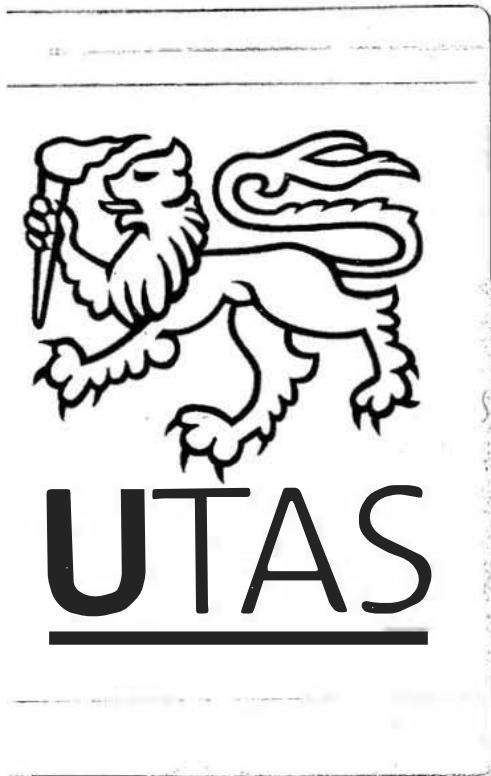


Props for Social Discourse



By

Wayne Z. Hudson

BFA (Hons)

Submitted in fulfilment of the requirements for the degree
of Doctor of Philosophy (Fine Arts) University of
Tasmania (Feb. 2000)

To Helene

My lover and best friend for the support during the many
years of study in fulfilling my goal.

Declaration of Originality

This Thesis contains no material which has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the Exegesis and to the best of my knowledge and belief no material previously published or written by another person except where due acknowledgment is made in the text of the Exegesis.

A handwritten signature in black ink, appearing to read 'W. Z. Hudson', with a stylized flourish at the end.

W. Z. Hudson

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ABSTRACT

This research project investigates the role of seating in rural and urban public spaces. It incorporates references to both past and contemporary societies and has been developed as a series of *Props for Social Discourse*. The result has been the development of pieces of furniture that began with a narrative response to thinking about my life, growing up and living on the North West Coast of Tasmania. On one level, the resulting works tell a story about how country folk or city folk converse with one another in relatively relaxed social situations. The narrative depicts this Australian discourse both with humour and with a more serious cultural intention, one which is focussed upon how furniture might influence social intercourse.

Running parallel to this investigation, on a formal level, I have explored the integration of metals and leather. I have woven these two materials together to create a unity. The works challenge the traditional use of these materials, especially in the manner that they have been utilised jointly to date.

The starting point for these *Props for Social Discourse* was my observation of the manner in which rural people from my district placed their bodies in particular positions when participating in social discourse. This led me to develop the theme of the *Leaning Post* which, in its various manifestations, is intended to be introduced into public social spaces. These works are directed towards bars, cafes, clubs and meeting places. The public spaces are specific to people who rest and have social discourse whilst their body is in a vertical, semi-standing position.

Another body of work in these *Props for Social Discourse* is a range of seating which has been formulated through my investigations of the positions strangers place themselves in while sitting in public spaces. I have

developed seating where the sitting positions are separated in order to create a comfortable personal resting place. The seating also addresses the direction that people need to face whilst sitting. This directional position changes constantly as strangers rest together within public spaces.

It is my intention that these *Props for Social Discourse* have an immediate tactile response with the body. This feeling is visually enhanced where I have integrated metals and leather. I have paralleled these responses with the sexual ones we encounter when relating body skin with sheer fabric or with see-through metal fabric that is presently evident within contemporary body adornment. The outcome has been the melding of these responses within the *Props*. This development has allowed me to produce larger scale pieces for public spaces which give people the opportunity to respond to the tactility of the form, in both a sensual and sensory way. It is intended that their regional source is also emphasized.

By drawing upon my past regional imagery and transforming them into usable contemporary *Props*, this thesis addresses social interaction in public spaces.

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Introduction

My dreams are my own - so how can anyone ever enter into them. My instincts - my desires - my thoughts, all which have taken a lifetime.

Picasso's letter - 1935¹

Art School

I came to design from an upholstery background. I completed a four-year apprenticeship, followed by twelve years in the trade in which the last four years were spent running my own business. I arrived at Art School keen to pursue my dreams. My passion was to make furniture out of wood and leather based on the organic logic of the 70s. I was interested in some of the American designers and craft artists because of their skill and concepts.

I moved on to draw upon Italian designers, becoming excited with their slick, clean looks and the way that they developed unorthodox furniture pieces.

In my final year I began to consolidate my forms using images from my life growing up on the North West Coast of Tasmania, and techniques from my upholstery trade. I used brightly coloured leather, split wood - based on my grandfather's shingle cutting techniques, stainless steel, aluminium and coloured paint.

¹ The reference for this letter is lost.

Design Influences

During my Honours year I became interested in artists such as the architect Antoni Gaudi² and sculptor David Smith³. Gaudi inspired me with the way he designed iron within architecture. Some of the design was structural; other ironwork twisted and overlapped massive stone forms to act as decoration. The way he used iron in a fluid state was different to any other iron work I had seen before. I was interested in the way that he used iron in an organic, decorative format and also where he chose to use it.

Smith's work left me excited about heavy sections of metal being manipulated to create forms which narrated concepts through abstractness. His personal writings and philosophical approach gave me the confidence to introduce my own stories into my work. I also began to use stainless steel, as he had used this material in a large scale forms to play with light and the reflective power of light.

2 Ignasi de Sola-Morales *Gaudi*, Rizzoli New York, 1986. Antoni Gaudi occupies a unique position in the history of modern architecture. This Spanish architect and his flamboyant art stands alone. Between the mid-1880s until his death in 1926, Gaudi designed a large body of works, including apartment houses, private residences, park complexes, and religious and secular institutions, most of which were erected in or around Barcelona.

3 David Smith, *David Smith Sculpture and Writings*, edited by Cleve Gray, Thames and Hudson Ltd, London, 1988.

David Smith, 1906 – 1965. By the time of his fatal accident in 1965, Smith had become recognized internationally as perhaps the greatest sculptor America had produced, certainly one of the most important to emerge in any country since the second world war. Smith's great, gleaming metal constructions contrast structural refinement with largeness of conception, in a way that demands an open-air setting. He pioneered the use of polished or painted steel and has been a leading influence on a whole generation of abstract sculptors, notably the English school headed by Anthony Caro.

My honours year produced of a body of work that represented a narrative from my past. I used steel for the first time to depict the ideologies of rural and urban life on that part of the island. Only in one piece did I re-introduced leather for the seating element. This period was important for me, as for the previous two years I had taken sculpture as my second major. Sculpture gave me much satisfaction and had influenced my work greatly. Against all odds, I decided to pursue making furniture in this manner. My work at that point - and even today - has a strong sculptural aesthetic about it. By using steel as a medium for my work, I began to look at the early blacksmithing skills which took me to North Carolina in America in 1991, to attend a traditional blacksmithing course.

Paley Studios

Meeting Albert Paley, one of America's leading metal smiths, signaled the beginning of a new approach to my work. In 1993 I was offered a two-month internship at his studio in Rochester, New York. This experience opened up many possibilities, allowing me to manipulate metals within my discipline. It placed me at a crossroads, forcing me to set new goals and restructure my work. Not only was the experience of working in such a creative and powerful environment exciting, the whole American experience stirred my blood. The attitude of professionalism towards craft and art was positive and assuring, and I felt that to take on this attitude myself would be a great asset to my practice.

Albert Paley runs a large studio employing eleven full-time people working on large steel sculptures and smaller furniture pieces. Most of the employees have a fine arts background and are dedicated to the studio. Some of them pursue their own practice part-time. I learned how to manipulate larger stock steel; to take it to white heat and then bend and draw it in a fluid

manner. Being constantly surrounded by large heavy objects, I became accustomed and at ease with working and moving them.

The understanding of scale and ways of manipulating the material I gained from Paley's studio would strongly influence my future work. Another thing to challenge my thinking was the way Paley melded many different metals together. This triggered the idea that I could meld metals and leather together. Albert Paley states:

My basic approach was to clarify and make visible those aspects unique to iron or steel as a material through the working process. The resulting form vocabulary became the basic construct for the development of a work philosophy and approach to design theory unique to ferrous metalworking. The plasticity of iron and steel was what initially attracted me to and fascinated me about them. This inherent characteristic gave an understanding of these materials and a design theory founded in paradox. The acknowledgment and acceptance of the dichotomous nature of the materials that present opposite and seemingly contradictory states at the same time and at the same place - movement and stagnation, rigidity and plasticity - created a perceptual reality founded in change and alter ability basic to the organic. The tool imprints, incisions, tears, twists, and burns record the evolutionary nature of process and form development. Movement basic to the organic, of which we are a part, made visible in the steel becomes a foil to human gesture resulting in empathy and anticipated through this visual dialogue. 4

Snake Seats Commission

The first year into my PhD studies I concentrated on pinpointing the overall concept to base the work upon. I was keen to push the boundaries of my discipline. I wanted to make seating for social spaces and an opportunity came up to design and make seating for the foyer of the new Arts block at Taroona High School, as well as a sign indicating the Arts Building. I visited the site and watched how the teenagers used the space where the seating was

4 Albert Paley, *The Art of Metal*, Museum of Fine Arts, Springfield, Massachusetts, 1985, pp. 8 – 9.

to be installed. To my amazement they sat around on the floor in front of the full length windows leaning on one another, back to back with legs sprawled in all directions. They reminded me of snakes on a hot day woven together basking in the sun; it was this image that led me to design the *Snake Seats*.



Figure 1. Single Snake Seat, 1996.



Figure 2. Three seats in the foyer, 1996.

The *Snake Seats* were designed with a circular top to allow the users to sit facing any direction. They also had the option to lean on one another in a collective social manner. I designed the legs to be constructed from heavy solid rod twisted and wrapped around in the lower section of the seat, responding to the initial concept of snakes basking on a hot day in the country. At the end of one of the leg elements I fixed a cast bronze head of a snake and curved it upwards, just edging its mouth through a circular

cut in the centre of the seat. The legs were hot-dipped galvanised and the seat tops were covered in a clear two-pack finish. This process gave a lasting quality to the pieces.

This commission allowed me to produce seats in a slightly unconventional way, as the circular seating elements were initially looked upon as tables. A circular was sent around the school to collect their attitudes towards the seats. Their response came in many forms – for example, “they look like tables”, “very sculptural”, “crazy thinking”, “interesting”, “they look like snakes – yuk”, to “fantastic arty things”. The principal of the school was very supportive of the concept and sent a memo around the class rooms telling the students that in fact they were not tables and unlike the ones at your homes, you have my permission to sit on them. The whole exercise was inspirational in that it lead me towards new ways to present public seating.

Another interesting part of the commission was to construct a sign for the front of the new Arts Block, which was immediately outside the foyer where the seating was placed. They wanted an image that didn't take over the whole face of the building and which did not in any way detract from the architecture. My response was to view the sign like a brooch, as body adornment. The result worked well, as it was visible from many sections of the surrounding buildings and grounds. The sign was split into two sections horizontally at 80 degrees. A twisted metal pin separated the two sections, to look like a brooch, and to link the legs visually to the seating in the foyer.



Figure 3. Taroona High School Arts Block, 1996.



Figure 4. A close up of the sign, 1996.

S.O.F.A. Chicago, USA: *Holy Cow Seats*

I exhibited in Chicago in 1997, with Despard Gallery, in “S.O.F.A”: Sculpture Objects Functional Art. As I was experimenting with the way people use seating, I designed two oval benches or ottomans upholstered in black-and-white cow fur on the tops, and black and white leather for the sides. I twisted heavy metal legs, which were finished with a black acid etching and fitted with bright aluminum feet resembling cows’ hooves. I often think of rural humour when I am making work. This tends to be visible in the end result in one way or another. I was interested in producing a seat for one person to occupy comfortably, or two people to use in an intimate way.

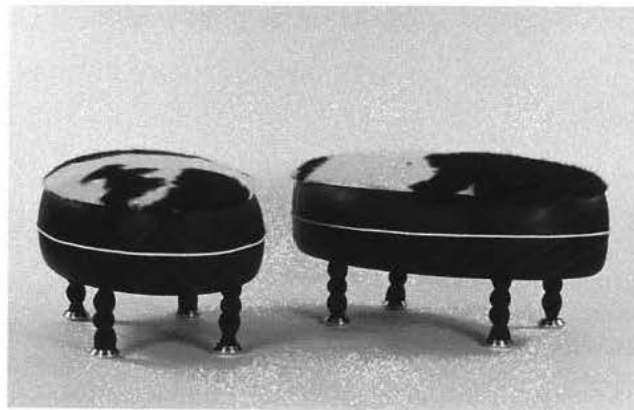


Figure 5. Two *Holy Cow Seats*, 1997.

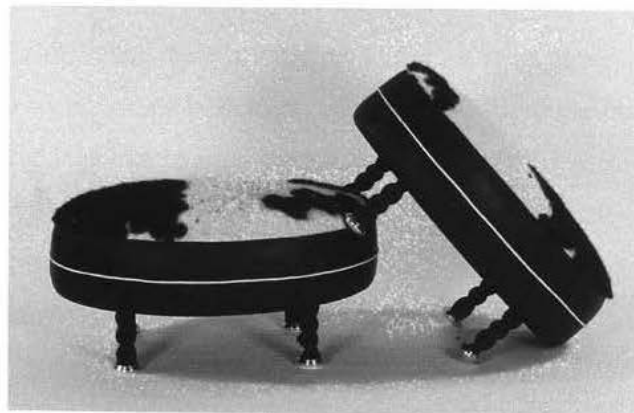


Figure 6. Two *Holy Cow Seats*, one resting on another, 1997.

Burnie Streetscape and Beach Seating

In 1997 I undertook a commission for the Burnie City Council to design and construct bench seating for two locations, one in the city centre and one on the grass area at the beach, located at the end of the main street. This project used recycled timber from the Burnie Ocean Wharf, which had recently been demolished. The timber, called turpentine, was unique: imported from Queensland in 1919, it had provided the piers for the old Ocean wharf for 74 years. At the lower section the wood had been submerged in two fathoms of water. The turpentine was ideally suited to last in that environment. After the timber was salvaged and milled it was still in good condition. I decided to have the timber cut into slat form, 70mm wide and 25mm thick to use in short lengths running from the back to the front of the seats. This method was designed to minimise any cracking that may occur if the wood was cut in larger sections, because the seats were to be placed in hot sunny positions.

The design and construction of the seats were carried out with the assistance of two Hellyer College students. Part of the program was for me to act as a mentor, to pass on the skills to younger local students. We looked closely at Burnie historically, its development into the next decade, and considered the positioning of the seats in the city.

Long bench seats six metres in length were designed to accommodate both sites, using images from the ocean to work the legs like twisted kelp. On the ends of the seats we placed waves reflecting the fierce North West Coast ocean, and we treated the slat work to resemble the train tracks that link the coastline.

We used a photographer to select images of the city's history and screen printed them onto stainless steel sheet, which I curved and placed on the ends of the seats and the inner sections under neath the arm rests.



Figure 7. Seat in the main street.



Figure 8. Angle of the above seat.



Figure 9. Seat on the beach.

A feature of the seats is the way the long lengths of seating are divided into two sections, providing a separation for more than one group of people to use at the same time. With straight long benches, people at different ages tend not to use them at the same time. Allowing for this, I placed a large arm rest in the centre to provide segregated areas. It works as I found out by returning many times to observe. The seat in the main street has a fixed position against a wall, whereas the seat on the beach gave me freedom to create an opposite curve on the seating section.

Research in America at Paley's Studio

In late 1997, as well as showing work in the S.O.F.A. exhibition in Chicago, I took part in the lecture series there discussing my work and my experiences living in Tasmania. After this I extended my research by taking up my second two-month internship at Albert Paley's Studio's. This time the studio was working more in stainless steel, and fabricating large sculptures in a new way. I witnessed and took part in many aspects of this work, and gained enough knowledge and confidence to be able to return to Tasmania and apply this to my own style of work.

During my travels I have seen stainless steel used in all facets of trades and arts, but I hadn't seen it worked in such an organic and contoured method before. This is due to the way that Paley applies massive blasts of heat; the resulting forms are the result of years of experience coupled with a masterful understanding of the process and of the completed object.



Figure 10. Albert Paley, *Genesee Passage*, 1996.
 Forged and fabricated weathering steel
 Bausch & Lomb Headquarters, Rochester, NY
 720 x 156" diam (in-situ).

