
The Christian Louboutin Retrospective Exhibition

PUBLIC DOCUMENT

Project Title

The Christian Louboutin Retrospective

Category

Temporary Exhibitions & Experimental Environments

Sub Category

N/A

Client Company

The Design Museum, London

Design Consultancy

Household

Current Date

28.06.13

DBA Submission 2013



Household
Customer Experience Design

Section 2: Executive Summary

In 2012, Christian Louboutin celebrated a twenty-year career that has pushed the boundaries of shoe design with a retrospective exhibition at the Design Museum, London. The ambition was to mark the occasion by taking visitors on 'a journey through the world of Christian Louboutin' to give them unique insight and access to both the man and the brand.

"There are few boundaries between my work life and my personal life, and no gaps...my life is a succession of fortuitous coincidences."

- Christian Louboutin

The resulting exhibition design by Household, working in close collaboration with Design Museum curator Donna Loveday, successfully moves the visitor experience on from a 'white box' exhibition, into a new inspiring and multi-faceted journey. This exhibition challenges convention by combining a retail design approach with art, culture and fashion cues to broaden the audience appeal.

Louboutin's artistic personality and creative approach are examined through the many sources of his inspiration. Collections of shoes are themed around performance; fetish; art and architecture; landscape and travel. A wow-factor life-sized hologram of Dita Von Teese is the talking point interaction of the show and pioneers the use of this kind of technology within an exhibition environment.

When it opened last summer the exhibition quickly became a 'must-see' event with coverage in over 70 global publications. The retrospective was a record breaking success for the Design Museum attracting an average of 946 visitors per day, the highest ever for a Design Museum exhibition. It also successfully broadened the audience demographic.

The exhibition has now embarked on a global tour starting at the Design Exchange, Toronto, Canada with further tour venues planned for the future. The exhibition has set a new benchmark for temporary exhibitions of its kind and enhanced the reputation of the Design Museum on a global stage.

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Section 3: Project Overview

1. Outline of Project Brief

To design the first ever exhibition for iconic French shoe designer, Christian Louboutin. Working with Donna Loveday, curator at the Design Museum, our brief was to create a celebratory retrospective exploring how over twenty years Christian Louboutin has pushed the boundaries of shoe design. The exhibition had to be designed to give visitors' unique insight and access to the brand, uncovering the inspiration behind Louboutin's creations.

The nature of Christian Louboutin, both the man and the brand, meant a core aspect of the brief was to challenge what visitors expect from an exhibition. This meant making a big leap away from the traditional 'white box' display that did not fit Christian's artistic personality.

Objectives

- To explore how, since opening his first shop in 1991, Christian Louboutin has pushed the boundaries of shoe design.
- To showcase Louboutin's artistic personality and creative approach, and examine the sources of his creativity and inspiration.
- To provide visitors with a unique and in-depth insight into the process Christian Louboutin goes through when designing and making a shoe.
- To exhibit Louboutin shoes to show the development in his designs since 1992, making a statement of the iconic red sole.
- To capture the allure of a Louboutin shoe and why his shoes appeal so strongly to the women who wear them.
- To challenge the perception of the traditional linear exhibition and create an immersive experience in every sense, pushing the boundaries of an exhibition experience.
- To attract the attention of a new audience. This was an opportunity to put the Design Museum on the radar as a must-visit attraction with a broader demographic. The exhibition design needed to appeal beyond the museums core market of designers/creatives.
- To increase visitor footfall at the Design Museum. Showing a significant uplift in visitor numbers vs. past exhibitions, in particular aiming to beat the record of the highly successful Manolo Blahnik exhibition at the Design Museum in 2003.

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Challenges

Setting the standard

The design had to differentiate versus previous fashion/designer exhibitions hosted by The Design Museum and other global galleries. This had to be a must-see event, setting the benchmark for future exhibitions of this nature.

