

EDUCATION KIT

freestyle

NEW AUSTRALIAN DESIGN FOR LIVING

objectgallery



Freestyle: new Australian design for living

Presented by Object Gallery, Sydney and Melbourne Museum

Australia has always excelled at *freestyle* – the swimming stroke that is – and we’ve no shortage of world records and gold medals to prove it. Perhaps this is not surprising given our predominantly coastal lifestyle and the fact that a British-born Australian more or less invented the stroke in the early 1900s¹. Despite its current refinement as a lycra bodysuit-enhanced, precision movement – as demonstrated by the likes of Ian Thorpe – its origins could be described as a splashy but effective way of moving through water quickly in the absence of restrictive rules.²

■ Brian Parkes, Curator

1. In fact, freestyle is not technically a stroke at all, rather a category for competitive swimming in which almost anything goes – the stroke we know as freestyle is actually called ‘front crawl’ and was referred to as ‘Australian crawl’ until the 1950s.

2. Brian Parkes, ‘Freestyle: new Australian design for living’ in *Freestyle: new Australian design for living*, Object: Australian Centre for Craft and Design and Melbourne Museum. 2006, p 14

Freestyle: new Australian design for living

Designers:

Ari Athans
Jonathan Baskett
bernabeifreeman
Caroline Casey
Nicola Cerini
Lucas Chirnside and
Bianca Looney
cloth
Susan Cohn
Crumpler
Janet DeBoos
Dinosaur Designs
Easton Pearson
Edols Elliott
F!NK & Co.
Adam Goodrum
Jon Goulder
Lorinda Grant
Gray Street Workshop
Akira Isogawa
Sheridan Kennedy
korban/flaubert
Simone LeAmon
Stefan Lie
Khai Liew
Alexander Lotersztain
Maningrida Arts & Culture
Marc Pascal
Preston Zly
Nick Rennie
Jennifer Robertson
SIX
Schamburg + Alvisse
Oliver Smith
Brian Steendyk
Tiwi Design
Prue Venables
Vixen
Charles Wilson
Zimmermann
zuii



Adam Goodrum, furniture designer, Sydney, 2006. Photography, Anthony Geernaert.

Freestyle: new Australian design for living brings together the work and stories of 40 outstanding Australian designers from the fields of furniture, lighting, textiles, homewares, fashion, jewellery and accessories. This education kit and the exhibition it accompanies aim to reflect the character, vibrancy and increasing maturity of contemporary design in Australia. Handmade one-off and limited edition design objects are showcased and considered alongside industrially manufactured items and prototypes – reflecting the breadth and nature of design excellence and innovation in Australia. Intriguing aspects of the personality, passion and process of the individual designers is revealed and their work is placed within broader personal and cultural contexts. *Freestyle* provides a unique and timely overview of contemporary object design in Australia.

Freestyle Teachers' Notes



Freestyle: new Australian design for living book
Co-published by Object and Melbourne Museum
RRP \$49.95
320 pages, 225 x 170mm



Freestyle: new Australian design for living DVD
Produced by Video Education Australasia
Educational DVD RRP \$110
Duration: 30 minutes

This education kit accompanies the exhibition *Freestyle: new Australian design for living*, co-produced by Object Gallery and Melbourne Museum.

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

The *Freestyle* kit is based on the Year 7–10 Design and Technology syllabus. The kit includes learning activities pre- and post-visit and within the exhibition space, to suit a range of learning styles. Activities that can be completed pre- and post-visit are marked in bold font and activities to complete at the exhibition appear in solid break-out boxes. Activity sheets can be printed at school and completed at any of the participating venues if the teacher chooses this approach.

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

The *Freestyle* website www.freestyledesign.info is a useful education reference that complements the Education Kit. The *Freestyle* publication and DVD are valuable resources for your school library.

This Education Kit has been written by Sherryl Ryan, Education Consultant, Object: Australian Centre for Craft and Design.

