



DESIGN DISCOVERY AWARD EXHIBITION

Education Kit



Design Discovery Award Exhibition

Design Discovery Award Exhibition 2008 on line education kit aims to encourage students and teachers to explore the world of contemporary design and in the process initiate discussion and discover ideas that might stimulate students own creative solutions to design challenges and interests.


The kit has been developed for Years 11 and 12 Visual Design, Visual Arts and Design and Technology students and includes activities, questions, research topics, design projects and links to websites.

As a pre visit activity students and teachers can enquire into the ideas, practices and sources of inspiration of the designers exhibited in this years' DDAE.

The education kit is intended to help students focus on particular features of the exhibition and engage with the objects by looking , reading, answering questions, sketching and annotating.

Object hopes that the exhibition and kit will support students and teachers in expanding their knowledge and interest in design by further investigation, beyond the exhibition, into the work of designers in Australia and overseas. We hope that students will be inspired to create their own projects and solutions to the interesting design briefs provided.

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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Design: Iris Sovierzoski
Photography: Various
Text Panels: Rachael Bernstone

Oliver Smith
ONE - Universal Utensil

John Quan
Woven Structure

Henry Wilson
Bedrock-Float

Bridget Bodenham
Nutcrackers

Stuart McFarlane
Butterfly

Ilias Fotopoulos
Listen and Record:
Wallpaper in Braille

Matthew Conway
2Lives Light

Christina Waterson
Plexa #1

John Hoogendoorn
Aurora Lamp

Trent Jansen
Kissing Pendants

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Oliver Smith: ONE - Universal Utensil

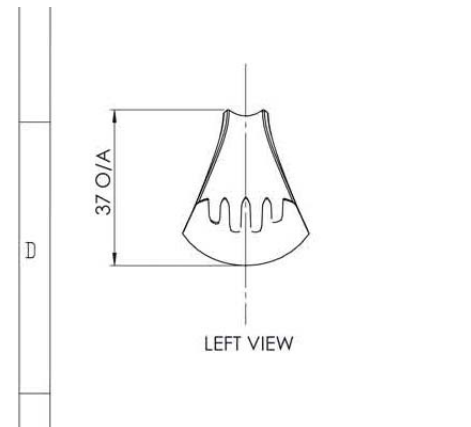
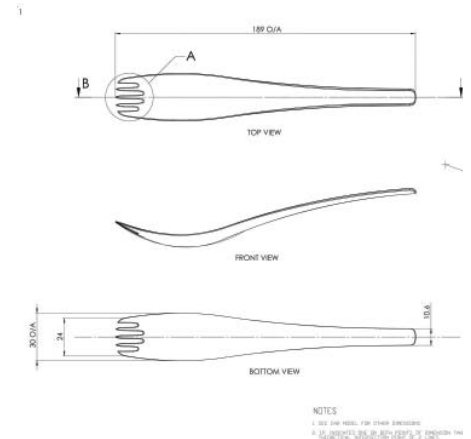
It is a fusion of knife, fork and spoon inspired by contemporary Australian eating habits – incorporating Asian utensils such as Chinese porcelain spoons and Japanese chopsticks – that has global appeal. It can be made in a range of materials including electrically coloured lightweight titanium, stainless steel, tarnish-free oligodynamic silver or dark hard-anodised aluminium. Alternatively it can be translated into recyclable plastics or renewable resource materials such as bamboo and sustainably harvested timber. Smith envisages *ONE* as a potential successor to the classic Splayd – an icon of Australian design.



With early exposure to jewellery and metalwork through family members, Oliver Smith completed a Bachelor of Visual Arts in 1995 in the Jewellery & Object Studio at Sydney College of the Arts. He likens his subsequent work experience – with silversmiths in Australia, New Zealand, Mexico, Germany and England- to a traditional ‘journeymanship’. Upon his return, Smith continued studying at Australian National University’s Gold & Silversmithing Workshop, completing Honours and a Master of Philosophy. He now combines a vigorous craft and design practice with lecturing at Sydney College of the Arts. Smith strives to incorporate balance, harmony, integrity and absence of fault in all of his works and *ONE* is no exception.



