

One by One

Words and drawings Edward Barber and Jay Osgerby Photographs Guillaume Ziccarelli

One by One is an exhibition of ceramics, 16 pieces in all. This new body of work, born from experimentation, represents a fresh area of research for us; however, the project started some time ago, while we were developing a collection of ceramic tableware for the British producer Royal Doulton. This process required us to test glazes to see how they would react to the surface textures of a range of clays. We were struck by the imprecision of the results and took joy in the fact that we could not be certain of the outcome.

Clay reacts unpredictably, particularly when fused with glazes. Glazes change colour dramatically when fired at different temperatures, as does clay. So much of our work as industrial designers is concerned with control and perfection in manufacture. Project timescales are long, allowing for prototyping, testing, mould-making and production, but this rarely leaves any space for serendipity. Working with clay released us from these constraints. The process is erratic, fast, expressive – an antidote to our day-to-day, exacting design practice. We found this liberating.

The pieces were produced using a wire to slice clay into tiles roughly 12mm thick, the exterior shape determined by the shape of the clay block that arrived at the studio. Every tile was then stamped with the studio marque and given an individual, but not necessarily sequential, number. These numbers played a part in the overall graphic composition and we used them as points of precision against the imprecise shapes.

We also punched holes in some of the tiles. Perforations have regularly appeared in our work, sometimes as a formal pattern – as on the De La Warr Pavilion chair and the Olympic Torch – and sometimes randomly,

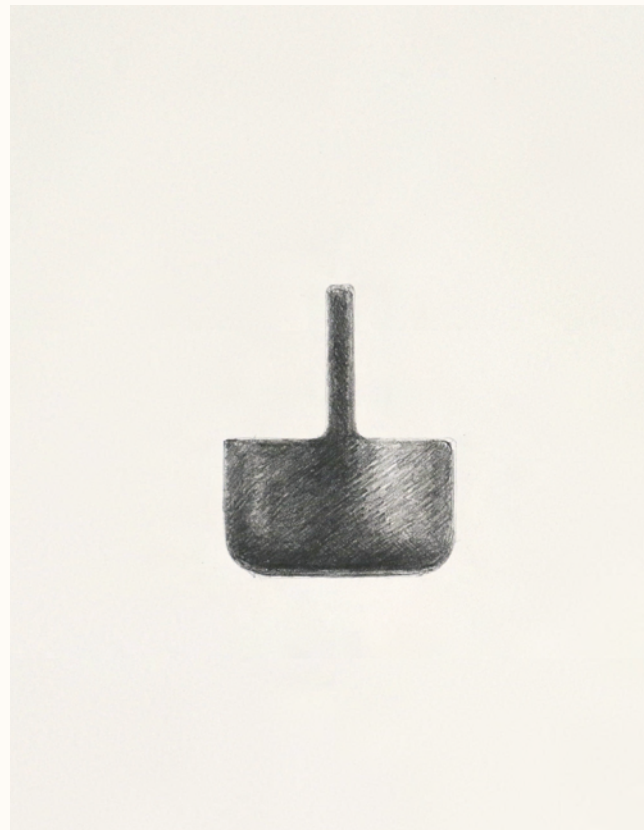
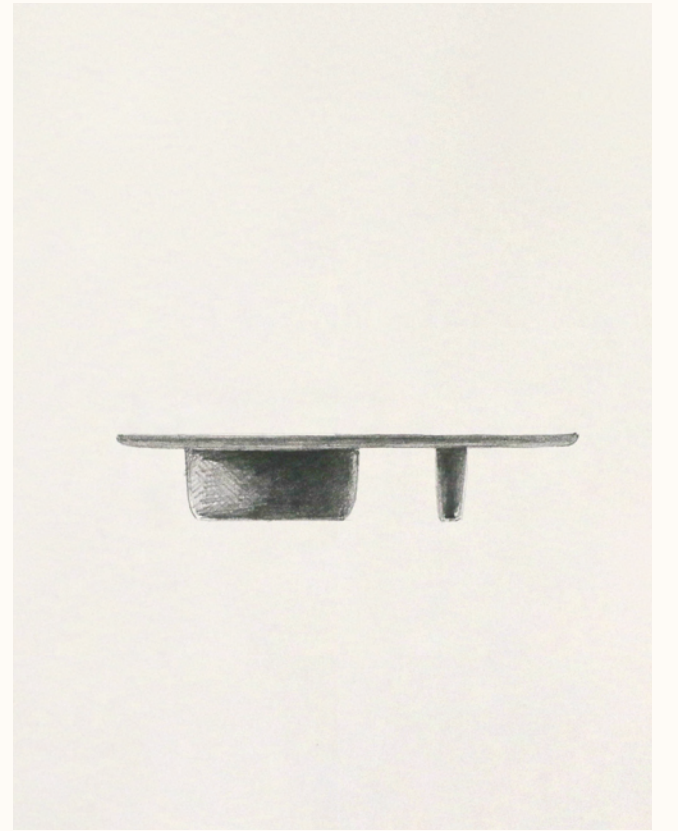
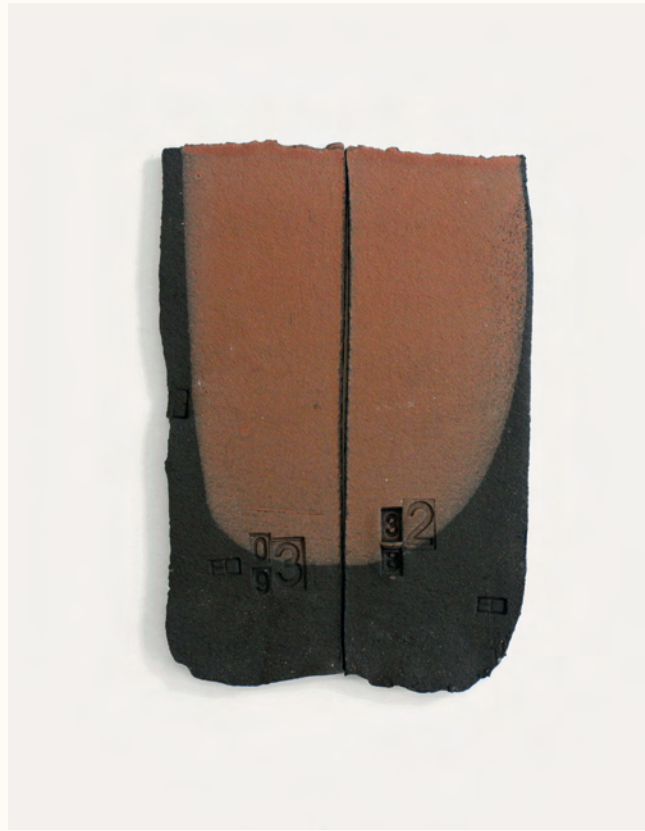
as in the case of the Western Facade bench. In either format, perforations offer a way for light to interrupt a surface.