Freestyle Activity: Furniture

Schamburg + Alvisse, korban/flaubert, Adam Goodrum



Schamburg + Alvisse, *Stop Playing With Yourself* (SPWY) interactive seating, 2005, flexible polyurethane foam, wool upholstery. Photo: John Webber

SCHAMBURG + ALVISSE

Stop Playing With Yourself (SPWY) is a playful, highly innovative and experimental example of modular seating. Like a giant puzzle, individual pieces can be fitted together to make a star or pulled apart to make benches and other seating. This work is asking the user to play with the pieces and suggests an interactive rather than passive activity.

- Do we usually associate seating furniture?

- Write down a list of functions that chairs usually offer the user.

The designers Schamburg + Alvisse are committed to designing sustainable furniture with the highest degree of durability and finish.

- What is sustainability?

- How can a designer create sustainable products?

- What materials have they used to make *Stop Playing With Yourself*? Are these sustainable materials?

- Research information on their website about other materials and processes used by Schamburg + Alvisse and make notes on your findings.

- Could they have used any other sustainable materials to create the *SPWY* design?

Schamburg + Alvisse design and manufacture their products as well as running a showroom.

- What are the benefits and challenges of managing all three aspects of their business?

- Research the role each of the furniture designers, Schamburg + Alvisse, korban/flaubert and Adam Goodrum, play in the design, manufacture and sale of their work.

Draw and colour all three examples of chairs from this page onto a poster format. Consider design elements in creating your poster. Present your findings to the class using your poster as a form of visual communication.

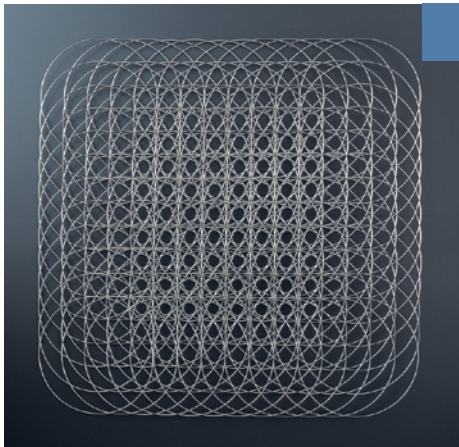


KORBAN/FLAUBERT

korban/flaubert *bubble stools* are colourful, synthetic moulded seats that reveal the relationship between organic form and function.

- Draw different configurations of the stool and colour them in to create five different patterns.
- Have you discovered something clever about the design of the *bubble stool*?
- What happens to the shape of the form when you put one stool on top of the other?
- Where do you think the designers found inspiration for the stool?

korban/flaubert, *bubble stools*, 2005, rotomoulded polyethylene. Photo: Sherrin Rees



array by korban/flaubert is based on a simple mathematical growth pattern found in nature. The design is made from stainless steel and is produced as a screen. The complexity of the repeated simple pattern creates an intricate network or system.

Find examples of the same principal occurring in nature and design a piece of furniture based on the shape of a form found in nature. Consider the form as a single unique object and as part of an integrated system.

Challenge: Research the range of korban/flaubert designs on their website. Search for information relating to the origin of their design concepts and their use of form and function. Choose one other furniture designer on this page and compare and contrast both design concepts in a Powerpoint presentation.

korban/flaubert, *array screen*, 2005, stainless steel. Photo: Sherrin Rees



ADAM GOODRUM

Adam Goodrum first designed a folding chair in 1992 as a student. In the *Freestyle* book, Brian Parkes includes Goodrum in a category of designers referred to as 'Global Roamers'¹. These designers are 'involved in selling their design skills and ideas to various manufacturers in a global market, deriving income through negotiated royalty payments.'² Goodrum exhibited at the Milan International Furniture Fair in 2005 after winning the 2004 Bombay Sapphire Design Discovery Award.

