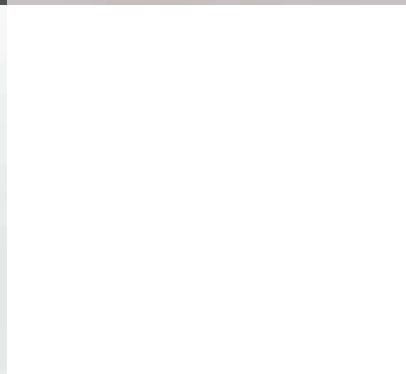


# BEST IN SHOW 2014

15 MAR—  
26 APR 2014



Outstanding NZ  
applied arts and  
design graduates



# BEST IN SHOW 2014

**Best in Show** is Objectspace's annual exhibition showcasing a national selection of outstanding work by recent graduates. **Best in Show 2014** provides a platform for new designers and makers launching their careers and an opportunity for the public to view the newest exciting work emerging from tertiary organisations around New Zealand.

The 27 graduates in **Best in Show 2014** represent the fields of fashion, furniture, graphic design, interior design, jewellery, product design. Evident across the selected work is sophisticated design responsiveness. From the urban environment to cultural heritage and environmental solutions, many of the makers and artists in **Best in Show 2014** are concerned with the reciprocal relationships between materials and people.

Creating an opportunity for students to apply for selection has ensured that **Best in Show 2014** presents a truly national selection with work coming from: Auckland University of Technology, Eastern Institute of Technology, Hungry Creek Art & Craft School, Manukau Institute of Technology, Massey University, NorthTec, Otago Polytechnic, Unitec, Whitecliffe College of Arts and Design and Whitireia Polytechnic.

In earlier years some **Best in Show** exhibitors have gone on to quickly receive local and international recognition. Objectspace extends its good wishes to all the 2014 exhibitors for every success in their chosen path and would like to congratulate and thank all students and staff who contributed to **Best in Show 2014**.

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**Jaqui Knowles &  
Ioana Gordon-Smith**

**Angela Misela**  
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 AUCKLAND UNIVERSITY OF TECHNOLOGY  
Culturally Machined

For this collection I have utilised a combination of techniques including traditional hand framed knit and knit produced electronically. The result is an interpretation of traditional mats, tapa and pattern work from my Tongan and Samoan background.

**Anton Skerlj-Rovers**  
**+64 21 0233 6138**

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 UNITEC  
Untitled

These pieces are inspired by forms and artefacts that have once served a purpose but whose use is now forgotten, unknown or obsolete. There is a subtlety in the way that the flames etch and mark the wooden forms.



**Bella Bloomfield**  
**+64 22 078 4884**

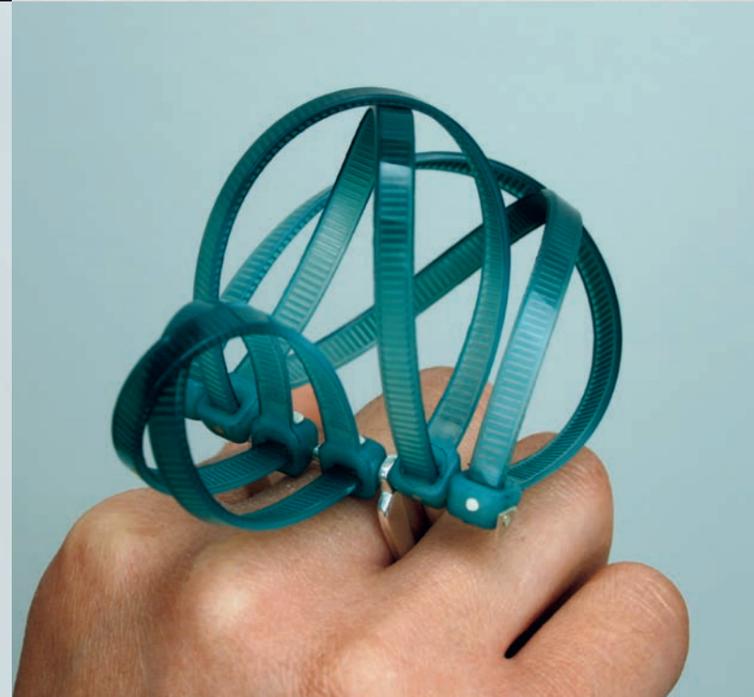
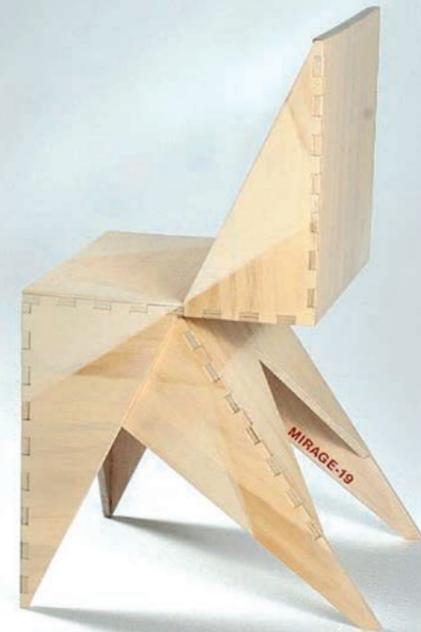
BELLAISGGG@GMAIL.COM  
 OTAGO POLYTECHNIC  
MIRAGE-19