Oliver Smith, *One: Universal Utensil*, 2008, titanium, CAD representation.
Photo: courtesy the artist



Investigate the ancestor of ONE by researching the splayd. Look at "Whatever Happened to Splayds?" on this fun website www.legendfeelco.com.au Explore other forms of eating implements and take into account their advantages and disadvantages.

How does ONE challenge conventional tableware? In what ways has Oliver Smith made the design versatile and appealing to the broadest possible user? How does the versatility enhance the sustainable qualities of the design? Which material and colour option do you prefer and why?

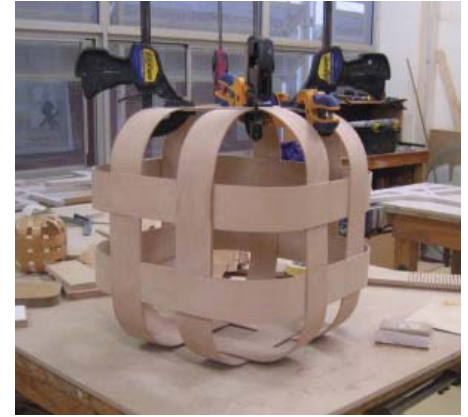
"ONE for all and all for ONE the future of cutlery is here"
Create an advertising campaign for ONE. Utilise the quote, images of ONE and any other relevant information.
Design flatware that would complement ONE.
Oliver Smith considers the splayd as an Australian design icon. Identify and list other iconic Australian designs. What makes them good design? Do they have any particular qualities that make them inherently Australian?



John Quan: Woven Structure

Quan is inspired by his interactions with the environment and people, and strives to create an emotional link between his work and its audience. The *Woven Structure* is typical of his approach, which references industrial and fashion design techniques to experiment with materials and processes. In this case, traditional laminating is used to make timber strips that are woven together to create a contemporary form inspired by Japanese origami and textiles. The inherent strength of the manufacturing processes means *Woven Structure* can be used as a stool or a foot stool.

John Quan's design vocabulary was first seeded at the University of South Australia where he completed an Industrial Design degree in 1998. He expanded his outlook by undertaking further studies in fashion design at Marleston TAFE, acquiring tailoring and dressmaking skills. As a result, Quan's designs are underpinned by an expansive repertoire of techniques and materials. In early 2007, he commenced a two-year career development program in the furniture studio at Adelaide's JamFactory Contemporary Craft & Design. Currently working in a collaborative studio environment, Quan plans to establish his own practice as a designer/maker.



John Quan, *Woven structure*, 2007, European beech veneer.
Photo: Grant Hancock



Quan's design is inspired by Japanese origami and textiles. Find examples of Japanese origami and identify the essential qualities of this traditional craft.

Visit John Quan's website. This site allows you to look at many of his designs from different viewpoints. What does his website and designs reveal about his design aesthetic and his way of working?
www.johnquan.com.au

Which designs relate most directly to origami and how is this relationship revealed?



Describe the *Woven Structure* considering elements of design such as shape, line and repetition.

Consider the importance of space in this design.

How has Quan ensured that the stool is strong and will support the weight of a person?

How does *Woven Structure* differ from a more traditional stool?

Why has Quan referred to this piece of furniture as a structure?

".....good design is something that people should be able to live with day to day"

How is this quote manifested in *Woven Structure*?

In early 2007, Quan commenced a two-year career development program in the furniture studio at Adelaide's JamFactory Contemporary Craft & Design.

www.jamfactory.com.au

Visit the Jam Factory's website.

List the opportunities available for designers and craft practitioners offered at this well known centre.

Create your own furniture design based on origami or woven forms.



Henry Wilson: Bedrock-Float

When Wilson started experimenting with concrete, he was struck by its heat retention properties, which inspired the *Bedrock* series of bench and lamp. They absorb and redistribute heat from their environment: the sun and electrical 'waste' respectively. In his typical fashion, Wilson set out to 'rebrand' the material, moving away from its sharp edges and cool-to-the-touch associations, to invite touch and ultimately surprise. As Australia moves towards phasing out the traditional Edison bulb by 2010, Wilson wanted to celebrate this almost- unchanged lighting method in *Bedrock-Float*, and to capture in a playful form the much-loved properties of simple incandescent illumination.

