

# definingnz

AUGUST 2011

## Czech Point

Spatial designers win big in Prague

School of Design turns 125

Products for the creative economy

Fashion focus helps lift veil on depression



# 125

YEARS OF DEFINING  
ART & DESIGN  
1886 - 2011



MASSEY UNIVERSITY  
COLLEGE OF CREATIVE ARTS  
TOI RAUWHARANGI



Professor Sally Morgan, Pro Vice-Chancellor

# Defining Creative Arts

For 125 years Massey has provided a world class design and fine arts education in New Zealand.

2011 heralds a step-change for the College of Creative Arts as it turns its sights internationally, seeking to address global challenges and the needs of a global marketplace. In line with the University's aim to be the engine of the new New Zealand, and acknowledging the role of design and art as agents of change, it is the aspiration of the College of Creative Arts to lead research, scholarship and enterprise that is innovative, defining and will make a lasting effect on the world.

2011 has been a defining year for the College of Creative Arts. Demand for places in 2011 was at an all-time high, bucking the national trend that is seeing fewer students seeking a creative arts education at tertiary level. While the Government's cap on enrolments means that the College is unable to meet the increased demand for places, it does mean the College is more selective in the students it accepts into its programmes, and the quality of student outputs is exceptional, evidenced by the large number of national and international awards they win.

The rapid progress of construction of the new CoCA building is exciting, and I look forward to seeing students and staff occupy it in semester two 2012. The building, which was needed to accommodate a significant

growth in student numbers over the past 10 years, will provide state-of-the-art spaces for the delivery of undergraduate and postgraduate teaching and staff research. The building occupies a prime spot in Mt Cook, Wellington, and the views are spectacular. Students are going to find the environment immensely stimulating!

Later this year I am delighted to be hosting the exhibition *Old School/ New School*, as part of the College's 125th anniversary celebrations. The exhibition will traverse the history of New Zealand art and design and its contribution to national identity, economic growth and social innovation through the display of objects designed by students, staff and alumni of the Massey University College of Creative Arts, Wellington Polytechnic and Wellington Technical College Schools of Design and Art. The exhibition will include works from all discipline areas. As we research our history and uncover the many significant names who have been taught here, I am humbled by their contribution, and honoured to be leading the next generation of artists and designers making their way in the 21st century.

**Professor Sally J. Morgan**  
*Pro Vice-Chancellor*  
College of Creative Arts



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Exhibition celebrates 125 years at the School of Design



**15 A spatial place in the world**  
With Ana McGowan, Emma Ransley beats the odds in Prague



**22 Amigo animators**  
Graduates earn friends in high places

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**Editor:** Paul Mulrooney, External Relation    **Email:** [p.mulrooney@massey.ac.nz](mailto:p.mulrooney@massey.ac.nz)  
**Writers:** Jennifer Little, Paul Mulrooney, Claire Robinson, Jane Tolerton  
**Photography:** Mark Coote, Geoff Dale, Paul Mulrooney, Matt Grace  
**Cover:** Emma Ransley    **Photograph:** Geoff Dale





Steve Maharey

## From the Vice-Chancellor

Sir Robert Stout is often overlooked in the roll call of great New Zealand premiers, but Massey University owes him a debt of gratitude – as the instigator of what is now the College of Creative Arts.

In 1885, as Minister of Education, the former teacher and lawyer ordered the Wellington Board of Education to set up a School of Design.

Similar schools were being set up in other New Zealand centres around that time – but only Wellington’s had the word design in its title. The others were all ‘art’ schools.

The school’s beginnings were modest - housed in the top storey of an insurance building on the corner of Brandon and Featherston streets, like a big barn in which three separate classes were held.

But inaugural head Arthur Riley – though only 25 when he got the job – was nothing if not ambitious.

Riley had won top honours at the National Art Training School in South Kensington, on which industrial art schools throughout the empire, including Wellington’s, were modelled.

Riley took his brief seriously – and widened it, not only insisting on including young men and women beyond school age as well as secondary students, but also expanding the curriculum to include a mechanical and engineering class.

The practicality of the courses was instantly recognised. The Wellington engineering firm Brown and Cable was so impressed by the school’s approach that it offered machinery for use in the mechanics class in that first year.

Although 125 years have passed, that approach continues today in the strong relationship between the college and commercial enterprises.

Staff and graduates play a large role in New Zealand’s creative economy. The work of graduates has been integral to the development of revolutionary creations such as the Fisher & Paykel dish drawer, the Apple iMac, Formway’s Life chair and hundreds of other products – and has won a slew of major awards here and overseas.

In its 125 years the school has undergone a number of changes. In 1891 it became the Wellington Technical School, and in 1905 Wellington Technical College, the evening school section of the Wellington Technical High School.

In 1962 it became a school within Wellington Polytechnic, and from 1992 it offered New Zealand’s first university design degree, developed and delivered conjointly with Victoria University of Wellington.

It became part of Massey when the polytechnic merged with the University in 1999 – and the College of Creative Arts was established to provide an integrated centre for scholarship, research and practice across a range of disciplines in design, art and performance.

This edition of *DefiningNZ* celebrates the College of Creative Arts, its staff, students and graduates, past present and future.

No doubt Sir Robert Stout, who was among the first people to enrol at a university in New Zealand - and claimed that he was the first - would have been gratified to know that the design school he instigated is celebrating its 125th anniversary, and doing so as a much prized part of Massey University.

Hon Steve Maharey  
Vice-Chancellor

## Creative excellence continues

School of Design graduates have distinguished themselves at annual awards recognising outstanding trans-Tasman talent in student design.

Both Mercia Tawhiri-Kerr in exhibition and display design, and Catherine Cookson in textile design received top honours at the The Australasian Student Design Awards.

Each tertiary institution was invited to nominate four designs per category that respond to the world’s changing needs, practice innovative design and reflect design excellence. Featured categories also included interior design, interior decoration, visual design, new media design, industrial design, furniture design, jewellery design and fashion design.

Textile design graduates Sophie Rezecky and Michaela Snowden were placed third and highly commended in their section respectively, while Emma Hickey was awarded third place in visual design. Lisa Holmes was highly commended in the fashion design section for her garments that can be converted into furniture and vice-versa.

Prizes included design internships and a 12-month membership of the Design Institute of Australia.

Third year fashion design student Sophie Littin will spend a semester studying at the Academy of Art University in San Francisco, as part of a student exchange programme.

The exchange scholarship, which has been funded by the charitable arm of global telecommunications company AT&T, provides Littin with \$2500, a place at the Academy during its second semester and automatic entry the World of Wearable Art Awards being held in late August.

Last year’s recipient, Luka Mues, also won the student category of the wearable art awards in 2010.

Sophie Littin leaves for San Francisco in mid August. A student from the San Francisco University will then spend a semester at Massey in Wellington to complete the exchange.



Sophie Littin

## Still top drawer after all these years

There’s a reason why Massey’s School of Design is held in such high regard. Michael Smythe shares some of the secrets of its success with Jane Tolerton



Dishwasher installed



Initial concept mocked-up using existing racks and filing cabinet sliders.

The decisive conversation that led to Fisher & Paykel’s revolutionary dishdrawer took place exactly where it should have – in the kitchen of a Wellington Polytechnic design graduate.

The two graduates were Mark Elmore, whose kitchen it was, and Phil Brace. They were discussing the ergonomics of dishwashers – how people used them, including how difficult it was to pull down that big door just to put in a cup.

One of them opened a cutlery drawer to show much easier that was – and the rest is industrial design history.

That the vital feature of the dishdrawer was its ergonomics is key to the story – and to that of Massey University’s 125- year old School of Design, says Michael Smythe, a graduate himself and author of *New Zealand by Design: A history of NZ product design*, launched at Massey in July.

The emphasis on ergonomics was due to Jim Coe, principal from 1959, Smythe says.

“Jim Coe insisted that the design school be more than a place to churn out commercial artists for the advertising industry. If they wanted him as principal they needed to teach industrial design as well. He was absolutely obsessive about ergonomics, which was unusual. And although he wore a white coat, he taught it as a humanity, not a science. He got us to think about the whole human interaction. That’s quite unique.