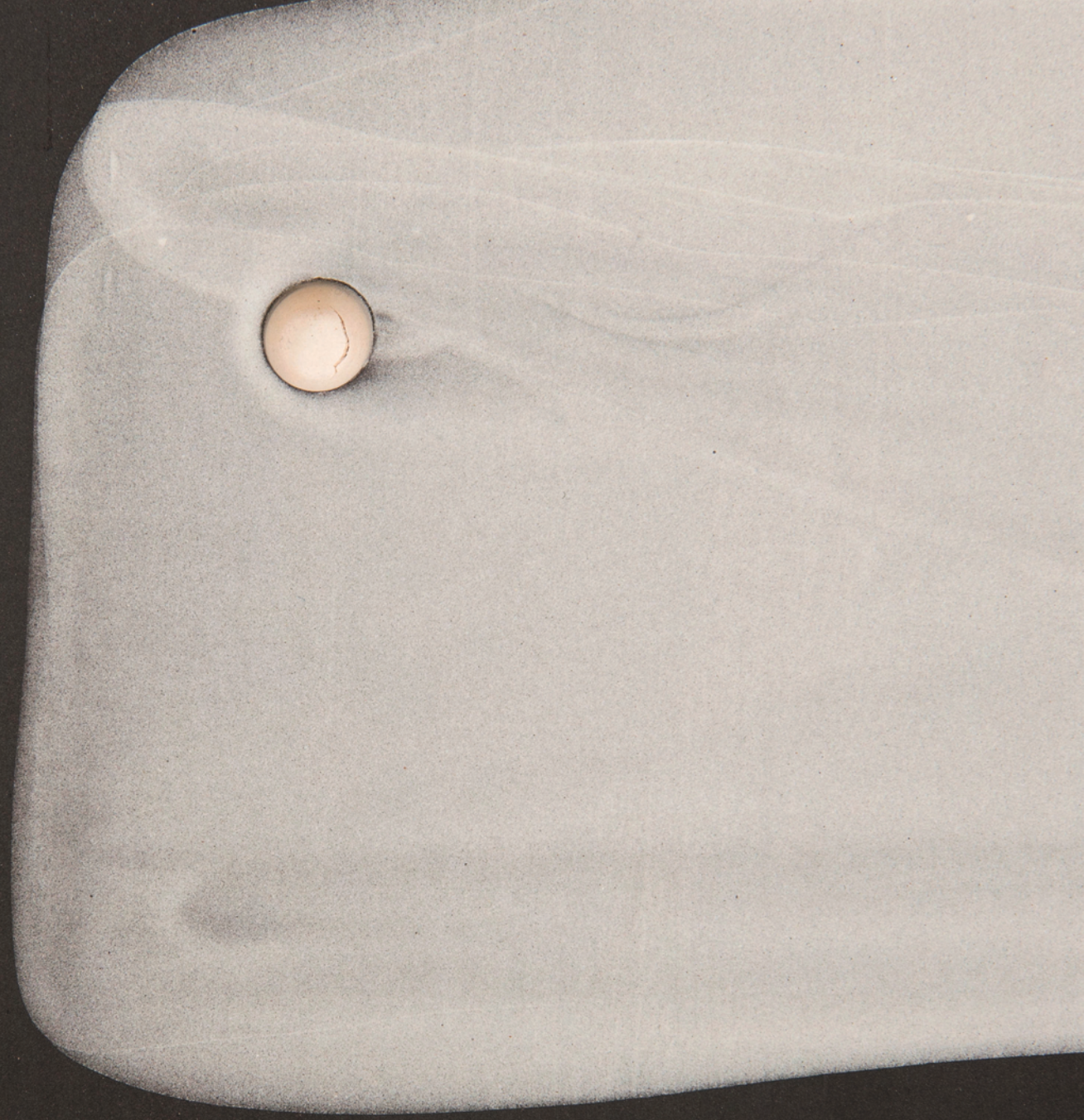
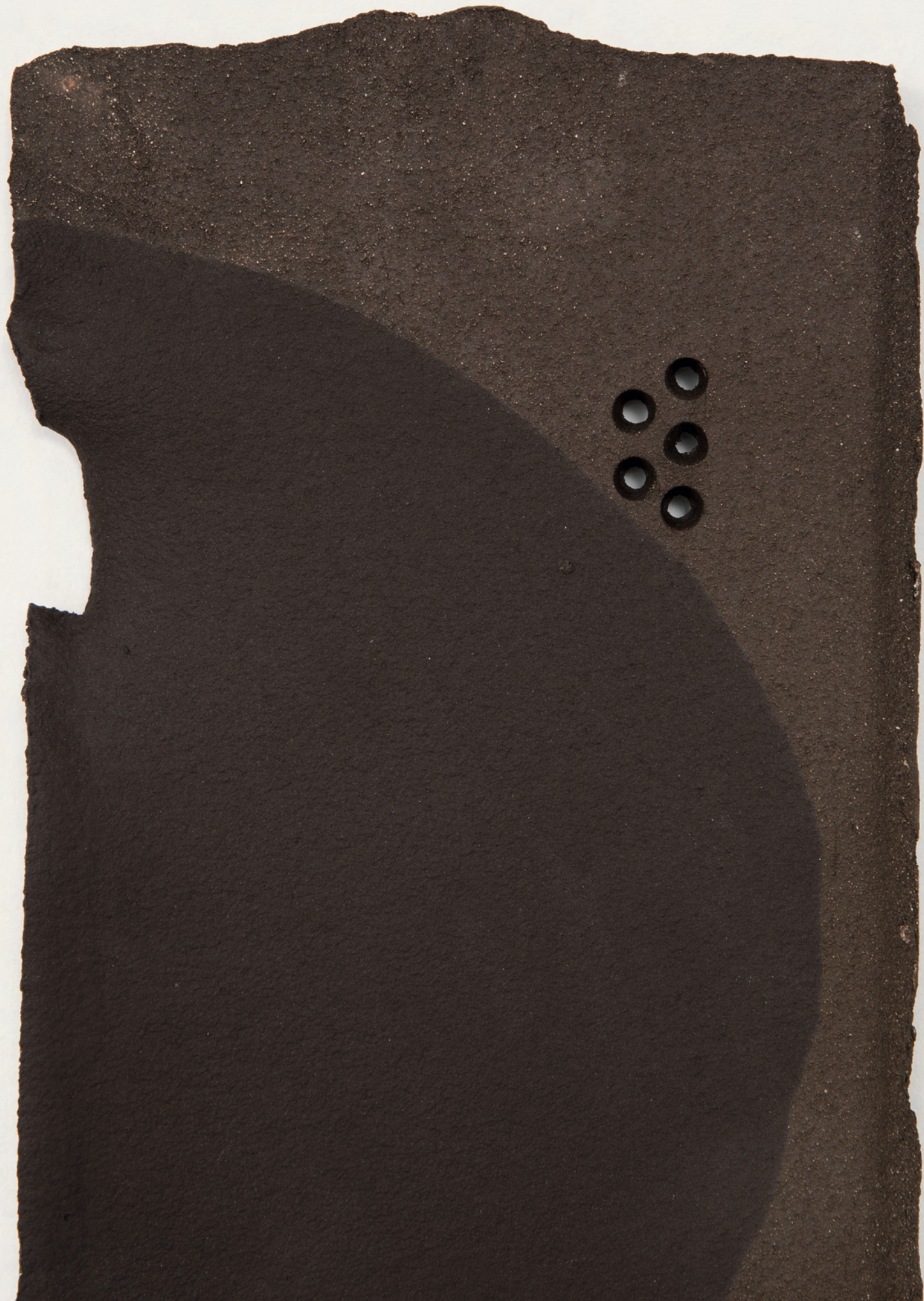
In the case of the *One by One* ceramics, the perforations interrupted the flow of the liquid slip, creating marks of turbulence that can be clearly seen in some pieces. The slip (a mixture of clay and water) was poured over the wet clay tile in a single motion and bonded immediately with the surface. The shapes produced, although previously designed in our heads, were always a surprise. The slip never behaved in the correct way! Gravity, surface tension and viscosity all had a role in shaping the patterns and playing with the concentration of the slip allowed for a variety of outcomes. A thick slip can look like paint, but when it is diluted to an almost water-like consistency, layers can build up to give subtle depth to the shapes. For this collection, we only used natural colours: a black or terracotta body clay, with a palette of black, white and terracotta clay slips. As there was little intervention in the form of the ceramics or the slips applied to them, it seemed appropriate not to add artificial colour.