In his relatively young career, Henry Wilson has already made a big impact. He graduated with a Bachelor of Visual Arts from the Australian National University in 2006 and was a Bombay Sapphire finalist that same year. In 2002 and 2003, Wilson studied furniture design at the Rhode Island School of Design in the USA, and he was recently accepted into a Masters program at Design Academy Eindhoven in The Netherlands. His design process finds form in ideas and unscaled models that enable Wilson to discover "an almost intuitive feeling" for the potential of raw materials.



Henry Wilson, *Bedrock Float*, 2008, cement, epoxy impregnated, cotton woven, electrical cord, dimmer switch, bayonet fitting, 60-watt spherilux bulb.

Photo: courtesy the artist



Playfulness can be important element for many designers.

Look at designer Marcel Wanders' website and explore his designs for Droog. Which designs are the most playful and fun?
<http://www.marcelwanders.com>



Sketch *Bedrock-Float* and annotate your drawing.

List the materials found in this design.

Why is Wilson celebrating the incandescent bulb in this way?

What makes this design playful and fanciful?

In what ways has Wilson developed his ideas about heat and light?

"I remember vividly the feeling of walking past a slab of concrete at dusk and feeling its gentle warmth leak into the cooling air."

Read the quote and comment on how memory and feeling have inspired Wilson. How is this evident in *Bedrock-Float*?

Research the work of Achille Castiglione and describe the influence of the readymade on his design such as Mezzadro stool
<http://www.moma.org/collection/>

Design a functional object that is playful and utilises a found object.

Create a powerpoint presentation on 'The Found Object' in art and design.



Bridget Bodenham: Nutcrackers

Bodenham sources stoneware clays to build a contrasting yet connected palette of tones and textures, producing surfaces that resemble rocks, stones and metal. Most of her pieces are polished, not glazed, and *Nutcrackers* exemplifies this. Using wheel and hand forming techniques, Bodenham distorts, cuts, scrapes, pierces and beats her sculptures in a tactile and dynamic process that mimics the way they are used. The method allows Bodenham to invent and play with clay, and to find unexpected solutions while designing functional ware.

Turning her childhood curiosity and creativity into a profession was a natural choice for Bridget Bodenham, who was born in Queensland and later moved to country Victoria. She completed an Advanced Diploma of Arts (Ceramics) at the University of Ballarat in 2006 and, the following year, was awarded an Emerging Skills and Development Grant from the Australia Council to explore ceramic materially in sculptural and functional ware. Bodenham lives in Hepburn Springs where she is establishing her own business designing and making tableware, utensils and jewellery. The forms she creates are both natural and contemporary, and allow her to experiment with arrangements of similar objects.



Bridget Bodenham, *Crackers*, 2008, unglazed, sculpted, cut and pierced high fired stoneware clay.
Photo: courtesy the artist



“My forms are directly influenced by the actions of grinding and crushing. They refer to prehistoric or early food gathering cultures where food preparation was a physical act deeply connected to the environment and fundamental to the wellbeing of society.”

Investigate food preparation utensils used by hunting and gathering societies. The Peabody Museum has some great images of pestles.

<http://www.peabody.harvard.edu/>

Look at Bodenham’s work at All Hand Made Gallery and compare it the work of other ceramicists whose work is for sale.
www.allhandmadegallery.com



Annotate one of the nutcrackers making reference to the way they are made and the use of different clay bodies.

Sketch the display of Bodenham’s collection of forms. Think of an alternative way of displaying them. Sketch your display.

What aspects of *Nutcrackers* make you want to touch them? Consider their weight.

What aspects of these designs directly reference forms found in nature?

What other function could the *Nutcrackers* fulfil?



Create a ceramic form that utilises some of the methods of forming and manipulation of surface used in Bodenham’s *Nutcrackers*.

Make a ceramic form using a variety of clay bodies to create texture and pattern.

Assess the importance of particular kitchen utensils. Which three would you keep to satisfy all your necessary cooking and food preparation needs?

