

design awards

Our annual celebration of New Zealand's best new furniture and homeware.

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WINNER

PHIL CUTTANCE

'Faceture' vases

The winner of our Design Awards 2012 likes making things himself and in relatively small batches. He also likes knowing where products come from, and what goes into their creation. And so it was that London-based New Zealand designer Phil Cuttance got to work on his 'Faceture' vases, part of a series that also includes light shades and side tables. He aimed to explore the concept of "adding value to an object by creating it in a way that renders it unique, without it needing to be sculpted by hand in a labour-intensive way". The result: handmade objects that come out of the same mould yet are distinctive, their imperfections the very things that make them special.

The vases deeply impressed our Design Awards judge Christian Rasmussen, the creative director of legendary Danish design firm Fritz Hansen. "They feel like something new, something I haven't seen before," Christian said as he admired the vases in our Auckland office. "You feel like touching them. They look both digital and hand-made, an interplay between craftsmanship and technology. I also like that he created a machine to make them."

Phil, 33, makes his pieces using a polypropylene mould and water-based resin. The finished casting "appears with sharp, accurate lines and a digital quality to its aesthetic – a visual 'surprise' considering the 'lo-fi' process from which it came".

"I think a lot of products are seen as 'throwaway' as they're made on a mass scale and out of sight," says Phil. To avoid his pieces meeting such a fate, he designed the "simple and purposeful" 'Faceture' machine to be exhibited at work, and shot a film of the production process, which can be viewed on our blog, homenewzealand.blogspot.com.

Available from [Essenze \(essenze.co.nz\)](http://essenze.co.nz) and [Douglas + Bec \(douglasandbec.co.nz\)](http://douglasandbec.co.nz), or email mail@philcuttance.com.



FINALIST

EMMA HAYES

'River Print' fabric series

Having worked in graphic design and fashion, and unable to find the textile pieces she sought for her own home, the creation of the 'River Print' series was a natural progression for Emma Hayes.

Forming part of the first release for her business MM Collection, the inky, luxurious throws, cushions and pillowcases are a poetic expression of silk, fringe, cotton and feather down.

"I wanted to get away from the computer and use a form of hand-drawn mark-making to generate a design," says Emma, 34. "So the 'River Print' series began with explorations in watercolour, eventually creating this moody, rich snapshot of water flowing."

With a subtle sheen, the silk illuminates and intensifies the colours, "and its drape echoes the flowing nature of the print, enhancing the intention of the design to bring restfulness to a room, adding a delicate and decorative touch to a sofa or seemingly dripping across the end of a bed".

Emma is now working on a new collection of prints, including MM Collections' first release of wallpaper.

Emma's work is available in Auckland at [Simon James Concept Store \(store.simonjamesdesign.com\)](http://simonjamesdesign.com) and [Corporate Culture \(corporateculture.co.nz\)](http://corporateculture.co.nz), at [Backhouse Interiors \(backhouseinteriors.com\)](http://backhouseinteriors.com) in Wellington, and [Vesta in Queenstown \(vestadesign.co.nz\)](http://vestadesign.co.nz). Purchase online at mmcollection.co.nz.



'First' Chair by Stefano Giovannoni from Matisse. matisse.co.nz

winner



FINALIST

HOLLY BEALS

'Gallons' table

A vintage wire milk crate her inspiration, 26-year-old Holly Beals of Wellington-based Candywhistle took pen to paper, and drew and redrew the frame till the 'Gallons' table emerged.

"I approached this table design with a sort of playful minimalism," she says of the piece constructed from powder-coated 16mm mild steel bar and Hokonui pine. "Using this wire frame object as a conceptual driver, the design for the steel work became a hollow frame, a crate or carrier for a single plane of timber. After many contortions to these sketch designs, I started to love the way the conventional shape of a table seemed outlined in a very 2D way from some elevations, and in a complex, angular, 3D

way from other elevations."

Bar steel becomes more highly sprung with every bend, and the curves Holly was asking of her material meant the structure was altogether too "bouncy". Cue further experimentation, and then, the solution: "The timber now spans a distance that forces the steel out enough that it holds the table rigid in tension."

And for Holly's next trick: "I'm using my lessons on materials with a bit of 'give'... to influence my new work – a lounge with a woven seat structure."

The 'Gallons' table is available via hello@candywhistle.co.nz.



Glass by Jasper Morrison from Simon James Concept Store, simonjamesdesign.com



FINALIST

JAMIE McLELLAN

'Spar' floor light

Made of laser-cut steel plate, steel tube and spun aluminium, the striking 'Spar' is a lamp reduced to its barest elements: "two triangles formed from two sticks held in tension by an electrical cable".

Says Jamie McLellan: "The timing seemed right for a floor light that in the spirit of Castiglioni's 'Arco' lamp and Prouvé's 'Potence', cantilevered its illumination into the centre of a space. To my mind, no floor lights have come close to the elegance of these two classics. Sadly, in the case of the 'Arco', it could be argued that it has almost become too classic, too iconic for its own good. I wanted to see if I could come up with an alternative."

