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Education Kit

DESIGN NOW!

18 April – 21 June 2009

Education Kit

DESIGN NOW!

Teachers Notes

The *Design Now!* 2009 Education kit endeavours to introduce students and teachers to a great range of opportunities available to graduates of design in tertiary studies. It aims to encourage students to explore new and experimental design techniques and ideas, and stimulate them to create their own creative solutions to design projects. The kit has been developed for Years 9-12 Visual Design, Visual Arts and Design and Technology students and includes activities, questions, research projects and links to websites.

Careers in Design

Design is an ever expanding and diverse area of study offered at many universities and colleges. From computer games and lighting to fashion and theatre sets, students have many decisions to make when deciding which university to go to and what creative endeavours they would like to explore. Many courses offer students a glimpse into basic design principles before deciding on their specialisation

such as graphic design, industrial design or a fashion design.

Design Now! 2009 is one such place to see how varied the design industry is today. From the length and breadth of this country these 18 finalists come from many different courses and their final projects range from glass objects to textiles and furniture.

Why not explore some of the university websites mentioned and learn more about what you can study?



Image: Harmony Lam, *theloss.ofme*. Collection, 2008.

Photo: Jackie Adams

Throughout the kit you will find references to symbols, they refer to;



Enquire
Investigate/research before you visit



Experience
The exhibition through questions and activities



Extend
Your knowledge by further research, making, creating and designing.



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Education kit was developed by Annette Mauer, Learning Coordinator, Object: Australian Centre for Craft and Design.
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DESIGN NOW!

The History

Design Now! is Australia's only touring exhibition of student design and is a launching pad for young designers.

Object has organised and presented this annual graduate exhibition (previously titled *New Design*) since 2001—showcasing the work and nurturing the careers of over 100 graduates from 21 universities over the past eight years.

With various awards, public exposure, extensive media coverage and a wide range of professional opportunities resulting from the project, becoming a finalist in Object's graduate exhibition is one of the most highly sought-after achievements of final-year design students across Australia.

As in the past, the outstanding graduates will be keenly watched by the industry, inspiring the next generation of students and providing a new point of view for the public.



Image: Alex Nicholls, *The Maritime Museum Cockatoo Island Project*, 2008.

The Selection Process

Heads of Departments and lecturers from university art and design schools across Australia are asked to nominate up to three students who produced outstanding work in the final year of their degree.

This resulted in over 200 nominations submitted for 2009—our largest nominee pool ever! From these nominations, 18 finalists are chosen by Object's selection panel to be exhibited in the *Design Now!* 2009 exhibition at Object Gallery.

The Finalists

In 2009 the exhibition will present the work of the three most outstanding graduates in each of the following six categories:

Design for the Home

Objects for Everyday Use

Kali Norman
Curtin University (WA)

Renata Carmichael
University of Tasmania

James Oates
Swinburne University (VIC)

Design for Studio Production

Handcrafted Objects such as Fibre Works, Ceramics and Glass

Hannah Wight
University of South Australia

Amanda McKenzie
Monash University (VIC)

Karla Way
RMIT (VIC)

Design for Industry

Industrial Product Design

Krista Lindegger
Swinburne University (VIC)

Michael Anderson
UTS (NSW)

Barton Smith
Monash University (VIC)

Design for the Built Environment

Interior Design, Architecture, Landscape Design and Urban Planning

Naomi Fogel
RMIT (VIC)

Anthony Hamilton-Smith
RMIT (VIC)

Alex Nicholls
University of Sydney (NSW)

Design for the Body

Fashion, Jewellery and Accessories

Hayley Barsden
Curtin University (WA)

Kim Wong
Curtin University (WA)

Harmony Lam
RMIT (VIC)

Design for Communication

Graphic Design, Digital Media and Sound

Lucy Simpson
COFA (NSW)

Eric Ng
UTS (NSW)

Christina Perry and Derrick Gee
UTS (NSW)

