

Object

AUSTRALIAN CENTRE
FOR CRAFT AND DESIGN

DESIGN NOW!



**Design Now! 2008 –
National Graduate Exhibition
Education Kit**



Design Now! 2008 – National graduate exhibition

Design for Studio Practice

Louisa Vilde (Monash),
Lee Mathers (SCA),
Christopher Earl Milbourne (RMIT)

Design for Industry

Benjamin Campbell Forsyth
(Swinburne),
Hiro (Chao-Jung) Lai (COFA),
Viktor Legin (Swinburne)

Design for the Home

Jye Edwards (UTS),
Sian Power (COFA),
Patrick J Miller & Peter Cole (Curtin)

Design for the Body

Kevin Azzopardi (RMIT),
Tane Andrews (Curtin),
Denae Trickey (RMIT)

Design for the Built Environment

Gabi Parke (UNSW),
Linda Matthews (UTS),
Feifei Feng (COFA)

Design for Communication

Karin Colpani (UTS),
Prema Bhakti Weir (UTS),
Daniel Peterson (Swinburne)

Design Now! presents a selection of works by 18 outstanding university graduates across applied art and design courses nationwide. Formerly titled *new design*, this rejuvenated annual exhibition features three impressive graduates in each of the six new categories, representing the breadth and diversity of design education in Australian universities today: Design for the Body; Design for the Built Environment; Design for Communication; Design for the Home; Design for Industry; and Design for Studio Practice.

Design affects almost all aspects of human endeavour and good design can enhance and improve our lives. These graduates will enter the professional world with more opportunity and greater responsibility than ever before. This exhibition provides important exposure and recognition for these remarkable emerging talents who were selected from over 100 nominations from 21 universities across the country.

As in the past, the finalists in Design Now! 2008 will be watched by the industry, inspire the next generation of students and provide a fresh perspective for the public.

Education kit developed and written by Sherryl Ryan, Education Consultant, Object: Australian Centre for Craft and Design.

Email interviews with designers: Sherryl Ryan

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Design: Nikki Sulentic

Photography: Various

Text Panels: Debbie Pryor

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Design Now! 2008 – National graduate exhibition

This online Education Kit accompanies the Design Now! 2008 exhibition.

Object Gallery and Melbourne Museum want to engage with lecturers, teachers, students and other public audiences in a dialogue that includes conceptual thinking, experience and learning.

The Design Now! 08 Education Kit includes email interviews with seven designers from the exhibition. The interviews offer invaluable insight into how new designers are approaching environmental sustainability, which designers inspire them, and the impact selection for Design Now! 08 has had upon their career and personal development.

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 view the kit online prior to their exhibition visit and selected pages can be printed at school or home and completed at the exhibition venue as a sustainable option. This education resource can also be used post exhibition as an education and research tool and can be found on the Object and Melbourne Museums' websites.

There is no set way to use the Design Now! 2008 kit; there are also no absolute right answers. Questions are open to interpretation and allow for students and audiences to work at their own level. We suggest that you read through the education kit and then decide how to incorporate the relevant learning activities into your exhibition visit.

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**

Design Now! Winners 2008

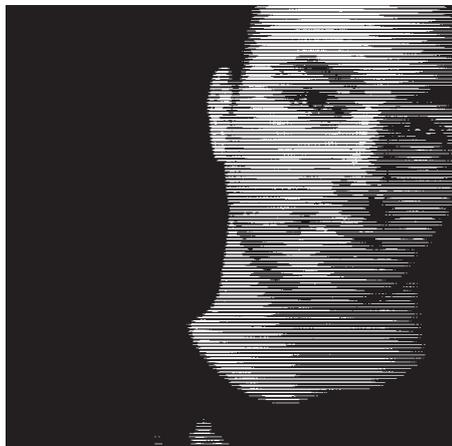
Sian Power (Finalist Design for the Home) and **Kevin Azzopardi** (Finalist Design for the Body) are the winners of Design Now! The announcement was made at Object Gallery during the opening of the exhibition on Friday 4 April 2008.

Object's graduate exhibition has launched the careers of Australian designers since 2001, showcasing and nurturing almost 100 outstanding graduates over the past seven years.

KEVIN AZZOPARDI

A graduate from the Royal Melbourne Institute of Technology was presented with the **Object Award for Creative Innovation**. The Object Award for Creative Innovation is a \$2,500 cash prize awarded to an outstanding finalist that has shown exceptional innovation and creativity, and that has pushed the boundaries of design.

Azzopardi impressed the judges with his with his exceptionally complex and elegant line of menswear.



Flower pocket pants, 2007, merino wool, double jersey; Flower Back t-shirt, 2007, merino wool jersey; Flower smock jacket, 2007, merino wool, double jersey

Design Now! Winners 2008

SIAN POWER

From the College of Fine Arts, University of New South Wales Power was awarded **The Living Edge Travelling Scholarship**. She impressed the judges with her narrative wallpapers that are interwoven with references to popular culture and nostalgia.

The Living Edge Travelling Scholarship is the result of a new partnership between Object and Living Edge, and includes a return trip to Los Angeles (to visit Eames House and the Living Edge LA Showroom), as well 5 nights accommodation and \$1,000 spending money.



Hidden Nature: Apple, 2007, Sian Power



LOUISA VILDE

Monash University, Melbourne
Metals and Jewellery

Light in Darkness I, II, III, 2007, CNC
cut wood, paint;

Darkness in Light, 2007, pegasus
prints

With a concept that intrigues, and an appearance that is almost eerie, Vilde's work plays with the senses. Black formless objects sit awkwardly in physical space, almost as if from another land. The forms represent the stillness or void that might be at the core of all things. Accompanying the tangible works are three prints, appearing almost as galaxies of stars in the depths of the darkness of space. Derived from computer-generated images of the original forms, the prints represent the inverse of the objects – that in darkness there is light.



