



# MODERN DESIGN

ARCHITECTURE & ART

CREATED BY DISEÑO EARLE | JANUARY 2008 FREE MAG No.7

## Design

Front Visual Designs

## Art

Rodolphe Simeon  
Lobalzo Praises Picasso

## Gastronomy

Insects: A Bug's Life

## Architecture

Female Architects | BMW v Mercedes  
Coop Himmel(b)lau





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# LET'S GO GREEN

Editorial letter by Michael Earle, magazine's editor



*Michael Earle is an American architect who grew up on the Costa del Sol before moving back to his native Boston. He worked for several firms designing large projects including the 8,000-room Venetian Resort Hotel & Casino in Las Vegas. He was also Professor of Architecture in the Architecture Program at Boston Architectural Center before returning to Spain in 2002. Now, his firm Diseño Earle employs over 140 multi-lingual staff taking projects from design to construction in both residential and commercial architecture and building.*

With the New Year upon us, let us all resolve to get more environmentally friendly in 2008. It is pretty clear that we are polluting our planet and we will suffer some serious consequences down the road, and the situation will get worse for future generations. We must all get involved in trying to save our planet. Transportation and the buildings we live in and use are two of the biggest polluters of our earth and there are simple steps we can take to change this. Modern design is forward thinking and good design should include ways to reduce carbon footprints, protect the environment, ecosystems and water resources.

Buildings can easily be designed to reduce its environmental impact. There are many varied ways to make buildings more energy efficient and less damaging to the environment and surrounding landscape. In many cases the cost can be the same as conventional, higher pollutants and the savings over time can be tremendous.

Consider the simplicity of sighting a building in relation to the sun. Most buildings that are larger than single family homes are much more susceptible to cooling needs because of the heat release of office equipment, lighting, building systems, etc. This can be aggressively improved with natural ventilation by simply placing vents near the ground and letting the same air escape near the roof. Good orientation in relation to the sun will improve our chances of keeping buildings cool. Maximize glazing for sunlight on southern and northern side but minimize it on the western side to reduce direct sun exposure. Designing larger overhangs can reduce sun exposure as well. Greater insulation values also will help save our planet through passive design.

Another major way of helping to reduce our carbon footprint is by using renewable energy sources such as solar and wind power. What a great feeling it would be to actually be selling electricity back to the electric company.

Green is all the rage now but we must translate the good feeling and the media buzz into realistic action. There is a long way to go.

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*el orden simplifica su vida*



armarios / wardrobes

puertas / doors

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vestidores / walk-in-closets

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# WHEN DID YOU DIE?

Editorial letter by Luis Gallardo, magazine's director



*Luis's multicultural background stems from his birthplace in Paris to Spanish parents. There, he studied international business and worked on diverse interesting projects around the world including the first telephone directory in Laos in South East Asia. He joined the Diseño Earle team in January 2007.*

We've recently seen some blogs relating to Marbella life: dedicating a whole long section to Modern Design Magazine. They're basically saying that MD is an amazing and intelligent mag with beautiful layouts and interesting contents and...maybe too "cutting edge" for those retirees and pensioners who have settled in this area.

Well, there is a lot of movement on the Costa del Sol with interesting and wealthy people coming back and forth, some of them live here permanently; they surely won't agree with this writer.

Our magazine is awaited every month by a growing group of fans from Málaga capital to Gibraltar, including places like London, Helsinki and Dubai as subscription demands are from all around the world. A few international architectural, art and design blogs like Spotbit, myninjaplease or artzmania have already created direct links to our online magazine version at [www.d-earle.com/magazinedownload.html](http://www.d-earle.com/magazinedownload.html).

We are mind shakers, Modern Design Magazine has no barriers. People talk about us and this is what we want. A client told me that we are making waves in the world of free magazines. One of our youngest fans is my friend's 9 year old son. The oldest? Age is only in your mind.

In the name of all the Modern Design Team, with an ageless body and a timeless mind, we wish you a Happy New Year 2008.

MD is also available online at [www.d-earle.com](http://www.d-earle.com).  
For any questions or comments about Modern Design magazine, I can be contacted at [lgallardo@d-earle.com](mailto:lgallardo@d-earle.com)

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*Dinette* by Rodolphe Simeon

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## THE READERS' VOICE

Readers' opinions regarding our magazine and/or previous articles.

MODERN DESIGN is Architecture and Art. If you think you could be part of MODERN DESIGN or you know someone who could, please let us know. We want our magazine to be interactive. We want to progress with you. In 2016, Málaga probably will be the European City of Culture – it's not as far off as you think so let's open our minds to the world and the future. Let's make it happen!

If you have any good ideas or constructive opinions regarding MODERN DESIGN's contents, this is the place to express yourself.

Please visit our website  
[www.d-earle.com](http://www.d-earle.com) and email us at [magazine@d-earle.com](mailto:magazine@d-earle.com)





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## LETTERS FROM OUR READERS

- "I have visited your website and downloaded a few issues of your magazine and I was very impressed by the aesthetic quality and design of your Modern Design Magazine. I love the fact that your magazine is very international in that it covers architecture from all over the world and also published in English. I have always admired architecture design (especially Spanish), ever since I fell in love with Gaudi's work, to modern building like the Torre Agbar etc".

- **S.S, Japan**

- "First of all thank you for including me in this issue of Modern Design Magazine. I love the publication. It is one of the most exciting magazines I have come across. It is bold, beautiful, and has strong ideas."

- **Monica Ponce de Leon, Office dA, Boston, Massachusetts, USA**

- "Congratulations for your magazine. I have thoroughly read your last 3 issues and they are all superb, not only contents but also spirit. Accessible, wise&wide, and globally friendly."

- **CBE, Sotogrande**

- "I've been picking up your magazine and am happy to see a new modern way of thinking here on the Costa. I am part of a luxury real estate company here in Marbella and we specialise in modern properties. Where in the past people went for the traditional Spanish look it is fair to say that this time has come and gone. Most of our clients are northern European (Dutch, Scandinavian etc..) and they have different tastes. As more and more people come to live here permanently it is only fair that we provide these type of clients with what they want. It's nice to see a magazine who doesn't follow the masses but thinks for itself."

- **MCK, Marbella**

- "I live in Romania. I am 18 years old and I'm in the last year of "Arts School". I prepared myself for the "Arts College". I want to study DESIGN. Even that Romania is a small country we still have big people that devote their lives to art. Anyway, this summer I went to Marbella and that's how I found out about this magazine which I found really interesting. My design friends here in Romania agree with me. It is a good magazine which you don't often see in Romania."

- **Magdalena, Romania**

**We want to thank all our readers for your feedback. Please continue to send us your opinions, suggestions, criticisms and/or comments to: [magazine@d-earle.com](mailto:magazine@d-earle.com)**



# NEWS

## Banksy robbed of identity?

The underground art world is in turmoil. Is it, isn't it? Banksy, the elusive British "guerrilla artist" appears to have been snapped painting yellow lines on a street and house in East London. Having evaded visible detection for years - no one knows his real name and possibly only his close family knows what he even looks like - it seems the globe-trotting, political campaigning prankster has finally been brought to light. Understandably, urban art commentators don't know which way to turn: those glorifying the fact that this subversive, hidden hero to many has finally been exposed, thereby shattering the mystery of Banksy's errant work; or his incredulous supporters in denial that he'd hardly be out in the middle of the day in a suburban street if he didn't want his identity revealed .....



## Green, Green gas

Boston-based architects Office dA have created this gas station in the heart of Los Angeles which speaks volumes about the culture of LA road side architecture. Designed as a "learning lab" to stimulate dialogue on green energy, it's built with recycled materials and sustainable, recyclable new materials including solar arrays and other construction products that classify a building as "green". Of course, some are questioning whether a gas station can really be green since promoting the production and distribution of gas is the station's main purpose, while others think it's more of an opportunity for the architects to do something cool with a gas station...See our 'Women in Modern Architecture' feature to read both sides of the story.



## Ferrari promise The ride of your life

Now Ferrari have moved into the fast-paced world of modern architecture and construction. Determined to build up their brand, they've laid the first stone on their first theme park stretching over 250,000m<sup>2</sup> in Abu Dhabi and designed by Benoy Architects. During the foundation stone ceremony a time capsule was buried containing a piston and connecting rod from the World Champion 2007 F1, to be opened in 2047 when Ferrari celebrates its 100th anniversary. A large slice of desert on the island of Yas will play host to the development which includes 24 attractions, a 70-metre high G-Force Tower, a circuit offering F1 driving courses for visitors and what will be the world's first F1-branded twin rollercoaster ride allowing races between carriages. The "unique oasis of discovery, hospitality and beauty" is scheduled to open in 2009 so watch out Disneyland - Ferrari are gearing up to overtake you!





## Made in Manhattan

A new modern condominium project in downtown Manhattan has set the design world abuzz, not just because it's leapt off the drawing board of celebrated Swiss architects Herzog & de Meuron, but because the completed apartment project looks good on paper AND in reality - unlike so many residential eyesores embattled New Yorkers have had to endure over the years. The façade of H&DM's 40 Bond features a grid of giant greenish-glass "mullions" (virtual structural elements dividing windows and doors) overlaid on concrete columns wrapped in mirror-finished stainless steel - "the architects' muscular, modern rendition of 19th-century cast-iron buildings" which ultrahip hotelier Ian Schrager, who commissioned it, found "irresistible." 40 Bond is delicate, reflects changes in light and weather, and the combination of glass and polished metal beneath "makes the structure look as if it's dissolving." Talk about shaky ground!



## PHotoEspaña competition 2008

Celebrating its tenth successful year, Spain's premier photography festival showcasing the most exciting, less established native photographic talent has announced its open for entries until 22 January 2008. Requirements for the photo contest are a maximum of 15 images in tiff or jpg format submitted on CD in order to qualify for initial selection on 19 February. 20 international specialists will view the portfolio finalists on 5, 6 and 7 June, among them the curator of photography at Madrid's Reina Sofia Museum of Modern Art; the chief curator of photography at London's Victoria & Albert Museum; and the curator of photography at the Paris Pompidou Centre. Finalists will appear in a collective exhibition and the overall winner will enjoy an individual exhibition during the next edition of the Festival. Full competition details at [www.phedigital.com](http://www.phedigital.com) in Spanish.

## Libeskind lectures at Pompidou Centre



Hot on the heels of our extensive coverage of Daniel Libeskind (see Modern Design's 'Man in Black' feature in Issue 5, November 07), the world renowned modern architect gave a talk on his architectural projects from 2003 to present at the Pompidou Centre in Paris. Revisiting his most high profile projects including the World Trade Centre masterplan, Colorado's Denver Art Museum and the Danish Jewish Museum, the always smiling Libeskind delighted his audience with a Question & Answer session allowing attendees to discuss matters

of architectural interest to them as they basked in their rare face-to-face session with one of our industry's most talented and respected professionals.