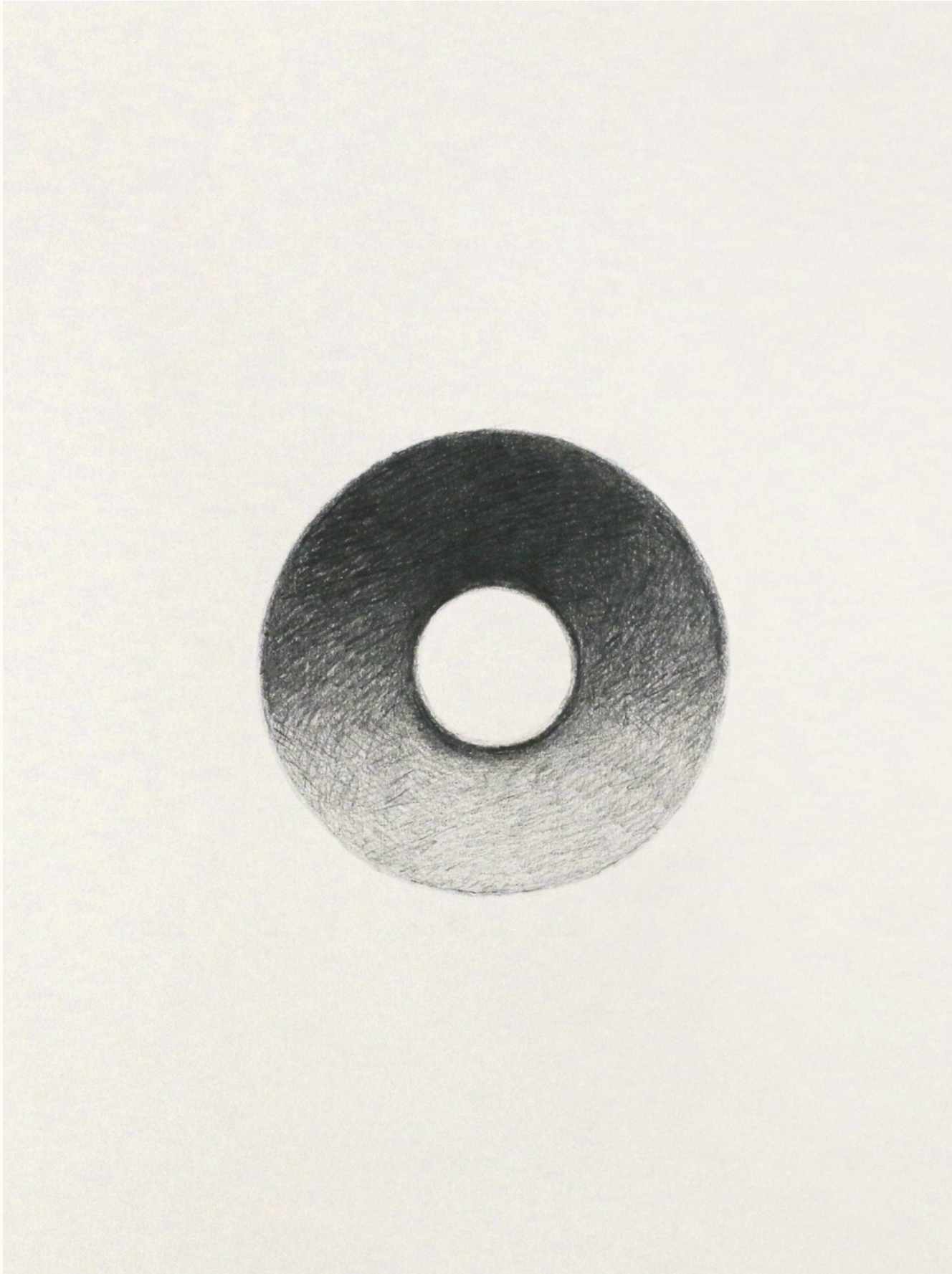
As a counterpoint to the ceramics, and exhibited alongside them, is a series of precise pencil drawings. Their subject matter references previous design projects, each with a distinct and recognisable silhouette. In isolation, they take on an abstract quality as they capture the essence of the objects without alluding to material or scale. *One by One* marks a new area of interest for us and one we are continuing to develop. New pieces are already starting to take shape. The tactility, simplicity and immediacy of the material has drawn us in.

