

DESIGNING WOMEN

ARTWORK LABELS

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Designing Women

Spanning the years 1980 to 2018, *Designing Women* highlights the ongoing role of female designers as a dynamic and critical force in shaping contemporary design practice and culture. It showcases over seventy works of design from the NGV Collection across diverse creative fields; all works are united by their female authorship.

The exhibition has four key narratives: Leadership, Community, Teamwork and Research. These overlapping stories offer fresh perspectives on the contributions women have made to the practice and profession of design over the past four decades. By focusing on the work, histories and achievements of designing women, the exhibition reveals that female designers, often overlooked in a male-dominated industry, are producing sophisticated, iconic and thought-provoking work.

Presenting an exhibition on the subject of women in design could be viewed as controversial as women, like men, want to be acknowledged for their professional contributions, ideas and output separately from their gender identity. On the other hand you might ask why, in the age of gender diversity and equal opportunity, is it still necessary to stage an all-female design exhibition?

By foregrounding the work of contemporary women designers in this exhibition we can draw attention to design's evolving history – and its role in shaping today's society.

Teamwork

Since the emergence of the women's liberation movement in the late 1960s, both Western design history and the profession of design have been open to feminist critique. By asking the fundamental question 'Where are all the women designers?', design historians set out to examine twentieth-century modernism from a feminist perspective, bringing consciousness to problematic issues of discrimination within the discipline. Consequently, the culture of contemporary design has benefited enormously from a re-evaluation of gender-driven narratives as well as those of class and ethnicity.

This work has helped highlight the stories of twentieth-century female designers like architect Marion Mahony Griffin (1871–1961), industrial designer Joyce Coffey (1918–2001) and interior and furniture designer Mary Featherston (1943–), who all experienced relative anonymity when co-designing with their better-known husbands.

Renewed interest in unearthing stories of women's participation in design has inspired a reappraisal of the concept of 'authorship'. Design benefits from the ideas and talents of multiple people, and teamwork underpins all design to lesser and greater degrees. Today it is finally considered best practice to acknowledge the contributions of all team members, including collaborators and manufacturers, shifting the narrative away from that of the sole creator.

Cini Boeri designer

Italy born 1924

Tomu Katayanagi designer

Japan born 1950

Fiam, Tavullia manufacturer

Italy est. 1973

Ghost, armchair

1987 designed, 2016 manufactured
glass

Purchased with funds donated by Gordon Moffatt AM, 2017

2017.1

A collaboration between Cini Boeri and Tomu Katayanagi for Italian manufacturer Fiam, the *Ghost* armchair marked an important breakthrough in the manufacture of glass furniture and is an icon of twentieth-century design. Italian architect and designer Boeri founded her own studio in 1963 in Milan and is recognised for her trailblazing furniture and lighting designs from the 1970s and 1980s. She remains one of the few female designers to receive the prestigious Compasso d'Oro industrial design award, which was established in Italy in 1954.

Carlotta de Bevilacqua designer

Italy born 1957

Artemide, Pregnana manufacturer

Italy est. 1960

Yang Metamorfosi

2000

methacrylate, polycarbonate, compact fluorescent globes, electricals

Proposed acquisition

Italian architect and designer Carlotta de Bevilacqua is the vice-president and general manager of Italian lighting designer and manufacturer Artemide and is recognised for spearheading the use of new lighting technology in consumer products. *Yang Metamorfosi* is the evolution of de Bevilacqua and Artemide's research into the psychological and emotional impact of coloured light on human beings. Compact fluorescent globes are contained within a transparent, polycarbonate casing and emit coloured light through dichroic filters of red, blue and green. The lamp has ten different settings that mimic colours in the visible light spectrum for positive effect.

Christian Dior, Paris couture house

France est. 1946

Maria Grazia Chiuri designer

Italy born 1964

Look 48

2018 spring-summer

silk, metal (fastening)

Gift of Christian Dior Couture, 2018

Haute couture is defined by its superior workmanship and specialised fit. A network of skilled artisans known as *les petites mains* ('little hands') play an essential role in the creation of each garment, and are overseen by the head of the atelier in consultation with the creative director. Maria Grazia Chiuri is the seventh creative director at Christian Dior and the first female to hold the position. For the 2018 spring–summer collection she reflected on Surrealism and the unconscious, with reference to the work of Leonor Fini, a female avant-garde artist who Christian Dior exhibited in the gallery he ran before becoming a couturier.

ISM Objects, Melbourne design studio and manufacturer

Australia est. 1990

Simon Christopher designer

Australia born 1967

Celina Clarke designer

Australia born 1967

Yo lamp

1999 designed, 2001–08 manufactured
medium density polyethylene, rubber, steel, bulb,
electricals

Proposed acquisition

Simon Christopher and Celina Clarke's *Madam Ruby* lamp was spotted by design curator Paola Antonelli for inclusion in the seminal exhibition *Mutant Materials in Contemporary Design* at The Museum of Modern Art (MoMA), New York in 1995. They continued to push the boundaries of plastic moulding in lighting design when their design studio ISM Objects launched *Yo lamp* in 1999. Taking inspiration from the Pop Art movement of the 1960s and the spinning yo-yo toy, *Yo lamp* functions as a low table, a stool and a decorative lamp.

Front Design, Stockholm design studio

Sweden est. 2003

Sofia Lagerkvist designer

Sweden born 1976

Anna Lindgren designer

Sweden born 1976

Charlotte von der Lancken designer

Sweden born 1978

Katja Sävström designer

Sweden born 1972

Moooi, Breda manufacturer

The Netherlands est. 2001

Horse lamp

2006

PVC plastic, polycarbonate, steel, viscose, E27 bulb, electricals

Proposed acquisition

Front Design was established in 2003 in Stockholm by designers Sofia Lagerkvist, Anna Lindgren, Charlotte von der Lancken and Katja Sävström, all graduates of Konstfack University of Arts, Crafts and Design in Stockholm. The Scandinavian designers demonstrate an artistic attitude to industrial design, creating highly entertaining and thought-provoking furniture and products. Regarded as one of Front Design's most iconic pieces, *Horse lamp*, 2006, belongs to the popular *Animal Thing* collection for Dutch design company Moooi, in which naturalistic life-size casts of horses, pigs and rabbits are used as the basis to support lampshades and tabletops.

