

riches of isolation

unearthing western australia's creative potential



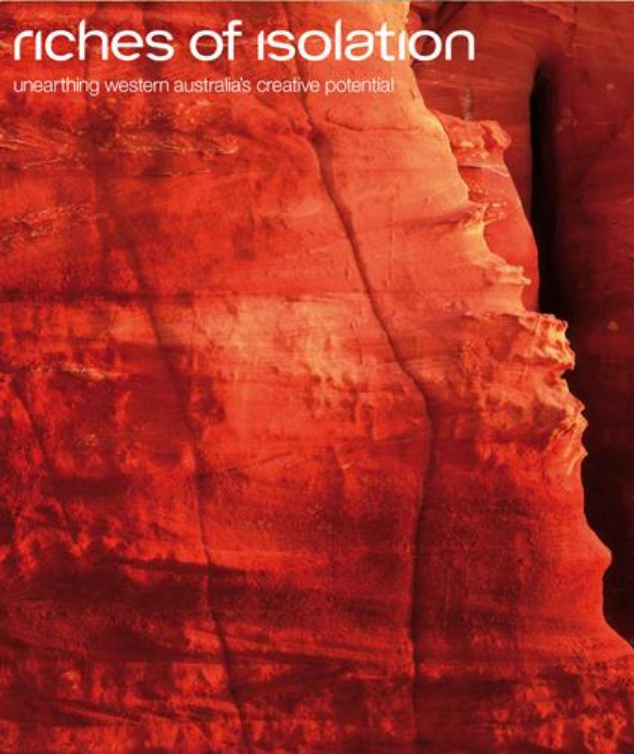
milano
5-10 April 2006
Salone Satellite
Salone Internazionale del Mobile
Milano, Italy



perth
29 April-26 May 2006
FORM Gallery
King Street Arts Centre
Perth, Australia



Curtin University of Technology's Department of Architecture and Interior Architecture and FORM: Contemporary Craft and Design collaborated on a unique State creative arts project to present and promote emerging and practicing Western Australian artists and designers to an international audience.



riches of isolation

unearthing western australia's creative potential



< accompanying catalogue



Riches of Isolation: Unearthing Western Australia's Creative Potential took two years from inception to completion and resulted in a travelling exhibition, a publication, public presentations and a successful public relations and marketing campaign.



^ stephen julius cestrelli with *onui liveable* in *cite* magazine, issue 8, winter 2006, p.23 (photography by robert frith)



"Isolation is not a physical impediment - it is a state of mind. The issue is not distance as such, but how people respond to distance." Paul McGillick, *Riches of Isolation* catalogue

^ kate stokes with *loop* table/bench/shelving/sculpture in *cite* magazine, issue 8, winter 2006, p.20 (photography by robert frith)



Curtin and FORM exhibited 23 artist/designers' works in the 2006 Salone Satellite within the Salone Internazionale del Mobile, showcasing recent exemplary Western Australian work including furniture, lighting and objects.



The Salone Internazionale del Mobile in Milan draws the biggest crowds and the most exhibitors of all the world design shows. The Salone Satellite is the premier pavilion where the cream of international emerging design is exhibited. Highly sought after invitations are offered to only 20 institutions and 60 designers annually.





The Fair allowed the designers "to see that there are pathways for their work, and helped them go beyond the mindset of isolation... It was a successful presentation. We received a lot of interest from a range of retailers and manufacturers, and a lot of press interest. People were quite fascinated that this work came from such an isolated place." Kris Brankovic, FORM, quoted in Cubes magazine, Singapore

^ sarah sandler with *ausame* in *cite* magazine, issue 8, winter 2006, p.19 (photography by robert frith)



sarah sandler
ausame light

100% recycled chrome plated
mild steel, anodised aluminium,
fluorescent light;
diameter 360 height 390; 2004



Ausame provides social commentary on the current 'Americanisation of Australia'. The tiered shade is composed of a series of suspended aluminium and steel silhouettes of iconic American symbols - the Statue of Liberty, and Army Tank, and Ronald McDonald. These are removable from the frame, and to be used as satirical Australian 'tools' - a barbeque scraper, Philips head screwdriver and bottle opener.

Clusta fills a gap in the market for sophisticated play furniture with longevity. In one compact design it provides furniture, play equipment and building blocks for a cubby. Cost effective to manufacture from one piece of foam, it was designed with packing and ease of distribution in mind. It is lightweight and can be shrink-wrapped into a compact parcel.



