



INTEGRATION – THE NATURE OF OBJECTS

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INTEGRATION – THE NATURE OF OBJECTS

FOREWORD

Integration: the nature of objects presents the work of twelve nationally and internationally acknowledged artists and designers whose work is distinctive, individual and innovative. Some designs are amusing, quirky and surprising while others have reserved, evocative, temporal or poetic qualities. Several have been made intuitively while others rely on intricate structures or complex development. All are contemporary and beautifully resolved and presented.

Integration is defined as the act of combining or adding parts to make a unified whole. All the designs in this exhibition represent integration in some way: across, between or within design disciplines; by linking seemingly diverse strands of practice or frames of references; or by meshing techniques, technologies, concepts and materials in a distinctive manner. Integration allows the designer to explore a point of intersection to realise a unique object and outcome.

For these practitioners integration has occurred naturally through their research and experimentation; by working with technologies; through self-imposed challenges given to extend their practice; through opportunities to work in a different environments; and through links with industry, mentoring, residencies or funded projects. Organizations and industries, both locally and overseas, have presented different materials or opportunities to work with industry specialists, skilled technicians or with specific equipment. Many of the objects in this exhibition have relied on collaboration while others were produced within a collaborative studio group.

The natural world has influenced many designs with objects in the exhibition referencing organic forms, shapes, surfaces, materials or specific landscapes. Some designs arise from the experience of being 'in' the world while others are a response to the social and cultural understanding of the planet. Several designs use materials previously discarded in the urban environment or successfully re-contextualize material use.

Contemporary technologies have impacted on all these designs. All these artist and designers have employed hand, digital, new or existing technologies in varying capacities to facilitate the realization and production of their designs. What these designers have successfully achieved is an individual and innovative way of combining seemingly different technologies eg digital laser cutting with hand stitching or interactive technologies with non woven felt. Many of these objects could not be made by hand alone as they rely on digital technologies for their very existence for example, 3D digital printing or injection moulding. Designs represented have been made as individual one-off pieces, in a series or in limited or multiple production.

Integration: the nature of objects shows objects that integrate digital print with ceramics, performance and jewellery, digital fabrication with the handmade, humour with domestic objects and interactive technologies with wearable garments and objects. Other works show the integration of historical reference for textiles,

natural patterns for lighting, repetition of a small motif for architecture screens and the re-contextualizing of materials for furniture, building and wearables. Katherine Moline's excellent catalogue essay outlines the context for this integration while the statements by each exhibitor elaborate on their individual art, design or craft practice.

Designers exhibiting in *Integration: the nature of objects* present a willingness to research, an openness to experiment, to take risks and explore intuitive ideas of possibilities and to find fresh meaning. Gaps and interstices between fields of research have lead to new interpretations. Working across the visual arts, crafts and design fields, these artists and designers are making objects that change our perceptions of what objects can be.

Integration has been an underlying philosophy of the School of Design Studies COFA since its inception. With the current interest in 'multi - disciplinary' and 'cross-disciplinary' design, *Integration: the nature of objects* exhibition shows how the notion of integration can be an agent for innovation.

Liz Williamson
Exhibition curator
February 2007



Ichimatsu 2007
Timber with digital print on Washi paper
30 x 19 x 19 cm photographer: Alex Kershaw

INTRODUCTION

Fresh approaches to design emerging in *design art* and *new craft* present intersections between the conventionally distinct categories of visual art, craft, and design. In spite of their stated aim to cross-over disciplines, debates within *design art* and *new craft* characterise the term integration in different ways according to the value they attribute to conceptualisation, decoration, function, and context. While advocates of specialisation criticise hybrid design because they believe it produces only a homogenising blurring of distinctive practices, what is compelling in the new discourses is that although they intersect they are dissonant and serve to highlight the gaps between visual art, craft and design. While *design art* acknowledges the influences of design on art of the second half of the twentieth century, and *new craft* links craft with design's technology and distribution systems, both reveal the culturally sanctioned parameters of visual art and craft. Rather than blur the boundaries of the fields of visual art, craft and design practice, the concept of integration reveals a number of prevailing conventions that each field produces. By contrasting the specificities of each field integration creates new possibilities for design.

DESIGN ART

The phrase "form follows function", coined by Louis Sullivan, did not necessarily mean to suggest a determinist approach to design. As design historian George Marcus points out, Sullivan was actually expressing the view that form should express function, "rather than be determined by it."² This interest in the relationship between form and function reflects recent developments in design. However, the functionalist mandate, that design should be "bare of ornament; standardised; [and] machine-made"³ is exactly what *design art* and *new craft* refute or question.

Art critic Alex Coles cites visual artist, Joe Scanlan's definition that *design art* is "any artwork that attempts to play with the place, function and style of art by comingling it with architecture, furniture and graphic design".⁴ While some design artists are concerned with art that works with decoration, and some explore the political possibilities of contemporary art practice through design, according to Coles others "side up to the issue on the sly while at the same time denying any relationship with it what so ever."⁵ In exploring these moves Coles works to recover the debates around decoration and politics in *design-art* as significant concerns for contemporary visual arts practice.

In describing the motivations of design artists, Coles considers whether design artists use design in the mode of the alternative avant-garde of the 1920s, for instance Constructivism, and aim to "change the way we live according to an ideological doxy," or use design to decorate life, in the manner of Aestheticism of the 1890s. He proposes that in contrast to the implicit values underpinning vanguardism and aestheticism, respectively function vs. form, *design art* instead is concerned with "gently nurturing new ways of living in and around art and design that are as yet unknown."⁶ Coles argues that the facility with which design artists, such as Liam Gillick, traverse discipline boundaries and their associated media demonstrate that

discipline boundaries are "often spurious."⁷ While Coles claims that it is puritanical to argue for the preservation of the specificity of visual art,⁸ it can also be argued that insights can be drawn from looking at how the fields of visual art, design, and craft currently define integration. While definitions may implicitly privilege conventions of certain domains over others, and emphasize the specificities of one field in particular, juxtaposing fields also opens up new areas in practice between various domains.

Locating the conceptual concerns of *design art* in the distinctions that separated art and science in the late nineteenth century, Coles describes design as a 'bridge' between segregated poles of activity. For Coles this is why "the role that design plays is crucial to the vitality of the arts."⁹ Coles recounts the generally accepted chronology of design reform movements and considers *design art* in terms of the efforts towards integration in the Arts and Crafts Movement initiated by William Morris:

Making a case for handcrafted design, they perceived that the divisions between the arts of the 'intellect' – architecture, sculpture and painting – and those of the decorative – interior architecture, the crafts, were based on a false supposition.¹⁰

Coles links the Arts and Crafts movement to Gropius' definition of the Bauhaus as "the unification of all creative effort ...in which no barriers exist between the structural and decorative arts,"¹¹ and attributes the demise of "the speculative aspects of design and decoration"¹² to widespread dissemination of the Bauhaus functionalist ethos. According to Coles it was only in the 1950s when the U.K. based Independent Group, that included design critic Reyner Banham and visual artist Richard Hamilton, cross referenced art and design that these issues were revived in the visual arts. Coles argues that design's influence on visual art in the second half of the twentieth century was largely unacknowledged until the mid 1990s with the emergence of *design art*.¹³



Drip 2006-2007 Porcelain 12 x 12 x 40 cm
photographer: Helene Rosanove



Electronic Jacket – Male & Female 2007 Handwoven linen yarn and electronic components 61 x 51 x 28 cm each
photographer: Hesam Khoshnevis

Rather than propose that *design art* integrates art with design, Coles emphasizes that artists draw from the history of design reform to mobilize the agency of visual art in relationship to a wider range of concerns. For example, Gillick's appropriation of the military strategy of 'flexible response,' from the practices of the Cold War, is described as aiming to escape the constricting

formulas of practice shaped by an overemphasis on discipline specificity.¹⁴ For Coles, Gillick's deployment of flexible response emphasizes that design is concerned with matters beyond mere style. As such Coles argues that Gillick's juxtapositions of decoration with political strategies within the context of visual art "provides a more ideologically complex picture of just one instance of the history of the interface between art and design."¹⁵

