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**FONDATION LOUIS VUITTON REVEALED!
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Design's top 100, ranked and filed

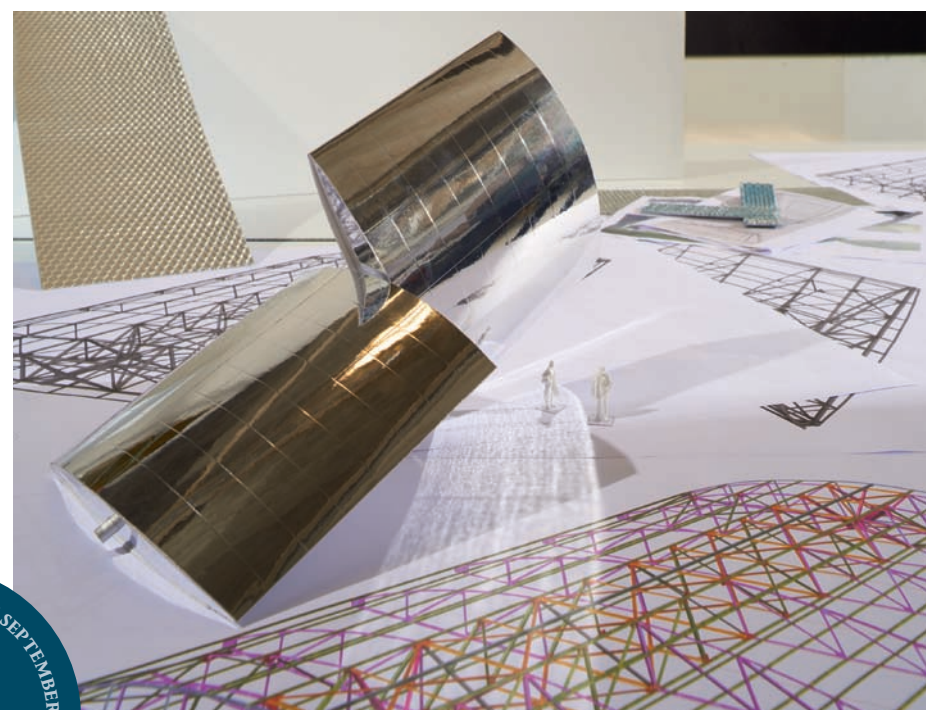
Smallpaper* — Big ideas for little people

Hedi Slimane's rock 'n' roll stories

Double vision

An immersive installation, created by design duo BarberOsgerby at the V&A, offers a new perspective on the London museum

PHOTOGRAPHY: LEON CHEW WRITER: HENRIETTA THOMPSON



The Science Museum has Stephenson's Rocket, the Natural History Museum has its dinosaurs. But while the Victoria and Albert Museum is filled with treasures great and small, it's missing that big 'thing' that competes with the world's first modern steam locomotive or Dippy the diplodocus.

At least that's how Edward Barber and Jay Osgerby reasoned when they were invited to create something for the Raphael Gallery in collaboration with BMW. 'We thought we'd see what we could do,' says Osgerby. The result is *Double Space*, a six-tonne, 11m x 8m design comprising two gigantic revolving 'reflectors', a monumental structure that is due to be installed in the space for the

London Design Festival in September. The installation looks set to be an extraordinary experience. It not only translates the BMW design philosophy of 'poetry in motion' into an immersive experience, but also makes full use of the designers' architectural expertise (the duo's sister company Universal Design Studio is responsible for the look of Mulberry and H&M stores internationally, the Ace Hotel and One Leicester Street in London, among many other projects).

Turning the gallery into a contemporary and cultured hall of mirrors, the installation will distort the view of *The Raphael Cartoons* (full-scale designs for tapestries, painted by Italian Renaissance artist Raphael),

the architecture of the room and, for anyone who visits, their general perception of which way is up.

Having met Karim Habib, BMW's head of design, and Adrian van Hooydonk, senior vice president of BMW Group Design, and concluded that they were all on the same wavelength (an important prerequisite for all their projects), BarberOsgerby explain that the briefing process was a fluid one. 'We didn't really have to talk too much about the detail – they are passionate about the same things that we're passionate about,' says Osgerby. 'They trusted us to get on with it.' Habib agrees: 'It wasn't a very distinct brief but there was an »



EDWARD BARBER (LEFT) AND JAY OSGERBY AT MILLIMETRE, THE BRIGHTON-BASED FIRM THAT IS PRODUCING *DOUBLE SPACE* OPPOSITE, DESIGNS AND MODELS FOR *DOUBLE SPACE*



FOR A FILM SHOWING THE MAKING OF *DOUBLE SPACE*, PLUS THE INSTALLATION IN ACTION IN THE V&A, SEE WALLPAPER.COM



understanding of our design philosophy, based on the idea of precision and poetry. Ed and Jay responded to that by creating an experience that illustrated these aspects rather than taking a more literal approach, which I believe is very interesting.'

