

RIGG DESIGN PRIZE 2018

ARTWORK LABELS

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Rigg Design Prize 2018

The Rigg Design Prize is a triennial award that reflects the NGV's commitment to design and architecture. It is the highest accolade for contemporary design in Australia and is awarded to an Australian designer that demonstrates outstanding creative achievement. Established in 1994, the competition champions design as a cultural practice that engages with the social, historical, material, environmental and technological aspects of the contemporary world. This year's competition focuses on interior design and decoration.

Ten design studios have designed and built an interior that responds to the exhibition theme of Domestic Living. Throughout history, designers have conceptualised spaces that can shift perceptions, manipulate the senses, tell stories and set the scene for the theatre of life. The ten entrants in the Rigg Design Prize 2018 show how interior design can transcend basic functionality to become a form of communication embedded with values, ideas, attitudes and narrative.

The Rigg Design Prize 2018 participants are Amber Road, Arent&Pyke, Danielle Brustman, Flack Studio, David Hicks, Hecker Guthrie, Martyn Thompson Studio, Richards Stanisich, Scott Weston Architecture Design and The Society Inc by Sibella Court.

The Rigg Design Prize 2018 is generously supported by the Cicely & Colin Rigg Bequest, managed by Equity Trustees.

Atelier

This installation explores the somewhat old-fashioned notion of the atelier and how in the present, when the line between work and home life is blurred, this type of space takes on a new relevance and becomes an arena for complete creative expression.

Most pieces in this display were designed or created by Martyn Thompson himself. His rugs, ceramics, textiles, art and ottomans are shown alongside collaborative pieces as a *Gesamtkunstwerk* (a 'total work of art'). Thompson's philosophy is that creative spaces are always evolving and should have flexibility embedded in their design so they can adapt to shifts in function or mood.

Atelier is layered and textural, and woven throughout are intriguing pieces which demonstrate that interiors are intensely personal. Clothes are hung like artworks to give the sense of a moment captured in time, and discarded apple boxes act as bedside tables. These are offset by a vintage chair, a hand-crafted lamp and a luxurious rug to convey the importance of both 'high' and 'low' material culture, or the perceived value of pieces. Thompson designed the room to engage the senses and generate an emotional response through the movement and play of light as well as ambient music commissioned specially for the installation.

Martyn Thompson Studio design studio
United States est. 2013

Martyn Thompson principal designer
and founder

England born 1961, arrived Australia 1968, arrived United
States 1999

Tamara Maynes project coordinator
Australia born 1971

Carly Spooner project coordinator
Australia born 1975

Leslie Nooteboom lighting designer
Belgium born 1991

Pablo Cubarle music composer
Argentina born 1973

Amelia Susie Cooper drafting technician
Australia born 1995

Karen McCartney editorial director
Northern Ireland born 1961

Atelier
2018

Acknowledgements

Martyn Thompson Studio wishes to acknowledge the following for generously supporting its entry in the Rigg Design Prize 2018:

1882 Ltd
Dulux
Gallery Don Cameron
Perennials Rugs
Spence and Lyda
The Establishment Studios
Woodstock Resources

Artists

Diana Sharp
Dove Drury Hornbuckle
Monique Lovering

Our natural needs in a digital world

The human essentials of shelter, sanctuary, hygiene and intimacy have remained largely unchanged for thousands of years, but technology is rapidly altering how we respond to those needs. Digital devices and the Internet of Things have evolved to be integrated into our lives. Their presence is pervasive within our living environments and is changing our sensory responses to the physical and emotional spaces we dwell in. Exposure to blue light from screens, the isolation of sound by headphones and continued exposure to new imagery have changed the way we interact with objects, and our rituals and relationships.

The outer layer of this installation is wrapped in black gloss tiles edged with blue light, representing the intangible dimensions of the digital world. Meanwhile, in the centre of the space, the kitchen, living and sleeping zones are handmade, tactile and textural, their earthy qualities representing our natural needs. The contrast between these two realms represents the convergence of and tension between two fundamental aspects of our domestic lives and question whether the digital age, fuelled by a human desire for complexity and innovation, is in turn leading us to yearn for uncomplicated natural simplicity in our physical spaces.