Prototypes help me understand the fundamental principles of building and whether the product will succeed when made as a full-scale design.

**Candice Karaitiana**  
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 UNITEC  
Play-Thing Ring Series

Distancing cable ties from their traditional connection and converting them into Play-Thing Rings offers an enjoyable interaction between wearer, object and audience.



**Caroline Thomas**  
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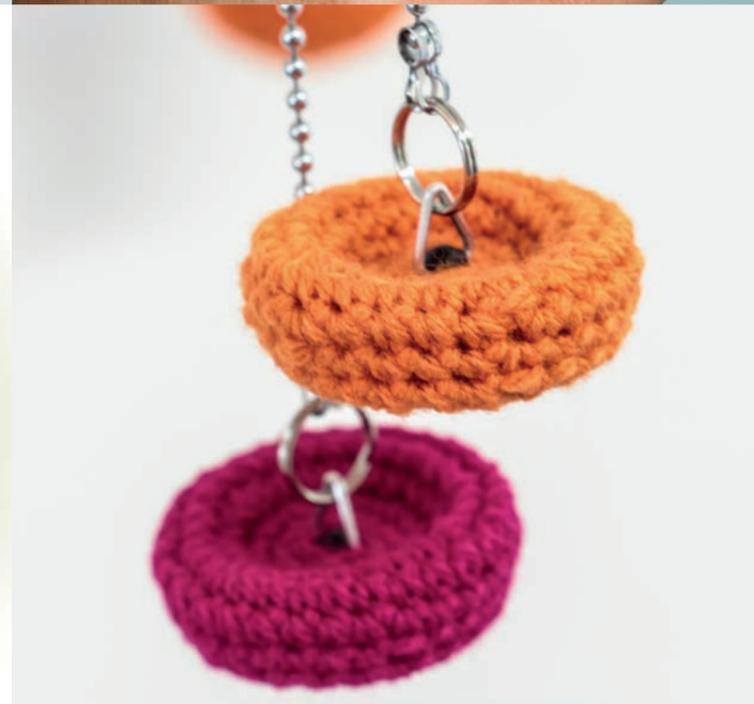
CARO@INTERWEB-THINGY.COM  
 WHITIREIA POLYTECHNIC  
Armillary II

For me, these pieces represent the first time I've truly made with my hands rather than my head. I've deliberately dialled down my brain and relied on my senses to create a series that hopefully appears as effortless and instinctive as it was to make.

**Catherine Randall**  
**+64 211 685 415**

CATHRANDALL@GMAIL.COM  
 HUNGRY CREEK ART & CRAFT SCHOOL  
Blanket

Blanket is a work born from exploring forms, constantly making new shapes, trying to find movement, playfulness and intrigue. They are slightly uncomfortable, yet humorous.





**Chloe Rose Taylor**  
**+64 27 363 1853**

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 WHITIREIA POLYTECHNIC  
2 Glow Bug

It is the natural world that feeds my work. The skin of a lizard, a crystal form — nature's flair for the unique. I don't plan a finished result.

**Emma Creighton**  
**+64 21 297 6676**

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 UNITEC

Bacteria: The Benign, The Bad, and The Beautiful

After developing a range of designs based on bacteria grown in petrie dishes, I created a series of wallpapers as a commentary on the madness of the domestic chintz and our cleaning mania.



**Fizah Wahab**  
**+64 21 0257 1189**

NOCTURNE66@GMAIL.COM  
 MANUKAU INSTITUTE OF TECHNOLOGY  
In Bloom

The craft methods I use in my work come from an interest in the folk art of various cultures. My work is folk art for the 'outsider'; relating to those who, like myself, exist in a cultural limbo.