For kids

Have you ever wondered why a chair, table or lamp has been designed a certain way? Industrial designers are trained to design objects that perform specific tasks. For example, a cup is for drinking. The shape, form and size of the cup is designed to make drinking easy. In addition to designing an object that works well, designers can also add surprising features to make you smile or laugh. *Horse lamp* is a good example of this. The lamp on the horse's head works very well, but isn't it funny to turn a horse into a lamp?

Can you think of another functional object that makes you smile or laugh?

Daniel Emma, Adelaide design studio

Australia est. 2008

Daniel To designer

Australia born 1984

Emma Aiston designer

Australian born 1985

Andrew Bartlett maker

New Zealand born 1966, arrived Australia 1988

Mish Mash armchair

2013

aluminium, marble, solid surface material, maple

Purchased, Victorian Foundation for Living Australian Artists, 2016

2016.606

Daniel Emma is an Adelaide-based design studio founded in 2008 by husband-and-wife design team Daniel To and Emma Aiston. Both were graduates of the Industrial Design program at the University of South Australia, and together they have established a prolific collaborative practice designing furniture, lighting, homewares and personal accessories. Daniel Emma was a finalist in the NGV's 2015 Rigg Design Prize, for which it presented a fully furnished living space comprising more than fifty designs. Titled *Home*, the installation was imbued with the sense of playfulness seen in the limited-edition *Mish Mash armchair*, handmade by Andrew Bartlett.

Daniel Emma, Adelaide design studio

Australia est. 2008

Daniel To designer

Australia born 1984

Emma Aiston designer

Australian born 1985

Loop, side table

2015

solid surface material, aluminium

Purchased, Victorian Foundation for Living Australian Artists, 2016

2016.606

Daniel Emma, Adelaide design studio

Australia est. 2008

Daniel To designer

Australia born 1984

Emma Aiston designer

Australian born 1985

Loop, tray

2015

aluminium, brass, marble, pine

Purchased, Victorian Foundation for Living Australian Artists, 2016

2016.607

Mathery Studio, New York design studio

Italy est. 2010

Erika Zorzi designer and maker

Italy born 1988

Matteo Sangalli designer and maker

Italy born 1989

Rockmelon coasters

2014

synthetic polymer resin

Purchased with funds donated by
Andrew Clark and Sarah Tiffin, 2014

2014.495

Mathery Studio, New York design studio

Italy est. 2010

Erika Zorzi designer and maker

Italy born 1988

Matteo Sangalli designer and maker

Italy born 1989

Banana bowl

2014

synthetic polymer resin

Purchased with funds donated by
Andrew Clark and Sarah Tiffin, 2014

2014.492

Mathery Studio, New York design studio

Italy est. 2010

Erika Zorzi designer and maker

Italy born 1988

Matteo Sangalli designer and maker

Italy born 1989

Orange jar

2014

synthetic polymer resin

Purchased with funds donated by
Andrew Clark and Sarah Tiffin, 2014

2014.493.a-b

Mathery Studio, New York design studio

Italy est. 2010

Erika Zorzi designer and maker

Italy born 1988

Matteo Sangalli designer and maker

Italy born 1989

Avocado vase

2014

synthetic polymer resin

Purchased with funds donated by
Andrew Clark and Sarah Tiffin, 2014

2014.494

Mathery Studio, New York design studio

Italy est. 2010

Erika Zorzi designer and maker

Italy born 1988

Matteo Sangalli designer and maker

Italy born 1989

Pineapple serving bowl

2014

synthetic polymer resin

Purchased with funds donated by
Andrew Clark and Sarah Tiffin, 2014

2014.491

Guy Keulemans designer and maker

Australia born 1975

Kyoko Hashimoto designer and maker

Japanese born 1980, arrived Australia 1991

Ritual Objects for the Time of Fossil

Capital: Set of three works

2018

Hossu 払子 (brush)

plastic, cement, sand, oxide, polymer rope, resin

Hōhatsu 宝鉢 (cup)

plastic, cement, sand, oxide, resin

Juzu 数珠 (beads)

plastic, cement, sand, oxide, polymer rope, steel, resin

Purchased, Victorian Foundation for Living Australian Artists, 2018

The collaborative practice of designer and artist Guy Keulemans and contemporary jeweller Kyoko Hashimoto examines the system of design and industrial production to critique the waste of materials and resources. This group of works references three Japanese Buddhist ritual objects originally designed for use in the practice of reflection, consideration of the self and surroundings, and slow contemplative action. Through these objects the designers propose that a re-evaluation of material culture is necessary to counteract the ecological and environmental issues of our time. They are representative of the duo's unique creative partnership, which questions value systems while reflecting on their role as designers.

Mary Featherston designer

England born 1943, arrived Australia 1953

Grant Featherston glass maker

Australia 1922–1995

Blanche Tilden designer and maker

Australia born 1968

Circlet, necklace

2015 designed, 2016 made

soda lime glass, ceramic lustre, sterling silver

ed. 4 of 5

Purchased, Victorian Foundation for Living Australian Artists, 2017

The creative partnership of Grant and Mary Featherston is one of Australia's greatest design stories. Together they co-designed more than thirty projects, including the original interior fit-out of the NGV for architect Roy Grounds between 1966 and 1968. In 2016 Mary Featherston collaborated with Melbourne-based contemporary jeweller Blanche Tilden to produce a limited-edition jewellery collection using glass elements hand-formed by Grant Featherston between 1940 and 1950. This collaboration drew attention to the little-known fact that Grant Featherston designed and made glass costume jewellery prior to designing iconic furniture such as the *R160 Contour armchair*, 1951.

Carlier Makigawa

Australia born 1952

Brooch

1985

papier-mâché, gold leaf, steel

Purchased from Admission Funds and with the assistance
of the Crafts Board of the Australia Council, 1986

D11.1-1986

Carlier Makigawa

Australia born 1952

Stone brooch

1986

marble, neoprene, silver

Purchased from Admission Funds, 1988

D15-1988

Carlier Makigawa

Australia born 1952

Brooch

1991

silver, monel

Purchased from Admission Funds, 1991

D80-1991

Metalsmith Carlier Makigawa works with silver and gold to meticulously craft jewellery that holds a dynamic and expressive energy. Her rings, bangles, pins and brooches are architectural in their appeal but take inspiration from forms found in nature. Makigawa studied jewellery in Perth. She met her late partner, renowned sculptor Akio Makigawa, in 1976 while they were both art students at Curtin University. They shared enormous creative energy as they designed and created side-by-side for over twenty years, and their combined appreciation of beauty, form and artistic expression continues to inform Carlier Makigawa's jewellery.