Richards Stanisich design studio

Australia est. 2018

Jonathan Richards principal designer
and co-founder

England born 1972, arrived Australia 1972

Kirsten Stanisich principal designer and
co-founder

Australia born 1968

Samuel Darvill designer

Australia born 1989

Our natural needs in a digital world

2018

Acknowledgements

Richards Stanisich wishes to acknowledge the following for generously supporting its entry in the Rigg Design Prize 2018:

Astra Walker

Debrich Custom Joinery

Dulux

Euroluce

James Dunlop Textiles

Next Contracting Group

Nina Smith

Poliform

Simple Studio

Surface Gallery Inspirational Tiles & Stone

Inner-Terior

Designer Danielle Brustman's *Inner-Terior* proposes an alternative domestic living space that asks if the home can be a more fantastical place. It provides a place of comfort, rest and refuge but also explores new possibilities that transcend conventional domestic confines.

Inner-Terior is part conversation pit, part lounge room and part stage. It takes its design cues from the cult-classic film *Xanadu* (1980), Art Deco bandshells of the 1920s, European retrofuturistic design of the 1960s, and rollerskating rinks and amusement rides of the 1980s. The thread running through these seemingly disparate references is the designer's own psychological 'inner terior', where the aesthetics of performance and stage provide a rich and idiosyncratic source of inspiration.

Inner-Terior draws from theatrical references and inserts them within a contemporary living room. The non-domestic references and elements of stage and spectacle grant the occupant freedom to behave outside the conventions usually dictated by domestic spaces. Through these design strategies, the domestic space is exalted and emphasised.

Danielle Brustman design studio

Australia est. 2012

Danielle Brustman principal designer
and founder

Australia born 1975

Nena Alvaerez draftsperson

Venezuela born 1985

Matthew Staples joiner

United Kingdom born 1973

Pro Sculpt Project Solutions builder

Australia est. 2010

Inner-Terior

2018

Acknowledgements

Danielle Brustman wishes to acknowledge the following for generously supporting her entry in the Rigg Design Prize 2018:

Alex Earl
All Points Electrical Contractors
Dulux
George White & Co.
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Hub Furniture
Hurford Wholesale
Light Moves
Marriott Bespoke Furniture
Melbourne Wood Panels
Mitchell Plastics
Northside Painters
Pro Sculpt Project Solutions
Prosand
Provans Timber & Hardware
Radford Furnishings
Space Furniture
Volker Haug
Waterjet Solutions

Artists

Arik Levy
Nathalie Du Pasquier
Ettore Sottsass
Volker Haug

Imaginarium

Welcome to the *Imaginarium* by designer Sibella Court. This redefined room in the home is steeped in history and is inspired by sixteenth-century 'cabinets of curiosity'. These small 'wonder rooms' housed collections of objects and invited show and tell, speculation, storytelling and long discussion.

The room is inhabited by a family whose library of life's souvenirs is displayed on a large feature wall, which acts as the family's own cabinet of curiosity. The various spaces offer glimpses of the family's lifestyle and activities: the steel-framed curved-glass wall of an alchemy workshop, a whimsical crow's nest from a ship, a bar, a playful dress-up cupboard, a pot-belly stove, a custom dining table that doubles as a research station, and a transitional bed and lounge.

The *Imaginarium* is a place to wonder, imagine, interact, research and create. An entire home is distilled into a room whose elements are part real and part imagined. Its foundation materials are from the natural world and are layered with textures and colours that are both ancient and modern. The space celebrates the craftsmen that created everything within it. Every object – whether found, new or fantastical – is a catalyst for memory and imagination.