NEW CRAFT

In contrast to the priority that *design art* ascribes to the integration of politics and decoration in the domain of visual art, the characterisations of integration in *new craft* present different perspectives. Practices in *new craft* are described by the founder of *ExperimentaDesign* Guta Moura Guedes, as "concerned with identity, autonomy, the need to bypass mass production and to respond to a society tired of constant neutrality."¹⁶ According to Guedes, *new craft* denotes emerging links between design, craft, and "new technologies and new production and distribution systems."¹⁷ Guedes maintains the distinction between craft and design practice, and attributes the emergence of *new craft* to questions about "how to react to the continuous massification of production in today's world, how to integrate local features into global systems."¹⁸

Reinforcing Guedes' assertion that *new craft* is a response to globalisation, Emily Campbell, Head of Design and Architecture at the British Council, presents four distinct threads running through *new craft*:

digital technology providing new tools and spaces for self expression; the marriage of local craft traditions to international design and production systems; the evolution of new distribution networks outside conventional commercial channels; and the recycling or remaking of banal or industrial products into newly meaningful objects.¹⁹

In an example of how the concept of integration relies on polemical definitions that contrasts fields, Campbell echoes William Morris in the context of *new craft* by ascribing to design a stereotype that limits it to the pursuit of standardisation. Against

this background Campbell casts craft in stark relief: "the idea of craft contained an intrinsic idea of personal meaning; and the idea of craft in design was gathering force because design so easily risks the banishment of personal meaning."²⁰

Campbell also emphasizes the benefits of entrepreneurial independence that *new craft* provides practitioners. She claims that because online communication environments are not limited to the established protocols of mainstream consumerism, they facilitate distribution directly from designer to the consuming public.²¹ Campbell spruiks the new entrepreneurialism and the relations she believes it creates between designer, maker and consumer on the basis that it maintains local craft traditions, and provides economically expedient labour costs. Continuing in a distinctly Modernist framework, Campbell also privileges craft's allegorical powers in its integration with design and claims that *new craft* objects present narratives that reveal the process of their manufacture as content.

While Campbell fore-grounds the narrative potential of the handmade, curator Andreas Nobel distinguishes between what he calls "design-design" and "craft-based design." According to Nobel design-design is "aesthetized modernism or aesthetized postmodernism" that is "predictable, romantic and escapist" while craft-based design presents a more complex view of the exchanges between nature and culture.²² In contrast to the views of Campbell and Nobel, *new craft* practitioners present more divergent views of the relationship of their work to craft and design. Some prefer to differentiate craft and design by defining craft as an anonymous activity that follows prescribed formulas. They claim that their role as a designer is in the coordination of craftspeople, and that design is the activity where individual points of view are articulated. This reversal of the perspectives of Campbell and Nobel rely on stereotypes of craft as a contrast to design. Distinct to these contrasting perspectives of the relationships of craft and design, many practitioners claim more ambiguously that their work fits between a continuum of craft and design.

INTEGRATION

By removing the divisions between the properties of decoration and functionality within the domains of visual art and craft, *design art* and *new craft* implicitly re-evaluate design's parameters. While *design art* can be said to integrate functional objects in the visual art context of a gallery, or display the processes of design for the purposes of art, and *new craft* practitioners use design-industry materials and processes in place of the handmade, they share a reflexive attitude to integration within their respective domains of visual art and craft. In so doing they reconfigure function, decoration and use. In contrast, design critic Alice Tremlow recently claimed that the revival of decoration in design is a "stubborn celebration of uselessness" where designers reject the definition of design as an activity where "problems are 'solved' by following a sequence of codified steps."²³ While Tremlow broaches the nexus of design, decoration and use, considered within the wider frameworks described above, designs included in *Integration: the nature of objects* may be more productively understood as more finely grained questions about the overdetermination of design methods based on a means-end rationality. Like practitioners in *design art* and *new craft*, practitioners included in *Integration* cross over conventional



Roseanne Bartley *Lunar Eclipse* 2006
Necklace Paper, silk thread 50 x 19 cm



Sophie Roet *Metal ribbon* (detail) 2005
Embroidered metal ribbon and silk 95 x 119 cm
photographer: David Westwood

domains and explore contradictions in the domain of design. They challenge reductive definitions of design as a group of minor para-specialisations and test the parameters in which design takes place.

From one perspective, the word integration describes harmonious synchronicity and a resolution of the differences between art, design, and craft. From another, integration is negatively associated with consensual agreements that only reaffirm standard categories and their traditional hierarchical relationships. For example, the political history of the implications of the term *Gesamtkunstwerk*, or total artwork, that the term integration connotes is historically associated with totalitarian regimes. As such, the nuances of the word integration spin between a positive sense of inclusion, and a sense that there are always criteria for exclusion. That is, works that are not integrated, not total, might dis-integrate and simply no longer be visible. However, with a critical eye to what may also be excluded, the works presented in *Integration* present possibilities for comingling specialisations and reformulating design to respond critically to emerging contexts.

The significance of integration is not that visual art, craft and design become equivalent in a homologous 'lump', but that the tensions between them keep in play the historical forces from which they emerged. Whether derived from the traditions of William Morris protesting the industrial revolution in the late nineteenth century; or the critical comment prized in visual arts practice; or informed by the history of experimental design in Italian design of the 1960s; or the denial of any tradition at all, integration is an area where intermingling, contradiction, and fierce debate over the parameters and contexts of visual art, craft and design is most visible.

The different inflections that visual art, craft and design bring to their interpretation of integration informs the works included in the exhibition *Integration* and the questions they pose about the stereotypes of design that polarise function and decoration, conceptualisation and context. When plastic ornament becomes a potent symbol of interconnection, or paper becomes treasured jewel, integration raises many questions about convergence in the social and environmental contexts of design, and the social and environmental realities that design produces. Integrated design is not a quest for enhanced prestige through association with art, or with claims for autonomy, as many may suppose. It is a thinking through of: what it means to produce more 'stuff' in a teetering planet; how to make apparent issues that at first glance appear hidden; and how to address an audience living in diverse social conditions. From this perspective integrated design can be defined as reflecting on design's imbrication in a domain that, like visual art and craft, is historically determined. What is specific to design is that by definition it delicately balances between domains, contexts, and perspectives. How these works demonstrate the differences and negotiations between visual art, craft and design is significant because they challenge expectations about the conventions of narrative, manufacture, distribution, decoration and function in the field/s in which they are generated. These integrated approaches reveal the intersections and the spaces still open between the domains of visual art, craft, design — overlapping and in-between.

Katherine Moline February, 2007

- 1 Aretha Franklin, *Who's zooming who?* BMG Special products, 1985
- 2 George Marcus, *Functionalist Design: an ongoing history*, Prestel-Verlag, New York, 1995 p.13
- 3 *Ibid* p.9
- 4 Joe Scanlan cited in Alex Coles, *DesignArt*, Tate Publishing, London 2005 p.14
- 5 Alex Coles *DesignArt* p.37
- 6 *Ibid* p.15.
- 7 Alex Coles "Liam Gillick and the Kenneth Noland Scenario" *Parachute* no118 68-83 Ap/My/Je 2005 p.78
- 8 Alex Coles *DesignArt* p. 8
- 9 Alex Coles "On Art's Romance with Design" *Design Issues* Vol 21 No. 3. 2005 p.18
- 10 Alex Coles *DesignArt* p.16-17
- 11 *Ibid* p.17
- 12 *Ibid* p.19
- 13 Alex Coles "On Art's Romance with Design" *Design Issues* Vol 21 No. 3. 2005 p.19
- 14 Alex Coles "Liam Gillick and the Kenneth Noland Scenario" *Parachute* no118 68-83 Ap/My/Je 2005 p.79
- 15 *Ibid* p.82
- 16 Guta Moura Guedes "Preface" *My World New Crafts*, ExperimentaDesign, Lisbon, 2005. p.1
- 17 *Ibid*. p.1
- 18 Guta Moura Guedes "Portugal in the context of My World New Crafts" *My World New Crafts* ExperimentaDesign, Lisbon, 2005. p.14
- 19 Emily Campbell, "My World: Make it your own" *My World New Crafts*, ExperimentaDesign, Lisbon 2005. p.8
- 20 *Ibid*. p.8
- 21 *Ibid*. p.8
- 22 Andreas Nobel "Crispy: Craft based design from Sweden" *My World New Crafts*, ExperimentaDesign, Lisbon, 2005 p.59
- 23 Alice Tremlow "The decriminalisation of ornament" *Eye magazine: The international review of graphic design*, No. 58, Vol. 15 Winter 2005 p.25

RODERICK BAMFORD

A song is a basket.