Community

The tendency for design to be viewed through the narrow lens of modernism has resulted in vast numbers of designing women being obscured from the historical record. Modernism principally emphasises style, technology and the creation of functional goods tied to the industries of Westernised nations. This narrow representation of design as solely a bedfellow of industry fails to acknowledge that design is in fact a diverse creative practice delivering both cultural and commercial outcomes.

Over the past century the meaning of 'design' has evolved significantly. In its broadest sense it allows human beings to give material form to ideas, beliefs and values. Designer-makers contribute to the understanding of what 'design' means, and central to designer-maker production is the passing on of tacit knowledge through communities of practice.

Australia's Indigenous women mastered the passing down of design skills through a system of matrilineal knowledge transfer that stretches back thousands of years. Grandmothers, aunties, mothers, daughters and sisters together honed design technologies, reworked what had gone before and incorporated new materials and tools.

Sharing knowledge is vital in sustaining design practice.

Gwyn Hanssen Pigott

Australia born 1935 – England 2013, lived in England 1958–65, France 1966–72

The listeners

1998

porcelain

Purchased, 1999

1999.6.a-m

The listeners exemplifies Gwyn Hanssen Pigott's enduring interest in the migration of people, cultures and social relations. The smooth, simplified forms, soft chromatic glazes and carefully placed arrangements displayed in this work are representative of Pigott's approach to the ceramic still life. Pigott initially trained in Melbourne but established her first studio in London in 1960, producing crafted tableware for retailers Heals and Primavera. She returned to Australia in the 1970s and established an international reputation for her modern-style porcelain forms with muted glazes. She was awarded the Medal of the Order of Australia in 2002, and the NGV held a retrospective exhibition of her work in the same year.

Christien Meindertsma designer

The Netherlands born 1980

Label/Breed, Amsterdam manufacturer

The Netherlands est. 2005

Flax chair

2015 designed, 2017 manufactured
flax fibre (sp. *Linum usitatissimum*), polylactic acid
ed. 12/150

Purchased with funds donated by Gordon Moffatt AM, 2018

2017.1218

From 2009 to 2015 Dutch designer Christien Meindertsma devoted her time to documenting the cultivation and harvesting of flax in the Netherlands. She later studied the origins and processes of producing linseed oil, linen and rope from the plant. To develop *Flax chair*, Meindertsma collaborated with Amsterdam-based manufacturer Label/Breed and textiles company Enkev to invent a new bioplastic material made from a composite of flax and polylactic acid. Meindertsma aims to draw attention to the effects of industrialisation on consumption by designing products that speak of their histories and origins in craft production.

Nicolette Johnson

England born 1990, arrived Australia 2005

Black studded vase

2018

stoneware

Purchased, Victorian Foundation for Living Australian Artists

Constance Guisset Studio, Paris

design studio

France est. 2009

Constance Guisset designer

France born 1976

La pluie dans la maison ceiling lamp

2012

wood, neon, electricals

ed. 1/5

Proposed acquisition

Constance Guisset's practice spans scenography, exhibition, interiors, furniture, lighting and industrial design. She designs refined products that evoke a sense of wonder. This limited-edition suspension lamp was inspired by the dynamic movement of raindrops in the wind leaking through a glass roof. The design first appeared at the Galleria Rossana Orlandi during Salone del Mobile, Milan in 2012 and more recently at Musée des Arts Décoratifs, Paris in 2017, in a retrospective exhibition celebrating Guisset's career.

For kids

This light is made using the same technology as the neon street signs you often see at night on shops, restaurants and city buildings. Neon signs are made by heating and bending a glass tube into letters or a shape. The tube is then filled with gas, which glows when connected to electricity. The glass tube in this lamp has been bent into loops to mimic raindrops falling from a roof. The loops swing to one side as if the raindrops are being blown in the wind.

Can you imagine the shape of a gust of wind or rolling waves in an ocean? How might you capture this movement using a continuous line?

Makiko Ryujin

Japan born 1982, arrived Australia 1999

Shinki #2

2018

pin oak (sp. *Quercus palustris*)

Purchased, Victorian Foundation for Living Australian Artists

Makiko Ryujin's *Shinki* series of burnt vessels draws on her Japanese heritage. The works are informed by the cultural ceremony of burning traditional *Daruma* dolls, which she observed as a child. The ceremony is rich in symbolism and is undertaken to mark both an end and a beginning; a demarcation of time that allows plans to be reborn. Exploring the ways her vessels change shape as the green wood dries after turning, and is then burnt, is central to Ryujin's creative practice. Mentored by master craftsman and furniture maker, Carl Lutz, Ryujin's exquisite vessels shift perceptions of traditional woodworking techniques, inspiring a new generation of designer-makers to explore the craft.

Makiko Ryujin

Japan born 1982, arrived Australia 1999

Shinki #3

2018

pin oak (sp. *Quercus palustris*)

Purchased, Victorian Foundation for Living Australian Artists

Makiko Ryujin

Japan born 1982, arrived Australia 1999

Shinki #8

2018

pin oak (sp. *Quercus palustris*)

Purchased, Victorian Foundation for Living Australian Artists

Yvonne Koolmatrie

Ngarrindjeri born 1944

Fish scoop

2010, Berri, South Australia
sedge (sp. *Carex*)

Purchased, NGV Supporters of Indigenous Art, 2012

2012.211

Yvonne Koolmatrie has woven a fish scoop out of sedge, using the Ngarrindjeri coil and bundle technique. Women customarily used scoops to collect fish caught in nets and to entrap fish, yabbies and crayfish in the shallows. By making such cultural objects, Koolmatrie connects with the river, her Country and her ancestors, as she explains: 'The material is everything to me, it's my strength and it motivates me. Nothing's on paper, everything I create comes from the material. I pick it up and start weaving and things begin to take shape. This skill, and the grass itself, are gifts of the old people'.