Darkness in Light, 2007 CNC cut chemical wood,
paint, dimensions variable
Photo: Christopher Ng

R

Vilde's *Terrain Rug*, a 33 piece felt rug, modeled on computer-generated terrain was exhibited in the Design Discovery Award Exhibition.

See Vilde's 33 piece felt rug on the Design Boom website.
<http://www.designboom.com/snapshots/inspired06.html>

Q

Vilde's *Darkness in Light* creates an illusion. How has she achieved fluidity in the forms within the work?

P

Experiment with sculptural materials to create a fluid set of forms within a context. Refer to Vilde's *Terrain Rug* and *Darkness in Light*.

LEE MATHERS

Sydney College of the Arts, Sydney
Glass

Memory Taps, 2007, glass, MDF, copper taps, subsurface etching;
Still Waters, 2007, glass, subsurface etching

Mathers' sculptures include references to familiar domestic spaces which trigger memories – particularly memories of childhood. Suspended within hand blown glass, drawings are created using 'subsurface etching' depicting passageways, a door, a window and a spiral staircase. The taps and solid water drops signify a moment frozen in time. In capturing these elements in a state of suspended animation, Mathers evokes the way our minds might linger on the emotional and physical space of a particular memory.



Above: *Memory Taps* (detail), 2007, optical 3D sub-surface laser etched glass, copper tap
Photo: Geoffrey Brown

Left: *Memory Taps*, 2007, optical 3D sub-surface laser etched glass, copper tap
Photo: Geoffrey Brown

R

"Lee was awarded the 2008 Vicki Torr Memorial Prize for her work *Memory Taps* during the Ausglass exhibition and conference in Canberra earlier this year." Read this SCA link and find out more information about the ideas behind Lee Mather's work and achievements http://www.usyd.edu.au/sca/about/news_events/2008/glass_student.shtml

Read Fiona Kemp, artist and psychologist's article on childhood memories On the following link from State Records NSW.

<http://www.records.nsw.gov.au/>

Q

Write a short creative work based on Lee Mathers *Memory Taps*.

P

Create a work based on childhood memories. Research old photographs or objects to help you remember. Consider the materials and the form that your design or artwork will take.



CHRISTOPHER EARL MILBOURNE

Royal Melbourne Institute Technology,
Melbourne
Gold and Silversmithing

BirdPot, 2007, collected coffee pot,
automotive paint;

TrayPot, 2007, collected coffee pot,
automotive paint;

DogPot, 2007, collected teapot,
collected oil funnel, automotive paint,
steel epoxy;

TrophyPot, 2007, collected teapot,
collected gilding metal, automotive
paint;

TrunkPot, 2007, collected coffee pot,
automotive paint, steel, epoxy



Domestic objects run riot! Melbourne based Milbourne mixes traditional teapot forms with modern concepts and materials to create objects of beauty.

Some of Milbourne's forms utilize automotive parts that make the functional objects seem strangely awkward while maintaining a strong commanding presence.

His masterful, technical understanding enables his successful salute to silversmiths of earlier generations. His kinship to their aesthetic sensibility is clearly shown through use of traditional techniques and materials. The manipulation and dissection of these utilitarian objects transforms them into modern reference pieces.

Left: *BirdPot*, 2007, collected coffee pot, automotive paint. Photo: Jeremy Dillon

Q1

As a designer do you have an environmental sustainability strategy?

Unfortunately, no, although I try to cut down on unnecessary environmental impacts. As a hollow ware and personal object maker using precious and non-precious materials that are mined and so fourth, it is difficult to be 100% green, and unwise to claim environmental sustainability. If I had the money to build a solar powered studio, I would.

Q2

Who are your favourite top 3 designers and why?

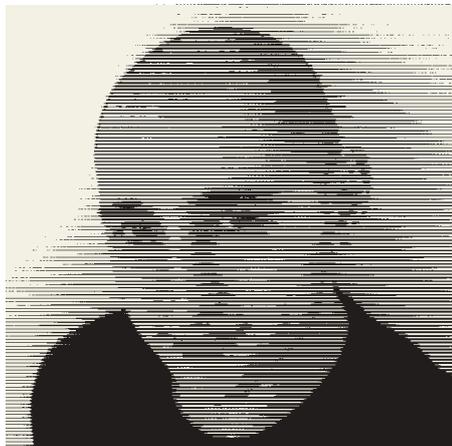
I am from an art background, but I'll try to answer. I enjoy the work of Philippe Starck. I find his work to be quite clever and humorous whilst still considering practicality.

I am somewhat insulated from the design world so I am struggling to name anymore.

Q3

Has the opportunity of having your work exhibited in the Design Now! exhibition at Object Gallery impacted upon your career? If so in what way?

The opportunity of Design Now! has had a positive impact on my career. It has opened up opportunities for some of my work to be requested in Sydney, which is fantastic news for me. I am happy for the opportunity and equally grateful.



BENJAMIN CAMPBELL FORSYTH

Swinburne University of Technology, Melbourne

Industrial Design

Molecular Diagnostics Device Imagery, 2007, digital images; **Molecular Diagnostics Device Model**, 2007, SLA prototype and automotive paint

Forsyth has designed a molecular diagnostics device to detect a form of cervical cancer that causes strands of the Human Papillomavirus. His highly automated device creates a simple, reliable and cost effective method of detection that removes human error. A slick streamlined exterior holds the technology, for safe transport of the test matter from a GP's consultation room to a laboratory, while also containing the technology to process the matter and deliver test results.

The versatility of Forsyth's designs means that the product could also be adapted to perform detection tests for other DNA viruses by making small and simple alterations.



Molecular Diagnostics Device Imagery, 2007, digital imagery, CAD using Solidworks, rendered in 3D max 9 Mental Ray

Q1

As a designer do you have an environmental sustainability strategy? If so give a brief summary of your approach.

