

HOMEGROWN TALENTS

MALAYSIANS ARE A TALENTED BUNCH, AND WE UNCOVERED THESE GEMS IN THE ART, DESIGN AND ARCHITECTURE FIELDS. LISTEN TO WHAT THEY HAVE TO SAY.

“Designers have the power to design systems, which can influence mass consumerism and change behaviour.”



STEPHANIE NG is a Malaysian industrial designer based in Melbourne Australia. Her portfolio and achievements have grown in leaps and bounds in recent years. She has worked with industry greats such as VoonWong + Benson Saw, Simone LeAmon and Mark Douglass. Her design approach is fearless, with lighting as her main focus. But this talented lady is also a prolific product designer, foraying into home décor, furniture and jewellery.

She has recently won Best Concept Award 2013 for her Halo Modular Pendant by The Edge at the Australian International Fair.



A lights display in the studio showroom where Stephanie works.



Luna Lana.



AWARD WINNING

HALO MODULAR LIGHT

The Halo Light by Stephanie Ng has been exhibited at The Edge, Australian International Furniture Fair 2013 in Sydney Exhibition and Convention Center and was awarded Best Concept Design. It has also been selected to exhibit at VIVID, furnitex, this July alongside Luna Lana, her latest design product. Inspired by a halo type light source, the Halo Modular Light offers lighting without any hot spots or visible globes, appealing to both the domestic and commercial market. It is a versatile design that is customisable from user to user to reflect their individuality through arrangement and color. As a modular lighting system, the Halo has the potential to grow as large as one's space allow.

The Q&A

What is your design point of view?

I abide by design for emotion, in creating products that move people. I love the play on unique materials to make the ordinary special and different. I've always worked across disciplines, as I find working in more than one medium exciting.

Mostly everything you can think of has been done before, so for me, it's important to explore the unimaginable or unthinkable - then pare it back into a design that society can relate and is ready for.

I wish to develop a range of products that can be represented by local retailers in Malaysia so I can 'give back' and support the local design scene. It would be an honour to be regarded as an internationally- renowned Malaysian industrial designer, one day.

Why are you drawn to lighting design?

I'm fascinated by light and how it plays a major role in affecting mood and emotions. Currently, working in a design studio that focuses on lighting design, I have my eyes wide open for how different shapes and material characteristics reflect light differently. The endless possibilities of lighting design with the play on aesthetics and technology make the subject artistic yet thoughtful.

You've worked with several designers; what has each experience taught you?

I'm had the privilege to work with acclaimed artists/ designers such as Benson Saw of VWBS (Voon Wong + Benson Saw), Simone LeAmone and Mark Douglass. During each of my tenure, I have grown heaps and bounds and it has contributed to my entirety as a designer today.

Every designer draws inspiration in completely different ways and asks different questions. I acquired skills to build relationships with contractors who are making my products with Benson, hands on skills for small batch jewellery production with Simone and to tap into my artistic flair with Mark.

How much of your roots to you bring to your design table?

Although, in a design sense, my 'roots' do not define my sense of styling and design, it has pushed me to persevere and work harder to build my reputation as an industrial designer to represent my family and my home, Malaysia. I wish to collaborate, with developers in Malaysia to inject my experience and knowledge to support the Malaysian design scene as best I can.

What do you think of the design scene in Melbourne?

The design scene in Melbourne is small and tight-knit, yet vast and very in tune with happenings throughout the rest of the world. Australians are proud of Australian-made products and support their local designers, which I believe is very important to churn good designs and demand good quality products.

What has helped so far with my career, is opportunities for emerging artists to exhibit their work in trade events such as Australian International Furniture Fairs and design exhibitions hosted by various independent galleries or associations. This encourages the participation of new and upcoming designers and branches the gap between the industry experts and brings with it work opportunities.

I believe there is room to grow on educating consumers to buy quality products. As more people are exposed to international brands and designs, it will help if Malaysian designers stay true to producing original work and take pride in honest design to create a Malaysian heritage.

An abiding concern is sustainable design. Designers have the power to design systems, which can influence mass consumerism and change behaviour. And if we start to consider consequences of our designs, in time, we can make a difference.

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