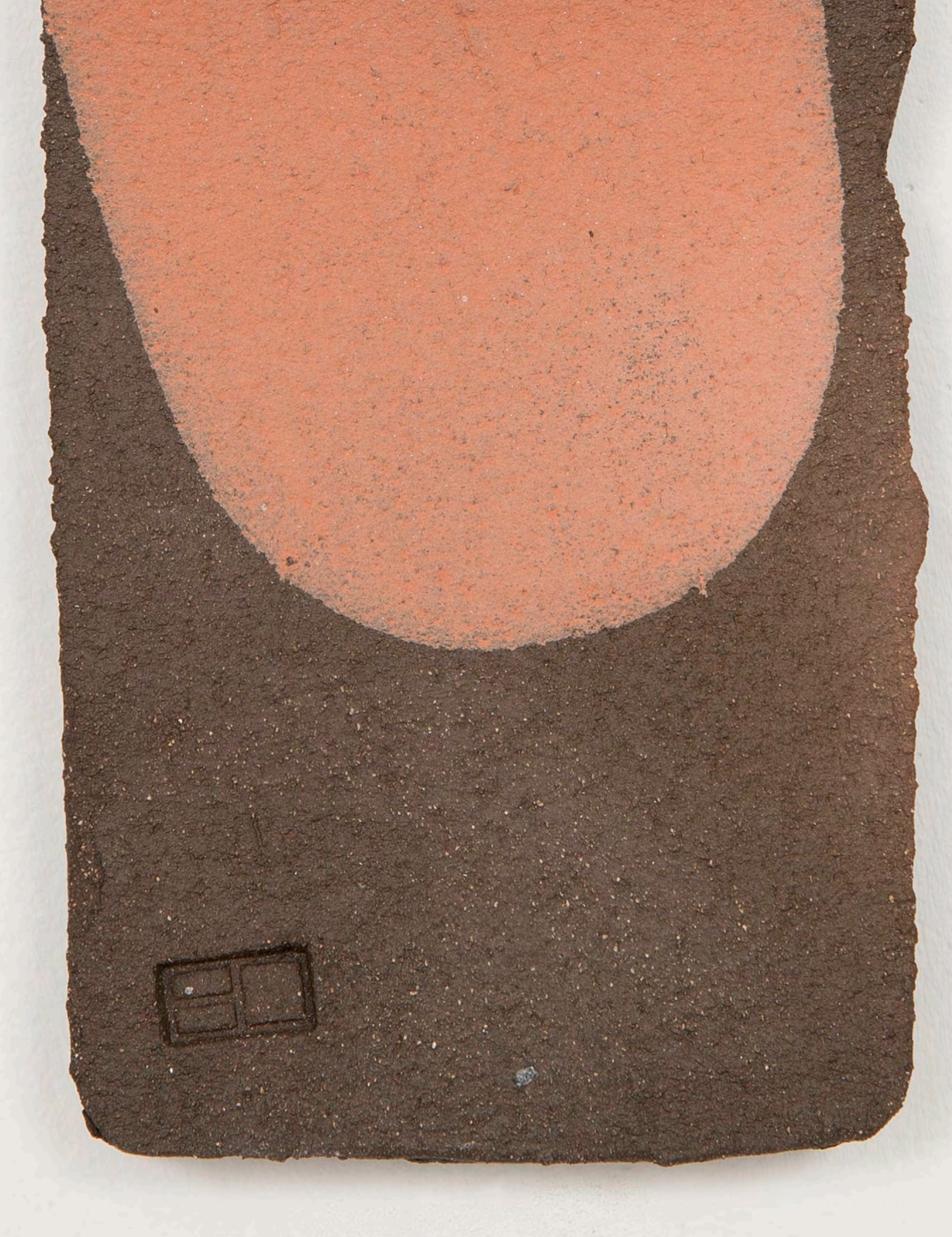
One by One was on display at New York's Josée Bienvenu Gallery between 1 May and 16 June 2018. The exhibition was curated by Alexis Fabry.