I believe in the "cradle to grave" approach to sustainable design by reducing the environmental impact at all stages of a product's life. Sustainability does not just end at a product's recyclability. Designers must take into account the effect on the environment caused by raw material production, manufacture, transportation, product use and disposal.

Q2

Who are your favourite top 3 designers and why?

I enjoy viewing the works of and draw inspiration from conceptual designers and artists with a futuristic or hyper-real feel, such as Tommy Forsgren, Benedict Campbell & Daniel Simon. I aspire to have the visual communication skills and artistic talent that they do.

Q3

Has the opportunity of having your work exhibited in the Design Now! exhibition at Object Gallery impacted upon your career? If so in what way?

I would say that the greatest impact so far has been in my confidence in myself as a designer by being recognised on such a large scale. With the exhibition also moving to Melbourne, I believe it will also begin to help make a name for myself within the local design community.



HIRO (CHAO-JUNG) LAI

University of New South Wales
College of Fine Arts, Sydney
Object and Applied Design

Basket Stool, 2008, boxboard strips, steam bending;
Flatpack Props, 2008, balsa wood

Drawing from traditional basketry techniques, Lai applies refined craft skills to contemporary furniture design. In the case of the **Basket Stool** he aimed to capture the essence of the woven object while making it less intricate so as to increase production opportunities. Steam bending and laminating solved this problem, as did the subtle curving of the legs in strengthening the structure, while still allowing traditional interlacing of the surface, referencing the hand-crafted basket form.



Top: *Hiro Basket Stool* (seat detail), 2007, cardboard stripe, full-scale model
Photo: courtesy the artist
Bottom: *Basket Stool*, 2007, cardboard stripe, full-scale model. Photo: courtesy the artist

Q1

As a designer do you have an environmental sustainability strategy?

Basically, I haven't formatted any environmental sustainability strategy. My current approach is simply depending on the brief, user environment, source of materials, production capacity, budget and so on. For example, the Flat-pack Prop Set was originally designed for a performance group in East Timor. It is a country where resource and technology are limited, so the challenges are to create a design that can help them improve their performance and suit the local requirements. The Flat-Pack Props Set is made with timbers that can be locally sourced and its production simple enough to be locally made as well. The set can also be flat-packed to suit their truck which often needs to carry the performers. The main problem is the Flat-Pack Props set are still quite complex to assemble, but I believe there is still room for improvement. As a result, I believe a sustainable design will not only suit people's demands but also environment and production demand..... because sustainability is a very broad topic we can't just tackle it one way.

Q2

Who are your favourite top 3 designers and why?

I don't have favourite designers but I have favourite objects that have been designed by the designers such as Naoto Fukasawa Wall mounted CD player for MUJI - this CD player design was inspired by the fan that people use in the kitchen. It is very simple and desirable from its function and appeal. The Konstantin Grcic/Chair for Magis - honestly, I just like this design. I think its form just suits my aesthetic demand... Frank O Gery/Cross Check Chair for Knoll - the designer used the same drawing technique from his architectural building on this furniture design. Its form is free and fluent.

Q3

Has the opportunity of having your work exhibited in the Design Now! exhibition at Object Gallery impacted upon your career? If so, in what way?

So far, there isn't any significant affect on my career. I believe my skills and qualifications aren't enough for me to do industrial design. I am planning to take on industrial design courses in the future and hoping to be able to work in furniture design and home appliance. I am grateful to be selected in the Design Now! exhibition, and this exhibition has significantly boosted my confidence in showing my work to people. I think this will be a main affect on my career in the future.



VIKTOR LEGIN

Swinburne University of Technology,
Melbourne
Industrial Design

Domestic Water-Meter, 2007,
computer generated image;
Domestic Water-Meter, 2007, model

This Melbourne based designer tackles a global issue water consumption. Domestic Water-Meter is an innovative device based on simple and existing technology. Knowledge is power, and by having an accurate measure of our individual water consumption we can all responsibly monitor our usage within the office and home. Attached to a showerhead or tap, an LCD screen is informed by an internal turbine and sensor of the amount of litres passing through the faucet.

This ingenious device features an adjustable screen for easy viewing, an internal generator recharging the unit as it operates, incorporating a slick finish and form that resists water containment and results in a quick-dry unit without scum build-up.



Left: *Domestic Water Meter* (detail, LCD display screen), 2007, Computer Generated Image
Top: *Domestic Water Meter* (detail), 2007, Computer Generated Image



R

Victor Legin was a finalist in the Australian International Design Awards for students. Read more about his Domestic Water Meter in the following article;
<http://www.theaustralian.news.com.au>

Q

List the names of the designers in the exhibition whose work reflects to sustainable concepts, materials and aims.
Choose three and write a brief description of how they address sustainability, either environmental, social or economic, or all three.

P

Brainstorm with a partner ideas for Industrial Design applications to help save energy or water. Develop three of your best ideas using computer generated design and have three other students critique your work.



Right: *Novel-Ty Chair*, 2007, Australian myrtle
Photo: Misha Merzliakov



JYE EDWARDS

University of Tasmania, Launceston
Furniture Design

Novel-Ty Chair, 2007
Timber and metal

Edwards' focus on traditional techniques enables him to create durable, modern designs that will stand the test of time. His study has encouraged his passion for the precise techniques of traditional craftsmanship with wood – evident in the finely crafted finish of the **Novel-Ty Chair** and bookcase. Incorporating contemporary materials, technology and design, he intrigues viewers with a keen eye for detail and a sharp wit. The multi-purpose bookcase and chair provides a reflective space for city living while providing contemporary design ideas for those with space to spare.

R

Investigate other designers, craftspeople and artists who have created hybrid furniture for design or conceptual reasons.

