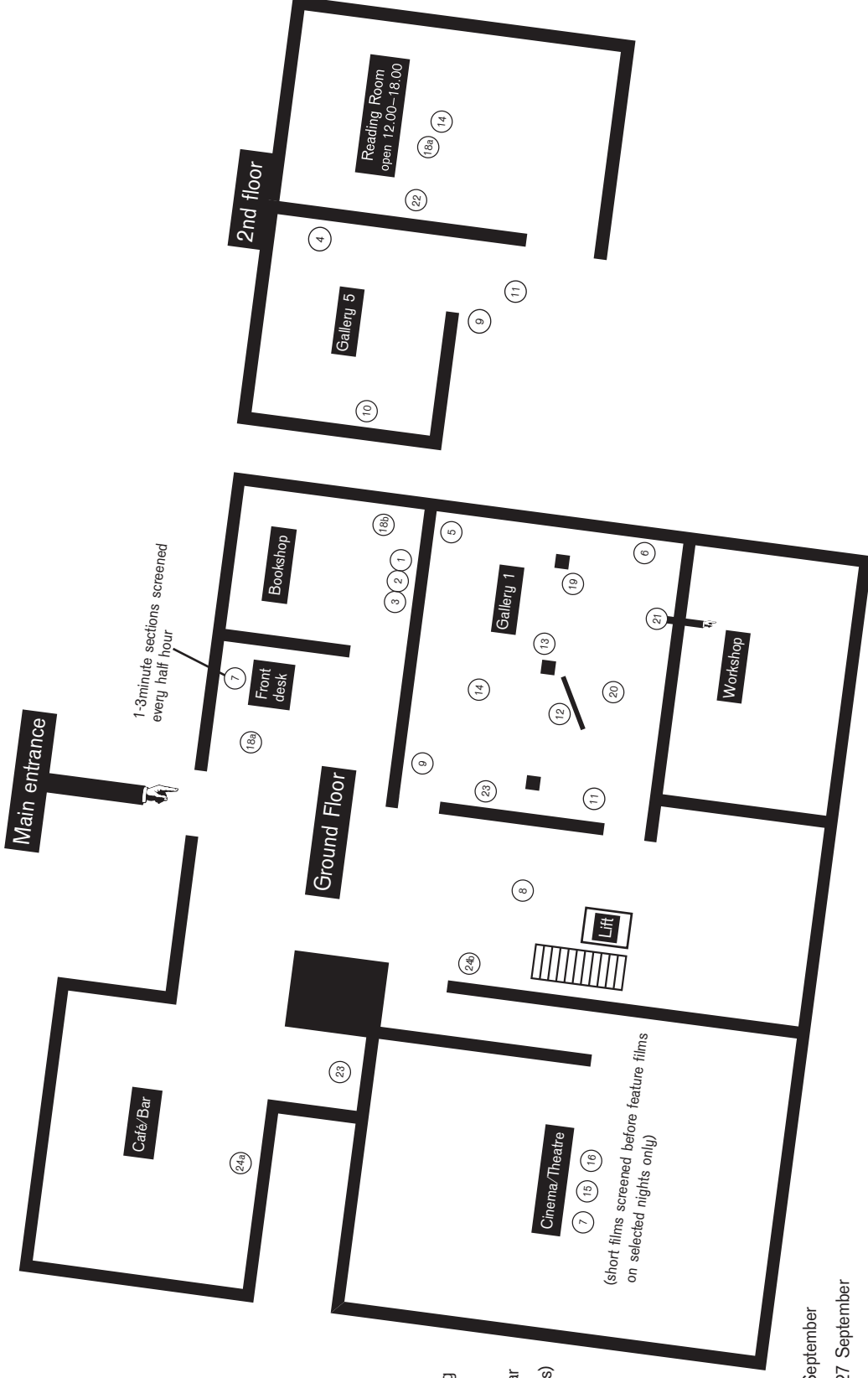


1. Advert *On Purpose* in *Frieze* September by Ábáke
2. Advert *On Purpose* in *Venue* by Electronest
3. Advert *On Purpose* in *Frieze* by Alex Rich from October
4. Book Circle by Daniel Eatock
5. Common Knowledge by Will Holder
6. Counterbalance Shelves by Daniel Eatock
7. Desire Management By Noam Toran
8. Do Hit by droog design
9. Exhibition guide for *On Purpose* by Ábáke
10. Future Echo by Metahaven
11. Garments for stewards by Peter Jensen
12. Limb Typography by Ábáke
13. Limb Typography poster by Ábáke (£10.00/£1.00)
14. An Exploration of Design in Bristol by Conway and Young
15. Objects for Lonely Men by Noam Toran
16. Postponing the Inevitable by Noam Toran and Onkar Kular
17. Switch by Savage (somewhere on Ground and First Floors)
- 18a. Slow Alphabet 'g' in Arnolfini brochure by Ábáke
- 18b. Slow Alphabet '=' in Icon Magazine by Ábáke
19. Soundchaser by Yuri Suzuki
20. Sound Jewellery by Yuri Suzuki (£5.00)
21. Temporary Window to workshop by Ábáke
22. [www.on-purpose.info](http://www.on-purpose.info) by Electronest
23. Straps by droog design
- 24a. Things to Say workshop crockery by Alex Rich from 27 September
- 24b. Things to Say workshop wall drawing by Alex Rich from 27 September



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## **On Purpose: Design Concepts**

**13 September — 9 November 2008**

In recent years, the fields of design have evolved significantly, embracing conceptualism and emerging technologies. Yet the renowned principle that has been given to design in order to differentiate it from contemporary art is still a point of contention—that design should have a specific purpose. *On Purpose* aims to investigate this tension around definitions for a new generation of designers, questioning the extent to which purpose can be seen as its ultimate constraint.

Many of the designs in *On Purpose* are anti-aesthetic, experimenting with function as opposed to form, not always producing conventionally glamorous, communicative or desirable objects; characteristics that are often assumed to be requirements of good design. Often this leads to items that appear to have no function, combine different functions or create a new function.

*On Purpose* projects can be seen in Galleries 1 and 5 and throughout the building, working within some of the wide range of contexts familiar to designers: public spaces, magazines, advertising and online.

As in the last exhibition at Arnolfini, *Far West*, *On Purpose* encourages interaction with some works with opportunities to take part, make work and purchase related objects and experiences. Please ask a Steward if you need information or assistance with any of the activities.