Adam Goodrum, *Stitch chair*, 1996–2005, aluminium. Photo: courtesy the artist

Look up the following website and view the range of designer furniture represented at the Milan International Furniture Fair in 2005 <http://www.designws.com/pagina/1000milaanpreview.htm>

Discuss as a class: Why is it important for a designer to be represented at international design fairs? How could this affect your career if you are a 'Global Roamer'?

1. Brian Parkes 'Freestyle: new Australian design for living' in *Freestyle: new Australian design for living*, Object: Australian Centre for Craft and Design and Melbourne Museum, 2006, p 19
2. *ibid*, p19

Freestyle Activity: Fashion

Easton Pearson, Akira Isogawa, Zimmermann



Easton Pearson, Autumn/Winter collection fashion parade, 2006. Photo: Brad Hick

EASTON PEARSON

Easton Pearson have been inspired to create their eclectic designs from many different sources including Asia or Africa. Most recently they have appropriated from a new source.

- What is the definition of appropriation?
- Who is the artist that Easton Pearson have appropriated in their Autumn/Winter 2006 collection?
- How does this inspiration for their collection's design differ from previous influences?

Where does Easton Pearson find the fabric and textile materials for their clothing range? How is this manufactured? What is unusual about this process? Do other fashion designers use the same process? Why does Easton Pearson produce most of their garments overseas?

Colour plays a very important part in the Easton Pearson 2006 range. Green shades, tones and patterns are used beautifully to resemble an artist's canvas, however, Easton Pearson have designed the range to accentuate form and texture in the garments.

- Describe the kinds of features they have used to achieve this.
- What kinds of embellishments do the designers use on their designs?
- Describe some of the fabrics and methods they use to achieve these decorative features.



Akira Isogawa, 'Akira' Layered Silk Gauze Ruffle Jacket, Embroidered Silk Organza Gradation Layered Dress, 2006. Photo: Stephen Ward

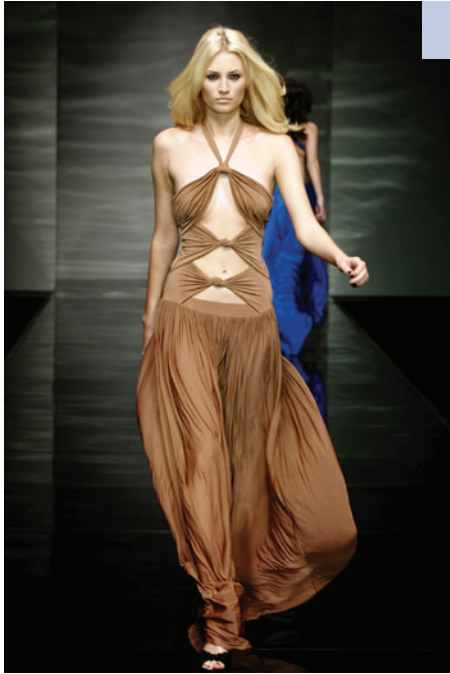
AKIRA ISOGAWA

Akira Isogawa has collaborated with at least three different sources in this exhibition.

- Who are they?
- Why has he collaborated with others?
- How has Isogawa benefited from these collaborations?

Isogawa has used knots in his designs in the *Freestyle* exhibition.

- Can you find a garment by another designer in this exhibition where knotting has been used?
- Draw a sample of Isogawa's work and the other designers' garment showing how knots have been integrated into each design.



Zimmerman, Havana knotted long dress, from Spring/Summer LOVE collection, 2005–06, poly/elastane. Photo: Alex Zotos

ZIMMERMANN

The Zimmermann designs feature printed chiffons, electric colours, cutaway one-piece swimsuits and jersey gowns with Grecian detailing. Zimmermann have a reputation for innovative swimwear.

- How is the design of the swimwear in the *Freestyle* exhibition innovative?

- Who established Zimmermann Wear?**
- How did the company start and how has it developed over the past few years?**

View the digital fashion footage showing each of the six fashion designers in the *Freestyle* exhibition. Watch the catwalk parades and pay particular attention to the way each designer has decided to present their work to the audience.

