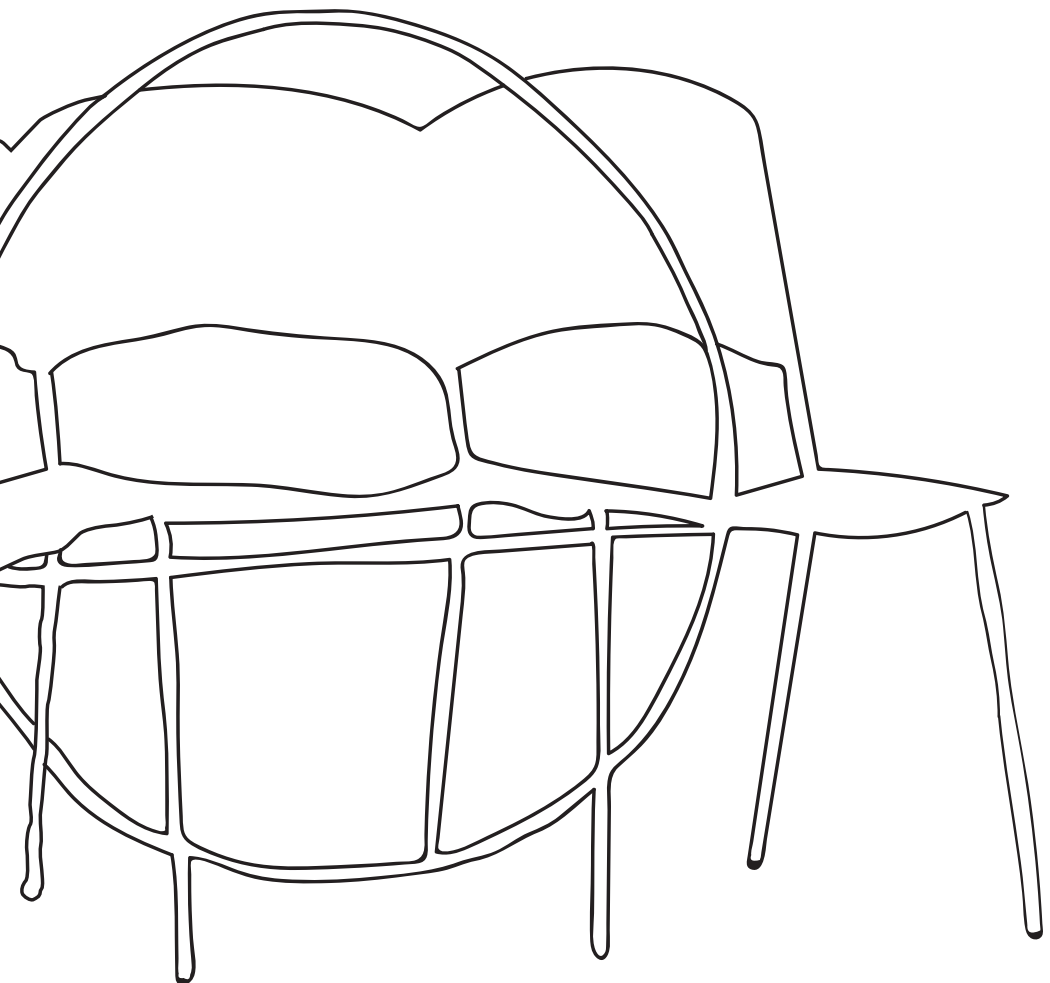


THE FUTURE.



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UNISA STUDENTS, JAMFACTORY ASSOCIATES AND PROTOTYPE FURNITURE

“NEIGHBOURS IN ADELAIDE’S WEST END CREATIVE PRECINCT, JAMFACTORY AND THE UNIVERSITY OF SOUTH AUSTRALIA’S SCHOOL OF ART, ARCHITECTURE AND DESIGN ARE CLOSE COLLABORATORS. IN PARTNERSHIP, THEY HAVE GENERATED A STRONG TRACK-RECORD OF CREATIVE RESEARCH OUTPUTS THROUGH EXHIBITIONS, ORIGINAL WORKS AND DESIGN SYMPOSIA. TOGETHER THEY PROVIDE DISTINCT AND COMPLEMENTARY DESIGN EDUCATION AND TRAINING AND THE TWO ORGANISATIONS HAVE AN IMPRESSIVE LIST OF SHARED ALUMNI WHO HAVE GAINED QUALIFICATION AND EXPERIENCE AT BOTH INSTITUTIONS.”

JAMFACTORY FURNITURE STUDIO.