“Companies like Fisher & Paykel, Formway Furniture and Furnware would not be world leaders in their field had it not been for Jim Coe’s emphasis on ergonomics.”

Smythe’s book includes many examples of graduates’ revolutionary work for these companies.

“Jim Coe insisted that the design school be more than a place to churn out commercial artists for the advertising industry.”

Among them is his classmate Mark Pennington who received a QEII Arts Council grant to go to Europe where he worked in Holland for Philips, and in England before returning to Wellington Polytechnic to head industrial design for a decade from 1978.

While teaching, he kept up his consulting work – including for Formway Furniture. Smythe quotes one of the directors recalling Pennington’s interview: “He didn’t tell us what he could do but what companies like us could achieve. He had a vision. It wasn’t a vision that applied to us then, but we couldn’t afford not to have that sort of energy.” Pennington later moved from consultant designer to director and shareholder.

His breakthrough design was the Zaf chair – which won a Prince Philip Design Award in 1989, followed by the Life chair and the Free system of wraparound work surfaces, which helped the company break into the international market.

Murray Pilcher’s Furnware Products school furniture system was also firmly ergonomic – to the point of measuring the anthropometrics of New Zealand students when it was found standard measurements no longer suited our ethnic mix. The company teamed up with Massey University’s Centre for Ergonomics, measuring 19,000 students in five centres – and winning the 2005 Design and Business Innovation Award from the Designer’s Institute.

Peter Tasker’s drench guns developed for Simcro were among the first to use computer aided design in the late 1980s. Tony Parker’s work for the Gallagher Group, included the electric fence energiser, and John Brown has just designed the new Matapihi commuter train carriages for Wellington.

Smythe himself started at Wellington Polytechnic in 1964. The previous year he had gone to work at the National Publicity Studios, having left school after the sixth form, and did some polytech night school classes. “When I saw the work the full time students were doing displayed on the walls, I thought ‘If I’m not going to be a third rate hack, I’m going to have to enrol in the three-year diploma course.”

He remembers Jim Coe telling the class day one: “You are going to be here for three years, and in that time we are going to teach you how to learn.”

“I thought, ‘I want more than that! But I have come to see how right he was because practically nothing about the way we do design now is how we did it then, but the strength of our education meant we were able to adapt and evolve.”

*New Zealand by Design* is published by Godwit at \$65 rrp.





1. Furnware Bodyfurn school chair stacked 2. The Life chair that put Formway, through Knoll International, on the global map in 2002 3. Instrument Supplies drench gun, 1988, designed by Peter Tasker 4. Muriel McIntosh silver-plated coffee set, circa 1925. McIntosh was a student at Wellington Technical School from 1922 to 1926 5. Phil & Teds sub4 sports utility baby buggy

## Exhibition celebrates Old school/New school

Old School/New School is the title of the exhibition to celebrate 125 years of Massey's School of Design.

This title not only emphasises the huge interplay between the school and its former staff and students, but also reflects the way project coordinator Luit Beiringa is putting the show together in the Museum Building on the Wellington campus.

Postgraduate museum studies students are doing the writing, and film studies students are interviewing staff and students of the past and also students involved in exhibit and graphic design.

The show's subtitle - *An art and design history of New Zealand* - could sound sweeping, but just goes to show how central the school has been to the story of design in this country.

It will be a homecoming of sorts too for Beiringa who was based at the Museum Building in his time as director of the National Art Gallery.

"The exhibition is a summary of a massive educational journey," Beiringa says. "Fashion designers, artists, industrial designers, photographers, book designers – the school has given them the tools to go away and create their futures.

"We want visitors to enjoy and understand the journey from teaching to product. The underlying ethic of the design school is one in which people are actually making things. The end results are everything from a Zip toaster to a dress to an advertisement – to a film production studio in the case of Sir Richard Taylor. They are all part of that practical application of art and design to society – and those are the stories we're telling."

Different aspects of the school's output will be presented in a series of historical storylines.

The storyline on typography, for example, is *From School Journals to Learning Media*. The one on book design from the 1930s to the 1970s will



Exhibition director Luit Beiringa, at left, and Michael Smythe author of the book *New Zealand By Design*

include covers such as those of Janet Frame's *Owls Do Cry* and Barry Crump's *A Good Keen Man*.

Exhibition designer and lecturer in Industrial Design, Matthijs Siljee says the Great Hall will be filled with a large structure that acknowledges the architecture, the history of the space and which supports two and three dimensional as well as digital displays.

*Old School/New School exhibition, celebrating 125 years of the School of Design is being held at the Museum Building, Buckle St, Wellington from September 28 - November 5.*

## Sally forth

Pro Vice-Chancellor Professor Sally Morgan believes the School of Design has the potential to be in the top 25 globally she tells Jane Tolerton.

"Why not look at Wellington School of Design, it's one of the best in the world," Sally Morgan's dean said to her as she was leaving for a conference here in 1996.

The Welsh-born painter and performance artist, then teaching at the University of the West of England in Bristol, made a point of finding the time to visit the school during the conference.

"It struck in my mind as an impressive setup. They mentioned they were setting up a School of Fine Arts, and I thought 'I'll keep my eye out for that'," says Professor Morgan, now Pro Vice-Chancellor of the College of Creative Arts.

When the School of Fine Arts was set up within the then College of Design, Fine Arts and Music, Morgan applied for the position of head, and got it. She became Pro Vice-Chancellor seven years ago. Her mission has been to take what was a polytechnic department and make it into a university faculty.

"It was a case of taking an institution that was an excellent undergraduate provider and building a postgraduate and international research culture to become a high-performing university college of creative arts.

"That's what we've been doing, and we've had fantastic success. By 2006 we were top ranked

in the PBRF – the performance based research funding scale.

"What is amazing about Massey University's College of Creative Arts is that we are very 'applied'. We believe strongly in the importance of art and design for society.

"Our staff are designers who still work with industry and produce designs that industry wants to make, and people want to buy. There are not a lot of design schools that still do that.

"When you look at our alumni, when you can count people like Kate Sylvester and Sir Richard Taylor, that's a real measure of the quality of the 'product' we are committed to."

She points to the new Hulme supercar – the first New Zealand car ever to be raced on the track at Goodwood in the UK in the Festival of Speed – designed by Massey Professor of Industrial Design Tony Parker. "He also works with the Gallagher Group designing products for them, many of them bound for the export market. He is a fantastic role model.

"If New Zealand is going to compete in a world market, we have a certain amount of raw material we can export, but one thing we do very well is creative thinking. It's the application of Kiwi 'can do'. You can see that in staff like Tony Parker, and in alumni such as Mark Pennington of Formway and Grant Davidson who works for Philips in the Netherlands. It's the value-added component of design which is really important for the New Zealand economy.

"We're New Zealand's design school. There's a responsibility in that – and we are happy to take that on. "The number of prizes our graduates have won, not only here but internationally, is amazing. I think we've been a bit Kiwi – just



Professor Sally Morgan amidst some of her own art

getting on with it, hiding our light under a bushel, producing the most fantastic people, but underplaying it. But we are absolutely determined to be recognised in the top 25 design schools in the world."

Professor Morgan is excitedly awaiting the completion of CoCA's newest building, expected to open in July 2012. High on Professor Morgan's agenda is attracting more post-graduate students. "The hits on our website tell us that international students are interested in us. With a rapidly growing interest in postgraduate study from domestic students, it's a killer combination that I want to make more of. We want to take ourselves to the world rather than wait for the world to come to us."

## High-tech, high adventure

Associate Professor Chris Bennewith's chosen profession defies tidy definition.

The world of creative interactive design combines sound, physical space and virtual worlds to produce digital artworks that allow the viewer to take active control of what they experience.

Its cutting-edge appeal has attracted other international practitioners of the art to visit Bennewith, who is head of the Institute of Communication Design, at his home base on the Wellington campus.

Some are members of Squidsoup, the international art and design collective he belongs to. It was part of a symposium in July called Wellington Lux, which brought together leading international artists, architects, designers and researchers exhibiting the use of light in new and dynamic ways.

It was looking to repeat the successful formula of BLAST last November, which saw some of New Zealand's top design specialists meet in a symposium chaired by John Walters who edits the UK based *Eye* design magazine.

"Bringing in overseas guests showcases New Zealand and offers the college valuable exposure online," Bennewith says.