- What strategies has each designer used to catch your attention?**
- Communicate the theme of the range?**
- How is make-up used in the presentation? What lighting effects are being employed?**
- Is there a distinct difference between the six designers' footage or can you see similarities?**
- How is movement choreographed on the catwalk?**
- How does the movement of the model accentuate the flow of the garment? Is this important?**
- Has the designer used a backdrop in the footage?**
- How does the atmosphere and styling created for a catwalk parade reflect a new range for a designer?**
- Are some presentations more successful than others?**

Freestyle Activity: Homewares

Dinosaur Designs, Prue Venables, Zuii



Dinosaur Designs, *Spot Glass Vases, Large Organic Oval Vase, Cocoon Vase, Handle Up Jug, Polished Belly Vase, Round Boulder Vase, Oval Boulder Vase, Bulb Vase, Stone Salt Dish, Bird Jug, Ball Jug*, 1998–05, resin, glass.
Photo: Stephen Ward

DINOSAUR DESIGNS

Dinosaur Designs was formed in 1985 by three friends, Louise Olsen, Stephen Ormandy and Liane Rossler, who met at art school in 1983. Dinosaur Designs has become very successful opening stores in Sydney, Melbourne and New York. Olsen, Ormandy and Rossler started out as painters at college and went on to collaborate with each other to create a very successful business that started its retail life at a market stall at Paddington markets in Sydney. Their resin homewares and jewellery are finished by hand.

- The Dinosaur Design partners were originally visual artists. Can you see any relationship in the work produced by Dinosaur Designs and painting?

Make some vessel forms from coloured Fimo and bake. Build some of the vases that you see in the Dinosaur Designs homeware range. Try to capture the organic nature of the pieces. Put the class' finished objects together in an arrangement similar to the one above. Add some dried flowers or specimens from the science lab. Document your collection and give it a name. Discuss as a class the technical problems that you encountered.



Prue Venables, *White Basket (detail), Yellow and White Funnel*, 2005, hand-thrown and altered porcelain. Photo: Terence Bogue

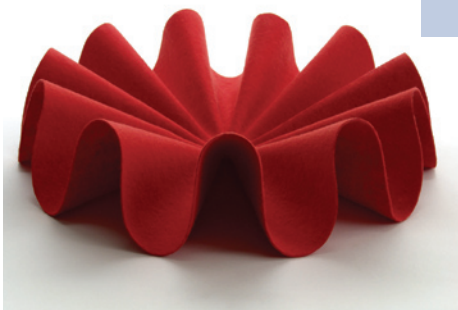
PRUE VENABLES

Prue Venables is a ceramicist who studied in England and was inspired through investigating 18th and 19th century industrial techniques of the potteries at Stoke-Newington. On her return to Australia she began to use Limoges porcelain and found that it was a suitable material for creating utilitarian objects. Although she is a ceramicist she is currently working with a Japanese design centre to develop a range of tableware for industrial production.

Research Limoges Porcelain, Stoke-Newington potteries in England and the Oribe Design Centre in Japan. Bookmark websites that you find related to the research topics. Choose one area to research and present your information to the class.

Take your visual diary to the *Freestyle* exhibition. Find Prue Venables designs in the exhibition. Make drawings of the works that appeal to you most. Walk around the exhibition and find other designers who include homewares in their range. Draw the designs that you would like to have in your own house or apartment. Read the text panels and labels and write down notes that help you recall the materials and method of production used.

Design a utilitarian piece of homeware. Use your drawings and notes made in the *Freestyle* exhibition to help you.



zuii, *Henry's Collar fruit bowl*, 2005, moulded polyester fibre. Photo: zuii

ZUII

Alana Di Giacomo and Marcel Sigel met as students in Perth and launched their partnership zuii at the Milan International Furniture Fair's *Salone Satellite*. The word 'Zuii' is sourced from the title of a manuscript, from the Edo period in Japan.

- Find out more about the Edo period on the internet before you visit the exhibition.

zuii is renowned for producing quirky ideas for ordinary objects.

