Rigg Design Prize 2015

Artwork labels
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Recognising excellence in contemporary Australian design, the Rigg Design Prize is the highest accolade for object and furniture design in Australia. Awarded to a designer with outstanding creative achievements, the triennial prize is a reflection of the National Gallery of Victoria’s commitment to contemporary art, design and architecture. The invitational prize, formerly the Cicely and Colin Rigg Contemporary Design Award, was established in 1994 to support contemporary craft and design practice in Victoria. In 2015 the new-look prize extends to include a selection of designers from around Australia.

Curated by the recently established NGV department of Contemporary Design and Architecture, the Rigg Design Prize 2015 showcases significant bodies of work from seven outstanding designers. Identified as producers of some of the most interesting and compelling object and furniture design in Australia today, the participants are Daniel Emma, Adam Goodrum, Korban/Flaubert, Khai Liew, Brodie Neill, Kate Rohde, and Koskela in collaboration with the weavers of Elcho Island Arts.

The judges of the Rigg Design Prize 2015 are Gijs Bakker and Wava Carpenter.

The Rigg Design Prize is generously supported by the Cicely & Colin Rigg Bequest, managed by Equity Trustees.
Daniel Emma

‘We don’t try to create new revolutionary design – instead, it’s our version of existing geometric forms. What we try to do in all of our design objects is something a little bit different. It’s almost normal, but not quite normal.’

DANIEL TO AND EMMA AISTON

Founded by partners Daniel To and Emma Aiston, Daniel Emma create work imbued with a sense of playfulness. Embracing a reductive approach to design, their everyday objects take the form of basic geometries and shapes. Expressing function in the absence of embellishment and detail, however, is complex and demands serious contemplation and resolve.
DANIEL EMMA, Adelaide
est. 2008

Daniel TO designer
born Australia 1984

Emma AISTON designer
born Australia 1985

Fruit Tingle wall rack
2015
white oak, aluminium, brass

Collection of the artist, Adelaide

Tic Tac canisters
2013
Cyprus pine, brass

Collection of the artist, Adelaide

Field bookends
2011
granite, leather
manufactured by Field, Washington DC

Collection of the artist, Adelaide

Plonk containers
2015
pine, steel

Collection of the artist, Adelaide
Petite Friture cherry on the bottom pendant light
2013
aluminium, transparent synthetic polymer resin, light globe
manufactured by Petite Friture, Paris

Collection of the artist, Adelaide

JamFactory Jam chair and desk
2015
white oak, laminated wood, aluminium
manufactured by JamFactory, Adelaide

Collection of the artist, Adelaide

AARK marble watch
2015
steel, leather, glass, marble, clock mechanism
manufactured by AARK, Melbourne

Collection of the artist, Adelaide

Field mousemat
2011
granite, leather
manufactured by Field, Washington DC

Collection of the artist, Adelaide
D.E desk stationery container
D.E desk paperweight set
2010
opaque and transparent synthetic polymer resin, brass

Collection of the artist, Adelaide

Wrong for Hay cork cone
Wrong for Hay magnetic tower
2013–14
cork, natural ash, magnet
manufactured by Hay, Copenhagen

Collection of the artist, Adelaide

Ball Ball Ball pendant light
2013
glass, aluminium, light emitting diode

Collection of the artist, Adelaide

Mish Mash chair and armchair
2013
aluminium, marble, solid surface material, maple
handmade by Andrew Bartlett

Collection of the artist, Adelaide

Centrepiece vase and fruit bowl set
2015
aluminium, brass, solid surface material, pine

Collection of the artist, Adelaide
Isometric dinnerware set
2015
porcelain
handmade by Susan Frost
Collection of the artist, Adelaide

Hello mirror
2015
granite, plywood, mirror glass
Collection of the artist, Adelaide

Tait Pick’n’Mix bench seat and table
2013
aluminium, marble
manufactured by Tait, Melbourne
Collection of Tait, Melbourne

HomeWork textiles bedspread and cushions
2015
screenprinted linen
Collection of the artist, Adelaide