Flexibility of kit

The design had to be purpose built for the Design Museum exhibition space. However, the visitor journey and key exhibits/features had to be flexible enough to adapt to exhibition spaces at other museum venues, as an international tour was planned for the exhibition.

Design that excites all audiences

Consideration had to be paid to the fact that some visitors would be overseas tourists. The design had to be relevant for a multi-lingual audience, very visual and easily understood. As a paid for exhibition the design had to live up to its ticket price, competing against many other free exhibition attractions in the capital.

Managing exhibit volume

The retrospective needed to showcase over 250 shoes in a way that was experiential not static. The shoes needed to feel like the stars of the show. It is challenging when considering how to show a small-scale exhibit like a shoe in an exhibition environment, especially when visitors are so used to seeing how they are presented in a retail space. The shoes needed to be showcased in a way that made them feel special, gave them focus and would allow visitors to interrogate the detail of each shoe at very close quarters.

The right kind of technology

The exhibition had to deliver on many creative and tactile aspects to stay true to the Louboutin brand but still needed to engage a modern visitor audience. Technology needed to be integrated but in a way that was relevant, added to the atmosphere and felt in-keeping with a brand that prides itself on traditional artistry and handcrafted techniques.

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2. Description

Christian Louboutin had first approached the Design Museum in 2010 to discuss a potential collaboration, as the designer would be celebrating his 20-year anniversary in 2012. Discussions quickly turned from talk to an exhibition. Following initial meetings with Christian Louboutin an initial exhibition concept was devised by Design Museum Curator, Donna Loveday.

The Design Museum selected Household as the perfect partner to help shape this concept, forming it into a fully-fledged creative concept and 'visitor journey'. Household was selected due to its specialism of delivering transformational customer experience design.

Together we were able to combine the Design Museum's expert knowledge of exhibition curation and storytelling, with Household's unique understanding of the Christian Louboutin brand and the way in which Christian likes to work thanks to our ongoing relationship and past delivery of several retail projects.

We took a collaborative partnership approach to determining the brief, narrative and spatial design, working closely with Donna Loveday at every step.

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3. Overview of the Market

The exhibition market has shown steady growth over the last few years with competition intensifying in cultural hotspots and the UK capital in particular (Event Magazine, 2013).

London exhibitions are seen as destinations for both overseas and domestic tourism. Designing an exhibition in this climate requires creating something that will have appeal and reach beyond London residents... Exhibitions need to stand out in tough territory, London dominates the market for paid-for attractions but also leads the rankings for free attractions, which paid for attractions have to work hard to compete with to justify their price point (Mintel, 2013).

Wider engagement with technology and a growing consumer base that are used to engaging with content across multiple platforms are creating good opportunities for attractions to improve the visitor experience, particularly by providing more content in more places (Fusion Research + Analytics – 2012).

Over the past five years, museums have been opening in the evenings to attract a wider, younger, more independent audience and put on adult-friendly events. However, beyond the finances is a telling shift in attitudes both from museums and visitors. According to Mark Taylor, museums are newly aware that "they have to work around visitor hours, not make visitors work around theirs". He says: "museums have come on in miles thinking about their audience and how to attract local and revisiting visitors." Griffith says he wants Lates attendees to be "desperate to come back", a sentiment likely shared with other museums.

Sponsorship and arts cuts have their impact, but these new museum attendees are voting with their feet. One consistent trend across the evening events is a leap in the number of visitors aged between 16-30, and the majority of attendees were making their first trip to that venue.

Museums no longer want to be seen as dusty temples of learning, nor as silent as old style libraries, but areas for people to socialise in. Lates have caused the picture of the typical museum-goer to change, and with it, the idea of the typical museum (The Telegraph 'Late night museums: The new nightlife' 16th May 2013).

The Design Museum has strived to carve a position for itself and to invest in creating visitor exhibitions that cater to these market demands. The Christian Louboutin retrospective exhibition is a key example of the type of event that the museum wants to run in the future, extending its relevance, demographic and overseas tourist appeal in the very competitive London landscape.

