

no
dust ring



GLOBALHAUS
Stefan Kaiser/Hsu-Li Teo

MFLY
Joshua Nester

STEFAN LIE
Stefan Lie

SATELIGHT DESIGN
Marnie Rudd/Duncan Ward

HIP DESIGNS
Antoinette Cohen/Connie Rhigas

KORBAN/FLAUBERT
Stefanie Flaubert/Janos Korban

NICO DESIGN
Helen Kelly/Adam Stewart

KOSKELA
Sasha Titchkosky/Russet Koskela

Plimsoll Gallery
Tasmanian School of Art
Centre for the Arts
Hunter St
Hobart

10 October
22 November
2003



KORBAN/FLAUBERT

"What is the strength behind your working partnership, have there ever been moments of absolute frustration?"

We started working together in Germany in the early 90's making furniture experiments in the workshop Janos had access to. We developed 10 'structures to lie on' just for fun and had an exhibition in 1994 which sold out in one night!

We work together because it's more fun and challenging than working alone. We have different training backgrounds and technical capabilities. This is critical for us because if we were too similar we would not generate as much action at the work-table! We like to maintain a level of objectivity and try to avoid slipping into predictable patterns of working so different approaches and opinions are critical to us.

Nope. Can't think of any frustrations...

Highlights, well there are always highlights developing new pieces and particularly with site specific sculpture proposals.

MFLY

"Josh, by all accounts your introduction into the design world has been a little fishy?"

I love fly fishing and have made trout flies since I was ten years old. I first considered applying fly-tying to make jewellery at age sixteen after a friend requested flies as earrings. Early attempts looked more like unfortunate bugs pinned on the display board of a museum rather than objects of beauty.

Fly-tying remained a passion after moving to Melbourne in my early twenties. In this urban environment there were no fish, but women were plentiful, hence I 'adjusted my tackle' accordingly.

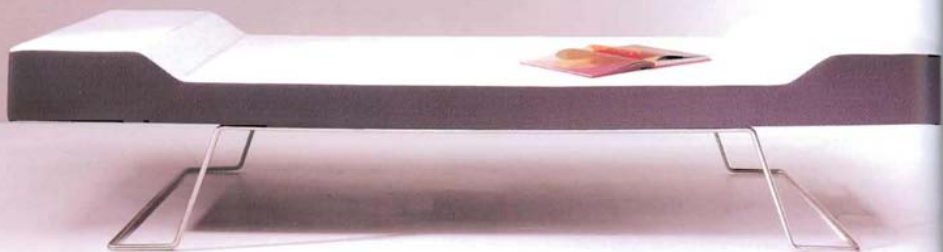
The technique demonstrates collaboration in several ways. Firstly the process itself represents traditional fly-tying in part, but with a multitude of extensions that make it unique. Silver-smithing techniques in particular have helped to break down early design barriers.

Secondly, the softness of natural fibres and the hardness of metal are metaphors for how the art form has evolved – a passion developed in a natural environment, tempered by interaction with an urban setting. I try to impart life using balance and movement, as in the humble trout fly.

The highlight of my work is in seeing the reaction of people to my work. For me, it's akin to the moment a trout engulfs the fly – a moment when preparation, dedication and chance all come together.







KOSKELA

"What was the inspiration for starting up Koskela?"

We started Koskela because we had both had enough of working for big businesses and wanted to form our own company which better reflected who we are and the sorts of values we wanted a company to embody. We had also done some research and found that there appeared to be a gap in the market for well designed, mid-priced Australian made furniture. (Russel Koskela and Sasha Titchkosky started Koskela in May 2000.)

"Why choose to work collaboratively?"

Partly because two heads were better than one - especially two heads with very different skill sets and backgrounds. It is fairly rare that you can find someone who is both creative and has the background and skills required to run a business. (Russel and Sasha describe each other as the 'design genius' and the 'business brains', which reflects the different approaches and skills that are brought to Koskela.)

"Are there any particular highlights that you'd care to elaborate on?"