Tic Tac canisters
Tic Tac wall hook
2013
Cyprus pine, brass
Collection of the artist, Adelaide
The Room floor rug
2015
wool

Collection of the artist, Adelaide

Loop side table
2015
solid surface material, aluminium

Collection of the artist, Adelaide

Lucky Dip sofa
2015
pine, foam, wool

Collection of the artist, Adelaide

Time is Ticking wall clock
2015
pine, aluminium, clock mechanism

Collection of the artist, Adelaide
‘I’d call my practice hyperactive, like an acid trip without the drugs. I’m compelled and repulsed in equal measure by the fantastical environments I make. My work is so excessive, with all the bling and mirrors; it’s shiny, loud, colourful and unashamedly decorative.’

KATE ROHDE

Explicit in Kate Rohde’s work is an exuberant reimagining, in synthetic polymers and resin, of the historical art and design languages of the Baroque and Rococo periods. Drawing on design history, Rohde’s work is a vehicle for cultural and social critique, testing the contemporary relevance of the famous 1913 essay ‘Ornament and crime’ by Austrian Bauhaus architect Adolf Loos.
Kate ROHDE designer and maker
born Australia 1980

Trophy heads
2015
transparent synthetic polymer resin, air dry clay, acrylic fur, acrylic hair, aluminium, sealant, papier mâché

Collection of the artist, Melbourne

Icing mirror
2015
mirror, sealant, synthetic polymer paint

Collection of the artist, Melbourne

Hair chandelier
2015
opaque and transparent synthetic polymer resin, acrylic hair, brass, steel

Collection of the artist, Melbourne

Crystal Candy wallpaper
2015
inkjet print

Courtesy of the artist, Melbourne
Rave cave dining suite
2015
translucent synthetic polymer resin, composition board

Collection of the artist, Melbourne

Ornament Crimes, table vessels
  Phoenix vase
  Rabbit vase
  Leopard vase
  Mutant kitten vase
  Squirrel vase
  Flowery vase
  Bird vase
  Medusa vase
2015
translucent synthetic polymer resin

Collection of the artist, Melbourne
Brodie Neill

‘I’ve always tried to push the boundaries. It’s a fine line treading on the border of what is possible and constantly trying to push it. I’m adopting processes that are more accustomed to the field of architecture, and physical processes more familiar to sculpture.’

BRODIE NEILL

Brodie Neill’s furniture explores the idea of digital craft by conceptualising design that merges digital methods with the expertise of traditional trades and craftspeople. His work unites emergent material processes and technology with historical conventions to convey material knowledge.
Brodie NEILL designer
born Australia 1979, lived in England 2005–

Remix chaise lounge
2008
wood, mixed solid surface material

Collection of Detached, Hobart

E-turn bench seat
2007
fibreglass, lacquer
manufactured by Kundalini, Milan, Italy

Collection of Detached, Hobart

Supernova table
2013
cast aluminium, glass
manufactured by Made in Ratio, London

Collection of Made in Ratio, London

Alpha chair
2015
Walnut
manufactured by Made in Ratio, London

Collection of Made in Ratio, London
Khai Liew

‘My work incorporates my vision of Australia’s social history, material culture and physical landscape. Sōetsu Yanagi, who founded the Japan Folk Crafts Museum, wrote of unconscious beauty, and I subscribe to his view that beauty comes from taking something to its purest form. It does not try to be beautiful, it simply is.’