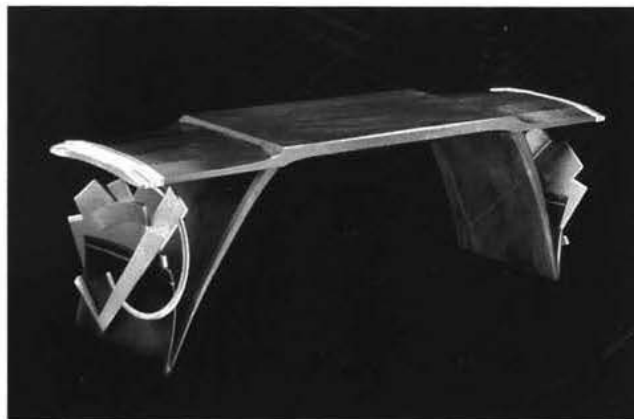


Figure 11. Albert Paley, *Bearing Blocks*, 1997.
 Steel, stainless steel, copper and mahogany
 Private collection
 26.25 x 85 x 24.25".

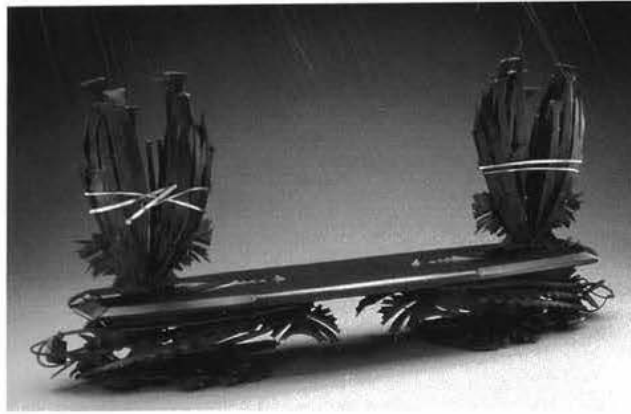


Figure 12. Albert Paley, *Oasis*, 1994.
Steel, Mahogany, Stainless Steel
Function: Coffee Table
54" x 109-1/2" x 19-1/2".

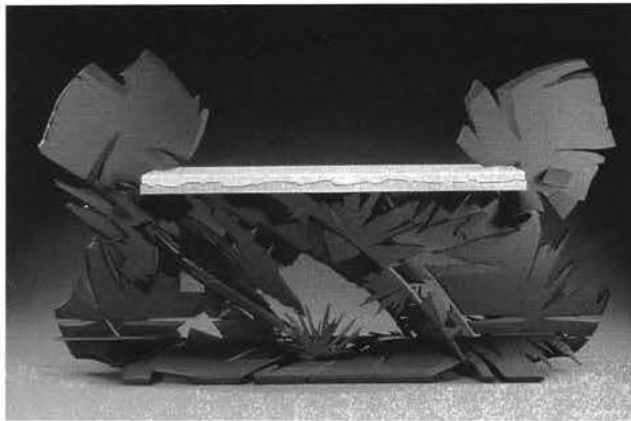


Figure 13. Albert Paley, *Mystery Table*, 1993.
Formed and Fabricated Steel, Stainless Steel,
Marble Top Function: Sideboard
59-1/2 x 104" x 18-1/2".

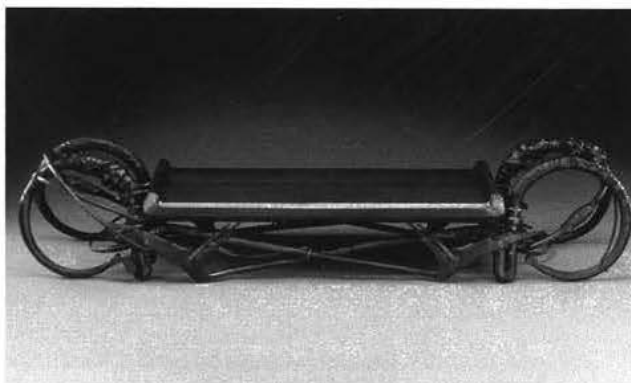


Figure 14. Albert Paley, *Museum Bench*, 1994.
Forged and Fabricated Steel, Mahogany
Victoria and Albert Museum, London, England
27" x 135" x 30".



Figure 15. Albert Paley, *Apollo*, 1996.
 Formed and fabricated weathering steel and
 Stainless steel
 190" x 209" x 36".



Figure 16. Albert Paley, *Rotunda Gates*, 1997.
 Formed and fabricated stainless steel
 San Francisco Civic Court House, CA
 124" x 81".

Burnie Surf Club Commission

I returned to Tasmania and accepted a commission from the City of Burnie, to design and fabricate a sculpture for the wall of the Surf Life Saving Club, situated near the end of the main street on the waterfront in Burnie. I took the opportunity to put into practice the skills I had learnt in Paley Studio's of using stainless steel as the material for the project.

The project gave me confidence to tackle larger scale projects of this nature. I also made progress with the technique of using twisted stainless steel, as well as being able to move back to working the smaller scale objects with ease.

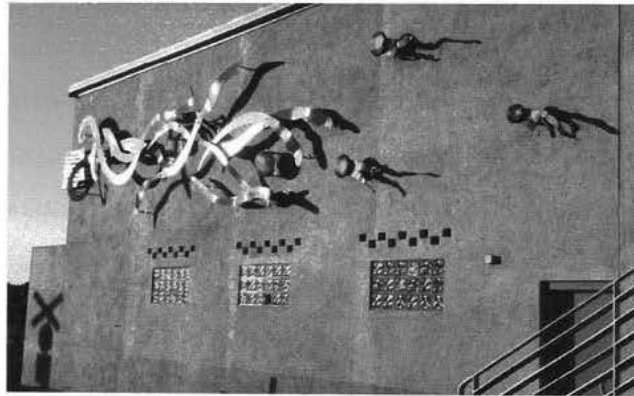


Figure 17. Burnie Surf Life Saving Club,
Stainless Steel, cast glass, lighting
12 metres long, 8 metres high
1999.



Figure 18. Sculpture with lights on.

Leaning Posts

My first year of PhD Studies were taken up experimenting with new techniques of working with metal and leather and thinking about new ways of resting the body. During my second year of PhD Studies I developed the concept of the Leaning Post. I have written about the significance of leaning postures in various social settings in chapter one; the way particular postures provided the impetus for my designs is discussed in chapter five.

The *Props* sit at the edges of the furniture discipline, but step outside the boundaries due to the way they responds to the function of resting the body. This function has moved from the squat position to the vertical rest, which also can act as a pose or stance. The conceptual outcome is derived from the way the object interplays with the user. The human scale of the object encompasses the body to create singularity. Some of the pieces incorporate a grid at face level, which acts as a “protection” between users. At the same time, the grid creates a situation like that which the board creates for a chess piece: it delineates a position for placing oneself into social dialogue. This quality straddles the work between furniture and sculpture disciplines.

The platform of sculpture presents this work as figurative expression, leaning towards radical abstractness, with fragmented body parts. The vertical components, in most cases, suggest gestural dance and theatrical movements. The lower sections of the *Props* are designed with footrests in a number of positions. The bases have been designed to present the objects so that they won't fall over; at the same time they have been aesthetically placed, and the diverse style of construction makes them an integral part of the whole *Prop*. The bases can be omitted if the

Props are commissioned to be fixed permanently in one position. This would not detract from the integrity of the works.

The *Leaning Posts* will fit into public meeting spaces of the 21st century, fulfilling the demands of a fast, turbulent life style. The works display the energy evident in the late '90s, portraying movement and bodily gestures. The works have a place as one-off pieces, or can be constructed as a series to fulfil a brief for a particular space.

Accessories

Throughout the process of developing the *Leaning Props* I have concentrated purely on the object as a support for the body while resting. I have often been asked whether I have considered designing flat surfaces for a drink or a plate of food to be placed upon. These accessories could indeed be designed in a number of formats and constructed to blend with the piece rather than a visually awkward attachment. If a future commission specified a modification of this nature, I would certainly consider designing the *Props* with the necessary accessories. The *Leaning Props* would be more vulnerable to having drinks or food knocked by arms and elbows, due to their height. To overcome this problem, the accessories would need to be designed with a guard placed around the edge in order to minimise spillage.

Surveying the Field

During the past four years I have been searching within Australia, America and Europe in order to locate artists, designers and crafts people that are working in a similar manner to myself.

While undertaking my PhD. course, I have visited Chicago, New York, Rochester, Paris, Auckland and Sydney, as well as searching international magazines. I found artists working in metals and leather, but no one working them in the same way as I am. There are some instances of design precedents for furniture that supports leaning and resting postures, and I have detailed some of these in the following chapters.

Recently I read in *Wallpaper*, an English magazine, an article on Alex Welch, a graduate student whose final year works were exhibited at Central Saint Martin's London.

Welch is quoted as saying,

Originally, I was interested in small urban living spaces and the role of flexible objects within them; says Welch, producing prototypes from a shroud of bubblewrap. "People use the most abstract of surfaces and structures for sitting, leaning and reading; he enthuses. "usually, public spaces are divided into areas of activity by partitions, glass screens and other similar structures. My design replaces that by dividing or guiding people through these spaces and turning what would otherwise be bland partitions into furniture. ¹

Welch's robust polypropylene – and – rubber screens use a pared – down production technique to forge a two – component structure from a single mould. The wall surface of the two – metre tall screens may comprise a protuberance which serves as a seat or soda holder, or a waist – high concave depression, scooped and lined with soft rubber, to provide the perfect leaning post for passers – by to browse through a book or park a tired, overworked and over – shopped body.

¹ *Wallpaper*, *Bespokescreen* by Karen Chung, October 1999, p. 124.

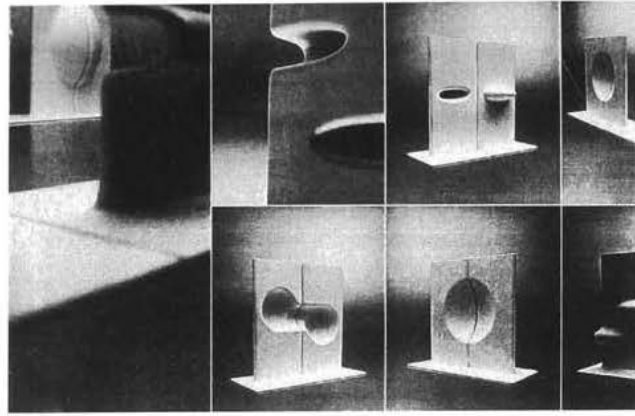


Figure 19. *Divide and Conquer*, Alex Welch's 3D. rubber screens, 1999.

This was an interesting find, and although the work is pursuing a different path, it shares the objectives formulated around my *Props*. It also reinforces my direction in continuing to make *Leaning Posts* and the particular area that I need to address for marketing this work.

Although I have found few examples of designers working in the specific ways I design and make, it nevertheless remains the case that there are a number of contemporary designers whose works have had a bearing on this research project. In this next section I provide an account of the work of these designers and have highlighted the techniques and conceptual concerns that seem to me to relate to this project.

Ron Arad

Designer / Maker – London.

Ron Arad's work has fascinated me since I first saw it in Barcelona in 1990. I was interested in the way that he moulded metal and formed it into compound curves to produce chairs and tables. The moulding consisted of heat forming, rolling, hammering and finally securing the joints by welding. His work consists of shiny metal forms which contrast with the layering of materials and the highly textured surfaces of my work. However

there are shared elements in our work, that may evoke responses. For example, the stainless steel seat cushions in *Sit and Lean* p 58 have similar qualities to Arad's chair, *Big Easy volume 2* 1989. *Big Easy Red Volume 1*, 1989, as shown in figure 20 conveys the upholstered version of the original silver metal chair. The voluptuous form also possesses the gestural qualities which I intend my forms to express.

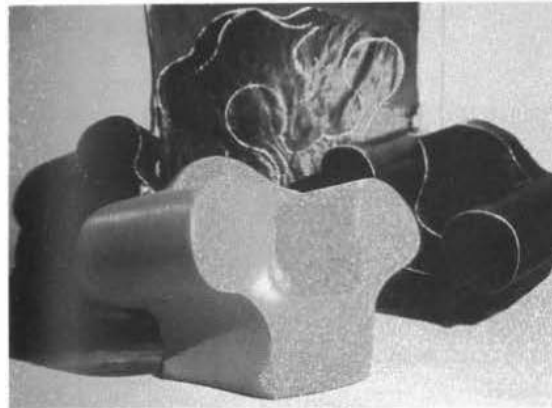


Figure 20. Ron Arad, *Big Easy Red, Volume 1*, 1989.
Charlotte and Peter Fiell, *1000 Chairs* p. 609.
Taschen, Italy, 1997.

Wendell Castle

Designer / Maker, Rochester, New York.

Wendell Castle is one of America's leading Furniture Designers, who employs up to 11 people in his studio. Castle produces one off pieces and specialises in wood, which he tools, carves and paints to a high degree of textural finish. I first met him in 1990 and again in 1993 and 1997. During my visits to his studio I noted an aspect of his work that correlated with my own methodologies. The most important aspect is the way he traverses the boundary dividing furniture and the fine arts. This aspect is visible in my range of *Leaning Posts* in the way that they have an identity between sculpture and furniture. Another common element is the way Castle narrates through his objects.

They create relationships to one another and address site specific locations.

Castle's work, *Round Midnight*, figure 21, shows an organic form with a textured surface that displays an ambiguity of materials. Most of his organic forms have opposing geometric elements attached to them, providing hard edges at particular points of the object. This differs to the overall softness of my work, which seduces people, where his sharp hard edges do not invite people to fully engulf themselves.

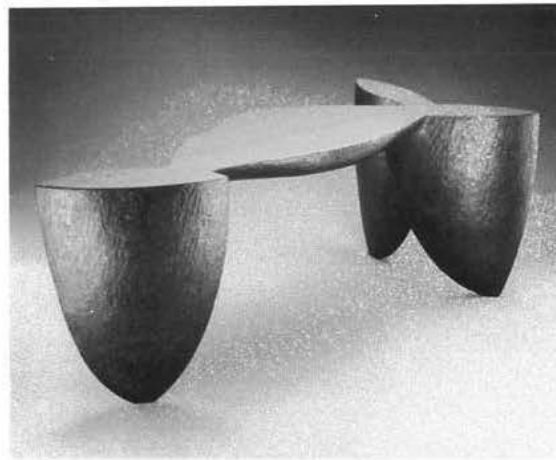


Figure 21. Wendell Castle, *Round Midnight*, 1996.

Sculpture Objects Functional Art, Exposition Chicago.
Catalogue 1997 p. 123.

Jaroslav Susta

Designer / Maker, Prague, Czechoslovakia.

I discovered the work of Susta's in a catalogue of a design group called Atika, working in Prague. The group of five designer / makers graduated from Design Colleges in London and Prague and have limited documentation outside of Europe, but have made a mark within the contemporary field in Prague. The members of the group concentrate on one off pieces of furniture. The chair of Susta's, *Muzatka*, figure 22 is designed with one arm. The layering of the materials on the back support is not dissimilar in the way in which I have placed leather behind the

cut out forms of metal. The pleating in the seat has a way of drawing you to the arm side of the chair, especially as that side is heavily textured with waves on the back and the strong front leg. The asymmetrical design of the chair and the placement of one arm to rest upon, has a similar postural approach to Nadar's chair in Chapter Five p. 30.



Figure 22. Jaroslav Susta, *Muzatka Chair*, 1992.
Catalogue *Object Contra Design Atika*, p. 6.
Prague, Czechoslovakia, 1993.

Tom Dixon

Designer, London, UK.

Dixon's earlier work as shown in *Kitchen Chair*, figure 23, fits within the parameters of industrial assemblage, where the process of the machine is visible. The curved sections of the chair are constructed from iron frying pans and ladles welded together with the joints intentionally exposed. Though I am working with curved metal forms and steel, my process is opposite to Dixon's work. I use techniques of working the metal that produces a softer finish. I also grind away the visible welds and texture the area with punches so that a decorative point occurs.

Dixon's chair *Bird 2*, figure 24, is constructed from steel rods welded together much like a truss used in bridges or industrial

warehouses. This method of construction gives the bright colored chairs an abundance of strength. I have applied the same method to construct the inner frame on *Solo*, Chapter 5, p. 51, where I have then covered the frame with moulded leather. Dixon's uses this method, translating it well into an upholstered form directed towards industrial production.

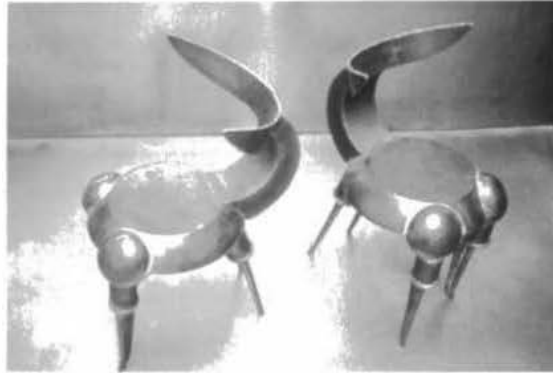


Figure 23. Tom Dixon, *Kitchen Chair*, 1987.
Charlotte and Peter Fiell, *1000 Chairs*, p. 594
Taschen, Italy, 1997.



Figure 24. Tom Dixon, *Bird 2*, 1992.
Charlotte and Peter Fiell, *1000 Chairs*, p. 651.
Taschen, Italy, 1997.

I have made an attempt to juxtapose these two processes into some of my work as shown in *Chaos on Friday Night*, Chapter 5, and *Separated*, Chapter 5, p. 56.