The Society Inc by Sibella Court design studio

Australia est. 2009

Sibella Court principal designer and founder

Australia born 1972

Kelly Ross designer

Australia born 1974

Saul Tomkins blacksmith

Australia born 1972

Ben Harper trade coordinator

Australia born 1977

James Lister rigger

Australia born 1974

Kathleen Stevenson designer

England born 1992, arrived Australia 1997

Skye McLeod-Taylor designer

Australia born 1992

Brianna Walsh designer

Australia born 1990

Imaginarium

2018

Acknowledgements

The Society Inc by Sibella Court wishes to acknowledge the following for generously supporting its entry in the Rigg Design Prize 2018:

Alexis Wolloff
Anaesthetic.
Anna-Wili Highfield
Ben Wallbrook
Cadrys Rugs
Carpenter's daughter
Colo Forge
Dave Austin
Duckfat
Fossil Vintage
George and Willy
Greg Hatton
Hub Furniture
In the Sac
Jatana Interiors
Joshua Yeldham
Katie Marx Flowers
LightCo
Lynes & Co.
Moda Piera
Mokum
Molmic
Neil Mallard
Noelle Rigaudie
Oblica

Outlines
Paul Ryan
Raffles Textiles
Robert Gordon Australia
Sawkille Co.
Seasonal concepts
Sennheiser
Shibori
Stuart Pinkerton
Teranova
The Classic Family
The English Tapware Company
The Society Inc.
Tigger Hall Textiles
Toby Jones
Tongue n Groove
Tradco

Take it outside

This interior celebrates a domestic space that features in the homes of many cultures – the transitional area between indoor and outdoor living. In Australia, it usually takes the form of a porch or verandah.

The verandah is much more than an extension of living space. It can be a mediator of climate, a protector of privacy, a voyeuristic viewpoint, or a place for homecomings, storytelling, secrets, rest and contemplation. *Take it outside* playfully explores this ambiguous space and stimulates the senses with colour, texture, sound and light, as seen in the reflective floor and balustrade, which amplifies the rusty tones of the Australian desert and the star-studded, indigo sky.

Take it outside also references the multiple cultural heritages of Amber Road principal designers Yasmine Ghoniem and Katy Svalbe and the time they spent living in the Middle East, Europe and the United States. The room celebrates the sisters' shared heritage and sets out to encapsulate 'Australianness'. It alludes to cherished time spent on their family farms in Australia, where they would sit on the porch 'chewing the fat' with family after time apart. Their conversations, preserved as quintessential Aussie objects, are the sort one might enjoy on a balmy summer eve.

Join them on their porch and share in the stories to be found there.

Amber Road design studio

Australia est. 2013

Yasmine Ghoniem principal designer
and co-founder

Kuwait born 1981, arrived Australia 1985

Katy Svalbe principal designer and co-
founder

Australia born 1976

Jaime Bligh senior designer

New Zealand born 1988

Take it outside

2018

Acknowledgements

Amber Road wishes to acknowledge the following for generously supporting its entry in the Rigg Design Prize 2018:

Architectural Metalworking Services Pty Ltd

Axolotl

Graham and Graham Design

Hermon Hermon Lighting

Hub Furniture

Inge Holst

Lapel Industries

Med Marble

Open Shutters

Rockote

Solis Products

Space

Sphera

Tappeti

Think Positive

Winchester Interiors

Artists

Peter Holmes, Just the Finish

Michael Leontini, Michaels Angels

Conor O'Neill, Custom Finishes

Kareem Ghoniem

Creative Finish

Home: feast, bathe, rest

Juliette Arent and Sarah-Jane Pyke from design studio Arent&Pyke believe that humans are increasingly searching for restorative spaces to call home as populations increase and cities engineer themselves upwards and outwards. In response, they have expressed the domestic interior as the ultimate manifestation of soulful wellbeing.

Within the room, the connection between domestic living and emotional and physical wellbeing is explored by looking into what the designers say are the essential needs of the human soul: to replenish (feast), to restore (bathe) and to retreat (rest).

Each area features a contemporary Australian artwork and a bespoke furniture piece that speaks to the archetypal imagery of the space it inhabits. One informs the other, reminding the viewer that a home is a place in which we should find comfort in familiarity and inspiration, and delight in beauty.