We are lucky that both of us come from completely different backgrounds but we are not so different that we can't understand the other's point of view or perspective.

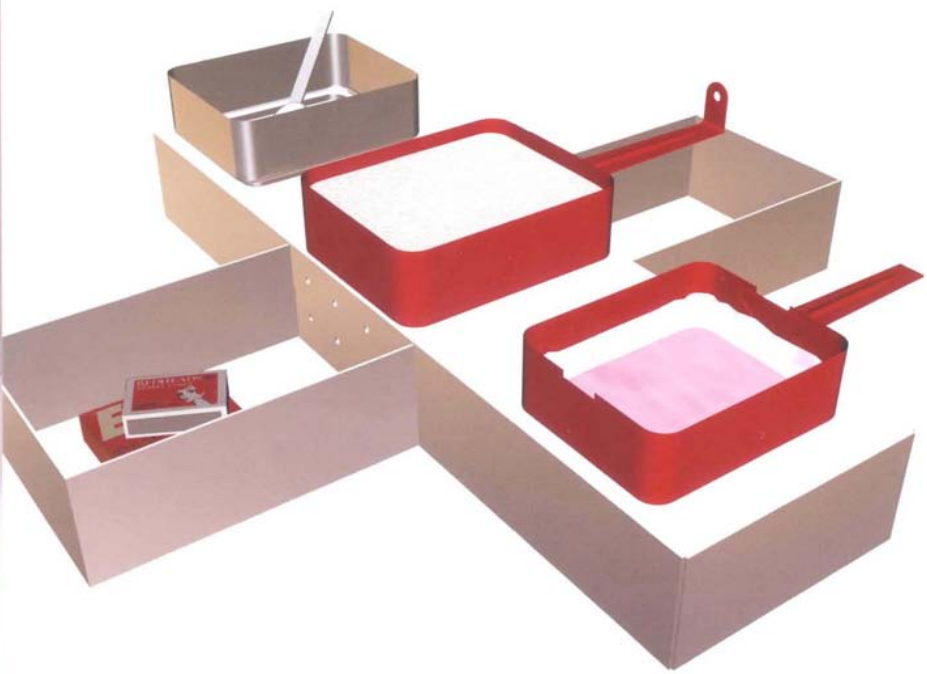
"What's next?"

Our range will shortly be available in Melbourne, through hub
this, within the next 3
would like to have re
possibility of Koskela
available in Europe.

available in
furniture. After
years, we
viewed the
being

(Koskela products have
to exhibit with Modern
Germany in 2004.)

been chosen
White in



SATELIGHT

"As a successful partnership do you feel that working collaboratively with others has helped in developing your fresh and new ideas?"

Satelight Design was established in Melbourne in 1998 by Duncan and another sculptor and in 1999 was joined by me (Marnie). The diversity in the work that our studio produces is a result of our two different backgrounds and experience. I studied architecture and Duncan practiced as an installation and visual artist.

Working in partnership is very rewarding because we have similar interests and work ethics. We enjoy working collaboratively because it allows us to bounce ideas off each other and really develop each project. We both bring something different to each problem. We started our studio with the idea that we would not only work together on projects but collaborate with others. We have since worked with film producers, other designers, including architects and fashion designers and manufacturers to produce projects. These collaborative projects have been extremely rewarding...we both enjoy talking about ideas and coming up with proposals.

One of the greatest highlights so far was winning the *Sydney Morning Herald* 'Young Designer of the Year 2002' Award. We won the Award for the design of the R.E.D. Pac (Rapid Emergency Development Pac). We designed the piece for displaced people who have suffered from natural disaster or conflicts would need urgent survival tools. It was extremely exciting to have it chosen out of the other entries that were mostly designed for a western audience. We thought that the judges would either hate it or love it.

There have been frustrations... it's quite hard to find a balance sometimes between the creative side of things and the management of a small business. We find that there are lots of aspects to running a studio...not all of which we are brilliant at.

We hope to return to Milan in 2004 and exhibit at the *Internazionale del Mobile*



GLOBALHAUS

"What are the strengths of your collaborative partnership?"

