

? RYGGALIK

DESIGN EKSPERYMENTY

Aleje Ujazdowskie 18, Warsaw

May 22 – July 5

Open

Wednesday – Friday, 12pm – 7pm

Saturday, 2pm – 6pm

?R GALLERY, DESIGN EKSPERYMENTY:

?R GALLERY presents a focused showcase of the studio's individual and experimental works. It brings together unique objects and limited pieces that explore design beyond pure function, treating furniture as a medium for ideas, material research, and spatial dialogue.



KOBRO

Unistic spatiality and the dissolution of the solid mass.

A glass armchair, in which Tomek Rygalik draws on the legacy of Katarzyna Kobra and the theory of Unism, was conceived as the realisation of a single idea: Unist spatiality and the dissolution of the form. It is now a century since Kobra's spatial sculptures were presented in the pages of the journal *De Stijl*, confirming the artist's place within the European avant-garde. Kobra chair is a rigorous study in open composition, rejecting organic curves and subjective forms. The design employs a strictly proportionate rhythm of planes and lines to order infinite space. The choice of transparent glass is a deliberate strategy aimed at dissolving the boundary between the object and its surroundings. The armchair ceases to be a "form" and becomes an autonomous spatial composition, creating an objective unity between the functional object and the void.



INVERT

Ontological subversion and the architecture of the void.

Invert. A study in subversion. Crafted from solid aluminum, this three-legged piece defies traditional proportions by prioritizing structural presence over surface area. Its organic form isn't just aesthetic - it's designed to spark a dialogue between objects, the user, and the space in between.



MISS IRONY

Industrial intervention and the luxury of the primal.

Miss Irony examines the tension between human addiction to comfort and the inherent austerity of the natural world. In a critique of the domestic "cocoon," this work redefines luxury as a return to the primal — the sitting on a rock or a stump. The piece features a table cast in industrial iron — a material synonymous with the Anthropocene — forcefully driven into a fallen tree. This violent intersection of the manufactured and the decaying serves as a symbolic reconnection to "Mother Nature," challenging the user to find well-being in the raw and the unyielding.