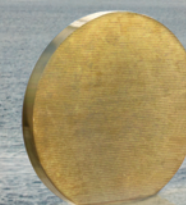








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Contributors

Edward Barber and Jay Osgerby's new ceramic show in New York focuses on imprecision and experimentation.
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Crystal Benes is an artist and writer based in Edinburgh.
p. 154

Cat Bluemke's interdisciplinary practice examines the hegemony that constructs politics and subject.
p. 113

Sheila Chiamaka Chukwulozie is a theatre-making historian looking for an audience.
p. 158

Céline Corbineau lives and works as a set designer in Paris.
p. 46

Fatoumata Diabaté is the president of the Association of Women Photographers of Mali.
p. 158

Ramak Fazel proclaims craigslist.org to be "the most dynamic social space in Southern California".
p. 83

Fabian Frinzel likes ice cream in the summer.
p. 127

George Isleden is soon to launch a line of "reading room luxe" clothes for the fashionably bookish.
p. 59

George Kafka writes about architecture and co-curates banging playlists.
p. 150

Dean Kaufman originally studied journalism, but ended up working as a photographer.
p. 120

Paul Lukas, industrial designer, believes that we learn from our mistakes and, above all, from those of our more successful colleagues.
p. 180

Frida Melin works as a curator of collections at ArkDes, Sweden's National Centre for Architecture and Design.
p. 170

Clara Meliande is a designer and researcher who is especially interested in the political roles of design.
p. 97

Theresa Marx has recently found a tiny skylight in her ceiling through which she squeezes to reach her own private rooftop – this is where she will be found this summer.
p. 46

Riya Patel is a writer and curator of The Aram Gallery, where she is currently preparing a show on architectural models.
p. 74

Marco Pecorari tries to grasp the ephemeral.
p. 32

André Penteadó is a Brazilian visual artist based in São Paulo where he also teaches photography and has a lot of fun shooting very special commercial jobs.
p. 97

Jay Prynne doesn't want to listen to Kanye West any more.
p. 56

Leonhard Rothmoser works in the field of text-content-head-arm-hand-pencil-paper performances.
p. 45, 56, 59

Fatoumata Tioye Coulibaly is a photographer and cinematographer based in Mali. She is the vice president of the Association of Women Photographers of Mali.
p. 158

Ian Volner's book, Michael Graves: Design for Life, was published by Princeton Architectural Press in 2017.
p. 120

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TIMELINE

pp. 16-20

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V&A – [vam.ac.uk](#)
Venice Architecture Biennale – [labiennale.org](#)
Volkswagen – [volkswagen.com](#)

PHOTOESSAY: ONE BY ONE

pp. 22-30



Designers' note: Typically our work as designers deals with precision and repetition, with little room for serendipity. Working in this way with ceramics has given us an opportunity to work in a fast and imprecise way. —Edward Barber and Jay Osgerby