Giving shape to a moment, the works in this show rethink the interaction of material, form and purpose of some familiar archetypes. A sound wave materializes to become a visible cradle, a drop of fluid hardens with a capacity to contain itself. Shape appears to grow and move in a sinuous, almost effortless way.

I want to express the gesture of that moment, a fluid drawn trace in 3 dimensional form with minimal intervention. Its sense arises from a convergence of ephemeral digital detail and material substance.

A hybrid hand/machine tactic allows ideas to be manipulated with a vitality that contradicts its underlying technical nature, expressing gesture in a way unusual for the medium. Similar to the way the photograph captures the moment of time as an image, the gesture is encapsulated and given substance.

Sketching ideas as a drawn line, a computer is used to create a 3 dimensional model, capturing and manipulate convergent detail. The digital form is sent to a bureau that prints the physical shape in plastic, and porcelain objects are then created using molds taken from the plastic model. Some of these pieces are finished with linear and abstracted patterns extracted from digital maps of the form's surface geometry and applied to the shapes using printed ceramic decals.

Designer and artist of 25 years experience, Roderick Bamford's work is represented in public and private collections, including the Powerhouse Museum and the National Galleries of Australia and Victoria, and museum collections in Europe, Korea, and the USA. International exhibition and design projects include residencies with Kohler Bathware in the USA, and studios including the Australia Council Studio in New York and the Keckskemet International studio in Hungary. He is an elected member of the International Academy of Ceramics, and works from a studio north of Sydney, Australia.



Sonic Loop 2006-2007 Porcelain 36 x 35 x 35 cm photographer: Helene Rosanove

ROSEANNE BARTLEY

Craft practice is often about specializing in a particular form, technique and or material but a couple of years ago I made a decision that in order for my practice to work for me it had to be enabled by a responsiveness to the conditions of place, time, and culture that I was in experience with. Making this decision freed me up to explore how my craft can be a way of integrating with the world around me offering a space for reflecting, relating or interpreting through a conceptual and material based dialogue.

Jewellery is an interesting discipline in which to work. It is intimate in scale yet rich with metaphor and as a maker you are compelled towards making something beautiful. It is therefore an ideal medium through which to work through the mixed blessings of living in post-modernity.

In recent years I have been fortunate to travel overseas and create work performatively and responsively, to the experience of immersion within a paradox; of being and seeing, the unfamiliar, the elsewhere and the other. Observing, collecting and making is a stabilizing factor: it is through this process that I create understanding, relationships and meaning out of my existence and engage with dialogues that challenge me.

Roseanne Bartley studied Gold and Silversmithing at RMIT. In 2006 she completed her Masters, she was a finalist in Cicely and Colin Rigg Design Award (Jewellery) and the City of Hobart Art Prize, was awarded an Australia Council Grant to develop New Work and an Ian Potter Foundation Grant to travel to Santiago. In 2004 she was awarded the Australia Council Barcelona Studio (traveled 2005). Her work has been published in *Craft Unbound: Make the Common Precious* (Thames and Hudson) and *New Directions in Jewellery 2* (Black Dog Publishing). Since 2003 she has been a Board member of Craft Victoria. She lives and works in Melbourne, Australia.



Human Necklace: 3. Pendent 2005 Photograph 61 x 41 cm photographer: Roseanne Bartley

RONAN & ERWAN BOUROULLEC

Twigs and *Algues* are two projects leading down the same path, both are screens installed by the user in very individual ways. The common idea is to approach architecture from the millimetre: a simple index of scale, from the small to the large..... or what repetition of a motif brings to a larger scale.

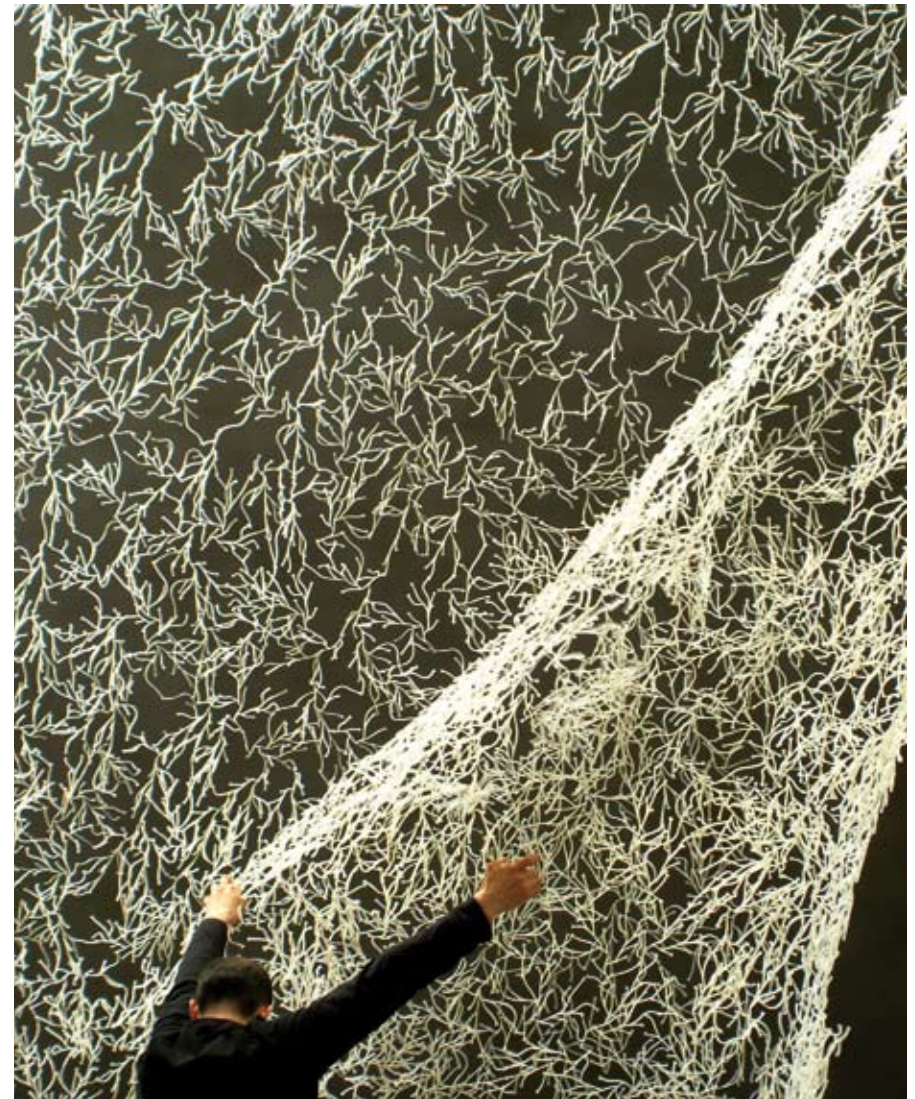
We are designers and our job has always been to design objects to be reproduced. The function, manufacturing, cost and quantity of the object are then mere parameters. Working on an architectural level is not new to us, we have come to it through a series of chronological, if intuitive steps. The first steps involved enlarging the scale of furniture, moving to an intermediary place that is smaller than architecture but bigger than furniture.

For *Algues* we used the technique of injection moulding. The mould becomes an absolute tool of proliferation as the multiple pieces it manufactures are identical, like clones. They are perfect, resembling one another to the tenth of a millimetre. This precision is what enables us to hear a reassuring click when the twig is attached to the cable. We used the most advanced technology so that the elements can be assembled by hand forgetting that their exact connections were manufactured with microscopic rigour. Like cutting with a pair of scissors while forgetting how it was sharpened.

The *Algues* and *Twigs* modules become raw materials, destined to be transformed by the user requiring no tool but a pair of hands. Using the hand as the only tool is for us a means to free the construction process from the issue of skill or knowledge. We tried to make them as easy to use as a pencil and a piece of paper.