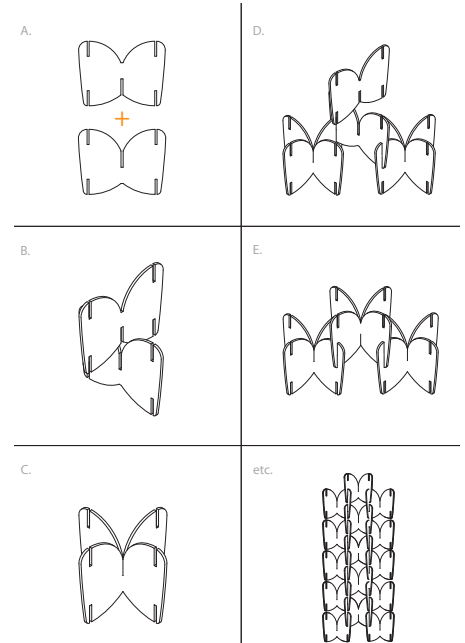
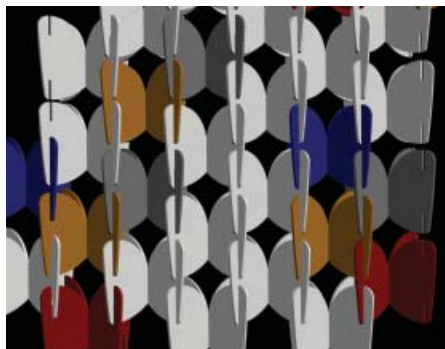


Stuart McFarlane: Butterfly

McFarlane's *Butterfly* embodies the lightness and beauty of the winged creatures and aims to inspire a calm atmosphere wherever it is placed. The self-assembled screen consists of 30 interlocking plastic modules that are manufactured from 100% recycled waste. Assembled in minutes without any tools, the user can tailor the screen's height and width according to their needs. The screen is available in a variety of colours and can be used inside or outdoors, ideally as a feature wall, partitioning system, or decorative space accent. As well as being made from recycled waste, *Butterfly* modules can be recycled via domestic infrastructure.



Stuart McFarlane has produced an eclectic array of products, exhibited in Australia and overseas and lectured at his alma mater, all of which has given him a unique design perspective. McFarlane graduated from RMIT's Industrial Design program in 2003, and was nominated as the No. 1 Australian Design Graduate of 2004 by Monument magazine. In 2006 he was a Bombay Sapphire finalist and in February last year, he represented the City of Melbourne in Milan as an ambassador and 'face' of Melbourne design. His designs blend typology, functionality and materiality with poise, while seeking an overall clarity and balance.



Stuart McFarlane, *Butterfly*, 2007 / 2008, 100% recycled plastic, recyclable plastic.
Photo: Tony Owczarek



Stuart McFarlane was a finalist in the Bombay Sapphire Design Discovery Awards in the 2007 with his reinterpretation of a chess board and chess pieces. Look at *Chess* in last year's Design Discovery Awards education kit.

Discuss the importance and application of modules/ units or components as a design element.



Sketch the individual module that makes up the screen. Why has McFarlane chosen a butterfly?

Which particular design elements has Mc Farlane incorporated in *Butterfly* that enhances the versatility and flexibility of the final product?

Identify the strategies that Stuart McFarlane has employed to make an environmentally friendly design?



Create a module based on a plant or animal that can be repeated and linked in some way to make a screen.

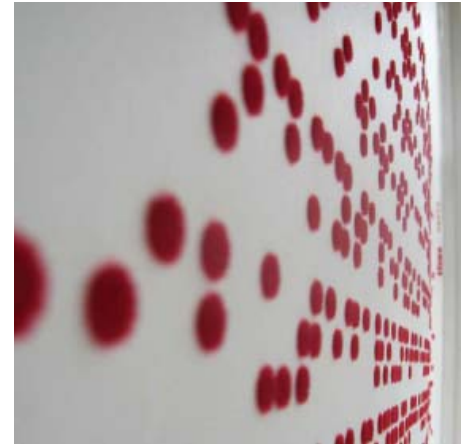
Why have ecological concerns become so important to designers in the 21st century?



Ilias Fotopoulos: Listen and Record - Wallpaper in Braille

Fotopoulos conducted experiments: applying lacquers, heat and acids in controlled and uncontrolled ways, and dying, shredding and reconfiguring the results to create new textures. Now operating his own studio in Sydney as an artist-maker, Fotopoulos works in the same vein, following feelings that are funnelled into technical and experimental processes to produce textiles, wallpaper and garments with the visual and tactile qualities he envisages in his mind. *On Closer Inspection* uses the simplest geometric structures of dots and lines from unexpected sources to invite touch and observation. Mould growth patterns, cell division, Braille and native weaving techniques come together to create unique patterns. Fotopoulos has observed people smiling at the story in the Braille wallpaper, which adds an element of humanity to this work.

