

AUSTRALIAN DESIGN

TEN YEARS OF THE PETER FOGARTY FUND

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for secondary students



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This display brings together works acquired through the Peter Fogarty Design Fund. This fund was initiated in 2004 by Art Gallery of Western Australia Foundation Governor Dr Tim Jeffery in memory of his late partner Peter Fogarty. It celebrates Peter's life and enthusiasm for design by providing the Gallery with funds to purchase works by Australian craftspeople and designers not yet represented in the Collection. So far, Dr Jeffery's generosity has accounted for the acquisition of more than thirty items. Together, they have seriously extended the depth and breadth of the collection. As you will see, these are a highly diverse set of acquisitions including jewellery, ceramics, glass, wall pieces, furniture, lighting and desk top objects.

The first acquisition was Debra Gurney's plastic neo-Pop wall piece, and the most recent is Dinosaur Designs' exhilaratingly colourful wall work and table. As this range implies, items acquired from the fund include both decorative and functional works that are always finely made. They span the homely DIY aesthetic of Allysha Coughlan's knitted backpacks, the polished modern feel of Korban/Flaubert's chaise and light, the use of found objects of Sally Marsland and the finely constructed silver work of Cinnamon Lee.

Since acquiring works from the Peter Fogarty Design Fund, the Gallery has gone on to acquire additional work by Mari Funaki, Khai Liew, Kirsten Coehlo and Jon Goulder. Recently added were five works by Funaki (three rings, one bracelet and a container form), two more chairs by Liew, a large sofa and several prototypes by Goulder, and two jars by Coehlo.

The Peter Fogarty Design Fund has been, and will continue to be, a major platform for the activation and ongoing development of the Art Gallery of Western Australia's craft and design collection.

Kirsten Coelho

Kirsten Coelho is an Adelaide-based ceramicist who trained at the South Australian School of Art. In 2012, she was named as the winner of the Sidney Myer Fund Australian Ceramic Award, presented by the Shepparton Art Museum in Victoria.

In pieces such as *Oil and tea can* 2009, Coelho has drawn inspiration from 19th and early 20th century Australian enamelware – functional objects made to replace china in working class households. By reconstructing these metal objects in clay, she continues this process of emulation begun in the colonial era. Through this historical influence, Coelho's work reflects on the role of domestic objects in shaping cultural memory.

***Oil and tea can* 2009**

Constructed from glazed and fired porcelain, *Oil and tea can* is a set of two vessels that refer to functional 19th century Australian enamelware. Ironically, these objects to which they refer were, themselves, made to imitate more expensive china as a cheaper alternative for working class households.

Coelho has achieved the textural finish of an enamel surface using an opaque white glaze. The objects' openings are rimmed with a contrasting inlay of iron oxide, giving the impression of aging.

FOR DISCUSSION

- Describe the form, colour and texture of these vessels.
- In what ways has the designer integrated the design principles unity, balance and scale in the work?
- Consider the title of the work. What influenced her in the creation of the objects?
- Provide an explanation of the way the designer has manipulated contemporary materials to give the impression of objects with age and history.



Kirsten Coelho

Oil and tea can 2009

matt white glaze, banded iron oxide

Oil can: 26.5 x 9.0 cm

Tea can: 16.5 x 10.0 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Peter Fogarty Design Fund,

Art Gallery of Western Australia Foundation, 2009

© Kirsten Coelho, 2009

DANIEL.EMMA



DANIEL.EMMA is a contemporary design practice established in 2008 by Adelaide-based designers Daniel To and Emma Aiston. Their one of a kind, functional objects, often produced in sets, are made from a range of materials such as aluminium, brass, bronze, timber and resin. They employ a variety of processes ranging from the industrial to the craft-based.

DANIEL.EMMA's approach draws on the modernist principles of twentieth-century Italian artist and designer Bruno Munari, and his intentions to eliminate excess detail from the design of his stationery objects. This idea is reflected by DANIEL.EMMA in *D.E. vessels*, which features a set of relating minimal and streamlined objects that also work as individual stationery pieces.