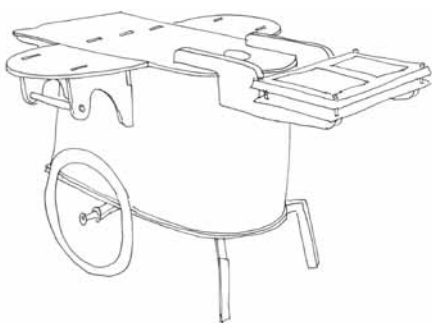
Anthony Hamilton Smith

RMIT (Victoria)
Bachelor of Design (Interior Design)



The Slow Kitchen is a bicycle with a trailer attached. The interior space has been simply customized to transform it into a working kitchen where fresh produce can be prepared and cooked using a gas stove top. The aim is to create a space where we can reconnect as a family or a group of friends while enjoying the art of cooking within the natural environment. This piece has been used in events such as Melbourne's 'Ride On Dinner', whereby cyclists congregate in metropolitan areas to produce an economical and sustainably produced meal.

The Slow Kitchen was inspired by 50's and 60's Scandinavian furniture design, the Slow Food/Design Movement, the simple functionality of Shaker furniture as well as bicycle culture. The primary material is locally and sustainably produced hoop pine plywood that has been constructed using traditional wood craft techniques.



Why did you choose to study Interior Design?

I have been building and designing furniture; small dwellings and sculptural objects since early childhood and along the way have developed a love of the design process. With this in mind, Interior Design seemed to fit perfectly.



Images: Anthony Hamilton-Smith, *The Slow Kitchen*, 2008, Sustainable Hoop Pine Plywood, Bicycle.

Photos: Courtesy of the Artist



Anthony Hamilton-Smith talks of the Slow Food Movement which lets people sit and enjoy quality time together over a meal. Look at the classic design of the Ball Chair by Finish Designer Eero Aarnio on his website: <http://www.eeroaarnio.com>

What do you think the designer was trying to say with this piece?

Sketch some designs for your version of a device that would encourage you to slow you down in the home environment? Would you be inside something so people could talk together without distraction? Or would you be in a bed that would be peaceful and pod like? What colours create the mood for a relaxed space?



"Simplicity is the embodiment of purity and unity." - Shaker Maxim

What is Shaker Design? Where does it originate from and what are its fundamental design principles?



How has *The Slow Kitchen* model been constructed? Draw *The Slow Kitchen* and think of other objects that could be made into mobile units? How would they function and what would be the benefits for making it transportable?

Alex Nicholls

University of Sydney (NSW)
Masters of Architecture



Taking the historically rich site of Sydney's Cockatoo Island, Nicholls' presents a vision for a new Maritime Museum.

Alex Nicholls was a high school graduate who had a love of design and art. Both disciplines offered him a variety of opportunities for a career and that is what he found so appealing. However it was the field of architecture where he felt most inspired. This complimented his love of sculpture but on a much grander scale. The notion of playing with space inspired Nicholls to design a building for *The Maritime Museum Cockatoo Island Project*. This project was concerned with conserving and enhancing the natural and Maritime histories of Cockatoo Island. The museum's dramatic entrance involves arriving through an overgrown boat graveyard which in turn becomes a sculpture garden. Hull-like spaces are carved into an existing industrial warehouse, creating spaces for the display of more delicate boats, as well as providing service areas, library and reading rooms and a place for viewing the boats on Sydney Harbour.

Images: Alex Nicholls, *The Maritime Museum Cockatoo Island Project*, 2008.

Illustrations: Courtesy of the Artist



What was the biggest challenge you faced during your design process?

▀ The most challenging thing was making everything work as a whole, the plan, the sections and the elevations, whilst addressing the brief, the site and my own intent. The design process was definitely not linear but rather it involved a lot of testing and experimenting. The final model-making process was also quite challenging due to the number of complex curves and the expression of materiality. ▀



Nicholls used many different materials to come to a final resolution with his project—hand drawing, modeling clay, plastic, and digital media. What is the role of the model in architectural practice?

