

# InStyle

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GRIMES

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## 12. Spatial designer

Noé Duchaufour Lawrance

If you've ever visited London's Sketch restaurant, had a stopover in an Air France business class lounge or bought a bottle of Yves Saint Laurent serum, you'll have seen a Noé Duchaufour Lawrance design. Although they're different – from giant egg-shaped loos to a curved, purple gradient bottle – they all have something in common: the line. Lawrance is pretty obsessed with lines, which he describes as 'his language'. 'You have the inner space of an object, which is something you are connected with, and you see the dimensions of an object, which is the volume. Then the outer space is related to it, although it is outside of it. You can create a space within a space and not stop the line.' It's this idea that becomes most clear in his furniture design, especially in his most recent collaboration with Hermès on a sofa and dressing table that he created for the fashion house. 'Furniture is what drives me to design. Interior design comes with work. It's more a job to be honest; it's less of a passion than furniture.' Surprisingly, Lawrance never studied design, instead opting for sculpture. 'I knew aged 11 I would do design,' he says. 'My stepfather tore a page out of a magazine for me about a man who was a sculptor, an artist and a designer. That connection really interested me.' For Lawrance, the combination works naturally. 'Furniture is very close to my personal language and way of thinking. It needs to be functional, but you can let it become a little bit more artistic – it's like a usable sculpture.' So what are his pet hates when it comes to design? 'Anything that's made for effect, just for show. And even more if there is a coloured light on it.' Is this a trend he's seeing a lot of? 'Everything has become design and no one knows what it is any more. The problem is, every student who's doing a new piece becomes fancy, going on Instagram and Facebook. There is a high level of communication, but not a high level of quality.' For Lawrance, he prefers to remain in the background working away, a bit like Céline's Phoebe Philo rather than, say, Jeremy Scott. 'As creators we are connected to the same vibration in a way that we try to do something pushed by passion and to make it happen through a production. I'm just a bit quieter about it.'

## 13. Artist

Hannah Perry

'Being an artist is about vulnerability, not being afraid to make mistakes. The stronger you feel these things, the deeper you go into your creativity,' says the installation, music and video artist Hannah Perry. In an era where everyone is self-publishing and self-promoting online, it comes as a surprise to find that Perry's website has a password. 'I want people to view the work as it is. For me, it's important to experience it, to feel it,' she says. 'A lot of the videos/installations are immersive. Documentation online doesn't present the best reading of the work viscerally.' With a BA from Goldsmiths University, Perry went on to do an MFA at the Royal Academy of Arts in London. Since graduating in 2014, she's been featured in exhibitions around the world, including New York, Warsaw and Amsterdam. Perry describes her music and video work as 'therapy'. 'Right now I'm writing a lot of hate mail – salty unrequited spam emails that I'll never send; collecting seemingly general but targeted posts to people who will know damn well what it's about – like target marketing. I'm also in the middle of making some pretty imposing phallic sculptures from traumatised metal and liquid latex. The relics of some kind of skewed, stereotyped role play, where the end credits roll up on a car crash sex scene,' she explains. When it comes to everyone being a videographer nowadays, what with iPhone footage and Snapchat, Perry has an open attitude. 'It's great that there is that space to be creative or expressive. We had the same conversation when snapshot cameras came out in the 80s, and we will have it again. But being able to inspire people is not about tools; it's about making people feel and be felt.'