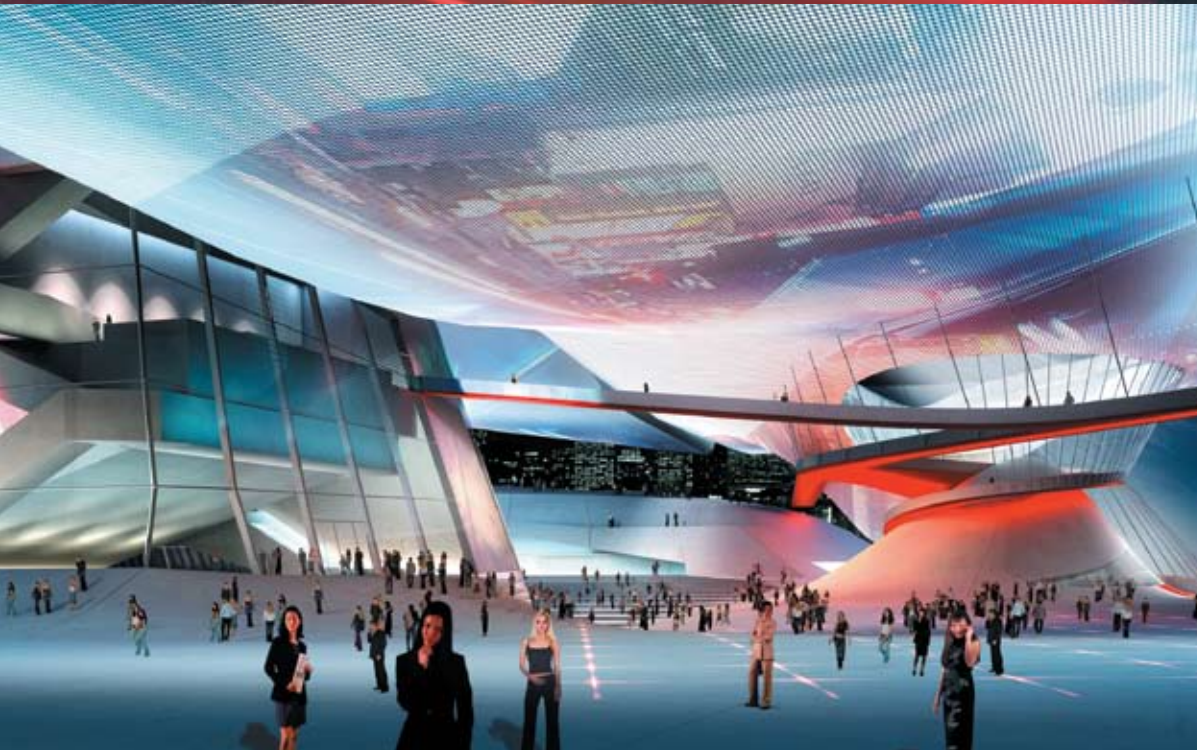
Text: Chris Dove



**“COOP HIMMELB(L)AU  
IS NOT A COLOUR BUT  
AN IDEA OF CREATING  
ARCHITECTURE WITH  
FANTASY, AS BUOYANT  
AND VARIABLE AS  
CLOUDS.”**

**Picking up where we left off in Modern Design Issue 5 with our introduction to award-winning Vienna-based architects COOP HIMMELB(L)AU. As deserved winners of the design competition for China’s Shenzhen Museum of Contemporary Art & Planning – narrowly pipping us to the post! – we look at some of their other prominent projects making a mark on the world of modern architecture.**





## Busan Cinema Complex Urban Plaza, South Korea

Creating a new public space as a lively, vibrant landmark for the Busan Cinema Complex and home of the Pusan International Film Festival. The concept envisions an Urban Plaza of four overlapping zones including an Urban Valley, Red Carpet zone, Walk of Fame and PIFF Canal Park. The zones are formed by highly recognisable building objects housing project functions including Cinema Mountain, PIFF Hill, Double Cone concourse and BOWL outdoor amphitheatre. Roof elements acting as a Virtual Sky connect objects and zones in a continuous, multi-functional public urban space where media, technology, entertainment and leisure are merged in an open-architecture of changeable, tailored events and experiences. The result is a responsive, flowing space acting as an urban catalyst for cultural experimentation and transformation. Completion scheduled October 2011.



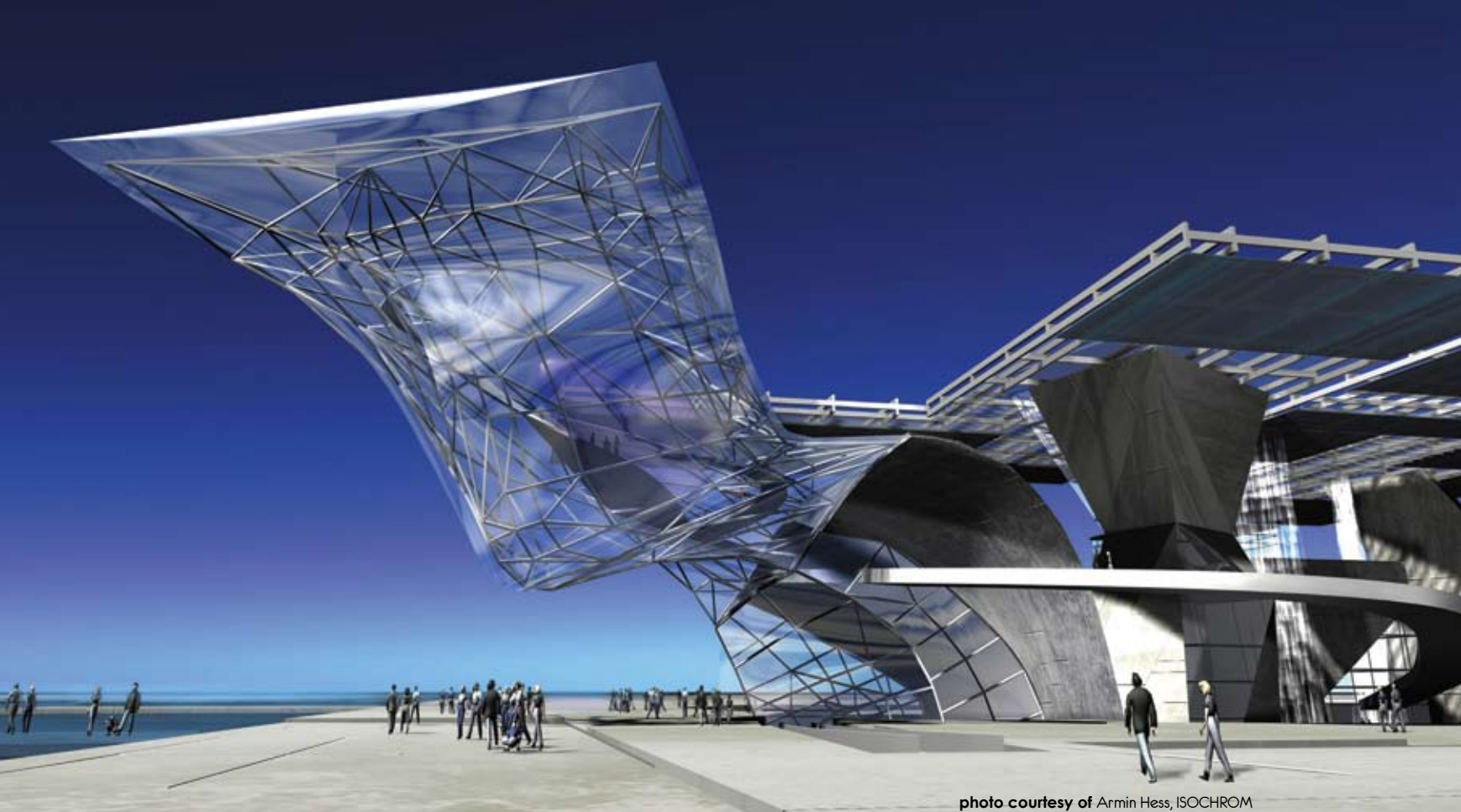


photo courtesy of Armin Hess, ISOCHROM

## JVC New Urban Entertainment Centre Guadalajara, Mexico

Redefining the meaning of entertainment in the 21st century, this project combines entertainment and commerce in new facilities based on the production and exchange of knowledge, while incorporating the health of body and mind into the process. Different cultural and regional themes will be offered and different guest architects are designing the 1,000-seat theatre, 700-seat cinema, 500-seat IMAX theatre, 7 restaurants, 7 bars/clubs, shops, fitness and pool area and offices for research and technological development. The building consists of 5 major elements: ground plane, cinema blocks, shopping decks, sculptural figures and roof. The ground plane is partially broken into the ground to create the central sunken plaza. The plaza contains the cinema blocks and provides the main access to the multiple functions of the building. Still below ground, loft structures including park decks flank the cinema blocks and central plaza to both sides and contain the shops, pool, fitness area and offices. Completion scheduled March 2011.

## Guangzhou Opera House, Guangzhou, China

The Guangzhou Opera House design considered the opera as a new expressive icon for the city, recreating city life by means of interaction, convergence and overlap of activities, together with the surrounding buildings in the Cultural and Arts Square becoming a focal point of active urban life through its museum, library and youth centre. Main building elements are the elevated, massive, cubic volumes of the theatres, composed in two sculptural blocks: the opera block with the auditorium, stage, fly tower and backstage building; and the multi-purpose hall block. A third sculpture is placed in the centre of the composition and serves as connector between the two theatres. The glazed tube-like lobby skin is the space of convergence, where public events and exclusive private functions overlap in one fluid space and from here, stairs and vertical circulation cores access the private functions above – this tube is open with energy lines reaching out into the plaza and towards the museum. At the back and around the main auditorium the tube skin encloses the exclusive opera lobby and from here a grand staircase with escalators and elevators lead up to the main Opera House auditorium. Completed 2002.



photo courtesy of COOP HIMMELB(L)AU





above image  
courtesy  
of COOP  
HIMMELB(L)AU

photos right  
courtesy of  
Warren Aerial  
Photography



## Central Los Angeles Area High School #9 for Visual & Performing Arts, LA, California, US

A flagship High School project emphasising Visual & Performing Arts with a school campus for 1,600 students including academies of music, dance, theatrical arts, visual arts and 1,000-seat theatre, as well as general education in language, maths, sciences and history. The project offers a place of exchange between students, other institutions, teachers and the public, positioning the school within the city and society and allowing students to identify with and communicate the school's content to the outside. The design envisaged a tower as a unique and highly visible sculptural landmark providing a point of identification for the students, a symbol for the arts in the city and a sign for the positive development of the arts, education and society. The tower also relates to the immediate context of downtown Los Angeles and surrounding cultural institutions. Completion scheduled August 2008.





## Villa Soravia, Millstatt, Austria

The Villa Soravia vacation home lies on the shore of Lake Millstatt on the southernmost tip of the Millstatt health resort in Carinthia, Austria. COOP HIMMELB(L)AU embarked on this as a renovation rather than new build project since building regulations required that the contours of the previous structure and angle of its roof be preserved. With these specifications, they produced a vacation home whose form is defined by the original gable roof, a slanted tower, a generously defined exterior and an inimitable spatial structure. The simple structural concrete, white painted wood and metal and consciously anti-tectonic joint pattern of Villa Soravia lend the home a flair of ease and serenity. A “table” platform of reinforced concrete elevates the upper area of the former house so that a free floor plan is possible on the ground level. The “table” separates the private rooms in the upper area from the semi-public transparent rooms in the lower area. A terrace extends the living room on the ground level out toward the Lake. The room, with its ceiling-high glass panels, can be opened allowing inside and outside spaces to flow together. The Villa Soravia is also transparent on the street side, another of its important characteristics. Here, local artists have the opportunity to use the public area as an exhibition space. Directly above the docks – where boats can be hoisted up by means of a cable winch lies a kitchen counter. When the window is open, it’s almost as though the motor boat hangs directly in the kitchen. To reinforce the open and Mediterranean flair of the summer villa, Sicilian olive trees adorn Villa Soravia’s interior and exterior spaces. Completed August 2005.