Arent&Pyke design studio

Australia est 2007

Juliette Arent principal designer and co-founder

Australia born 1976

Sarah-Jane Pyke principal designer and co-founder

Australia born 1978

Genevieve Hromas designer

Australia born 1975

Phoebe Stone designer

Australia born 1987

Home: feast, bathe, rest

2018

Acknowledgements

Arent&Pyke wishes to acknowledge the following for generously supporting its entry in the Rigg Design Prize 2018:

Anna Schwartz Gallery

ArtBank NSW

Ascraft

Atelier Furniture

Boyac

Briggs Veneer

Daniel Barbera

Dinesen

Don Cameron

Eco Outdoor

Gary Galego

iGuzzini

Inge Holst

Planet Furniture

Living Edge

Simple Studio

Storebuild

Tigger Hall

Artists

Joel Ngallametta

Lauren Brincat

Lisa Cooper

Lucy Turner

Wunderkammer

According to architect Scott Weston, the interior of a space is equally as important as the built form it sits within. Weston is currently renovating his own home, a grand 1889 Victorian Italianate terrace called Villa Carmelina, as a showcase of his passion for colour, pattern, texture, light and art.

The sequence of six rooms in this installation is an abstract representation of Villa Carmelina set up as monochromatic dioramas with coloured highlights. The artworks, sculptures, objects and collectables featured in the wallpaper vignettes are items Weston has gathered throughout his life.

Each of the six rooms features a 'wunderkammer', a repository of wondrous and exotic ornaments, materials and finishes. Within each of these cabinets, Weston has displayed prized 'jewels' created in miniature form by six of his most admired artists. Weston describes them as things that provide him with wonder and delight: the macabrely beautiful forms created from tiny bones by Linde Ivimey; the exquisite intricacy of Benja Harney's paper sculptures; Reuben Paterson's light-refracting glitter artworks; Di Holdsworth's extraordinary automata assemblages; the tactile pleasures of Kirsten Frederick's knitted Angora wool work; and Maris Cummins's intricate Japanese glass beading.

Scott Weston Architecture Design

design studio

Australia est. 1997

Scott Weston principal designer and
founder

Australia born 1963

Gorden Jiang assistant designer

New Zealand born 1993, arrived Australia 2001

Wunderkammer

2018

Acknowledgements

Scott Weston Architecture Design wishes to acknowledge the following for generously supporting its entry in the Rigg Design Prize 2018:

ACA Joinery
Academy Tiles
Bisazza Australia
Brintons Pty Ltd
Decoroll Melbourne
Deluxe Display & Exhibitions Pty Ltd
Gineico Interiors Pty Ltd
Nover & Co. Pty Ltd
Premium Sound
Radford Furnishings
Seneca Textiles
Signature Prints
Sonos Australia
Sparkk Pty Ltd
The Gezellig Room
The Textile Company
Timorous Beasties
Wattyl Paints
Wortley Group
ZETR

Artists

Benja Harney
Di Holdsworth
Kirsten Fredericks
Linde Ivimey
Maris Cummins
Reuben Paterson

We've boundless plains to share

This emotionally charged room by Flack Studio is saturated in a gold hue. Its opulence highlights that while parts of the world are in crisis, many Australians are living in a 'golden age' with enough wealth to create custom interiors and architecture.

The multilayered interior acknowledges Australia's Indigenous history, while simultaneously celebrating the diverse cultures drawn together by migration to make Australia what it is today – a culture of shared identity. According to Flack, design is an act of collaboration and generosity. *We've boundless plains to share* draws from verses in the Australian national anthem – 'We've golden soil and wealth for toil' and 'For those who've come across the sea, we've boundless plains to share' – to discuss contemporary Australia through the lens of domesticity.

The room reflects on the notion of inclusion and asks us to look away from the screens that dominate our interiors, and outwards to the world. The project draws into focus the importance of diversity and tolerance in the creation of a successful society and asks Australians to question the modern meaning of 'we've boundless plains to share'.