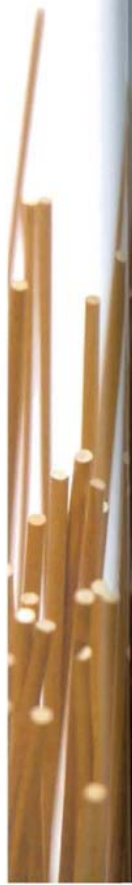
A chance meeting of minds revealed a desire to express ideas as well as ideals. *Globalhaus* was founded in 2001.

To quote Charles Eames at www.loc.gov/exhibits/eames/ "design is a plan for action" in other words, design isn't necessarily about making something look better, it's about the process, the journey to the solution, it's also about moving ourselves, as well as others, into action.

Our approach carries beyond our studio environment to intersect with other artists, designers and craftspeople. We believe knowledge, experience and ideas should be shared for all to benefit from and expand on – by tapping into this accessibility we can accelerate the journey with new visions and energies. We believe that the whole is truly greater than its parts.

As two designers, we have a responsibility to our clients and the product whether it is an exhibition display, a furniture piece, an interior space or a building. However we try to bear in mind the equal responsibility we also share, to do what designers have always done, respond to, reflect upon and, hopefully influence the world...or just a small corner of it!

Sticks Screen 2003 (detail) Tasmanian Oak, mdf, acrylic paint



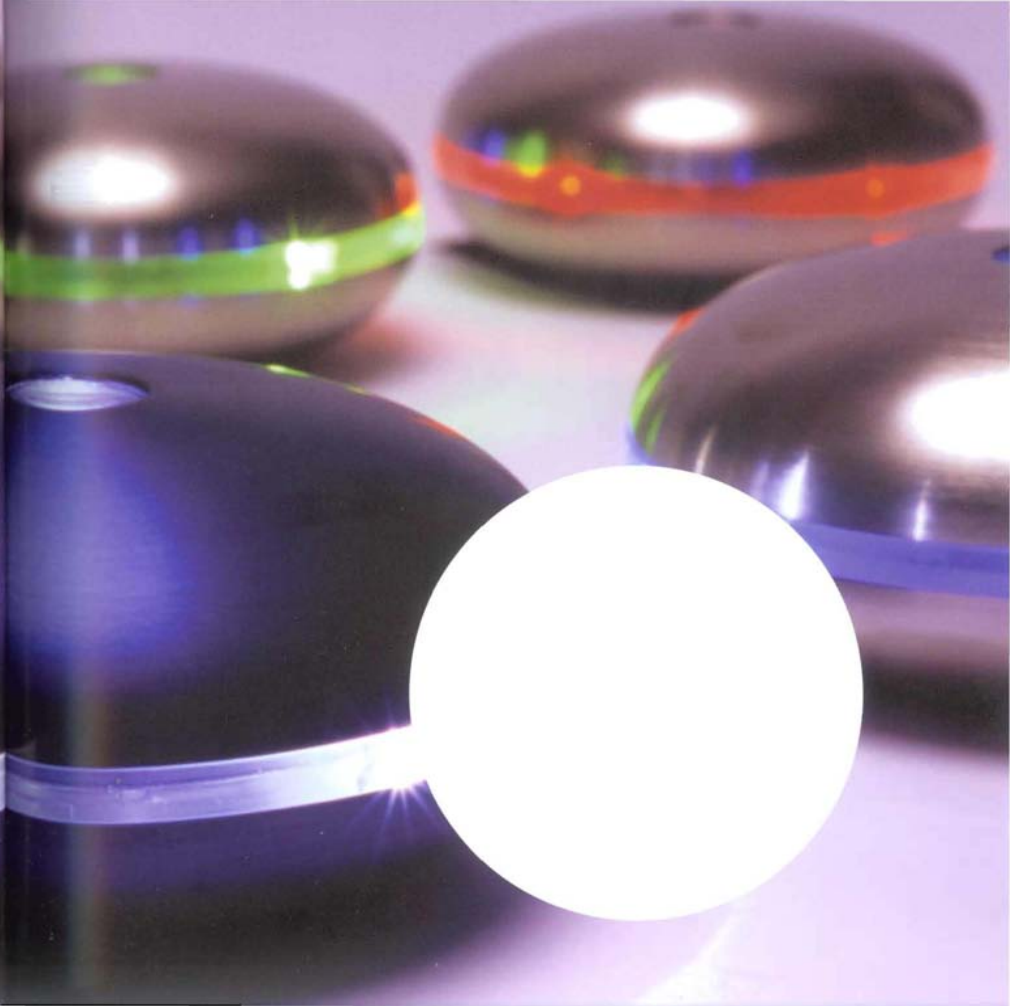


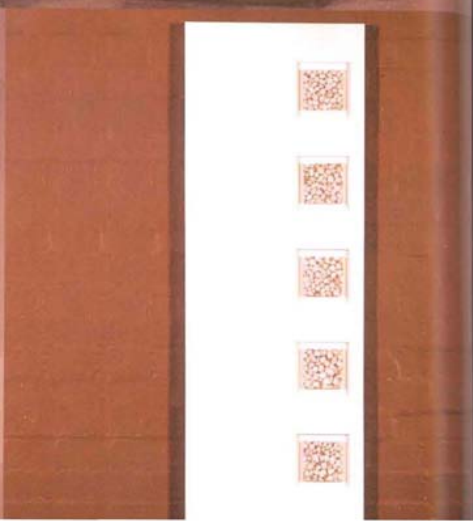
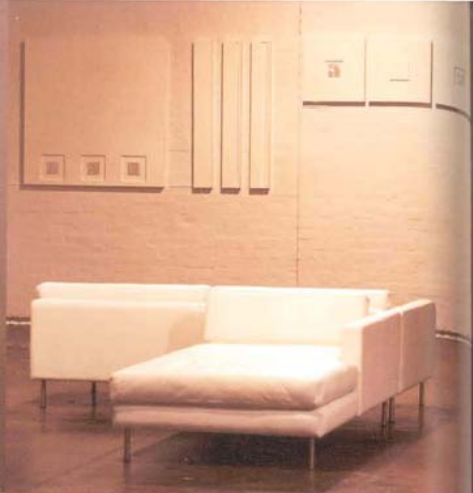
NICO DESIGN

"How would you describe the working relationship of *Nico Design*?"