photos courtesy of Gerald Zugmann











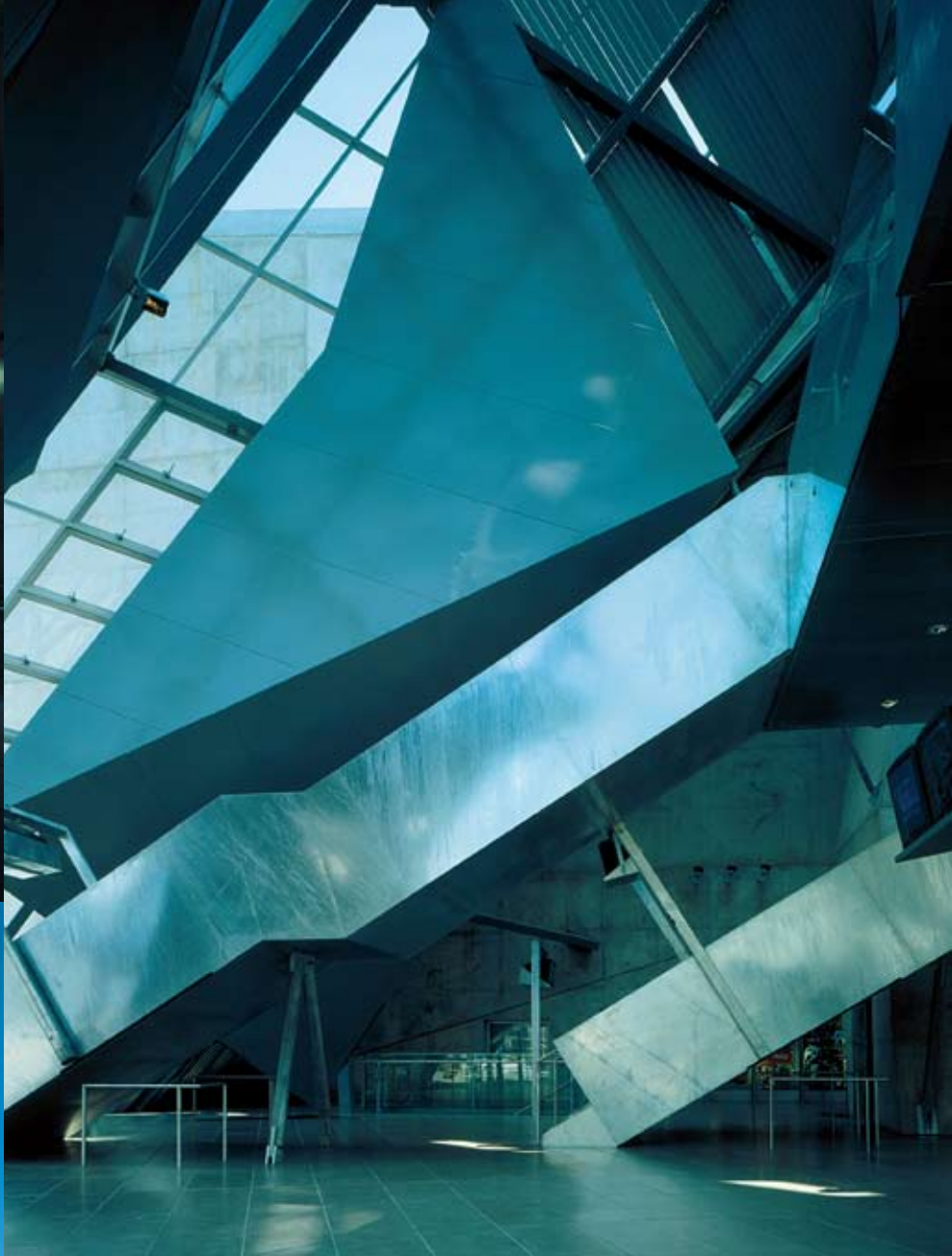
## Apartment & Office Building Schlachthausgasse, Vienna, Austria

Following the closure of the Mautner-Markhof Children's Hospital in Vienna's third district in 1998, COOP HIMMELB(L) AU won the limited design competition for a new building to occupy the vacant 6,000 m<sup>2</sup> space. The architects suggested conserving the valuable trees along the Kleingasse and set two slim building volumes in line with the Schlachthausgasse to return the urban block into its previously defined form. The remaining part of the property along the Kleingasse forms a garden yard which is acoustically separated from the busy Schlachthausgasse. The building complex contains 82 dwellings and approximately 12,000 m<sup>2</sup> of office space with underground parking for 260 cars integrated into the sloped surface towards the Danube and allowing for access at almost the same level from Schlachthausgasse. The above ground, 6+1 storey building is individually differentiated by sculpturally protruding building components with special room programs which make possible an optimisation of the internal sequences of functions, as well as making better use of daylight. In the "Head Building" oriented to the south, a 450 m<sup>2</sup> basement youth centre with its own meeting rooms is fully integrated into the building. Completed July 2005.

photos courtesy of Gerald Zugmann







photos courtesy of Gerald Zugmann

## UFA Cinema Centre, Dresden, Germany

Tackling the problem of Europe's endangered public spaces, COOP HIMMELB(L)AU analysed the mono-functionality of such spaces and decided to add new urban functions to them, enabling a new urbanity to arise in the city. The character of this urbanity would not only be determined by functional differentiation and the creation of new spatial sequences but also by the injection of exciting new media events. The project for the UFA Cinema Centre is a result of the urban design concept interweaving together public squares, public interiors and passageways as a way of re-energising Dresden's new centre. The design is characterised by two intricately interconnected building units: the Cinema Block with eight cinemas and seating for 2,600 viewers; and the Crystal, a glass shell simultaneously serving as foyer and public square. The Cinema Block opens up towards the street for pedestrian traffic and is differentiated by the circulation system of the cinemas and by views through to the square. The Crystal functions as an urban passageway with bridges, ramps and stairs to the cinemas acting as urban expressions in themselves, allowing views of the movement of people on a multitude of levels while unfolding the urban space into three dimensions. The lively quality of this space can be described in relation to the dynamic structure of film. The Skybar, the "floating" double-cone inside the foyer hosts different functions (café, bar etc) and in this way, the content of the building becomes visible to the city as much as the city is visible from the building as an inside-out building which sustains a dialogue with the city. The media event – projected from the interior towards the exterior – assists in the creation of urban space. Completed March 1998.



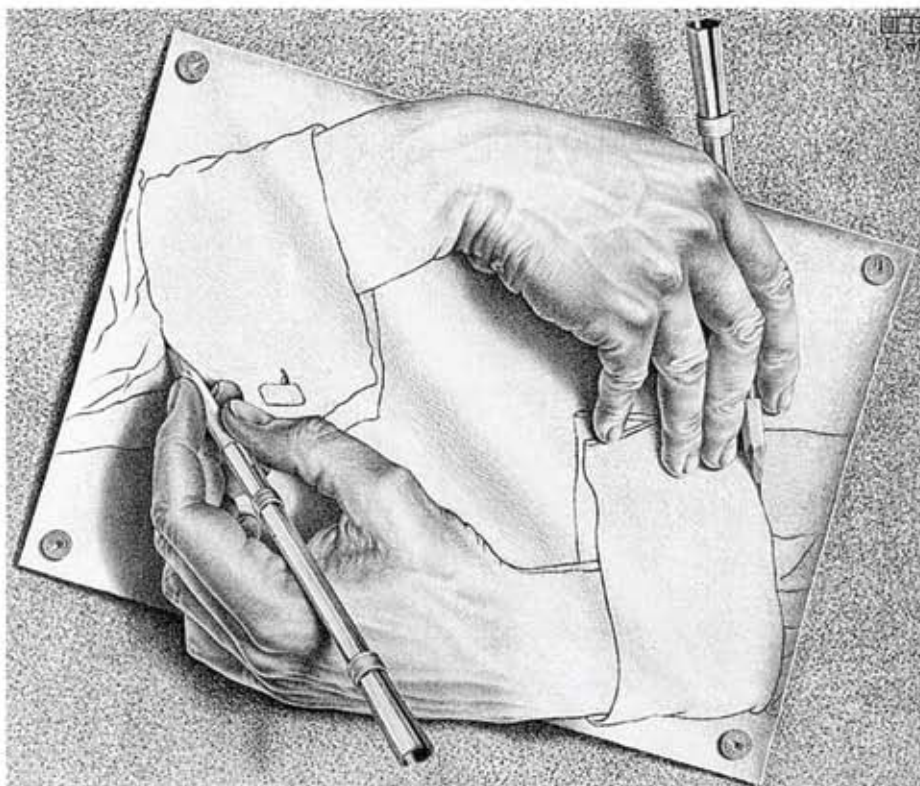
## Expo.02, Towers of Biel, Switzerland

Towers are regarded as signs of power and symbols of freedom, and to architects they're erotic signals of the human desire to be "monarch of all I survey" – as the parable of the Tower of Babel tells us. The design for Expo.02 was orientated on strategies of urban construction to create reference points for further developments. All functional preconditions were integrated into the urban masterplanning, enabling designers to react to changes in a flexible way. The site of the great exhibition was conceived as a roofed platform jutting out over Lake Biel and ending in a space with three towers coincidentally and fully intentionally resembling an aircraft carrier. Under the roof, the platform is available for multi-use purposes while the towers are visible as giant signs by day and experienced as sculptures of sound and light by night, "emphasising the vivacious transistor-like character of Expo.02." Completed May 2002.

photos courtesy of Gerald Zugmann







# We can design almost anything

"It is not because things are difficult that we do not dare,  
it is because we do not dare that they are difficult."  
SENECA

Nothing is too difficult for us to design. We guarantee it. Apartments, villas, bars,  
restaurants, pools, offices, clubs...Guaranteed quotes within 24 hours.

Guaranteed 5000€ penalty if we delay. Guaranteed 10-year construction quality.  
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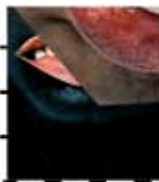
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# Rodolphe Simeon

Happy to call himself a "Hyperrealist" photographer and acknowledging that his style isn't to everyone's liking, Frenchman Rodolphe Simeon is the sort of guy who "...will go for a walk on the streets with no major plans nor goals. I'll walk for hours. When I meet people, I stop and start a conversation... A sort of "Hi! Can I take a photo?" and the photo is taken immediately."



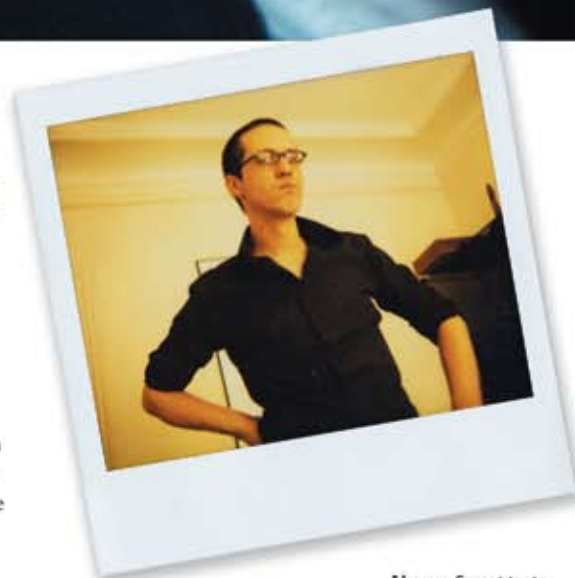




**You've said that you started photography after you were inspired by a photo reportage movie. After 2 years, do you believe that your work still speaks of photo reportage?**

I started to take pictures because of the movie 'War Photographer' by James Nachtwey. Half an hour after seeing it, I was in a store to buy my first camera. All I wanted to do at this point was to go out of my apartment and take pictures of "reality". But after a while, I found that the reality I was taking in picture was totally my invention: it was not THE reality. It was the reality through my eyes, which is quite different. \_\_\_\_\_ My favourite photographers are almost all documentary photographers. I don't have a special or snobbish taste. I like the ones everyone loves because they're simply really good. Among my favourites I could quote Salgado, Nachtwey, Davidson, Parr, etc.... \_\_\_\_\_ I have taken so much time to understand what a great photograph could be. At the beginning I have tried to understand the technical aspect of photography. But it's very naïve to imagine that the only technical

aspect could make a great photo. When you watch Diane Arbus' work, you easily understand that an average photographer, from a technical point of view, can really make a masterpiece. And more, the default of a photo can enhance the meaning of the picture. \_\_\_\_\_ After a while, I understood that a good photograph is a photograph with "a point of view". Which means that the photographer has invented a "personal" reality on top of "actual" reality. All the choices, non-choices, controls and mistakes of the photographer are involved in this construction. There's an event and the photographer reinvented the event to show it to its viewer in a certain way, with a certain meaning. When a photographer is very talented, you can imagine that the event and the photo are the same... That's what happens with the work of Edward Curtis: he has invented THE reality about the Native Americans. I call this invention of reality "Hyperreality". This Hyperreality, for me, is the true subject of documentary photography and the starting point of everything I do. If I take a picture of a homeless



**Above:** Sweet taste  
**Below:** Self-portrait





person, this picture is only a piece of theatre in front of the reality of this person. I take pictures in the street in a certain way: I choose a fake neutral point of view, delete almost any form of context, and show the destruction of the body and some kind of underneath violence. That is one way to talk about this subject. It is what I feel in front of these people. It is MY point of view. It is MY Hyperreality. At some point, by intuition, I understood that I could reproduce the phenomenon in studio, hence the M-People series.