- See the zuii work, *Henry's Collar*. Where do you think the inspiration came for this fruit bowl? Team up in pairs and set a challenge to see who can find the exact source of the design for this vessel. Keep your findings secret until you present your case to the class.

Look to the history of costume in the 16th century and design a fruitbowl based on a garment. Use soft materials. Be quirky. Produce it. Create a design award with a title that reflects the use of garments as inspiration for objects!!

Freestyle Activity: Lighting

Marc Pascal, bernabeifreeman, Alexander Lotersztain



Marc Pascal, *Eyoï Yoi*, pendant light, 2005, polycarbonate, stainless steel, urethane, forton. Photo: Ric Wallis

MARC PASCAL

Marc Pascal produces the *Eyoï Yoi* lamp by hand which allows him to create exclusive pieces for clients by changing the colours and materials in each lamp. Inspired by butterfly wings, dappled shadows and autumn leaves, this beautiful lamp consists of polycarbonate plastic pieces dyed in many colours. The shadows that emanate from the light source create a sense of movement and drama.

If you were a client ordering an exclusive *Eyoï yoi* lamp from Pascal what colours would you include? Draw the lamp and colour the pieces to your specification.

Pascal, bernabeifreeman and Lotersztain have created three very different forms of lighting inspired by nature. Locate each piece in the exhibition and write about the source of inspiration for each designer.



bernabeifreeman, *Lace pendant*, 2005, aluminium, stainless steel. Photo: bernabeifreeman

BERNABEIFREEMAN

Rina Bernabei and Kelly Freeman collaborate to create designs produced almost exclusively in manufactured sheet metal. Inspired by botanical or geometric patterns, holes are punched into sheet metal at a manufacturing plant, which is then powder-coated or anodised. The *Lace pendant* light incorporates a strange irony – lace has been historically made by women; it is soft, handmade and time-consuming. bernabeifreeman have taken a masculine, industrial manufacturing process using metal materials and melded them with traditional textile crafts.

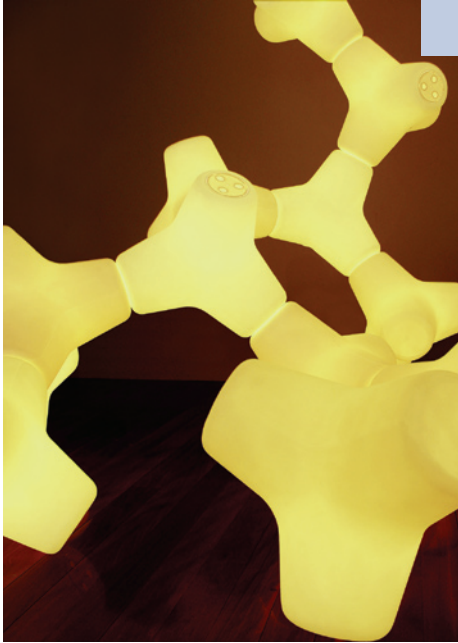
Find a partner you think you would be able to collaborate with on a project. Develop a hypothetical idea for a piece of lighting through discussion and research.

- What source of inspiration will you use for your design? What materials will you use?

- How much is your budget?

Exhibit your hypothetical design, with specifications and budget, showing your research and planning drawings.

Discuss the difficulties and benefits of a collaborative project.



Alexander Lotersztain, *Coral light*, 2005, polyethylene.

ALEXANDER LOTERSZTAIN

Alexander Lotersztain's *Coral light* design glows in the dark like a bioluminescent creature. Lotersztain has created a unit in the form of coral that can be connected to other units to form a system on any scale.

- What are the characteristics of coral?
- Research coral and bioluminescence and write about the relationship between them and the *Coral light*.
- Has the designer successfully integrated a light source and his inspiration from the sea?
- Do you think that this design is innovative? Why?
- Is there a relationship between art and design in this work?
- Use luminous materials such as glow in the dark magnetics and design your own light form inspired by the *Coral light*. Document your work.