D.E. vessels 2012

D.E. vessels consists of a balanced grouping of twelve desktop objects constructed from a variety of materials. Each vessel's form is smooth and streamlined, its solid, weighty appearance communicating DANIEL.EMMA's intention to produce durable objects that age with dignity and last without breaking.

As simplified, three-dimensional forms, *D.E. vessels* are intended as functional desktop objects for gathering and storing items, while, at the same time, communicating a minimal and pared-back aesthetic.

FOR DISCUSSION

- Describe the form, colour and texture of these vessels.
- What materials have the designers used? How important is their selection of materials to the overall impact of the work?
- How have the designers applied the design principles unity, proportion and contrast in making this series?
- Do you think the designers were more concerned with the form or the function of the objects? Give reasons for your answer.

DANIEL.EMMA

D.E vessels 2012

wood, aluminium, steel, brass, bronze, resin

12 units: dimensions variable

State Art Collection, Art Gallery of Western Australia

Purchased through the Peter Fogarty Design Fund,

Art Gallery of Western Australia Foundation, 2013

Mari Funaki



Mari Funaki

Bracelet 2006

heat-coloured mild steel

4.1 x 7.6 x 6.6 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Peter Fogarty Design Fund, 2006

© Mari Funaki, 2006

Born in Matsue, Japan, **Mari Funaki** arrived in Australia in 1979 and completed studies in painting and gold- and silver-smithing at the Royal Melbourne Institute of Technology. In 1995, she opened Gallery Funaki in Melbourne as a platform to promote national and international contemporary jewellery-making.

Funaki worked predominantly with gold and the non-traditional industrial material of heat-coloured mild steel to create items of jewellery and sculptural objects, including bracelets, brooches, containers and rings. Recognised for her work's bold visual language, Funaki is renowned for her consistent design vision which she maintained over the course of her career.

***Bracelet* 2006**

In creating *Bracelet*, Funaki began with a sketch and continued by experimenting with the properties of the material to develop the form of the object. The piece is a 'wearable sculpture' communicating Funaki's intensely focused and individual sense of design.

Funaki's inventive treatment of space is evident through the object's sharp, geometric lines, which work to enclose and dissect its internal volume and produce a folding, maze-like form. Heat-coloured mild steel has been employed to make the piece and the dense, substantial quality of its form is amplified through the powerful characteristics of this material.

FOR DISCUSSION

1. Discuss the relationship between space and form in *Bracelet*.
2. How have the materials used contributed to the form of the work? Explain the way Funaki has incorporated and made the most of the unique features of the material in the work.
3. How has the designer's cultural heritage affected her design aesthetic?
4. Do you consider Funaki's design works in this exhibition to be functional, or do they exist principally as sculptural forms?

Jon Goulder

Currently the Director of Furniture at the Jam factory in Adelaide, South Australia, designer **Jon Goulder** began his study of furniture design and upholstery as an apprentice in his family's furniture-making company, E.W. Goulder & Sons, in Mittagong, New South Wales. Goulder went on to complete formal training at the Canberra School of Art, before establishing his own studio practice in 1996.

Drawing on his practical training and furniture-making background, Goulder manages all aspects of the production process by both designing and making his furniture pieces. His approach demonstrates a belief in the principle of 'truth to materials.' Through his sensitive treatment of natural materials and sound understanding of their individual attributes, Goulder aims to highlight and work in harmony with their unique qualities.

Amore mio low chair 2009

Created through meticulous structural problem-solving and design development, *Amore mio low chair* is distinctive for its clean lines and subtle elegance. Constructed principally from American black walnut, the chair demonstrates Goulder's commitment to the natural properties of wood in furniture-making.

As an object for practical use, *Amore mio low chair* has been designed to fit its function. The sleek, low lines of the chair indicate its purpose as a low-resting chair to relax in.