**Your photos are so close to paintings. Is it possible that you like painting more than photography?** The answer is yes. Paintings are always Hyperreality when they try to imitate reality. Sometimes the manipulation is obvious, but sometimes it's very subtle, very thin and so very strong. But Hyperreality is more understandable in painting because we know that all the choices (lights, framing, colours...) are in the hands of the painter. But in fact, it's the same in photography. The photographer takes pictures, chooses the good one, reframes it, etc. Same work. I like painting more than photography perhaps because I was introduced to art through the classical paintings I saw in my history books as a kid. And I really loved the pictures of kings, battles, religious scenes, etc... And I think it's very healthy for one art form to take inspiration from another art form. Otherwise it's like a snake chewing its tail!

**Your black and white pictures depict people that have lost control of everything in their lives and your M-people series depicts a way of controlling people (their clothes, makeup, gestures, etc...) Do you follow a certain theme of violence and control in your photography?** What hit me in the work of Nachtwey, when I discovered it, was the level of violence and drama. And when watching the movie 'War Photographer' about him,

I was fascinated by his level of control when taking pictures. It's like he could almost control the reality wherever he was: in the middle of the war or at the funeral of a young soldier. The violence I decide to show is the one which has struck me on TV as a kid. It's the violence of the Vietnam war, the Cambodia disaster, then the violence of the subway bombing in Paris...and now Iraq, for example. I'm really sorry that today, the TV shows for kids are fake and violent, but a violence that seems funny. Violence is not funny. It's not a game. I really like how David Cronenberg has chosen to show violence in his latest movie 'Eastern Promises'. He shows violence in a really harsh and brutal way because he wants us to take it for what it really is. And not for a game. I show violence in my pictures like a message of love. The big question is always for me: why? Why can we not, as a species, be peaceful? Is it really necessary to destroy others? Is it necessary to destroy ourselves? It's very sad... As for control, I could say that "control" is a big theme in my work. When taking pictures I always ask myself: "Is my control enough for the situation? Or is it too much control?" I could say that in fact, I try to be 100% spontaneous and 100% in control all at the same time! That is my ideal condition... ahahah...

**How would you talk about "transformation of identity" in your work?** In black and white, it's really obvious: when you see all these people, the faces and the bodies are so injured by life, sometimes by alcohol, by drugs, etc... In front of them, I always try to imagine them as a kid. Sometimes they show me an old picture of themselves and the transformation appears clearly. One question obsesses me: could one be the same person through this kind of transformation? I'm still looking for the answer... In studio, I really like to play with the identity of the model and to disguise them. Like the people in the street, the



transformation is so big that you cannot recognise them most of the time. And during the photo-shoot, because of this transformation, most of them act in a totally different new way. Most of the time, for the model it's quiet an experience! During an afternoon, models learn that they can be somebody else, have other reactions and have other talents. All this is just because of a mask. Some are really shocked by this.

**Your photography is often very theatrical. Are you interested in shooting movies or documentaries in the future?** I would like to shoot both movies and documentaries. Perhaps it's better to stay in my field. At this point, I have some ideas but no clear plan about that.

**What do you do with your unpublished photos from a photoshoot?** Sometimes the photoshoot can take 7 hours. I can take 600 pictures. At the end I choose only one photo to publish. It's my way of working. I try to choose pictures that talk to me deeply at a certain level. There are few. I try to choose only these kinds of photos that reflect my emotions, my obsessions, my joys and my fears. Other pictures I find good but they're only just good! These pictures stay unpublished and will make a fabulous book of souvenirs when I am old!

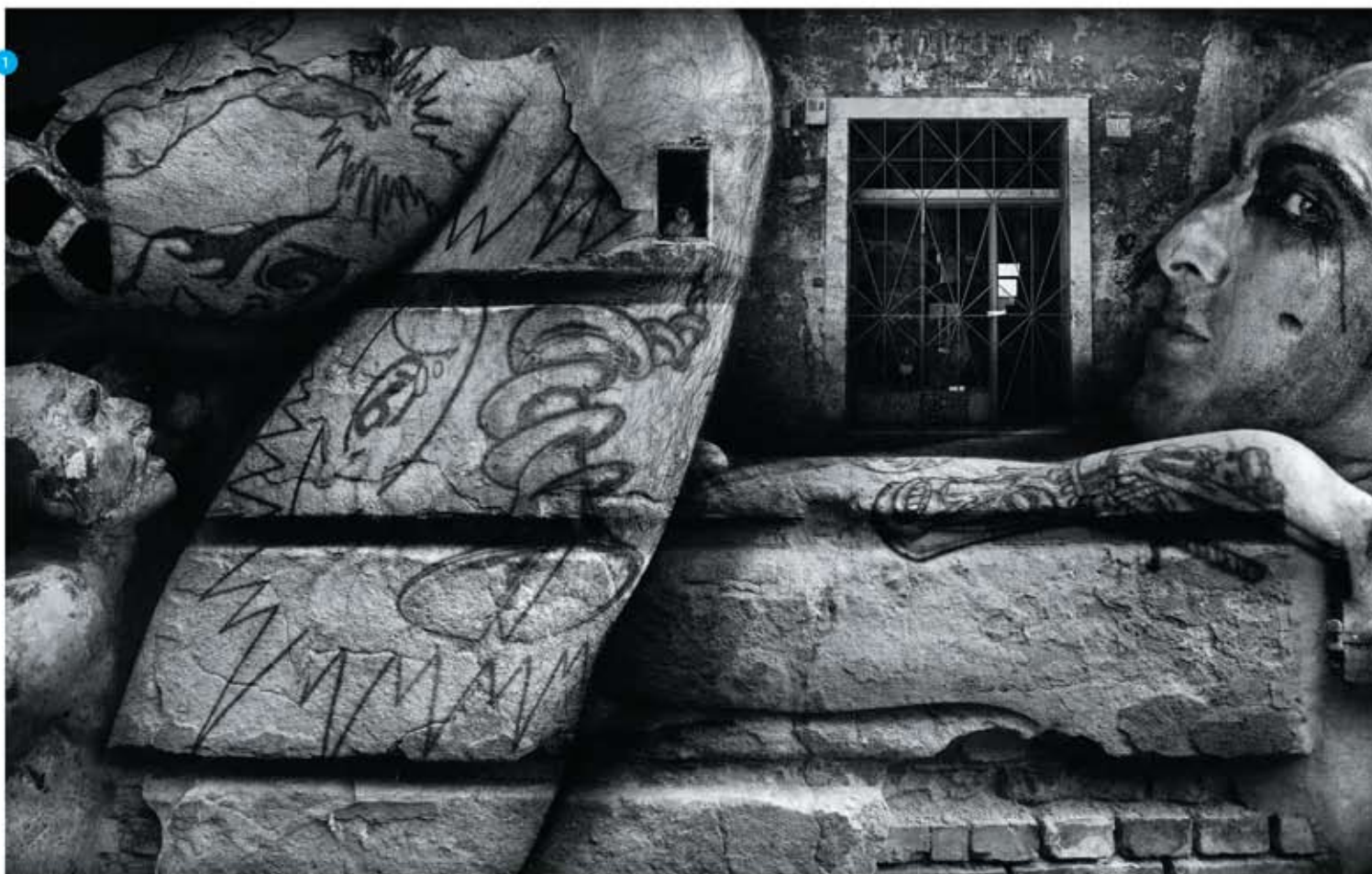
**How much of your work is prepared and how much is improvised?** Almost nothing is prepared. The photoshoots in studio are like jam sessions.

**What are the limits of your universe? How do you challenge yourself and your work?** These last 8 months were a period of rest after 2 years of intense work. Rest is a good way to redefine the limits of creative work. I'm sure that I would like to continue in the same direction. I want to enlarge









1 | Beautification 2 | Fall

the field of my emotions. But it's hard for me to talk about it because I'm not really planning my next step. The only thing I'm sure of is that I will start a strong collaboration. In which direction? It's not clear at this point...

**Humour is very important for you, am I wrong?** \_\_\_\_\_ I'm happy when people can see humour in my series M-people. This series is deeply talking about things that hurt me a lot, makes me sad or scares me. But I can always twist a situation in a funny way in my mind. That's what I'm doing with this series of pictures. It's serious and dramatic but not that serious. When I do the photoshoots it's really fun most of the time. Let's be happyyyyyyy! At least, we can try.

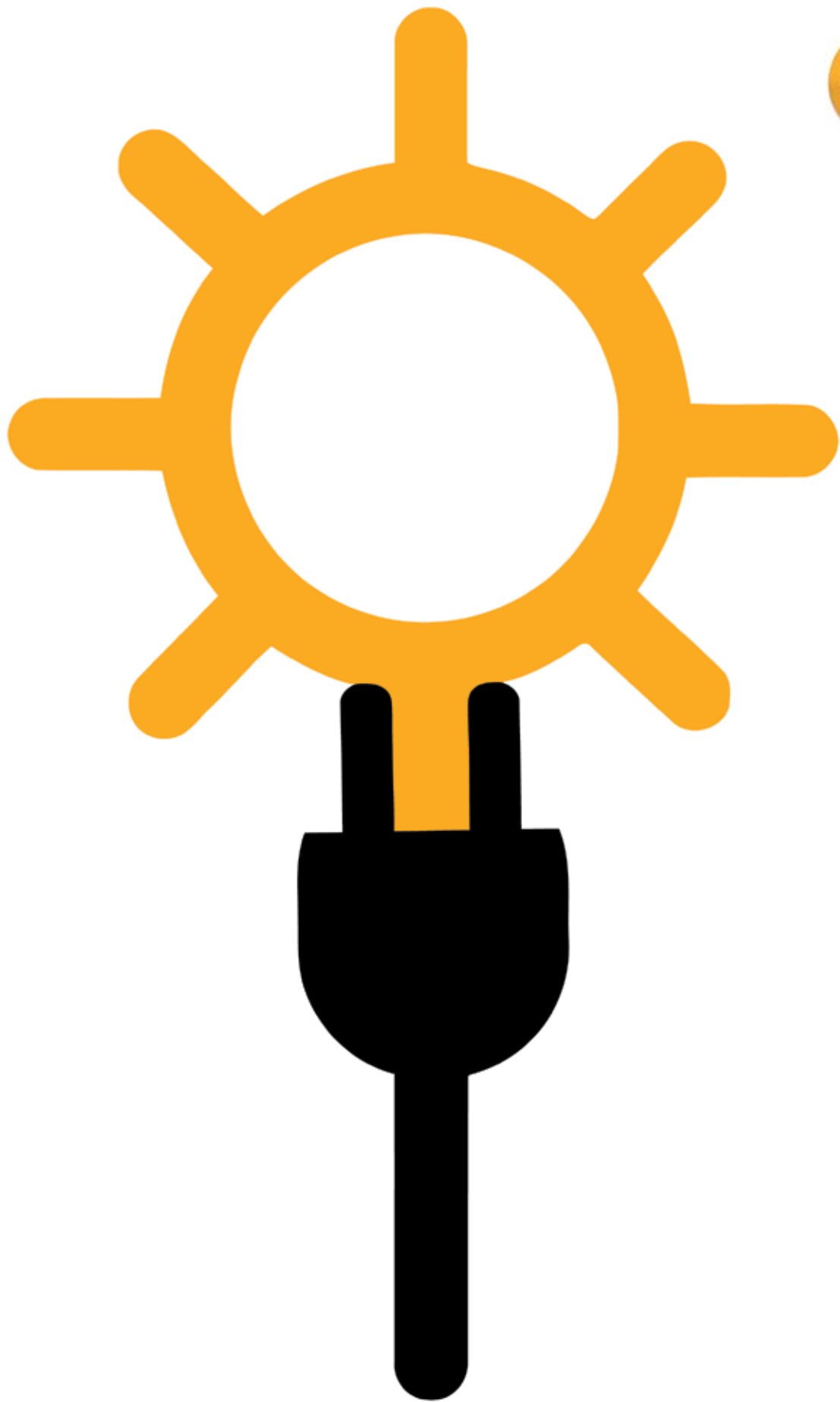
**Could you describe yourself with 3 words? Three words?** \_\_\_\_\_ Mmmmm.....Open: I really love people. I can sit with anybody during hours. If people talk, it's OK. If they don't talk it's OK too. Bad people, good people, everybody has an interesting story and an interesting point of view. As a human being, I can respect anybody. Even the worst guy you can imagine. But in day to day life, it's totally unrealistic to be like this. You need to have opinions to make choices. When I'm taking a picture, I never judge people. Whoever they are. Busy: I'm the kind of person doing too many things at the same time! I'm always super busy!

