

people profile

Mosleymeetswilcox

The designer as rock god – it's quite a monstrous thought. Marc Newson just about pulls it off, but then he doesn't force it. Design graduates who yearn to be superstars... well, that's just embarrassing.

With not an ounce of arrogance between them, Steve Mosley and Dominic Wilcox would usually be the first to scoff, which makes it all the more ironic that their latest project is so outrageously rock 'n' roll that they now count Lou Reed among their admirers. Not only that, but they laughingly claim it all came about by accident. Now, if it wasn't for the fact that the Mosleymeetswilcox story begins with a chance encounter (another happy accident) we'd be inclined not to believe them.

The two were originally set on different, but complementary, paths of discovery. Wilcox (right) began his studies at Edinburgh College of Art, where he focused on fine art and graphics, while Mosley (left) pursued product and furniture design at De Montfort University. The two collided years later at the RCA, where they quickly discovered that (aside from the fact that they share the same sense of humour) their skills combined could make for exciting stuff. While still at the RCA they bagged a branding job for ironic toiletries company Anatomicals, and from there on in things just escalated.

They launched officially as Mosleymeetswilcox in 2002, which coincided with a successful debut exhibition at the Aram store – their chewable Dip Lamps (pictured) stole the show – but this latest project came about when they met someone else – someone really cool: the legendary music photographer Mick Rock, otherwise known as 'The man who shot the Seventies'.

'We didn't really know who he was, and he didn't know what we did,' says Mosley, recounting the moment they met at a photoshoot for a Brazilian gymwear company (Mosley and Wilcox had been working on their branding, Rock was doing the photos). 'He started talking about using his images on things that weren't standard merchandising, so of course we suggested that we could look at using them on something.' A year later and Mosley and Wilcox have access to Rock's extraordinary bank of imagery – from Bowie and Mick Jagger to Anita Pallenberg – and have set about applying them to all manner of objects in their own inimitable style.

The tables that they make themselves using their homemade vacuum-forming machine (a Heath Robinson-type contraption utilising three vacuum cleaners and a car jack) are perhaps most reminiscent of their earlier work. Like their Dip Lamps and War Bowls – toy soldiers melded together – the tables are concerned with stretching and distorting. A screen print of Lou Reed, applied on plastic, goes into the machine as a clean, flat square of PETG and comes out as a pop-tastic table with Lou indelibly contorted across its inside. Another table bears the outline of Blondie captured in her best flicky-haired state, while a photograph from Queen's Bohemian Rhapsody days has inspired a mirror.

There are also plans to make some shoes (a collaboration with footwear designer Terry de Havilland) but the star of the show is really Rock, as the name of their collection – Mosleymeetswilcox Meets Rock – testifies. Although the photographer is based in New York, he apparently pays regular visits to the lads' artfully shambolic Hackney workshop. 'He seems happy enough,' says Wilcox. 'It reminds him of his early rock 'n' roll days.'

Sarah Brownlee

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Mosley meets Wilson

The designer is not just a TV actor's favorite thought. Alan Mosley and John Gault's off-the-wall, fast-paced design problems are just the beginning... with their usual ambivalence.

When not on scenes of designer-watching fame, Alan Mosley and John Gault would usually be the last to speak, each making it all but impossible for their audience to comprehend what is said. But they may just be a little more than a little bit off. For one thing, they're both designers in their own right. They're a team for the top of the Mosley/Gault design firm, which is a design studio that specializes in creating a wide range of products for a wide range of clients.

The two also regularly appear on television, but not necessarily in the same way. Mosley is the one who is usually seen on TV, while Gault is the one who is usually seen on TV. Mosley is the one who is usually seen on TV, while Gault is the one who is usually seen on TV. Mosley is the one who is usually seen on TV, while Gault is the one who is usually seen on TV. Mosley is the one who is usually seen on TV, while Gault is the one who is usually seen on TV.

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