4. Project Launch Date

The project ran as a temporary exhibition from
01 May 2012 – 09 July 2012.

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5. Size of Design Budget

Non-disclosed in public version

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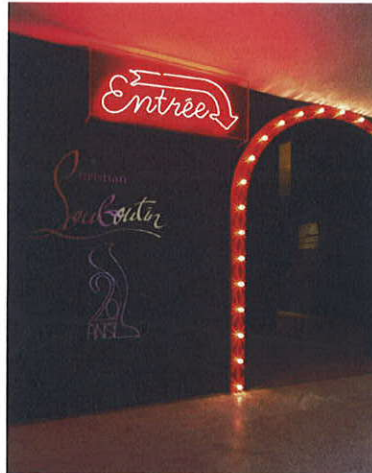
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6. Outline of Design Solution



Clockwise: Entrance to the Exhibition space | The Shadow theatre display of shoe lasts | Illustrative graphic communication in Shadow Theatre | Overview of the exhibition space showing Travel & Transparency Collections

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Defining a new visitor 'experience'

Together with Donna Loveday, curator at the Design Museum, Household worked to create an innovative experience that moved from prescriptive chronological, linear plinths to an immersive space.

The ambition was to challenge the expectations of this type of exhibition by combining a retail design approach with art, culture and fashion cues to broaden the audience appeal.

Visitor journey flow

The space was thematically planned to take visitors on an unforgettable experiential journey, inspired by Christian's own. The journey wasn't prescriptive, but use of light and shade subtly drew people through the space without them feeling forced.

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The transformational 'show' idea

Our creative concept was 'showtime' inspired by Christian's assertion that 'every woman wants to be a showgirl'. The perfect theme to transform an exhibition into an immersive 'show'.

Theatrical collection experiences

We examined the sources of Christian's inspiration to bring the 'show' ambition to life, grouping them into a collection of curated experiences. We brought our knowledge of retail to the fore, theatrically merchandising each shoe to reflect what had inspired its creation.

Shadow Theatre: Through the brightly lit entrance the visitor moves into the shadow theatre where silhouettes highlight the purity of line within the shoe's form.

Travel: Displays its collection on the 'swing seats' of a fairground carousel, photographic panels of Louboutin's travel destinations frame the structure.

Transparency: A glass helter-skelter displays shoes made of intricate lace and mesh, displayed on graduated mirrored levels.

Fetish Collection: Here, the environment changes pace through atmospheric lighting and sensuous fabric walls, accompanied by David Lynch's photography.

Paris Atelier: An exact recreation of Mr Louboutin's atelier is achieved through full-scale photographic panoramic wall graphics. Real objects from his studio bring the creative hub to life. This area is enhanced by a display of the 5 stages of production behind a Louboutin shoe.

Biography: An in-depth look into the life of Christian Louboutin, drawing on his personal archive of photographs.

Entertainment: A grand-piano themed spinning top alludes to the nature of the entertainment business. Here shoes are displayed on oversized keys.

Architecture: A large topiary maze features a collection heroed on sundial plinths, referencing Christian Louboutin's passion for architecture and formal garden design.