Watching his mother create beautiful garments in rich fabrics with painstaking details inspired a love of textiles in the young Ilias Fotopoulos, although he studied law before giving in to his passion and pursuing a creative career. Fotopoulos completed his Bachelor of Design (Fashion and Textiles) at Sydney's University of Technology in 1997 and then studied textile printing at the Fashion Design School at East Sydney TAFE. Unable to find the fabrics he could see in his imagination,



Ilias Fotopoulos, *Listen and Record: wallpaper in Braille*, 2005-07, author: Juro Osawa. Content of all wallpapers: non woven paper with at least 70% of fibre used in manufacturing process coming from FSC certified forests (EU Certification), printed with water based adhesive and flocked with sustainably produced viscose fibre.



Discuss the role of codes in communicating messages to audiences.

Visit Ilias Fotopoulos website. Fotopoulos transposed short stories composed by a close Japanese friend. Read the story on his website.
[http://www.ilias.com.au/series2/listen and record](http://www.ilias.com.au/series2/listen%20and%20record)
 On the site find collections/
 wallpaper and then go to the story.



Identify the diverse sources of inspiration for Fotopoulos wallpaper designs.

Why was experimentation so important to Fotopoulos?

Consider the element irony in this design. Think about the different audiences and how they would interact with the wall paper?

What issues has the designer raised by creating the wallpaper?

How have ethical considerations impacted on Fotopoulos's final product.

Why has Fotopoulos called the wallpaper "*Listen and Record*"?



"Wallpaper may not change the world. But designers can affect the world through our actions"

Consider the quote above . You are applying for a Government grant for financial support for your innovative design. Create a presentation to convince them of the importance of your design and the role of the designer in the 21st century.

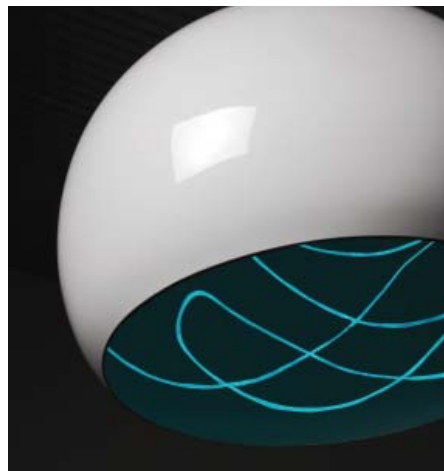
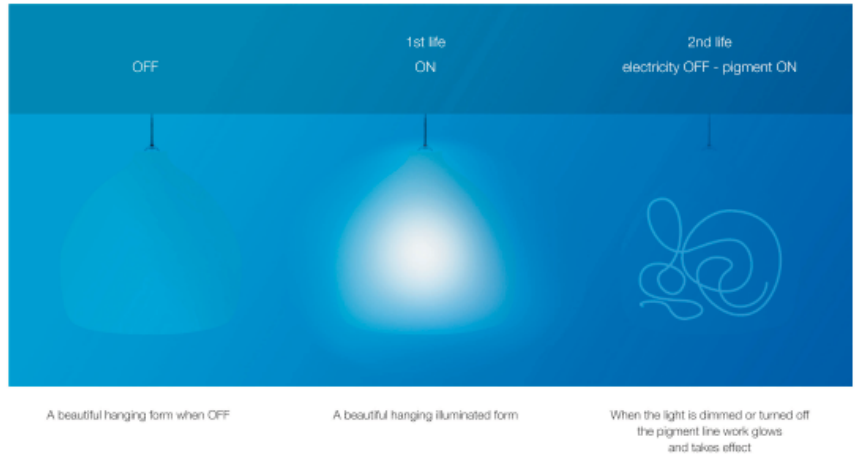


Matthew Conway: 2Lives Light

The *2Lives Light* is a great example of Conway's approach. The luminaire literally has a double personality: when it's switched on, the beautiful white pendant shade casts a warm luminosity over proceedings. This mode also charges the 'glow-in-the-dark' pigment embedded within the shade, so that when the light is switched off or dimmed, the hand-drawn, swirling line work is revealed. The lamp is at once stunningly simple and innovatively ingenious.