## **Åbäke**

Åbäke are a design studio of four practitioners. They have co-curated, with Arnolfini staff, this exhibition.

*Limb Typography* (12) is an interactive sculpture that allows people, as its name suggests, to use it for constructing letters and words using their arms, or observe other people doing so. There is also a related poster for sale (13). Åbäke have stipulated that non-Japanese speakers pay more for the poster (£10.00) than those who can use it and understand it (£1.00).

Other projects by Åbäke in this exhibition include *Slow Alphabet* (18) in Arnolfini's brochure and *Icon* magazine. Each design presents one letter of a new typeface. They have also designed one of the two adverts for the exhibition in contemporary art magazine, *Frieze* (1), this exhibition guide (9) and the concept for a *Temporary Window* (21) from Gallery 1 into the workshop.

## **Ann-Sofie Back**

Ann Sofie-Back designed *Garments for Female Stewards* which were worn by some Arnolfini staff at the opening of the exhibition.

## **Conway and Young**

*An Exploration of Design in Bristol* (14) was made with a group of young people. It includes activities to get people of all ages looking at and exploring their surroundings in new ways. More conventional design guides highlight classic, familiar ideas of design. It soon becomes clear from this guide that fascinating objects and design experiences can be found everywhere by everyone.

## **Daniel Eatock**

*Counterbalance Shelves* (6) is presented in a neat vertical row, but with just one bracket instead of the customary, and necessary, two. Selected objects from around Arnolfini are used to counterbalance the shelves. They work as storage and display, but have a sense of precariousness highlighting a psychological relationship between an understanding of gravity and composition.

In Gallery 5, *Book Circle* (4) has been chosen from the shelves of Arnolfini's bookshop. The books are chosen for their relevance to the development of the exhibition by the curators, but here are not allowed to be either sold by the bookshop, or be touched or read by visitors.

## **droog design**

*Do Hit* (8) is a seating design for droog by Marijn Van Der Poll and has become one of their best known items. Consisting of a steel cube, it formally resembles (initially at least) a minimalist sculpture like those first made by artists Robert Morris and Donald Judd. It comes with a large mallet, which is used to hit the work until the preferred shape for sitting on is made. It was first bashed and shaped at the opening of the exhibition. *Do Hit* violently represents a conventional differentiation between design and art in that of purpose.