But I really like this feeling. Life is never annoying for me. I have never said in my life: "I'm bored". Positive: I'm always confident that I will succeed to do what I'm trying to do. That's a big strength in life.

**Any professional photographer's advice to all the Art Lovers and budding Artists? Any personal message to our readers?** \_\_\_\_\_ I will repeat the advice that one of my friends said to me when I started photography. I came to his place to show him my first picture and he said to me: "what are you doing? I don't really understand your purpose. I see pictures of trees, I see pictures of buildings, I see macro photography, I see pictures of people... What do you like most? Choose and do it. Don't try to do everything. Do only the one thing you prefer and put all of you in it." That's the best advice I ever received. The guy who gave me this advice is a great photographer but he never gave me any technical or artistic advice. He just explained to me to be myself. As strong as I can. That's my advice now: in art, be yourself. If you don't hurt anybody with it, do it as strong as you can.

View Rodolphe's startling portfolio on his website  
[www.m-peoplephotography.com](http://www.m-peoplephotography.com)





FIRST PRIZE- 'sprout: symbols to cultivate change' design by : Savio Alphonso, USA



# Check this view! The highest viaduct in the world –

Stretching over the River Tarn, this suspension bridge is even taller than the Eiffel Tower!



**"It's extraordinary... delicate and minimalist... driving across it would feel like flying a car"**  
– Sir Norman Foster, Chief UK architect on the project



# The Millau Bridge, France

Text: Chris Dove

Opened in 2004, this 2,460 metres (8,071 ft) long, large cable-stayed, multi-column road-bridge spans the River Tarn valley near Millau in southern France and is a spectacular feat of structural engineering designed by French bridge engineer Michel Virlogeux and UK architects Foster and Partners. It is the tallest vehicular bridge in the world with one mast's summit at 343 metres (1,125 ft) – slightly taller than the Eiffel Tower and only 38 m (125 ft) shorter than New York's Empire State Building. Hold your breath as we plunge (metaphorically!) into the design, construction and mechanics of what was formerly le Viaduc de Millau.

## What to build and why?

Before the bridge was constructed as part of the new Expressway connecting Paris and Barcelona, traffic had to descend into the Tarn River valley and pass near the town of Millau causing heavy congestion at the beginning and end of the summer holiday season, and was dreaded as a 'great blackspot' of motoring. Carrying two lanes of traffic and a safety lane in each direction, the bridge now traverses the Tarn valley above its lowest point, linking the Causse du Larzac to the Causse Rouge and is inside the perimeter of the Grands Causses regional natural park.

The road to construction was lengthy: 15 years in the planning with initial studies beginning in 1988 as to whether a bridge or tunnel was the design solution. By June the following year, a bridge design was elected as having the least impact on the environment. In 1994 a restricted design competition began limited to submissions by five teams of architects and in summer 1996, the winning cooperative was announced which included Britain's very own Foster & Partners. Sir Norman Foster said that the Millau Viaduct "illustrates how a collaboration between architects and engineers can result in a structure of breathtaking beauty," adding that this beauty "lies primarily in its clarity of expression."

**"There is not enough money in the world to entice me to drive over this bridge"**  
– A very cautious motorist!

## The result

"We were attracted by the elegance and logic of a structure that would march across the heroic landscape, and in the minimal way would connect one plateau to the other," Foster commented. "We were driven by the scale of the idea and a shared passion for the poetic dimension of engineering and its sculptural potential." This meant, he said, that during the design process there were never any conflicts between satisfying structural demands and aesthetic ideas, because they evolved together. The design gives the impression that the bridge piers had grown from the soil, in line with Foster's conviction that "A work of man must fuse with nature."

With bridge construction costs upwards of €390 million, it's no surprise that to help recoup some of the huge financial outlay, the viaduct operates as a toll bridge costing around €6-€7. Pay bridge or not, over 600,000 tourists have already paid their toll to take in the unparalleled 360° panoramic views...

Those of you interested in seeing world records before your very eyes should pay a visit to the Millau Bridge before December 2009 when the Chenab Bridge in Kashmir, India will be completed at 359 metres high, making it the new world record holder in the tallest suspension bridge stakes by 16 metres. Where will it all end, we here you ask?...





## And where are the **female** architects? . . .

Exploring the past and present roles of women in the male-dominated world of modern architecture.

A recent round table meeting in New York's Museum of Modern Art explored the role women have had and continue to have in shaping the history and defining the legacy of modern architecture. The key purpose of the meeting was "To emphasise the significant role women have had in shaping the built environment...to look closely at networks of power in the profession, and specifically to ask how women have fared in this system. It's the start of a conversation that aims to clarify processes of decision-making, to challenge entrenched or archaic inequalities, to explore alternative possibilities."

The number of females entering schools of architecture is at its highest - close to 50% of all architecture students - yet of those who graduate, few persist in the field to obtain their practising license, estimated at a paltry 11%. And, according to the Royal Institute of British Architects (RIBA), the number of ethnic minority women in the field is negligible, a point Diseño Earle's Principal, Michael Earle addressed in last month's Editorial on the importance of diversity in the workforce. Interestingly though, a female architecture blogger from a West African university points to the fact that "The present number of aspiring architects in Year 1 in Ghana is the greatest ever recorded in the faculty", so the outlook for female minorities might not be as dark and gloomy as we think.

Even so, white, middle-class, male 'starchitects' dominate the industry with their spectacular designs for soaring skyscrapers, phallus-shaped towers and super-sized sports stadiums. Prestigious commissions and high financial rewards rarely go to women, yet many women have designed landmark buildings that change the way we live, work and play, overcoming institutional obstacles and family commitments to establish highly successful careers for themselves. So while we'd like to think women's presence in and contributions to modern architecture are being increasingly recognised and appreciated, Modern Design Magazine invited some of the world's leading female architects to share their personal opinions and experiences on their roles within this field; their working relationships with male colleagues; and the impact they feel their sex has had on the successful delivery of key modern architecture projects.

## Monica Ponce de Leon – Principal, Office dA, Boston, US

Born in Venezuela, Monica's background is in Architecture, Urban Design and Interior Design, and her practice covers a variety of fields. She received her Masters of Architecture in Urban Design from the Harvard Graduate School of Design where she was also a Professor, and taught at the Institute of Technology where she served as the 2005 Thomas W Ventulett III Distinguished Chair in Architectural Design. Her architecture and design firm Office dA work on every design scale from furniture to urban design to infrastructure with a focus on architectural craft, detailing, materials, technology and precision. Much of their research is dedicated to exploring how to improve on contemporary modes of construction, investigating both industry standards as well as evolving technologies derived from digital manufacturing processes. The firm has established a unique design process which encourages architectural invention and the production of knowledge.

Office dA's simultaneous rigour and sensitivity allows them to develop a portfolio of projects around the world – from Boston to Caracas to Beijing – uniquely marrying local craft and tradition to global and contemporary techniques. They recently completed the first LEED-certified, multi-housing building in Boston, the Macallen Building which opened in spring 2007 with over 140 environmentally sensitive condominium units. LEED – the Leadership in Energy and Environmental Design award – was also granted to their Helios House project – a state-of-the-art, groovy, green gas station unveiled in LA last April and the first ever LEED-rated fuel station to receive it.

Asked about her reasoning for choosing the male-dominated field of modern architecture and how she sees her female role has impacted on her work, Monica's view is that it is unproductive for women to isolate themselves as having a difficult time in the profession, or to attempt to identify how they are different from men given that architecture as a profession is difficult for both women and men. In her opinion, the difference between men and women should be addressed by professional organisations concerned with the numbers of women who attend architecture school in America and in Europe, how many actually practice, of those that practice, how many run their own firms and why? Though having no direct answers herself, she believes that professional organisations and universities are in a good position to initiate changes in the profession, though what those initiatives should be isn't for her to speculate.

As for her personal experience as a woman in the field, she's unable to pin down how her sex has affected her career. Married to an architect, her Co-Principal Nader is a man (not her husband) so she cannot clearly outline how being a woman has made her experience different from theirs. Her character traits, background as an immigrant, family history, biases (all of which are intertwined with being a woman), and the fact that she has a heavy Hispanic accent have all had an equivalent, if not greater impact on her practice, though not denying that practicing architecture is different for women and men, as it is for African Americans and Caucasians, as it is for immigrants and those that grew up in the United States. "I am not naïve in knowing that being a woman in a profession that statistically has more men carries its own set of responsibilities, and I believe that equal exposure to men and women aids to make the profession more diverse. And I do believe that it is important for magazines such as yours to include excellent women designers and minorities into the mix."



A multifaith chapel on the Campus of Northeastern University done of the architects of Office dA. This is a place in which anyone can be reverent.



Joint Principals from day one: Monica Ponce de Leon & Nader Tehrani, photo courtesy of Arthur Chang



## **Denise Scott Brown – Principal, Venturi, Scott Brown and Associates, Inc., Philadelphia, US**

As an architect, planner, author and educator, Denise has helped to significantly redirect the mainstream of Modern architecture since the mid 1960s. No architect studying or in practice can have avoided her work or missed her call to broaden architecture to include ideas on pluralism and multiculturalism; social concern and activism; Pop Art, popular culture, and the everyday landscape; symbolism, iconography and context; the uses and misuses of history; electronic communication; the patterns of activities; the doctrine of functionalism; the relevance of mannerism; the role of generic building; and uncomfortably direct and uncomfortably indirect design – all these in the making of architecture and urbanism today.

As co-author of more than 11 internationally acclaimed books including 'Architecture as Signs & Systems', 'Iconography and Electronics upon a Generic Architecture' and 'Urban Concepts', Denise recalls how she suffered discrimination in her early and mid professional career after marrying Venturi in 1967 – at a time, it seemed, when she was considered to be her husband's typist – but this began to dissipate in the 1990s so that she can look back now on some 15 years of improved opportunity, as conveyed by progressive projects such as her 1968 Las Vegas Studio study of popular culture and the everyday landscape as they affect architecture, "automobile city" and the nature of symbolism in architecture – whether on the façade of a gothic cathedral or on the streets of Vegas. While the book is still in print and has been translated into numerous languages, including Spanish, it's interesting that the Spanish version was the only one where her name on the cover was moved by the publisher to the end of the list, reflecting, she believes, her role as a woman. Denise points out a recurring problem: people still want to talk about her "woman's problem" (why is it hers not that of the people who cause it?) rather than discussing her work, in which lies its solution.

Pro-  
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La Haute-  
Garonne,  
Toulouse,  
France



photo courtesy of Steve Double



## **Zaha Hadid – Principal, Zaha Hadid Architects, London, UK**

Zaha's headline observation speaks volumes about what women architects can expect in their chosen field of industry. Recognised worldwide as the only female 'starchitect', you have to admire an Iraqi-born woman's 'balls' to succeed in making it in any career, given the challenging socio-religious background from which she hails. That said, it obviously hasn't stopped her reaching the highest echelons of design and architecture to become the ONLY female awarded architecture's highly sought-after Pritzker Prize in 2004 – the first time in the 29 year history of the world's most important architecture award. AND she's an ethnic minority. What an example she sets to all budding female designers and women in all demanding professions. (Read our comprehensive Zaha feature, 'Her only way is UP!' in Modern Design Issue 2, August 07.)

While her hard-headed thinking, "attitude" and undeniable guts may not go down well with everybody – many disapproving her no-nonsense "masculine" style of operating and her fiery temper – it's precisely these personality traits that have got her where she is today in a white, male-dominated field and there's every sign she'll continue in the same vein. You need only look at her ultra-cool, white plastic igloo-like design for the first floor rooms in Madrid's trendy Hotel Puerta América – and her incomparable design for the Abu Dhabi Performing Arts Centre to see the concrete results of her social background and temperament.