On a wall-size scale it was important to work with a complex material. We wanted to create a lace pattern on a huge scale, a surface as complex as a leafy tree but as unified as camouflage. *Algue* works like the leaves of a tree, dappling the light. Just like leaves they stop the light here and there. Naturally their changing density offers different types of light, from the very shaded to the light caress of the almost non-existent shadow.

Ronan & Erwan Bouroullec are designers based in Paris, France who have collaborated since 1999. Their collaboration is a constant dialogue, one that is fed by their separate identities striving towards a common goal. They have worked with manufacturers such as Vitra, Cappellini, Issey Miyake, Magis, Ligne Roset, Habitat and the Kréo Gallery. In 2004, solo exhibitions were held at the Museum of Contemporary Art, Los Angeles and Boijmans Museum of Art, Rotterdam. In 2005, they took part in a collective exhibition at the Seoul Art Center, Hangaram Design Museum in Korea. Their designs are in museum collections – Museum of Modern Art, New York; Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Design Museum, London; Lisbon Design Museum and the Boijmans van Beuningen Museum, Rotterdam.

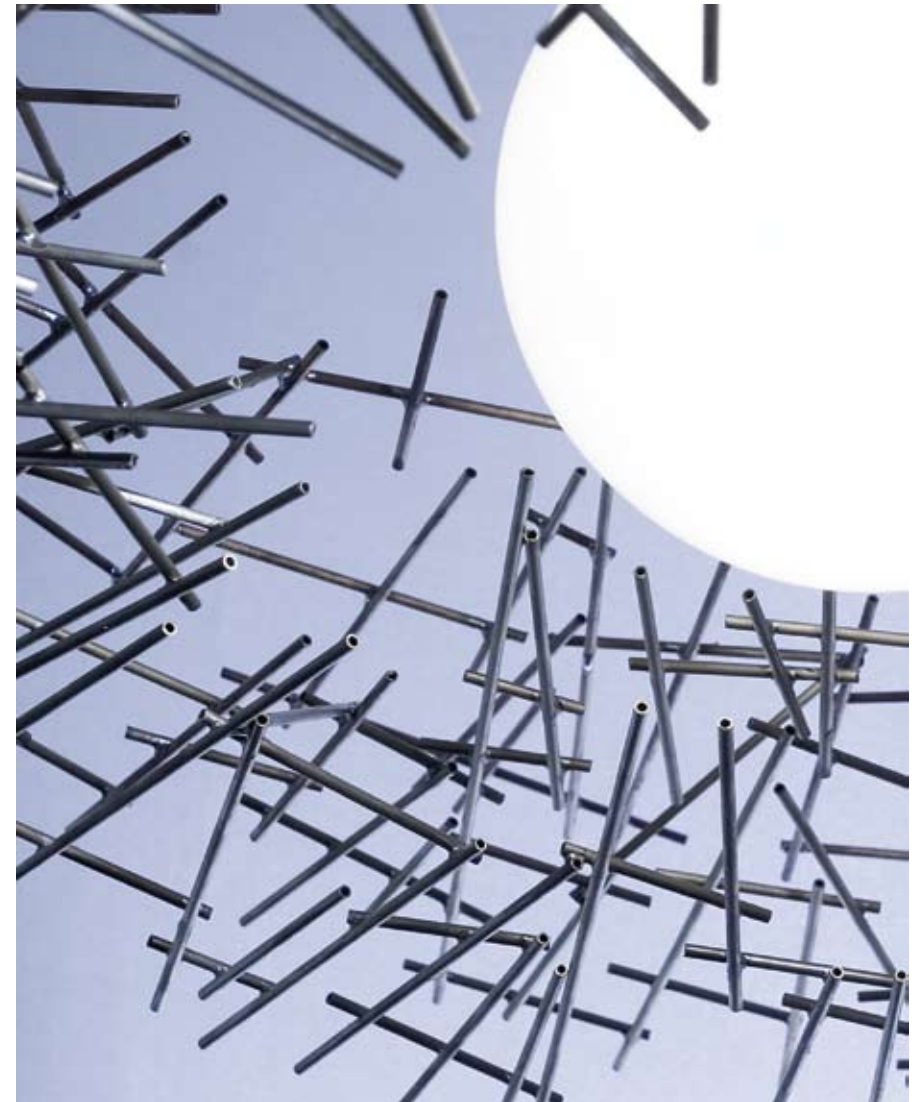


Algues 2004 Injected polyamide Installation dimensions variable photographer: Paul Tahon

As a practising designer working in the areas of contemporary furniture and object design my research explores the nexus between design, craft, and manufacturing. My research operates at three interrelated levels. The personal reflections of a designer-maker living and working in Australia; the differing contexts in which my work is situated, recognising the particular idiosyncrasies when considering local and global markets; and the fact that collaboration is necessary for the object to be developed, produced and delivered to the market-place, and that appropriate networks need to be constructed and secured, nurtured and sustained to ensure the project's ongoing success.

My ideas are generated from a response to social and cultural understandings of the world we inhabit. In order to investigate the complex and subjective relationship between the object and the viewer, I often recontextualize the object's form or function in some way to give it a new meaning. The relationship between the object and the viewer becomes mobilised, and a new experience occurs – in which the object appears slightly familiar but is understood differently according to its shifted context. My work focuses on design as 'dialogue' – to create objects that are of their time and express a thought or an idea about the way we live. Integrated into this process is a sense of humour and wit that encourages the user to engage with the object at an emotional and physical level.

Karina Clarke has worked in the area of design for the last twenty years and is based in Sydney, Australia. She is a Senior Lecturer in The School of Design Studies College of Fine Arts at UNSW. She coordinates the Applied/Object and final year studio programs of the Bachelor of Design. Karina has an MFA in Furniture Design from the University of Tasmania and a BA Int Des (Hons) from RMIT.



Borealis 2007 Brass tube with black nickel finish, anodized aluminum frame with 20 watt energy efficient fluorescent lamp 120 x 50 diam cm photographer: Hamilton Churton

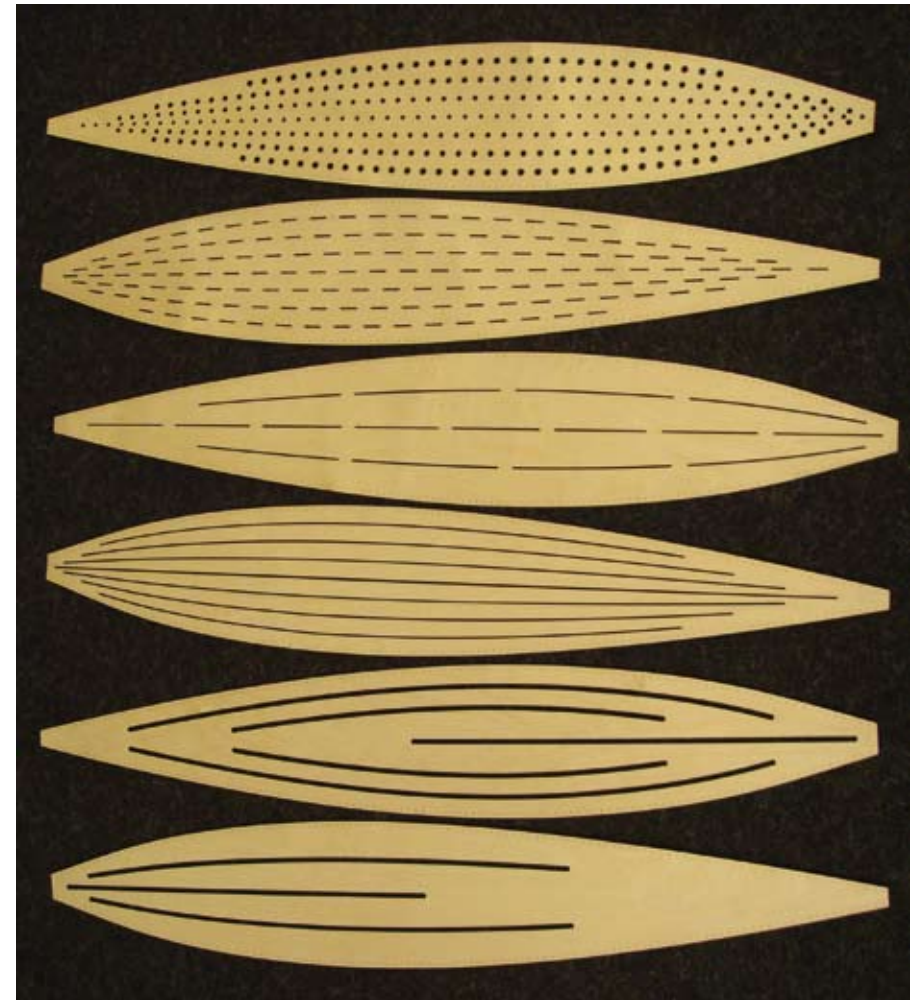
The piece I have made for Integration is entitled *Gourd*.