Jasper Morrison

Designer, London, UK.

Morrison's work is directed towards the manufacturing process, with a strong aesthetic of purity and clean lines with bright coloured fabrics. The settee *Three*, figure 25, is visually expressive and relates to my seating work, *Twisted Love 2*, Chapter 5, p. 22, through the way Morrison has separated the seating positions and omitted the back rest. Settee *Three* allows three people to sit at different heights, or two people to sit with a space between them, or to use the central section as an arm rest. If the settee were placed in an open space then people could use the seat by sitting on either side, facing opposite directions as in *Twisted Love 2*.

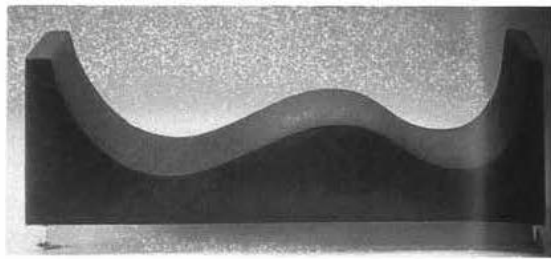


Figure 25. Jasper Morrison. *Three*, 1992.
Charlotte and Peter Fiell, *1000 Chairs*, p. 638.
Taschen, Italy, 1997.

Morrison's *Benches*, figure 26, are designed to offer the user single, double or multiple seating positions. This simple block form can be arranged in many formations and is a practical solution for arranging people to rest in public spaces. This solution runs parallel to my prescription for people resting together in public spaces, confirmed in *Twisted Love 2*, Chapter 5, p. 21 – 24.

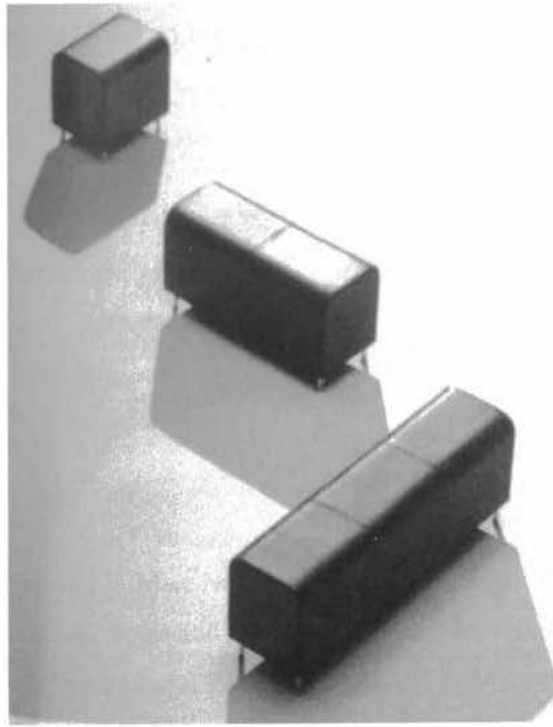


Figure 26. Jasper Morrison, Benches, 1989 – 1991.
Charlotte and Peter Fiell, 1000 Chairs, p. 639.
Taschen, Italy, 1997.

Marc Newson

Designer, Australia.

Newson's *Lockheed Lounge*, figure 27, captures the work between 1985 – 86, but this piece still retains a significant visual presence about it. The design combines molded metal sections riveted together and formed over the compound curved armature. This piece provides a point of comparison for my pieces *Sit and Lean 2000*, Chapter 5, p. 58. The *Lockheed Lounge* sacrifices comfort for aesthetics. Although the piece provides some interesting curved lines based on aircraft construction it lacks concave seating form. The seating cushions on *Sit and Lean 2000*, have similar qualities to the *Lockheed Lounge* but in terms of comfort, are considerably ahead. Lounge chair cushions were the criteria for developing the metal seats. This idea led me to contour the top edges and lower the central surface section of the cushions, which resulted in creating a sense of ambiguity at first

sight. This ambiguous presence with the seat cushions supports my argument that the *Leaning Props* project a strong usage of both function and sculptural form.



Figure 27. Marc Newson, Lockheed Lounge, 1985 – 86.

Michael Bogle and Peter Landman, *Modern Australian Furniture*, p. 37.
Craftman House, 1989.

Andrea Branzi

Designer, Milan, Italy

Branzi is a leading Italian designer. His work is based on a postindustrial approach, which places importance on the individual user of the object. The *Niccola* chair figure 28, is a strong example of postmodern furniture, as the Italian designers have recognition for being highly active in this period. The chair's form displays fluent lines, softened on the edges with a fine cord covered with fabric. This is a traditional upholstery technique used extensively between 1920 to 1960 on lounge chairs. The chrome metal tubing on the chair legs and stool is reminiscent of a 1960s style of seating. The head, arm and foot-rests have been designed with a decorative intention, demonstrating the importance of the placement of limb supports. The positioning of the rests offer many alternative positions for supporting the limbs, this corresponds with my objective of designing diverse resting positions on the *Leaning Props*.

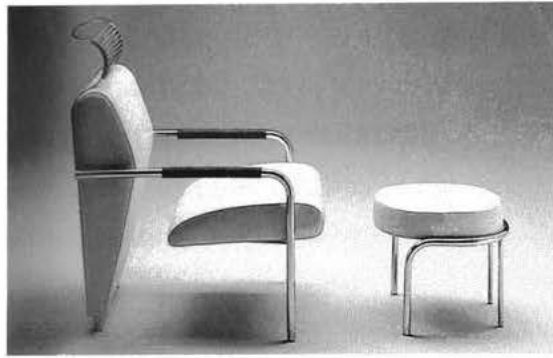


Figure 28. Andrea Branzi, Niccola, 1992.
Charlotte and Peter Fiell. 1000 Chairs, p. 663.
Taschen, Italy, 1997.

Phillippe Stark

Designer, Paris, France

Stark's work is based upon a design criterion that is directed at mass producing superbly crafted objects. The *Boom Boom* chair figure 29, projects biomorphic forms that visually exhibit a softness that is in contrast to the hard polyurethane frame over steel inserts.



Figure 29. Phillippe Stark, *Boom Boom*, 1992.
Charlotte and Peter Fiell, *1000 Chairs*, p. 644.
Taschen, Italy, 1997.

The *Boom Boom* chair displays the aesthetic role of bringing together the organic and geometric form. Wherever Stark uses this format he considers the joining of the two opposing elements with great care as the fragility of this technique is a unique factor within many of his his designs.

Stark's *W. W. Stool*, figure 30, resembles a moving creature, the fluidity of the components relationship to one another is similar to the approach I have taken when constructing the *Leaning Props*. The *Props* are well resolved in this same manner, where the foot rests, legs and resting components are often formulated from the same piece of metal. This factor is important as is directed towards assimilating the object with the form of the human body.

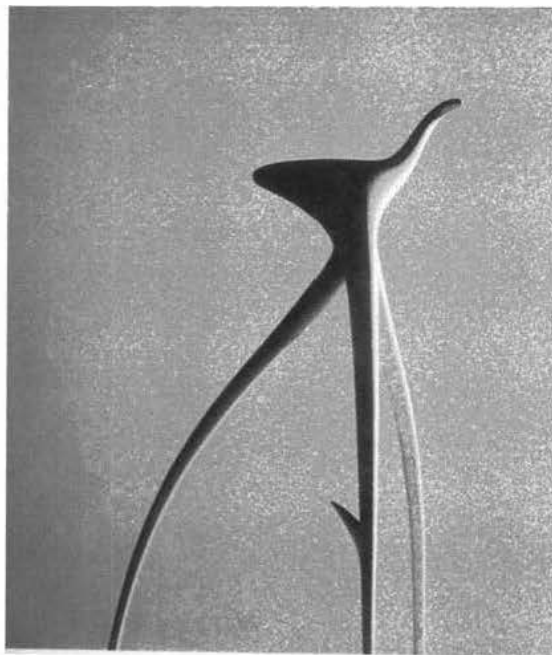


Figure 30. Philippe Stark, *W.W.Stool*, 1990.
Charlotte and Peter Fiell, *1000 Chairs*, p. 645.
Taschen, Italy, 1997

Summary

I see my work as being informed by the designs of these international designers and many of their technical and conceptual applications employed by them are not dissimilar to my concerns. It will have been noted however, that all of those design solutions covered in this section deal with the body in the seated position. My claim in this thesis is that the solutions I have created for the resting body in the vertical position, the *Leaning Posts*, represent a significant design innovation in the field of furniture.

Chapter One **Behind the Basalt Hills**

My earliest, most exciting memory as a child was travelling with my father during school holidays, early in the mornings to his place of work. This journey dislocated us from the ocean of the North West Coast. We would cut our way through the grassy covered basalt hills of Surrey Road to the plateau, which slowly inclined and wound its way through Hampshire to the base of St. Valentines Peak. The locals call it simply "The Peak". When descending from the north, you entered the grassy plains of the Surrey Hills that roll down through Old Park, Hampshire, Highclere and into Burnie town, which is located on Emu Bay.

The power of this land is overwhelming. The weather is changeable from sunshine to snow in a moment, with a vast range of possibilities between. In the winter months, black frosts occur in early mornings. Mist and fog cover the valleys, icy cold sleet drives from the south, and heavy snow fuses with rain. The summer months might well be the same, but there can be many warm to hot days and dry, windy conditions that can rapidly change into raging bush fires.

My inspirations come from my experiences roaming the basalt hills and swimming in the crashing waves of the North West Coast; witnessing the changeable weather storms, rain, snow, hail and massive waves crashing over the Burnie breakwater during winter storms:

The taste of salted lips; learning how to kiss on the beach on Saturday nights. The drive or walk through the rain forests on hot summer and stormy winter days, trees bending and creaking at full pitch. The sound of machinery in the forests and on the land. The rattling of draught horses moving at full power, the sound of cars and truck wheels spinning on muddy roads. Bellowing cows waiting to be milked, sheep lambing on frosty nights.

Football spectators cheering in the local parks. The vista in the main street during the anti Vietnam rally. Crying lovers in distress, fighting at a street corner on Friday nights. The darkness in the cold lane, the currawongs in the fields, bees swarming, the wattle grubs before a fishing trip. The miners underground swearing and drilling rocks, blasting rock faces 400 meters under the ground surface. The quiet voice of my father as he told me stories. The resting and relaxing at social and sporting events.

My experiences of the land, and those of my forbears of the North West Coast, are associations with a landscape which speaks poignantly of hardship, heroism, beauty and failure, and have done at least since colonisation. A main road linking the West Coast marks a change, along with the logged forests and belts of the new growth of *pinus radiata*. The soil, gravel, mist, frosts, snow, march flies, hail, heat, snakes, vegetation and currawongs are still the same. The harshness of the weather prevails in the same manner as it did all those years ago. From my many experiences growing up in the area, I see the changes as insignificant.

The topographical conditions surrounding my formative years, and their impressions upon me have an ongoing presence within my work. My interest in leather and skin was formed through the same experience. Not only was this due to viewing the hills and distant plains, but also to observing the earth that I trod upon.

Chapter Two● The Early Years

In this chapter I address the imagery that is evident in my work. I will outline how the imagery is evoked from nostalgic memories of a determined past.

My grandparents were a driving force for me, especially my grandmother, with whom I spent numerous holidays, in a nearby coastal country town on the North West Coast. She was a strong, determined, self-sufficient woman who spent many years of her life living on a farm. She was resourceful, and could turn her hand to a multitude of skills.

I spent time with both my grandparents on their farm when I was very young. Images I recollect are of riding on the sledge behind the draught horses, and ploughing in preparation for the planting of the potato crops. I remember going to the horse races to watch my grandfather race. He often took me to the stables afterwards.

I can vividly remember the odours of the horses. Especially when they had been working, they produced a creamy lather on their bodies, because horses perspire through their skins, as humans do. The leather saddles creaked as the horses moved around their stables. The scent of the freshly applied leather dressing blended with their lathered body odour, fumes from their waste and the smell of hay. There was an ambiance of strength and warmth.

Often, somewhere within the stable complex, there was blacksmith hammering at hot metal, shaping and fitting horseshoes. The power of his craft derived from the sulphurous odours of the burning coke from the hot fire blended with the atmosphere of the stables. My passion

for working with metal and leather comes from the aura of the stables.

Those early years were full of notable occasions of travelling to country shows and festivals with my parents, and spending many hours with my father watching the wood chopping, horse and machinery events. These events were mostly associated with the male rural activities, which highlighted physical strength.

The plank seating which surrounded the arenas and show rings were often full to capacity, leaving many people to stand for hours, including my father and myself on many occasions. Most of the arenas, showgrounds and football ovals had horizontal railing running around the perimeter. Vertical posts at a finished railing height of approximately 900mm to 1000mm supported this railing. The railing acted as a barrier between spectators and competitors, in parallel to the way domestic farming animals are fenced off.

Observing these events, many people seemed comfortable simply leaning on the rails. This was an informal stance in which to place one's body while resting, maintained by occasionally changing the positions of the legs in the same manner that a horse rests its body.



Figure 31. At the Royal Hobart Show, 1999.



Figure 32. At the Royal Hobart Show, 1999



Figure 33. At the Royal Hobart Show, 1999.



Figure 34 At the Royal Hobart Show, 1999

It was generally the male gender that occupied this particular stance. They would look relaxed as they leaned over the railing, chatting and observing the events. Women too sometimes assumed a version of this position.

Photographic images clearly show that in the 1920s women in long dresses did in fact gently lean on the rails viewing such events. There may have been consideration taken to avoid crushing the fabric, but the casualness of these pastoral events incited the observer to rest in this mode.

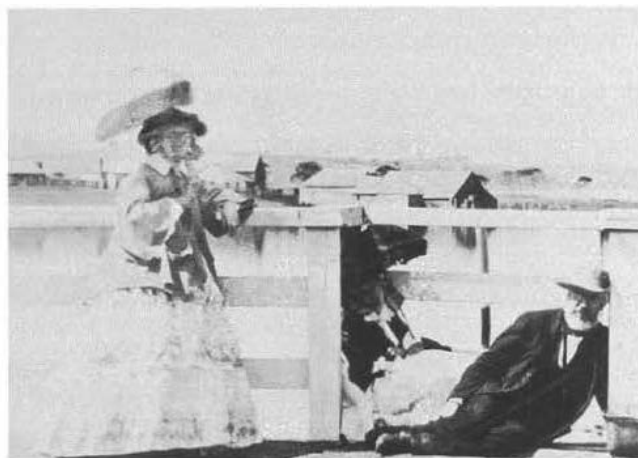


Figure 35. Mary Morton Allport leaning on a fence at Bridgewater about 1863 from Allan Sierp's *Colonial Life in Tasmanian*, p. 56. *Fifty Years of Photography, 1855-1905* Rigby Limited, 1976.

Within the rural community and amongst working class people resting in such a way was a common occurrence in my childhood experience. I noticed that in particular, farmers leaned on something while engaged casually in social discourse. This could be a tractor tire, a bale of hay or oats, the bonnet of a motor vehicle or a verandah railing. They would also tend to move their bodies in such a position while they observed their pastures or animals.



Figure 36. Man leaning on a tractor tire. 1997.

The verandah railing became a ritual setting in the evenings while the sun was setting. This rail was used to prop oneself upon while proudly gazing over their property or the results of the day's work. Some verandah railings even provided footrests between the vertical rails.

The road and forest workers are another group of people who tend to position their bodies over vertical objects for resting. Road workers have a tendency to rest on their tools of work, their shovels, spades and brooms etcetera, whereas bush workers tend to lean on horizontal branches or a fallen tree placed in a particular position to brace the body for rest. I had wondered why it was necessary to lift one foot onto an object of approximately 100mm to 200mm off the ground whilst leaning. After much practice myself, I realised that it was a very effective relaxing position.

Exploring the leaning stance further, I found that outdoor workers in Australia in a particular period - at least in the 1900s to 1950 that I can verify by local research - could take an unprescribed break from work by leaning on an object to have a “smoke”. This was widely tolerated, although by some it was considered as slothful or lazy, but if workers actually sat down to smoke they would run a high risk of being dismissed from their employment.



Figure 37. Road Worker, Hobart City, 1999.

My mother would lean on the back fence casually speaking with the neighbours: “over the paling fence discourse”. This often happened while one woman was hanging the washing out. A cup of tea was often at hand while the conversation was taking place. This type of meeting would take the place of a more formal invited

visit for tea, due to the fact that in that period, working-class women at home would not have time for social events through the day. This was a pattern of social intercourse in many backyards throughout the coastal regions of the North West Coast and, in fact, all over Australia.

Whilst in New York, USA I found this style of behaviour was common in outer regional districts of the major cities. My research in Rochester New York found that it was very common in the 'twenties to the 'fifties.

The memories from my early years have triggered imagery that I gather and manipulate to respond to a changeable contemporary society. The images that I have described in "My Early Years" were a starting point for me to scrutinise the way people communicate with one another, and the way that they socialize and position themselves in vertical positions while resting. It is this line of enquiry that has provided the main context of my work, *Props for Social Discourse*.