"It's tough [convincing guests to present in New Zealand] but if the event is interesting enough and in their field of interest and expertise they'll come."

Bennewith speaks from experience after relocating in 2009 from his previous role as head of the design department, University of Wales, Newport, lured by the pull of the sea for diving and wakeboarding and proximity of the mountains for skiing.

Upon arrival, the 35 year-old set out a checklist for the institute. This included creating strong links with local and national industry partners, and the establishment on the Wellington campus of an enterprise and research centre.

The development of the Open Lab studio allows new budding businesses, selected by the regional economic development agency, Grow Wellington, to hire third or fourth-year visual communication design students, to help get them started. Such businesses that have used the design talents of the students include website designers, book publishers and brand marketers.

"The students have an opportunity to apply and extend what they've learnt from coursework in a pressure environment, collaborating in teams to meet real client expectations and deadlines, Bennewith says.

"And they have proved that they can deliver a high standard of work while learning an enormous amount at the same time."

Leading by example, he graduated in May with a Masters in Fine Arts.





Matt Whitwell at work on his 'hybrid' creations.

## Iwi approaches

By Paul Mulrooney

Iwi Creativity, an annual celebration of Maori students in the fields of design, visual and material culture and fine arts returns to the Wellington campus in September.

For the past five years the poster exhibition has offered a visual representation of students' work that portrays a mix of Maori art and design, contemporary artistic interpretations and the more offbeat – like that of 2010 participant Matt Whitwell.

With the use of a tiny audio digital field recorder Whitwell has made a space for himself in the wider arts world.

At the same time he is finding a place in his life and art for his Ngai Tahu heritage, which at one-eighth of Maori descent may be considered comparatively minor to some, but is of increasing relevance to him.

Kaiwhakaahua, director of Maori development at the college, Associate Professor Ross Hemera, says his strategy in launching the initiative had the twin goals of building the College's connection to students, like Whitwell, and encouraging the students' connection to their iwi.

"The idea is to show that CoCA supports what our students are doing, who they are and what they are studying."

In Whitwell's case that is working on visual representations of the sounds made by a particular 'radio wave grabbing machine' he has invented.

Using his recorder, Whitwell captures the sounds, playing them back to reveal loops from which intricate and ever-changing patterns can be detected and visualised into wall art reminiscent of the woven wool panels seen in many marae. The machine and visualisations have been developed for simultaneous listening and viewing.

It's only one of a number of projects the fine arts graduate is involved with describing his diverse artistic interests as "a hybrid of sound, art, self-publishing and performance".

At last year's *BLOW* festival, Whitwell's contribution to the annual *Exposure* exhibition was *Project Echo* – a clandestine radio station acting as a parody of a secret government system that uses public airspace.

If all that sounds original but bizarre, Whitwell's execution of his idea was equally inventive.

From writing the original transcript, he translated it into a 15,000-word easy-to-decipher phonetic code, which was then synthesised into speech by computer to produce a more 'robotic' sound. These recordings were mixed with audio samples on two turntables to produce the final "more authentic sound".

A total of 175 different tracks were cut, then looped and broadcast for more than a year from his personal transmitter.

"I have a runaway mind," is Whitwell's simple explanation for his artistic combinations.

Hemera says it epitomises the aims of iwi creativity encouraging the students in what they are doing and reconnecting with their iwi identity – regardless of how strong or tenuous that may be.

"It's the very essence behind the iwi creativity kaupapa," Hemera says.

"We recognise that people are at different stages of understanding their whakapapa. The important thing is that people are making the connection with their iwi."

Understanding this iwi creativity initiative reaffirms our goal to enhance Maori achievement in the College.

*Iwi Creativity from September 21 in the Great Hall, Museum Building, Buckle St.*

## School looks ahead to new horizons

Exciting new research possibilities are available in the School of Visual and Material Culture. The school's staff include internationally acknowledged artists and theorists who provide the potential for a unique mixture of postgraduate research possibilities. Flash mobs, afternoon tea and life style sports are just some of the research topics of the school's postgraduate students.

The school, based on the Wellington campus, provides an interdisciplinary approach to developing new perspectives on the way that individuals, groups and societies make sense of their worlds and the objects, images and spaces they construct, own, exchange or use in their daily lives.

Core and elective papers are delivered to undergraduate students in the areas of critical studies, world views and social histories. Postgraduate qualifications include

Postgraduate Diploma of Arts, Master of Arts (VMC), Master of Philosophy (VMC) and PhD. (VMC).

Head of School, Associate Professor Tony Whincup says a postgraduate award from the school provides graduates with skills to work in areas where critical thinking, transdisciplinary analysis and critical social research in visual and material culture are of importance.

"Graduates will therefore be ideally placed to enter a number of professions including gallery and curatorial work, education, tourism, journalism and film librarianship, which have a visual and material culture at their centre.

"The school is an innovative and unique development in New Zealand and aims to contribute to the positioning of New Zealand as a nation of new ideas, new thinking, and new perspectives," he says.



Priscilla McClintock's Elizabethan armour, tribal scarification and kakahu-inspired creation was another striking entry for last year's Iwi Creativity.



Head of the School of Fine Arts, Associate Professor Heather Galbraith

Associate Professor Heather Galbraith would not have become head of the School of Fine Arts this February had she not been interviewed for an administration job with the equivalent of Creative New Zealand in Britain 15 years ago.

## She didn't get the job, but one of the interview panel recommended her for another, at Camden Arts Centre in London.

And that's how Galbraith found her niche in the art world – in the gallery rather than the bureaucracy or the studio. "I am a pragmatist, very practical in knowing how the engine room works as well as the cerebral cortex, and really connected to the process of art making," she says. "That's what Camden prides itself on. It's artist-centric. It prioritises the process of art making, the channelling of ideas through to the end point, which could be an art object or event."

That mixture of the academic and pragmatic is her *modus operandi*. "My work is research-based, but it always results in actual projects that exist in the real world."

Galbraith was born and brought up in Auckland, and studied at the Elam School of Fine Arts – leaving shortly after graduation for her OE in Britain.

She got the job of administrator for the technical services department of the British Film Institute – while still tossing up between art making or art administration.

Winning a place in the first intake of the MA in curatorial studies at Goldsmith's College, University of London, clinched it. And though she kept up a studio for three years in Britain she soon found that being a curator was her first love. "Other people's ideas and work became infinitely more exciting to me than my own. I was much more interested in how audiences connect with art works, and was keen to take on the role of lobbyist and ambassador for the visual arts."

When she got the lucky break at Camden Arts Centre, it was originally as PA to the director. But she became an exhibitions organiser after only nine months.

Galbraith arrived back in New Zealand with seven years' experience as exhibitions organiser and publications editor at Camden under her belt to be the inaugural director of St Paul ST suite of galleries at the Auckland University of Technology (AUT).

## exploring the artistic extremes

She moved on to senior curator roles at City Gallery Wellington and Te Papa as well as being co-curator of New Zealand's 2009 Venice Biennale exhibit, and on the selection panel for this year's show.

She was attracted to the Massey role because she would be "back in that very fertile terrain of supporting artists to experiment and trial and share their successes – and failures".

Failures? "Failure is so important to the artistic process. You've got to try things and not everything works out. But you can learn much more from an attempt that doesn't work than doing what has worked before. So artists should always be looking for ways into new and sometimes uncomfortable territory in art making."

She was also attracted by the quality of the staff across the photography and fine arts teams.

While starting her new job, Galbraith was also curating a large group show at City Gallery that has been a huge critical and popular success. Titled *Tender is the Night* it examined artists' depiction of desire, love and loss, mixing contemporary and historical works - from erotic Japanese shunga woodcuts from the 1840s to contemporary painting, video work and photographs.

"It was a reflection on the way the experiencing of love and loss is both universal and subjective, how we navigate through this slippery subject. I wanted to expose the darker underbelly of love and desire. It's a complex and difficult subject matter, and a lot of works had a certain darkness, where tragedy was thinly veiled."

Asked what it was about her that caught the eye of the interview panel member, Galbraith answers immediately: "Good old Kiwi can do, that up-for-anything, 'of course I can do it' disposition – even when you're thinking 'can I really?'"