The tagline 'precision and poetry in motion' is not an official BMW line so much as an internal motto, and it was one that spoke to Barber and Osgerby, who've long been fascinated by aerospace, automotive and maritime engineering. 'We all felt right from the start that we shouldn't get too close to anything that was like a car,' explains Barber. 'Firstly, it would be too obvious and secondly, it would end up being massively technical, something BMW already do very well. We wanted to build something that would be meaningful to them, to us, to the place and also – most importantly – to the audience. We wanted to create something that would be an experience, not just something that's static but something that would hold your attention for a while.'

As with all the designers' projects, the starting point was to sift through all the background and find what stood out and would fit together to make the project



ABOVE, KARIM HABIB, BMW'S HEAD OF DESIGN
TOP, A COMPUTER-GENERATED IMAGE
SHOWING HOW *DOUBLE SPACE* WILL
SIT IN THE V&A'S RAPHAEL GALLERY

relevant. The final design takes its cues from BarberOsgerby's *Haunch of Venison* show of 2011 in which the duo explored volumes without mass, structures built to travel through water and air. 'At a fundamental level this is, of course, also what BMW are creating with their cars,' says Barber.

Given that *Double Space* is an idea that you might expect to see in the industrial no-idea-too-big proportions of Tate Modern's Turbine Hall, credit is due to the V&A to put such trust in the designers in one of their most valuable galleries. The seven priceless *Raphael Cartoons* that hang on the walls here have been on loan to the V&A from the Royal Collection since 1865, and are the only surviving members of a set of ten completed for the Sistine Chapel in the Vatican Palace.

'It's a very odd space because it's so huge but there's nothing three-dimensional in it at all,' says Barber. 'It feels at odds with the rest of the museum somehow. Every other space is crammed with stuff – literally to the rafters in some cases. To us, it was really begging for something, a big intervention of some sort.' Martin Roth, the V&A's director, sees the installation as a dialogue between the architecture of the museum and >>

contemporary design, the past and present: 'Each year, the V&A's galleries are transformed by the thrilling installations and interventions created as part of the London Design Festival. In this intensive, inspiring period, the best of contemporary design comes "into conversation" with the museum's outstanding historic collections – and always produces exciting new ideas.'

'It also fits the space,' says Osgerby, who points out that when you visit the Sistine Chapel you're given a mirror to look up at the ceiling. 'It's fitting that what we're suggesting is something that uses reflective surfaces to look around the room.'

The first iteration of the design, mocked up inside a maquette of the entire gallery, was essentially an oversized version of the designers' Haunch of Venison sculptures – but mirrored. 'It would have been quite nice but we thought it related too closely to the objects and not enough to the experience,' reflects Osgerby. 'We spent a long time working out the shapes before we realised they're not really the point, it's about the room and the movement, not the shapes.' The end result has therefore been designed purely for the effect it creates on the space. The idea is that visitors won't go in and think 'wow, what an amazing sculpture, or shape'. Instead they'll see the reflections in it and experience the room in a new way.

The goal, say the designers, is to create a complete distortion of the space, as well as a sense of disorientation. Adding to this, the movement of the structures will be choreographed to four different programmes.

It's easy to get excited about something that's not yet been built – but so often the designers' and architects' vision is compromised along the way with engineering constraints, or even just overly ambitious renderings that ultimately make the final work feel a little disappointing in the flesh. Are BarberOsgerby wary of this, having been responsible for many a big exhibition? In essence, they say, no, but it will look a little different from the images. Contrary to the

As a selfie-happy giant hall of mirrors, *Double Space* is very much of its time

Wallpaper's LDF highlights



Our top ten events to visit, plus see Wallpaper.com to plot your design route using our LDF map

Wrong For Hay + Antto Melasniemi

Dining out on the success of its LDF debut last year, Wrong for Hay is not only launching new lighting pieces in its St James' showroom, but will also host a pop-up restaurant with talented Finnish chef Antto Melasniemi. *34 Queen Anne's Gate, SW1*

'A Place Called Home', by Airbnb

LDF has teamed up with Airbnb to present the annual Landmark Project in Trafalgar Square. On show will be four structures, by Jasper Morrison, Studioilse, Patternity and Raw Edges, with each designer's work conveying an idea of what home means to them.