Ai Wei Wei

<http://visualarts.qld.gov.au/designyourowntour/details.php?id=45&pnum=0&project=Collection+highlights>

Q

Tour the Design Now! exhibition and note the three finalists in the Design for home category: Jye Edwards, Patrick Miller & Peter Cole and Sian Power. Write a review of this category within the context of the Design Now! exhibition and include a description of the materials used by the designers. Ask one other student to give you feedback about your review while they are in the exhibition.

P

Visit your attic, shed or local opportunity shop and find unwanted pieces of furniture that you could morph into one functional design. Try to use various techniques to modify the pieces of furniture adhesion – twine, screws. If you are not able to change the furniture, play around with cheap dolls house furniture from your local \$2 shop!



SIAN POWER

Winner of the Living Edge Travelling Scholarship

University of New South Wales
College of Fine Arts, Sydney
Textile and Graphic Design

Hidden Nature: Apple, 2007, digital print
Hidden Nature: Tree, 2007, digital print
Hidden Nature: Poppy, 2007, digital print

Power has taken wallpaper beyond simple aesthetics, using the pattern as a form of narrative decoration.

Throughout history the human stories have been intertwined with the stories of nature. These stories of wicked fruit and deadly flowers are intriguing; filled with danger, beauty, sex and death; all the things a modern audience has come to expect of a great tale.

Power depicts these scenes with elegance and thoughtful design, skilfully combining references from popular culture such as skeletons, birds and flowers, while maintaining the beauty and nostalgia of the much understated graphic wallpaper technique.

Q1

As a designer do you have an environmental sustainability strategy? If so, give a brief summary of your approach

I don't have a strategy as such; but a set of values that I hold dear. I believe that designers, as creators, are very much influential in shaping the world we live in, & that we must be accountable for the things we create.

This environmental & social responsibility may seem daunting; but small changes, such as different material options and considering the end of use impact, all make a difference.

My personal approach is that I want my designs to be thoughtfully made, aesthetically appealing & valued by the user; not necessarily 'valuable', but valued, in that they are seen as more than replaceable commodities, but beautiful creations to be treasured.

Q2

Who are your favourite top 3 designers and why?

There are so many designers / artists/ makers that I admire that I find it hard to select just three. I love design that challenges, that makes you stop & think. For me, Alexander McQueen is one of these designers. He takes fashion to a whole new conceptual level & his extraordinary imagination is only matched by his technical finesse. His collections are elaborate experiences & he is one fashion designer that is always true to himself. I also love the work of Glasgow's Timorous Beasties. They make beautiful textile designs that have character. They combine modern with traditional, aesthetics with substance, humor with perfection & their ideas are always fresh! I love the randomness of their work, the way they draw inspiration from everything from Glasgow's grimy street life to weather maps. They are truly original. Another design collective that I always come back to is Droog. Sometimes 'modern' design can come across as cold but this Dutch design collective made minimal design human again. They design with such thoughtfulness & create innovative, conceptually strong, beautifully crafted objects. Droog is design at its cleverest, yet it's so warm & lovable.

Q3

Has the opportunity of having your work exhibited in the Design Now! exhibition at Object Gallery impacted upon your career? If so, in what way?

Yes, it's been a great stepping-stone from university to industry & I've met loads of wonderful, supportive people. But most importantly it's reminded me that there are so many opportunities in the design world and that there is no set path. Design is a constant learning process & your career is what you make it, so take advantage of every opportunity.



Top: *Desk/Drawers*, 2007, drawers (found).
Photography: courtesy the artist
Right: *Prototype for Chair Without Fixings*, 2007,
structural timber. Photo: courtesy the artist



PATRICK MILLER AND PETER COLE

Curtin University, Perth
Sculpture

Reapplication Study: Chest of Drawers, 2007, found drawers; **Prototype for Chair without Fixings**, 2007, structural timber

Two innovative designers from Perth focus on the reconstruction and even deconstruction of objects to further their original function. Sourcing discarded objects from road sides, Miller and Cole set out to ensure that objects outlive their original lifespan. Using little resources and very calculated design, objects created for one use only are resurrected; whether the designers are sawing into a set of drawers to create a multifunctional desk and chair set, or rebuilding a crate into a chair, their designs are thoughtful, contemporary and most of all multi functional.

R

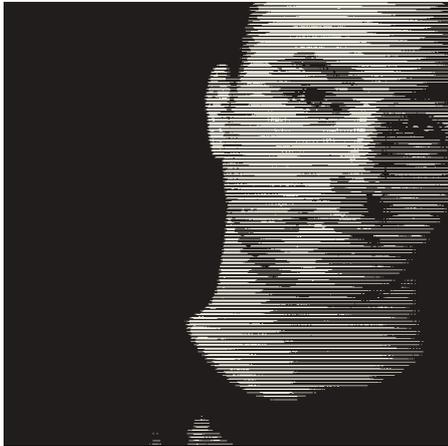
Patrick Miller and Peter Cole reconstruct and deconstruct discarded pieces of furniture to give them longevity in a new form. The quirky chest of drawers has been transformed into a new form with a childlike quality. How much of this playfulness comes from the designers' partnership? Research collaborative design partnerships. Examples are Schamburg+Alvisse

Q

Sketch Miller and Coles' design in a sketch or two. Transform their design into your own by adding other components.

P

Visit your attic, shed or local opportunity shop and find unwanted pieces of furniture that you could morph into one functional design. Try various techniques to modify the pieces of furniture - adhesion, twine, screws. If you are not able to find real furniture play around with cheap dolls house furniture from your local \$2 shop!