"That experience of gaining a success from a failure brought home to me that you never know where opportunities are going to arrive from. Often you go for things that are not a linear way to progress – but lead you to where you want to go."

By Jane Tolerton





Olivia Taylor



Principal horn Gregory Hill onstage at Hamburg's Laeiszhalle-Musikhalle, Germany.

# IN THE PIT OF THE action

*Three songs, no flash.* It's a demand made of rock music photographers by concert promoters the world over, but the challenges for Olivia Taylor attempting to photograph the New Zealand Symphony Orchestra's tour of Europe were even tougher. She talks to Paul Mulrooney.

If the limitations on snappers on the rock circuit to get their pics by three songs into a gig don't create their own difficulties, Taylor was forced to be even more resourceful with her brief to document the NZSO's landmark performances in some of the world's most prestigious concert halls.

The result is *In Golden Halls: On tour with the NZSO*, a photographic exhibition that graced the University's own version of a cavernous concert space, the Great Hall on the Wellington campus.

"It's such a good space to also house everything and everybody and it depicts the kind of grandeur that the tour was about," Taylor, 24, says.

In November 2010 she photographed the orchestra at the Shanghai World Expo in China, and then when it moved onto Germany, Austria, Switzerland and Slovenia.

The idea to photograph the tour came about through a chance meeting between School of Fine Arts former head Jeremy Diggle and NZSO chief executive Peter Walls. Taylor, a photographic design graduate and now first-year lecturer, was tasked with executing it all.

If the scale of the NZSO's ambition in putting on near nightly performances in cradles of classical music like Vienna was not imposing enough, Ms Taylor also had to fulfil her assignments amid some tight restrictions.

"In Europe access was tricky as in lots of concert halls I was unable to photograph the orchestra while they were playing," she says.

"In some concerts I had to be particularly conscious of the sound of the shutter opening and closing, which would carry due to the acoustics of the theatre. I was then only able to photograph when the audience was applauding, or at high volume periods of performance and of course without flash."

Other opportunities to photograph were restricted to afternoon rehearsals snatched moments in the dressing rooms, backstage and in the wings.

At the same time a TV production company, involving presenter Jeremy Wells, was filming the orchestra for an upcoming documentary on Prime.

Such was the pace of the itinerary that the entourage frequently moved by bus from one concert stop to another without the chance to see anything of the place beyond the walls of the hall.

Ms Taylor also photographed some of the musicians on a tour of a famous percussion factory in Kolberg, Germany.

But mostly it was the moveable feast that is the NZSO on tour where the challenge was to photograph the same thing differently each time.

"There were points in the rehearsal where I'd think I've got this shot before 'I better think of something else,'" Taylor says.

"I was conscious I needed to photograph everybody, but it was difficult, particularly when they sit in the same place on stage every time."

The end result, selected from a potential 500 exhibit-quality images, is a pictorial potpourri of shared moments backstage, close-ups of personalised equipment like the violin cases inlaid with family photos, untucked tuxedos at the end of a tense night requiring top notch performances and of course the pomp and ceremony of the orchestra in full flight.

Looking back on what she now calls "a rushed, amazing, exciting blur" of an experience, Taylor was also required to temporarily put studies toward her Masters of Fine Arts, investigating the impact of digital photography on portraiture, on hold too. She graduated in May.

Then there was the different challenge of trying to be invisible lugging all kinds of camera gear among an orchestra with still bigger instruments.

"At the first rehearsal I was wandering around doing what I liked when the conductor whispered 'not now'.

Backstage there was lots of laughter too.

"There's a bit of a stereotyping about orchestras that they are a group out on their own, but they're just normal. They were all a lot more fun than I thought they would be

"I took lots of DVDs as I thought I might get bored, but never was, and they always invited me out for a drink."

Taylor, who before the tour had shown no interest in classical music, gradually became a concert aficionado as she gained a new appreciation for the orchestra and in particular pieces they played.

"My favourite music was the Berlioz for the story behind it, but really by the end I loved all the music, and after hearing it so many times really felt like I was part of the tour."

The orchestra bass players indicated as much to Taylor with a subtle movement called the pointing of the bows. It comes at the end of a pizzicato section, where the second row of bassists use their bows to pick out someone who's caught their attention.

It is really only known to those in the pit of the action, but is instantly recognisable for the sincerity of the gesture.

Taylor hopes to reciprocate with her active support of the orchestra when they are in town.

"I've been to four concerts since we've been back and it's nice to be able to pick the orchestra members out when I see them on stage."



Violist Philip Rose and principal bass trombone Graeme Browne backstage at Frankfurt's Alte Oper, Germany.



Section principal trumpet Michael Kirgan backstage, Lucerne's KKL Hall, Switzerland.



The NZSO stands to applause at Musikverein, Vienna, Austria.





# Plaudits aplenty

## Massey looks to maintain its dominance of the Best and Dyson design awards

As its name suggests The Best Awards recognise and showcase outstanding achievement in New Zealand design.

Established in 1988, they have been run since the early 1990s by the Designers Institute of New Zealand with a brief to demonstrate the economic sense of graphic, interactive, product and spatial design to New Zealand business.

The call for Best entries starts in April, followed by judging week in July, the awards ceremony in October and ends in mid-December with a series of national exhibitions of the finalists' work.

Massey students from the College of Creative Arts have featured prominently every year. The awards also recognise College alumni like James Coe (first recipient of the John Britten Award 1997), Richard Taylor (John Britten Award 1994) Michael Smythe (outstanding achievement 2004) and Mark Pennington (John Britten Award 2005). Staff have also won awards through the years.

Many of those presented Best Awards in the product design section have been honoured earlier in the year with the James Dyson Award.

Established in 2001, this award is open to final-year students studying in the areas of design, technology or engineering and to graduates in their first five years in the workforce. The aim of the award is to reward a new generation of emerging designers whose ideas that best demonstrate innovative and inspiring solutions to everyday problems.

Since 2001 Massey has provided 21 finalists for the James Dyson Award, with eight out of 10 of those awards won by the University's entrants.

This year's award will be announced on August 25.

Associate Pro Vice-Chancellor Professor Tony Parker, who was previously head of the Institute of Design for industry and Environment, says the rate of success was "a useful endorsement of the quality of graduate work," and frequently provided a gateway for students to secure employment with leading industry practitioners in the design sector.

"Design is an essential part of new product development and innovation. It helps companies stand out in the market and provides benefits to end users and customers through improved performance desirability, usability and experience over the product's life cycle."

Next year Professor Parker takes up his appointment as president of the Design Institute.

"In an increasingly competitive global economy I will be advocating the important role that our design education and design research plays in enhancing our professional performance, capability and uniqueness as New Zealand designers."

Below is a selection of Massey winners from both the Dyson and Best Awards in recent years.



**2007:** Dyson Award winner Stephen Smith for a cooling vest, called Arctic Skin designed to be worn by athletes.



**2010:** Dyson Award winner Julian Schloemer - water sport boot designed to reduce the incidence of wakeboarding injuries.



**2009:** Dyson Award winner Tim Cox – for an ultrasound tool set aimed at quickly measuring the commercial worth of forests. Best gold medal for same product.



**2010:** Best gold winner Sarah Ny for graphic design. She produced a book which was a commemorative tribute to her father, one of New Zealand's first Cambodian taxi drivers.



**2009:** Professor Tony Parker a Best award winner in the concept/ experimental category for his design of the Hulme CanAm Supercar.



**2010:** Best gold winner for graphic design Tomas Cottle. He explored the concept of irrational fear with his collection of faux horror film posters, which are mounted in antique illuminated poster cabinets.



# Table talk

From the toothbrush to the aeroplane. The intent behind industrial design at Massey can be applied to products from the everyday household implement to high tech aeronautics.

It's an ambition for which those studying at the Institute of Design for Industry and Environment appear to be readily equipped - given its continued dominance at industry awards.

Alexander Wastney epitomises this ambition and success. Three years after winning the Dyson Product Design Award for his design of a sports therapy table that can be packed down into a durable and portable suitcase on wheels, he has expanded his interest in devising products for the medical environment.

He's in the right place to do that, being employed as an industrial designer at medical beds and stretchers manufacturer Howard Wright Limited in New Plymouth.