Chapter three **The Power Of My Craft**

My craft discipline was introduced to me at an early age through my family, where background skills ranged from farming to timber work. When I was born my father presented me with the family icon, an axe. From this point he persisted for many years teaching me how to use it correctly. There was a period in my youth where he would fasten a short length of a sapling, (a round limb of a eucalyptus tree) onto another block, (known as a dummy) for me to practice my cutting skills when I returned home from school. During this part of my life I discovered my passion for the material. I was interested in the way that the axe would cut into the wood, and how the cutting would leave an overlaying mass of patterns. I worked at this for many years as well as learning other skills associated with timber.

My grandfather on my father's side was a shingle splitter. I learned the skills, and consequently the tools of trade were passed onto me. For a few years later in life I used to demonstrate shingle splitting at some of the local shows and animal field days, as well as splitting many for a house I built.



Figure 38. Myself learning the skill of using an axe c.1956.



Figure 39. Shingle splitting tools and split shingles.

During and after my apprenticeship as an upholsterer I spent 16 years stretching fabric and leather over forms to create seating for people to rest their bodies in. The way I manipulate metals is akin to the way I used the materials in upholstery: I work metal to give the appearance of leather. I soften it to be able to curve, stretch and squash it into organic forms.

Cold steel is extremely hard and rigid by nature, evoking the hardship of early industrial processes and the struggle of underground mining whereby ore is obtained to produce steel. For me, the confrontation with black steel early on a cold morning brings back memories of hard work amongst the basalt hills of the North West Coast. Steel's harsh rigidity sometimes pushes me away from the material, until I take it past this point. Viewing the hot embers engulfing the metal in the forge; feeling the heat when the metal falls into its plastic state: this plasticity presents an extreme contrast to metal's cold state.

The exciting, spontaneous part of my work occurs when I engulf myself within the process; when I bring the coke-fired forge to extraordinary heat. To be able to take the solid steel or stainless steel bars to white heat requires 1300 degrees Celsius. When the metal is sweating and transformed into a plastic state, on the edge of melting point, I take it and forcefully manipulate it to the required shape.

Under extreme heat, metal is easily manipulated into an organic form. As the heat falls away quickly, the metal has to be worked fast to be able to complete the particular design in process. This physical process demands speed and spontaneous calculations as to where the metal needs to move next. One heat is taken and worked upon, then the metal is then placed back in the forge to prepare for the next heat. This is repeated until the particular component is ready to be part of the object.

Figures 40–45. *Body Hug* under construction, from the forging stage to the completed metal construction stage.

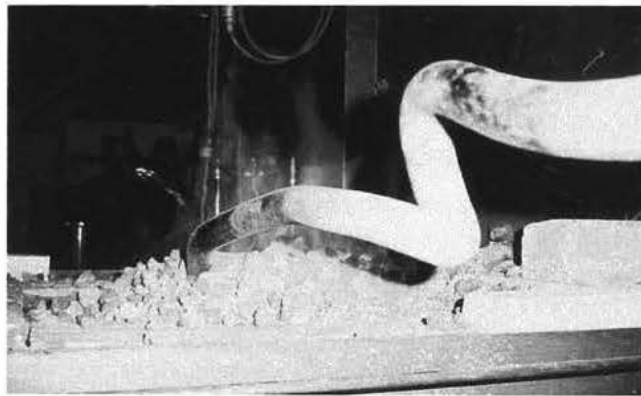


Figure 40.



Figure 41



Figure 42.



Figure 43.



Figure 44.



Figure 45.

Paley's manipulation of metals in such a fluid way inspired me to recall the way I had previously used leather. As I was already intertwining these two materials, the urge to reverse the roles of these materials became stronger. I was provoked to place these materials together in many different ways, using the accuracy of sewing soft leather in sympathy with heating and manipulating metals. From these technical discoveries, the next logical step was to reconsider my conceptual approach to designing 'props' for people to interact with in public space. The *Props* are a fusion of many aspects of my past, linked with the exploration of change, new experiences, fashion, sexuality and looking into how people relax in contemporary society.

Chapter four **Regional Vernacular: Tribal**

Living on the North West Coast of Tasmania I discovered that there were many territorial claims over a distance of 40 kilometres. This was evident within the arenas of sport, politics and general living in small isolated communities. The coastal people all lived under the same protective, vast, powerful basalt hills which face the massive waterway called Bass Strait. The power of the topographical location has created small pockets of dwellers, highly over-protective of their pieces of territory. This territorial attitude has been instilled in them through the pride of the early pioneers who carved their own plots across the coastal hills.

Next to the tribal towns, St Valentines Peak is the pinnacle that separates the coastal towns and the West Coast. As the crow flies, the distance is not great. It is only the vast gorges and rugged interior land that separates the west from the northwest. The West Coast is notoriously harsh in living and working conditions, made up of a series of mining towns. The West Coast encompasses iron ore, steel, walls of rock, deformed and twisted tunnels, diamond drilling by hand and machine, steels vibrating into the columns of rock: these are hard working, hard drinking, male dominated places.

In 1980 I worked underground at the Que River Mines on the West Coast of Tasmania. I mixed and unloaded the nitro glycerin, selected the detonators and sticks of gelignite, placing them in the cage for delivery at 7 Level, 100 metres under the ground. The holes that were drilled into the rockface during the shift were plugged with the explosives, wired up to detonators and fired at the end of each shift.

'Every one out of the shaft', cries Moya, the shift boss. 'Stuff it', he yells as he tries to fire the face with the explosive charger that is malfunctioning. Moya looks

around, notices the Toyota parked nearby, and calls to me to drive it onto the platform. He lifts the bonnet and connects the firing wires to the battery terminals.

Amongst the sparks and cheering of the miners, a massive explosion and ground shaking experience happens. This unorthodox event is probably familiar to the many people from different cultures working underground in the mining industry. Their passion and hatred towards their job and one another runs parallel with the tribal differences of the North West Coast of Tasmania. The weather pattern in this area creates havoc with the inhabitants' lifestyles, as it is unpredictable and extreme; from passive to wild conditions within hours. Yet in times of hardship and crisis these people stand together and are tender and affectionate towards one another.

During my recent travels to New Zealand and America I found a similar line of tension flowing between the many worldly tribes.

In my work, I take the historical and ideological aspects of regional areas and meld them with late twentieth century social issues. The work has an anthropomorphic quality because it draws upon tensions of regional situations, which I express through the materials by the particular ways I use them. It is this anthropomorphic quality that generates humor through the work; humor that I find necessary to soften the heavier issues which are the inherent in the work.

Chapter Five **Social Discourse and *Props***

I have made a variety of objects that offer people personal space while resting their bodies in public places. These resting objects are designed to give people the choice of resting intimately or positioning their body to minimize any discomfort that may be presented by another person being close by. The Leaning Posts provide space for two or more people, and can be used from either side. In this sense, the object sets up a barrier between its users.

For many years I have been observing the usage of public seating. The areas of research have been parks, malls, beachfronts and other general public resting-places. I have noticed that people do not entirely utilise traditional long bench seats. In most cases people perch on either end of the seat, leaving lots of personal space in between. This space could suggest unused space: looked upon critically, the construction and materials can be seen as wasted.

Throughout my travels in other countries I have seen that every human being has the need to rest parts of the body while in a number of situations, but the mannerisms are likely to change slightly, according to cultural background and topographic position in the world. These observations are born out by the social anthropology of Marcel Mauss.

In his essay “Techniques of the Body”, Mauss discusses how from society to society, men and women use their bodies in socially defined poses and postures, and he observes that each society has its own special habits:

During the War I was able to make many observations on this specificity of technique of digging. The English troops I was with did not know how to use French spades, which forced us to change 8,000 spades a division when we relieved a French division, and vice versa. This plainly shows that a manual knack can only be learnt slowly. Every technique properly so-called has its own form. But the same is true of every attitude of the body. Each society has its own special habits.⁶

Mauss describes how the British and French infantries marched with a different step, also the French bugle sound was completely at odds when the English tried to march in step: the music would be out of step. He observed that cultures crossed over techniques.

A kind of revelation came to me in hospital. I was ill in New York. I wondered where I had seen girls walking as my nurses walked. I had the time to think about it. At last I realized that it was at the cinema. Returning to France, I noticed how common this gait was, especially in Paris; the girls were French and they were too walking in this way. In fact, American-walking fashions had begun to arrive over here, thanks to the cinema. This was an idea that I could generalize. The positions of the arms and hands while walking form a social idiosyncrasy, they are not simply a product of some purely individual, almost completely psychical and mechanisms.⁷

6 Marcel Mauss, “Techniques of the Body”, translated by Ben Brewster in *Economy and Society*, 2,1, Feb 1973, p.70.

7 Ibid, p. 72.

As well as pointing the influence of social habits on posture, Mauss also connects what he terms “techniques of the body” with the terrain that people inhabit.

Rest can be perfect rest or a mere suspension of activity: lying down, sitting, squatting, etc. Try squatting. You will realize the torture that a Moroccan meal, for example eaten according to all the rituals, would cause you. The way of sitting down is fundamental. You can distinguish squatting mankind and sitting mankind. And, in the latter, people with benches and people without benches and diases; people with chairs and people without chairs. Wooden chairs supported by crouching figures are widespread, curiously enough, in all the regions at fifteen degrees of latitude north and along the Equator in both continents.⁸

There are people who have tables and people who do not. The table, the Greek ‘trapeza’, is far from universal. Normally it is still a carpet, a mat, throughout the East. This is all complicated, for these forms of rest include meals, conversation, etc. Certain societies take their rest in very peculiar positions. Thus, the whole of Nilotic Africa and part of the Chad region, all the way to Tanganyika, is populated by men who rest in the fields like storks. Some manage to rest on one foot without a pole, others lean on a stick. These resting techniques form real characteristics of civilisations, common to a large number of them, to whole families of peoples. Nothing seems more natural to the psychologists; I do not know if they would quite agree with me, but I believe that these postures in the savannah are due to the height of the grasses there and the functions of shepherd or sentry, etc.; they are laboriously acquired by education and preserved.⁹

The next chapter describes resting positions and postures particular to the informality of Australian culture, which may be seen as responses to the landscape and climate. My work has focused on vertical resting positions.

⁸ Ibid, p. 81.

⁹ Ibid, p. 81.

Twisted Love

Love seats were designed to accommodate two people sitting close to one another. Some had a similar width seat and back. Other designs provided a seat for two people, but the back was curved, narrow and tapered at the top, which naturally moved the top sections of the two bodies closer together. Another account suggests that the wide seats were designed to accommodate the voluminous skirts of ladies of fashion more comfortably.¹⁰ The other example is a favourite of the Victorian era, an innovative form in the *tete-a-tete*, or Love Seat of the mid-1800s. This style was designed to separate the young courting couple while they were engaged in social discourse. Although they were facing opposite directions, they could in fact look sideways to view one another and because of the low upholstered section that separated them they were able to hold hands or touch discretely.



Figure 46. Love Seat or the Sociable, English 1844.
C. King, *An Encyclopaedia of Sofas*, London, Apple Press, 1990.

¹⁰ C. King, *An Encyclopaedia of Sofas*, London, Apple Press, 1990, p.18.

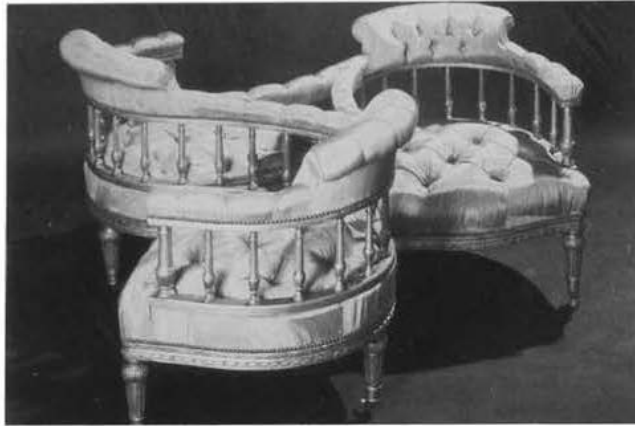


Figure 47. Conversation Piece, English 1850.
C. King, *An Encyclopædia of Sofas*, London, Apple Press, 1990.

A link with this period can be made with the days of drive-in theatres. The bench seat of the motor vehicle provided the situation for social and physical couplings to take place or not. Where on many occasions the film passed quickly with both participants still sitting hard against the doors with a feeling of cold space in between them, the bench seat acted like a chessboard. One kind of “move” permitted two people to sit together, while the other “move” allowed them not to: the cinema setting provided the options for ignoring or engaging with the activity on screen.

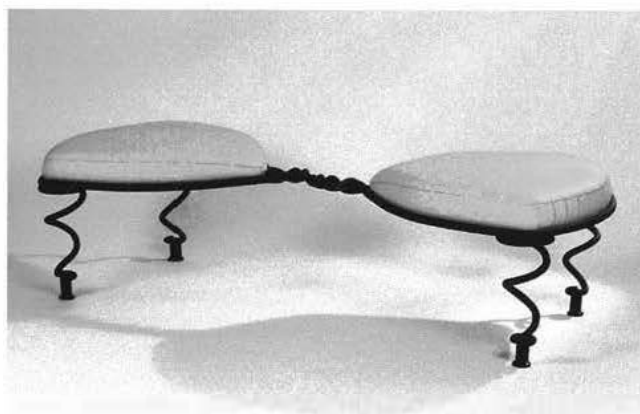


Figure 48. *Twisted Love I*
leather , acid etched steel
450 h, 1700 w, 700 d, mm
1996.



Figure 49. *Twisted Love 2*
leather, acid etched steel
450 h, 1800 w, 500 d, mm.
1998.



Figure 50. *Twisted Love 2*
central detail.



Figure 51. *Twisted Love 2*
leg detail.

These situations have been behind the concept of *Twisted Love*. The name is derived from the fine line between love and hatred, and the way that there can still be a strong binding force between people who possess these mixed

feelings. There are many twists to love and in all relationships between individuals and between cultures. The separate seating allows people to exchange social discourse or be silent and dwell on their own presence. The twisted metal form speaks about the hidden twists within human nature, the solid unity, the vitality, and the feelings that for whatever reason keeps us alive every day.

I designed *Twisted Love* to allow two people to be able to sit together on either end, but at the same time I wanted to offer a space for two strangers to rest on either end. The strangers have these options: to straddle the seat and face one another; to face the same direction, or to face in opposite directions.

Lovers have many options for placing themselves on this seat. Strangers too have the option of sitting 500mm or 1300mm apart, as well as utilising directional approaches. The possibilities will vary depending on the situation; the aura that one is confronted with when coming into contact with a stranger.

I have noticed that when people are placed together *en masse*, for example at sporting events, parades, ceremonies, or concerts, they will sit or move together and be less concerned with maintaining their personal space. Even though some of these events are controlled or orderly in approach, others are in a situation where excitement and hyperbole is evident.

Other situations, like the 6pm bar closing time in the pre-1950s, expose the shedding of inhibitions about rubbing shoulders between strangers in public places. This was very much a male setting where a large working population finished work at 5pm, ran to their “watering hole” where they consumed as much beer as possible within the last hour. This behaviour was most evident on Fridays, in celebrating the end of a hard week in the factory or office. In fact, this still happens to a large extent in Australia (and very likely in other countries), but is spread over longer hours.

Inhibitions are sometimes visibly diminished through the consumption of alcohol and, in a bar situation, human behavior changes and peoples' sense of personal space is diminished or disregarded altogether in some cases.

I find that our own culture has a particular body technique: leaning and squatting. The warmer weather in most parts of the inhabited continent provides a highlighted, leisurely laid back life style, informal in its behavioral patterns. This is a country that provides freedom, open spaces and more leisure hours than many other places. Males in particular express an informality in their poses and in the resting positions they adopt to participate in social discourse.

In general, Australians have developed a social etiquette of informal postures that contain anti-authoritarian gestures. This is noticeable within certain situations where the warrior and the blokeish gestures of fighting and toughness come into play. Attitudes towards police are often conveyed through postures and gestures. These gestures are informal and reveal disrespect towards the law. This attitude runs a fine line towards actually provoking the law.

Mary Douglas, in her essay entitled "The Two Bodies", conceptualises the social body and space. Her ideas appeal to me because, as Douglas points out, the informality of resting in the vertical position is associated with social informality.

Formality signifies social distance, well defined, public, insulated roles. Informality is appropriate to role confusion, familiarity, intimacy. Bodily control will be appropriate where formality is valued, and most appropriate where the valuing of culture above nature is most emphasised. All this is very obvious. It goes without saying that any individual moves between areas of social life where formality is required and others where it is in appropriate.