Make a model of a favourite place in your local area using natural or recycled materials. Assess the use of space within your model and how new ways of construction could improve the community use of the area.

Look at Jorn Utzon's drawings for the Sydney Opera House. Referencing the harbour and the sails of a boat was a major inspiration for the design of this iconic structure. Compare the Opera House and The Cockatoo Island project. Consider the similarities and differences in the design approach and aesthetic? What structure would you build to compliment both these buildings on the harbour?



What are some of the other islands in Sydney Harbour? Do they have a historical past and if so, what new architectural projects can you envisage for them? Would it be used for business, for an institution or for the public? Does the design reference any other source? e.g. the hull of a boat like Alex Nicholls' design.



How does the Cockatoo Island project challenge the way we view a building? What strategies has Nichols used to relate this building to the site? What other forms would work within the space of the Island?

Harmony Lam

RMIT (Victoria)
Bachelor of Fashion Design



theloss.ofme. is a highly personal exploration into the memory of thoughts and feelings. 'What do our very intimate and personal feelings look and feel like? What happens to feelings that become lost? Do they lie dormant within? And if they lay dormant somewhere, what would they look like?'

For Lam, 'these very feelings are like precious marbles which we carry around with us, close to our souls. As they fall away, as we 'lose our marbles', they take with them a small piece of our identity and we are only left with the memory of what we once were. The large spheres and craters have become the memory of these feelings, sleeping dormant within the garments.'

Lam creates spectacular wearables which investigate emotional turmoil and its impact on our selves. Large spheres and craters are a recurring symbol of the loss of fragile memories, inhabiting her textiles as they drape and cover the body.

'In designing for the body, the most difficult undertaking within this collection was making garments look non-functional, excessive and deceptive to the eye. With precise pattern cutting and unorthodox ways of constructing garments, I discovered methods of both representing the concept and allowing the body to move freely. Making something look effortless takes the greatest effort.'



Images: Harmony Lam, *theloss.ofme.* Collection, 2008.

Photos: Jackie Adams



Lam describes her work as Conceptual Fashion as she tries to show an emotional state through the design of the clothes. What other Australian designers look at conceptual fashion? Is their work considered high fashion or main stream?

Go to webpage for the exhibition *Looking Out* which was curated at the John Curtin University Gallery: <http://johncurtingallery.curtin.edu.au/exhibitions/archive/2008.cfm>

Who were the designers?
Research one and describe their collections?



Look at the way Lam has shaped the garments. Draw one piece from *theloss.ofme.* Collection and annotate. How are the garments displayed in the gallery space? Are the pieces wearable? If not, how would you change one piece to make it a wearable garment? How would this change the feeling that Harmony is trying to portray? What role do the photographs play in understanding Lams work? Do they stand alone as interesting works?



Create a textile/fabric that would work with *theloss.ofme.* Collection by Harmony Lam. Consider colour, image, pattern and texture in your design.

Create a marketing strategy for *theloss.ofme.* Collection. Who would be your target buyers? Invent a tagline or slogan and design a magazine advertisement.



Kim Wong

Curtin University (Western Australia)
Bachelor of Arts (Jewellery Design)

The jewellery design project *Bedtime Stories* by Kim Wong was inspired by children's fairy tales and the quirky and imaginative imagery that these stories conjure up. Little pigs, deers and polar bears bring to mind the illustrative pages of The Grimms Fairy Tales and the technicolour hues of Disney classics. Each little toy figurine tells a story of adventure and magical lands where we once loved to imagine ourselves playing with an exciting world of animals.

Adding to the lyrical and imaginative themes of the work, Wong's brooches, neckpieces and earrings are cut, pierced and strung to sit on new and experimental ways on the body. The semi-precious gemstones that are carefully attached to the body of each animal add another dimension to the work, elevating the plastic figurines to a more regal status. The concept of playing with your toys has been given a whole new meaning.



