

# ? 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 Kobro 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 Kobro's spatial sculptures were presented in the pages of the journal *De Stijl*, confirming the artist's place within the European avant-garde. Kobro 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.