After completing a Bachelor of Industrial Design at the University of Newcastle in 1995, Matthew Conway has explored many design directions. He has undertaken private furniture commissions, created exhibition pieces and designed objects that retail in stores in Australia and overseas. Conway is also managing partner and creative director of a design agency that produces graphic design, museum and exhibition installations, and event design. All of these activities are underpinned by his stated intention to produce products that add to the diversity, colour and atmosphere of life.

The 2Lives light®



Matthew Conway, *2Liveslight*, 2008, fibreglass, painted finish, glow pigment. CAD image: courtesy the artist



Matthew Conway has explored many design directions. Visit his website and list some of the other objects he designs.

Consider how Conway uses colour in his light designs.

<http://www.matthewconway.com.au/homepage.htm>

Conway is also managing partner and creative director of a design agency that produces graphic design, museum and exhibition installations, and event design.

What does this tell you about opportunities that exist within the design community?



Describe the two personalities of *2LivesLight*?

How does the title of this design reflect the intent of the designer?

What benefits does this design have over more conventional lighting?



Ingo Maurer is a celebrated lighting designer who has broken the boundaries of customary lighting design.

Visit the Cooper Hewitt Museum website to view the retrospective of his work or have some fun and view Maurer's own website.

"Fascinated by what he calls the "magical and mystical" properties of light, Maurer constructs luminous atmospheres that play with traditional concepts of colour, brightness, and shadow. Maurer uses unexpected materials and found objects to create light, and he is a pioneer in the usage of new lighting technologies."

<http://ingomaurer.cooperhewitt.org/>
www.ingo-maurer.com/



Christina Waterson: plexa # 1

Based on the premise that Australia’s population and use of natural resources is increasing – prompting a shift towards working and living in smaller shared spaces – Waterson has developed an ecologically efficient object to mediate those spaces. *plexa#1* is a series of interlocking modules that allows people to experiment, reinvent and personalise their surroundings. It is made with strips of material – such as laser-cut and die-cut cardboard, plywood/plyboo, polypropylene and stainless steel – left over from industrial sheet processes, and reduces waste. The process of interlocking the modules creates elusive forms and surfaces, giving people a sustainable and beautiful way to change and define their environment.

Much of Christina Waterson’s work combines space-making and sculptural elements, drawing on her multidisciplinary studies and work experiences. She has a Bachelor of Architecture (2005) and a Bachelor of Design Studies (1996), and has studied Visual Arts at a tertiary level. Waterson has worked as an architect, exhibition designer, object designer and artist, and is interested in exploring cultural changes and environmental challenges, and producing responsive solutions.



Christina Waterson, *plexa Module*, 2007, stainless steel.
Photo: courtesy the artist



Read an article on Christina Waterson in Artlink magazine. Go to the website <http://www.artlink.com.au/> and search for Waterson.



What aspects of modern day living has inspired Waterson to create *plexa#1*?

Discuss the role of the individual in their interaction with *plexa#1*.

Waterson studied Architecture at the University of Queensland. Identify the architectural qualities in her work.

What are the sustainable aspects of her work?

Sketch or comment on the ways *plexa#1* has been exhibited. How is the flexibility of this design highlighted?



“plexa#1 allows the individual to define and adapt their surroundings sustainably using objects that are beautiful and environmentally responsible.”

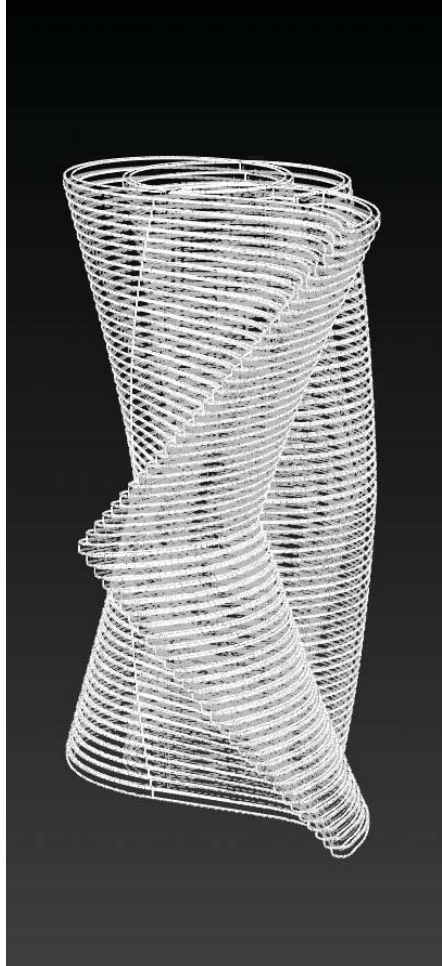
Collect materials from the environment and create an object that suspends from the ceiling or defines a corner.