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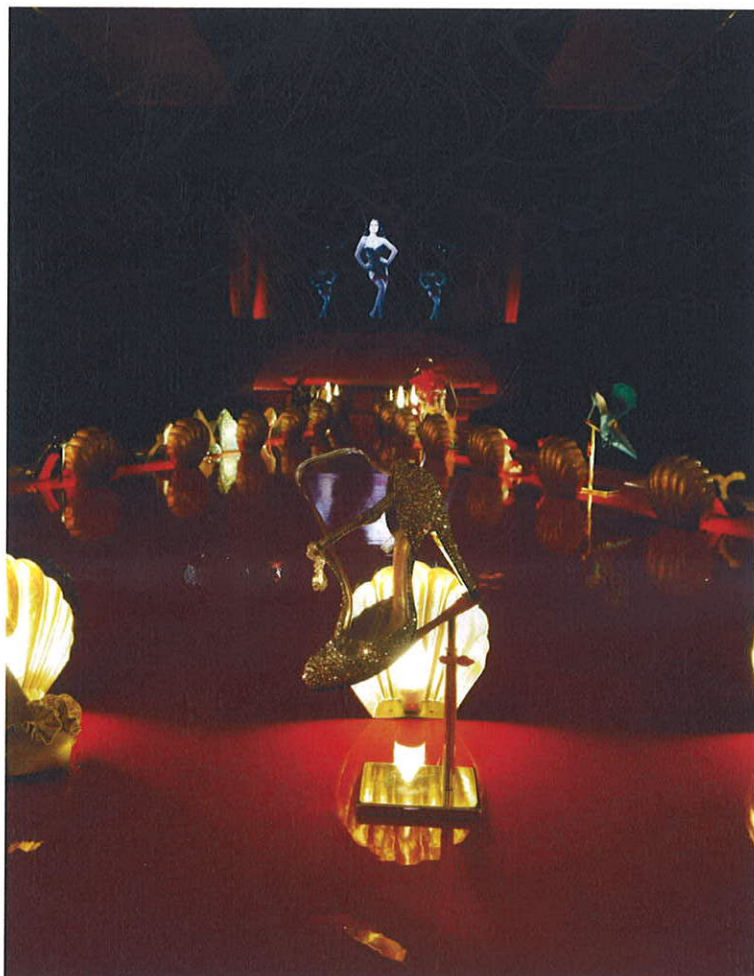
Handcrafted: Showcases one-off designs, innovative forms and artisanal skills. The shoes are viewed through magnifying opera glasses to focus on the unique details.

Showgirl: Each collection experience flowed from a 17-metre long signature red sole 'Showgirl' installation. At its pinnacle, a life-sized hologram of Dita Von Teese took centre stage.

This cutting-edge technology was a natural enhancement of the show theme, engaging the audience with moving image and sound that played intermittently, building suspense. The performance was a unique commission directed by Ali Mahdavi, Artistic Director of 'The Crazy Horse', Paris to deliver a wow-factor.

The accompanying exhibition graphics layered with Christian's sketches and words gave the exhibition his voice and the visitor a deeper understanding of each display. The spirit of the show was translated into memorabilia including 'collectors' invitations and limited edition prints.

500/500



Showgirl 17m Sole featuring Life sized hologram of Dita von Teese

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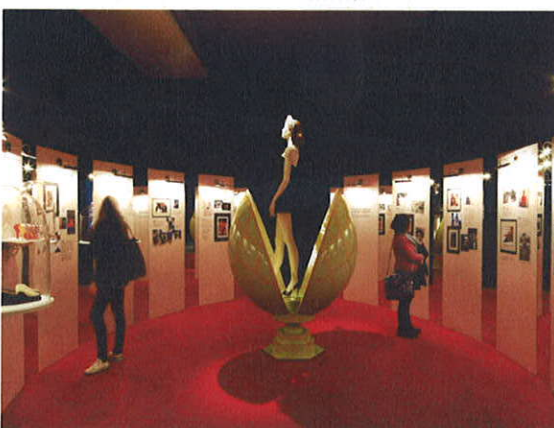
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Clockwise: Fetish Collection | Recreation of Christian Louboutin's Atelier | Entertainment Collection | Biography Section | Landscape-Architecture-Fine Art Exhibit