See page 35 for Civil Courts of Justice in Madrid.

“For a woman to go out alone into architecture is still very, very hard. It’s still a man’s world.”  
– Zaha Hadid, Zaha Hadid Architects.



Carboneras, Almería, southern Spain. Rendering of this thoroughly modern waterfront property courtesy of cispa.com

## Susana Torre – Architect, US & Spain



Born in the south west Buenos Aires province of Puan, Argentina, Susana is best known for her vast renovation and remodelling work in the US. Something of a feminist, she served as Director for the 1994-95 graduate art program at Cranbrook Art Academy, a leading private school where top positions were once held exclusively by men. She previously headed the architecture and environmental design department at the reputed Parsons School of Design in New York, as well as serving as Director of the Barnard College Architecture Program and Associate Professor of Architecture at Columbia University.

Susana’s view is that although female architects no longer have the same burden of credibility with clients and contractors as thirty (or even ten) years ago, those with independent practices seem mostly to be heading small offices with small projects that fail to capture the public’s attention in a big way. While a number of women have been promoted to partnerships in large offices where they manage huge projects, showing that their professional status is relatively secure, project management continues to be viewed as a second tier activity as compared to design, which is still mainly reserved for the male partners.

Commenting that “Zaha Hadid is the one exception to the rule of relative obscurity of women in the design tier of the profession”, Susana doesn’t believe in the “star-system” or that the architect’s aim should be to become a celebrity, not doubting for a minute that Hadid’s work deserves no less media attention than any male’s. She was however much more impressed by the Spanish exhibit in last year’s Architecture Biennale in Venice which put women in the first tier of design and conceptualisation of new urban and architectural projects. Sponsored by a government dedicated to gender parity, the exhibit was devoted exclusively to female architects, urbanists, politicians, administrators and users to redress the prevalent disproportion regarding whose voice is heard in public discourse.

Susana feels it is ironic that women still have such a long way to go to achieve recognition as designers in the architectural profession when so many of the ideas about buildings and the city that feminists promoted in the early 1980s are now commonplace. The transformation of residential suburbs into multiple-function environments that has come to be associated with so-called New Urbanism and the commitment to the creation of ecologically sustainable environments, to name two significant trends, developed largely from feminist critiques and proposals, as did the renewed interest in function and non-orthogonal geometries.

Susana is currently developing a waterfront property on the Spanish coast in the province of Almería that she bought thirty-five years ago because she fell in love with the landscape’s harsh beauty – a recent change in the zoning allowing multi-family dwellings afforded her the opportunity to engage in some utopian thinking – attempting to create a diverse community of congenial neighbours and to responsibly develop a fragile site amidst rampant, unsustainable development while creating settings for a community life that’s respectful of difference and makes values visible. Her designs for the Ellis Island Masterplan, the Southampton Carriage House or Fire Station 5 in Columbus, Indiana explore these ideas at different scales and in different contexts, affording her the opportunity to prepare female students for the obstacles that they will inevitably encounter with the humour and determination to change the conditions that create inequality for women. Exactly thirty years after her seminal book ‘Women in Architecture: A Historic and Contemporary Perspective’, the issues she raised are still very much top of the modern architecture agenda.



## **Rebecca Binder – Principal, Binder Architects, California, US**

Graduating in 1975 with a Masters of Architecture degree from LA's University of California and becoming a licensed Architect and establishing her practice there in 1979, Rebecca was also a professor of Design and Theory at the Southern California Institute of Architecture for ten years and was made a Fellow of the American Institute of Architects (AIA) in 1991. Now, her practice RL Binder Architecture & Planning provides comprehensive programming and design services and is recognised nationally and internationally as a leading design firm creating a body of architectural work characterised by innovative and responsive designs to commercial and institutional projects, receiving the "Firm of the Year Award" from the AIA.

Involved in numerous activities including guest lecturer, panellist and design critic at universities, architecture forums and as a design juror for honour awards programs, Rebecca continues to receive significant recognition nationally and internationally with honour awards, designs exhibited and published works spreading from LA to Moscow, St Petersburg, London, Tokyo, Paris, New York and Chicago, among others.

Asked about her reasoning for choosing the male-dominated field of modern architecture and how she sees her female role has impacted on her work – if at all, Rebecca feels that the field chose her. She cannot remember a time when the built environment and the ability to shape and positively impact it did not excite her; and of course she brings her perspective as a woman to her work.

"As a result of my life outlook, I did not consider the field from a gender dominance point-of-view, but from 'a pursuing my interests' point-of-view. I entered my formal architectural education (MArch Degree) in 1972 in Los Angeles, CA. The program was half female, but the faculty was all male with the exception of a part-time professional practice professor. When I began working in the field I was generally the only and often the first woman in the design department of the three corporate firms that hired me; and, yes, I experienced incidents related to being a woman. But since beginning my practice in 1979 the clients who engage us have no issues with my being a woman, and I do not know those who do not commission us. Our client base is highly educated and gender-blind. I think of myself as an architect, not as a woman architect, and so do they. Has the field been male-dominated: Yes. Would I have had a different experience had I been a man: Probably, but interestingly, not necessarily a more successful one. I have been exceptionally fortunate."



Photo courtesy of Binder Architects



UCLA Student Union,  
Ackerman Building

Photo courtesy of Trisha Miller



## **Lis Martín – Architect, Diseño Earle Architecture & Construction, Málaga, Spain**

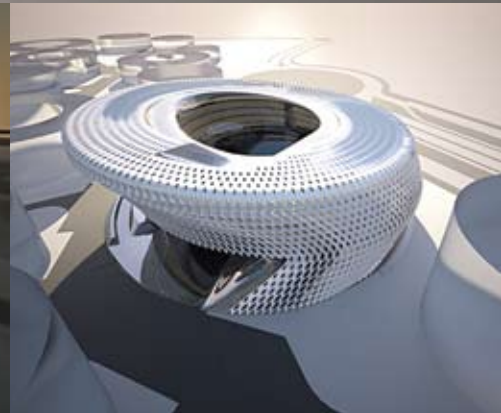
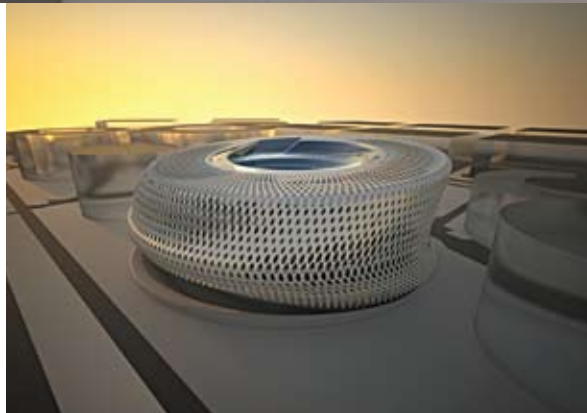
Born, bred and educated in Tucumán, north Argentina, Lis is responsible for overseeing Diseño Earle's multinational team of six male architects and two technical drawers – a role she visibly relishes since joining the firm in February 2006. Fully immersed in her passion for drawing by age 9, she firmly made up her mind to become an architect. Such determination and impetus when aged just 16 led her to years of in-depth architectural studies, compounded by her interest in its ancillary subjects including mathematics, history of art and structural engineering. This choice her family fully supported when her mother states this was a "good option" for her "very creative daughter".

Asked about the qualities needed to succeed as a woman in this field, she says sex is completely unimportant: standard of work and commitment to their tasks is her overriding concern – whether male or female. So used to working with males as she is – she recalls always being surrounded by male colleagues and never once feeling out of place, intellectually threatened, undervalued or sexually discriminated against – it has never crossed her mind to distinguish between their roles. "I work best, I'm more creative and I love to design, and as long as my team do the same, everything is fine."



Text: Chris Dove

# Spain spearheads Justice with dramatic civil courts design



Reminiscent of Spain's cultural symbol – the bullring – the Civil Courts of Justice (El Juzgado de lo Civil) in Madrid forms part of a spectacular new Justice Campus (Campus de la Justicia) at Valdebebas, neatly fitting in with buildings by other high ranking architects including IM Pei, Norman Foster and Richard Rogers.

**For a country world famous for its deep architectural heritage, Spain continues to set the benchmark for design with Zaha Hadid's new Civil Courts of Justice in Madrid.**

Due to the high demand for office space within the Courts of Justice masterplan, the strategic direction of the development aimed to create a better collective experience inserting public space at its core and integrating it within the campus' public circulation. As a result, the design shifts from being a mere component of the overall system to becoming its pivoting point, serving as a reference that provides structure and organises the entire urban complex.

The formal language and architectural articulation of the design aims to break the static configuration of the surrounding buildings. The design's soft dynamism turns it into an immediate reference for the masterplan without needing to exhaust maximum building heights. By horizontally shifting its mass, a sense of elasticity is introduced into the design allowing the building to be grounded at its elevation – drawing visitors into its interior and permitting the building to 'float' above the ground.

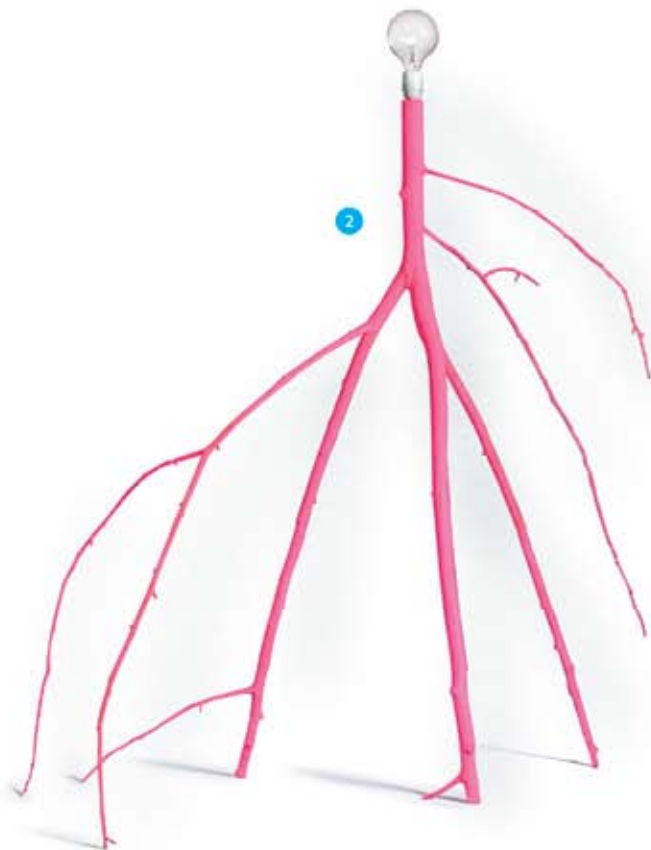
Composed of a double-ventilated façade, the exterior layer of metallic panels responds to environmental and program conditions with the panels shifting from open to closed, from flat to extended depending on the circumstances affecting them, and with photovoltaic cells incorporated into the metallic panels on its rooftop. Inside the building, meanwhile, a spiralling semi-circular atrium develops around the courtyard where all public space evolves, serving as an instant reference point for visitors to move around, extending to the lower ground floor and providing natural light to flood into the court rooms.



# they've got Front

focusing on the Swedish design firm who've had a hand in creating some of the most dynamic visual products ever. Quite crazy some of them too.