There are two physical dimensions for expressing social distance; one is the front - back dimension, the other the spatial. Front is more dignified and respect-worthy than back. Greater space means more formality, nearness means intimacy. By these rules an ordered pattern is found in the apparently chaotic variations between diverse cultures. The distance between two bodies is the range of pressure and classification in the society. A complex social system devises for itself ways of behaving that suggest that human intercourse is disembodied compared to that of animal creation.¹⁰

Research In America

The major American cities provide seating in a number of formats. Surprisingly, the bench seat is the most common form for resting one's body. It appears in outdoor public spaces and indoor spaces, such as Art Galleries and Museums. I also found that the higher populated cities such as New York and Chicago the inhabitants run on a higher adrenaline count. This is due to a number of factors, to mention only a few: there are 14 million people trying to get to places (not all at once); road transport is amazingly hectic; and, the work situation is stressful, I knew many people who had to leave for work at 5 am. every day. My daily routines during my three visits over the last eight years included looking at art work, but most importantly I looked at the culture of the local inhabitants, where my seating concept stems from.

¹⁰ Mary Douglas, "The Two Bodies", in *Natural Symbols*, Penguin Books, 1970, pp. 100-101.

Many office and corporate workers tend to take a break at mid-day, often spending some time on their own. I noticed two people sitting on either end of a bench in a park having lunch, one female and one male. I sat in the center of the bench to see what would happen. The female looked disgruntled and moved away, the male felt uneasy until I moved myself to the other end of the seat. As stated, this is an uptight city, where tolerance is a little thin at times, especially through a snowstorm or a heat wave.

I also noticed that the bench seat was fully utilised at transport pick up points, where groups of school children or older people sat together. On one occasion, I was sitting in the middle of a bench seat alone, when a group of students came along and sat on both sides of me. They were interacting with one another in a boisterous manner which made me feel uneasy, so I was the one who left.

I have had to position myself in some awkward and strange situations. I visited clubs and bars on the East and West Side of the city, night and day as the ambiance changes. These places are frequented by straights, gays, transvestites and others, all with song and dance. I discovered that people “lean or lie” about, which convinced me that the *Leaning Posts* were going in a positive direction.

There are many situations for resting one’s body. Following Mary Douglas’ observations about the fit between postures and social spaces, the critical point is to develop the correct concept for the space.

Paris: Coffee on the Run

In Paris I received further confirmation for my direction with *Props*. In cafes early in the mornings, Parisians avoid sitting at a table to have coffee. This is because waiters attend to those who are seated, so the coffee is more expensive. I only noticed tourists sitting at tables, and the few locals who wanted to spend more time over food and coffee. There seemed to be a general trend here, as in other European cities, that coffee was usually taken on the run on the way to work, again, reflecting the pace of the city. The main point that I observed was that many cafes provided small bench tops, in some cases a central pole fitted with an arm and foot rail to enable people to lean while having coffee on the run.

Leaning Post

The first *Prop* to be developed is simply called the *Leaning Post*. This series of work has been developed to accommodate people resting in social spaces, like bars, clubs, foyers, casinos, and cafes: places where people meet as friends or strangers. In particular, places where people can maintain a vertical posture and at the same time relax by leaning onto an object designed to accommodate various positions for placing the limbs and torso. The *Leaning Posts* present maze layers of spatial situations, each one leading onto to the next. They reinforce nostalgic imagery as well as reaching towards future visions for interaction.

In America, Europe and Australia I found that sitting and standing postures have been culturally similar. In this instance I have left out the squat and shown some interest toward the sitting position. Most of all I have concentrated on the leaning position as a place of rest and to participate in social discourse. I have decided upon 1100mm as the height of the armrest, as this works well with the average height of people. Tall and shorter people

can still rest on a *Prop* placed at this height with a reasonable amount of comfort, although some of the *Props* offer a range of heights.

An article by Gordon Hewes confirms the vast range of postural habits throughout the world, leaving me in no doubt that the leaning position for resting one's body is worthy of introducing into the furniture discipline. Hewes says,

Human postural habits have anatomical and physiological limitations, but there are a great many choices, the determinants for which appear to be most cultural. The number of significantly different body attitudes capable of being maintained steadily is probably of the order of one thousand. Certain postures may occur in all cultures without exception, and may form part of our basic hominid heritage. The upright stance with arms at the sides, or with hands clasped in the midline over the abdomen, certainly belongs in this category.

Terrain and vegetation may influence out-of-door sitting or standing habits. In some regions the existence of high grass may force herdsman to watch their flocks from a standing position.

I have recorded information on about one hundred of the commonest postures, chiefly of the sitting, kneeling, crouching and squatting varieties. The extent and vigor of postural etiquette varies from one culture or area to another, with some societies going to great lengths to ensure postural propriety on all public occasions. Many cultures maintain careful distinctions in posture on the basis of sex, and there are others, which emphasise age and status considerations in the manner of sitting or standing. Postural conformity is enforced as a rule by the same methods as conformity to other rules of etiquette - by ridicule, verbal scolding or by physical punishment where deviation from the postural norms verges on lese-majesty or deliberate indignity to a superior.¹¹

¹¹ Gordon Hewes, "World distribution of certain postural habits", in *American Anthropologist*, 57, 1955, pp. 231 – 244.

It is difficult to trace the origins of our own present cultural postures in a multi-cultural society. Our culture has certainly relaxed its postural codes since the nineteenth century, but in certain ways we preserve archaic postural etiquettes backed up by formidable sanctions, for instance military drill regulations. As well as the atmospheric influences of the landscape, there is a rich vein of pictorial influences upon the postures we adopt. Running parallel to the imagery of nomadic tribespeople resting in the fields in a vertical position, there is documentation from early colonial days, showing that traditionally Tasmanian Aborigines rested in a vertical position using a stick to lean onto while resting one foot into the inner side of the thigh.



Figure 52. Australian Aboriginal person resting on a stick from *Tasmanian Vision*, p.50.

The French photographer, Nadar¹² used a prop which comprised of a small arm rest mounted on the back section of a chair. The armrest seemed to be adjustable and was covered in velvet with long tassels around the edge. After setting up shop on the boulevard des Capucines, Nadar worked in picture stagings that utilize furniture characteristic of the most banal studio photography, the truncated column or the curved pedestal table on which a sitter props an elbow in a gesture as conventional as the furnishings and the tasseled chair.



Figure 53. Nadar, Gustave Doré, 1856-58.

¹² Nadar, whose real name was Félix Tournachon, (1820-1910), was a conspicuous, even astonishing presence in nineteenth-century France as a bohemian writer, a journalist, a romantic utopian, a caricaturist, a portrait photographer, a balloonist, an entrepreneur, a prophet of aeronautics. It is his portraits that are intimate and extraordinarily beautiful.

Nadar used props to rest an arm, hand or actually lean onto while his subjects were posing. He seemed to have presented a number of styles especially in the first decade, known as his amateur years. His commercial studio style of the 1850s was based on imaginative, eloquent staging, designed to satisfy public curiosity. Skillful lighting effects and colorful, self-conscious dressing and posing are very much a part of this style. ¹³

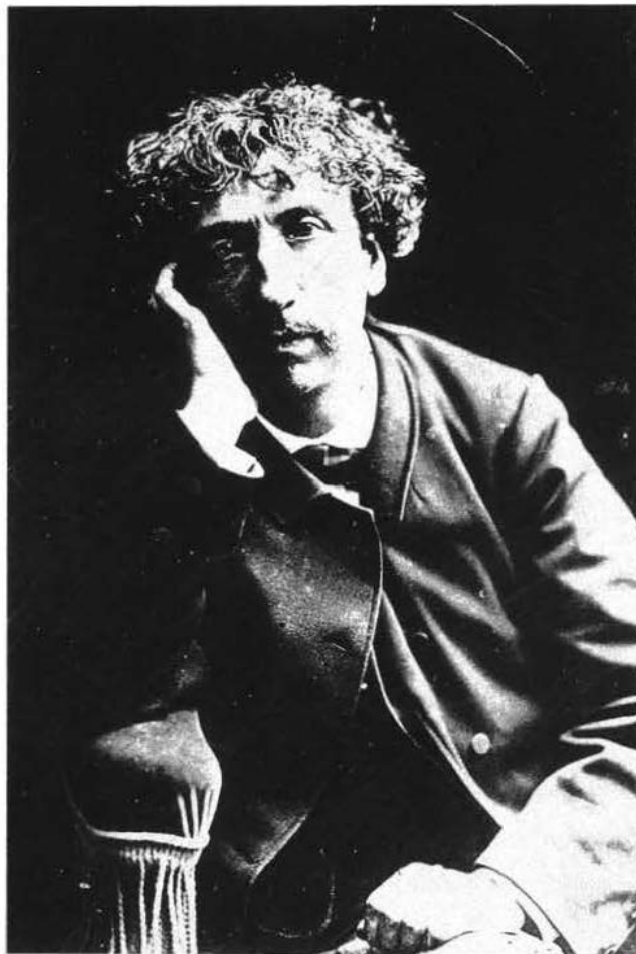


Figure 54. Nadar, Gustave Dor'e, 1856-58.

As Nadar was forced into rapid, high volume production during the early 1860s, a bland, stereotyped portrait approach emerged which relied on conventional dress and body language, flat lighting, and traditional studio props.

¹³ *Nadar*, The Metropolitan Museum of Art, New York. Maria Morris Hamburg. Francoise Heibourg, Philippe Neagu, Harry N. Abrams, Inc. 1995

The first images indicate etiquette and formality, whereas the second images reveal a more relaxed, informal way of posing. These two particular styles of posing and the use of the props are similar to my working philosophies. Nadar's later photographic work illustrates my argument about leaning props to expose and exploit the typically Australian way of resting socially in an informal manner.



Figure 55. Nadar, Pierre- Joseph Proudhon, 1862.



Figure 56. An unknown photograph taken somewhere in Tasmania between 1855-1900.



Figure 57. Two woman leaning on a prop in Tasmania in the 1880s. From *Colonial Life in Tasmania, 1855-1905*, Allan Sierp. Rigby Melbourne 1976. p.129.

Leaning Post Standard

Within this form lies fragments of memories encompassing the fierce rolling ocean of the North West Coast of Tasmania, and the basalt curves associated with the tilled soil mounds and furrows, which ran across the length of the newly ploughed paddock. This layering of rich basalt soil formulates the surrounding hills resting behind the vast Bass Strait ocean. The metal was worked with large quantities of heat in a similar way to a pioneer blacksmith making a plough shear. This first Leaning Post is linked to the tool that carved the rugged hills, images of the ocean and with the people who worked and developed the farming community. There are equivalent memories of field workers using these tools to rest upon while taking a break during a long hard day.



Figure 58. *Leaning Post—Standard*, Acid etched steel, moulded leather, stainless steel wire, 1100 h, 650 w, 300 d, mm. 1997.



Figure 59. *Leaning Post – Standard*, profile view.



Figure 60. *Leaning Post – Standard*, detail of leather moulding and stainless steel stitching.



Figure 61. Basalt rock formation, Burnie Tasmania.

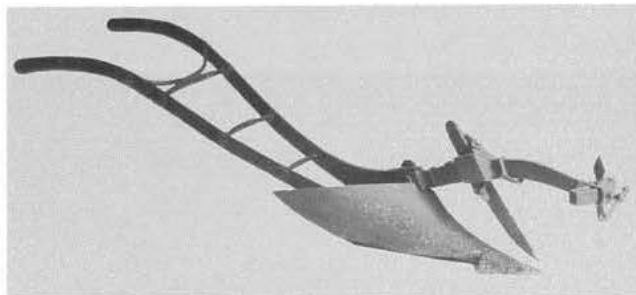


Figure 62. A single furrow swing plough, from *Pioneer Crafts of Early Australia*, Murray Walker, Craft Council of Australia, Macmillan Coy. 1978, p. 147.

The leather moulding on the top armrest depicts the horse harness gear that was commonly made by water moulding. Instead of using the traditional cotton for the stitching, I chose to use stainless steel wire. At this intersection the traditional and contemporary approaches are melded.

The *Standard* allows you to sit onto the large roll at stool height, while placing one foot or both feet onto the roll at the base. The top leather roll enables you to rest a forearm. This position can be used left or right. It also offers an end sitting position while both feet are kept on the floor, as well as offering a stand-up leaning stance from the back section of the post.

Leaning Post: Super

The construction of the frame began by twisting heavy solid steel rod, in the same way that marquettes are sometimes 'drawn' with wire. The outcome was a surprising dancing form, which led me to play with a concept that went part of the way to achieving one of the goals of my investigation. For the endcaps of the armrests I have reversed the roles of metal and leather, by placing leather underneath the metal. This concept originally emerged while I was undertaking an internship at Paley Studios.



Figure 63. *Leaning Post Super*, acid etched steel upholstery leather, 1100h, 1100w, 300d, mm. 1997.



Figure 64. Madonna wearing her metal fabric bra costume during her Blond Ambition world tour in 1990.

The form for this piece came from viewing the pop singer Madonna in a film clip where she wore a metal fabric bra attached to her costume. The costume, which was designed by Gaultier, resembled an assemblage of leather, metal and fabric, where the viewer is left in an ambiguous state attempting to clarify the materials.¹⁵

¹⁵ The costume was designed by Italian designer Jean Paul Gaultier for Madonna, for her Blond Ambition world tour in 1990, Farid Chenoune, *Fashion Memoir, Jean Paul Gaultier*, Thames and Hudson, 1996, p. 57.

As Madonna danced her breasts were forced into the metal form, suggesting a number of ideas I could apply to my practical methodologies.



Figure 65. *Leaning Post Super*
end cap detail.

The *Super* was designed to accommodate people leaning onto the soft leather forms from the same side or opposite sides while resting one foot on the base rail. The heavy metal rings in the center offer distance between two people but this does not deter from resting one hand on the metal rings to be able to move closer together, so people are permitted to enter each other's space.



Figure 66. *Leaning Post Super* in T42 bar, Hobart showing usage.



Figure 67. *Leaning Post Super* in T42 bar, Hobart showing usage.

Snake Gate

In *Snake Gate* I have drawn upon the image of people conversing with one another while leaning on the front gate. In the country or suburbia there is a proud feeling of ownership of the home. I have developed this piece reflecting upon this sense of pride. I worked the steel in a more decorative way than I normally do, and placed white leather within the wheel. This piece was constructed by using solid steel rod to draw an impression of a gate, at the same time connected it with images of snakes. This image was triggered from memories of experiencing snakes in the back yard of my house slithering under the fences and gates.



Figure 68. *Snake Gate*, acid etched steel, brass plating, upholstery leather, 1100h, 1600w, 300d, mm, 1998.

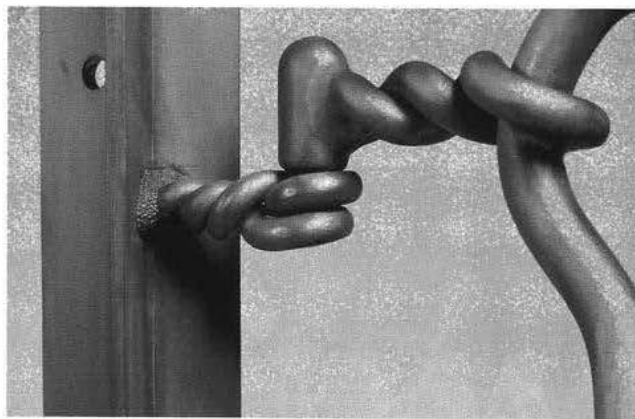


Figure 69. *Snake Gate*, detail.

The wheel allows the gate to move to a number of angles, pivoting on the hinge which is connected to the post. The top leaning rail of the gate describes two snakes twisting together while mating. This refers to duality: two people interacting in social discourse in various situations.

The design of the wheel is based on the heavy metal wheels on machinery before rubber tyres were developed. The gate's construction reflects the way many a farm gate was made. On the rural properties very often a design was instigated by a thought or simply sketched on the back of a match box or old packet. During the course of construction, or towards the end of the project the materials would run out, or the imagination would run askew. A part of some disused machinery would be remembered sitting in a shed somewhere (in this case an old wheel) to be retrieved and used. I used the white leather puffing out from between the spokes, in response to rural people's heavy use of home-made white-wash, which signified respectability and cleanliness.

The mechanism of this piece allows it to be used in two positions in a public space. It creates changeable space within an architectural structure. It is ideal for usage in small areas where the format of the area needs to be changed quickly. When the space needs to be opened up, it can be swung against the wall, acting like a wall adornment. It can be also be swung out 90 degrees from the wall to petition the space and create a resting prop. This adaptive attitude to space was prompted by the traditional rural multipurpose hall, which could be used for formal occasions – weddings and wakes – and table tennis.

Bum Rail

This piece narrates images of pastoral events. During my childhood I spent time with my grandfather at the local stockyards watching the selling of animals, mostly cattle and sheep. The auctions were like sporting events, where butchers and farmers would cluster around the wooden yards bidding for the animals, while the auctioneer would play with his audience, prodding them with jibes and humor. The inspiration for this piece springs from the image of seeing the bidders sitting along the top rail of the fence enabling them to get the best view of the proceedings.



Figure 70. *Bum Rail*, acid etched steel and Fresian cow hide, 1900h, 500l, 400d, 1998.



Figure 71. *Bum Rail*, detail of seat.

