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**dwp | design worldwide partnership
Desmond Freeman exhibits at major
Mercedes-Benz showroom in Sydney**



Desmond Freeman

dwp (www.dwp.com) Executive Director and Creative Designer, Desmond Freeman, was invited to exhibit at a major Mercedes-Benz showroom in Sydney, Australia.

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Although incredibly charged as an acclaimed award-winning interior designer and artist, **dwp** Executive Director, Desmond Freeman, makes time to follow his passion for art. In November 2010, he was invited to exhibit his Australian landscape paintings at a major Mercedes-Benz showroom in Sydney.



North Coast Salt Landscape, WA



Pilbara Shadows



Salt Lake, Hayden

World-class architecture and interior design firm **dwp | design worldwide partnership** has a long-standing relationship with Mercedes-Benz, having worked on the design for multiple corporate workspace and showroom projects, and even their Bangkok Exhibition area in their Thailand production plant.



Mercedes-Benz Showroom, Sydney, Australia

Desmond's artwork is a stunning addition to this luxury car showroom (pictured above right: Lake Edge, Swanhaven, Diptych).

The Artist's Statement:

The 'Salt Lake' series of aerial landscapes was inspired by the photography of Western Australian photographer, Richard Woldendorp. The strong graphical quality of these pictures derives from the visual drama of the landscape, tortured landform often evolving into the most graceful salt flows forming thousands of shapes interspersed with Chenopods and the salt tolerant Eragrostis grasses which tend to dominate the fringes of the lakes. From the air large expanses of weathered salt pans take on optically ambiguous flows and patterns and could easily be confused with freshwater lakes...or clouds ...or a coastal seascape. Colours vary from ghostly white greys through to a soft green spectrum often changing according to the prevailing light and sky colouration.

This collection also includes two vastly different 'lake' pictures painted after a weekend visit to friends who live on the shores of a lake at Swanhaven on the south coast of New South Wales. These complementary pictures describe a panorama along the edge of the lake where the adjacent woodland is separated by a thicket of dead vegetation which has fallen haphazardly back onto itself. The grades of foliage create the intense depth in these pictures and draw the

eye back into the shaded depth of the bush. The foreground is fringed with a dense display of reeds of pale colouration referencing the trees in the background. The bush beyond still lush and tangled is dark and forbidding in its tangle of fallen boughs and dark green undergrowth – secluded and moody compared to the lakes edge.

The deep late afternoon shadow of the hill in 'Pilbara Shadows' emphasises the ruggedness of the Australian outback terrain. The parched intense terracotta earth spotted with stunted trees and sporadic grasses pick up the shadows giving the picture a confusing dimensionality but emphasising the loneliness of the location as nightfall approaches. The graphic nature of this composition complements the three salt landscape pictures in this collection and like the others has an ambiguous abstracted quality – is it landscape or freeform pattern? Much of Australian outback form the air exhibits this intriguing quality.

The very dark 'Riverbank Twilight' extends the shadows into a landscape barely discernible in the early evening along a river's edge. The dense foliage leading to the river gallery of gum trees seems impenetrable and forbidding providing only glimpses through to the mysterious river itself. Reflected in the water are shapes and lights from the far bank but these are of indeterminate origin or form and tend to further confuse the picture. Are they from riverside houses or vehicles or are they perhaps fishermen or campers settling in for the evening. The picture is intended to draw the viewer into the mystery and to provide the framework for individual interpretation.



The triptych in the collection is entitled 'Falling Away' and records the natural, constant decay of a riverbank in an ancient landscape. Taken as one, the panoramic view of the riverbank emphasises the variety of the Australian landform and the corrosive effect of the flowing river, its height ever changing with the unrelenting abrasion of the material carried by the water as it flows past taking a measure of earth with it with each sweep. This ancient foreground is contrasted with the middle and backgrounds seeming to stand firm to prevent further falling away. The new growth of the foliage beyond renews the life cycle, optimistically defying the river. The bush is an eclectic mix of gums some ramrod straight and some broken and distressed by the terrain – the repetitive vertical strokes of the trunks setting up that same almost impenetrable barrier that can be seen in the Swanhaven lakeside pictures.

Desmond Freeman
Chatswood, Sydney
November 2010.

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Note to Editors: **dwp | architecture + interior design** - From small, voracious, entrepreneurial beginnings, since 1994, dwp has flourished into an award-winning, one-stop integrated design service, with global reach. Even in the most challenging of locations, over 450 multi-cultural professionals work together to deliver architecture, interior design, planning consultancy and project management, across borders, to the highest international standards. With currently 12 offices in 10 different countries, dwp presents its finest iconic designs time and again.

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For more information from **dwp** on this release and hi-res images, contact Group Communications Consultant, Ms Nikki Busuttill, nikki.b@dwp.com or call the **dwp Thailand** local office:

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