Images: Kim Wong, *Bedtime Stories*, 2008, Plastic toy figurines, Semi-precious Gem stones, stg silver.

Photos: Courtesy of the Artist



Kim Wong was influenced by children's fairy tales. What fairy tales do you remember? Take one such story and illustrate a scene. What is the mood of the scene?



Draw one of Kim Wong's jewellery pieces in 3D. How do these pieces work with relation to the rest of the exhibition? What type of audience do these pieces appeal to? How are Wong's pieces displayed? Consider the role of the imagination, fantasy and humour in design. Which other designers in *Design Now!* share a common interest with Kim Wong?



In *Bedtime Stories*, Wong creates a lyrical and comical play on what we consider to be wearable jewellery. Look at the jewellery on the webpage http://www.designboom.com/contemporary/poorjewelry_4.html

What do you think the term poor jewellery means? Choose one of the artists featured and research their work.

Design a piece of jewellery that uses a found object. This can be something that you have found on the street, a toy, a personal item. How would you wear it? Is it kinetic? Does it come apart in some way?

Your piece of jewellery is to be included in a group exhibition. How would you display your piece? Would it hang from the ceiling, lie on a plinth, be pinned to the wall?



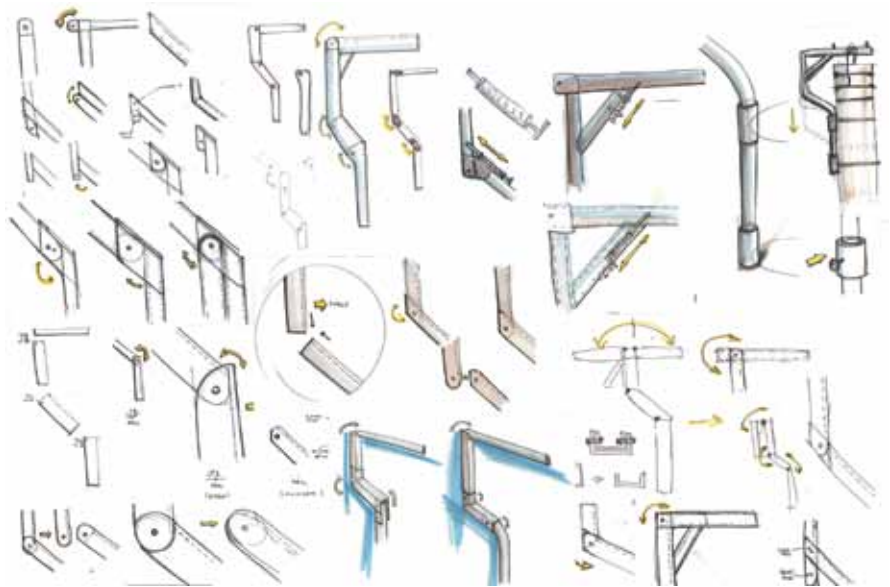
Michael Anderson

UTS (NSW)
Bachelor of Design (Industrial Design)

The Arborist's Blocking Crane was inspired by safety. When deciding on an industry to research, I wanted to explore problems that if solved may help people in some way. The arboriculture industry is known for its dangerous working environment. I found many holes in the industry where industrial design could bring about positive change.'

The Crane is a product that is sent up the tree to the Arborist when cutting down sections of a trunk in the final stages of the tree removal process. The Crane gives the Arborist a high point above the trunk to carefully lower the wood safely to the ground, avoiding the need to take risks with the uncontrolled falling of heavy wood, or dynamically loading rigging beneath the Arborist.

'The biggest challenge was trying to understand the exact processes the Arborist goes through in the tree removal process whilst in the tree. I interviewed many people (and found) there was great detail placed on the ritual of use, more so than the product itself. Placing a product in the tree could have jeopardised the safety of the Arborist, therefore extreme caution was taken with all elements of design before testing the prototypes.'