KEVIN AZZOPARDI

Royal Melbourne Institute of Technology,
Melbourne
Exploratory Design

Flower pocket pants, 2007, merino wool, double jersey;
Flower back tee, 2007, merino wool, jersey;
Baby smock coat, 2007, wool denim, merino jersey;
Side smock pants, 2007, woven wool;
Flower Back t-shirt, 2007, merino wool jersey

Azzopardi acknowledges that the hand production of garments absorbs most of a fashion designer's time. In order to make garment production more efficient he has considered various systems that minimize the tasks in the process. Rather than using printing for purely decorative purposes, Azzopardi gives it a functional role. Coded with construction information, the print informs cutting, stitching, sewing, all interactions between the hand and the cloth. It is the print that provides form.

This process allows him to create exceptionally complicated systems of pleats and stitching, in his elegant line of menswear.



Flower Back t-shirt, 2007, merino wool jersey
Photo: Marten Ryner

R

Kevin Azzopardi's *Forme Printing* includes coded meaningful text. See the RMIT link for more information.
<http://www.rmit.edu.au/browse;ID=8ox3heucakpf1>

Q

Draw a detail of one section of pleating from Kevin Azzopardi's designs for the body in the exhibition.

P

Attempt to create complex pleating. Experiment with different effects and create a simple garment using pleating as a feature or create a design for the body using meaningful text.

TANE ANDREWS

Curtin University, Perth
Sculpture

Bee Necklace, 2007, laser etched, cut acrylic, stainless steel;
Bee Bracelet, 2007, laser cut acrylic, stainless steel;
Stag Necklace, 2007, laser etched, cut acrylic stainless steel;
Fly Necklace, 2007, laser etched, cut acrylic, stainless steel;
Fly Earrings, 2007, laser etched, cut acrylic;
Spider Brooch, 2007, laser cut, stainless steel acrylic

The natural world has been a constant source of inspiration for Andrews' work, and in particular the complex design of the bee hive. The perfect symmetry, the interlocking forms and the contrast between the unbreakable exterior and the delicate translucent interior drive this body of work. The pieces are both sculptural and wearable with the largest piece referencing the whole hive.

Designs are laser cut, laser etched and high pressure polished – techniques usually associated with the manufacturing of car parts. Andrews deliberately draws on similarities between the precision of these industrial processes and the meticulous construction inherent in the insect made forms.



Bee Necklace, 2007, laser etched, cut acrylic, stainless steel

Q1

As a designer do you have an environmental sustainability strategy?

As a designer I don't believe I have a structured environmental sustainability strategy, however as we move towards an uncertain environmental future, I do believe we must all do our part to help protect and maintain our environment. It's not just up to designers to have a strategy, but all of us.

Q2

Who are your favourite top 3 designers and why?

*Aitor Throup
Why: He inter-works form and function to produce truly modern menswear.*

*Julia de Ville
Why: Her attention to detail, her subject matter and her dedication to her craft.*

*Philip Stark
Why: His combination of materials and his focus of environment sustainability*

Q3

Has the opportunity of having your work exhibited in the Design Now! exhibition at Object Gallery impacted upon your career? If so in what way?

Amazingly so, the publicity that the Design Now! exhibition has generated has allowed me to work with some amazing people and show my work to a wider audience.



DENAE TRICKEY

Royal Melbourne Institute of Technology,
Melbourne
Exploratory Design

Lifepod Jacket, 2007, cotton twill, cotton polyester and interfacing;
Lifepod Bodice, 2007, cotton twill, cotton polyester and interfacing

Concerned with the increased consumption of public space, Trickey explores the personal needs of the individual in Lifepod. Drawing upon architectural principles and mimicking the basic properties of rigid origami, a private space has been developed for the modern woman in the public arena. Research and explorations enabled Trickey to develop a textile, utilising iron-on interfacing, that allows freedom of movement within the material's rigidity.

The discovery of this technique, coupled with experiments in paper folding and irregular tessellations within the garment structure, enables the wearer to retreat into a world of their own.



Left: *Domestic Lifepod Bodice*, 2007, cotton twill and interfacing. Photo: courtesy the artist
Top: *Lifepod Jacket*, 2007, cotton twill and interfacing. Photo: courtesy the artist



R

Read about Denae Trickey, a Craft Victoria's Fresh 2007 participant who won their *Phillipo Raphael Fresh Award* in the following link and research the history of Craft Victoria. <http://craft-victoria.blogspot.com/2008/04/more-exciting-news-for-fresh-2007.html>

Q

Compare and contrast the designs of Denae Trickey and Kevin Azzopardi. Trickey has based her work on origami, folding paper while Azzopardi includes folding of another kind-pleating.

P

Create your own Design Award for the Body – research the name. Is it after a famous fashion designer, a patron, or a commercial sponsor. Develop a marketing plan and design appropriate formats for communicating your award to a specific audience.

Design for the built environment



Nested: Urban Coexistence from Raptors to Wrens, 2007, digital image

GABI PARKE

University of New South Wales
Faculty of the Built Environment, Sydney
Landscape Architecture

Nested: Urban Coexistence from Raptors to Wrens, 2007, digital image

Parke set out to design a system that preserves and enhances the biodiversity of the landscape in Penrith. Much like ecological studies where birds are used as indicators for the health of the ecosystem of an environment, *Nested* looks at the birds within this area to guide the landscape's design.

This study enabled her to trace the needs of the environment as well as its inhabitants. Her exploration of landscape design on a large scale has created an environment, where the needs of city-living are met along with the need to have physical contact with natural surroundings, all the while listening and catering to the needs of the site's precious eco-systems.

INTRODUCTION

As urban areas increase in spread and density, indigenous ecological communities continue to be lost in and around our cities. Australia has a short history of white settlement, with the degradation of the indigenous vegetation communities that go hand in hand with urbanization only a recent phenomenon. Therefore, we still have large areas of remnant indigenous bushland and other ecological communities. Humans are described as 'neo-engineers' by ecologist Tim Low, as our presence causes wide scale ecological shifts in the environments we inhabit. The indigenous inhabitants of Australia were no exception: their fire-stick farming techniques (among others) caused extensive changes to the ecological makeup of the landscape, although they had an inherent respect for the landscape and fauna, and reduced their impact by a nomadic existence and various conservation techniques.