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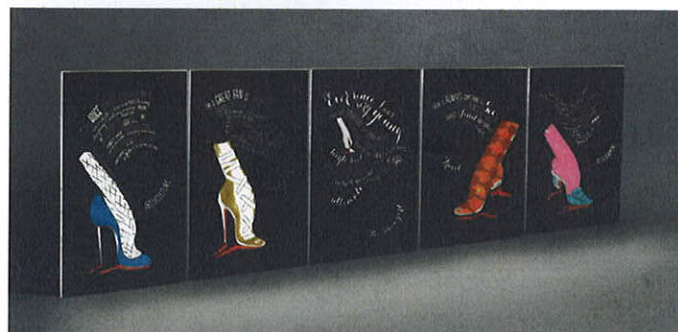
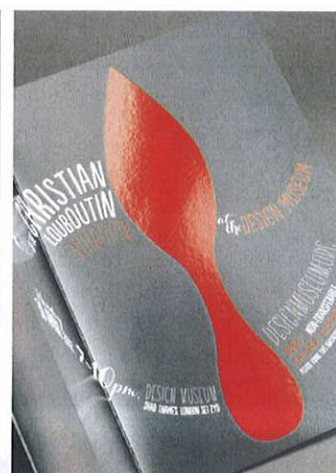
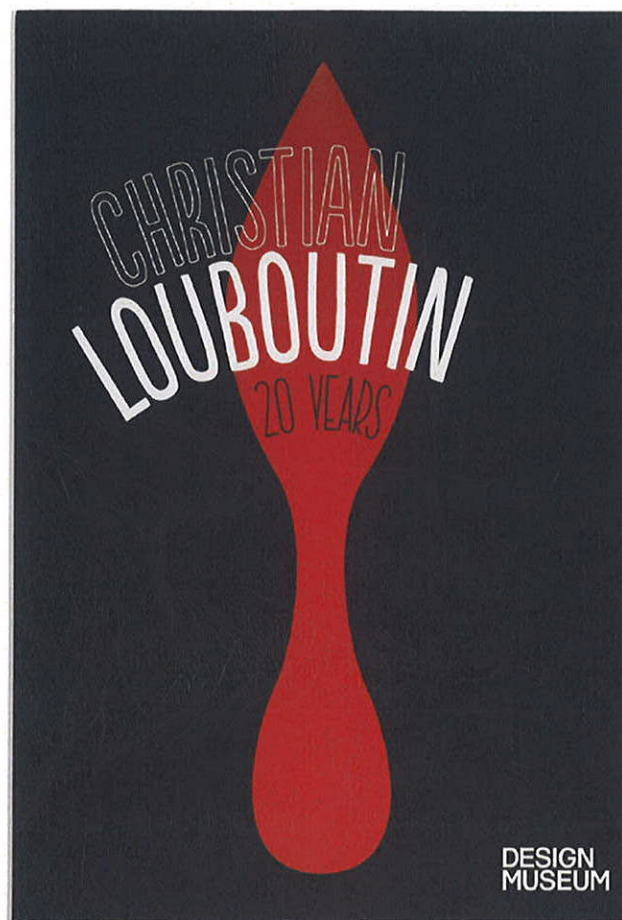
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Clockwise: Limited edition screen print by Household.
Bespoke collectors Private View invitation.
5-mini screen prints taken from the illustrative graphics in the exhibition.

Section 4: Summary of Results

1. Visitor uplift and increase in footfall

The retrospective has been a record breaking success for the Design Museum attracting an average of 946 visitors per day, the highest ever for a Design Museum exhibition. This is significantly higher than the previous record held by the 2003 Manolo Blahnik exhibition, which attracted 720 visitors per day. In total, across its short 70-day run the Louboutin exhibition was seen by 66,222 visitors.

2. Destination event

The exhibition proved to be a destination event for the Design Museum with 70% of visitors coming specifically to see the exhibition compared to an average of 41% who were exhibition driven visitors in 2011/12.

3. Broadening demographics

The exhibition has been credited with "captivating visitors and bringing in a whole new audience to the Design Museum", according to Deyan Sudjic Director of the Design Museum. The exhibition achieved broader demographics than any other Design Museum exhibition. The museum's percentage of new visitors during the exhibition period rose to 65% from 51% in 2011/12.