For kids

Yvonne Koolmatrie is a master weaver who creates woven artworks like *Fish scoop* as a way of connecting with her ancestors and Country. A fish scoop is a cultural object that her Ngarrindjeri ancestors used to catch fish. This fish scoop is made from a native plant called 'sedge', which grows along the rivers in her Country. The plant likes the damp ground around rivers and looks like big clumps of tall grass. Since the 1980s, the artist has used sedge to weave eel traps, baskets and even model hot air balloons and planes.

What do you do to feel close with your family?

Karen Black

Australia born 1961

Rooftop at night

2016

earthenware

Purchased with funds donated by Professor Barbara van Ernst AM, 2016

2016.1044

Rooftop at night by Brisbane-based painter Karen Black is one of the artist's first ceramic works. It draws upon Black's research into small Syrian glass vessels from the third and fourth centuries, which she encountered in the Istanbul Archaeological Museum. Fascinated with the survival of these objects and how they informed subsequent ceramic and glassmaking traditions, Black has adapted the shapes – originally Roman in form – for her contemporary vessels. She has dramatically increased the scale to allow their curved surfaces to act as her 'canvas', upon which she has painted theatrically obscured figures veiled in gestural drips and splashes of handcoloured clay slips.

Fiona Murphy

Australia born 1958

Botanical figure II

1994

stoneware

Purchased, 1994

D53-1994

Maureen Williams

Australia born 1952

Clouded journey, vase

1997

painted glass

Purchased through The Art Foundation of Victoria with the assistance of Mr Bret Walker SC, Member, 1997

1997.374

Clouded journey, vase is a fine example of Australian glass artist Maureen Williams's early, large-scale blown-glass vessels and is illustrative of a technique now synonymous with her glass work. Appearing as if inside the vase, the lyrical black-and-white imagery is first painted onto a cool glass form and then reheated, to be encased in several layers of mouth-blown glass. Williams trained in Melbourne in the early 1980s and rose to prominence following a residency at the renowned Pilchuck Glass School in Seattle. She has served on the boards of Craft Victoria and Ausglass.

Marian Hosking

Australia born 1948

Vessel

2003

sterling silver

Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005 2005.171

Marian Hosking is one of Australia's most respected metalsmiths, with a reputation for producing contemporary jewellery and metalwork that combines technical precision with poetic references to the natural environment. *Vessel* extends her use of natural and floral motifs in an ambitious large-scale sculptural work. Hosking received the NGV Cicely & Colin Rigg Contemporary Design Award in 2012.

Ann Robinson

New Zealand born 1944

Red flax pod

1997

glass (cast)

ed. 1/1

Purchased from Admission Funds, 1997

1997.408

Janet Beckhouse

Australia born 1955

Microcosm

2006

stoneware

Gift of Dr Michael Elliott through the Australian
Government's Gifts Programs, 2013

2013.255

Janet Beckhouse's intricate and elaborately crafted ceramic works are informed by a range of stylistic influences that include majolica-ware, the pottery of sixteenth-century French artist Bernard Palissy, and Baroque and Rococo aesthetics. *Microcosm* is an exemplary work with a distinctive antipodean feel evident in the appearance of native blue-tongue lizard motifs. References to Australian native fauna and flora are a recurring feature of Beckhouse's work, revealing the influence of early twentieth-century Australian ceramics, including the ceramic works of Merric Boyd and Gladys Reynell.

Margaret Rarru

Liyagawumirr born 1940

Bathi (Baby basket)

2015, Garriyak, Northern Territory

pandanus (sp. *Pandanus*), natural dyes

Purchased NGV Foundation, 2017

2016.1042

This large *bathi* (basket) by Liyagawumirr artist Margaret Rarru is woven using a coiled basketry technique that was introduced to Yolngu people in Arnhem Land by Greta Matthews, the daughter of missionary David Matthews. Greta had learned the technique from the Ngarrindjeri people of South Australia. The dramatic charcoal-black tones of the pandanus are achieved by soaking the strips of fibre overnight with a tiny leaf, a time-honoured process specific to the artist's family. The perfectly controlled form is quite austere and could be read as a modernist expression of a customary object.

Margaret Robyn Djunginy

Ganalbingu born 1947

Suite of woven bottles

1998 Balinguru, Northern Territory

pandanus (sp. *Pandanus*), natural dyes

Purchased, 1998

1998.344.a-j

Margaret Robyn Djunginy, a senior Ganalbingu weaver of fish traps, conical baskets and other customary objects, has woven a suite of five lidded bottles of different shapes from dyed pandanus fibre. Four of the bottles are inspired by bottles discarded in the community and are coil woven, while the other is tightly twined, resulting in a weave so fine it can carry bush honey or even water without leakage. The coil-weaving technique involves securing bunches of pandanus fibre with strips of pandanus in a buttonhole strip; the fibres spiral from the centre outwards.

Oki Toshie

Japan born 1976

Outburst

***Wakitatsu* 湧き立つ**

2008

bamboo, rattan

Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2016

2016.102

Mariko Mori

森万 里子

Japanese born 1967

Tea capsule

***Tē kapuseru* ティーカプセル**

2003, Japan

translucent synthetic polymer resin, glass, silk, bamboo

ed. 36/50

Purchased with funds donated by Joan Clemenger, 2010

2010.2.a-q

Mariko Mori is one of Japan's most well-known contemporary artists. Her works are a fusion of Japanese tradition and futuristic mythology. Using cutting-edge technology and contemporary materials such as fibreglass, opal glass, silk and acrylic resins, the artist creates beautiful objects for a twenty-first century lifestyle. In her futuristic *Tea capsule* we can feel the true essence of the Japanese tea ceremony and Zen philosophy – their refined ritual and spirituality, gathered from the past, are projected into the future to create a travelling set of tea utensils that one might take on a picnic under cherry blossoms, or even on an intergalactic mission.

Mari Funaki

Japan 1950 – Australia 2010, arrived Australia 1979

Container

2006

heat coloured mild steel

Purchased with funds from the Victorian Foundation
for Living Australian Artists, 2006

2006.177.a-b

Mari Funaki established a reputation as a maker of objects and jewellery that combine technical precision with abstract references to the natural environment and the constructed world. Her works investigate relationships between space, line and form and are characterised by a complex minimalism, as seen here in *Container*. The work has a sense of movement and energy and a remarkable anthropomorphic quality. Mari Funaki established Gallery Funaki in Melbourne in 1995. It is now one of the world's leading galleries dedicated to contemporary jewellery. Funaki was the subject of a retrospective at the National Gallery of Victoria in 2010.