While human colonization has always impacted upon our environment, the large scale colonization of people in cities and their surrounding suburbs is done at the expense of the indigenous environment rather than with respect to it.

In his book *The New Nature*, Tim Low observes that 'nature is not a separate domain (staying away) in the wilderness. Animals and plants live all around us and exploit us when they can'. If this is the case, surely the colonization of flora and fauna within our cities can be extended beyond the borders of remnant bushland patches and corridors, and into our streets and backyards. This leads onto the research question for this project:

CAN A PROCESS-BASED LANDSCAPE SOLUTION BE DEVELOPED THAT MEDIATES A COMPROMISE BETWEEN THE URBAN FORM AND INDIGENOUS ECOLOGICAL COMMUNITIES SO TO ALLOW SUSTAINABLE FLORA AND FAUNA HABITAT TO BE EMBEDDED WITHIN THE RESULTING MATRIX?

MORE SPECIFICALLY, CAN A NEW CITY DEVELOPMENT IN PENRITH BE DESIGNED TO ACCOMMODATE THE NEEDS OF THE INDIGENOUS AVIAN COMMUNITY AS WELL AS ITS HUMAN RESIDENTS?

This research topic will be explored by transitioning scientific studies on this topic into spatial, programming and vegetative design solutions. The opportunities created as by-products of the urban phenomenon will be identified and utilized for the creation of urban habitats.

Why Birds? The most successful designs for flora and fauna conservation are produced when targeting a certain species or group, therefore the narrowing of focus for production is likely to produce the best outcome. In studies of ecological health, birds are often used as indicator species, as they are easy to spot and study, therefore the focus of this project was avian communities within this area.

URBAN AVIAN SPECIES ASSEMBLAGE

In terms of avian communities, increased urbanisation typically leads to an increase in avian biomass but a reduction in species richness and biodiversity in general. This means that in our cities, there are larger numbers of birds, but fewer species.

Studies have shown that there are a few key issues that determine avian assemblage in cities. Simplified, these things are food availability, the form of vegetation and structure for living, and frequency of visitation by predators (keeping in mind that humans can be considered predators). Other factors such as disease also have a bearing on bird assemblage, but are not as easy to design for in the landscape.

form of elements

food availability

frequency of visitation

This project aims to address these three elements in order to create habitat in and around urban areas of Penrith, resulting in an environment that addresses biodiversity as well as human issues.

GABI PARKE 2278205

THE URBAN ENVIRONMENT

Generally, the urban environment tends to select for omnivorous, granivorous and cavity nesting species. In addition, species that capitalise on the opportunities of the urban environment are generally aggressive, mobile, pests, such as Indian Myiopsitt and Figbirds. Sometimes, the more aggressive native bird species can benefit from urban and suburban conditions: in Sydney Rainbow Lorikeets, this and Magpies are good examples.



Research has shown that in urban environments, there are three elements of form that affect the species richness of birds. The density of trees with certain DBH (trunk diameter), building cover and shrub cover.

TYPICAL URBAN AND SUBURBAN FORM

The typical urban fragmented form with thin tree canopy (predominated by Eucalyptus), little to no understorey, and the even presence of human waste creates the ideal environment for these pests that often drive out other more timid bird species. A simple reforming of spatial form within urban areas, coupled with habitat creation and food availability could greatly increase the habitat potential of the city, while at the same time discouraging pest species.



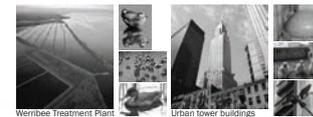
PROPOSED URBAN AND SUBURBAN FORM

Thicker canopy with shrub layer where possible and a variety of indigenous species.

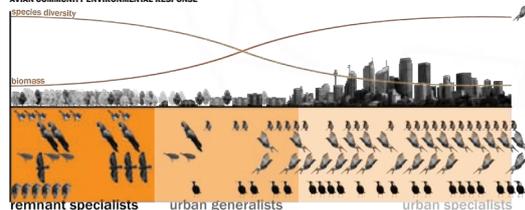


OPPORTUNITIES IN THE URBAN ENVIRONMENT

While the most common birds in urban areas are more often than not exotic pests such as Indian mynas, figs and figbirds, other indigenous birds have the ability to take advantage of the urban form, such as the Peregrine Falcon. Other byproducts of urban living can also benefit birds, such as sewage treatment plants. In Victoria the Werribee Treatment Plant is listed as one of 639 wetlands for numbers and variety of waterfowl and the design of the Western Treatment Plant ponds is done so to maximise use by a large range of birds.



AVIAN COMMUNITY ENVIRONMENTAL RESPONSE

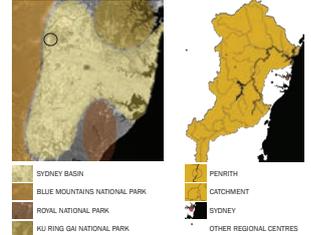


PENRITH

Penrith sits at the western edge of the Sydney basin, at the foothills of the Blue Mountains. Although largely ignoring the Nepean River it's relationship with the Hawkesbury-Nepean Catchment is inevitably inherent within the landscape.

At present, Penrith consists of a small, inward looking CBD roaring around the Penrith Plaza Westfield, which does not relate to the surrounding landscape, (even if its suburbs). The surrounding suburbs are low-density, detached housing, often on oversized or rural blocks, with limited public transport connections. At present, Penrith lacks the wide range of business, educational, cultural and recreational/entertainment facilities that would categorise it a successful regional city.