Beginning with a sketch, "resolving

the drawn proportions was easy," says Jamie, 34. "Engineering them was a lot trickier." The first prototype was made from carbon fibre tubes, but structurally they weren't up to the task. Enter steel. "As well as fixing our engineering issues, it allowed the use of reducing diameters of tube, giving the light a better visual weight, and the use of very discreet assembly fastenings" – a crucial detail given the requirement for flat-packing for export to markets in the UK and US, Hong Kong, Taiwan and Canada.

Purchase Jamie McLellan's 'Spar' floor light from Simon James Design (store.simonjamesdesign.com).





FINALIST

TIM WEBBER

'Y' stools

Equal parts playful and sophisticated, Tim Webber's 'Y' stools came to pass as part of his WM (wood/metal) series, which features single pieces that juxtapose these commonly used materials in a complementary way. With these stools, Tim explored the wood-metal relationship by way of the metal encroaching on the American ash legs and the legs emerging smoothly from the powder-coated steel surface of the seat.

"The stools were designed to be versatile objects that engage and appeal to many tastes and environments, without sacrificing their strength and character," says Tim, 24. "They have a clean, simple form, but with the injection of bold colours and the warmth of the wood, they

lend themselves well to many different spaces."

It took time to ensure the finished product is a solid and adaptable piece of furniture. "Consideration of the angle of the legs became a very important matter in this process," says Tim.

"Strengthening of the seat top was also required, with the use of steel brackets underneath. This was to make sure that when people inevitably rock on the stools, the seat will stay rigid and not buckle or bend under pressure."

Visit Tim Webber Design at timwebberdesign.com for details of stockists in Auckland, Hamilton and Wellington.



FINALIST

JASON WHITELEY

'Studio' chair

Jason Whiteley's 'Studio' chair arose from his desire to create comfortable seating that could be used in a range of situations. He "wanted a sort of familiar character, but with very precise geometry and detailing".

The 33-year-old New Zealand-born architect and designer, of London studio Whiteley & Whiteley, had three key goals for his design. The first was to manufacture it principally using CNC-milling technology ("this avoids costly tooling and keeps production scalable"). The second was that the finished design be able to be flat-packed for easy storage and to minimise shipping costs. Lastly, he wanted to utilise blockboard wood sheets, created from the waste of other industrial timber processes.

The design developed primarily

through prototyping and modelling, he says. "We began with a series of cardboard mock-ups to explore the overall geometry and various ways of subtly adjusting for comfort. At the same time we tested the fixing mechanism: how should it dismantle, and how to make it strong and light without support struts. Finally we tested the milling, finishes and assembly sequence."

The elegant outcome of an estimated 20 to 25 full-scale prototypes is compelling in its simplicity, made of solid birch and ABS plastic.

The 'Studio' chair is available in Auckland from Simon James Design, or visit store.simonjamesdesign.com or resident.co.nz.





FINALIST

NAT CHESHIRE

'Oud' lamp

In devising his functional object of beauty, Nat Cheshire looked to the past. In 1928, the Dutch architect J.P.P. Oud produced a piano lamp that played cylinder, rectangular prism and sphere against each other. At the same time, Mies van der Rohe produced a pavilion in Barcelona from free, slippery planes of marble and metal. Eighty years later, OMA designed a Beijing tower that lurches through space until arriving again at its beginning. Believing these projects to be the most extraordinary of their kind, Nat deemed a lamp the ideal way to further explore the potential of imbalance.

Oud provided a clear starting point. "His piano lamp was the most exciting I knew," says Nat, 31. "That gave us [Auckland's Cheshire Architects] the

sphere and the cantilever. Mies pointed the way forward, and offered material opulence within formal fluidity. OMA radicalised the direction. Our project consolidated these directions, and hunted for a way to extend their work."

Nat spent weeks making dozens of prototype models, searching for the one with the most tension – the mutant among them. "We pursued models that exhibited simultaneous 'dumbness' and complexity, chasing them to a fraught balance," he says. The finished product is made of waxed brass, rosso levanto marble and crimson velvet, with a linear LED lamp.

The 'Oud' lamp is available from resident.co.nz.



Minimalux ball-point pen from Simon James Concept Store, simonjamesdesign.com



FINALIST

DAVID MORELAND

'Pendant 45' light

David Moreland's development of the 'Pendant 45' light was a bit of a balancing act. "The inverted section at the top of the light is just high enough to cover the lamp holder when hung, but not too high to look out of proportion to the main body," says David, 35. His intention that the spun aluminium/spun copper light house a specific energy-efficient light bulb meant he had the bulb's set dimensions to work around, and "getting the correct finishes on the light was also challenging", he says. "But in the end I feel like all the correct decisions were made."

Developed as an alternative to his 'Knight Light' range, 'Pendant 45' is rendered in two finishes. "The polished metal

gives the light a timeless quality, whereas the powder-coated version provides many colourways. So within the one form in two different metals, multiple finish options are achievable, providing a versatile, practical addition to my lighting range."

New dimensions top of mind, David's current project involves "adding upholstered and oak plywood options to my 'S2' stool. The finished seats will retain the slender side profile of the rolled-steel version, but offer the design many more potential finishes and applications."

For stockists nationwide, visit David Moreland Design at davidmorelanddesign.com.