JamFactory added a furniture to its two-year Associate training program offering in 1991 during the lead up to moving to JamFactory's current purpose-built building in the West End Creative precinct in 1992, and has offered an access furniture studio ever since. JamFactory's Associate training program, which is also offered in glass, ceramics and jewellery, is aimed at emerging artists, designers or makers and seeks to expand their technical skills, business knowledge, first-hand experience and professional networks to become successful creative entrepreneurs.

Entry into the program is highly competitive. Applications are shortlisted and interviews are conducted to select up to three Associates within each studio every year. Outstanding recent graduates from local TAFE and university courses compete with interstate and overseas applicants for these limited places.

JamFactory's Furniture Studio has been led by a succession of highly accomplished furniture designers or makers, from David Adderton (1990-94) who was appointed to set up the studio and program, through Donald Fortescue (1994-96), Peter Walker (1997-2000), Gregory Gilmore (2000-02), Michael Searle (2002-03), Tom Mirams (2005-13) and most recently Jon Goulder (2014-18).

Furniture studio Associates spend approximately half of their time developing self-directed work with guidance from creative staff in the studio. This work can include the development of products for commercial markets, undertaking private commissions or research and experimentation towards works for exhibitions and competitions. Visiting artists and designers in residence, tenants in the building and other Associates provide additional feedback, critique and peer to peer learning.

In recent years Associates have enjoyed significant success in national awards and events including Launch Pad (Sydney), Vivid (Melbourne), Workshopped (Sydney), the Clarence Prize (Hobart) and Denfair (Melbourne), leading to commercial opportunities and increased profile for individual Associates and for JamFactory's furniture program.

The remaining half of Associates' time is generally spent working on commercial, operational or speculative projects for JamFactory. These activities provide income and valuable hands-on vocational training for the Associates. The activities include: design development and fabrication of JamFactory homeware and furniture collection products; collaborative design and completion of major commissions (including assisting in managing budgets, timelines and client relationships); assisting with design and fabrication of exhibition display furniture; as well as maintenance of studio equipment.

Alumni from the program are spread far and wide with the vast majority having established successful careers in various furniture related fields. Some are independent designer-makers. There are teachers and academics. Some have established workshops employing other alumni. There are some who have moved into specialised furniture sales positions and some work in interior design, architecture or industrial design companies. It is a rich and ever-evolving industry, and as the appetite for locally designed and made furniture continues to grow, and as the emotional and ethical expectations of consumers places pressure on cheap imports, we expect to see even greater interest in JamFactory's furniture program and through it to contribute to helping shape the future of furniture in South Australia and beyond.

BRIAN PARKES
Chief Executive Officer, JamFactory

SCHOOL OF ART ARCHITECTURE AND DESIGN, UNIVERSITY OF SOUTH AUSTRALIA

The University of South Australia's School of Art, Architecture and Design has its origins in two antecedent institutions: the South Australian School of Art and the Louis Laybourne Smith School of Architecture and Design.

Located at UniSA's City West Campus, the School of Art, Architecture and Design offers a range of coursework undergraduate and postgraduate programs in contemporary art, architecture, urban and regional planning, product and industrial design, communication design, illustration and animation and interior design. The School also offers higher degree by research qualification through its Master by Research and PhD programs. The School of Art, Architecture and Design has a proud history of educating work-ready graduates and is ranked in the global QS Top 100 subject rankings for 'art and design'. State of the art workshop facilities at UniSA's City West and Mawson Lakes campuses enable students in all discipline areas to gain fabrication experience through construction of their designs. Furniture design studios and elective courses are available to all students in the School.

Senior Lecturer Peter Walker and Lecturer Anna Brown led the "Adelaide Modern" furniture elective that ran over 12 weeks in early 2018. This multi-disciplinary course included students from Product Design, Interior Architecture, Architecture, Contemporary Art and Industrial Design as well as Design Associates from JamFactory's Furniture Studio.

The course investigated mid-century South Australian and Australian furniture designers and manufacturers by researching the political, environmental and social factors influencing the industry during this period. Participants were also asked to observe and document the life-cycle of specific pieces of furniture within their own domestic setting over a period of seven days and nights, often with surprising revelations as to their function and presence within a particular environment. The *Adelaide Modern* curatorial team identified what they felt were iconic mid-century South Australian manufactured pieces of which the students and Design Associates then selected one to use as their initial influence. A site visit to 'Realm Furniture' in Magill provided the opportunity to experience the classic mid-century pieces first hand.