Images: Michael Anderson, *The Arborist's Blocking Crane*, 2008.

Illustrations and Photos: Courtesy of the Artist



'My youth was spent playing with Lego, drawing and making things from council clean ups. I owe thanks to my parents for never buying me a Sega master system or ninja turtles... When I heard there was a profession where you could draw, design products and be as creative as you want I made the decision to study it at university.'

What games did you play with as a child? How did they develop a sense of creativity in you?



'I analyse products all the time, and find way to improve them.' Sketch the crane and annotate its features. What is the crane made of? Could a similar crane be used in any other industry? Would any of the features need to be changed? What makes Michael's crane unique in the exhibition?

'(I would like to be a part) of shaping new directions which includes the ability to make the world more sustainable with successful environmental solutions.'

Look at the designboom competition Re-think +Re-cycle at the webpage: http://www.designboom.com/contest/winner.php?contest_pk=6

Choose one industrial design prototype and describe what the product is about and how it uses environmental ideologies. How would it change our lives for the better? Research the designer. Do they have a website or blog? What other products have they designed for industry?

What environmental issue concerns you? Design a product for a business industry that would improve its environmental credentials? What industry would you choose and why?



Lucy Simpson

COFA (NSW)
Bachelor of Design (Textile/Graphics Media)

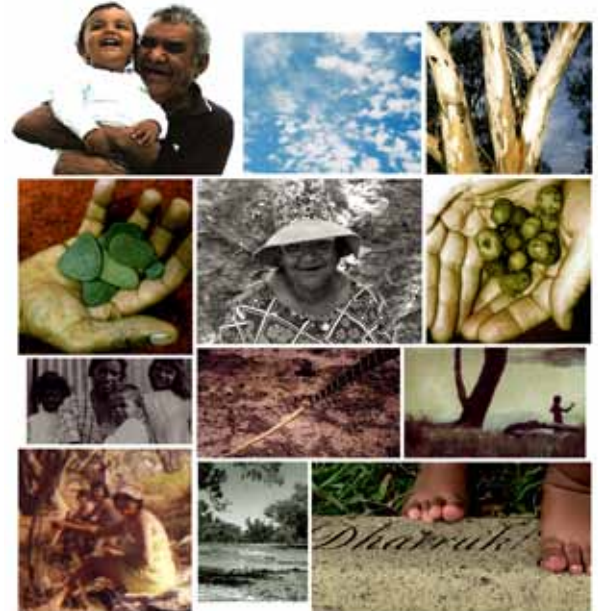
Each of the four prints making up the *Gaawaa Miyay* range: *Gaawaa*, *Dhinawan*, *Walgett* and *Barigan* hold a memory and tell a story of family and country from within the cloth. These four stories are told in a contemporary context, through the use of the Yuwaalaraay language (an Aboriginal nation in the Northwest NSW). The incorporation of Indigenous language into the project is a reflection of the language revival that is happening across the country, particularly in the Southeast of Australia. Throughout these designs Simpson aims to contribute to this revival and to bring Yuwaalaraay and the stories of her family and country to new lips and ears.

Simpson originally came from a jewellery background which stems from an initial understanding of natural materials such as emu feathers, echidna quills and opals from her father's country in Lightning Ridge. But through the creative design process she found that textile design offered a fulfilling medium with which to tell her family histories, and the visual languages that they speak.

Images: Lucy Simpson, The Gaawaa Miyay Collection, 2008.

Photos: Courtesy of the Artist

Lucy Simpson's *Gaawaa Miyay* Collection of textiles was inspired by her family and Australia with its wealth of Aboriginal history that is complex and varied in its forms visual communication.



Barigan



Gaawaa



Dhinawan

The Gaawaa Miyay Collection of textiles were inspired by the visual language of her Aboriginal heritage. Look at your family genealogy. What countries were they from? Choose a country and research cultural forms of visual expression and pattern making. What colours, textures and patterns reflect that community? How have contemporary designers from that country re-appropriated this visual history?