Barber & Osgerby – [barberosgerby.com](#)
Josée Bienvenu Gallery – [joseebienvenugallery.com](#)

4th Istanbul Design Biennial – [aschoolofschools.iksv.org](#)
Storefront for Art and Architecture – [storefrontnews.org](#)
Architectural Association – [aaschools.ac.uk](#)

OBSERVATION: THE ALCHEMIST'S STUDY

pp. 46-55

Editor's note: The set designer Céline Corbineau arrived to London on the Eurostar from Paris early that morning. In a huge suitcase she had packed everything from strands of fake hair and old books, to dried dates and Chinese rubber gloves. Despite having only a microwave at her disposal, Céline bravely managed to boil pasta and decanter it – together with cheap tomato sauce – into a tall clip lid glass jar and served it to our imagined alchemist. It wasn't quite transmutation, but *Diseño's* editorial team enjoyed sharing desk space with the lapps and felt, for a short while, transported from laptops and emails into the mystical world of set design. —Paula Wik

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Seeds Gallery – [seeds london.com](#)

COMMENT: DRAGON ENERGY DESIGN

p. 56

Writer's note: Just imagine it. Writing this piece, I had a vision of Trump and Kanye stood atop the US-Mexico border wall at its grand opening ceremony, each man spaghetti-slurping opposite ends of Trump's vast red tie à la *Lady and the Tramp*, eventually meeting in the

PROJECT: EVENTUALLY EVERYTHING CONNECTS

pp. 83-95



Photographer's note: The 90-minute morning stop-and-go crawl from Claremont to Hollywood is dominated by a long drive along Interstate 10. Along "The Ten", the glinting light and parched soil are ever-present reminders of the expanding Sonoran Desert. Without aggressive irrigation, the sparse green you see would quickly turn to dust. The Hollywood Hills, where water bills are a point of collective contention, surrounding Jonathan's delightful house are neither dusty nor barren. —Ramak Fazel

Harvard Art Museums – [harvardartmuseums.org](#)
Jonathan Olivares – [jonathanolivares.com](#)
Kvadrat – [kvadrat.dk](#)

TRAVELOGUE: SÃO PAULO

pp. 97-112



CONVERSATION: MAKING MARGIELA

pp. 32-43



Moderator's note: I interned for the MoMu exhibition *Maison Martin Margiela '20' The Exhibition* in 2008. Everything started there. I never painted so much white and grey (the floor) in my life. And I almost killed the MoMu's library director. —Marco Pecorari

MAD Paris – [madparis.fr](#)
Maison Margiela – [maisonmargiela.com](#)
MoMu – [momu.be](#)
Palais Galliera – [palaisgalliera.paris.fr](#)

COMMENT: COMMENT OF COMMENTS

p. 45

Writer's note: I was really pleased when our subeditor Ann Morgan emailed me with a fact-checking question for this piece, and titled the thread "Query of Queries". Leave it to the Subeditor of Subeditors to make make sure we don't make the Error of Errors – all while staying stylistically true to the text. —Kristina Rapacki

middle to kiss, at which point country singer Toby Keith strikes up the band and begins to croon the first bars of 'America the Beautiful', Keith only having been booked because the sole other person willing to play was Kanye West, but by this point his gag reflex from Trump's tie has kicked in and so he is otherwise indisposed. —Jay Prynne

Yezezy Supply – [yezezy supply.com](#)

COMMENT: SPORTS LUXE GIVE NO FUCKS

p. 59

Writer's note: The biggest giveaway as to the phoniness of the Balenciaga graffiti? The complete absence of even a solitary crudely-drawn cock and balls. Amateurish.

—George Isteden

Balenciaga – [balenciaga.com](#)
Louis Vuitton – [louisvuitton.com](#)

PROFILE: CITIES OF SPECTACLE

pp. 61-72

Photographer's note: David Rockwell, who seemingly had a vast amount of work on his plate, and a gaggle of people looking to have a word in his ear that morning, stopped and took a long pause when I thanked him for his time. "I have all the time in the world for you," he said. —Matthew Williams

Rockwell Group – [rockwellgroup.com](#)

ANATOMY: A CIVIC LEG

pp. 74-82

Writer's note: Writing this piece made me think of myself at 17. I wasn't arty; I knew nothing about design; I was curious but not yet critical. Looking to London from suburbia, the gap between my life and the excitement of the city seemed impossibly large. —Riya Patel