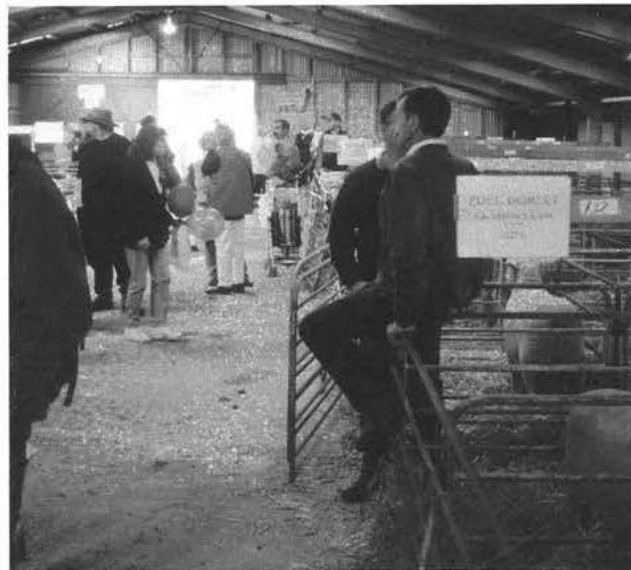


Figure 72. Man using a rail as a rest at the Royal Hobart Show, 1999.

The metal-wrapped cowhide section indicates both the animals and the way that the men perched on the fences. The metal spring wrapped around the end cap denotes the early concept of reversing the roles of the materials. The metal wrapping is linked with the way animals are locked in cages and paddocks, the trapping and containment of wild animals.

This *Prop* offers an option for sitting sideways with a foot on the footrest at the base, or to straddle the rail while supporting the back by leaning into the tall vertical rod. The work moves away from the Leaning Post concept, to explore other means of using a prop: other heights, and other centres of gravity.

Chaos On Friday Night

This piece developed out of watching people in a hotel bar situation late on a Friday night. Friday nights are special, as people tend to unwind after a week in the office or factory. I have observed this during my travels to many western countries and have found that people from all walks of life and work situations take part in this ritual every week.



Figure 73. *Chaos on Friday Night*, acid etched steel, stainless steel, metallic leather, 2400h, 500w, 500d, mm. 1999.

The prop is twisted together: it is tall and strong enough to lean upon, in response to the way people loosen up towards the end of a long night in a bar. The piece provides three arms at leaning-height for resting on. It has a circular grid that offers a degree of protection and privacy for the users. At the same time people can move extremely close together as the evening becomes more intimate, or as the levels of intoxication became higher they can slump together.

I have mimicked chaotic bar room behaviour by the way I have selected and used the metal and the leather. When the object is initially viewed it is difficult to differentiate between the materials as the leather is easily mistaken for wrapped stainless steel. Instead of placing the leather behind the steel, in this instance I have deliberately created a visual deception as another way of presenting the reversing roles of the materials within my work. The true nature of the piece can only be experienced through its tactile qualities.

Body Hug

This piece was derived from two sources. One reference relates to the traditional Victorian Love Seat that I showed and discussed in the earlier section titled Twisted Love.

Its other source is the entertainment area in sideshow alleys at local agriculture shows. There was always a notable ride in the alley that scared me so much that I would not ride on it, consisting of many seats fastened onto lengths of long chains, fixed to a circular frame and driven with a truck engine. As the motor revved hard, the frame would spin, hurling the seats out and around close to a horizontal plane, with people strapped in screaming in excitement. Sometimes they would attempt to hold hands for as long as they could.



Figure 74. Chain ride at the Hobart Royal Show, 1999.

The vertical twisted metal forms that hold the arm rests on *Body Hug* are curved to resemble the circular motion and tension of this ride, with its play of physical pressures upon the bodies.

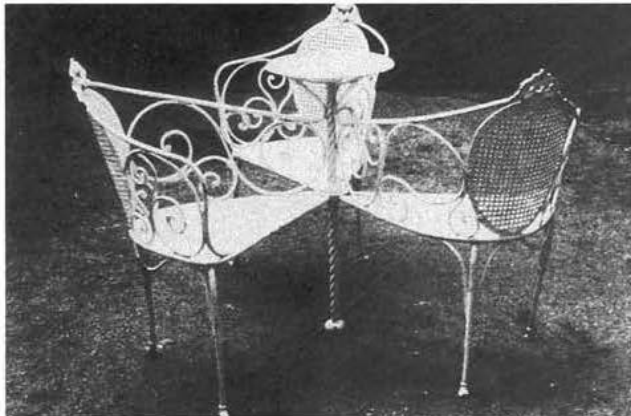


Figure 75. A circular seat with opposing seating positions fastened to a twisted metal central rod, Germany, 1850, George Himmelheber, *Cast Iron Furniture*. Translated by Philip Wilson, Publishers Ltd., Printed in Germany, 1996.



Figure 76. *Body Hug*, acid etched steel, stainless steel, leather, 1150h, 2400w, 800d, 1999.



Figure 77. *Body Hug* detail.



Figure 78. A leather collar worn by a draught horse, between the collar and the plough a set of chains is fixed to link them together, Royal Hobart Show, 1999.

The difference between *Twisted Love* and *Body Hug* is that *Body Hug* functions while its users are in a standing position. It presents the options for being hugged or to hug. You can lean against the soft leather on the inside of the rest - like being hugged - or, you can lean over the back, which is not as soft or intimate. The asymmetrical Prop offers a single rest or a double rest at opposing ends.

The resting pads on the ends of the twisted metal arms were designed after the construction of a draught horse collar, addressing its function when it is placed on the shoulders of the horse.

Under horsepower the trace chains between the collar and the implements are under great tension, as is the pressure between the collar and the flesh of the horse. At times, if a collar is the wrong size, chafing of the flesh occurs and the horse has to be rested. The resting pads were curved to fit the body; metal was placed on the outside as a strength solution, whereas the original collar has molded harness leather on the outside, finished in a hard state due to the molding process. The flexible leather on the inside of the pad works in the same manner as the collar, to protect the body and offer a softer resting position.

The image of the orange collar positioned around the woman's neck is made from a soft material but at the same time is emphasising the softness of the body with the collar acting as a support to hold the neck as another form of body hug.



Figure 79. Jean Paul Gaultier, *Gaultier and Mad Max*, 1991, in Farid Cheneune, *Fashion Memoir*, Jean Paul Gaultier, Thames and Hudson, 1996, p. 51.

The outcome of this prop is to offer a resting object that can be used in many ways: leaning on the inside or resting on the outside of either ends. I have noticed that people in bar situations often move around a lot, resting here and there as if they don't want to remain in the one spot for too long. This is often a mating game that people play especially in these environments, which make this prop fitting for this usage.

Solo

This piece reflects the single person, confident, assertive, tough, holding back one's pride. This kind of masculine attitude often manifests from a conditional period in life. This is about the North West Coast in the '50s as street gangs went out on Saturday nights to create havoc, provoke street fights and agitate the police.



Figure 80. *Solo*, black harness leather, stainless steel sheet, rod and wire, pink textured leather, 1100h, 1100w, 400d, mm. 1999.



Figure 81. *Solo*, detail of front cap.

Tim Thorne's poem¹⁶ about a local Burnie cafe in the late 50s typifies this tough industrial town.

There is no back door,
no way past the stuffed bins,
cats and old trouser-legs.

The hot night is sulphur again.
This town hits my throat with a knife
pure-nacre-handled

like the sheen on the used surf.
Gagging on sweet summer,
my mouth is open as a street corner.

I miscalculated. The brakes
stabbed me. The first thing I saw
was the sheath on his belt.

am giving him a face now,
not cheek, not looking above his chin,
not turning.

The other kids have pulled,
grey as their milkshakes,

¹⁶ Tim Thorne is acclaimed as a leading Australian contemporary poets. He was born and grew up in Launceston Tasmania, spent some time living on the North West Coast. "Interlude IX" in *The Atlas*, Black Lightning Press, 1992, pp. 33-35.

into the furthest booths.

A record revolves back there.
It is a question of control.
The yellow easterly has lain

thick on us all
for too long.
The nights jump, ill.

Even when I've chosen a face for him
I'm not in control.
It's not that easy. Not here.

His presence will hurt me like smoke.
There is a back door but my throat
is unable to ask for it.

James Dean's face! My eyes
travel from the rim of his T-shirt
to his boots, but back

to the belt on his hips.
He is rock'n roll
at the door. I feel the air

slice in with him. It takes
the jukebox. It is not cold,
but neutral like fear or wax.

This is a rock'n roll town.
I am aware and tremble cheaply,
sapphire.

There are grooves
cruised by cars. There are cops
and the pulp mill pumps us round

all night, all year.
We are picked up
from concrete, from the beach

the colour of sour milk.
He has reached me.
I can smell his breath.

No. I don't want to fight you
mate. I'm sorry.
I scuff and blanch.

Beer articulates his threats.
I welcome stale words floated,
thrust a few dry lies in return.

My breath gusts up
inside me, clean on my teeth.
He turns. In the glass door

I see his face:
clag, freckled, no tic
under the greasy peak.

- Tim Thorne

The other aspect of *Solo* is depicted through the images. This presents the other side of the tough guy that nobody sees, the softness that is masked inside to preserve his image. This is the part of his soul that he occasionally slips out, when his mother is distressed, when he is drunk, when his lover begs, when there is a disaster and mateship is required.



Figure 82. *Solo*, back image.



Figure 83. *Solo*, detail of soft-hard leather, stainless steel lacing.

There is a twist to this piece, which presents another anomaly. *Solo* also refers to a cross-dresser. The front segment indicates masculinity through the torso and the arm with the metal ring, while the back segment looks at femininity through fashion by using metal lacing over pink leather resembling the back of a dress. *Solo* is revealing identities, there is a similarity between both concepts where the dualities of human conditioning are

unveiled and explored in the traditional 'bloke'. It also speaks about bondage and whipping, as the strapping on the arm denotes this, as well as exploring the depths of the male and female sexuality psyche.

The complexity of this piece is that it could be read differently according to its environment and its interaction with the users. It could function quite differently for example, in a bikers' pub than in a gay bar.

Separated

Separated is about the parting of lovers, and ongoing social life after being detached and being single.

Parting, looking back to view the empty faces, to sense the odours, touch, see the spaces, visiting hope, wanting it all to be there. I hate the ending, no good byes. Detachment is like a pulse, it comes and goes in waves, that can occur at any given moment, triggered by memory, My new journey, 1985.

The tall metal screen is designed with a single armrest on one side, which acts as a barrier or a protection shield separating the user from the opposing group of people in the space.

The single armrest came about in the process of making the piece. Originally there were to be two armrests, on either side of the screen. This design was problematic; aesthetically, the two arm rests competed with each other, so one had to be eliminated from the design. Somehow this very process reflects the struggle when two people part.

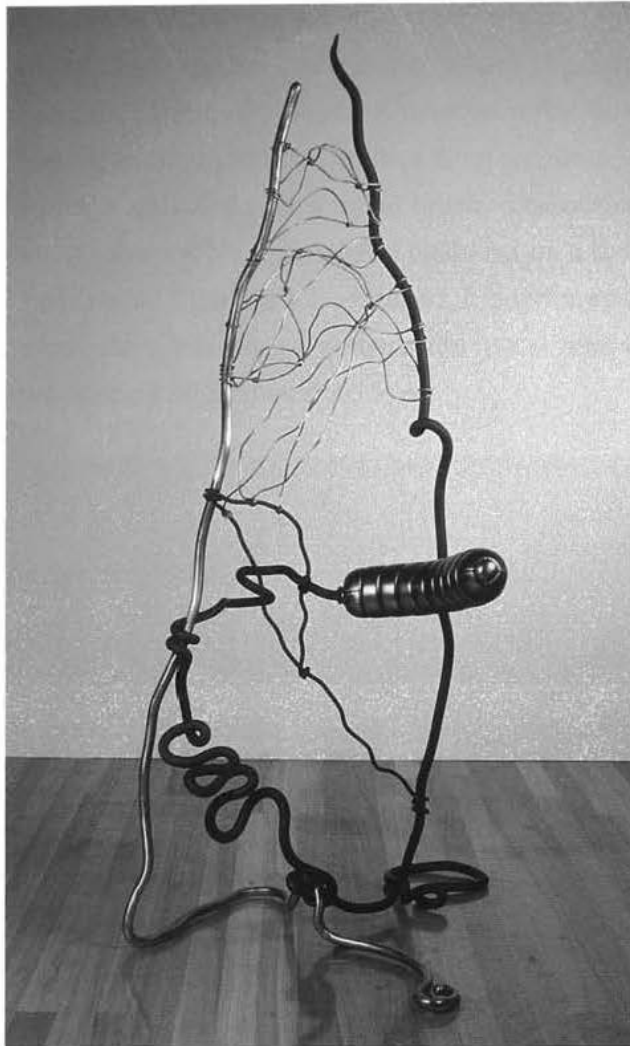


Figure 84. *Separated*, acid etched steel, stainless steel, leather, 2000.

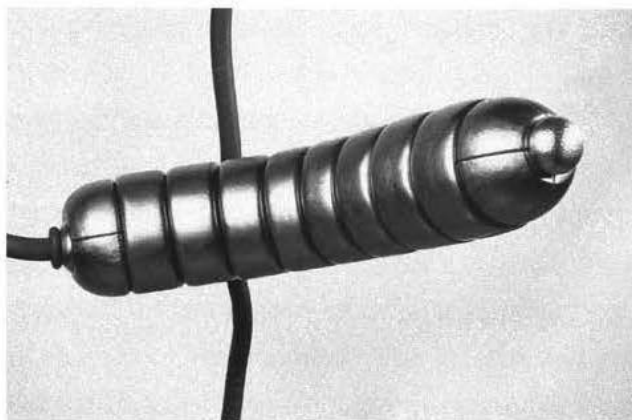


Figure 85. *Separated* armrest detail

The frame is constructed of steel rod with twisted vertical rods to form the back of the seat, which is painted a graphite colour. The seat cushions, arm rest bolsters and leaning armrests are constructed from stainless steel sheet which is polished with a metal brush. The cushions are made to resemble upholstered cushions on a lounge, which would normally be situated in interior spaces, where the arm rests are constructed in a similar method to the making of medieval armour.

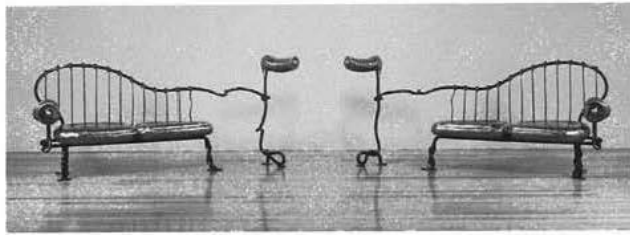


Figure 86. *Sit and Lean*, painted steel, stainless steel, 1100h, 2400w, 700d, 1999.

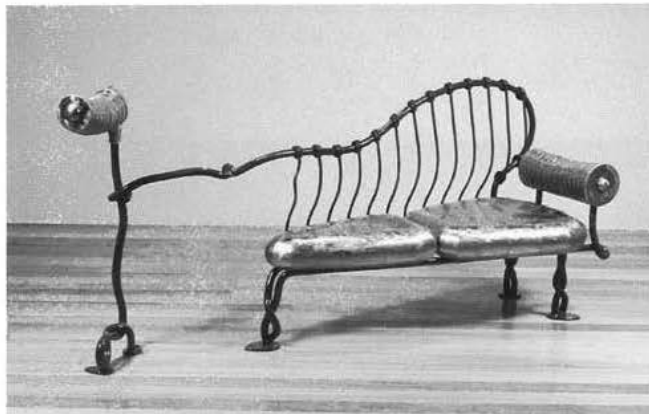


Figure 87. *Sit and Lean*, painted steel, stainless, 1999.

The previous props were designed using metal and leather in reverse to traditional methodologies. In this work I reversed the role of material traditionally used in interior spaces. I re-introduced cushions, bolsters, and arm rests, but constructed them in metal rather than leather or fabric. I have taken the image of a chaise lounge, removed it from its normal interior location, and placed it in an outdoor environment. The bolsters and armrests are constructed using an overlapping technique used in armour making. I am particularly interested in the armour that was made between the 14th and 16th centuries. This ranged from plain practical designs to more decorative designs in the 16th century.



Figure 88. Armour, c1450, from David Edge and John Miles, *Arms and Armour of the Medieval Knight*, Paddock, Crescent, 1988, pp. 103.