FOR DISCUSSION

- Discuss the design elements colour, shape, texture, space and form evident in *Amore mio low chair*. In particular, how important is the proportional relationship of space and form to the success of the object?
- Identify the materials and processes used to make this chair.
- What effect has Goulder's family background and experience with traditional furniture-making methods had on his design philosophy? To what extent is this reflected in this piece? Consider the form and the level of craftsmanship employed in the work.
- Goulder's process as both a designer and maker is rare in the Australian design industry. What do you see as the advantages and disadvantages of this approach?

Jon Goulder

Amore mio low chair 2009

American black walnut, press-laminated seat, upholstered back in

Kvadrat Maharam teal fabric

54.0 x 67.0 x 74.0 cm

State Art Collection, Art Gallery of Western Australia
Purchased through the Peter Fogarty Design Fund, Art
Gallery of Western Australia Foundation, 2010

Olsen Ormandy: Dinosaur Designs



Dinosaur Designs is the Sydney-based design practice founded in 1985 by Louise Olsen, Stephen Ormandy and Liane Rossler. The trio began producing art objects and selling them at Sydney's markets, during their studies at what is now the University of New South Wales' College of Fine Arts. Now run by Olsen and Ormandy, Dinosaur Designs is a household name both in Australia and abroad, with seven stores in Melbourne, Sydney, Brisbane and New York, and many more stockists worldwide. Known for producing hand-crafted jewellery pieces, furniture and home wares, Dinosaur Designs is recognisable for its use of resin as a material with unique, paint-like characteristics. Dinosaur Designs draws aesthetic inspiration from the continual exploration of the colours and forms in nature, and particularly the Australian landscape.

***Collar Bone* 2014**

In creating *Collar bone*, Dinosaur Designs have employed their principal medium of resin and experimented with its material qualities.

The immense scale of the piece showcases the line of contrast between the vibrant blue and orange and the smooth, polished surface of each hanging segment.

While the form of *Collar bone* may allude to an item of jewellery, the designers have manipulated scale, taking their use of resin as a preferred material in a different direction and creating a surprising, playful sculptural form.

FOR DISCUSSION

- Discuss the colour relationships, shapes and form of this work.
- What does the form of the object allude to?
- Consider the layers of meaning in the title.
- How do scale, balance and emphasis communicate meaning in the piece?
- To what extent is *Collar Bone* a functional piece of design? What do you think the designers' intentions were in creating this work?

Dinosaur Designs

Collar bone, 2014 (detail)

resin and rope

85.0 x 152.0 x 14.0 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Peter Fogarty Design Collection

Fund, Art Gallery of Western Australia Foundation, 2014

Photo: Dinosaur Designs

© Dinosaur Designs 2014

Penelope Forlano

Penelope Forlano is a Perth-based designer with training in interior architecture and a background in creating commercial interior fit-outs, both large and small-scale. Her current work involves the creation of small-scale objects, usually furniture pieces like *Terrain side table*.

Forlano is interested in the way we attach meaning to objects and her forms, although invariably aesthetically pleasing, are also imbued with conceptual ideas. She is interested in researching and experimenting with new materials and methods of practice. In recent times she has been investigating new digital technologies, employing these methods in the designing of objects such as *Terrain side table*.

Terrain side table 2010

Forlano has used both traditional and digital processes to design this side table. Manufactured with a sustainable approach to the materials, this work is also an homage to Ray and Charles Eames' 1960 *Walnut stool*, which, in its time, referenced the traditional African wooden stool.

The title of the work alludes to the intricacies of a rugged landscape, the peaks and troughs emphasised by the bold, geometric shards of timber creating planes of light and shadow.



FOR DISCUSSION

- Describe the form of this object and the shapes within it. How are these reflected in the title of the work?
- What materials have been used to make the table? How do the materials enhance the form?
- Forlano is interested in digital design and new manufacturing technologies. How is this interest reflected in the processes used to make this work?
- *Terrain side table* is said to be influenced by the Ray and Charles Eames' *Walnut stool* 1960. Compare the two works. Identify similarities and differences.

Penelope Forlano

Terrain side table 2010

American walnut

44.5 x 34.0 x 34.0 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Peter Fogarty Design Fund,

Art Gallery of Western Australia Foundation, 2011