Penrith sits at the base of the Blue Mountains National Park, which is a significant resource of undisturbed bushland habitat. In addition, the city lies within the Cumberland Plain, an endangered group of plant communities that lie on fertile shale soils.



GROUP PROJECT

VISION STATEMENT

The vision of this project is to develop Penrith into a prosperous, easily navigated regional city with respect to the intrinsic values and character of the landscape. As a regional city, Penrith would supply a full range of businesses, government, retail, cultural, entertainment and recreational activities, and would be the focal point for regional transport and jobs. In addition, the enhancement of educational activity would add to its status as a regional city, bringing jobs and people into the city. The new urban form responds to and acknowledges the river and hydrological cycles, instilling the city with an individual, landscape driven, character.



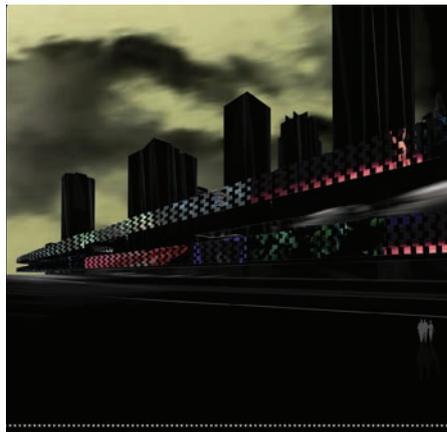
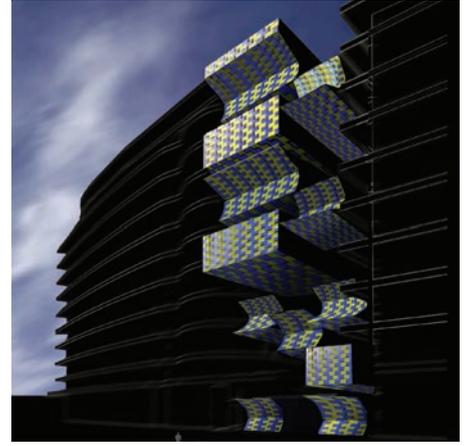
From the group project, I chose to develop the proposed city and university site to more detail, as well as expand on the linkage of remnant vegetation on my chosen site. The above diagram shows part of the proposed development from the group project, with my chosen site boxed.

LINDA MATTHEWS

University of Technology, Sydney
Architecture

Intervention #1, #2 and #3
(webcam view and street vision), 2007,
digital image

Linda Matthews' work proposes a new model for generating architectural form. In this scheme for a series of performance venues inserted into the existing buildings of East Circular Quay, Matthews has used imagery from public surveillance web cameras located within the precinct along with scientific imaging software to determine the form and surface pattern of the building. Significantly, this process of form generation inverts the traditional design path – we start with the perspective view and proceed to elevation and then finally to plan.



Intervention#1,#2 (webcam view and street vision), 2007, digital image

R

Linda Mathews has received the Royal Australian Institute of Architects NSW Chapter student Prize for her innovative karaoke club/sushi bar wedged into East Circular Quay. See the links below for more details.
www.architecture.com.au/i-cms?page=11046
<http://datasearch.uts.edu.au/dab/news-events/news-detail.cfm?ItemId=11022>

Q

Write a short article for Object Magazine about the architectural innovation of Linda Mathew's work in the exhibition.

P

Take some video footage of buildings in your city with a mobile phone or video camera.

Add the footage to your computer and manipulate buildings either on the computer or by printing the images out and drawing over them.

<http://datasearch.uts.edu.au/dab/news-events/news-detail.cfm?ItemId=11022>



Go Art District (section), 2007, digital image
Right: Go Art District, 2007, Styrene model

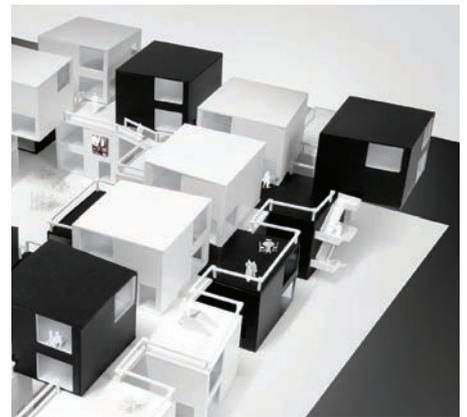
FEIFEI FENG

University of New South Wales
College of Fine Arts, Sydney
Environment and Graphic Design

“Go” Art District Images, 2007, digital image; **“Go” Art District Model**, 2007, styrene

Feng creates a public and private space for artists living and working in Beijing, based on the ancient Chinese chess game Go. The game begins with an empty board upon which black and white chess pieces are placed and stacked, building the board up and producing interactive patterns. Feng’s housing system interprets the game’s form to create housing within a communal space. Black cubes are private houses; white ones are for public use.

The mix of public and private spaces creates an ordered chaos that challenges our perspective of the function of public and private space while providing a sustainable and valuable experience for all its users.



Q1

As a designer do you have an environmental sustainability strategy? If so give a brief summary of your approach.

I think every architect/designer should have this concept in mind. For our built environment, not only should every design employ environmentally friendly materials, but also the sustainability should be incorporated into the design program and functions - namely, the design should best reflect human needs, so that the inhabitants can fully utilize the space. Therefore, the entire design process and end results are not wasted but fully emerged with the environment and human beings.

Q2

Who are your favourite top 3 designers and why?

Le Corbusier, Tadao Ando and Louis Khan

They are all very determined architects. More often designers can be easily affected by other’s opinions, driven by the commercial world or design trends. These designers know what they pursue and are very determined to do what they think is right. They bravely say Yes or No to the trend, to their clients and to social critiques.

Q3

Has the opportunity of having your work exhibited in the Design Now! exhibition at Object Gallery impacted upon your career? If so, in what way?