It represents a new direction for my work where I am integrating digital fabrication and the handmade. I am very interested in the interaction between computer assisted design and manufacture and the feedback and refinement that comes from handling the physical reality. I find that much digital design and fabrication suffers from a lack of understanding and feel for materials and processes. Digital processes remove the moment by moment feedback that comes from directly manipulating materials and this information is a key component of the success of designer-made objects.

Digital fabrication, in the case of *Gourd*, allows for complex and finely detailed patterns to be cut into each panel and for over 2,000 accurately placed, tiny holes to be 'drilled' into the edges of the component parts. The open fret-work pattern on each plywood panel has been designed through many iterations to relieve stresses so that the plywood will bend in the way I want. The final pattern is the end point of an evolution of forms; each pattern tested for performance and then refined. These patterns aren't intended as decorative but functional. They are a consequence of the physical properties of the materials used.

The total time to laser cut the 8 panels for the piece was less than 3 hours – incredibly fast and accurate compared to doing the same work using traditional woodworking techniques. I love the fact that the panels (and the precisely located holes required for sewing) are produced by the laser so quickly and then it takes me days to carefully sew the zippers on by hand! The presence of the maker has always been a vital part of my work and it becomes even more important when the work has a large digital component.

Donald Fortescue began his professional career as a research botanist and botanical illustrator after completing an undergraduate degree in science. Following a brief stint as the Big Bad Wolf at Tokyo Disneyland, he fell in love with making objects and embraced a new career. Donald studied both furniture making and sculpture in Australia and has worked with artists in Australia, Japan, the US and the United Kingdom. He operated his own furniture design and fabrication business in Australia for 8 years while creating exhibition work for galleries and museums. He was the head of the Furniture Studio of the Jam Factory in Adelaide from 1995-1997. He immigrated to the US in January 1997. Currently he is an associate professor and chairman of the Furniture Program at California College of the Arts in San Francisco. In 2001 he had a solo exhibition at the San Francisco Museum of Modern Art as one of three inaugural winners of the SFMoMA's Experimental Design Award. His work is in the permanent collections of SFMoMA, the Museum of Arts and Design in New York, the National Gallery of Australia, the Powerhouse Museum, Sydney and other public and private collections. He lives and works in Oakland, California, USA.



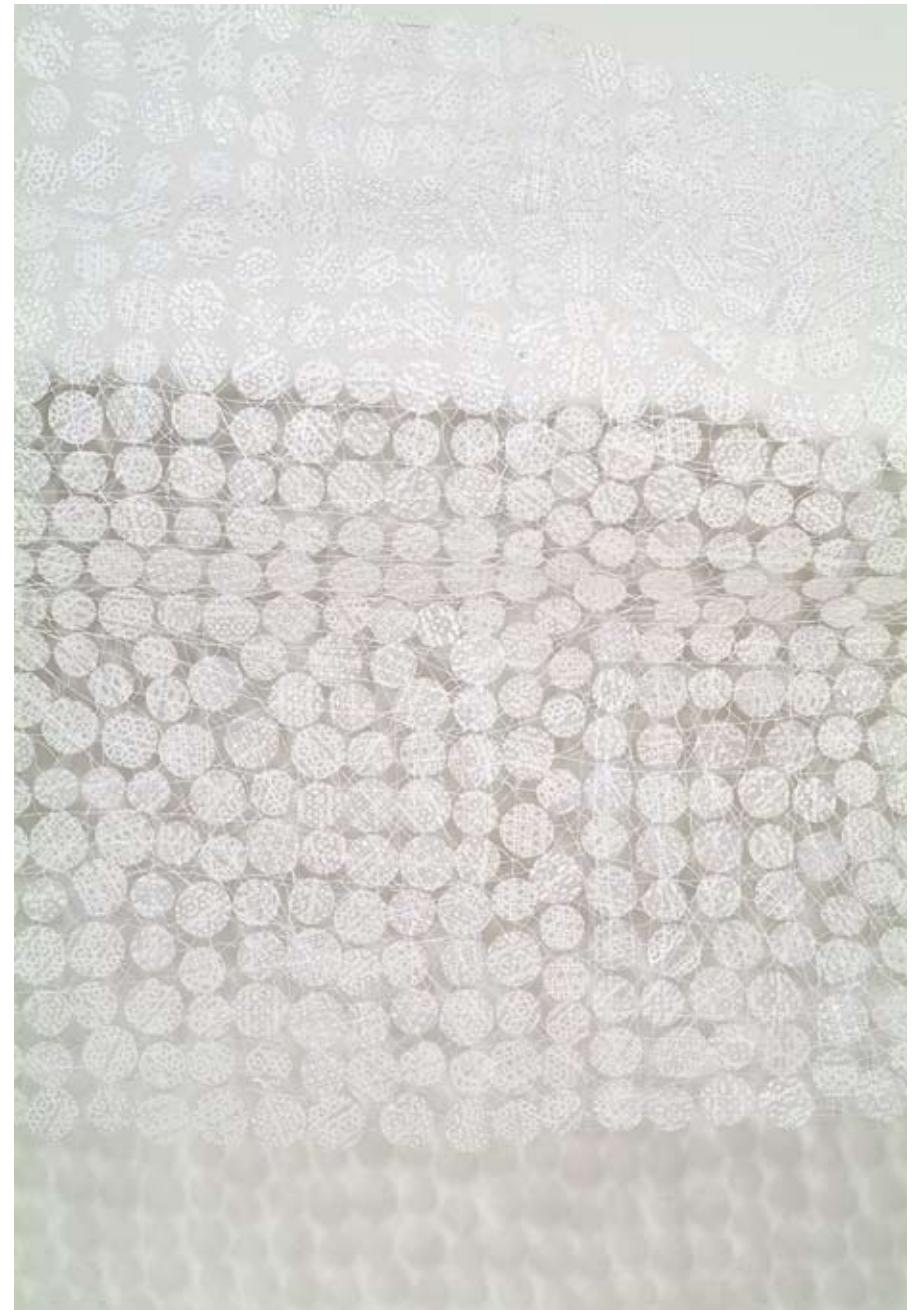
Working drawing for *Gourd* 2007 Laser-cut aircraft plywood, zippers and thread 45 diam x 90 cm

CECILIA HEFFER

LACED is a series of work that explores the integration of current technologies with existing traditional craft practice. The pre-occupation behind the work is the translation of an historical lace artifact into contemporary textile works. The resulting lace pieces are intended to evoke memory through the physicality of new materials and traditional techniques. The work explores the notion of linking people to historic ties through the integration of memory, pattern and technology. Encoded in the process is the tradition of a textile history that is continually responding to creative technologies evolving within each age.

Historical research has been based on the Lace Collection at the Powerhouse Museum, Sydney. In order to understand the construction of lace an initial mentorship with Lace Historian Rosemary Shepherd was undertaken. An understanding of lace as a system came through the experience of constructing the repetitive weaving movements that make up its braid. Designing patterns of space into an open work fabric underpinned the conceptual exploration of the work. Technologies such as Direct Digital fabric printing and laser cutting have been integrated with traditional felt, gold foiling, stitch and hand screen processes to explore the possibilities of future lace.

Cecilia Heffer gained her Masters in Textiles at London's Central Saint Martins. She went on to work for leading textile studios in London and New York. Her work has been produced both in Australia and internationally. Cecilia has been awarded a Visual Arts Board, Australia Council grant to explore the integration of handmade processes with new technologies. She is based in Sydney, Australia where she is a lecturer and coordinator of Textiles at the University of Technology.



Reticella Lace (detail) 2006 Silk, screenprinting and stitching 200 x 60 cm photographer: Paul Pavlou

As a former student of COFA, I was educated as an integrated designer.