As Elle magazine states "Visitors have included students who arrive with sketchbooks in tow and groups of friends who rise to the occasion by slipping into their own sky-high Louboutins. However the show hasn't failed to capture male audience attentions either, 'the element of the hologram and Dita Von Teese has perhaps created more of an appetite among men,' Design Museum Senior Press Manager Ashley Woodfield said, adding 'We've worked hard to ensure as wide an audience as possible.'

From Further and Higher Education groups to informal learning through public engagement, the exhibition attracted a wide cross section of learners. In particular, gallery tours were constantly well attended with visitors eager to know more about the ethos behind the design of the show as well as the content on display.

A short course focusing on how shoes are made, from traditional tailoring to experimental 3D printing, drew in an audience interested in process, craft and new manufacturing techniques.

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4. Changing behaviours

The Design Museum reported an enormous increase in advanced pre-booking for the Retrospective. Pre-booking increased from almost negligible for the Design Museum to over £50k in advance sales. Visitor behaviour was also observed to change, queues were seen round the block and the average visitor spent an extra hour at the museum, with 4% staying over 3 hours.

5. Extended opening

The response to the exhibition was so overwhelming that the Design Museum decided to extend opening hours to accommodate the crowds. The exhibition opened late across its final week to maximise the opportunity for visitors to attend.

The Design Museum created three special sessions you could book for every Saturday to accommodate demand.

6. Increase in Extended Sales

During the 70 day exhibition run all of the Christian Louboutin merchandise in both the Design Museum's physical and online shops sold out. This included a limited edition screen-print and set of mini-prints, reflecting a selection of the illustrative graphics within the exhibition itself that were exclusive to the Design Museum and designed by Household.

7. Industry awareness

The exhibition gained notoriety from journalists, fashionistas, designers and the general public alike. Brands such as Agent Provocateur, Topshop, Liberty, Alpha Romeo and Quintessentially tweeted about their enjoyment of the exhibition. Many attended as a group event. Perrier reviewed their team experience on the Societe Perrier website saying: "The Christian Louboutin exhibition inspires and thrills... Go to the exhibition to revel in the set design as well as the shoes"

The exhibition design received widespread global coverage from over 70 press sources across lifestyle/consumer press (Monocle, Vogue, Wallpaper), trade and business (Bloomberg, The Financial Times, The Wall Street Journal), creative/interiors (Fast Company, Frame, FX) and design blogzines (Cool Hunting, Dexigner, Yatzer), many of which cited the exhibition delivery as a benchmark for the sector.

The Guardian said: "It is hard to pick a highlight from this slick, theatrical show"

While creative blogzine 'We Heart' said: "London-based design consultancy Household have delivered a killer blow with their impressive exhibition design...All showy-splendour, it's like the

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bastard love-child of a champagne fuelled night at Moulin Rouge and a particularly extravagant fashion show. It's very Louboutin, and it's very Parisian... fans of Sex and the City may spontaneously combust in fits of OMG."

Trend Journal cited the exhibition design as "A sensuous environment that hammers home the performance elements of the Louboutin brand". Whilst industry publication Design Week said it had been "Expertly realised".

A comprehensive list of publications can be found here:
<http://designmuseum.org/exhibitions/2012/christian-louboutin>

8. Visitor Reaction

The visitor reaction to the exhibition was unprecedented. 84% of visitors said that they would recommend the exhibition to a friend, with 50% saying they would be 'very likely' to do so. 49% of visitors said that they came to be inspired and the exhibition surpassed this expectation.

The exhibition received hundreds of Twitter mentions per day, complementing both the design and exhibition experience. An unprompted Twitter comment goes as far as saying:

"Saw it in London last year, WONDERFUL! Going back this year in TO!" (Jasmine McLean)

9. More ways to interact

One of the challenges of the project was to share the process that Christian undergoes when designing and making a shoe. We took this desire to expose the creative process further, challenging conventional exhibition design by making the design development of the exhibition public.