Mari Funaki

Japan 1950 – Australia 2010, arrived Australia 1979

Container

2006

heat coloured mild steel

Purchased with funds from the Victorian Foundation
for Living Australian Artists, 2006

2006.178.a-c

Mari Funaki

Japan 1950 – Australia 2010, arrived Australia 1979

Bracelet

2008

heat coloured mild steel

Yvonne Pettengell Bequest, 2014

2014.265

Mari Funaki

Japan 1950 – Australia 2010, arrived Australia 1979

Clip brooch

2000

heat coloured mild steel

Purchased through the NGV Foundation with the assistance of the
Joan Clemenger Endowment, Governor, 2001

DC5-2001

Mari Funaki

Japan 1950 – Australia 2010, arrived Australia 1979

Clip brooch

2000

heat coloured mild steel

Purchased through the NGV Foundation with the assistance of the
Joan Clemenger Endowment, Governor, 2001

DC4-2001

Mari Funaki

Japan 1950 – Australia 2010, arrived Australia 1979

Clip brooch

2000

heat coloured mild steel

Purchased through the NGV Foundation with the assistance of the
Joan Clemenger Endowment, Governor, 2001

DC2-2001

Mari Funaki

Japan 1950 – Australia 2010, arrived Australia 1979

Clip brooch

2000

heat coloured mild steel

Purchased through the NGV Foundation with the assistance of the
Joan Clemenger Endowment, Governor, 2001

DC3-2001

Mari Funaki

Japan 1950 – Australia 2010, arrived Australia 1979

Clip brooch

2000

heat coloured mild steel

Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

DC1-2001

Interdisciplinary artist Maree Clarke is connected to the traditional lands of the Mutti Mutti, Wamba Wamba, Yorta Yorta and Boon Wurrung peoples of Victoria. Her inventive jewellery collection of contemporary wearable neckpieces, *Thung-ung Coorang*, combines customary organic materials with 3D-printed forms modelled from kangaroo teeth, echidna quills and crow feathers. This new collection speaks about place, culture and history and derives from Clarke's production of a number of kangaroo-teeth necklaces for which she painstakingly reclaimed now obsolete customary processes and produced cultural objects of power.

Jungin Lee

South Korea born 1985

Frozen #1 light, gold

2012 designed, 2014 manufactured
acrylic gypsum, leather, plastic, bulb, electricals

Proposed acquisition

South Korean designer Jungin Lee is a graduate of the Royal College of Art, London. Her graduate collection, *Frozen*, comprising handmade lamps, sofas and tables, garnered accolades at London Design Week in 2013 and was spotted by Ambra Medda, co-founder of international design fair Design Miami. Lee's *Frozen #1 light, gold* is a one-of-a-kind design made from a gold synthetic textile coated in an acrylic gypsum composite. It is reminiscent of American sculptor Claes Oldenburg's soft sculptures of the early 1960s and crosses Oldenburg's Pop Art aesthetic with anthropomorphic gestures, appearing like a small whimsical figure wearing a cape and hood.

Lee Darroch

Yorta Yorta / Mutti Mutti / Boon Wurrung born 1960

Gumuka, baitja biganga (Old woman, old man possum skin cloak)

2018, Raymond Island, Victoria

possum skin, possum fur

Proposed acquisition

This possum-skin cloak narrates the history of Lee Darroch's Yorta Yorta Country and expresses her identity. It represents four message sticks that tell stories and honour both her Aboriginal father and non-Aboriginal mother. Darroch has burnt customary markings onto the cloak and has heightened these linear designs with earth pigments mined from Barmah ochre pits in Yorta Yorta Country, and applied to the possum skins with bush glue. As Darroch states: 'Possum skin cloaks are one of our most sacred cultural expressions. They record our clan, tribe, cultural sites, family stories, and lastly contain what Gunai/Kurnai call *waribruk* or maker's mark'.

For kids

Possum-skin cloaks are important cultural objects for Aboriginal people from south-eastern Australia. They are made from lots of possum skins stitched together and are used to keep warm and dry during cold months. They are usually decorated with pictures and symbols that are burned and painted onto the cloaks by their makers to tell the stories of the owner and their family. The making of possum-skin cloaks decreased after European invasion in 1788, but artists like Lee Darroch are working hard to continue this important cultural practice.

Can you count how many possum skins have been used to make this cloak?

Nancy Kiwat

Meriam Mir born 1971

Fred Kiwat

Meriam Mir born 1975

Gazir lagoon II

2017 Erub, Torres Strait

shells, coconut, aluminium, steel cable

Purchased, Victorian Foundation for
Living Australian Artists, 2018

2018.9

Isobel Stephen

Kala Lagaw Ya born 1953

Mudtha maza (Home reef)

2017 Mua, Torres Strait

mild steel ring, silver wire, nylon plastic, shells

Purchased, Victorian Foundation for
Living Australian Artists, 2018

2018.20

This work by shell artist Isobel Stephen is made from hundreds of precious moon and cowry shells that she has collected from the beaches and reefs of Mua (Moa Island) since she was a child. Threaded on a continuous length of wire and artfully wound around a steel ring, the encrusted shell halo is the artist's most ambitious work to date. Stephens draws inspiration from the natural resources and organic materials found on her island home. Carrying on the customary practice of shell necklace making, Stephen's *Mudtha maza* signals the constant evolution of design and making in remote Australian Indigenous artist communities.

Mariana Babia

Meriam Mir born 1955

Kulapiw Koewsa lei II

2017 Saibai, Torres Strait

kulap seed, timber bead, copper tube, nylon coated trace wire, crimps

Purchased, Victorian Foundation for
Living Australian Artists, 2018

2018.3

Mariana Babia, a jeweller, beader, poet and photographer, was born on Saibai Island where she currently works as Arts and Cultural Officer. Her *Kulapiw Koewsa lei II* is made with green kulap seeds, found widely across the Torres Straits Islands. Sharing her thoughts on body adornment and making, Babia states: 'Back years and years to pre-contact time, people would adorn their bodies. It is like exhibiting your personal and your cultural self. People use their body adornment to become something else. You are capturing the audience. It is spiritual, social and creative. That is what we use the adornment for'.