Simpson was influenced by her jewellery background and natural materials such as feathers, quills opals. Identify and name the source of Simpson's inspirations for each of the fabric series. Is this knowledge translated into the textures of the fabrics? What colours has Simpson used? Do they work as a collection? Choose one pattern and draw. What could be another variation of this design? Describe the colours and colour

Lucy has designed a collection of products to market her fabric collection at <http://birdtextile.com/>
What is Bird textiles design philosophy? What has influenced the company's seasonal collections? What products have they used their fabric designs for?
Collect materials from the environment and design a pattern in repetition. How would you market your designs?



James Oates

Swinburne University of Technology (Victoria)
Bachelor of Design (Industrial Design)

By researching the ways in which the English would hold a cup and saucer and how a spoon is to be positioned on the table, James Oates was able to make subtle changes to the design of the tea set. This would, in turn force the user to employ the proper etiquette while drinking.

Etiquette Tea is a slip-cast porcelain and stainless steel tea set which compels the user to adhere to the social rituals observed while taking tea. In tongue and cheek humour it reflects the English etiquette practices that are observed while sipping an English Breakfast leaf blend and escaping the daily pressures of contemporary life. This set come with inbuilt instruction; design 'guides' that facilitate the tea-making and drinking process.

'I am fascinated by the English tea party. There is a rich culture associated with this English tradition and I wanted to explore this. I believe that meaningful rituals are being lost or forgotten in contemporary society and I wanted to re-introduce the social ritual of the tea party.'

To complete the set Oates also presents a sugar plate with individual indentations marked out for each cube to rest in. One lump or two will always be observed.



Why industrial design?

▀ I believe that industrial design can have a profound impact on the way people spend their everyday life. In the case of this design, I'm trying to encourage people to partake in a ritual that will bring some fulfilment. My university lecturer would refer to designers as "social engineers" - I like this notion. ▀



Images: James Oates, The Etiquette Tea Set, 2008, Slip Cast Porcelain, Stainless Steel.

Photos: Courtesy of the Artist



Look at the work of ceramic artist Janet De Boos at the D*Hub website: <http://www.dhub.org/articles/882>

How has her tea set been designed? Are there any similarities with James Oates' Etiquette Tea Set? Could Etiquette Tea be mass produced in another country like Janet's work?

Look at the exhibition *A Secret History of Blue and White* at <http://object.com.au/archive/pages/documents/ASecretHistoryofBlueandWhite.pdf>

Research blue and white porcelain in the history of tea. List some examples of contemporary artists and designers that have used blue and white porcelain in their work.

Create your own version of a tea set. How would you use it? Design a set of plates to compliment the set.



Explore other ways the ritual of tea is enjoyed around the world e.g. Morocco, Japan & China. How do their cultural practices influence the way they interact with tea? Does this affect the design of their tea sets? Draw one example.



Draw the Etiquette Tea Set and annotate the changes James has made to the design of a traditional cup, saucer and milk jug. Consider these changes to the design? Do you think people will change the way they drink tea? Does the Etiquette Tea Set look practical for everyday use in the contemporary home environment?

Renata Carmichael

University of Tasmania
Bachelor of Fine Arts (Furniture Design)



Animals in Furniture is a body of work inspired by animals and the way they move.

This range of furniture explores and questions the relationship between humans and animals. Carmichael's view that animals are incredible, beautiful beings to be valued is evident in her designs. These pieces are for human use yet they show the character of the animal they are representing. The footstool, *Canis Domesticus*, is the willing worker - 'mans best friend', while the chaise lounge, *Pseudofelis Majestica*, sits more elegantly, encouraging human use but also standing alone, sleek and proud. This body of work embraces furniture design as a means to create both practical and aesthetic homewares that bring the animal world one step closer to our domestic existence.

Carmichael has created her series with traditional materials used in furniture design. The chaise lounges, shelves and chairs are made from block laminated wood or MDF with steam bent laminations that are carved back and worked smooth. With tricky joinery and an understanding of how wood moulds and shapes to the body the pieces are created with a high level of technical skill.