Flack Studio design studio

Australia est. 2014

David Flack principal

Australia born 1984

Mark Robinson practice manager

Australia born 1978

Erin Lambrecht associate

Australia born 1983

Hannah Coughlan designer

Australia born 1989

We've boundless plains to share

2018

Acknowledgements

Flack Studio wishes to acknowledge the following for generously supporting its entry in the Rigg Design Prize 2018:

Apparatus
Artedomus
Artemide
Criteria Collection
Desire Kitchens
Dulux
Euroluce
Gaelan Walker
Grazia & Co
GRW Developments
Halcyon Lake
In Vogue Blinds
James Makin Gallery
James Quadara
Kvadrat Maharam
Liverpool Street Gallery
Martin Browne Gallery
Marsha Golemac
Niagara Galleries
PB Cabinets
Porter's Paints
Sophie Gannon Gallery
Storey Timber
STATION, Melbourne
Sullivan & Strumpf

Artists

Jane McKenzie

John Fish

John Nicholson

Jo Wilson

Karen Black

Lindy Lee

Mark Whalen

Nell

Patrick Dagg

Ramesh Mario Nithiyendran

Reko Rennie

Ryan Hoffmann

Sean Meilak

Troy Emery

Zhu Ohmu

Panic room

With *Panic room*, designer David Hicks explores how our constant exposure to media, both traditional and social, and the dominance of information culture has changed the world. Hicks wants us to think about how the media overload running alongside events in our lives creates a personal 'reality feed' that sculpts individuals into who they are and how they live. He speculates that the evolution of technology, media and advertising have modified our reality in favour of an aspirational image of a 'perfect life'. The quest for this perfection becomes increasingly voyeuristic as people craft their own images and willingly put themselves on a stage. This pursuit paradoxically results in overload, ubiquity and banality, not the individuality most are seeking. The personal consequence is that people become socially paranoid and emotionally vulnerable, living a life of fear and anxiety.

Panic room is a satire that explores how this paradigm impacts on private lives and the places people retreat to. Have homes become fortresses, inner sanctums and containers of consumerist ideals? Is attention directed outward to the potential risk of others that may invade our personal space? Are homes now solely for psychological comfort and self-protection?

David Hicks design studio

Australia est 2000

David Hicks principal designer and
founder

Australia born 1974

Neil Rahmani interior designer

Australia born 1986

Rosie Harris interior designer

Australia born 1985

Panic room

2018

Acknowledgements

David Hicks wishes to acknowledge the following for generously supporting his entry in the Rigg Design Prize 2018:

Buckford

Cadrys

Centro Architectural Builders

Christopher Boots

David Glass

Dulux

E and C Joinery

Martin Browne Contemporary

Nick Abraham Painting

Paris Décor

Reggio Tiling

Signorino

South East Building and Plaster Solutions

Tesch Electrics

Artists

Troy Emery

The table is the base

This room celebrates the table as a modest and unassuming object with an invisible gravitational pull that brings people together and binds them in space. Our domestic lives seem, perhaps unintentionally, to be perpetually in orbit around this singular object. The table is where we eat, drink, play, gather, converse, work and create.

For design studio Hecker Guthrie, the table is a 'subtle muse' that inspires bustle, encourages stillness and is a place of reflection and assembly – a domestic totem summoning familiarity.

The intent of this installation is to conjure an emotional, and possibly nostalgic, connection to the table as an object. The controlled, minimal palette allows the many interpretations of the table form to become visible. The designers have set out to transcend the idea of the table as merely objectified furniture by stripping the structure back to its most basic and recognisable form so that aesthetics become secondary.

Hecker Guthrie design studio

Australia est. 2008

Paul Hecker principal designer and co-director

Australia born 1964

Hamish Guthrie principal designer and co-director

Australia born 1970

Josh Watt associate

New Zealand born 1977, arrived Australia 2004

The table is the base

2018

Acknowledgements

Hecker Guthrie wishes to acknowledge the following for generously supporting its entry in the Rigg Design Prize 2018:

Bacchus Construction

Britton Timbers

Bruce Rowe, Anchor Ceramics Studio

davide groppi

dedece

Lowe Furniture

Plyco