Rachel Emma Gela

Miram Mer born 1954

Erubian beads 1

2017 Erub, Torres Strait
ceramic, seed, nylon

Purchased, Victorian Foundation for
Living Australian Artists, 2018

2018.7

Nel Linssen

The Netherlands 1935–2016

Necklace

1999

paper, nylon thread

Gerstl Bequest, 2001

2001.21

Dutch paper artist, designer and maker Nel Linssen's career spanned more than thirty years, inspiring generations of contemporary jewellers and designer-makers to experiment with paper. Renowned for her meticulous folded forms, Linssen's paper necklaces and bangles reference mathematical geometries found in the botanical world. When worn they move effortlessly with the body to reveal colours and patterns hidden within. Nel Linssen's paper jewellery is held in more than fifty public collections internationally and in 2015, one year before her death, her work was the subject of an extensive survey exhibition at The Scottish Gallery, Edinburgh.

Nel Linssen

The Netherlands 1935–2016

Necklace

1995

paper, silicone

Gerstl Bequest, 2001

2001.20

Genevieve Howard

Ireland born 1992

The song of the chanter, necklace

2016

cut card, elastic

Purchased with funds donated by Diana Morgan, 2017

2017.28

Contemporary jeweller Genevieve Howard graduated from the National College of Art and Design, Dublin, Ireland in 2015. An accomplished musician, she incorporates her passion for classical music into three-dimensional paper forms, creating tactile and wearable paper jewellery by translating musical scores into her own form of graphic notation. Howard's paper jewellery combines laser-cutting technology with traditional metalworking techniques and is reminiscent of work by Dutch jeweller Nel Linssen. Howard's *The song of the chanter, necklace* was shortlisted in the 2016 Mari Funaki Award for Contemporary Jewellery and was awarded a high commendation in the Emerging category.

Genevieve Howard

Ireland born 1992

The song of the chanter, bracelet

2016

cut card, elastic

Purchased with funds donated by Diana Morgan, 2017

2017.29

Leadership

For women who gained access to art and design education in the late nineteenth and early twentieth centuries, social and professional biases typically resulted in the marginalisation of their careers and work. According to the ideals of the time, a woman's place was in the domestic sphere, and the business of design was deemed unsuitable for women. So-called feminine traits of gentleness, sensitivity and sweetness were considered incompatible with machinery, technology and the hyper-masculine image of industry.

Challenging this gender prejudice, some women formed a vanguard of change, pushing through these entrenched sociocultural notions. Fast forward to today and the results of their efforts are clear. Updated values within education and the design profession have drawn large numbers of women to the design field across diverse sectors. In this new paradigm, the visibility of female design leaders is seen as vital in sustaining gender equality and continuing to redress outdated attitudes. These designing women lead by example, creating an environment of inspiration, vision and entrepreneurship in their respective communities and on the international stage.

Patricia Urquiola designer

Spain born 1961

Moroso, Udine manufacturer

Italy est. 1952

Fjord, armchair and Fjord stone, footstool

2002 designed, 2016 manufactured

painted stainless steel, aluminium, polyurethane foam, leather, waxed silk, plastic

Purchased with funds donated by Gordon Moffatt AM, 2016

2016.395.1-2

Fjord, armchair and Fjord stone, footstool by Spanish designer Patricia Urquiola reference the form of a broken seashell, drawing comparisons with the work of Scandinavian designer Arne Jacobsen, whose love of nature and the Scandinavian coastline informed much of his furniture and object design. Like Arne Jacobsen's *Egg chair* of 1958, Urquiola's *Fjord, armchair* has become one of the designer's most recognisable designs. Urquiola was mentored by esteemed Italian designers Achille Castiglioni and Vico Magistretti and established her own studio in Milan in 2001.

Elliat Rich designer

France born 1979, arrived Australia 1980

Luke Mills maker

New Zealand born 1987

Standing place

from the *Other Places* series

2018

Tasmanian oak

ed. 1/8

Purchased with funds donated by Jo Hogan

Standing place is inspired by designer Elliat Rich's life in Alice Springs and the long drives, camping trips and hikes she takes with her young family in Central Australia. Rich has sought to encapsulate her accumulated observations in *Other Places*, a series of limited-edition furniture comprising drawers, mirrors and shelves. Rich refreshingly eschews many of the conventions of international contemporary design by working remotely and outside of the commercial system of industrial design. Through her unique path, we see glimpses of a future where Australian designers find their own place and meaning.

Elliat Rich designer

France born 1979, arrived Australia 1980

Weaver

from the *Other Places* series

2018

aluminium and synthetic fibre

ed. 1/3

Purchased with funds donated by Jo Hogan

Elliat Rich designer

France born 1979, arrived Australia 1980

Standing mirror

from the *Other Places* series

2018

acrylic

ed. 1/8

Purchased with funds donated by Jo Hogan

Aljoud Lootah designer

United Arab Emirates born 1983

Oru lamp

2015

teak (sp. *Tectona grandis*), copper, opaque synthetic polymer resin, electrical cord

ed. 1/5

Purchased with funds donated by Mrs Krystyna Campbell-Pretty, 2016

2016.52

Drawing on her Emirati heritage, designer Aljoud Lootah uses traditional Arabic silhouettes and patterns in combination with geometric references from other cultures to create visual and conceptual connections. The *Oru lamp* and *Oru chair* are from Lootah's first limited-edition furniture collection and were presented at Design Days Dubai in 2015. Lootah was awarded Young Designer of the Year at the Arab Woman Awards in the United Arab Emirates in 2013. She founded Aljoud Lootah Design Studio in 2014.

Aljoud Lootah designer

United Arab Emirates born 1983

Oru chair

2015

teak (sp. *Tectona grandis*), felt

ed. 1/5

Purchased with funds donated by Mrs Krystyna Campbell-Pretty, 2016

2016.53

Susan Cohn designer

Australia born 1952

Alessi, Omegna manufacturer

Italy est. 1921

Cohncave, bowl

1991 designed, 1992 manufactured
dyed and stainless steel

Gift of Claudio Ventura, 1993

D40-1993

Susan Cohn

Australia born 1952

Flyaway, bracelet

1987

anodised aluminium

Purchased from Admission Funds, 1991

D94-1991

Over the past four decades, Susan Cohn has produced a vast body of jewellery, tableware and installation work, from the handmade and one-off to the machine-made and mass-produced. Her craft and design work displays a neomodern aesthetic and demonstrates a mastery of aluminium fabrication, as shown in *Flyaway, bracelet*. Taking inspiration from urbanism, pop culture and technology, she uses the body to make links between objects and everyday life. Cohn is the first Australian to design for the renowned Italian homewares company Alessi.