Silo Studio – [silostudio.net](#)

Photographer's note: Walking around my home town for this assignment and looking for modernist buildings, I was once again astonished by the contrast of what was meant to be a modernist dream and the chaos that this enormous, ugly, dirty and exciting city became. —André Penteadó

Campana Brothers – [campanas.com.br](#)
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Muma – [muma.com.br](#)
Oppa – [oppa.com.br](#)
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Rain – [estudiorain.com](#)
SP-Arte – [sp-arte.com](#)
Tok&Stok – [tokstok.com.br](#)

REPORT: PRECARIOUS BY DESIGN

pp. 113-119



Writer's note: While I was in the process of researching this story, the website Open Democracy revealed that London's *Evening Standard* had agreed to a £3m deal whereby six businesses, Uber included, would receive favourable coverage without the content in question being marked as paid-for. If it wasn't already clear from my piece, I can assure *Diseño's* readers that we have no such agreement in place with Uber. —Kristina Rapacki

Deliveroo – [deliveroo.co.uk](#)
Uber – [uber.com](#)
UberEATS – [ubereats.com](#)

INTERVIEW: CHANGE OF DIRECTION

pp. 120-126

Interviewer's note: This was the first time I had ever formally interviewed Eva, despite a friendship of many years standing. There's a bit of code-switching that goes on in a conversation like that: sometimes you're speaking to your friend, sometimes you're speaking to your architectural colleague, and sometimes there's a little bit of both. —Ian Volner

Architectural Association – aaschool.ac.uk
Storefront for Art and Architecture – storefrontnews.org

GALLERY: NOTES CONCERNING A STUDIO ON SCHILLERSTRASSE 40, MUNICH

pp. 127-144



Photographer's note: Schillerstraße 40 is only a short walk from my office and I really enjoyed the walk there. I found myself on a busy narrow street with Turkish supermarkets, Arabic fast food, kiosks, cheap hairdressers, drug addicts, and topless bars. Once you step into the KGID office, it's a different world. —Fabian Frinzel

Konstantin Grcic Industrial Design – konstantin-grcic.com

REVIEW: THE ZAD AND NOTAV

pp. 154-156

Editors' note: The writer has informed us she has nothing further to say on the topic.

—Kristina Rapacki and Oli Stratford

Verso Books – versobooks.com

MATERIAL: BLUE IS THE WARMEST COLOUR

pp. 158-169



Writer's note: Blue is inevitable, always relevant, and universally spoken. It's the colour of beginnings without end; the planet from space; it's where Moby Dick became Moby Dick; the colour of drowning; of being so lost you might never get back. How is it both nowhere and everywhere? —Sheila Chiamaka Chukwulozie

Aboubakar Fofana – aboubakarfofana.com

HISTORY: A FOLDER OF SKETCHES

pp. 170-175

Writer's note: This folder of sketches had made its way to ArkDes by chance. It was found in a drawer containing

REVIEW: SINGAPORE DESIGN POLICY

pp. 146-149



Writer's note: As a Londoner visiting Singapore, I was envious of the enthusiasm with which the public sector seemed to be embracing and talking up the creative industries, but my experience living in one of the most expensive cities in the world makes me worry about how creative communities can be nurtured in a context that is already so developed. —Debika Ray

Design Singapore Council – designsingapore.org
Edmund Zhang – edmundzhang.work
Gabriel Tan Studio – gabriel-tan.com
Olivia Lee – olivia-lee.com
Singaplural – singaplural.com
Studio Dam – studio-dam.com

REVIEW: THE VLUCHTMAAT

pp. 150-153

Writer's note: This piece came off the back of a workshop held at the Vluichtmaat and organised by Failed Architecture and TU Delft's Design as Politics group in December 2017. I'm extremely grateful to René Boer and Mike Emmerik for inviting me to attend the workshop, and to the residents of the Vluichtmaat for allowing us to share some of their space during these days. —George Kafka

The Vluichtmaat – vluichtmaat.nl

various sketches in the office of the late Swedish architect Hans Johansson, with whom Leonhard had shared a space in Stockholm during a period of time. How the drawings from her final project in Zurich came to be in Johansson's drawer is something I haven't been able to establish. —Frida Melin

ArkDes – arkdes.se

ENDNOTE: MODERNITY

p. 180

Designer's note: It is difficult to make your name as a designer when your work is original: the support of your loved ones is crucial to carry you through times of doubt. —Paul Lukas

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