As a practitioner I develop both Object and Graphic Design. Working as an integrated designer does not necessarily mean that all of my projects are integrated. Many of the projects that I work on are strictly Object Design or strictly Graphic Design. Wherever possible I relish the opportunity to explore the point where these two disciplines intersect. I aim to keep this intersection as fluid as possible, searching for new ways of integrating Object and Graphic.

The *Sign Stool* explores the way that a pre-existing graphic (a used road sign) is haphazardly applied to the surface of an object. In production there no efficient way of controlling the graphic that will appear on each surface. The graphic of the final product is therefore determined by a mechanized system of production.

The graphics on *Ichimatsu* are conceptual explorations of traditional Japanese Proverbs. Commonly, Japanese youth are ignoring aspects of their tradition and my aim was to develop a graphic series that would help re-excite Japanese youth with their heritage.

Ichimatsu is the name of a Japanese checker pattern. In Japanese Ichi also means community and Matsu also means pine tree. My *Ichimatsu* graphic became a checker pattern with each checker being a community of pine trees.

Kara Kusa is the name of Japanese arabesque. In Japan, Chinese antiques are called Kara Mono. As a combination I developed *Kara Mono Kusa*, a traditional Kara Kusa pattern filled with little pieces of Kara Mono.

A Japanese Shinto shrine is typically very heavily decorated with motifs that pay homage to nature. Influenced by these motifs I developed a graphic called *Shrine*.

Trent Jansen is an Object and Graphic Designer who graduated from COFA in 2004. Trent's studio is in Sydney, Australia, but over the past few years he has spent extended periods designing in Japan and Holland.



Sign Stool 2006 Used road signs 45 x 45 x 45 cm photographer: Alex Kershaw

SOPHIE ROET

Sophie Roet's work explores the juxtaposition and interplay between simple structures and complex finishes; natural and synthetic materials; hand manipulation and industrial processes; with experimentation into layering and bonding of ready made fabrics. For many years she has designed innovative and technically advanced textiles, at the forefront of the revolution described as 'techno textiles'.

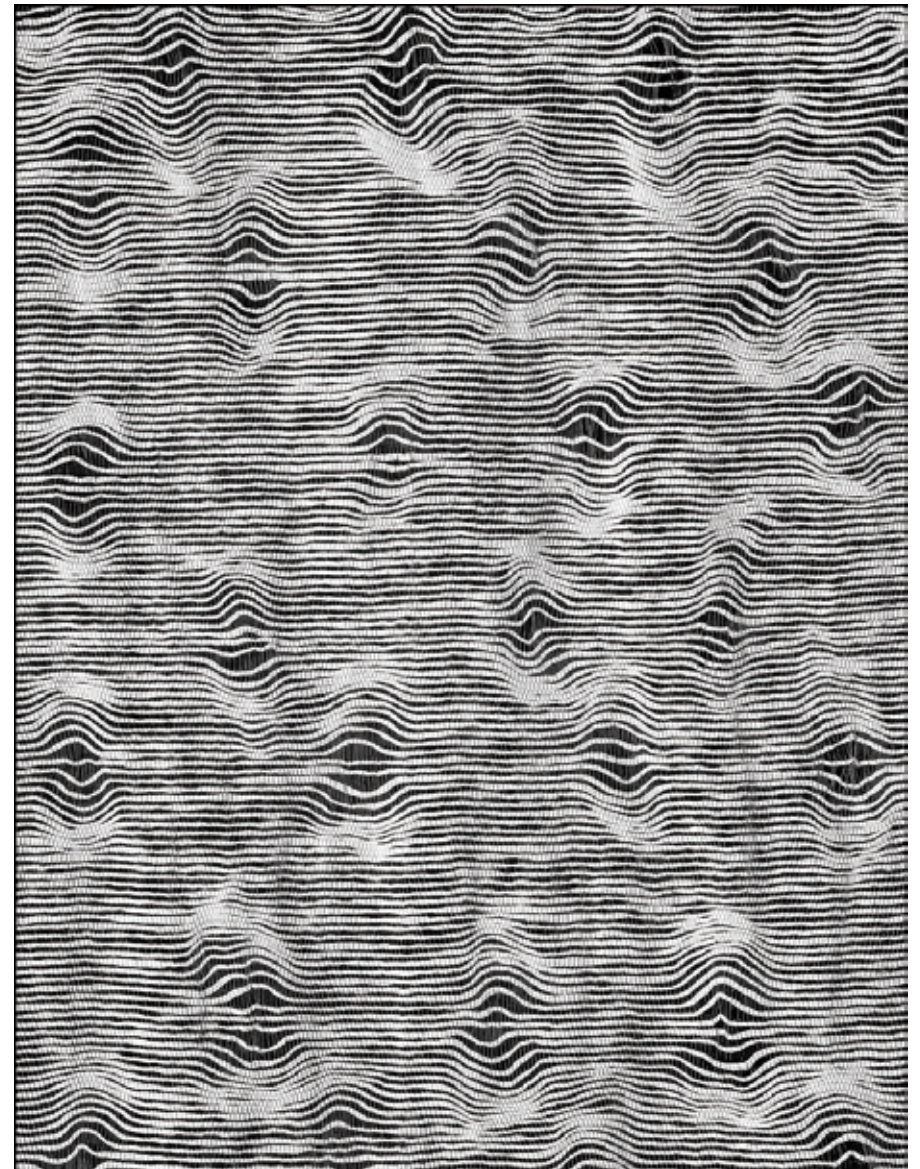
Inspired by traditional Japanese water cloth, she manipulates her fabrics off loom, creating a movement on the cloths surface distorting the verticals and horizontals created by the interlacing of warp and weft, in an attempt to break the rigidity of the traditional woven structure.

Designed for interior application, *Paper Textile* was created by combining natural paper fibres with synthetic fibres and by the manual manipulation of the industrially woven cloth. Woven on a Rapia loom using a transparent polyester warp and a paper / metal weft. Once woven, the paper threads have been manipulated manually to create the gentle movement of the stripes and the metal content embedded in the design allows for gentle sculpturing and shaping.

The focus of her recent *Sophie Roet for RB Collection* was to design European textiles with traditional Indian embroidery, weave and print techniques. Sophie was keen to work with RB Enterprises in Kolkata, India as it offered textile opportunities alongside a sound and humane working philosophy. The Directors of RB set up an organization called 'Tomorrows Foundation' which helps educate and house children who are living on the streets of Kolkata with a percentage of the profits from the RB fabric sales funding the foundation's activities.

For Sophie, this collection is a return to the roots of craftsmanship and a celebration of handmade textiles for the luxury end of the fashion world. Beautiful craftsmanship is becoming rare and precious, it takes time and irregularities occur. 'I want to celebrate these irregularities and the soul of the fabrics which are produced and embellished by hand.'

Sophie Roet is a textile designer based in London, UK. She has worked as a freelance stylist for Studio Edelkoort in Paris (1991 to 1998). As a freelance designer she has created textiles for many fashion designers including Hussien Chalayan; Romeo Gigli; Mandarina Duck for textile, colour and trend research; Willow as co-designer; Lanificio Cerruti and Nicole Farhi. She has worked as a textile designer and textile production organiser for Eskander, a Persian-born fashion designer based in London. Her textiles have been shown in group and solo exhibitions in Europe, USA, Canada and Australia. Her designs have been acquired by the Victorian and Albert Museum, London; Textile Arts Gallery, New Mexico; Wellcome Trust, London and the Berlin Technical Museum, Germany.



