

Major assignment 3

Research Analysis

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Topic

Australian designers reflect and project different dreamings to that of Europeans, and so we encounter in their works a distinctive art tradition that we have not experienced. Perhaps the most obvious reason for this difference is that Australia's social and cultural history has been much less confronting and turbulent, and in our design, architecture, art and literature we have not developed the powerful social and political traditions that infuse European art.

Introduction

The chosen assignment topic allows the writer to draw parallels between European and Australian tradition in art and design, the positive and negatives impact of the parallels, which could deliver or rather create a tradition of sorts for the Australian art and design industry that is on par with its European counterpart.

The statement of Gary Emery is effective in disclosing one of the weakness inherent in the Australian art and design. Its is true in the sense that Australia is a a young nation and as a result it has a limited range of heritage and history as compared to European nations. Its is also true that the social and cultural history of Australia has seen little in the form of events which would have significant impact in shaping all forms of thought, culture art and design in many contexts.

We therefore need to analyze this statement and discover some threads of significance which may help in boosting the intellects of Australia's Designers and build towards a more thoroughly developed understanding of this art.

The difference between design and art between Australia and Europe are that inspiration of the past generation is dreamed or accumulated from the country's heritage, since Australia is such a young nation there are few sources of inspiration available to the artist and designer. The landscape being a most prominent feature as used from art to poetry, to design.

The settlement period also plays a major role in many of the arts in Australia. Another reason why there is a difference in intellect would be that Australian artists and designers are foreshadowed by international artists and designers, for instance Australian artists and designers play a minor subject role in elementary and secondary school curriculums, while international artists are studied in more detailed. Students are forced to learn the techniques of the masters which leads little in the form of innovation and freedom to express ones own experience, which forms the basis of all intellect in all forms of art. This would be one argument aside from the issue of history and its effect on Australian Designers.

Australia and Culture by design

Australia is home to a myriad of cultures spanning the entire globe, it is a safe zone for many of the worlds population who seek refuge from history building wars and violence from their native homeland. A war and political regime is in essence a working model of the chaos theory. At one end of the scale we have waste, suffering and economic pressure, while at the other end of the scale heralds a boost in rapid technological advancement and the all important addition of bricks to the wall of history as built by a country. Out of disorder there comes order and with that a usually a period of prosperity, where the artisans reflect upon history or gain inspiration after recovering from having mental blocks during the time of suffering and upheaval, sometimes the results of art and design often spring from this suffering.

Australia and the Bounty Harvest of Talent

In contrast to Europe and the Americas, Australia has built upon its initial history slowly as a British colony for the past two centuries. Australia has played minor parts in minor wars and world events which does not give enough credibility to build upon its heritage and history where there is ample source of inspiration and influence for Designers and Artists.

It would be another argument that shows that instead of creating from inspiration Australian designers seek inspiration from Europe as a result of the bonds in place between Australia. It is a justification provided by many designers that Europe is the true motherland of creative expression.

Many designers aspire to work abroad, for the sake of financial benefits or to become a designer who has had "experience" due to working abroad. We could take it based on Gary's statement that the Designers have travelled to Europe to infuse their intellect and mentality with the European one as Australia does not provide the stimulus in correct dosage to accelerate their carrier or mode of thought, or freedom of creative expression into new directions.

We could also argue the point that a good designer would not need to travel to any destination for mental stimulation as all the worlds information is available in books and now the internet. It would be a point in case of the good artist blaming their tools, but mentality is not a tool and stimulation can hardly be found in books or a computers screen, rather in experiencing the environment for it self. The lure of Europe and its history, its cutting edge technology and a more open and less conservative creative environment is a mecca for designers and artisans that currently is unavailable in the current state of Australian culture, conservative government standards.

This is great for the designer, but not so great for Australia, for this is how ones talent is harvested by another country, as this cycle continues, Australia the country remains the same in history, innovative designers and artisans.

Australia and the results of Globalization

Experiencing a local born Australian brand becoming global, I have realized the extent of impact this has on Australian designers. Lets take the example of Globe Shoes company who manufacturer skateboarding and surfing footwear and apparel.

With rapid expansion the company began to export and appoint offices on a global scale. The company began to license non proprietary brands from Europe and America as a measure to increase trade and expand the Globe brand, initial prospects were fruitful, yielding a high turnover and prosperity. While employed there I noticed that although the company was Australian in origin the design was governed in America and Europe, the role the designers played, were insignificant template layout work which had very little if any creativity. This is one example which shows how a Australian design company is forced to have its product governed by an out site entity as a result from a marketing point. The bigger market governs the product and therefore the design of it. Taking in the education system of Australia, and the multiple cultures which compose Australia's population, designers know a lot more about European and American culture and the same about Australian culture.