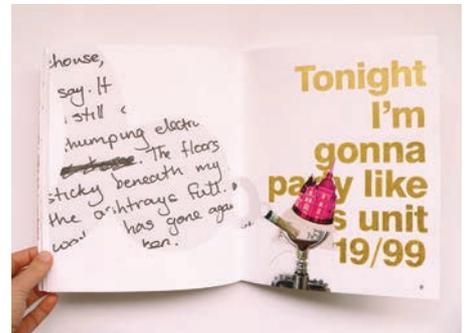
I’m more determined to take on architecture. The exhibition was a great encouragement for me.

KARIN COLPANI

University of Technology, Sydney
Visual Communication

Something to write home about, 2007,
book, concertina book and postcards

Something to write home about is a book that literally addresses notions of home and place. Originally from Sweden, Sydney based Colpani has collected quotes gathered from postcard greetings written by people of different backgrounds and ages, addressed to and from their past, current and future homes (wherever and whatever they might be). Through witty word-play, whimsical characters and humorous settings Colpani illustrates the feelings we attach to our homes. The perforated edges of the postcards within the book encourage the reader to write their own greetings to and from home and to not only read others' stories but to create their own.



Something to write home about, 2007,
digital print
Photo: Karin Colpani

R

Karin Colpani communicates through print and paper, wit and humour, memories of postcards sent home in Something to write home about. Research the history of post cards. Create a Powerpoint and include reference to Colpani's work within the presentation.

Q

Write notes and makes sketches of Colpani's work in the Design Now! exhibition.

P

Scour opportunity shops or look through family keepsake boxes to find old postcards. Use these as inspiration to create your own set of nostalgic digital cards – add quotes or anecdotes and incorporate them into the work.



PREMA BHAKTI WEIR

University of Technology, Sydney
Animation

The Monkey's Tale, 2007, Digital animation. Running time 6'30"

Set in a forest world, this richly decorative and intricately detailed animation shifts between reality, memory and imagination to depict the Ramayana mythology of Hanuman the monkey hero. As told to two boys by their mother, the story shares the beauty of Eastern mythology with thoughtful, contemporary design. This animation aims to awaken interest in not only the beautiful Ramayana mythology, but also in the diverse storytelling traditions that have made the myth a cultural treasure from India, throughout Southeast Asia, to China. Skilfully finished, the animation comes to life in a vibrant burst of graphics: sea serpents and island kingdoms, shadow palaces and a monkey hero; presenting Eastern themes and skills to an Australian audience.



The Monkey's Tale, 2007,
digital animation still

R

Research Prea Bhakti Weir's background and animation and portfolio on her website
http://www.juri-fripp.com.au/Prema/Prema_Weir.swf
If you are interested in searching other animators' works, see the following link to design animation.
<http://www.indiecade.com/index.php?/games>

Q

View Prema Bhakti Weir's animation, *The Monkey's Tale* in the exhibition. Take notes.

P

Do a project on the history of digital animation. Present it to your class. Play around with basic animation software on your computer and if you are interested research tertiary courses that teach digital animation.



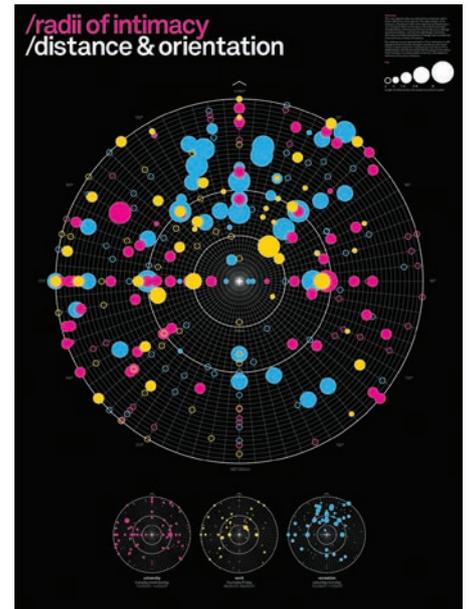
DANIEL PETERSON

Swinburne University of Technology,
Melbourne
Communication Design

Radii of Intimacy/Distance and Orientation, 2007, lambda print mounted on black PVC;
Radii of Intimacy/Distance and Time, 2007, lambda print mounted on black PVC;
Radii of Intimacy Process Publication, 2007, digital laser print on paper.

Mathematics is the language of nature. In this body of work, Peterson has graphed the patterns of his relationships with those around him, both strangers and close associates. The maps show data recorded at hourly intervals within three twenty-four hour periods and relate to the distance, location and length of the relationship with those around him in three different social settings.

Creating a visual representation of this interaction enables concise calculation of these relationships – suggesting perhaps that intimacy is a measurable construct that might be determined through distance, time and orientation.



Radii of Intimacy/Distance and Orientation, 2007, lambda print mounted on black PVC

R

As a designer do you have an environmental sustainability strategy? If so give a brief summary of your approach.

Within my work I always try to highlight sustainable alternatives to non-sustainable practice and to educate, where possible, those around me to the importance of critical thought, particularly in relation to established methods of production. In specific regards to my work practices I find potential strategy, beyond personal ethics, is often framed by the action and materials made available by the industry itself. As an individual I have no defined strategy beyond a fundamental belief in the concept of balance. I believe I have a responsibility to understand the repercussions of my actions in all aspects of life not just in terms of the environment.

Q

Who are your favourite top 3 designers and why?

Edward Tufte for the truth, Muriel Cooper for the process and Olafur Eliasson for the science.

P

Has the opportunity of the selection of your work for the the Design Now! exhibition at Object Gallery impacted upon your career? If so, in what way?

Having work exhibited within the Design Now! exhibition has offered me the opportunity to gain valuable exposure for my work and has allowed me to share aspects of my education experience, that would otherwise likely be shown to very few others or simply kept to myself.