John Hoogendoorn: Aurora Lamp

Like much of Hoogendoorn's work, the *Aurora Lamp* aims to strengthen the emotional bond between people and things. While function is important, he is especially interested in the poetic relationship between user and object: how people interact with the light and respond to the sense of calm it projects. The lamp is made using 60 identical laser cut opal acrylic parts that represent the letter 'J' in script form. Each part is twisted in relation to its neighbour which allows a complex three-dimensional form to materialise from simple two dimensional components. With an energy saving LED globe inside, Hoogendoorn calls the *Aurora Lamp* a kind of 'Lyrical Modernism'.

Having completed an Advanced Certificate of Mechanical Engineering at Northern Melbourne Institute of TAFE in 1989, John Hoogendoorn graduated with a Bachelor of Technology in Design from Monash University in 1995. Since then, he has worked as a designer at several leading companies managed R&D at another, and most recently, Hoogendoorn established a studio with his partner, a graphic designer/glass artist. Together, they design and manufacture innovative and environmentally conscious lighting, furniture and homewares.



John Hoogendoorn, *Aurora Lamp*, 2008, opal acrylic.
Photo: Parallax Photography



Find the Aurora font. Compare it to the font you normally use.

The *Aurora Lamp* is a prototype. What is the meaning of the term prototype and why do designers make them?



Look at the illustration.

"The *Aurora Lamp* expresses the relationship of traditional craftsmanship to new media and manufacturing techniques....."

Refer to the above quote. Identify the traditional aspects of making this lamp and what are the new techniques and materials?

Consider the use of light and shade. How has the designer manipulated these elements? How does it make you feel?



Create an object such as a bowl, platter or a graphic design based on a letter from your favourite font.



Trent Jansen: Kissing Pendants

Jansen's designs are manufactured by ISM Objects in Australia, Sekimoto in Japan and Moooi in The Netherlands. As well as embodying Jansen's sustainability principles, the *Kissing Pendants* express the intimacy that exists between two people when their lips lock. When the lights are off, the two shades hang separately, side by side, but when they are pushed together, a magnetic attraction holds them in embrace and the lights switch on simultaneously, thanks to a magnetic reed switch.

Four-time Bombay Sapphire finalist Trent Jansen operates his own studio in Sydney and creates honest and poetic sustainable design. He develops pieces that aim to maintain a lasting relationship with their user to become life-long possessions rather than throwaway objects. Jansen completed a Bachelor of Design at Sydney's College of Fine Arts in 2004, following earlier studies at the Industrial Design School of the University of Alberta in Canada. He completed an internship with Marcel Wanders in 2004, has won several accolades including Object's New Design National Graduate Award (2004), the Australia Council for the Arts New Work Grant (2005) and the Spiral Rendez-vous Japanese Manufacturing Residency in 2006.

Trent Jansen, *Kissing Pendants*, 2008, pressed aluminium, CAD drawing.
Photo: courtesy the artist



Trent Jansen is currently working at Mooi in the Netherlands.

Visit the Mooi website and explore their ideas in 'about us' and their 'collection'.

<http://www.moooi-online.com>

Pendant lights were originally designed for an industrial setting but have been reinterpreted over the last century. To find out more go to the following website.

http://www.designboom.com/history/p_cone.html



Read the information on Trent Jansen. How can designers further their careers, develop their design practice and expertise in their chosen field?

How do the elements of humour, sustainability and innovation reveal themselves in *Kissing Pendants*?

Why would Jansen's designs become "life long possessions" rather than throwaway objects?



Jansen's designs are manufactured by ISM Objects in Australia.

ISM is a company that specialises in lighting products designed to complement architectural spaces. ISM collaborates with lighting designers to develop and manufacture their designs. Visit their website.

www.ismobjects.com.au