Several films were created in support of the exhibition that are carried on the Arts Council/BBC funded The Space (See: <http://vimeo.com/album/1937038>). These films gave unprecedented access to the audience, with behind the scenes information, broadening the interaction with the dynamic 'show' across more channels. The films have had over 30,000 plays.

Household were also asked to deliver a presentation about the inspiration and approach to the exhibition design at Clerkenwell Design Week in a talk called "Designing the Design Museum's Christian Louboutin Show". The talk was attended by a mix of HE students, designers, big brand names and media representatives.

A 'Dinner with the Curator' event was hosted by Blueprint restaurant where attendees were given a guided tour of the exhibition followed by presentations from the curator, Donna Loveday and designers

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Household. This was an opportunity for the audience to ask questions and further discuss the exhibition and how it was curated and designed. This oversubscribed evening launched a new type of informal adult engagement for the Design Museum, which is now being incorporated into future programmes.

10. Blueprint for future

The Christian Louboutin exhibition has piloted new and innovative methods of interpretation, which the Design Museum will be expanding upon in future exhibitions.

The exhibition has now embarked on a global tour. The first venue is the Design Exchange, Toronto, Canada where the exhibition will run from June 21 - 15 September 2013. The opening, which took place last week, saw an overwhelming response with queues waiting for hours to get a first look and a huge amount of press coverage. As with the London show, Christian Louboutin attended the press conference and the opening. Further tour venues are planned for the future.

Section 5: Other Influencing Factors

The excitement generated by the exhibition was enhanced by a high quality supporting programme of public events.

Design Overtime (Design Museum late night openings) tapped into shoe design networks featuring contributions from 10 established shoe design industry specialists and footwear designers all generously sharing their knowledge with an audience of emerging designers.

The key talk was the public discussion with Grazia fashion editor Paula Reed interviewing Christian Louboutin. Grazia Magazine and The Telegraph were media partners of the show and its sponsor was Martini.

Two late openings also demonstrated the eagerness for shoe industry specialists to support the museum's public programme through taking part in informal drop in public talks and workshops. This helped to strengthen and sustain the buzz around the exhibition throughout its run.

There was a London Underground advertising campaign. 11% of visitors cited this as helping to drive them to visit the exhibition.

Other partnerships included Time Out, Blueprint café, Selfridges, Sky Arts, Southwark Council, Clerkenwell Design Week, Barbican, French Institute, Masterpiece art and design fair and the Hayward gallery.

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Section 6: Research Resources

Overview of the Market Section

Samantha Edwards - Event Magazine; 'Olympics boosts exhibitions and conferences market' – UK - 24th April 2013

Mintel – Visitor Attraction – UK – Oct 2012

Fusion Research + Analytics – Mobile In Museums Study – 2012

The Telegraph - 'Late night museums: The new nightlife' - 16th May 2013

All statistics in this section are provided by:

Snapshot London: Visual Arts 2011/12 results – Design Museum

Snapshot London: Visual Arts 2012/13 results - Design Museum

Broadening Demographics

Emily Cronin, Elle - Louboutin retrospective breaks Design Museum records – 20th June 2012

Industry Awareness

Ashanti Jason, Societe Perrier - Christian Louboutin Exhibition Inspires and Thrills – 15th May 2012

Imogen Fox, The Guardian - Louboutin exhibition focuses on life and sole of shoe designer to the stars – 30th April 2012

James Davidson, We Heart – Christian Louboutin at the Design Museum – 23rd May 2012

Emily Gosling, Design Week - Two decades of Christian Louboutin celebrated at the Design Museum – 1st May 2012