"We are currently working on a medical device that will be used in emergency departments around the world," Wastney reveals about an intriguingly sounding device designed to make life run more smoothly in the organised chaos of a hospital A & E department.

"The emergency department is a demanding medical environment to design for; the product gets used by several different end users requiring individual design criteria. Patients lives are in the balance when they're in the emergency department, we have to make every interaction point on the product simple and intuitive – clinicians don't have time to check a user manual when a patient has gone into cardiac arrest."

His latest project is part of a quest "to design meaningful, timeless solutions that add to the social, economic and environmental worlds



Alexander Wastney with his award-winning sports therapy table.

around us, not just products that are trendy for a season then fill shelves and end up in skips." Wastney is not one to take a purely scientific approach to his work either. The talented basketballer, who has played for both the Wellington Saints and the Taranaki Mountain Airs, compiled his research about the portable physio table, as a final-year design project at Massey. He quizzed the team's therapist and physiotherapist whenever he could and conducted his own investigations.

"When I presented that final-year project in the commercial world they were impressed with the depth of thinking behind it and wanted to give me an opportunity to apply that design process to their product opportunities."

Institute undergraduate programme leader in industrial design Lyn Garrett says Wastney's design explores unknown territory.

"Industrial design hasn't been there before and there's a very real need," Mr Garrett says. He regards the Dyson Product Design Awards highly because of the very thorough judging process.

Aside from winning the overall award, Wastney also won the People's Choice category and at that year's Best Design awards collected a silver medal in the student category. He remains an enthusiastic advocate of the industrial design programme at Massey.

"What's unique about the course is the design process they teach you – it can be applied to any project."

## Bouncing ball blender in design finals

Industrial design student Roseanne de Bruin was sitting in a park on a break from her part-time supermarket job and drinking a milkshake when a young boy dashed by bouncing a ball. The elements of this seemingly ordinary scene sparked the cogs of her designer mind and the idea for a bouncing blender – now a finalist in the prestigious Electrolux Design Lab competition – was born.

The SmooBo combines the fun of a bouncing ball with an environmentally friendly way of making a smoothie. The ball contains a plastic casing, which is filled with selected ingredients such as fruit, yoghurt and juice. The user bounces it to activate kinetic energy batteries that make rotor blades inside the ball spin to blend the smoothie ingredients.

"I thought 'wouldn't it be cool if there was a way to get children to be more enthusiastic about healthy eating, and even better if this idea also encouraged the kids to help their parents with preparing food.'"

The quirky culinary device is one of eight finalists culled from more than 1300 entries globally in the 2011 Electrolux Design Lab competition. The competition challenges undergraduate and graduate industrial design students to "present innovative ideas for household appliances of the future".

Fellow third-year industrial design students from the School of Design in Albany, David Stockton and Sam Evans, were also named semi-finalists,

with de Bruin shortlisted for the final.

All finalists present their concepts to a jury of expert designers in London on September 7. The jury will consider intuitive design, innovation and consumer insight when awarding prizes. First prize is 5000 Euros (about NZ\$8,700) and a six-month internship at an Electrolux global design centre.



A child demonstrates Roseanne de Bruin's SmooBo bouncing ball blender



Emma Ransley with her miniature trophy, an interpretation of the Prague Quadrennial 2011 official logo.

Photo Geoff Dale

## A spatial place in the world

Performance design graduate Emma Ransley and spatial design student Ana McGowan are now identified as being among the best in their craft - as evidenced by respective wins at the international *Prague Quadrennial on Performance Design and Space*.

The June theatre design festival, which is held every four years in the capital of the Czech Republic, featured six Massey University staff from the College of Creative Arts, as well as several undergraduate and postgraduate students from the spatial and performance design programme.

Emerging from the field of interior design, spatial design is defined as the practice of imagining, forming and building environments that consider space, time and sensory inhabitation. This interdisciplinary course at Massey includes interior architecture and design, exhibition and installation design, virtual design and digital interactivity as well as performance and event design.

What is also emerging is further evidence of Massey's growing presence in spatial design on the international stage.

Ransley, 25, won the Best Costume Design for Theatre award for her project "*InHABITing Dress*" ahead of established professional designers from around the world.

Her project, which was selected for the Extreme Costume Exhibition at the festival, involved her performance in a simple white dacron dress that disintegrates on her body as it is constantly adjusted, pulled and picked at.

"It explores how the habitual behaviour of the performer can have a physical effect on the costume," she says.

Ransley was awarded a trophy, certificate and a cash prize of 1000 Euros (about NZ\$1700).

"The win was surprising and unexpected as my costume wasn't made for a particular theatre piece, like many other costumes exhibited. It was a concept and investigation into costume not a product," she says.

Ransley says her interest in fashion started when she learned to cut with scissors from an early age. Over time though, her focus with fashion changed.

"I had always thought I wanted to be a fashion designer but wanted to learn about more than clothing. I was interested in the way fashion and clothing could be extremely conceptual and theatrical – and how this contributes to the overall performance in film and theatre."

In her acceptance speech at the festival, Miss Ransley singled out Professor Dorita Hannah from the College for special mention.

Dr Hannah, who directs Massey's spatial design program and has been actively involved with the Prague Quadrennial since 1995, described Ransley's win as "truly remarkable".

"In gaining the top award Emma's work was singled out by an international jury above the work of entrants who are well established professional designers."

The work of spatial design postgraduate Lauren Skogstad, was also selected for exhibition at the Prague festival. Both young women assisted Professor Hannah in professional dance projects where their garments were used in performance.

The celebrations continued with spatial design student Ana McGowan being presented with her award for winning the four-yearly Theatre Architecture Competition ahead of more than 180 other entries by students and emerging architects from 44 countries.

The Theatre Architecture Competition is run by OISTAT (The International



Professor Dorita Hannah





Ana McGowan, who won first place in the theatre architecture section of the Prague Quadrennial on Performance Design and space with her entry *New Ruins*.

“Our success at PQ shows how strong our course is here in New Zealand and how we are refreshing the field internationally and creating new approaches to spatial and performance design.”

Organisation for Scenographers, Theatre Architects and Technicians) with entries displayed at the festival. Competitors were asked to design a theatre space for their chosen performance genre within St Anne’s, an ancient deconsecrated church in Prague where this year’s architecture section was housed.

Ms McGowan, who receives around NZ\$10,000 for her prize, opted to design a flexible structure made of scaffolding and with towers that were erected during the performance. Entitled *New Ruins*, McGowan’s project considered how architecture itself performs as well as the role-played by the audience.

University staff involved with the festival included spatial design lecturer Stuart Foster, who curated and designed the national student exhibition that showcased the work of six postgraduate students.

Hannah was on the Quadrennial’s creative team, convening and designing the international architecture section, which included a 10-day spatial laboratory with invited scholars and designers. Senior lecturer in typography, Nick Kapica, designed the exhibition graphics.

Other staff involved in PQ 2011 were spatial design lecturers Amanda Yates, who curated New Zealand’s architecture exhibit, and Sam Trubridge who ran a student workshop. Hannah’s performance design work was also selected for exhibition in New Zealand’s national pavilion, as was that of Associate Professor David Cross from the School of Fine Arts.



Lauren Skogstad, with an image of her work in the background

“Our success at PQ shows how strong our course is here in New Zealand and how we are refreshing the field internationally and creating new approaches to spatial and performance design,” Hannah says.

By Paul Mulrooney

Associate Professor Claire Robinson alongside the College of Creative Arts Hall of Fame. Three more alumni will join it at an official dinner to be held during the BLOW festival.



## Much more than a day job

Mixing politics and art is a recipe for a new kind of creativity  
Associate Professor Claire Robinson tells Jane Tolerton.

In her day job, Associate Professor Claire Robinson is an Associate Pro Vice-Chancellor in the College of Creative Arts, a busy role that sees her managing the College’s budget, communications and events, including this year’s 125th anniversary celebrations and Blow Creative Arts Festival, while overseeing the construction of the new College of Creative Arts building.

On Sunday mornings, she’s often found on television – as a political commentator on TV1’s current affairs show Q&A. But though this might sound surplus to the requirements of her weekday life, it is in fact part of it. She uses her visual communications design expertise to comment on the way political parties and leaders present and promote themselves to the public.