Paper textile 2004 Polyamide, paper, polyester, steel 115 x 119 cm photographer: David Westwood

DANIEL ROSENBAUM

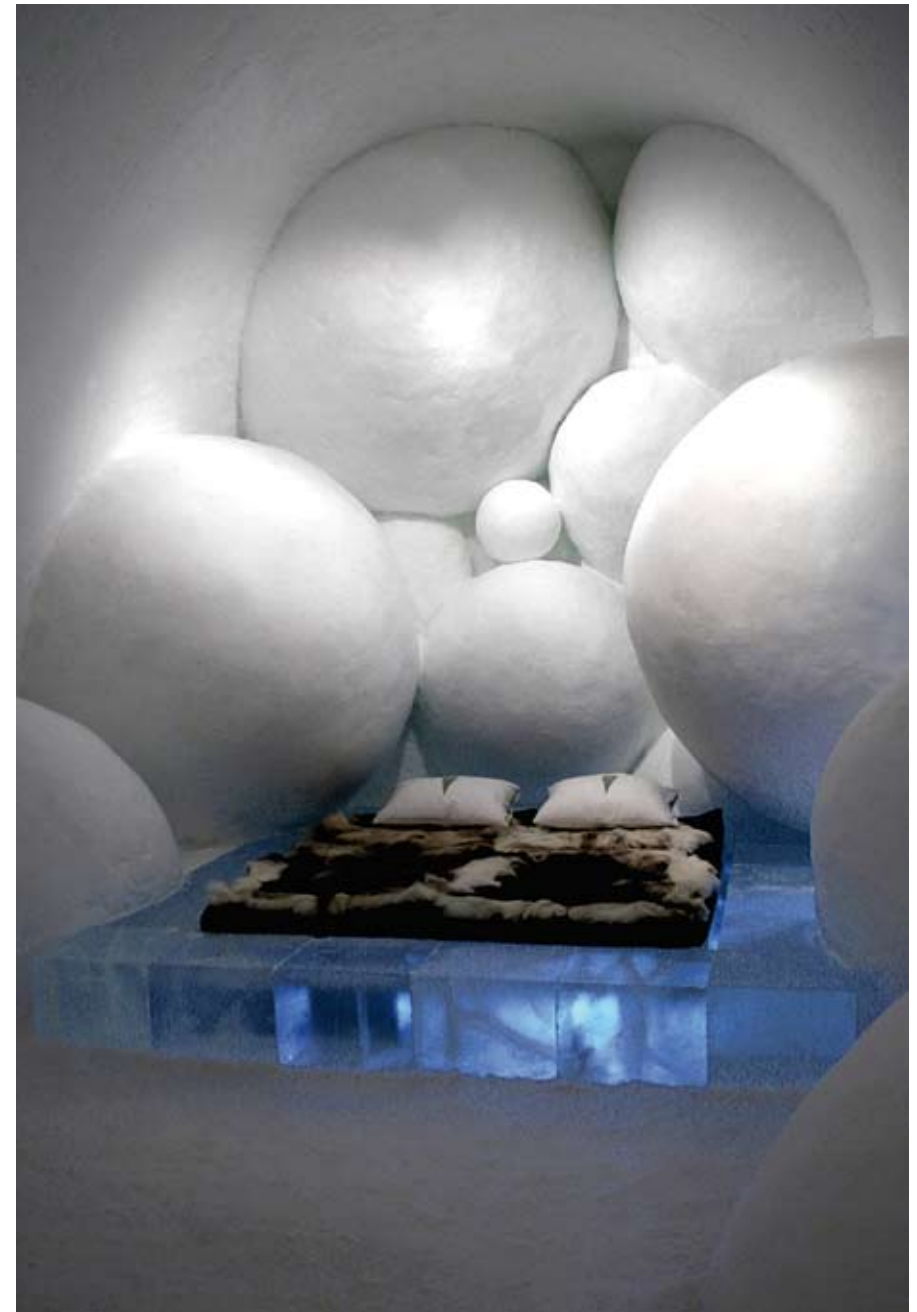
The world renowned Icehotel in northern Sweden is recreated each year using thousands of tons of snow and local river ice. At the beginning of each winter, a selected group of international artists and designers are invited to design and create interiors, artworks and landscapes that will become the facilities for a fully functional hotel, otherwise known as the world's largest igloo.

As a Swedish/Australian artist and designer I've been invited to participate in this project, creating ice-interiors and undertaking furniture commissions, every winter season between from 2003 to 2007.

When working with ice, designers use a variety of tools to create work – including chainsaws, chisels, shovels and hotplates. Prior to creating a sculptural form, a miniature architectural model is built of each design using ceramics, foam core, acrylic and surfboard foam.

Studies into the molecular properties of water and the importance of water for all life on earth have been a strong source of inspiration for my creations at the Icehotel. These photographs document my work prior to the designs melting with the return of summer.

Daniel Rosenbaum is a Design graduate from the School of Design Studies at the College of Fine Arts. He is a cross disciplinary designer and chooses to work with graphic design, ceramics, model-making, landscape architecture, product design & photography. He is currently expanding his skills into the field of glass moulding and blowing, and is based in Sydney, Australia.



Formations in Ice 2007 Photograph 85 x 50 cm photographer: Daniel Rosenbaum

INGA SEMPÉ

Inga has been quoted as saying that 'I love objects that's why I make them'. She designs domestic and household objects; functional designs with a great sense of fun, quirkiness and a sense of humour. Her designs are objects that capture our imagination, surprise and delight us. She designs intuitively, responding to materials, processes, a shape or form that interests or amuses her... she loves 'technics' for production but is not an engineer.

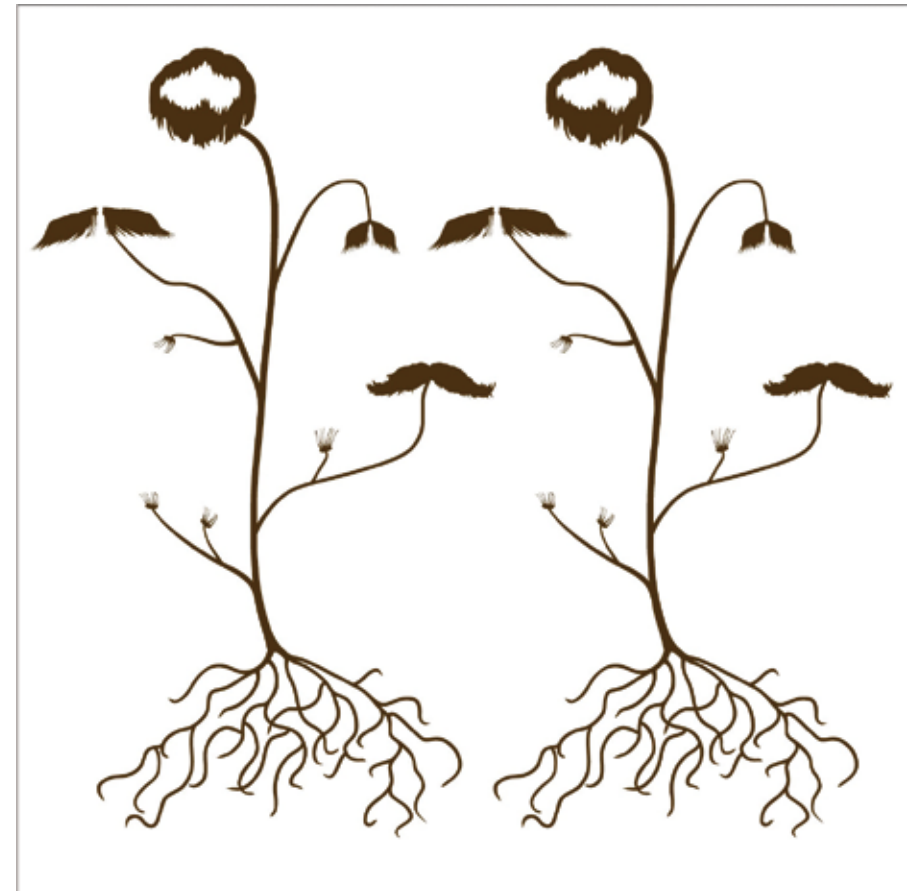
Her intuitive design process results in intriguing designs, pleated fabric lights and brush covered storage units – 'a mystery item covered by a thick layer of bristle through which your hand passes to gain the safety of a support surface, an original alternative to traditional doors' (www.edra.fr).

Inga's *Autocollants: Moustache* are part of DOMESTIC's collection of 'Vinyl – an alternative to wallpaper'. What appears to be a pretty floral wallpaper motif, is actually a pattern of stems, leaves and flowers formed from men's hairy moustaches: imaginary flowers like most of the flowers that are drawn on fabrics or papers. Inga writes 'I thought it was funny, hairs like trees, leaves and herbs grow and one have to cut them, to domesticate them, to shape them. I think hair is really a hard subject to dominate, the rules are really strict, but non logical'.