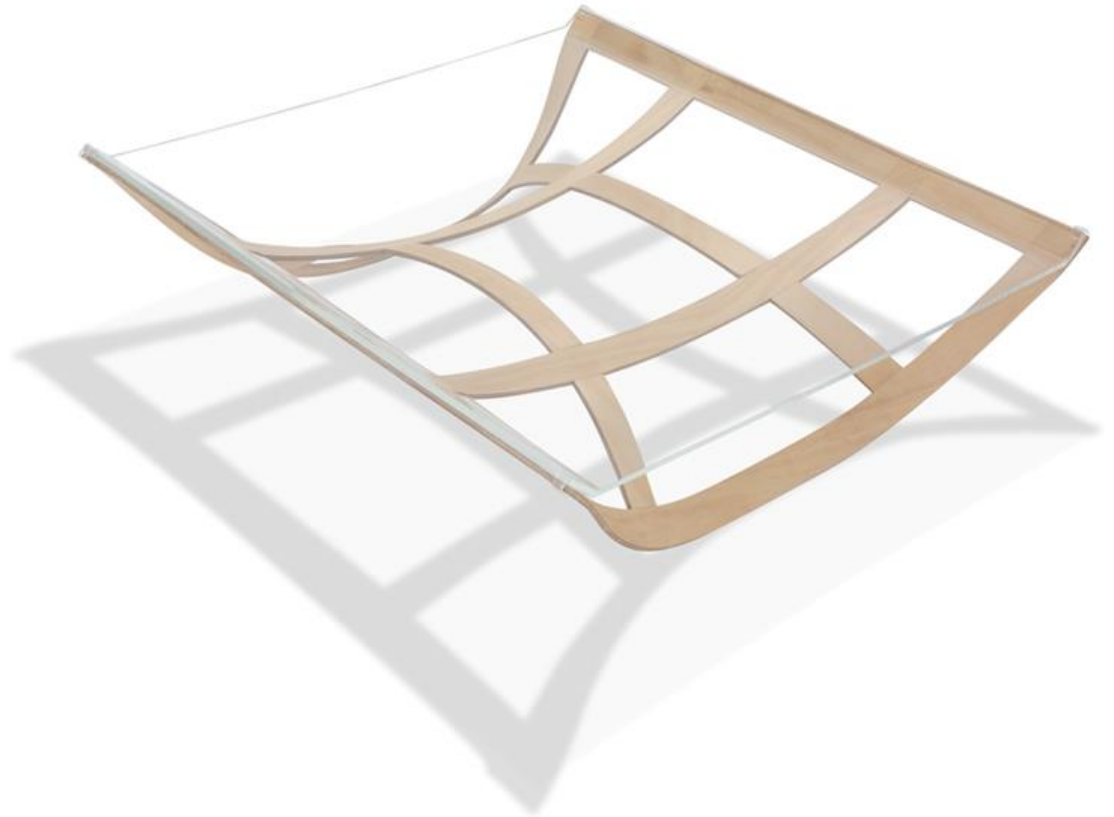
carolyn smith
clusta child's play

fabric covered foam with moulded
laminated plywood inserts;
width 1200 diameter 500 height 400;
2004



daniel troy
untitled table 01

moulded marine plywood, acrylic;
width 950 diameter 1030 height 290;
2004



The piece uses structurally efficient geometry generating a light and fragile form. Something new and energetic unfolds from manipulating the plywood into a compound curve, creating the structural strength of this poetic piece.

Lean is a constructed using origami principles of folding. It is a support unit, folded from six sheets of material, and is available in two sizes - mini backrest (shown) and micro headrest. Multiples of the backrest fit together creating pods or linear arrangements. *Lean* is lightweight and suitable for adult and child environments.



anna radeski
lean backrest

felt, heavyweight interfacing;
width 670 diameter 335 height 335;
2003



irene schneider
luminance heat lamp

ceramic;
diameter 115 height 400; 2004



Made with natural, renewable materials, the perforated ceramic container disperses heat and light from a kerosene based flame inside.



The project enhanced the learning-by-doing of 21 multidisciplinary design students under the direction of the curators/project managers. Student teams managed four portfolios for the project.