She studied political science when she went to university aged 16, straight out of the 6th form at Wellington’s Onslow College. Her father Dr Alan Robinson had been a political scientist at Victoria University, but died when she was only 13. Her mother Marijke was one of the founders of the Women’s Electoral Lobby.

One of her first career moves was as a New Zealand diplomat with the Ministry of Foreign Affairs. On a posting to Kiribati she met the artist Robin White. “I was very inspired by her work, and when I came back to New Zealand I took up drawing classes after work – at age 29. I loved it. Then I did an expressive painting course at Wanganui summer school, and a woman on the course said, ‘Why not go to Design School.

“I applied and got in – a 30 year old student with a baby. I loved every second I was here. I didn’t believe a university course could be so creative and fulfilling.

She became a self-employed graphic designer. “Then one of my lecturers asked me to do some part time work teaching at the Wellington School of Design, which turned into full time work as a lecturer in graphic design and computer graphics. “

When Wellington Polytechnic merged with Massey University in 1999, she enrolled in a PhD course. “It made sense to merge my previous degrees in politics with my degree in Visual Communications

Design so I completed a PhD in Politics with a focus on political advertising and political marketing in the 1999 and 2002 New Zealand general election campaigns. Most people in political science look at how words communicate political messages. I wanted to study how political campaign messages were communicated by visual images. So that became my niche.

“In 2002, I met a woman from TV One News and told her about my PhD. They picked me up to comment about that year’s election advertising. It was very clear. It was the National Party’s worst ever election result – and the advertisements communicated a lack of engagement with the people.

“Since then I have done hundreds of media interviews because there’s a lot of public interest in political advertisements, how the leaders present themselves – why it matters if Phil Goff dyes his hair.

“In an ideal world everyone would have a one-one-one relationship with their political leaders. But of course this is difficult in contemporary politics because the physical distance is too great. So it is through media images that people experience political leadership. They are the tangible expression of leadership. “I see it as my role to explain this process, how it works, and relate it to everyday political events.”

“From my perspective its very satisfying to think that doing visual research, which is often thought of as only for creatives, can sit comfortably in mainstream political commentary and analysis.

She practices what she preaches, and has designed three local body election campaigns for Dr Judith Aitken, the top ranking candidate in the last Wellington District Health Board elections.

Claire enjoys her job at Massey. “I love working in a creative environment surrounded by ‘can do’ people who are always looking for opportunities and new things to do.

“And the direction the College is going in is very exciting. It’s a fabulous place for students to come to. It’s fantastic when they come here and find inspiration in other creative people –which is exactly what happened to me.”

**BLOW**  
Creative Arts Festival  
5-19 NOVEMBER 2011

The **BLOW Creative Arts Festival**

immediately follows the Wellington School of Design’s 125<sup>th</sup> anniversary celebrations.

It opens on **Saturday November 5**, and

features the end of year *Exposure*

exhibition of graduating students’

work, the highly anticipated **fashion show** and the **gala dinner** in which

three alumni are inducted into the College of Creative Arts Hall of Fame.

**125** YEARS OF DEFINING  
ART & DESIGN  
1886 – 2011



# MATERIALWorld

Textile design graduate Kelly Olatunji's clear-minded plan for furthering her career has helped her secure an internship at Icebreaker in Portland, Oregon.

In May, the 22-year-old was presented with the supreme Zonta Design Award after impressing judges with her aspirations for her chosen art. She was presented with a cheque for \$3500 for the supreme award and another \$500 for being a category winner in the textile design section.

The annual awards are jointly organised by international women's organisation Zonta and Massey University's College of Creative Arts, supported by Wellington business with the aim of furthering the status of women in design.

Applicants are expected to be community-minded and show initiative with regard to their careers and help others in the design sector.

Her Zonta win also entitled her to mentoring from Textiles ES Design, which sponsored her award application.

Ms Olatunji, who graduated the same week with a Bachelor of Design with Honours, says she has always been interested in the manufacturing and business side of design.

"I have two main goals; the first is to set up my own textile design business. At the end of last year I jumped at an opportunity to purchase a small screen printing business, have set up a small studio in my garage, have my first freelance job and am currently working on a business plan.

My long-term goal is to become a leader in the New Zealand textile industry, promoting sustainable fabric choices and working with new innovation and research to create smarter textiles."

Textile design programme leader Dr Sandy Heffernan says Massey offers new technologies, needle felt processing, digital printing and laser cutting to develop environmentally friendly innovative textiles and identify new market opportunities.

Graduates are finding jobs in innovative leading textile companies such as Glasgow-based Timorous Beasties and offshoots from the Wellington film industry connected to work on the *The Hobbit*, as well as Lower



Textile design graduate and Zonta supreme award winner Kelly Olatunji.

Hutt - based corporate wear manufacturer Booker Spalding, she says.

Olatunji, who as a student used her skills to voluntarily offer help with *The Hobbit* company Three Foot 7 and the textile collection at Te Papa, is now employing them at the American-based design studios of the New Zealand outdoor clothing company Icebreaker.

"I enjoy working in a field that encourages working across design disciplines such as fashion, furniture and graphic design, challenging the preconceptions of fabric and surface design," she says.

Her work, and that of many other programme graduates features at an exhibition being staged at the Bowen Galleries, Parliament in October.

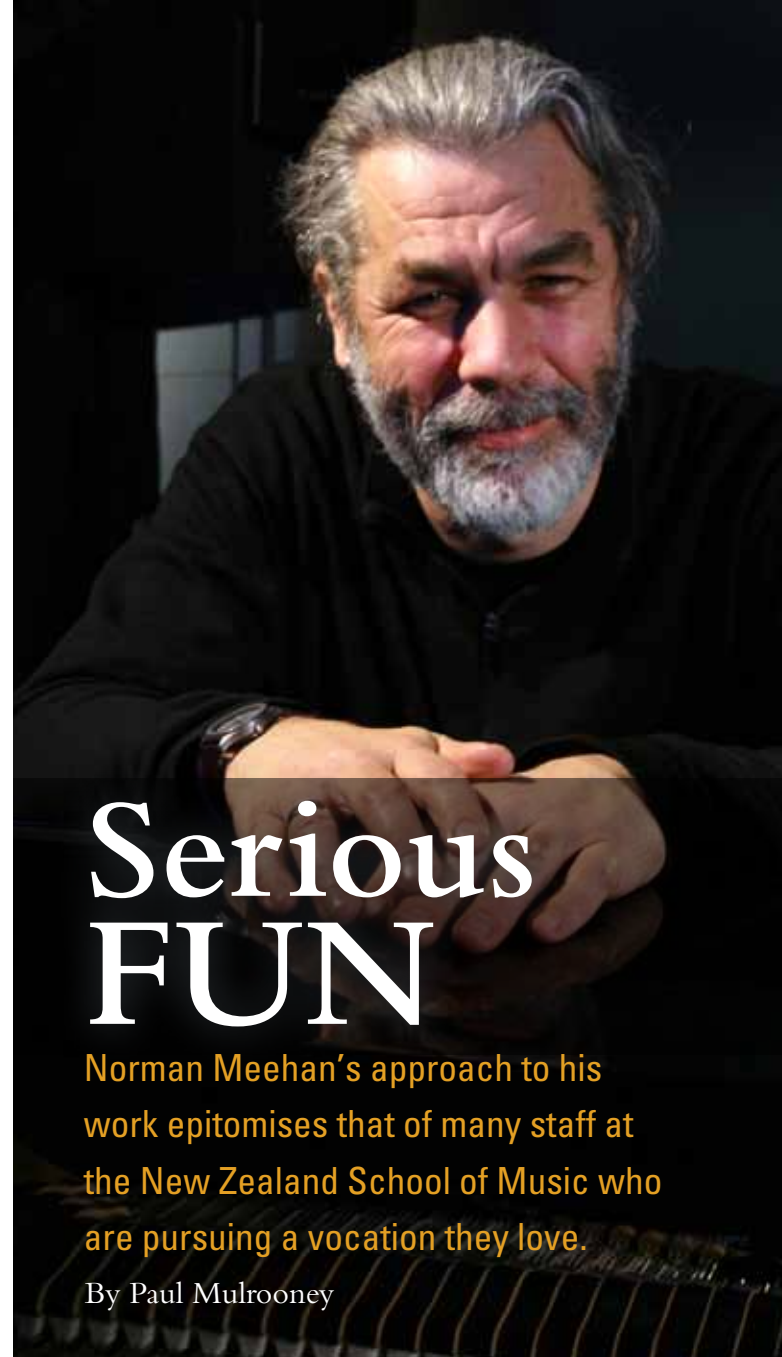
The next few months will also see the opening of the inaugural regional conference of the Global Natural Fibres Forum in Wellington. It is an organisation established to share the skills and expertise of small-scale natural fibre producers, suppliers and craftspeople.