KHAI LIEW

Utilising cross-cultural references in his designs, Khai Liew employs traditional furniture techniques to speak of history, place and people. His work sheds light on how culture shapes our environment, and his devotion to craft conveys values of time and experience, formalised in objects designed and made to last.
Khai LIEW
born Malaysia 1952, arrived Australia 1971

Rug
2015
wool, silk

Private collection, Adelaide

Lounge chair
2015
European oak

Private collection, Adelaide

Desk and chair
2014
European oak

Private collection, Adelaide

Bedside table
2014
European oak, brass

Private collection, Adelaide

Bedroom chair
2014
sycamore maple

Private collection, Adelaide
Table
2014
European oak
Private collection, Adelaide

Prue cupboard
2010
sycamore maple
Private collection, Adelaide

Floor lamp
2015
sycamore maple
Private collection, Adelaide
Korban/Flaubert

‘We like looking at expression and effect, getting down to the work’s emotional impact, what it does to your perception, the sense of your own position in space – large things that you have to move around, shifting with your viewpoints as you explore spatial play and a heightened awareness of your position in relation to the object.’

STEPHANIE FLAUBERT

Founded by partners Janos Korban and Stephanie Flaubert, Korban/Flaubert’s work exemplifies a profound understanding of the properties and expressive potential of metal, derived from constant experimentation. Korban/Flaubert bridge the fields of architecture, product design and sculpture to design objects that embody material discovery as knowledge.
Janos KORBAN designer and metalworker
born Australia 1961

Stefanie FLAUBERT designer
born England 1965

Stalker 1
2014
weathering steel

Collection of the artist, Sydney

Absolute chair
2015
weathering steel

Collection of the artist, Sydney

Iron in the soul (Sculptural bench)
2015
weathering steel

Collection of the artist, Sydney
Refuge (Sculptural playscape)
2015
stainless steel

Collection of the artist, Sydney

Hive screen
2011
stainless steel

Collection of the artist, Sydney
Adam Goodrum

‘I see the house as an expression of my career. It starts flat packed, ready to be mobilised, full of possibility. Over time and with experience, it starts to open, but the form is still experimental, a mass of planes. Then, in its fully unfolded state, it’s evolved and formed.’

ADAM GOODRUM

Adam Goodrum uses narrative to enrich his design ideas and processes. Sometimes the stories are the inspiration for his design work, delivering the context, materials and processes for its creation; at other times the work itself is the story of context, materials and processes coming together as a new form.
Adam GOODRUM designer
born Australia 1972

Unfolding
2015
transparent synthetic polymer resin, dichroic filter
manufactured by Stage One, Melbourne

Collection of the artist, Sydney
Koskela in collaboration with the weavers of Elcho Island Arts

‘There are ancient cultural stories passed on through the weaving process. It’s more than a beautiful object, it is embedded cultural storytelling.’

SASHA TITCHKOSKY

Founded by partners Russel Koskela and Sasha Titchkosky, Koskela has drawn attention for its collaboration with the weavers of Elcho Island Arts, located north of Arnhem Land in the Northern Territory. Delivering financial benefits to the weavers’ families and communities, the project inspires the passing down of traditions to a new generation of Indigenous craftswomen. Balancing economic, ecological and social considerations, the work delivers tangible results in sustaining community, culture and the environment.
KOSKELA, Sydney
est. 2000

Sasha TITCHOSKY designer
born England 1961

Russel KOSKELA designer
born Australia 1961

WEAVERS OF ELCHO ISLAND ARTS,
Elcho Island art collective
est. late 1980s

Mavis Warrngilna Ganambarr weaver
Dätiwuy born c. 1966

Judy Manany weaver
Galpu born c. 1962

Margaret Dhorrpuy weaver
Wangurri born c. 1965

Verity Burarrwanga weaver
Gumatj born c. 1990

Sharon Djalambarr weaver
Dhalwangu born c. 1983

Ruth Lulwarriwuy weaver
Dätiwuy born c. 1952

Beth Djarrupi Wunungmurra weaver
Dhalwangu born c. 1962

Megan Yunupingu weaver and mural artist
Gumatj born 1973
Giant lampshade
2013
pandanus, bush string

Pebble coffee table set
2015
wood, glass, pandanus, bush string

Collection of Koskela, Sydney

Hoodie
2014
limewashed birch, plated steel, wire, pandanus, bush string

Collection of Koskela, Sydney

Shelter
2015
stained birch, powder-coated steel, light emitting diodes, pandanus, bush string

Collection of Koskela, Sydney