

class of their own

The latest round of graduate design exhibitions revealed a plentiful offering of emerging Australian designers, whose adventurous spirit shows a propensity for highly conceptual and well resolved work.



KACEY DEVLIN

Discipline: Fashion design
Study: Bachelor of Design in Fashion & Textiles, University of Technology, Sydney Completed: 2011

Graduate collection: 'Inception'
"Inception" is about exposing the fallacies and fictions that clothing and the act of dressing have adopted over time.

The conceptual foundation of the collection is raw and honest, with inspiration grounded in self-directed films of blindfolded models dressing in unfamiliar and deconstructed pieces.

Using the methods, movements and interactions taken directly from these films to inform drape, form and function, 'Inception' is about awakening the body through the act of dressing.

With garments taking a soft, tailored and highly abstracted drape, each piece allows for transformation and textural layering."

Kacey plans to launch her label this year, with mentoring, PR and marketing support from her current employer, Cav Con.

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This page
» 'Inception',
graduate
collection by
Kacey Devlin,
Photo courtesy
of Kacey Devlin



“There is a psychological dimension to my practice. Ideas of balance, entropy and latent energy are present, yet not overly stated or creating a narrative”

Clockwise from top left
 » Work by Nellie Rogerson
 » Remote Intimacy by Jesper Nyborg
 » 'Hana' by Yukari Tanabe
 » 'Twist' wall panels by Jiyeon Kim
 » 'Emu' by Diya Dasgupta

NELLIE ROGERSON

Discipline: **Painting** Study: **Bachelor of Fine Art, Monash University (Caulfield)** Completed: **2011**
 Artist's Statement:

“My practice explores the rudiments and language of the post-minimal and post-form via the construction of sited sculptural objects. Influenced by the 'un-monumental' tendency of contemporary art, I developed these ideas through a material exploration. Specific selection of the materials is crucial to both the process of creating work and the final disposition. My process of searching for the 'ingredients' of my work, such as wood-grain vinyl adhesive, concrete and flooring foam, works with the idea and tradition of material honesty. There is a psychological dimension to my practice. Ideas of balance, entropy and latent energy are present, yet not overly stated or creating a narrative.

The gesture of the work's display is also important, but also not inordinately represented. I see my work, largely the install set-up, as 'installed sculptures'; it has a multifaceted relationship to its milieu, the site is critical, yet not specific.

“I have been working with the idea of [further exploring the] conversation between the material, and how the material is perceived on encountering the site, and how space can be perceived and conceived with togetherness.”

Nellie was selected to exhibit in Craft Victoria's Fresh! 2011 exhibition, and won the TAIT Design Mentorship Award: Mentoring program with Gordon Tait.

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JESPER NYBORG

Discipline: **Interior design** Study: **Bachelor of Design (Interior Design), RMIT University** Completed: **2011**
 Final Year Project: **Remote Intimacy**

“The project began with the creation of new 'second skins' that show how the human body, rather than ending with its skin, can instead expand into space and ultimately merge with the external environment (that is, [in a] symbiotic relationships between animate and inanimate matter).

I saw a new fluctuating evolution for the body, and how our bodies and spaces are shifting as a result of developing technologies. By looking at what humans are capable of with plastic surgery, piercings, tattoos, and so on, we can see how spatial, functional and aesthetic boundaries have been completely transformed. Internal processes have been relocated to the exterior, while other technologies have entered the body to replace internal organs.

The project addresses the human body in space, both as a tool for spatial production but also as a 'site' for introduction of the new architectural prosthetics I have created throughout the year.



These architectural systems wait for activation and are meant to be worn, held or inhabited, and create strange moments of social intimacy that begin to connect people who are not physically touching.”

We were really impressed by Jesper's use of new media to communicate the concepts behind his project.

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YUKARI TANABE

Discipline: **Textile design (weaving)** Study: **Diploma of Textile Design & Development, RMIT University** Completed: **2011** Project: **'La-si-sa'**

“'Hana', is part of the 'La-si-sa' Collection, and is the general Japanese noun for flowers. I see flowers growing wildly on an unkempt nature strip. For many, they're probably nothing but weeds. To me however, these nondescript flowers are simple but beautiful, small yet striking. For this collection, I have

aimed to translate this beauty into my designs with simple, stylised organic motifs.”

Yukari won the 2011 Dreamweaver Design Award, sponsored by Warwick Textiles – a fantastic achievement for Yukari.

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DIYA DASGUPTA

Discipline: **Textile, Graphics & Media** Study: **Bachelor, specialising in Textiles & Graphics/Media – College of Fine Arts, University of New South Wales** Completed: **2011** Final Year Project: **The Tactile Manifesto**

“The Tactile Manifesto examines whether the homogenising effect of globalisation curbs individuality and thus, creativity, or whether it is possible for designers to maintain their (cultural) identities and creative spirit in a globalising environment.

By drawing on my Indian background and the Australian

environment I was situated in, I hoped to suggest how it is possible to integrate in and assimilate the Australian experience without compromising my own distinctive identity and thus, how the amalgamation of my Indian upbringing and Australian training can be in harmony rather than in conflict. This is my manifesto.”

'Emu' was recently selected by Café Culture to upholster the 'Eden' armchair – a great compliment to Diya's skill.