Oyuna presents 'Soft Edge'

Cashmere designer Oyuna Tserendorj explores whether Mongolian cashmere can break out of its super-soft image, working with a trio of hard-edged design practices: Study O Portable, Hunting and Narud, and Peter Marigold. *3 Astwood Mews, SW7*

'Alan Kitching and Monotype'

Graphic designer Kitching has created a series of prints to mark the 100th anniversary of the birth of five legends of poster design – Tom Eckersley, Abram Games, FHK Henrion, Josef Müller-Brockmann and Paul Rand. *Well Gallery, LCC, SE1*

Jeremy Wintrebert installations

Gallery Fumi is staging a solo exhibition of stunning new large-scale, hand-blown, cloud-like glass works and lighting installations by Jeremy Wintrebert. His 'Cloud' lights will also feature in an installation for the V&A. *16 Hoxton Square, NI*

Bocci and Mallett at Ely House

Canadian design company Bocci and antique dealer Mallett present a series of installations at the latter's 18th-century Ely House, juxtaposing old and new and including a three storey-tall, 57-light chandelier in the stairwell. *37 Dover Street, W1*

The Fleet of Dazzle by Patternity

Launching at Designjunction, the Imperial War Museum and Patternity's Fleet of Dazzle range of products draws inspiration from the bold dazzle camouflage pattern devised to protect ships during the First World War. *21-31 New Oxford Street, WC1*

Furniture launches at Heal's

During LDF, Heal's will launch its new Designer Furniture floor, a handy place to pick up pieces from brands such as Kartell, Vitra, Cassina, De La Espada and Ligne Roset; plus its new Future Craft range is in store. *196 Tottenham Court Road, W1*

'Urban Plunge' at Roca London Gallery

Curated by Jane Withers for Wonderwater, an initiative that raises awareness of global water issues, this explores urban river swimming and looks at projects that enrich and humanise urban areas, from London to New York. *Station Court, Townmead Road, SW6*

Formafantasma at Established & Sons

To celebrate Established & Sons' tenth anniversary, design duo Formafantasma has created a series of clocks, each using the qualities of precious materials to track days, hours, minutes and seconds. *5-7 Wenlock Road, NI*



much publicised, brightly lit renderings, for example, the Raphael Gallery is, in fact, quite a dark space. The lighting has to be kept at a low level to protect the paintings. But the designers are keen for this to work in their favour. When you can't see every single thing, it's all a bit more mysterious and evocative. They've also worked hard with engineers Arup and installation manufacturers Millimetre to make sure any glitches are ironed out early.

With the social-media potential that a selfie-happy giant hall of mirrors affords, *Double Space* is very much of its time. But what happens after LDF? If a success, the installation could stay at the V&A until the end of the year, after which it has the potential to tour to different global venues.

Over the last few years, Barber and Osgerby's careers have followed an incredible trajectory. Their product design range to date covers everything from a solar-powered Murano glass lamp for Louis Vuitton to a range of furniture for Vitra, and a £2 coin commemorating 150 years of the London Underground. Since designing the emblem of a nation – the award-winning Olympic Torch – in 2012, for which they both received an OBE, they haven't left the spotlight. Most recently, it was announced that they have won the commission to design the new Crossrail trains, which go into service when the line opens in 2017.

In their official statement, the duo explain: 'Crossrail presents Transport for London with a historic opportunity to create a design legacy for London. London is the city that we both live and work in, and we feel proud to have won this project. It gives us the chance to make a profound contribution to millions of commuters.'

Unofficially: 'It's just about the most exciting thing we've ever been asked to do,' says Barber. 'It's going to blow the torch out of the water...' BarberOsgerby will form part of an integrated team working alongside TfL and manufacturer Bombardier, which will build the trains at its factory in Derby. Crossrail will run over 100km from Reading and Heathrow in the west, through new tunnels under central London, to Shenfield and Abbey Wood in the east. Is that something to rival Stephenson's Rocket? We'll just have to wait and see. *
Victoria and Albert Museum, Cromwell Road, London SW7, 13-21 September, barberosgerby.com