^ carolyn smith's *clusta child's play* and tim whiteman's *unite in homes* & *living yearbook 2006*, p.58 (photography by jody pachniuk)

The handmade appeal and malleable nature of *Onui* encourages its use as a floor covering, a low seat, a reclining platform, a blanket or a shawl. It transforms by magnets attached to each limb. Considered ESD processes and materials are embodied in all aspects of the product.



stephen julius cestrilli
onui liveable

hand processed Marino wool felt
shell, recycled cotton pulp inlay,
magnets;
width 1800 depth 50 height 2100;
2004



debbie cluer
adapt beach chair

recycled jarrah and karri, organ oil;
width 550 depth 1477 height 553;
2004



The beach chair is quintessentially Australian and this chair comes apart in three pieces for easy transport to the beach and storage back home. The concept reflects Australian multiculturalism and the adaptive process to a new life in Australia. Recycled jarrah and karri have been used to form the slats - each having its own history, but when machined, finished and put together, they form a cohesive community.

The stacked contours of the stool were inspired by the segmented trunk of the Australian grass tree, and the open cut gold mines found in remote towns that bare the earth in ochre-layered contours. Using a recycled product, the movable layers and adjustable steel post allows for individualisation of colour and height.



olivia george
green stool

'echo panel' (100% PET), steel;
width 350 depth 350 height 400-700;
2005



kate stokes
loop table bench shelving
sculpture

moulded laminated plywood, non-toxic
water based finish, stainless steel;
width 400 depth 820 height 350;
2005



"I wanted to design a piece which encouraged contemplation, interaction and invention." *Loop* functions somewhere between table and bench, shelving and sculpture, and encourages the user to interact with the furniture. The clever interlocking system enables a diverse range of forms, and easy disassembly for shipping.

The delicate aura of the Western Australian bush and native flora is reflected in the pendant's weave, fibre and structure. The ethereal glow of the fixture emulates the light filtered through the bush at dawn and dusk.



jennelle horsford
knitted pendant

wool yarn, synthetic fibres, steel ring;
diameter 450 height 1200; 2005



michelle salomone
resonance screen

jarrah veneer, fibreglass;
width 2100 depth 300 height 1800;
2005



Early settlers when faced with the reality of Australia described it as having a 'dead heart'. The form of the screen acts as a pulse; the shapely part represents early settlers' excitement and expectations, however, as they reached Australia, their expectations were shattered and the form flattens.



<michelle salomone's *resonance* screen, daniel troy's *untitled table 01* and chris robins' *cadiz chair* and *cadiz footstool* and *side table* in *homes & living yearbook 2006*, p.50 (photography by jody pachniuk)

The innovative framework developed by the curators/project managers aligned the objectives and agendas of a number of community arts organisations, along with students and graduates motivating collaborative work and community monetary support of \$126,000.

Inspired by the sun setting over the Indian Ocean, the table creates a floating illusion by its soft edges and reflective surface. The symmetrical outer form flows into an asymmetrical internal shape allowing light to pass through. The piece is intended for production through rota moulding.