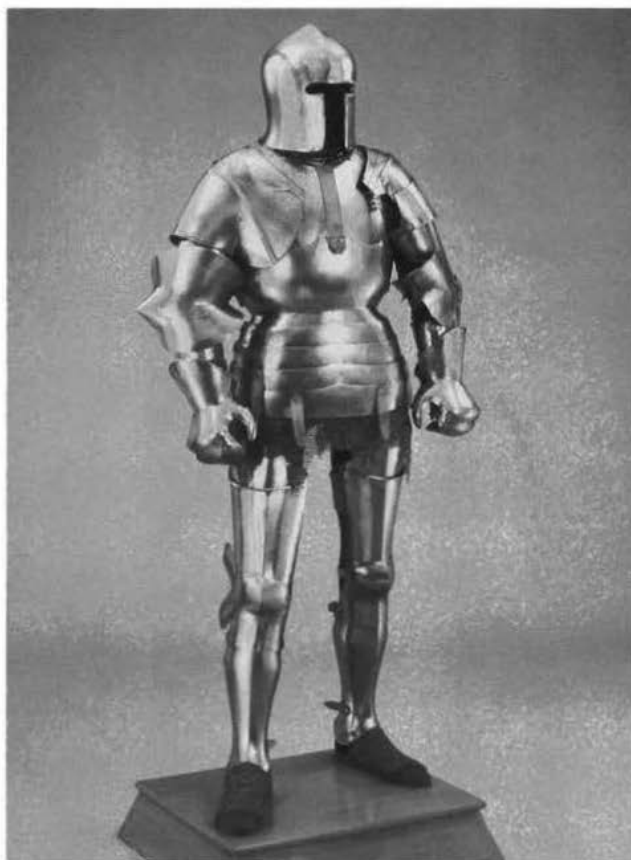


Figure 89. Armour, c1480, from David Edge and John Miles, *Arms and Armour of the Medieval Knight*, Paddock, Crescent, 1988, pp. 110.

I am interested in the technical aspects of construction: the styles of design and the relationship between the form of the body and the metal garments, not only as battle uniforms, but also as body adornment.

The other aspect that correlates with my explorations is the way that the dismembered sections of armour take on the role of a prosthetic. The armrest now becomes not only a prop to lean on, but an illusion of a limb which supports another limb. There are examples of a similar use of prosthetics in fashion industry, see figure 79.

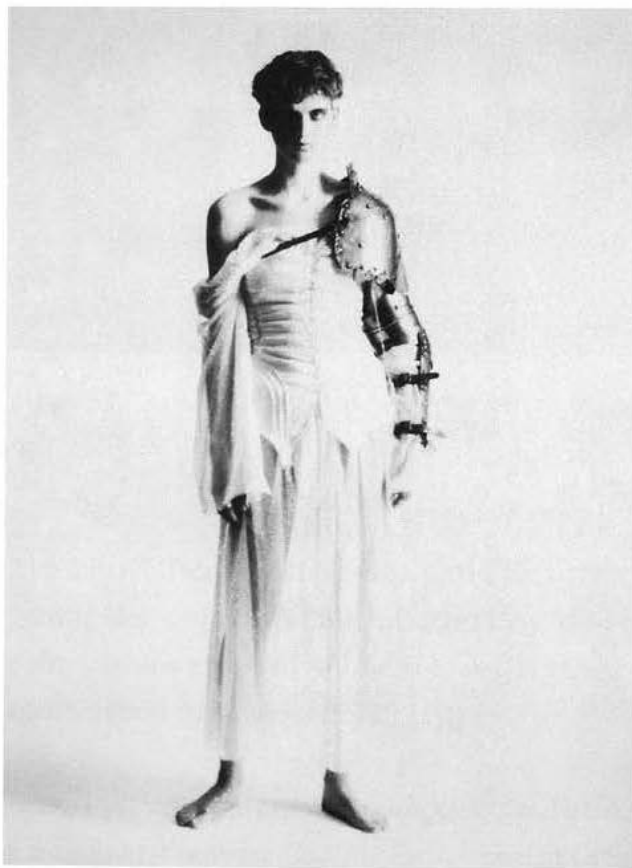


Figure 90. *Maid of Orleans*, fashion design by Jean Paul Gaultier, in Farid Cheneune, *Fashion Memoir*, Thames and Hudson, 1996, p. 52.



Figure 91. *Sit and Lean*, detail of arm bolster.



Figure 92. *Sit and Lean*, detail of arm bolster.

The most difficult challenge that I was presented with was getting the approval from the Hobart City Council to complete this proposal of a seating and leaning combination to be placed in the city.

First, I proposed my early concepts to the Urban Design Co-ordinator and the Cultural Development Officer, with whom I had many meetings during the course of design process. At the completion of the design finalization I proposed the concept to seven committees.

The recommendation at the end of this process was that I continue to undertake the design, development and

manufacture of the significant seating for Elizabeth Lane adjacent to the Target wall. All groups supported the project with enthusiasm. The Disabled Discrimination Act group was extremely pleased with the improvements for the seat design which addressed the needs of a range of people with disabilities. Raised seat height, the arm for both leverage and resting against and the leaning post were all recommended. This was very gratifying, because it means that the work can communicate with a whole new audience, including older people and people with disabilities.

Chapter six **Sexual, Social Interaction, Skin/Metal.**

Running parallel to *Props for Social Discourse* lies another important part of my research: materials.

Props have an immediate tactile response with the body. This feeling is visually enhanced where I integrate metal and leather. I have paralleled these responses with the sexual ones we encounter when relating body skin with sheer material or fine mesh metal material, common in current body adornment. During the development of the work I melded these responses within some of the *Props*. This has allowed me to produce larger scale pieces for public resting spaces, offering people the opportunity to respond to the tactility of the form, sensually and sensory.

I was prompted to look at the work of the Chicago Imagist's.¹⁷ I discovered a connection between my work and work made by Christina Ramberg's between 1971 to 1980. She was interested in the hidden, intimate body parts where flesh and garments meet. Her work evokes a visceral response.

Ramberg uses a heavy black line which resembles the solid black line I use to draw the structures for some of the leaning props (*Leaning Post Super, Snake Gate, Bum Rail, Chaos on Friday Night, Sit / Lean and Separated*). I use a solid 32mm rod to draw to develop the free-flowing dancing, figurative forms. At the other end of the spectrum she depicts the fine stocking and garment fabrics, in a similar manner to the way I exploring the intersection of linking leather and metals together.

¹⁷ The Chicago Imagists were a small group of contemporary imagists who worked together sharing certain assumptions about art. Their span was from the mid 60s through to the end of the 70s in Chicago, U.S.A.



Figure 93. Christina Ramberg, *Bridged*, 1975, in Adrian, Bowman et al, *Who Chicago*, Ceolfrith Gallery, Sunderland Arts Centre, London, 1980, fig. 138, p. 124.

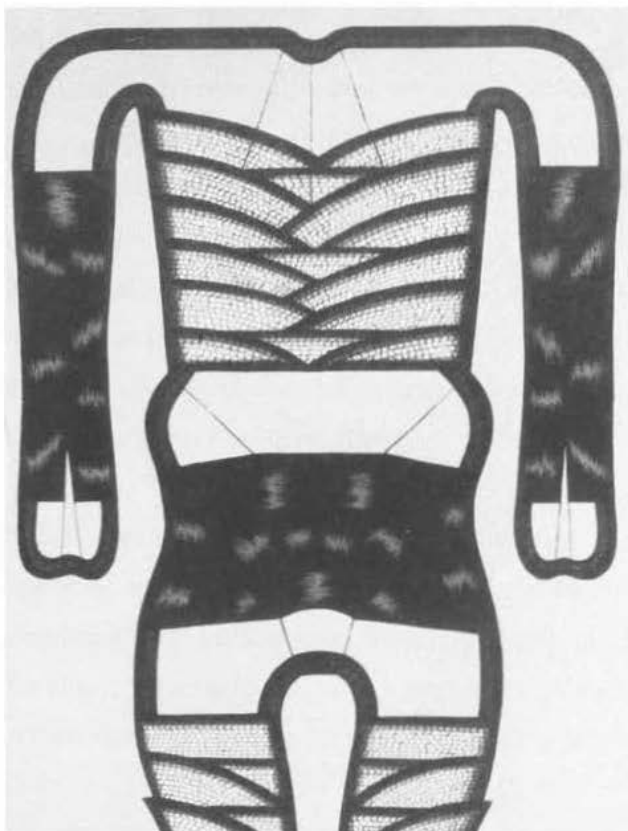


Figure 94. Christina Ramberg, *Sedimentary Disturbances*, 1980, in Adrian, Bowman et al, *Who Chicago*, Ceolfrith Gallery, Sunderland Arts Centre, London, 1980, fig 143, p. 128.

Christina Ramberg's work is evocatively described in the following passage by Dennis Adams.

The sinister figures (or rather parts of them) which are the central images in Ramberg's works have an extraordinary iconic force and presence. In them aspects of flesh and costume are mixed together to create unheard of hybrid forms whose patterns and volumes express varying tensions and pressures of both carcass and clothing. The figures seem ritually dressed, acting out some ceremony of personal existence that is intimate, private and hidden. Are the bindings and strappings which appear on them consequences of some injury and mutilation, or have they been applied in the service of some erotic fetish? The hallucinatory clarity of Ramberg's images in combination with her extremely meticulous technique turns them into contemporary icons of visceral feeling. They form veritable altarpieces of haptic awareness, focussed usually on the center of the body, the torso. If heads appear it is not the face but the chevelure, which we see: no facial expression is ever given to clarify the emotional situation for us. While this "depersonalised" presentation of the figure lends it a curious objectivity or rather object-ness, this anonymity paradoxically allows our own identification with them to be the more intense.¹⁸

When I began to work on *Solo*, there was a noticeable change in the way that I responded to the materials. I let go of some biographical elements, to do with farm machinery and rural childhood associations. I implanted images drawn from my adult responses to contemporary dance, theatre, film and fashion. This acquired urban attitude puts into question – into dialogue – the masculine perspective of my early works. Into this extended arena I bring in snippets from the language of popular culture. These contribute to a figurative form that melds both softness and hardness, and explores power and sexuality in contemporary relationships.

While I was researching into fashion, looking at the softness, hardness, skin, leather, metal and the bizarre combinations, I discovered the design book of Jean Paul Gaultier. The following text gave me much to consider whilst conceptualising the next stage of my work.

¹⁸ Ibid, p.118.

When someone comes to write a history of manners - good and bad, graces and disgraces - of the latter third of this century, he should certainly take a look inside Jean-Paul Gaultier's gallery of fashion. There he will find full lipped enchantresses, little hats at a jaunty angle of their heads, slipping on seven-league boots, zipping the hips of fitted coats that are also jogging suits, and magically sprouting breasts that look for all the world like velvet bombshells. He will find bewitching boys and legs encased in mesh stockings; New Age squaws wearing eighteenth-century tunics, flesh and fabric bodies tattooed, majestically displaying some ceremonial attribute of neopunk body-piercing; camp body-builders wrapped in voile jackets; whiplash Parisiennes, corseted, laced and fishnetted, in sleek suits and stretch lace; male princesses in bustiers with trains; geishas in black bomber jackets with long hobble skirts; Tyrolean girls with blond plaits and glowing cheeks; sixties dollies; forties concierges; Juliette Grécos; leather women; silk and muslin men. And finally amid all this display of exaggerated beauties - one of the definitions of fashion, incidentally - he will find the little devil himself, Gaultier as his official image always portrays him: round head, platinum crop, striped sailor top, kilt bobbing over jeans or black Lycra tights, feet clad in Doc Marten boots, like some bizarrely outfitted globetrotter setting out to explore the world. ¹⁹



Figure 95. Jean Paul Gaultier, *Barbe's*, 1984-85, in Farid Chenoune, *Fashion Memoir, Jean Paul Gaultier*, Thames and Hudson, 1996, p. 42.

¹⁹ Guillaume Apollinaire, *Le Poète Assassiné*, 1911-13, in in Farid Chenoune, *Fashion Memoir, Jean Paul Gaultier*, Thames and Hudson, 1996, p.5.



Figure 96. Jean Paul Gaultier, *Wedding Cage Dress*, 1989, in Farid Chenoune, *Fashion Memoir, Jean Paul Gaultier*, Thames and Hudson, 1996, p. 39.



Figure 97. Jean Paul Gaultier, *Chic Rabbits*, 1993, in Farid Chenoune, *Fashion Memoir, Jean Paul Gaultier*, Thames and Hudson, 1996, p. 40.

While I was researching fashion I noticed the parallel between sheer garments and historical iron lace work, in staircases, balcony shields, gates and fences. Some of the fabric patterns were similar to many of the motifs of the iron work grids. The same sensual role occurs between sheer body garments and people being placed behind the lace work. The legs are the prominent view pointing directly behind the grid, whether they are bare legs or legs with stockings. This same sensual response occurs in the way that I place leather behind metals within my leaning props.



Figure 98. Black sheer Top, *Vogue*, June, 1997.



Figure 99. New Orleans balcony shield.



Figure 100. Red sheer lace top, *Vogue*, June, 1997.

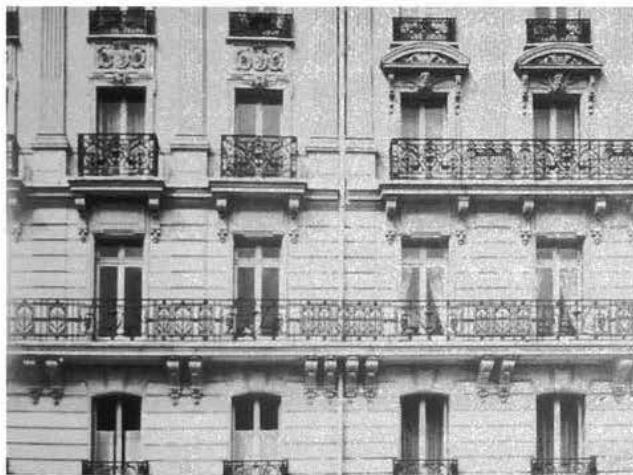


Figure 101. Paris balcony shields.

Chapter Seven **Technical Experiments**

The following experiments were based on the concept of reversing the expected roles of metal and leather in the tradition of furniture making. To perform this reversal, I placed the leather on the inside, or underneath the metal. The experimentation employed a wide selection of leathers and a range of metals.

Apart from the bed, seats are the only form of furniture which interact in a responsive way to the body. Seats (and beds) contain the body like a vessel; holding it. There is a relationship between malleable bodies, and the malleability of seats. When people sit in a seat, they shift their weight and move to find the ultimate comfort zone. A balance is struck between the soft and hard elements of seat and body. A weighty buttocks sitting on a wooden seat, or a bony body on an upholstered seat make a similar equation.

I felt that by reversing the role of the materials I could introduce sensual aspects into my work, playing on the equation between soft and hard.

Experiment 1. 22. 04. 96

The objective: to integrate metal and leather. The process was to shape a piece of foam, cover it with leather and wrap hot metal rod around it. The technical problem was to find a suitable covering to withstand 1200 degrees. The aim was to cover the leather with a matting to protect it against the heat; to heat the metal using oxygen/acetylene, and wrap it around the object. When the metal cooled, the matting was to be discarded to expose the metal, tightly wrapped around the leather form.

The TEST FAILED. The narrow flame burnt through the firewall matting and ruined the leather. The matting is used as a lining on the walls of ceramic kilns, and in that setting, it withstands the heat which is dispersed evenly over a large area. But in this case, at high temperature

had to be used and directed to a small area at one time, to enable the metal to curve accurately. The direct intensity of the heat melted the matting and burnt the leather.

This technique could, however, be used with softer metals heated to a lower temperature. The leather would be a thick harness-grade type. Directly behind the flame area, it would still burn to a degree, but the burnt texture could well be exploited within a future concept.

Experiment 2. 05. 06. 96

This experiment consisted of sewing a leather bag, wrapping it in metal and filling it up with polyurethane foam. The aim was to expand the leather, forcing it through the gaps between the metal rods.

A metal jig was made, 100mm x 300mm. I selected a 6mm diameter metal rod 4.5 metres in length to wrap around the jig. I wrapped the metal rod around the jig, using heat. When the metal cooled, the jig was removed leaving a skeletal frame.

The next step was to cut the leather to size, making the border thick enough to allow for maximum inflation. The bag was sewn together leaving a hole at one end for the nozzle of expanded foam to enter.

The leather was soaked in hot water for 2 hours. The excess water was squeezed out, and the bag was fitted inside the metal form, by forcing it between two of the larger gaps in the skeletal frame.

The expanded foam was inserted, using a pressure can while the bag was still wet. The bag filled up and bulged out between the bars. The nozzle was extracted after the foam had set. The amount of foam used was difficult to measure, as it expanded slightly after settling into position.

There were some problems. Because the bag was wet when the foam entered, the moisture diluted the foam to a thin consistency. This reaction under pressure forced the foam through the hair follicles in the leather and the stitching seams. The cleaning was messy and left the surface of the leather grazed, and visually unsuitable for the proposed work. A way to overcome this problem would be to double sew the seams, and to place glue over the seam edges as well.

THE EXERCISE WAS A SUCCESS: The process could be used on a larger scale pieces.

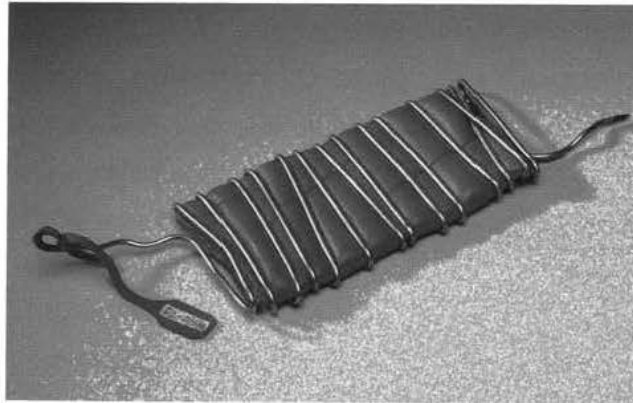


Figure 102. Experiment 2: Leather wrapped with metal.