**Hayden Maunsell**  
**+64 21 164 8135**

HAYDEN.MAUNSELL@GMAIL.COM  
 EASTERN INSTITUTE OF TECHNOLOGY  
ST.001

My aim was to design a short stool that can be manufactured in large quantities for a commercial market, yet is elegant enough to be used around a domestic table, at a desk, or even as a side table next to the bed.



**Jordan Marsters**  
**+64 21 038 4301**

JORDAN.MARSTERS@WINDOWSLIVE.COM  
 MANUKAU INSTITUTE OF TECHNOLOGY  
Carrot Brooch

My studio practice this year has involved exploring ideas of transience, by primarily using organic material that is prone to decay.

**Lana Jean Bluett**  
**+64 27 772 7132**

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 MASSEY UNIVERSITY  
Fragile Nature

Using weave as my textile process, I was able to combine unique, contrasting materials to create an innovative product that mimics the appearance and growth patterns of lichens as creeping, delicate, engulfing, fragile and crisp forms.



**Laura Jer**  
**+64 21 0829 2377**

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 UNITEC

Loop the Loop

By using the technique of fold-forming as a springboard for experimentation, the knowledge gained when folding, creasing, hammering, rolling, pushing and pulling thin fine silver sheet is capitalised upon to create intriguing three-dimensional forms.

**Leah Surynt**  
**+64 21 134 3848**

LEAHSURYNT@GMAIL.COM  
 WHITECLIFFE COLLEGE OF ARTS AND DESIGN

Glitch 001

What we see on our computer screens is a surface cover for the complex and intricate code behind each website. The rug operates as a physical metaphor for the concept of surface, with many small pieces of wool, making up a larger whole.

**Melanie Bosma**  
**+64 21 264 9541**

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 AUCKLAND UNIVERSITY OF TECHNOLOGY

Typographic Ornaments

This work aims to present typography as a beautiful form to be appreciated. It looks at type as a purely formal object, rather than a functional communication tool.

**Melissa Anderson**  
**+64 21 253 7122**

MELISSARACHEL7@GMAIL.COM  
 MANUKAU INSTITUTE OF TECHNOLOGY

Vintage Brooch

I have always been intrigued by the beautiful, classic detail of memento mori and the sentimentality placed upon Victorian jewellery and I wanted to look at ways in which to reinterpret the flourishes, shapes and feel of this era.

**Michelle Cairns-Wright**  
**+64 21 250 2142**

MICHELLECAIRNS.WRIGHT@GMAIL.COM  
 AUCKLAND UNIVERSITY OF TECHNOLOGY

Street Grit

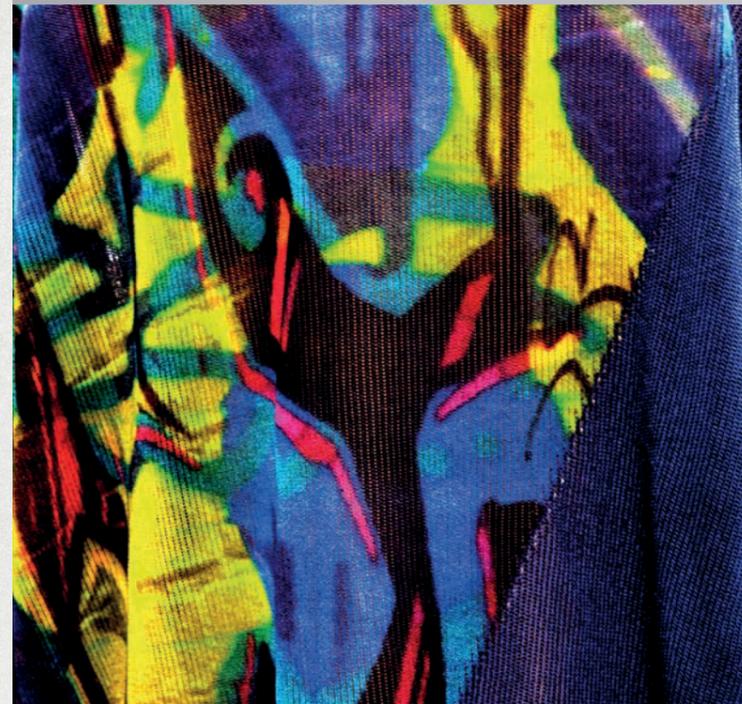
My urban knitwear collection is inspired by Melbourne graffiti art, I used intarsia knitting techniques and digital printing to create fabrics and garments that reflect the graphic shapes that I observed in the street art.

**Moniek Schrijer**  
**+64 22 097 4666**

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 WHITIREIA POLYTECHNIC

Cluster

I am interested in capturing both the marks made on paper and metal; the characteristics of the block or plate. These are recorded in both the print and the jewellery.