Reflecting on the findings of their research, students and Design Associates were asked to envisage both current and potential future factors that could impact the role of furniture design in the next 20 to 50 years. Concepts ranged from ideas considering the future of outdoor spaces and their preservation in an ever-increasing urban landscape to the recycling of materials, developments in fabrication technology, and the use of organic living organisms as part of interior environments. Design prototypes explored many of the nuances of static objects and the importance of memory, grace and movement within the domain of furniture.

ANNA BROWN

Lecturer: Product Design, University of South Australia

PETER WALKER

Senior Lecturer, Furniture Design, University of South Australia

**SALLY-ANNE WICKES
& SAMANTHA GOLD**



SALLY-ANNE WICKES
MASTER OF DESIGN STUDENT
UNIVERSITY OF SOUTH AUSTRALIA

SAMANTHA GOLD
BACHELOR OF CONTEMPORARY ART STUDENT,
UNIVERSITY OF SOUTH AUSTRALIA

FC48
decommissioned fire hose, polypropylene drum, reclaimed plywood, recycled rubber
890 x 550 diameter

ANDREW CARVOLTH &
DEAN TOEPFER

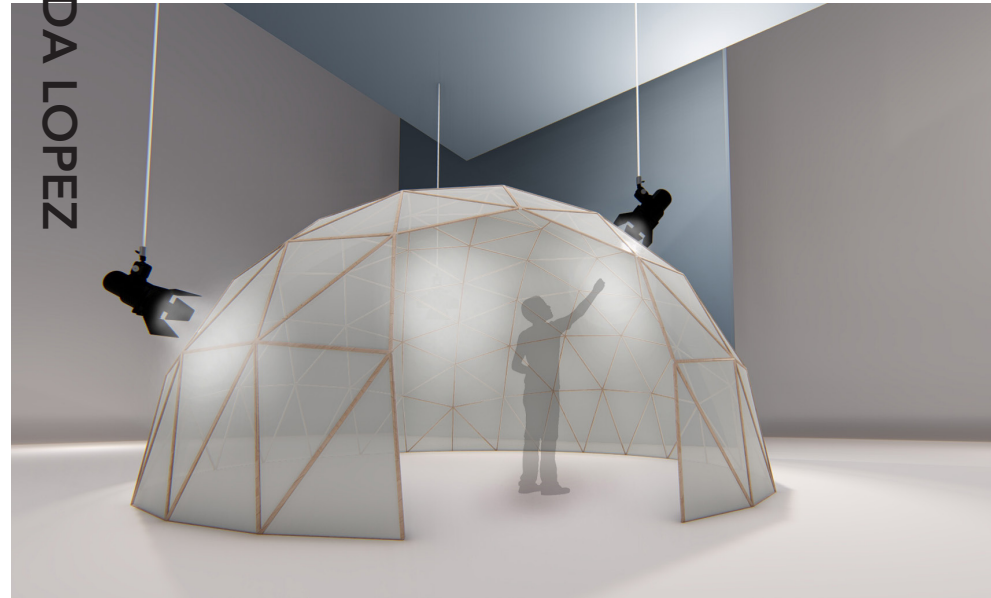


ANDREW CARVOLTH
FURNITURE STUDIO ASSOCIATE
JAMFACTORY

DEAN TOEPFER
FURNITURE STUDIO ASSOCIATE
JAMFACTORY

Post Industrial Chair, 2018
post-consumer sheet metal components
900 x 510 x 530

YOLANDA LOPEZ



YOLANDA LOPEZ
BACHELOR OF INTERIOR ARCHITECTURE STUDENT
UNIVERSITY OF SOUTH AUSTRALIA

SMP Dome, 2018
experimental work working with shape memory polymer
400 x 400 x 400

LUCA LETTIERI

LUCA LETTIERI
FURNITURE STUDIO ASSOCIATE
JAMFACTORY

4,000,000, 2018
recycled paper, expired Polyvinyl acetate,
fabric dye, steel, pig blood
800 x 1300 x 700



MADISON STOCKBURGER



MADISON STOCKBURGER
BACHELOR OF INTERIOR ARCHITECTURE STUDENT
UNIVERSITY OF SOUTH AUSTRALIA

Honey Bags, 2018
PVC, organic Australian honey, native Australian flora
550 x 400 x 50, 800 x 1300 x 50

JAKE SHAW



JAKE SHAW
BACHELOR OF INTERIOR ARCHITECTURE STUDENT
UNIVERSITY OF SOUTH AUSTRALIA

Mycelial Matters, 2018
Tasmanian Oak, and Native Tasmanian Reishi Mushroom Mycelium.
1100 x 450 x 450, 1100 x 570 x 320, 700 x 700 x 700