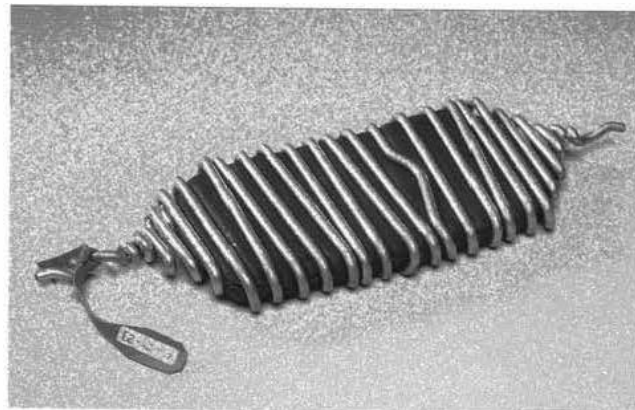


Figure 103. Experiment 2: Leather wrapped with metal.

Experiment 3. 23. 08. 96

The aim was to take a wheelbarrow tube, wrap metal rod around it and inflate the tube, causing the tube to be forced through the gaps between the metal rods. The desired effect was to be an undulating series of bulges, restrained by metal bars.

A heavy-duty wheel barrow tube was selected and inflated firmly. The circumference was measured to determine the size for cutting the aluminum rings, and a pattern was cut to make a vinyl cover for the tube.

A black vinyl cover was made and placed on the tube. This was fastened in position while the tube was semi-inflated. The outside circumference of the tube measured 140mm. I decided to make the rings 80mm in diameter using 10mm rod. The aluminium rings were sandblasted and sprayed with a clear alloy lacquer, then spread open slightly, to enable them to be fitted over the rubber tube.

The vinyl-covered tube was totally deflated, the 24 rings were placed randomly around the perimeter of the tube, and the rings were squeezed tightly. The tube was then inflated slowly while working the vinyl by hand to even out the spread of rings. The result was a mass of bulges between the rings as expected. There was some wrinkling of the vinyl, but generally this experiment was a SUCCESS.

Although air was used because the tube required it, there is no reason why expandable foam could not be used to inflate the tube. This process has great potential, especially if I have rubber forms made to a variety of shapes.



Figure 104. An inflated vinyl covered rubber tube with metal rings fitted.

Experiment 4. 28. 09. 96

The aim was to make a metal tapered form, place a leather bag inside, and introduce expanded foam to create a bulging effect around the metal. The form was a full-scale design of a settee leg.

A tapered metal form was made from 20mm diameter steel rod, giving the appearance of a spring. It measured 300mm high, 150mm diameter at one end, and 70mm diameter at the other end. The form was sandedblasted then electroplated with antique copper plating. After this process was completed it was burnished using a soft brass wire brush, then sprayed with Incralac clear copper lacquer.

The leather bag was made and upholstered over a top- and bottom plate to keep the ends firm while the foam expanded inside. The leather was cut into four tapered panels sewn together with yellow and blue stitching, mainly to experiment with colour on the edges.

To attempt to overcome the problem I had in Experiment 2 where the foam had forced its way through the stitching seams, I double-stitched and glued down the seams. The leather bag was placed inside the metal form and a polymer sealant was used at the base to hold it in position until the foam was inserted.

The next day, after the sealant had cured, the leather bag was placed in hot water for about half an hour to soften. After squeezing out the excess water, I inserted the expanded foam slowly, filling the bag. This worked well until the pressure became too much for the sealed seams, and foam began to seep randomly from the seam lines. As air mixed with the foam, it expanded into larger spherical masses to flow over the surface of the leather and steel. At this point I decided to leave the foam until it had dried, hoping that it may scrape away easier. This was not the case. The cleaning resulted in removing sections of the red leather surface and copper plating from the metal.

At this point I decided that the surface was ruined, so I decided to use a coarse sandpaper over the face of the leather, which scratched the surface badly. I then sandblasted the entire object, which transformed the metal to a bright copper finish and made the leather look like a worn football.



Figure 105. Leg after it was filled with expanded foam.



Figure 106. Leg after it had been cleaned.

The result was disappointing, as the same problems in Experiment 2 had occurred again. It seemed that the problem was caused by soaking the leather before it was filled with foam. As the foam entered the leather bag, the moisture left in the leather drew the foam through some of the unsealed holes or hair follicles. That was the only major problem with this process. A solution would be to place a thin latex bag, like a condom, inside the leather bag, which would still allow the foam to follow the form of the leather.

Filling the leather bag with foam to create a solid contoured form was a SUCCESS, with some fine tuning.

Outcomes: from expanded foam to soft foam.

After the series of experiments with expanded foam, I decided to use solid foam blocks, a technique I was already familiar with. I decided to place oversized foam blocks inside the leather. This process would eliminate the messy surface problems until I could experiment further. The soft foam is more sensual to touch than the expanded foam, as it cures to leave a hard finish. The leather bag is sewn together leaving an opening at one end to insert the foam form, which is already pre-shaped, then hand sewn together. This method is adaptable to most requirements, it is easier, cleaner and, most important, the leather surface is left soft.

Works Developed from the Experiments

The *Leaning Post Super* was developed using 33mm steel rod as the main element of the construction. The resting bolster forms were made from soft leather. At the ends of these bolster forms, oval shaped metal caps were fitted. These were constructed from 10mm rod placed at intervals to create negative spaces. A leather bag was made and placed behind the metal. Solid oversized foam blocks were placed inside the leather forms, instead of using expanded foam. The finished piece worked well: people touched and pushed the soft leather behind the metal rods.

This method was also used in *Twisted Love 2*, at the front sections of both seats, in the wheel on *Snake Gate*, and the cap on the end of the seat on *Bum Rest*.

At present I am happy to use the block foam method, where I am selecting a range of different density foams, laminating them together to create the effect that is successful for the particular work. In the future I will continue to experiment with a variety of methods, using expanded foam.

Conclusion

In this research project, my principal concern has been to investigate the role of seating and resting within urban and public spaces, and to produce an original body of works that can provide new ways to accommodate the body in such settings.

I have incorporated references from both past and contemporary societies in a new body of works under the generic title, *Props for Social Discourse*. The works demonstrate a range of new design solutions, and also reflect, in narrative terms, episodes in my life growing up and living on the North West Coast of Tasmania. This narrative is intended to evoke an Australian genre, embracing rural and urban attitudes. Humour and serious cultural concerns are woven together through design decisions I have made in response to particularly Australian gestures and postures.

With *Props for Social Discourse* I have concentrated on the way people display themselves when resting in public spaces: the different types of posture and body language people use while in a vertical, semi-standing position. This has led me to develop a new range of furniture objects, which I titled the *Leaning Posts*. It is intended that these props, and further work which emanates from them, will be introduced into bars, cafes, clubs, casinos and other places where people relax or socialise.

I have also experimented with integrating metal and leather in furniture design. The aim has been to challenge the traditional roles of these materials within the discipline of furniture making. Through my experimentation, I have discovered that by reversing the roles of the materials - by placing leather behind metals for example - a more sensual relationship between the object and the user has been achieved.

The seating aspect of the investigation concentrates on separating seating spaces in order to create a comfortable *personal* resting-place. The seating also addresses the direction that people need to face whilst sitting, by offering them multi-directional facing positions.

Through research studies in America, I extended my work to produce larger scale pieces, with theatrical, sculptural presence for public spaces. Apart from the visual impact, the works give people the opportunity to respond to the tactility and sensual aspects of forms while they are resting.

A rewarding conclusion to the project has been the commissioning by the Hobart City Council of two seats which have leaning post facilities attached to them. This positive outcome has put the leaning-post idea into the public arena. I hope that this will pave the way for more commissions of this kind, and allow me to develop the concept further.

I see the significant outcome of this research project to be the following:

- 1) I have extended the parameters of seating by designing a Prop for resting the body while in a vertical position; I have also designed seating that gives people greater personal space.
- 2) The designs offer a multitude of resting positions, and the pieces are constructed in a robust manner that will withstand the rigors of public spaces.
- 3) The work extends the boundaries of the use of materials. This is where I have reversed the role of metal and leather in detailed sections of the work. This application opens up new challenges for the application of the process to larger scale pieces.
- 4) The work invites visual ambiguity to highlight the tactile and sensual properties inherent in the materials with regard to use of materials therefore sensuality is

evident as the user experiences the tactile qualities while engaging with the work. I have tried particularly in expressing the sculptural properties of the work within the aim of creating exiting aesthetic objects that offer a successful functional roll.

My future desires are to continue the exploration of the object, as a prop for the human figure. I would also like to be able to design and make props for complete interiors, where I could concentrate on the function of the space, the type of environment and the user participation.

I intend to further my study of armour: the intrinsic elements of the metal, its fabrication, its intended function, its relationship between the form and the human body and how it also functions as body adornment. I have applied the concept of constructing an arm-rest based on armour construction; this takes on a new form of prosthetic. Not only is the prop an arm-rest to lean on, but also the form becomes an allusion as a limb providing support for the limb of the user.

As another future direction, I will concentrate on visual responses to the work, placing the *Props* not only in social spaces such as bars and clubs, but also in such settings as the fashion industry - for example on the catwalk or on stage.

I intend to explore concepts based on gesture and posture, with design considerations and materials used in the *haute couture* industry. This will involve manipulations of such things as identity and the use of materials to evoke tensions between the masculine and feminine. In bars and clubs sexuality plays a large part of social behaviour.

The intersection between bodies and furniture as sensual objects is the pivot of my current practice. Working with this interplay provides me with new opportunities to create sensorial and interactive experiences between bodies and objects.

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1989

Awarded Bachelor Of Fine Arts, (Honours) Degree

Part time tutor in sculpture, School of Art, Hobart, Tasmania

1986-88

Bachelor of Fine Arts, School of Art, University of Tasmania

1986-92

Part time upholstery tutor, Furniture design, School of Art, Tasmania

1978-79

Part time upholstery tutor, Burnie Technical College

1968-86

Practised in the upholstery trade, own business

1965-68

Apprenticed in upholstery

GROUP EXHIBITIONS

1998

Sculpture by the Sea, Tasman Peninsula (collaborative)

S.O.F.A. New York, 1998, represented by Despard Gallery

S.O.F.A Chicago, 1998, represented by Despard Gallery

Public Art Private Visions - University Gallery, Main Campus, Tas.

1997

S.O.F.A Chicago, 1997, represented by Despard Gallery

Great Sydney Antiques Fair, represented by Despard Gallery

Quadrivium Gallery - S.O.F.A. Furniture Artists in Sydney

1996

Fifth Australian Contemporary Art Fair, Royal Exhibition

Building, Melbourne

"Pulp Art", Burnie Regional Art Gallery, Burnie, Tasmania

Australian Furniture at S.O.F.A. '96 - The Chicago 15, Chicago,

U.S.A., Represented by Despard Gallery

1995

Sculpture at Aptos Cruz, Aptos Cruz Gallery, Stirling, South Aust.

1994

S.O.F.A. '94 - "Sculptural Objects Functional Art", Chicago,

USA

1993

"Art & Industry", Despard Gallery, Hobart, Tasmania

CINAFE '93, Chicago, Represented by Despard Gallery, Hobart

1992-93	"Place & Paradox"- Contemporary Tasmanian Furniture Touring Exhibition at the Regional Galleries of: Riddoch Art Gallery, Mt Gambier; McClelland Gallery and Studio Park, Victoria; Wollongong City Gallery, NSW; Newcastle Regional ArtGallery,NSW; Orange Regional Gallery, NSW; Wagga Wagga City Art Gallery, NSW; Albury Regional Art Centre, NSW.
1992	CINAFE '92 - Chicago, USA
1991	"Are You Comfortable?", Jam Factory, Adelaide "Wave Piercing Art", Long Gallery, Hobart, Tasmania
	"Place & Paradox", Chameleon Gallery, Hobart, Tasmania
1990	"Vertigo" Designer Makers Exhibition, Despard Street Gallery, Hobart
	"Celebration 100 Years", University of Tasmania Touring Exhibition, Museums and Burnie Gallery, Hobart and Launceston
	Australian Antique Fairs, Brisbane and Sydney
	Australian Furniture Exhibition, Darling Harbour, Sydney
	Tasmanian Furniture Market, Hobart
	"Circular Heads Art Festival", Stanley, Tasmania
	"Place and Paradox", Devonport Art Gallery, Tasmania
1989	Despard Street Gallery, Hobart, Tasmania
	"Stanley Goes To Salamanca", Salamanca Arts Festival, Hobart
	"Circular Heads Art Festival", Stanley, Tasmania
1989	"Index 89", Darling Harbour, Sydney
	Antique Exhibition, Sydney Showground, Sydney
	E A Joyce & Son Art Gallery, Burnie, Tasmania
	Designer Makers "Inside/Out" Show, Private Residence, Hobart
1988	Student Show, Tasmanian School of Art, Sir James Plimsoll Gallery, Hobart
1987	Burnie Art Gallery, Artist of the Month Exhibition, Burnie, Tasmania
1986	"Circular Heads Art Festival", Stanley, Tasmania

SOLO EXHIBITIONS

2000	"Props for Social Discourse", PhD submission, CAST Gallery Tasmania.
1999	" Driftmetal", Salamanca Arts Centre, Hobart, Tasmania
1998	" Driftmetal", Burnie City Council, Tasmania
1994	"Forgotten Past", Fisher Gallery, Auckland, New Zealand
	"Forgotten Past", Dowse Art Museum, Wellington, New Zealand

AWARDS

1999	Exhibition Development Funding in collaboration with Salamanca Art Centre, Arts Tasmania
1998	Exhibition Development Funding - CAST Touring, Hobart, Tasmania
1994	Studio Development Grant, Department for the Arts and Cultural Development of S. A.
1993	Internship at Paley Studios, Rochester, New York;
	" ArtsTasmania" Grant
	Queen Elizabeth II, Arts Council of New Zealand in association with Carrington Polytechnic, Auckland, N.Z.; 1993 Artist in Residence Grant
1991	Overseas Research Development Grant, America and Europe; Australia Council for the Arts
1989	"Circular Heads Art Festival", Stanley, Tasmania; Overall Craft Award
	JND Harrison Award for an Emerging Crafts person in Tasmania; Craft Council of Tasmania

SELECTED PUBLICATIONS

- 1999 *Siglo* issue 11: "MAD" p. 51
1998 SOFA 1998 NYC, Catalogue, p.81
1997 SOFA 1997, CHICAGO, Catalogue, p.120
Fifth Australian Contemporary Art Fair, Melbourne, Catalogue, p.88
1996 SOFA 1996 Chicago, Catalogue, p.5
1994 SOFA 1994 Chicago, Catalogue p.87
New Art Forms, Chicago, Catalogue, p.53
1993 *Leatherwood* No.7, p.71, Tasmania
PRO Design New Zealand, April/May p.60
PRO Design New Zealand, August/September p.67
Craft New Zealand, Issue 45, Spring 1993, p.14
New Art Forms, Chicago, Catalogue, p.44
1992 *Chicago Tribune*, September 13, Section 15, pp. 1 & 4
Leatherwood No.4, pp. 92 & 93, Tasmania
Australian Wood, Spring/Summer p. 79
1991 *Design Ink* No.5, August
1990 *Craft Arts International*, Issue 20, pp. 47 & 48
Design Ink No.2, September
Design Ink No.5, August
1987 *Craft Australia Summer* 1987, Issue 4, p.114

COMMISSIONS

- 2000 Public Seating - Cat & Fiddle Arcade
1999 Burnie Council Wall sculpture for the Burnie Surf Club
1998 Enfield Memorial Park, South Australia - The Red Shield 'Tent'
Target, Tasmania, Cat & Fiddle Arcade Wall Sculpture (collaborative)
1997 Burnie Council Public Seating - Wood N Art Project
Taroona High School - Arts Block - Seating and Sinage
1996 Burnie Park, Tasmania - Design Bench Seating
Metal Artist, Gouger Street Art Programme, Adelaide, South Australia
Design Main Street, "Street Furniture", Bordertown, S.A./Victoria Australia
1995 Sculptural Seating, South Australian Museum, North Wing Entrance Foyer
National "Australia Remembers" Red Shield Salvation Arm Memorial, Enfield Cemetery, Adelaide, S.A. (Collaborative)
Metal Artist for the City Of Hindmarsh and Woodville, S.A., community Arts Project (two-way entrance sculptures)
1992 Private Seating Commissions, Tasmania
1990-91 Salamanca Arts Centre, Hobart, Tasmania; Design and construct outdoor seating
1990 Geeveston, Tasmania, Town Hall Project; Adzing selected structural beams

ACQUISITIONS

- 1999 Burnie City Council, Burnie, Tasmania
1994 UNITEC Collection, Auckland, New Zealand

COLLECTIONS

Private - Australia, New Zealand and U.S.A.