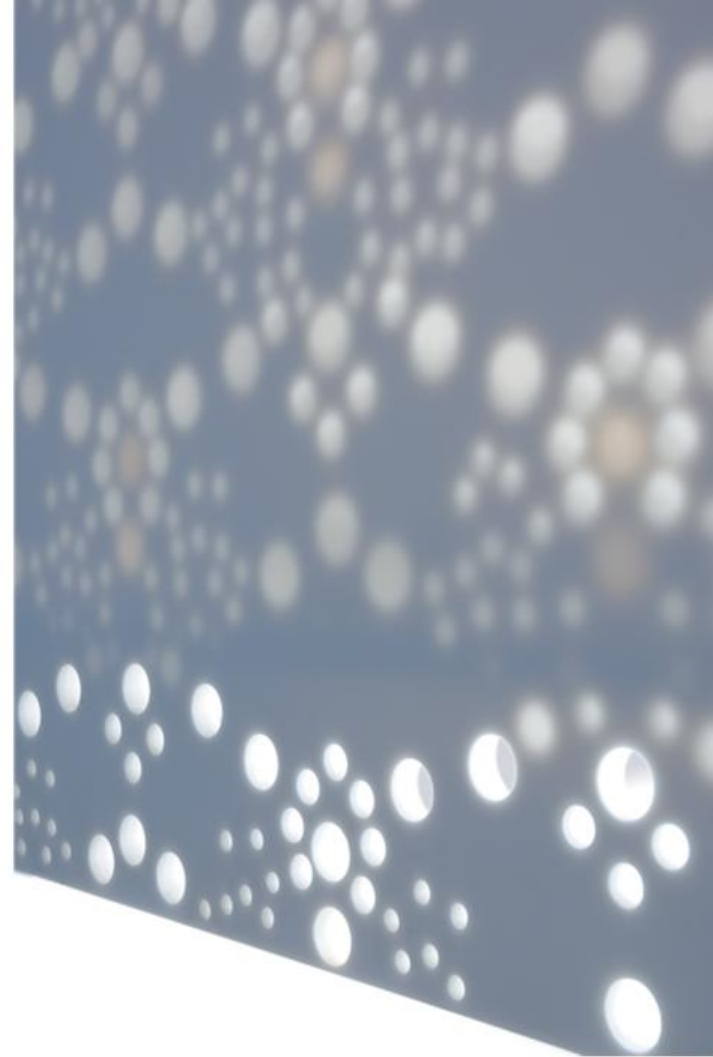
stephen julius cestrilli
solaris table

recycled styrofoam, fibreglass, resin;
width 1150 depth 690 height 450;
2004



nicole rogers
memory table and light

corian, LED light;
width 500 depth 500 height 500;
2004



"Memory is a direct response to my childhood recollections where history is embedded in my memories of surroundings." The pattern and materiality of this piece are reminiscent of Nicole's grandmother's wallpaper, and all those memories associated with it.

The organic resin forms of the Gaiya Designs range of desktop office accessories challenge the usual (characterless) style of office products on the market. The products were developed by a partnership of product design students starting their business through The Young Achievement Australia Entrepreneur program.



**stephen julius cestrilli, carolyn
smith, phil ryan**
gaiya designs office accessories

cast polyester resin;
letter opener width 53 depth 15
height 155; paper holder diameter 80
height 38; desktop dish diameter 80
height 50; 2004





clockwise from top left: angela mellor, *dendrophilia pendant*;
 steven pooley, *mini pendant*; malcom harris, *dune pendant*;
 chris robbins, *cadiz chair*; holly grace, *autumn-denmark*;
 anthony docherty, *taglio cube*



clockwise from top left: penelope forlano, *wild creeper rack*;
 penelope forlano, *slide cabinet*; warren east, *segmented platter*;
 tim whiteman, *unite*; tim whiteman, *the cache series*;
 penelope forlano, *lux table*; stuart williams, *helix light*



"The success of the *Riches of Isolation* show in Milan came down to a dedicated group of designers, students and educators determined to prove that it is possible to launch a global career from an isolated setting like Western Australia."

Robyn Gower, Editor, (inside) *Australian Design Review*, issue 42, 2006 p.34



olcom harris

anna radeski

stephen cestrilli

daniel troy

desiree cluet

olivia gough

anna radeski

nicholas...

anna radeski and olivia gough in their studio, 2010. The work is a series of small, colorful, geometric objects that are arranged in a grid-like pattern. The objects are made of wood and have a smooth, polished finish. They are arranged in a way that creates a sense of depth and perspective. The background is a plain, light-colored wall.



The Milan Design Management Team

Project Leaders and Curators

Marina Lommerse and Penelope Forlano (Curtin University of Technology); Kris Brankovic and Rebecca Eggleston (FORM Contemporary Craft and Design). Marina Lommerse and Penelope Forlano won the vice-chancellor's award for excellence 2006 for *Riches of Isolation*.

Student Project Team

Debbie Cluer, Chris Cuellar, Nicole Everett, Anthea Chen Sick Ghee, Jennelle Horsford, Evan Khang Yong Loh, Lik Yeow Loh, Noor Idewani Mohamad, Hannah Ramsey, Sarah Sandler, William Shields, Carolyn Smith, Wayne Song, Ling Yee Soo, Seng Chin Soo, Aaron Threadgold, Daniel Troy, Young Lee Wun, Warren Yu

Staff, Student and Graduate Exhibitors

Stephen Julius Cestrilli, Debbie Cluer, Nicole Everett, Penelope Forlano, Olivia George, Jennelle Horsford, Anna Radeski, Phil Ryan, Michelle Salomone, Sarah Sandler, Irene Schneider, Carolyn Smith, Kate Stokes, Daniel Troy

Product photography by Chris Geoghegan

Event photography by the Milan Team