We mean 'crazy' in the nicest possible way of course, as how else would you describe a designer rubbish bin that expands depending on how much trash it's carrying? Practical: yes; functional: yes. crazy: yes. See the Materia item in our Shopping selection and just see if you don't agree! Front is a Stockholm-based design group of only four people – amazing when you see what they manage to come up with with such a tiny workforce. They work as a group in which all members are involved in the design process from initial discussions and ideas to final product. Their works are based on common discussions, exploring and investigating different topics, studying the functions of different products, often communicating a story to the observer about the design process, about conventions within product fields, about the material it's made of. They're fascinated by constantly changing interiors, about products that exist only in computer games and by products whose design is determined by external factors. Since launching in 2003, they've become a favoured supplier to the world's upmarket, alternative, artsy set, first noted for their fun collections of furniture featuring different animals. Their Design by Animals Collection (2003) started with their proposition that they should consult the animals themselves in the design process, Doctor Doolittle-style: "We asked animals to help us. Sure we'll help you out, they answered. Make something nice, we told them. And so they did. Can animals contribute to design? We let desert rats, dogs, rabbits and snakes design wallpaper, hooks, lamps and other everyday objects. We want to show the designer's role in giving legitimacy to the artistic contents of an object. Will the relationship to an object be different if an animal created the shape – even though the function is the same?" What a refreshing philosophy these people hold and their originality brings a genuine smile to your face.



**1 | Front Team:** Sofia Lagerkvist, Charlotte von der Lancken, Anna Lindgren and Katja Sävström **2 | Tree lamp** **3 | Chainsaw chair:** made from one piece of wood. **4 | MP3-player:** made out of wood, lead and antler. A reminder of Swedish handcraft. **5 | Story of Things:** Chihuahua



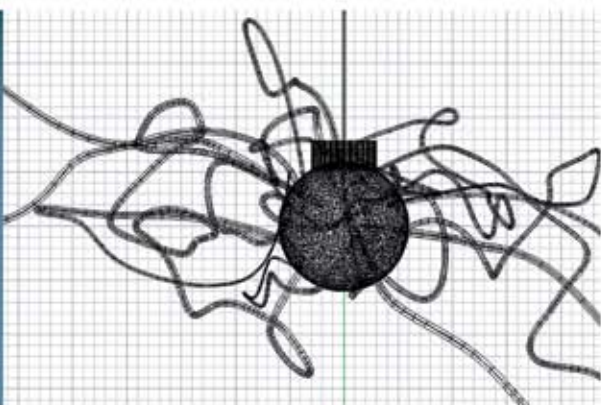


Is it possible to let a first sketch become an object, to design directly onto space? Yes it is.

The four Front members have developed a method to materialise free hand sketches. They make it possible by using a unique method where two advanced techniques are combined. Pen strokes made in the air are recorded with Motion Capture and become 3D digital files; these are then materialised through Rapid Prototyping into real pieces of furniture. Motion Capture is a technique that translates motions into 3D files and is mostly used for animations in movies and computer games. Front have used the technique to simply record the tip of a pen when they draw pieces of furniture in the air. Rapid Prototyping is a technique that materialises 3D files: a laser beam builds the 3D file layer by layer within a liquid plastic material. Every 0.1mm the liquid is hardened by a laser beam. After a few hours, the 3D files come out as materialised pieces. See the result on YouTube (type sketch furniture). Impressive!







**1 | Design by motion:** Vases in movies are doomed to break - it's part of their function. A maiden with a built in fall, where the motion is one with the object. **2 | Design by gravity:** A lamp that reacts to your movement, wakes up to light the room and lays down when you are not there. **3 | Lamp by Fly:** A fly's path around a lamp is recorded by motion capture and made into a lampshade. **4 | Melting table:** The table will gradually change with time. It is being transformed by its weight until it finally collapses after a few months. **5 | Pig Tray:** From the *Animal Thing Collection*. **6 | Changing Cupboard:** In their new collection FOUND they have put together different, ordinary items already in existence and changed some details. They have let the small characteristics within one object become the essence of the new product. These are generic objects that they have changed, added something to, taken apart and reassembled or altered the distinguishing characteristic of, like the Changing Cupboard built out of rotating advertising signs. **7 | Soft wooden bench:** A bench in wood that leaves an imprint of the person who sits on it.



Photo: Anna Lönnerstam





# Push The Button

Text: Nick Clarke

Photos: courtesy of Illy Caffé



Designed by artist/architect Adam Kalkin, Push Button House is the ultimate example of urban living; at the push of a button (presumably, the red one), the 10,000-pound shipping container opens up four hydraulic walls to reveal a fully furnished, inhabitable space inside. But, unfortunately, it isn't designed for mass consumption: "It's not about play.

**This could crush you. The mechanisms wouldn't even register the fact that they were crushing you," Kalkin said of his offbeat project.**

In a way, it's a shame Push Button House isn't destined to hit the shelves; the interior of the unit is decked out like a rather luxurious Park Avenue Apartment, with a George Smith sofa and a swish lacquer chandelier hanging overhead. This certainly ain't no hobo abode, and a city-slicker could live quite comfortably inside. Kalkin explained: "It works like a flower – you push a button and the whole thing transforms itself. All the finishes inside are milky and human and delicate, all trapped inside this heavy mechanical box." Well we think it's bloomin' lovely, and, made completely from recyclable materials, it might just catch on, too. But is the idea new? A number of similar prototypes have been produced over the years, most notably by architect Jennifer Siegal and design firm LOT-EK, but none have pushed the envelope as much as this. A combination of performance art and architecture, Push Button House is leading the pack when it comes to practical living solutions for the world's ever-increasing population (even if we aren't allowed to live in it!)







## Fiber ProTector\*

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## Tennis ball benches

Remy/Veenhuizen

Anyone for tennis ball benches? These creative Dutch designers have found an intriguing use for bright yellow, bouncy felt and rubber tennis balls – making comfortable, sturdy and extremely eye-catching seating fashioned from a steel frame. “An integration of found and repurposed vernacular objects” according to Tejo Remy, who sat on a recent ‘Reclaiming Design’ conference panel in New York so he’s not talking out of his backside!

[www.remyveenhuizen.nl](http://www.remyveenhuizen.nl)



## Rocking wheel chair

Mathias Koehler

Seems like German designer Koehler is bent on sending us all to sleep, such is the comfort and grace of this beautiful, organic and completely original rocking chair – doesn't it make you want to doze off in front of the fire just by looking at it? And to help you settle down before you do drop off, simply leaf through the pages of Modern Design Magazine using the nifty little overhead reading lamp – it'll help keep you up all night!

[www.optisch-edel.de](http://www.optisch-edel.de)



## Bonze

Philippe Starck for Xo

No, it's not a spelling mistake! Bonze is a ceramic stool and small table made with gold, silver or platinum finishes. Absolutely sculptural, Bonze goes through the only functionality for becoming a beautiful decorative object with a strange, baroque presence – it's a must have!

[www.xo-design.com](http://www.xo-design.com)

## Alba armoire

Pinch

Drawing its inspiration from mid-century relief plasterwork to create a sculptural, calm and intriguing piece available in solid timber and painted finishes.

[www.pinchdesign.com](http://www.pinchdesign.com)



## Materia

Front

Inspired by common every day objects 'Peg' is the cheapest kind of self adhesive plastic peg available in different styles across the world; 'Screen' a plastic room divider that looks like curtains; 'Hanger' a coat stand made of hangers (you'd never have guessed!); and 'Bin' a rubbish bin that changes shape depending on how much trash it holds. Functional and practical products from Sweden no less.

[www.materia.se](http://www.materia.se)

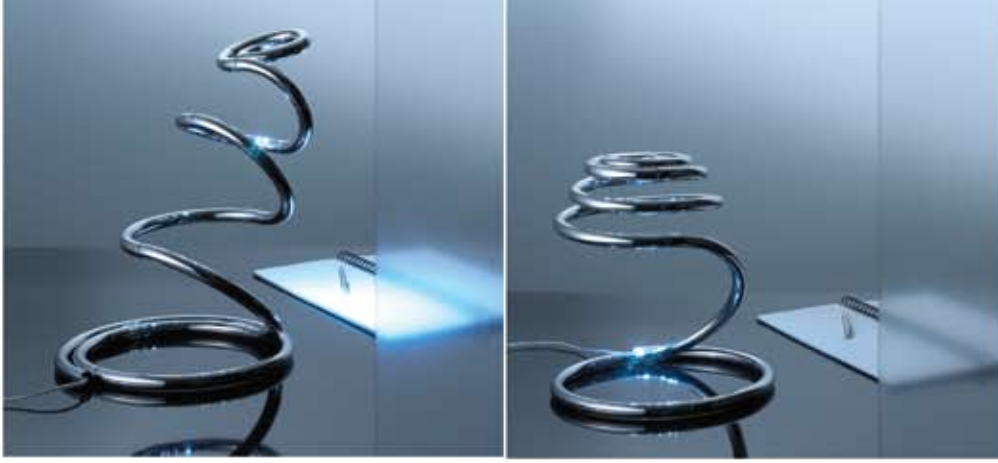


Empty



Filled





## PizzaKobra Ron Arad

Calling it a table lamp would be restrictive. PizzaKobra is a project. The design is fluid and ever-changing, its shape unstructured: at times resembling a pizza, at times a cobra and sometimes it can look like a spiral. Design, technology and material are expressed in a pure form where the tension in terms of change and evolution is strong and the playful influence of Ron Arad can clearly be seen.

[www.iguzzini.com](http://www.iguzzini.com)



## Outdoor gourmet grill Edo

Time for a grilling! This sculptural grill is inspired by Japanese cooking and design, just like you'll find a yakitori cart on the streets of Tokyo offering street foods like skewers of seasoned meat cooked on a hot, open-top grill. The Edo Grill is a contemporary design with a sleek, simple form as it turns up the heat and puts it in a stylish package.

[www.kalamazoogourmet.com](http://www.kalamazoogourmet.com)



## Spring rain Nosigner

While the word "design" originates from the Latin word "designare", "nosign" means no-sign which has no signature on it. Nosigner is somebody who designs invisible things without an explicit signature. Apparently. Well that's what Japanese "nodesigner" informs us of his Asian pasta bean-starch vermicelli ceiling light which, we're told is edible when boiled, as a matter of course!

[www.nosigner.com](http://www.nosigner.com)

## Construction cone lamp Dorothy



Dorothy challenges the often dull and basic world of lighting, translating a modern icon into an example of inherent beauty and functionality. This offbeat construction cone lamp should find favour among slightly sozzled students winding their way home from their pre- or post-exam revelries! You have been warned...

[www.designbythem.com](http://www.designbythem.com)

## On the wall sofa aviadgil

Sitting on the wall, this vinyl, rubber, iron, wood and foam sofa is all about "the serious concept of objects that raise certain questions about the place of the local reality in design."

[www.aviadgil.com](http://www.aviadgil.com)