Susan Cohn

Australia born 1952

Bracelet

1983

anodised aluminium, plastic thread, vinyl tape

Purchased from Admission Funds, 1983

D30-1983

Susan Cohn

Australia born 1952

Security pass, access all areas

1989

anodised and dyed aluminium, rubber, brass

Presented through the NGV Foundation by
John McPhee, Fellow, 2005

2005.283

Security pass, access all areas is from Susan Cohn's exhibition *And does it work...?* held at City Gallery, Melbourne in 1989. Exploring items that people typically wear for work and leisure, such as the security pass, lapel microphone and headphones, Cohn strips the objects of their functionality to interrogate their social meaning and potential as jewellery, thereby examining the distinction between function and adornment.

For kids

Australian jeweller Susan Cohn is fascinated by the different objects people wear and how they are an expression of a person's individuality. This work by Cohn represents an ID tag worn by people to show other people what they are responsible for, or their type of work. A security pass is often worn by people as part of their job, but this work reminds us that it is also a type of body decoration.

Can you think of other objects people wear that say something about the wearer?

Susan Cohn

Australia born 1952

Long aerial, brooch

1987

dyed aluminium, 375 gold

Purchased from Admission Funds, 1991

D95-1991

Susan Cohn

Australia born 1952

Briefcase

1987

anodised and dyed aluminium

Purchased from Admission Funds, 1991

D93-1991

Susan Cohn

Australia born 1952

Walkman, headpiece

1984

anodised aluminium, stainless steel

Purchased from Admission Funds, 1991

D92-1991

Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boon Wurrung
born 1961

Necklace with large black, gold and organic kangaroo teeth

from *Thung-ung Coorang* (Kangaroo tooth necklace)

jewellery collection

2018 Melbourne

18 carat gold, plastic, silver, kangaroo tooth, seeds

(*Abrus precatorius*)

ed. 1/3

Proposed acquisition

Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boon Wurrung
born 1961

Necklace with three black crow feathers

from *Thung-ung Coorang* (Kangaroo tooth necklace)
jewellery collection

2018 Melbourne

nylon plastic, sterling silver, seeds (sp. *Cardiospermum
halicacabum*)

Proposed acquisition

Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boon Wurrung
born 1961

Necklace with large quill, gold and organic kangaroo tooth

from *Thung-ung Coorang* (Kangaroo tooth necklace)
jewellery collection

2018 Melbourne

nylon plastic, brass, 18 carat gold, kangaroo tooth, sterling
silver, seeds (sp. *Cardiospermum halicacabum*)

Proposed acquisition

Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boon Wurrung
born 1961

Necklace with large quill, pink crow feather and kangaroo gold tooth

from *Thung-ung Coorang* (Kangaroo tooth necklace)
jewellery collection

2018 Melbourne

nylon plastic, brass, 18 carat gold, sterling silver, seeds
(sp. *Cardiospermum halicacabum*)

Proposed acquisition

Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boon Wurrung
born 1961

Necklace with two gold kangaroo teeth

from *Thung-ung Coorang* (Kangaroo tooth necklace)

jewellery collection

2018 Melbourne

brass, 18 carat gold, sterling silver, seeds
(sp. *Cardiospermum halicacabum*)

Proposed acquisition

Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boon Wurrung
born 1961

Necklace with black kangaroo teeth, gold and organic kangaroo teeth

from *Thung-ung Coorang* (Kangaroo tooth necklace)

jewellery collection

2018 Melbourne

nylon plastic, brass, 18 carat gold, kangaroo tooth, sterling
silver, seeds (sp. *Cardiospermum halicacabum*)

Proposed acquisition

Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boon Wurrung
born 1961

Necklace with green quill, black crows feather and large pink kangaroo tooth

from *Thung-ung Coorang* (Kangaroo tooth necklace)

jewellery collection

2018 Melbourne

nylon plastic, leather, seeds (sp. *Ceratonia siliqua*)

Proposed acquisition

Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boon Wurrung
born 1961

Necklace with black quills, small blue kangaroo tooth and large black kangaroo tooth

from *Thung-ung Coorang* (Kangaroo tooth necklace)
jewellery collection

2018 Melbourne

nylon plastic, leather, leather, seeds (sp. *Ceratonia siliqua*)

Proposed acquisition

Faye Toogood designer

England born 1977

Studio Toogood Ltd, London design

studio and manufacturer

England est. 2008

Roly poly armchair

2014 designed, 2017 manufactured

fibreglass

Purchased with funds donated by Krystyna Campbell-Pretty, 2018

2017.659

Drawing inspiration from her experience of pregnancy – a subject rarely explored by either male or female contemporary designers – British designer Faye Toogood designed *Roly Poly armchair*, a response to desiring a comfortable chair while pregnant. With cylindrical legs and a curvaceous design reminiscent of stools hand carved by the Senufo people of the Ivory Coast, it encourages conversations about gendered design, culture, form and functionality. Toogood is a former interiors editor of influential UK magazine *The World of Interiors*. In 2008, she established her own design studio in London, where she produces idiosyncratic furniture, objects, jewellery and interiors on commission.

Comme des Garçons, Tokyo

fashion house

Japan est. 1969

Rei Kawakubo designer

Japan born 1942

Dress

2016 autumn–winter

synthetic fabric, metal

Collection of Octavius La Rosa, Melbourne

Rei Kawakubo's runway collections have been challenging the notion of the wearable for several decades. Her 2014 spring–summer collection, *Not Making Clothes*, is a pivotal example of this. She has said of the collection, 'I felt that the only way to make something new was to not set out to make clothes'. Using the runway to question, disturb and imagine, Kawakubo embodies punk spirit with her determined independence and by pushing the idea of what clothes can be to the extreme. Her autumn–winter 2016 collection, which this dress is from, features the bulbous forms of imagined eighteenth-century punks saturated in pink and red patent vinyl with skewed black wigs.

