integrated light source (using LED technology or low voltage Bipin) in a seamless manner, so as not to detract from its sculptural beauty.



R

Ruth McDermott and Bettina Easton have different professional backgrounds, the former in industrial design and the latter, interior design. Research both design professions. Take notes.

Q

GloLink is based on a chandelier style earring, movement being an important feature of the light. Made from a small loop of aluminium, the single form is repeated and can be customised to create a range of scales. *GloLink* has a sculptural quality based on light and movement, do you think that the design could also have originally been derived from nature? Discuss.

P

Find a partner to collaborate with on this project. Choose someone who has a different interest and talent. Go to a hardware shop and find some found objects that you can use to create repetition of patterning in your own sculptural design. Research sea creatures that glow in the dark or find some inspiration from another natural source. Try to create a hanging form similar to McDermott & Easton's.



FINALIST

STUART MCFARLANE
MELBOURNE, VIC

BIOGRAPHY

As a 2003 graduate of the Royal Melbourne Institute of Technology Industrial Design program, Stuart McFarlane was selected to exhibit in Milan as part of the esteemed Melbourne Movement in 2004, and has moved within and around the Melbourne design community since then, developing his own unique design perspective. Nominated as the No. 1 Australian Design Graduate of 2004 by *Monument* magazine with his concept of the *Walkingstool*, McFarlane has produced an eclectic array of products, exhibited locally and abroad. He has also lectured at RMIT's Industrial Design Faculty.

McFarlane's work seeks to find a balance between metaphor, typology, functionality and materiality.

ENTRY PIECE

Chess, 2006

Chess pieces: laser cut, press fit anodised aluminium
Playing table: laser cut, folded, welded anodised aluminium. Polyurethane foam inlay

DESCRIPTION

Conceptually *Chess* was inspired by McFarlane's belief that a commercially produced chess set is rarely updated or reinterpreted with lasting effect. He aimed to update the game using symbols and typology inspired by public signage. McFarlane's version consists of a table with drawer which houses the 32 playing pieces. Produced in anodised aluminium, *Chess* is light, robust, and portable, and can be stored flat or upright in most bookshelves.



R

Stuart McFarlane is a successful emerging designer. Having graduated from RMIT in Industrial Design in 2003, he now lectures in the same faculty. Research the course that Stuart studied. <http://www.rmit.edu.au/industrial/> Write a summary for students who may be considering a career as an industrial designer.

Q

Macfarlane's *Chess* is an update on an old game. He has been inspired by public signage in the creation of the chess pieces. Do you think that this design of the game is a valid one? Thinking about the symbols used in the original chess set, how do these public signs reflect society today?

P

Design and construct your own set of chess using a set of symbols to reflect 21st century values.



FINALIST

TRENT JANSEN

SYDNEY, NSW

BIOGRAPHY

Since he completed a Bachelor of Design at the College of Fine Arts in Sydney in 2004, Trent Jansen has continued to expand upon his resume, travelling overseas to complete an internship, undertaking teaching positions at several universities and colleges, initiating exhibitions and producing his own designs. He has already scooped multiple grants and awards in his burgeoning career, including the 2006 Spiral *Rendez-vous* residency in Japan; an Australia Council New Work Grant in 2005, and Object's own National Graduate Award at *new design 2004*. He was also a finalist in two previous *Design Discovery Awards*, in 2004 and 2005.

ENTRY PIECE

Wall Lamp, 2006
Stainless steel

DESCRIPTION

For *Wall Lamp*, Jansen wanted to devise a flat-pack lampshade that could be easily and cheaply produced in a number of flexible sheet materials such as powder-coated and patterned stainless steel, flexible plastic, or raw cardboard. *Wall Lamp* consists of one component accompanied by a simple lamp holder, chord and light globe. The user simply folds the lamp into shape, thereby becoming physically involved in the construction of their own lighting. Aesthetically, it resembles half of an archetypal lampshade affixed to the wall.



R

Trent Jansen has been awarded many prizes and forms of recognition in his field among them is an Australia Council New Work Grant, awarded to designers and artists to support making new work. This income enables artists and designers to have time to research new ideas. You may need one in the future! Go to the Australia Council for the Arts website and research Visual Arts Grants. There are many different categories, take some time and read through the options. Take notes for future reference. <http://www.ozco.gov.au>

Q

Jansen's *Wall Lamp* is a very simple design. The user can fold the lamp into shape participating in its construction. Write a critique of the design as if you were one of the judges of the *Design Discovery Award*.

P

Try to make a simple product that the user can help to construct. Take a look at origami for inspiration.