Canis Domesticus

Images: Renata Carmichael, *Animals in Furniture*, 2008, Block Laminated MDF, Steam Bent Laminations.

Photos: Courtesy of the Artist



Pseudofelis Majestica



Renata Carmichael's work was inspired by different genera of animals. Find other cultures in history that have used animals in their object design? What part did animals play a part in the religious or communal practices of these cultures? How did this influence the way these animals were portrayed? Were they used in a defamatory way or were the animals revered? Were the animals wild or domesticated?



Draw one of the *Animals in Furniture* pieces. How would you develop the design? Would you abstract it or change the materials? Consider a different line or contour in the design? How do Carmichael's furniture designs differ from more traditional examples for the home? Renata's toughest challenge was to make sure each piece did not seem lifeless or static? What has she done to make the furniture look dynamic?



Look at the University of Tasmania's website <http://www.utas.edu.au/asff/>

What other student design projects in the furniture design department resonate with your own design aesthetic? List the other design opportunities available in the design departments. If you were to apply to the University what design field would interest you?

Choose one chair from your house and redesign it using animal motifs or imagery. Would the furniture be practical or ornamental?

Create a light design to work within the space that the animal chair would sit. Look at the website: <http://www.designboom.com/snapshots/london04/yamanaka.html>.

Would the lighting create an atmospheric space for the room or compliment the furniture piece?



Hannah Wight

University of South Australia
Bachelor of Visual Arts (Textiles)

Your Threads are Showing are six embroideries and nine text embroideries by Hannah Wight. Each of the six pictorial designs exposes the face of a beautiful woman in needlepoint. Quiet and composed these small and delicate works do not talk of what lies underneath. The reverse reveals this story, as a tangled mess of cords and threads lie raw and exposed. The corresponding nine text embroideries speak further of this juxtaposition of what is accepted and what is rebellious. What is perfection and what is chaos.

'The inspiration for my work was strongly connected to my research into the incessant need for technical perfection within traditional embroidery and my own need to rebel against what is expected. The images that I have stitched are fragments of pictures of myself and portray a feeling of being trapped behind or within something, relating to my sense of containment within the conventions of a traditional embroidery practice and the necessity of perfection. Each design has a façade of perfection with a reverse side showing a chaotic mess of elongated and wasteful thread tails, depicting both a conformance with and an escape from the pre-determined shapes of tradition.'



Images: Hannah Wight, *Your Threads are Showing*, 2008, Petit Point embroidery on silk gauze, Extended hatpins.

Photos: Courtesy of the Artist

Unframed and pinned to the wall, Wight's embroideries sit in an unassuming way. However their strong technical ability require the viewer to take a close and intimate look, which in turn draws you closer to the quiet but serious sentiment behind each piece.



'The images that I have stitched are fragments of myself and portray a feeling of being trapped behind, or within something, relating to my sense of containment...'

Hannah Wight talks of portraying a sense of entrapment and containment within her designs.

Look at the 'Lifepod' jacket by Denae Trickey on the webpage http://www.thedesignfiles.net/2008_08_01_archive.html.

With intricate origami style folds the hood provides containment for the wearer. Design a piece of clothing that looks at containment. What colours and fabrics would you use?

Look at designing a graphic image to go onto a t-shirt which explores an emotional state. How would you use color, tone and shape to represent to an emotional state?



What is public space and what is private space? Discuss the differences in relation to what you do in your day life.

Research the work of Narelle Jubelin and think about the role that embroidery and petit point play in her work.

<http://artsresearch.brighton.ac.uk/research/academic/harper/portfolio/jubelin/narelle%20hallmark.pdf>



Consider the importance of size in Wight's embroidery. Would making them larger add anything to the way we view them and the ideas portrayed? If you could display them in a different way how would you display them in the gallery space? Would framing them make a difference?



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