Lotersztain was born of Polish parents and grew up in Brazil and is now an Australian citizen. He travels the world, designing from his mobile phone and laptop, working with first nation countries such as Japan. He is also working with the Khaya people of South Africa where he and other designers are helping to develop marketable products using traditional materials and techniques.

Alexander Lotersztain has been described as ‘representing a highly ethical strand in Australian design’¹ Do you consider this to be an important consideration in the future of Australian design and why?

1. Paul McGillick, 'A Diverse Practice: Contemporary furniture, lighting and product design in Australia', *Freestyle: new Australian design for living*, Object: Australian Centre for Craft and Design and Melbourne Museum, 2006, p 28

Freestyle Activity: Bags

Nicola Cerini, Maningrida Arts & Culture, Crumpler



NICOLA CERINI

Nicola Cerini studied at RMIT University in Melbourne and lived and worked overseas before setting up her studio in 1995. Cerini initially produced furnishing fabrics and homewares. She shifted the focus of her work to producing bags and accessories in 1999.

- What kinds of materials does Cerini use in the fabrication of her bags?
- What is the primary inspiration behind the design of the fabric used to make Cerini's collection?
- How does the designer direct some of the profit from the sale of her products?
- Are there any other designers in the exhibition that direct a portion of their sales to the benefit of others?

Nicola Cerini, *Pink Waratah Mum's Tote*, *Red Seed Pod Long Tote*, *Red Cloud Joy Bag*, *Pink Waratah Small Satchel*, *Red Cloud Purse* from *Plasto* range, 2006, clear PVC, PVC, textured polyester binding, seat belt webbing, polyester, pigment. Photo: David McArthur

Draw one of Cerini's designs.



Alice Djulman Dalman, *Coil basket*, 2006, dyed pandanus.
Photo: Benjamin Healley

ALICE DJULMAN DALMAN

Alice Djulman Dalman is represented by the Maningrida Arts & Culture centre. She uses local natural materials and traditional craft techniques in her handmade bags and baskets. The Maningrida Arts Centre represents over 700 Aboriginal artists from north central Arnhem Land. The centre promotes artists and the value of local culture and local natural materials. Weavers source their dyes from a range of plants and even from the roots of trees. Maningrida is an anglicised version of the name, *Manayingkariwa*, which means 'the place where dreaming changed shape'.

- How many artists are represented in the *Freestyle* exhibition from Maningrida?
- Consider how these bags are different/similar in concept and intention from the other bags from non-indigenous designers?

Draw one of the bags from the Maningrida range.



Crumpler, *Complete Seed*, 2006, nylon, polyester. Photo: Tord Johnston

CRUMPLER

Crumpler is an international brand designing quirky bags that appeal to skaters, couriers and bike riders. Stuart Crumpler established the brand in 1990 and was joined by his two business partners Dave Roper and Will Miller.

- Write a list of the different products that Crumpler make.
- If you were to custom make or design a Crumpler bag what would it look like?
- Draw the design that you would ask the company to make for you.
- The Crumpler bags have unusual names, write down a few names and invent some of your own.

Freestyle Activity: Jewellery

Find the jewellery shown in the images below in the *Freestyle* exhibition. Enter the title, date and materials for each work.

List each jeweller. Write about the influences from nature that inspired their designs.



Caption title _____

Date _____

Materials _____

Designer _____

Influences _____



Caption title _____

Date _____

Materials _____

Designer _____

Influences _____



Caption title _____

Date _____

Materials _____

Designer _____

Influences _____

Freestyle Activity: Jewellery

Look for the Gray Street Workshop display in the *Freestyle* exhibition. The three jewellers from the Gray Street Workshop are represented in the *Freestyle* exhibition, Julie Blyfield, Leslie Mathews and Catherine Truman. Find an example of one piece of each of their work and draw it in the space provided. Write the name of the jeweller and the caption of the piece under each drawing.