*Straps* (23) are a design for droog by NL Architects. They are a new use for bicycle straps that allow items, to be attached to a wall. Within *On Purpose* the straps in Gallery 1 are being used to display responses made by participants in school and community group visits to Arnolfini's programme during this time. There are also some straps in the Cafe Bar.

## **Electronest**

Much of Electronest's works experiments with the conventions and functionality of websites, looking to provide different ways of receiving information. For *On Purpose* Electronest have designed the exhibition's website [www.on-purpose.info](http://www.on-purpose.info) (22), and have also designed one of three adverts for this exhibition (2).

## **Will Holder**

Will Holder is away from home, in France, during the exhibition. Not needing his personal library during this time, he is displaying it here in exactly the same way as it is in his house. *Common Knowledge* (5) is a functioning reference and lending library, reflecting on how much of his work has come from teaching and lecturing design education. Speak to a Steward if you wish to borrow a book. You will be required to pay in advance for return postage.

## **Peter Jensen**

Peter Jensen designed *Garments for Stewards* (12), worn by some staff in and around Galleries 1 and 5.

## **Metahaven**

Metahaven have been invited to re-think Arnolfini's pre-view invitation design. In Gallery 5, *Future Echo* (10) is a redesign of the traditional Arnolfini invitation card as a set of stamps. The imagery on the stamps references a variety of sources. Metahaven have designed three sets of stamps to be mailed out at different times over the period of one year, the latter two sets of which (the echoes) will appear after the exhibition has ended.

## **Alex Rich**

*Things to Say* (24) is generated through a series of workshops in collaboration with different groups over the duration of the exhibition. Using simple shapes that can be used to make letters, the participants will decorate crockery for use in the Café Bar (24a). Rich's wall drawing (24b) relates to the shapes and ideas developed during each of the workshops. One of these workshops will be open to children and adults as part of Mash Up on 16 October. Rich has also designed the second of the two adverts in *Frieze* magazine for the exhibition (3).

## **Savage**

*Switch* (17), like Åbäke's window, intervenes in the building and organisation. Discreetly positioned domestic lightswitches allow the lights in certain spaces to be switched on or off to an unsuspecting public. Switches can be found throughout the building.

## **Yuri Suzuki**

In *Sound Jewellery* (20), produced in collaboration with Linda Brothwell and Caren Hartley, grooves that can be translated back into sounds are etched into a necklace and bracelet design. The sounds used are provided by the person buying the jewellery and could be a favourite song, child's first words, sounds recorded on holiday or any other audio recording. They can be played on a record player. *Sound Jewellery* bracelets are available for £5.00 each and a steward can help you make one.

*Soundchaser* (19) is a new way of playing the sounds on records. Resembling something like a musical scalextric, pieces of vinyl records are connected together to make a track. Using records from jumble sales, Suzuki sees *Soundchaser* as a means to revive forgotten, old records.

## **Noam Toran & Onkar Kular**

Noam Toran's work not only creates objects but their narratives and contexts as well, imagining them to be the real protagonists of modern everyday life. *Desire Management* (7) is a film celebrating the use of products for dissident behaviour. Based on real testimonials and news reports, the objects created attempt to reveal the inherent need for expression and identity, despite social pressures to conform. One of each of the five, 1–3 minute sections of this film will be screened every 30 minutes on the plasma screen above the front desk.

The film *Objects for Lonely Men* (15) tells the story of a man so obsessed with Jean-Luc Godard's film *À Bout de Souffle* that he designs and builds a tray which reflects the physical language of the film. The tray is made from a single sheet of vacuum formed plastic and has recesses which house the objects that the man interacts with. The objects include a mannequin's head that resembles Jean Seberg (the female lead in the film), a gun, a hat, a telephone, a Herald Tribune, sunglasses, an ashtray, a steering wheel, a rear view mirror and a pack of Gitanes cigarettes. Also screening before the main feature in the cinema is *Postponing the Inevitable* (16). Produced in collaboration with Onkar Kular, it presents alternative interpretations on the theme of near-death based on true stories.

The contributors to *On Purpose* have, in many cases raised questions through their work about the role, attitudes towards and definitions of design. Their practice also speculates what kind of building, brand and attitudes might be developed by Arnolfini in the future.