Shortly after graduating from RMIT, Adam Stewart and I (Helen Kelly) decided to combine our passion for design and formed the business *Nico Design*. Although each of us bring vastly different skills to *Nico*, we share a similar design aesthetic. This covers simplicity of shape, use of materials and attention to detail, as well as a desire to experiment with new materials. We have the utmost respect for one another's opinions and no ideas proceed without full agreement. This can make the design process a little slow, but it does lead to more resolved outcomes. Along the way we have plenty of laughs and a lot of fun. It is a very rewarding partnership.







HIP DESIGNS

"So Connie, would it be fair to say you and Antoinette have blossomed since forming *Hip Designs*?"

I (Connie) left Human Resources Consulting to indulge in my passion for flowers and started the *Adelaide Flower House*. After ten years in the floral design business I branched out into interior design as well.

Antoinette's background in Visual Merchandising in Adelaide, lead to her managing the in-store Visual Team for *Country Road* in New South Wales. From there she graduated to Creative Coordinator for their Head Office in Melbourne. Antoinette returned to Adelaide where she joined the team at *Adelaide Flower House*. It was here that we discovered a shared love for the same design influences and went on to establish *Hip Designs*.

Variously labelled 'wall sculptures' through to 'architectural art' by those who have viewed our work, we take several classic art conventions and combine them to make pieces that have a familiar feeling and at the same time are totally unique. We have an attitude that less is far better than more.

The first series is called 'pearl or pebble', a dichotomy. We modern interior combination design and spaces.