**Ria Erasmus-Kruger**  
**+64 21 024 33 265**

RIA.ERASMUS@GMAIL.COM  
 NORTHTEC

Intrusive Thought

Using 'unexpected' materials, I try to capture moments that simultaneously embrace the familiar, but also reflect our underlying hopes and dreams.

**Ryder Jones**  
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 AUCKLAND UNIVERSITY OF TECHNOLOGY

Brian Kusi's Jacuzzi

I first made a table because I needed a place to put my things. I had lots of things, so I spent all of my time building tables. Somewhere in between, the tables became *my* things; the support became the object.



**Soo Jeong Lee**  
**+64 21 209 3278**

SOOJEONGLEE91@GMAIL.COM  
 MANUKAU INSTITUTE OF TECHNOLOGY

Untitled

I see jewellery as a connector. It connects the mind and the hand; it creates a connection between the wearer and the maker, the wearer and the audience and the wearer and the world.

**Sophie Blazey**  
**+64 21 027 43759**

SOPHIEBLAZEY@HOTMAIL.COM  
 AUCKLAND UNIVERSITY OF TECHNOLOGY

Mathbooks – Golden Ratio

This project links design process to mathematics. This connection has been explored and visualized through a series of book publications. Number theory, codes and formulas have been used to communicate the structure and language of design.



**Sophie Fenton**  
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 AUCKLAND UNIVERSITY OF TECHNOLOGY

Untitled

Utilising 3D modelling software, the fit and design of the shoe can be tailored to an individual's foot and manufactured with zero waste, while conforming to the exact contours of the wearer's feet.

**Tepora Malo**  
**+64 21 111 3319**

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 MANUKAU INSTITUTE OF TECHNOLOGY

Clash of the Patterns

A combination of screen-printed and digital printed textiles — my works portray elements of Samoan tradition in New Zealand contemporary culture.

**Toby Vanderspeck**  
**+64 27 307 8578**

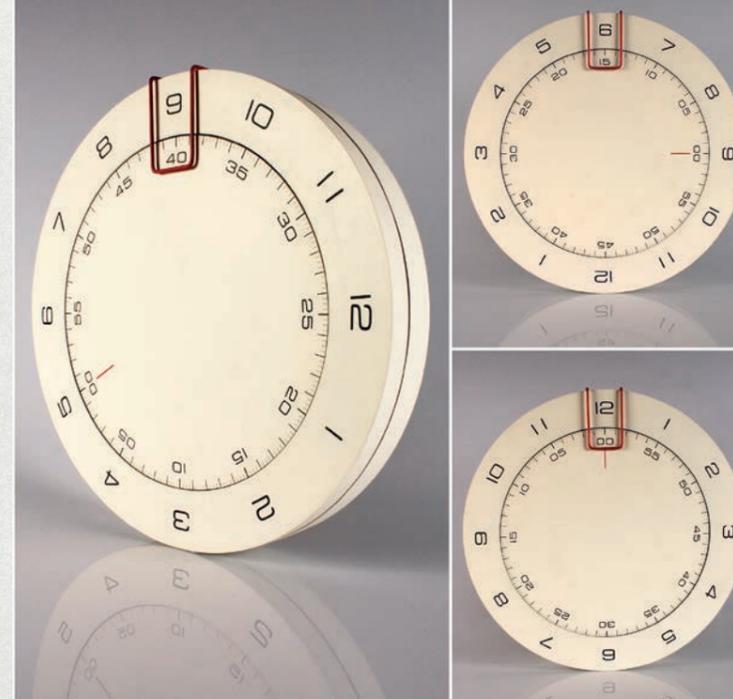
TVANDERSPECK@GMAIL.COM  
 EASTERN INSTITUTE OF TECHNOLOGY  
Vanderspeck Clock

The self-titled Vanderspeck Clock is inspired by Max Bill's clock and watch designs for Junghans in the 1960s. It values simplicity and functionality.

**Veemal Patel**  
**+64 21 024 53345**

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 UNITEC  
Rain Catcher

Rain Catcher assists with hand watering in the garden, addressing the issues of bending, lifting and gripping. They are designed for New Zealand gardeners, particularly people over the age of 65.



**Katie McFarland & Llyr Williams**  
**+64 27 311 0103 (KMCF)**

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 MASSEY UNIVERSITY  
Assemble

A cross-disciplinary approach has been undertaken in a textile and industrial design collaboration resulting in Assemble — a contemporary minimalist couch with a complementary range of textiles.