Ronald McDonald House and textile designers from CoCA will both benefit from the auction of artworks on September 6.

Work by third year students will be exhibited in the Great Hall of the Museum Building, before going under the hammer to raise money for a new 'home-away-from-home' to accommodate the families of children receiving medical treatment in Wellington.

Last year, Downstage Theatre was the recipient of the annual textile auction which raised \$10,000.

Her textile collection *Crossings* inspired by migrated "super objects" exploring kitsch familiarity, whimsical illustration and modular form. Processes used include laser etching, digital printing and hand screen-printing.



## Serious FUN

Norman Meehan's approach to his work epitomises that of many staff at the New Zealand School of Music who are pursuing a vocation they love.

By Paul Mulrooney

"To play music to my students and then talk about it. How bad can that be?"

Meehan teaches historical and critical papers focused on jazz topics.

"I'm so fortunate that I teach in something that I care about. As Frank Zappa said 'music is the best' and you can't help feeling that somehow he's right."

This past recipient of a Massey Vice-Chancellor's Award for teaching excellence is mid-way through PhD research to identify from a musical perspective just what drives creativity.

It's one of the main platforms of the university he's been with for 13 years, though Meehan says his explorations seek to determine the creative impulse from further afield.

"I'm trying to think critically about what creativity means in terms of jazz performance."

It involves an extensive investigation of cultural theory and jazz literature through the prism of African/American music – rhythms forged amid the background of searing social issues like slavery and segregation and the fight for civil rights.

"You have to go back to those issues to see where that music comes from," he says.

"It does seem to me that some jazz is fantastic and shows fidelity to the original impulse of music. The key to that is the individual voice, having your own voice.

It's a very highly privileged value in African/American music. The collectivity of it too. So I'm quite interested in the individual expressing themselves in the context of the ensemble."

In some ways Meehan has already offered his own interpretation on the individual working in partnership, in separate collaborations with noted New Zealand jazz pianist Mike Nock and poet Bill Manhire.

Both projects, a biography of Nock and setting some of Manhire's many poems to music, were labours of love for Meehan over the past four years.

The biography, published late last year, is titled *Serious Fun*, a phrase used frequently by Nock to describe jazz and one Meehan enthusiastically subscribes to too.

Whereas the Nock book chronicled a musician whose career has been largely played out overseas, 'Buddhist Rain' Meehan's musical interpretation of Manhire poems is a celebration of a very Kiwi kind of lyricism.

"Manhire's poetry is gritty, dirt under your fingers kind of stuff; they're earthy New Zealand poems.

"I look for an emotional resonance in the poems, an emotional bite, something that gets hold of me."

It is that frequently elusive but exhilarating tug at the gut – those moments of insight - that Meehan hopes to experience with his PhD research, though he's giving no fixed deadline for completing it and graduating.

"I'll walk across the stage when I'm done!"

## NEW ZEALAND SCHOOL OF MUSIC: Upcoming Events

**August 18-20:** NZSM Jazz Festival for high school jazz bands and combos providing performance and adjudication opportunities, improvisation and instrumental technique clinics and jazz education for band directors. Observers welcome

**Thursday August 18:** NZSM Improvisation Contest at Mt Cook Campus. Winner plays in the gala concert on Friday.

**Friday August 19:** 7.30pm Gala Concert at Wellington Town Hall features international jazz stars Alex Sipiagin (trumpet), Bob Sheppard (tenor sax) and Steve Houghton (drums), alongside the NZSM Big Bands and the Wellington Jazz Orchestra directed by Rodger Fox. Tickets from Ticketek

**September 29:** In Remembrance; facing conflict through music. The NZSM Orchestra perform in the Wellington Town Hall. Centrepiece is a performance of Boris Pigovat's Holocaust requiem for solo viola and orchestra. Conducted by Kenneth Young with Professor Donald Maurice as soloist, the performance will take place on the 70th anniversary of the Babi Yar massacre in Kiev, Russia, which this piece was composed to commemorate. Tickets from Ticketek







## EMOTIONAL ROLLERCOASTER REWARDS EMERGING designer

Fashion design graduate Marie Kelly has used her ongoing struggle with depression to create an award-winning collection. She talks to Paul Mulrooney

*Fashion designer Marie Kelly with a model wearing a design from her collection of four garments depicting different stages of depression.*

Emerging fashion designer Marie Kelly briefly swapped winter in Wellington for the splendour of summer that is Gorizia, Italy.

In July the 22-year-old, who is originally from Napier, took part in Mittelmoda Fashion Competition after winning entry to the prestigious event in April at the iD International Emerging Designer Awards.

The sense of awe and wonder that has accompanied her since then, contrasts with the despair she felt in her battles with depression that eventually inspired her design collection.

Kelly's four garments of menswear and women's clothing were designed to reflect the four stages of her ongoing struggle with the illness.

She describes them as "four levels of severity", going from simply having a bad day, to closing off to your friends and family, to experiencing a persistent suffocating feeling and finally, experiencing the sensation of drowning.

"A lot of people find it hard to grasp the concept of depression and creating something visually simplifies it for them," she says.

"One technique used allows the fabric to expand and create a rippling effect which reflects my fear of water."

At the iD show in Dunedin all the models exhibiting her clothing wore black and had their faces covered. This was symbolic of people with depression who did not feel they have a voice, she says.

Mittelmoda Fashion Award project supervisor Stefano Sopolza, who attended the Dunedin show as a judge, said all the designers incorporated their artistic influences as artists, illustrators and photographers into their work, with Kelly's being a standout.

"Marie Kelly's collection showed a European influence, had enormous character, and truly reflected her inspiration based on her experience with depression."

Her win has ushered in a period of celebration including graduating with a Bachelor of Design in May.

"Graduating has been a great achievement as I have always felt strongly about education and aiming high. I feel now that my formal education has come to an end I can finally be free to utilise what I have learnt and make my own mark in the fashion industry which I have worked towards since a young age," Kelly says.



*Marie Kelly, far left, celebrates with other Pasifika graduates at a special ceremony in May.*

Studying at Massey had helped realise that potential and encouraged her to take a more conceptual approach to some of her designs while still embracing the conventional such as a move into menswear design.

Another highlight was being present for the Pasifika graduation which acknowledged "the influence I had from my mother [who was born in Samoa] and the cultural environment in which I was raised".

In June her work was showcased at the Campaign for Wool launch event, reaffirming Kelly's faith in a fibre "that's right in our backyard".

Most recently, though, her attention has been focused on getting the most out of being among Italy's fashionistas and their garments she describes as "very light and feminine".

"It's totally different to the fashion in New Zealand and I can understand why, with the life they live surrounded by beautiful buildings rich with history and beautiful architecture."

With her feet firmly planted back in New Zealand, Kelly is working with current fashion design student Judith Yeh toward launching their own label.

"This will be the biggest project I have taken on so far but I'm sure there are other projects to come."

# New spin on wool

Early June found several School of Design researchers, staff, postgraduate and undergraduate students in the spotlight at the New Zealand Campaign for Wool launch held in the Great Hall at Massey's Wellington campus.

This event was part of an international series of campaign launches, culminating in an international exhibition in London in September to celebrate the legacy of the fibre and its potential to invigorate strong export markets, develop healthy and sustainable environments and products and profile design innovation.

The launch showcased numerous works from the Institute of Design for Industry and Environment.

This included: woven wool textiles by textile design researcher Dr Jessica Payne, crocheted wool necklace jewellery by staff member Nina Weaver, a replica of the 1905 rugby jersey worn by the All Black 'Originals' complete with embroidered insignia by fashion designers Robertina Downes and fashion programme leader Deb Cumming, and exhibition design elements by spatial designer Julieanna Preston.