Although series is an made pro a continuum, are materials overseas for the will see us using and copper

"white" and features tiles of feminine/masculine see this series suiting interiors, homes with a of old and new corporate

the "white" Australian duct, our work is and there arriving from next series that bronze, platinum

no dust ring

Two, one, two minds or two sets of skills and one result. Collaboration is a process that occurs when working jointly with another, or when one 'co-operates traitorously with the enemy'. This exhibition seeks to explore the former, through the presentation of design. The work presented in this exhibition reflects the freshness of Australian designers who choose to work in a collaborative manner.

Rather than 'thinking outside the square' these designers, through the process of working collaboratively, appear to exist 'outside the square' and in their work the potential of two minds or skills is realised. Within the process that leads to the design product, there appears to be enormous innovation and a very creative method of thinking that ensures they exist beyond the problem, allowing an original solution to be realised.

No Dust Ring, presents the product of this process. As curators of this exhibition and not involved in the design of the pieces, the intricacies of the collaborative process are difficult to determine. Each collaborative partnership is unique. In an attempt to illuminate the process, we observed other partnerships and referred to our own experience of working together.

A napkin sketch can lead to a fabulous idea when viewed upside down by the person across the table, the different perspective providing the perfect answer. An afterthought can reveal itself to be a possibility when discussed several days later, and a flurry of ideas can be teased apart and separated over a shared pot of tea. Frenetic moments of excitement are created and later dissipated when the illogical becomes all too apparent during detailed scrutiny of the idea.

The beauty and potential of the collaborative process flow from two minds working on the solution. Each mind brings its own distinct set of skills and experiences to ensure the range of possibilities is two-fold and innovative. The childhood love of tying flies for fishing, in conjunction with a business approach to producing jewellery, resulted in the production of unique and elegant jewellery that can be thrown overboard. Two minds, one exhibition, no dust ring.

Jessica Ball
Simon Ancher
Hobart 2003

Simon Ancher is an established designer who specialises in furniture, lighting and jewellery. Currently he is studying architecture to further his passion for design, on a larger scale

Jessica Ball is an artist and curator whose love is for objects that blur the boundaries between disciplines. Currently she is living in London undertaking an MA in Curating Contemporary Design.

For over five years we have been working collaboratively on a number of wide-ranging projects from jewellery to furniture to photographs and installations. We shared the excitement of travelling on an extensive seven month research trip that included a visit to Marfa (Texas) to see the Chinati Foundation's exhibition of Donald Judd's work. We also spent time in leafy Pennsylvania at Frank Lloyd Wright's *Fallingwater* before moving on to Paris where we enjoyed visits to Le Corbusier's *La Villa Roche*.

As personal directions changed, an idea was tossed into the ring. We would collaborate on a curatorial project celebrating excellence in design to signify a grand closure to our working partnership. An exhibition highlighting the work of designers who operate collaboratively seemed like the perfect focus.

The Curators would like to thank the designers involved with this project, Connie and Antoinette, Joshua, Marnie and Duncan, Adam and Helen, Hsu-Li and Stefan, Janos and Stefanie, Stefan, Russel and Sasha, and catalogue designer Ian Blamey, we truly appreciated your immense professionalism and passion throughout the project. The showrooms and staff at *Corporate Culture*, *de de ce* and *hub* offered insights and were wonderfully enthusiastic in their approach.

Pat Brassington and Paul Zika answered our every question, and the Pimsoll Gallery and the Tasmanian School of Art provided every ounce of support required. Contemporary Art Services Tasmania was the launching pad for the project, so a big thank you to Sean Kelly and Michael Edwards. Last but not least, thanks to Taverna T42^o for their generous support of the exhibition and for making October 10 a special event for all involved.

Exhibition curators:

Dr Jessica Ball
Simon Ancher



UNIVERSITY
OF TASMANIA

Graphic design
Ian Blamey



Printing
Monotone Art Printers



Tasmania
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ISBN

1 86295 022 5

The University of Tasmania's exhibitions program is assisted through Arts Tasmania by the Premier, Minister for the Arts. This exhibition received Exhibition Development Funds from Contemporary Art Services Tasmania.



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