The infiltration of media which is mostly sourced from outside countries and products have a heavy influence on the population of Australia therefore one cannot help but get influenced by this second hand information which is fed through the appropriate channels. Here is another issue which stops the designers of Australia in formulating though on its own accord, global product and marketing has a great influence on this young nation which is still on a path of discovery.

Designers may dream of outstanding solutions, but their end result most likely be an evolved formed of a foreign tradition, based on the requirements of market more so then the product itself.

Colleague Designer

Giovanni Di Mizio my partner designer would help to aid my conclusion in this analysis. Throughout this essay we have dissected Gary Emery's topic on Australian designers indifference of design aesthetics as compared to European, on the terms of lacking the influence of cultural identity and history.

Giovanni Di Mizio is born in Switzerland of French and Italian decent. He has had many professions from construction, design through to interior design to his current profession as a master tattoo artist. He is a naturalized Australian and has become a part of the Australian culture. The profession of tattoo art is quite similar to design as there are clients who approach him to design a particular piece of art to embellish upon their bodies. This profession leaves no margin for error on his behalf and the choice of design must be firmly articulated by the client prior to commencement of work.

We see in his work a level of experience that is expected from an artist of such a calibre. Giovanni has toiled long hours to perfect his skill. He has travelled globally in his quest for knowledge in his chosen profession, yet chooses to reside and work in Australia. When asked about his decision to live and work in Australia, he simply replies that in this profession Australia is a relaxed environment and the clients know what they want. In Europe prospective clients do not know what they want as a production from him which leads to a lot of wasted time on designs which may or may not end up in the clients possession. For Giovanni its is just as much about work as it is passion and the Australian environment lets him fulfill his passion to perfection.

Giovanni Di Mizio is a multidisciplinary designer as he uses all the knowledge he has accumulated in all forms of design task. From designing the exterior and interior of his studio, as well as his private residence he approaches all design with a hands on approach and finishes the project with amazing detail and quality. Currently we exchange knowledge in the form on my contemporary skills in the field of computer design and imaging and his passion for art and design and the desire to learn and apply his skills in a digital medium.

It is his willingness to embrace and share knowledge in this design scene that has led him to acclaim from industry professionals and has made tattoo art into a respected and professional industry within Australia.

This is the ideology behind the arguments as presented throughout this essay. In Giovanni we have a switch of roles as presented by Gary Emery's topic. We have him as a European designer and artist choosing to reside in Australia, where he believes allows him greater to freedom to express his talents and the proof is in his success as one of Australia's foremost tattoo artist. We have in him a hybrid of sorts, a European designer who retains his european dreams but one who combines and draws from the hybrid culture which is the society of Australia. Regardless of the history of Australia, Giovanni proceeds in a forward motion embracing the now and modern culture of Australia, we could say that Australia is on the verge of rebirth or transcending into the formulation of a contemporary history. Once which is being built on the fly as more and more people join the nucleus culture leading it to limitless future prospective, an exciting new frontier.

Conclusion

We can see from this analysis and discussion, the current strengths and weakness of Australian design on a global level and arguments to the cases as put by Gary Emery in his topic. We can see clearly that Australian design does indeed lack art tradition as compared to European art and design. Although the history of Australia and design does have some influence as not having experienced a rich history and heritage as that of Europe, it is my understanding from research that in the long term this may be a great asset in itself.

In the eventual time that Australia matures with its culture, European design and art may have become repetitive to a point of losing credibility and new sources of inspiration needing to be discovered.

This would be the eventual time where Australia and its thoughts will be regarded with more weight as the result of the multi-cultural mingling should have resulted in a design movement which would be unique to Australia, a modern movement created by the mixture of people from all nations, yet provide a inspiration and feed of direction to the older generation of nations.

We can see that designers are already embarking to Australia from Europe, in their sense, Australia is on the verge of being the next new destination of design. We can see preparation not only in design but media as a whole in general, from film studios to design studios. We can see that local designers that have left the shore have brought back a positive aspect of knowledge which is moulded and adsorbed into Australian design, in turn creating a new movement in all forms of design, feeding the engine whose gears are the people and culture and in turn making a new cycle for the new design of tomorrow.

Hopefully this can be achieved without use of the chaos theory to accelerate Australian culture, I believe that freedom and willingness to except radical thought are the key to this movement eventuating.

We can only wait.

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Five minutes with Paul Schremmer

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Notes