Helen Kontouris designer

Australia born 1976

Kundalini, Milan manufacturer

Italy est. 2001

La La lamp

2004

plastic, fabric, steel, E27 bulb, electricals

Proposed acquisition

Australian designer Helen Kontouris developed *La La lamp* for the designer's second solo presentation at SaloneSatellite, during Salone del Mobile, Milan, in 2004. It attracted commercial interest from Italian lighting design manufacturer Kundalini and, in her first design contract with an international manufacturer, Kontouris licensed the lamp design to the company in 2005. It is now in its thirteenth year of production with Kundalini, making it one of the most successful serial designs by a contemporary Australian designer.

Aline Berdichevsky

Mexico born 1977

Necklace in the wind 1

pigmented porcelain, silk thread

Purchased NGV Foundation, 2018

Margaret West

Australia 1936–2014

Cloud rose, brooch

1998

marble (thassos), 925 silver, steel

Purchased, 1999

1999.28

Jeweller, poet and lecturer Margaret West is remembered as one of Australia's greatest forces in the intellectual and creative practice of contemporary jewellery and object design. She trained in gold and silversmithing in Melbourne in the 1970s and developed an interest in the physical and metaphorical qualities of materials. This led to the production of jewellery with ethereal beauty, as seen in *Cloud rose, brooch*. From 1979 to 1999, West taught in the Jewellery and Object studio at Sydney College of the Arts, where she had an immense effect on generations of designers and makers, including successful Australian designer Marc Newson.

Camilla Prasch

Germany born 1967

MEGA, ring

2009

red dyed snap fasteners, nylon thread, silicone

Purchased NGV Foundation, 2013

2013.94

MEGA, ring by Camilla Prasch comprises red plastic snap fasteners and soft silicone discs, giving it a soft and organic appearance. Prasch's works often comprise recognisable everyday objects that she translates into rings, bracelets and necklaces which take shape and come to life when worn on a moving body. Prasch studied at the Royal Danish Academy of Fine Arts, School of Design, Copenhagen, graduating in 1997. Today she is recognised as a leading conceptual jewellery designer and maker.

Research

Design research is both academic and practical, with designers investigating new processes, materials, systems and methods. It began in the industrialised nations of Europe in the mid twentieth century and has evolved in parallel to an array of industries including arms production, space exploration, automotive manufacturing, consumer electronics and construction.

For the greater part of the twentieth century, design research, as mostly a male domain, was placed alongside science and engineering and was put to work in the interests of business and governments. Its critical function was to increase design's effectiveness in driving military prowess, international competitiveness and economic development. Design's significance now reaches far across social, economic, ecological and cultural spheres. Consequentially, the field of design research – and with that the importance of female design researchers – has expanded exponentially.

Today there are diverse trajectories of design research, just as there is a diversity of designers. Design educators travel in search of new and better ways of doing and making. Driven by curious and creative minds, the expanding field of design research embraces notions of design in its broadest sense and delves into many different modes of research, experimentation and speculation.

Alisa Andrasek designer

Croatia

Jose Sanchez designer

Chile born c. 1980

Bloom Games, London studio

England est. 2012

Bloom

2012

plastic

Presented by RMIT University, 2018

2018.247

Croatian architect and digital researcher Alisa Andrasek is a professor of design innovation at RMIT University in Melbourne. Designed in collaboration with Chilean architect Jose Sanchez, *Bloom* was commissioned by the Greater London Authority for a series of events during the Olympic and Paralympic games in 2012. Intended as an open-ended, crowdsourced game to encourage interaction between people in public spaces, it is made up of interlocking pieces called 'cells', which players use to intuitively design and build structures at an urban scale. Andrasek and Sanchez developed the idea while teaching at the Bartlett School of Architecture in London.

For kids

This large work by Alisa Andrasek and Jose Sanchez could be mistaken for a big pink sculpture, but it is actually a game. The structure is made up of many plastic pieces that connect together like building blocks. The idea of the game is to work with other people to create experimental furniture and structures.

Do you like building your own experimental designs?

Iris van Herpen, Amsterdam fashion house

The Netherlands est. 2007

Iris van Herpen designer

The Netherlands born 1984

Dress

2011

acrylic, nylon (tulle), metal

Purchased with funds donated by Norma and Stuart Leslie, 2016

2016.594

Dress was designed by Dutch fashion designer Iris van Herpen for Icelandic singer Björk to wear on stage during her 2012 *Biophilia* tour. The design was based on Van Herpen's 2011 spring–summer *Escapism* collection, which drew conceptually on feelings of emptiness, the grotesque, and the aesthetic work of American artist Kris Kuksi. Like many of Van Herpen's designs it took several months to make and is a fusion of material technology and traditional handcraft in exaggerated form. Van Herpen is recognised for her interdisciplinary research and use of digital design methods and tools, including 3D printing.

Neri Oxman designer

Israel born 1976

Mediated Matter Group, Cambridge, Massachusetts design collaborator

United States est. 2010

Stratasys Ltd., Minnesota manufacturer

United States est. 1989

Vespers, Series 3, Mask 2

from *The New Ancient* collection 2016

2016

synthetic polymer resin

3D Printed on a Stratasys Objet500™ Connex3 Color
Multi-material 3D Production System

Vespers Series 3 purchased with funds donated by anonymous donors, 2017

Neri Oxman's architectural and design projects reflect her fascination with biology and technology.

The Vespers Series, designed by Oxman in collaboration with the Mediated Matter Group of the Massachusetts Institute of Technology (MIT), comprises fifteen life-size death masks made for *The New Ancient* collection. This mask from Series 3 has been created using a Stratasys printer that prints 3D forms by depositing colourful polymer droplets in layers. Oxman and her design team at MIT used fluid dynamics modelling software and colourful and translucent resins to produce masks that look organic and alive.

Zaha Hadid designer

Iraq 1950–2016

Artemide, Pregnano manufacturer

Italy est. 1960

Genesy

2009

metal, lacquered polyurethane, light-emitting diode (LED)

Proposed acquisition

Genesy lamp by Iraqi-British architect Zaha Hadid is the result of her studio's research into the evolutionary systems of the natural world. A leading proponent of deconstructivist architecture and parametric design, Hadid harnessed digital design tools and algorithmic thinking to inform complex geometries and structures for buildings, interiors and products. She founded Zaha Hadid Architects in London in 1979 and was the first female architect to be awarded the illustrious Pritzker Architecture Prize.