Visitor Reaction

Jasmine McLean Twitter Feed: https://twitter.com/JasMc_

Additional Credits

Exhibition set build: Karmer

Graphic production: Echo Studios

Atelier photography: Oscar Chang Anderson

Exhibition photography: Luke Hayes

Holographic technology: Musion

Hologram animation and post production: SquareZero

Lighting consultancy: Isometrix

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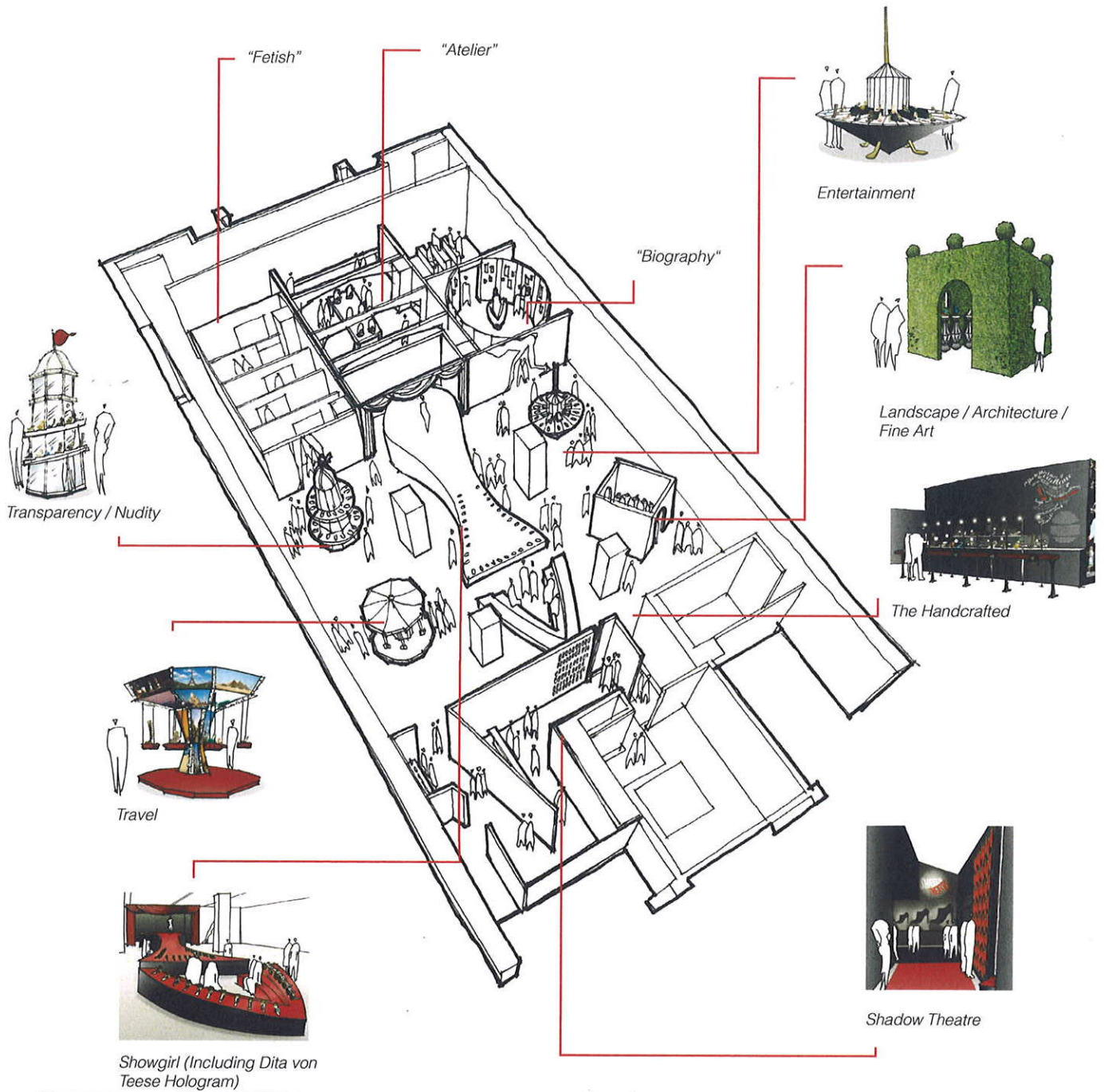
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