The event also featured designs by graduates Marie Kelly and Greer Osborne, whose work has already been recognised with fashion industry awards, and Jess Williamson, whose designs are focused on using traditional fibres and craftwork. Felt-suited chairs by recent Master of Design graduate Karin Amdal sat among the exhibition's collection too.

As an avid lover of wool and all its benefits, Cumming said she was excited to promote the fibre through new design products.

"At present we are developing a five-year plan for design research and development across the institute's main discipline areas of fashion, textile, industrial and spatial design, and this will include international exhibitions to showcase the potential that this regenerative natural fibre provides."

*Wool designs by fashion design graduate Jess Williamson featured in the New Zealand Campaign for Wool launch.*





# YOUNG GUNS

They call themselves the Three Amigos and these communication design grads sure are talented hombres.

Six months on from winning the prestigious Panorama Asia-Pacific Design Challenge for film in Kuala Lumpur, three Institute of Communication Design graduates have all advanced to working on one of the biggest film stages of all.

The trio, Yannick Gillain, Felix Telfer and Shinji Dawson, all from Wellington, have secured work for film giant Weta Digital.

Like so much information surrounding those involved with producing *The Hobbit* and its internationally successful sequel the *Lord of the Rings* trilogy, their work is shrouded in secrecy.

“Studying at Massey gave us a substantial base to launch our careers from.”

What is not so secret is how their previous success has continued to make them all extremely employable.

Calling themselves the Three Amigos, they created a digital animation short film, called *Circuit*, which looks humorously at conflicting technologies and man’s desire to constantly upgrade while neglecting the consequences of the technology left behind.

With the final Massey animation assignment barely completed, the trio went off to Malaysia and brought home US\$1200, a trophy and software from Autodesk, the international software firm that selected them for the international challenge late last year.

Institute undergraduate programme leader and animation supervisor Gray Hodgkinson says the competition was billed as an exclusive premier training, networking event for animation design, engineering and architecture students.

“We have a strong programme that encourages students to work together in teams, and it was very satisfying to have them invited all the way to Kuala Lumpur,” Hodgkinson says. “It was great to be nominated by Autodesk and a bonus to actually win. These students



*Circuit is a short computer animation, using character conflict to draw attention to the increasingly important issue of the ‘Digital Divide’*



*Digital animators from left, Yannick Gillain, Shinji Dawson and Felix Telfer proudly display some of their prize-winning graphics.*

are very talented and work hard, and have had a great launch to their new careers.”

Having completed their studies they all secured short-term contract work with Wellington design company Sauce, whose digital development director, Ray Ruawhare, was impressed by their combined skills. Ruawhare says he knew there was an element of risk in hiring inexperienced staff but “the presentation the three guys gave to our visual effects supervisor and visual effects leads gave us confidence on many levels”.

Their self-belief has been translated into an assurance that even Weta Digital could not resist with Telfer able to confirm that all three were “getting feature film experience”, also working on *Tintin* and *Rise of the Planet of the Apes*.

“Studying at Massey gave us a substantial base to launch our careers from,” Telfer says.

“The facilities provided an excellent environment to not only produce our animation, but to also develop our ideas – a creative space where we could work alongside tutors to get the best results possible.”

*An artist’s impression of the new CoCA building with the Te Kuratini marae in the foreground.*



## strong foundations FOR THE FUTURE

The opening of a high-tech, multi-purpose building next year heralds a new phase of development for the College of Creative Arts writes Associate Professor Claire Robinson.

When the College of Creative Arts moved its teaching programmes into the Old Museum Building and the James Coe Industrial Design Centre in 2000, it anticipated those facilities would be enough to service its almost 1000 design students. But over the next 10 years, as demand for undergraduate and postgraduate places in the College increased, and the College added two new departments - the School of Fine Arts and the School of Visual and Material Culture – space was needed to teach a further 650 students, who could no longer fit in the Museum Building.

After teaching had been spread into old prefabricated classrooms across the whole Wellington campus, the University Council agreed in 2010 to fund a new fit-for-purpose building that would consolidate the College’s additional presence on the Wellington Campus and speak of the creative leadership that the University is known for nationally and internationally.

Designed by Athfield Architects, with substantial input from staff and students and the project managers Arrow International, the new building provides flexible spaces appropriate to 21st century teaching, learning, research, collaboration and exhibition needs. Professor Tony Parker, one of the Associate Pro Vice-Chancellors of the College of Creative Arts leading the project, says the building has been designed so that gallery, lecture and function spaces encourage the interaction of students, staff and visitors and offer insights into the work and activities going on in the building.

“This new facility will encourage further public understanding of the role of the creative arts and the important contribution these vital disciplines make to social, cultural and economic prosperity.”

Professor Parker said he was particularly pleased with the inclusion of what is currently being called the “multipurpose presentation space”, a two-storey white box with retractable seating, full height projection screens and multiple projectors that can be used for performances, presentations, screenings, lectures and seminars. “Only the imagination can limit what is possible in that space!” he says.



*A recent image of the building site, with the marae and Museum Building both visible.*

The new building will act as a contemporary landmark for Massey on a prominent site on the Wellington campus. It has a linear form and is designed to step down through the contours of the site. A central circulation stair and adjacent gallery spaces provide a new connection across the University campus and create a public interface for the College. Lower levels recessed into the landform house the more cellular spaces such as a workshop, green screen studio and the multipurpose presentation space. The upper three floor levels are supported by a lightweight timber frame structure that house the flexible studio teaching spaces. The timber frame provides a new tactile type of structural ordering, creating flexible spaces while also providing the warmth of a natural timber finish.

A world first, the timber columns and beams have been designed as a post-tensioned seismic frame combined with pre-stressed precast concrete sheer walls. Using innovative structural solutions, the building is at the forefront of modern earthquake engineering.

By aesthetically and functionally reinforcing and promoting the concept of creativity to stakeholders, prospective students and staff, the building signifies Massey University’s commitment to creativity as identified in the University’s Road to 2020 plan and distinguishes the University’s presence in the Wellington tertiary education sector. The building is due to be completed in time for semester two 2012 teaching.





**JOHN DRAWBRIDGE**  
ALUMNI HALL OF FAME // 2009



**LUCY McINTOSH**  
FASHION DESIGN // 2010

# 125 YEARS OF DEFINING ART & DESIGN

1886 – 2011

**The College of Creative Arts is celebrating 125 years of art and design education, tracing its origins back to the School of Design set up by Arthur Riley in 1886.**

Since then the school has been known as the Wellington Technical College and the Wellington Polytechnic. In celebration of this long tradition of defining excellence, the college is curating an exhibition that will showcase design objects and their associated narratives. These will be drawn from the vast pool of talented creatives who have either taught or studied at the School of Design over many decades.

**28 SEPTEMBER – 5 NOVEMBER:  
OLD SCHOOL NEW SCHOOL:  
an art and design history of  
New Zealand**

The Great Hall Museum Building,  
Buckle Street, Wellington  
*(part of the REAL New Zealand Festival  
and with funding assistance from the  
New Zealand Lottery Grants Board).*



**5 – 19 NOVEMBER:  
BLOW 2011 Creative Arts Festival**

BLOW 2011 includes the Exposure Exhibition for graduating students, the Massey Fashion Show and the Hall of Fame Alumni gala dinner. Three more of our illustrious alumni will be welcomed at this prestigious event.



For more information visit:  
[www.blowfestival.co.nz](http://www.blowfestival.co.nz)

**For further information about these events see:  
[creative.massey.ac.nz](http://creative.massey.ac.nz)**

**Attention All Design and Fine Arts Graduates!**

Tickets to the Hall of Fame Alumni Gala Dinner on 18 Nov 2011 are now available at [alumni@massey.ac.nz](mailto:alumni@massey.ac.nz). Buy your tickets now for an evening of fine food and lively conversation with old mates and mentors.

**Wellington Technical College: 1905 – 1961, Wellington Polytechnic School of Design: 1962 – 1998 or Massey College of Creative Arts: 1999 – today.**



**MASSEY UNIVERSITY**  
COLLEGE OF CREATIVE ARTS  
TOI RAUWHĀRANGI