Moustache are removable wall paper stickers, so they invite the end user to transform their interiors into an area where they can express themselves, become the creators of their own setting. The wall space becomes a field for composition and narrative into which a lot of effort and inventiveness can be put. These designs make it possible to think again about the place and the role of ornaments and decoration in our interiors (www.domestic.fr).

Inga is a prolific designer. Her 2006/7 work has included sofas and a lamp for the French company Ligne Roset; stationery for new French company ENO; and to be launched in Milan in April 2007, a hanging lamp for the Italian company LUCEPLAN and a sofa for EDRA. With the French association VIA, Inga exhibited at the January 2007 Paris furniture fair, seven different objects – a shelf, some hooks on clamps to hang, an articulated lamp, a coin holder, a suitcase / shelf, some magnifiers boxes and a chair / stepladder all designed with her wonderful sense of style and humor.

Inga Sempé graduated from Les Ateliers – ENSCI (Ecole Nationale Supérieure de Création Industrielle) in Paris in 1993. After her graduation, she worked for a very short time for Marc Newson in Paris, then a couple of years for Andre Putman. She was a fellow at the Villa Medici, Académie de France à Rome, in 2000-01. She opened her studio in Paris in 2000. She was awarded Grand Prix de la Création en Design de la Ville de Paris in December 2003. She works with Cappellini, Edna, Baccarat, Ligne Roset, Magis, Pallucco and David Design. She lives and works in Paris, France.



Moustaches 2005 Product design installation dimensions variable photographer: Inga Sempé

STUDIO SUBTELA/BARBARA LAYNE

Director Barbara Layne with D. Morin, H. Khoshnevis, M. Golshayan and M. Price

The *LED Jacket* and *LED Dress* are two garments from a group of four social fabrics that have the ability to interact with each other. The light array on the back of each one presents a scrolling message that addresses issues around textiles and technology. When the wearers come into physical contact with each other through the linking of arms, the individual messages synchronize to present a new pattern of shared communication.

Textiles have always been significant carriers of cultural information, often existing at the forefront of technological innovation. These garments take advantage of the ability of fabric to impart meaning through both material and electronic languages. Traditional black linen yarns are woven alongside light emitting diodes (LEDs), microcontrollers and sensors. Electronic components embedded during the weaving process transform fabrics into integrated soft-circuits, receptive and responsive to touch. The capacity for interactivity in the animated cloth displays extends the narrative qualities of cloth and provides new possibilities for dynamic social interaction.

The works were created with the collaboration of the subTela team of artists and graduate students from Visual Arts and Engineering Departments at Concordia University. Although coming from different areas of expertise, each team member learns the basics of weaving, electronic circuit design and computer programming to ensure a level of understanding and communication for a creative and engaging studio environment.

Barbara Layne is the Director of Studio subTela at the Hexagram Institute and a Professor at Concordia University, Montreal, Canada. She has exhibited internationally, most recently at SIGGRAPH (Boston) and About Jacquard (Montreal). Her work has been supported with numerous grants including the Canada Council, SSHRC, Hexagram, and the Conseil des arts du Quebec.



Electronic Jacket – Male & Female 2007 Handwoven linen yarn and electronic components
61 x 51 x 28 cm each photographer: Hesam Khoshnevis

ZOË JAY VENESS

The decision to combine paper and metal in my studio practice was initiated by a desire to question notions of beauty often ascribed to material value in commercial forms of jewellery. Numerical systems were devised to manipulate strips of paper which resulted in beautiful forms of colour and pattern. Over time the need to question material value subsided as the practice became preoccupied with the search for effective solutions for integrating paper and metal to create forms of harmony and balance.

In the brooch series *Integration* (2007) strips of paper were woven onto cable and wrapped around metal frames. Simple shapes were selected to enhance the woven detail and the variations in colour. The series follows on from a body of work that developed during a residency at the Edinburgh College of Art in Scotland from April to June 2006 where the idea to wrap and knot lengths of concertinaed strips of paper was first explored.

Zoë Jay Veness has been developing her paper and metal jewellery since 2001. She graduated from COFA with a Master of Design (Hons) in 2005 and as a recipient of an Australia Council, Visual Arts Board Skills and Arts development grant in 2005, was an artist-in-resident at the Edinburgh College of Art in 2006. Her recent solo exhibition at Object Gallery in Sydney presented works developed during her residency. She lives and works south of Sydney, Australia.



Integration series 2007 Paper, sterling silver oxidized, stainless steel cable, stainless steel wire
6.8 x 6.8 x 1.7 cm each (detail below) photographer: Zoë Jay Veness



LIST OF WORKS

RODERICK BAMFORD

Sonic Loop 2006-2007
Porcelain
36 x 35 x 35 cm

Drip 2006-2007
Porcelain
Two at 12 x 12 x 40 cm

ROSEANNE BARTLEY

Human Necklace 2005
Photographs
Five at 61 x 41 cm
1. *Cross*, 2. *Ruby*, 3. *Pendent*,
4. *Pearl*, 5. *Ruby II*

Fragments and Souvenirs: Defining Moments – Cloud 2007
Plastic spoons, car paint, 925 silver, stainless steel
9 x 5 cm

Fragments and Souvenirs: Defining Moments – Lunar Eclipse 2006
Paper, silk thread
50 x 19 cm

Fragments and Souvenirs: Defining Moments – Icon 2006
Plastic (McDonalds spoon), car paint, 925 silver, stainless steel
7.5 x 6 cm

RONAN & ERWAN BOUROULLEC

Algues 2004
Injected polyamide
Installation dimensions variable

KARINA CLARKE

Borealis 2007
Brass tube with black nickel finish, anodized aluminum frame with 20 watt energy efficient fluorescent lamp
120 x 50 diam cm

DONALD FORTESCUE

Gourd 2007
Laser-cut aircraft plywood, zippers and thread
45 diam x 90 cm

CECILIA HEFFER

Reticella Lace 2006
Silk, screenprinting and stitching
200 x 60 cm

Digital Wool 2007
Digital print on wool
30 x 30 cm

Vessels 2007
Soft switches, wool, LED lights
Two at 35 x 40 cm
Produced at the ANAT reSkin workshop, Canberra 2007

TRENT JANSEN

Ichimatsu 2007
Timber with digital print on Washi paper
Three at 30 x 19 x 19 cm

Sign Stool 2006
Used road signs
Three at 45 x 45 x 45 cm

SOPHIE ROET

Paper Textile 2004
Polyamide, paper, polyester, steel
110 x 119 cm

Metal Ribbon 2005
Embroidered metal ribbon and silk
95 x 119 cm

Marble Print 2005
Printed marbled silk
77 x 112 cm

Space Dyed Silk 2005
Handwoven reversible space dyed silk
96 x 124 cm

Scattered Sequins 2005
Handwoven silk and cotton gauze with metal sequins
105 x 85 cm

DANIEL ROSENBAUM

Formations in Ice 2007
Photographs
Four at 85 x 50 cm

INGA SEMPÉ

Moustaches 2005
Product design
Installation dimensions variable

STUDIO SUBTELA / BARBARA LAYNE

Electronic Jacket – Male 2007
Handwoven linen yarn and electronic components
61 x 51 x 28 cm

Electronic Jacket – Female 2007
Handwoven linen yarn and electronic components
61 x 51 x 28 cm

ZOË JAY VENESS

Integration series 2007
Paper, sterling silver oxidized, stainless steel cable, stainless steel wire
Eight at 6.8 x 6.8 x 1.7 cm

All dimensions height x width x depth

INTEGRATION – THE NATURE OF OBJECTS

INTEGRATION: THE NATURE OF OBJECTS

8 March – 14 April 2007

ACKNOWLEDGEMENTS

Many people have been very supportive of this exhibition and I'd like to thank them all for working with me to realize it.

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COVER IMAGE: **Ronan & Erwan Bouroullec**
Algues 2004 Injected polyamide
Installation dimensions variable

Roderick Bamford
Roseanne Bartley
Ronan & Erwan Bouroullec
Karina Clarke
Donald Fortescue
Cecilia Heffer
Trent Jansen
Sophie Roet
Daniel Rosenbaum
Inga Sempé
Studio subTela / Barbara Layne
Zoë Jay Veness

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