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JIYEON KIM

Discipline: **Industrial design** Study: **Bachelor of Design (Industrial Design, honours)** Completed: **2011**
 Final Year Project: **'Twist' wall panels**

The 'Twist' wall panels are acoustic wall panels derived from the folding patterns of three-dimensional, square twist-tessellation origami.

Up to five units are assembled in any configuration to create an interactive moving module, and different modules are arranged to create patterns on the wall. The units are attached together in such a way that when the user moves one unit, it triggers a transition in all the units connected to it.

The 'Twist' wall panels are hand made from recyclable materials, including Korean traditional rice paper, han-ji (used for its resilience and beautiful texture), and a base in Echo Panel, chosen for its sound-absorption qualities. The paper is hand-dyed with natural ingredients, such as fruits and vegetables, and the vibrant yet unique colours are used to set the desired mood. *Jiyeon Kim will head to Milan this year with Melbourne Movement, to show her work at the Salone Satellite as part of the Milan Furniture Fair.*

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MELBOURNE: WWW.KLEIN.COM.AU | (03) 9682 8280 **KLEIN.**

Clockwise from top left
 » Sunglasses from COLONY, by Jessica Shipard
 » Ed Linacre with 'Airdrop'
 » European Beech steam bent clock by Tate Anson
 » Greens & Loans rendering by Anna Sulsters



JESSICA SHIPARD
 Discipline: **Product and accessories design** Study: **Queensland College of Art, Griffith University**
 Completed: 2011 Label: **COLONY**
 "I love to apply my skills to almost any design challenge, from street furniture to sunglasses. I am a research freak, with strong attention to detail."

My biggest aim is creatively and fearlessly to push the boundaries and let my Australian identity positively influence my designs. My highlight in 2011 has been interning for Alexander Lotersztain's studio, Derlot. Here, I contributed on a variety of projects including extending the range of Derlot's street furniture design, 'Haus'. I also designed a range of Scandinavian-influenced balsa wood toys for the fair-trade, non-for-profit organisation ProPueblo in Ecuador. I have loved conceptualising and launching my own label, COLONY. The

label currently includes sunglasses, which have been handcrafted in Australia by optical designer and maker Roger Henley, and digitally printed silk scarves, featuring prints collaboratively designed with Tessa Fox, and printed and sewn by Think Positive in Sydney.
Jessica's sunglasses are now stocked through Blonde Venus and Alice Euphemia, as well as online.
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ED LINACRE
 Discipline: **Industrial design** Study: **Industrial Design, Honours, Swinburne University** Completed: 2010 Project: **'Airdrop Irrigation'**
 "During research for my Honours thesis at Swinburne University, I researched the effect of drought on areas of northern Victoria and southern New South Wales. At the height of the crisis, one farmer was taking their life each

week due to years of failed crops and mounting debt – this drove me to search for an appropriate, sustainably powered water-harvesting solution for Australia's rural drought-affected communities.
 The 'Airdrop' concept irrigates crops with water from an abundant source – the air. Numerous prototypes were constructed in my mother's backyard, which ultimately informed the final design. I also consulted a physicist in the final stages to find the most effective means of producing condensation. I truly hope that I can develop the 'Airdrop' project with an Australian investor so that we can show the world what a great country of design inspiration this is."
Ed last year received the global James Dyson Award for his 'Airdrop Irrigation' concept – an amazing outcome and international recognition for his work.
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TATE ANSON
 Discipline: **Industrial design** Study: **Industrial Design, Honours, RMIT University** Completed: 2011 Project: **European Beech steam-bent clock & stool**
 "The steam bending technique allows for solid timber to be stretched to up to 300 per cent of its original width. The timber is cut using CNC technology to produce the required pattern and is then steamed and stretched into the required form, and once dry, the form is retained.
 The process was developed over the final year of my industrial design degree, initially as a basic grid stretch, and advancing to the tapered stretch forming the legs of the stool, and the radial spread utilised to produce the clocks.
 I am continuing to develop a range of furniture products that utilise the stretched-timber manipulation process. These are available via my website."

Tate's work has been selected for the 2012 Melbourne Movement, on show at the Salone Satellite as part of the Milan Furniture Fair this month.
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ANNA SULSTERS
 Discipline: **Interior Design** Study: **Advanced Diploma, Design Centre Enmore** Completed: 2011 Project: **Greens & Loans**
 "I utilised the cultural and socio-economic context of 43-47 Charles Street, a site in Woolloomooloo, Sydney, as a strong guide for the design process. The master plan identified the need for an affordable hotel that captured the atmosphere of Woolloomooloo in a creative and inspiring context.
 The conceptual approach is based around the notion of 'greens' traditionally being areas of common land which operate for the community's benefit, and 'loans' being common routes or thoroughfares to public lands.
 The concept was chosen to reflect both the current and historic atmosphere of the Woolloomooloo village. The design and planning approach saw a secondary insertion into the existing building create breezeways, access paths and abundant natural light and air.
 Custom-made furniture and fittings have been utilised throughout the space. For example a light fixture, made from 100 per cent reclaimed materials, operates in all suites and public areas, the idea being that materials you research in the materials library [installed as part of the hotel's public space on the ground floor] can be experienced through the space as functional objects.
 The new building's typology reflects the existing architectural landscape and a desire to reference the tradition and history of Woolloomooloo. It's a village within a village."
Anna received the Wilkhahn Award for Design Excellence for her final year project at Design Centre Enmore.
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