# Cape Verde Organic

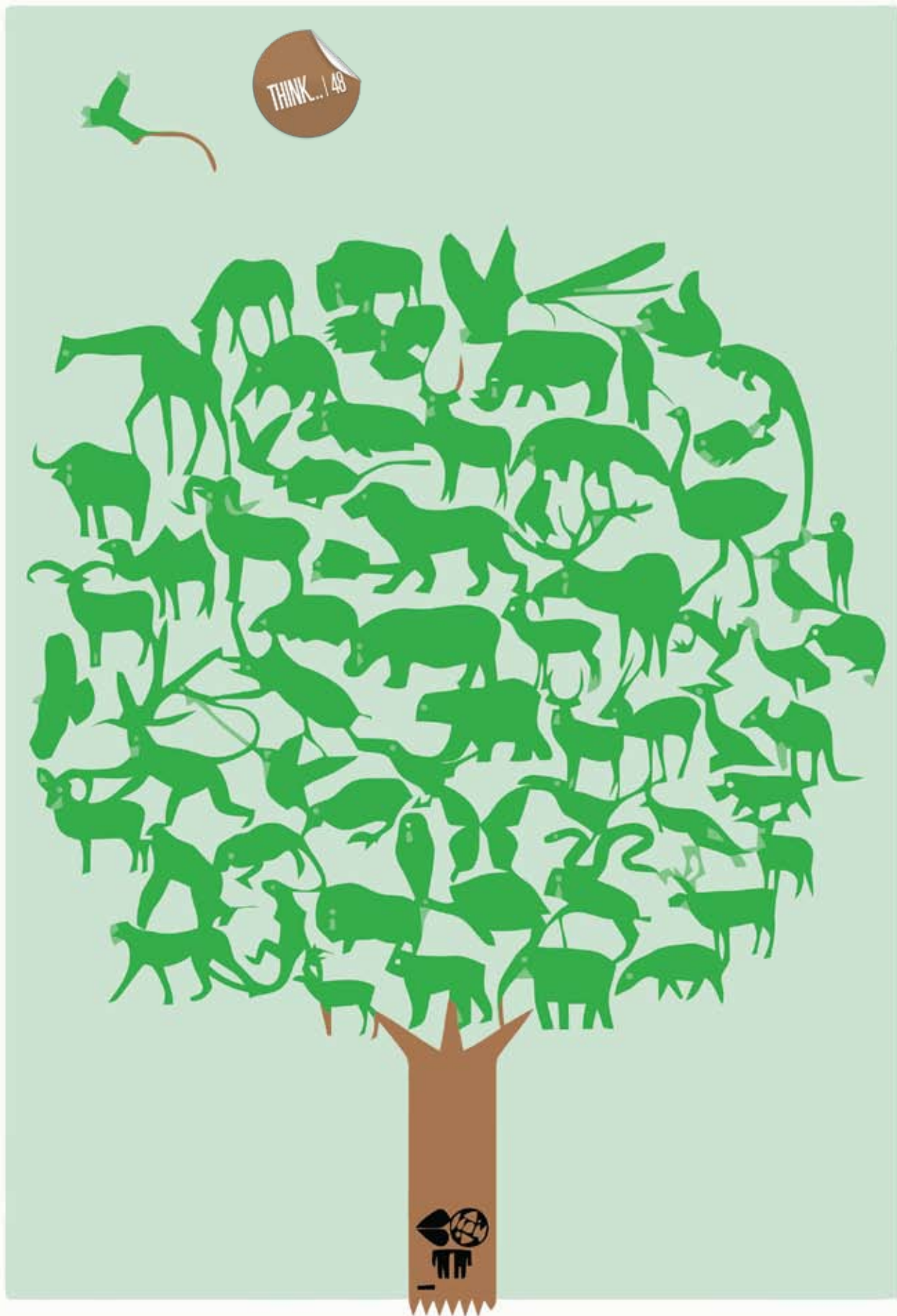
Overlooking a 200-berth marina on one side and the exquisite beach-trimmed coastline on the other, this new Marina Project, by Costa del Sol based Diseño Earle, is located on Rosa del Mar, a 5-star resort on the Cape Verde island of Sal.

THE BUILDINGS WERE CONCEIVED WITH THE CONCEPT OF BEING WHERE THE SEA, MOUNTAINS AND GREEN TROPICAL GARDENS MEET, JUST AT THAT INTERSECTION. \_\_\_\_\_ CAPE VERDE IS A MAGICAL COUNTRY OFF THE WEST AFRICAN COAST WHERE CULTURES MIX, GOLDEN SANDY BEACHES ARE FRAMED BY OASES OF LUSH PARADISE AND GLORIOUS DORMANT VOLCANOES OVERLOOK A LIFESTYLE OF SIMPLE CHARMS AND FLAMBOYANT CELEBRATION. CAPE VERDE HAS BECOME A PERFECT PLACE FOR THOSE WHO SEEK AN ESCAPE FROM THE CHAOTIC PACE OF MODERN LIVING. CAPE VERDE IS NOTHING SHORT OF A BLISSFUL, HEAVENLY RETREAT. DISEÑO EARLE DESIGNED THIS PROJECT USING FOR INSPIRATION THE RICH INDIGENOUS CULTURE WHICH SHAPES THE LIVES OF EVERYONE ON THESE ISLANDS AND THE MULTITUDE OF CHARMS THAT PROSPER IN THE VIVID SUN-KISSED GEOGRAPHY. THE ORGANIC STRUCTURE CONTAINS HIGH END APARTMENTS FOR TOURISTS AND RESIDENTS ALONGSIDE THE MARINA. THE FORMS WERE INSPIRED BY EVERY BIT OF THE CAPE VERDEAN LANDSCAPE WHILE EMPHASIZING THE GREAT VIEWS AFFORDED FROM EACH UNIT. THE ULTRA MODERN INTERIORS WITH THEIR HIGH END FINISHES CREATE A WONDERFUL CONTRAST FROM THE RUSTIC SEASIDE LIFESTYLE FOUND ON THE REST OF THESE ISLANDS.



Images: designed by Sven Roettger, Francisco Vázquez, Jose Fontalba Marín





SECOND PRIZE- 'a tree is not just a tree' design by : Naoya Yoko & Jun Tashiro (Agasuke), Japan





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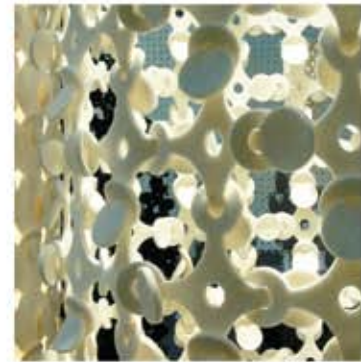
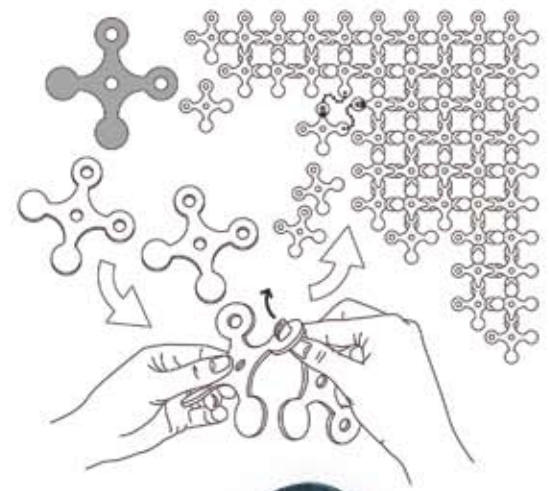
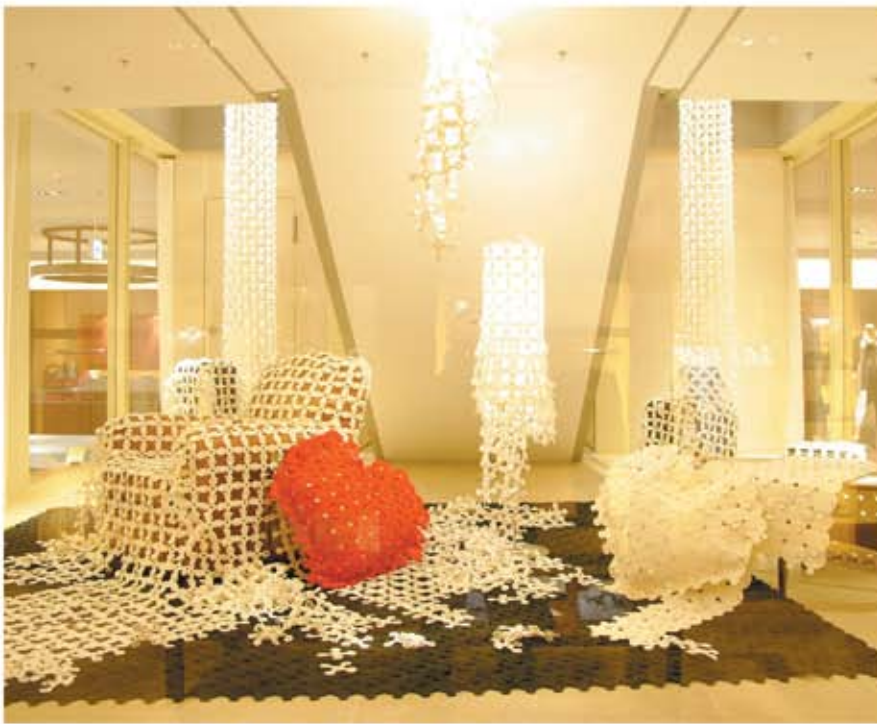


# Modern tiles and walls

Home from home with wonder walls, tantalising tiles and the prettiest prints

Looking for texture, hand painted artistry, bold graphics, organic appeal? Modern Tiles and wallpaper's got you covered. Stuck with unsticking dreadful, decades old wallpaper, design aficionados and average homeowners alike put a stop to the papering trend and began opting for paint years ago. But these days, wallpaper's surging toward a comeback, and it's left the brash, fussy and fuzzy behind. \_\_\_\_ Today's wallpaper covers tastes for trends, modern sophistication, sustainability, wall art and modular needs. It gets bold with stark geometric prints, fun with abstract flowers and artistic in hand-painted sheets. But it's the organic warm looks in cork, wood, grasscloth, textiles, even mother of pearl and glass, that have helped lead wallpaper manufacturers to almost \$8 billion in sales last year, and showed the faux finishing crowd that walls can shine with luminous depth sans telltale sponge marks. \_\_\_\_ Same for Modern tiles which use imagination and every time brand new texture components to be on top of the Avant Garde.





### **Cross by Andoo**

Utilising the characteristics of felt combined to create your own design, versatile shapes become a partition, wall hanging, light shade, accessory or whatever your imagination desires.

[www.andoo.jp](http://www.andoo.jp)





## Wallpaper games by Cinqcinq Designers

Mots mêlés – édition Lutèce

[www.cinqcinqdesigners.com](http://www.cinqcinqdesigners.com)



## Homes Brown Cream by Erica Wakerly

Awarded Best Wallcovering at the Elle Decoration British Design Awards exploring unconventional, modern motifs and creating a feeling of space and calm through ideas of reflection and contrast.

[www.printpattern.com](http://www.printpattern.com)







### **New Mosaics, 2008 by Bisazza**

Inspired by animals for the new decorations.

[www.bisazza.it](http://www.bisazza.it)





### Acoustic Wall Panels by Kyro Quinn

100% wool felt wall panels available in a range of colours, designs and custom sizes.

[www.annekyroquinn.com](http://www.annekyroquinn.com)



### Peppermint by Peppermint

"Exploring ways in which wall space may be used for spontaneous creative expression – seeing it as a canvas for anyone's latent-artist."

[www.pepper-mint.com](http://www.pepper-mint.com)

### Purpleinfinity by Mey

Singular, highly innovative collection, the empty space around the lines becomes as important as the panels themselves.

[www.mestyle.com](http://www.mestyle.com)



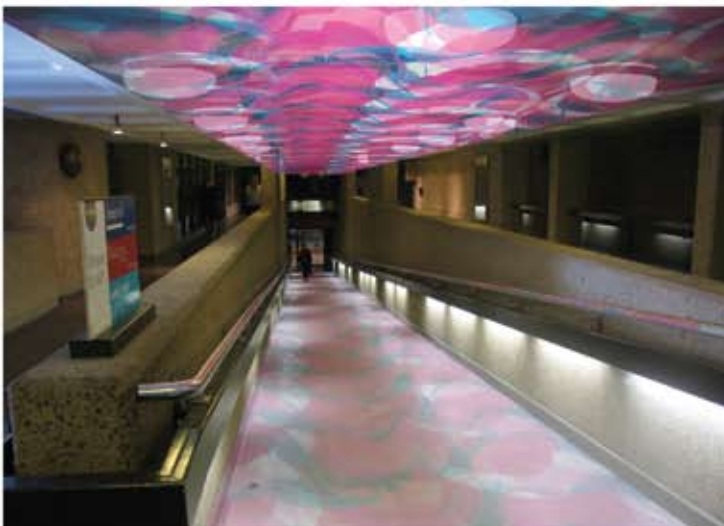




## Urban Fabrication by Seetal Solanki

The interactive surface reacts to weather patterns of the outside environment, comes in a range of colours and patterns.

[www.seetalsolanki.com](http://www.seetalsolanki.com)





LATEST 156



## Cool it!

Fridge Monkey is a flexible rubber fridge tidy designed to stack beer bottles, cans, wines and spirits and any combination of the above. This ingenious little device prevents dangerous can and bottle avalanches that can annoyingly crush our pies, pastries, cakes and chocolate eclairs. Pink version is already sold out so it's currently only available in blue or orange. It's dishwasher safe too.

[www.modestudio.co.uk](http://www.modestudio.co.uk)



## Dreamate Sleep Inducer

This acupuncture sleeping gadget uses acupressure techniques to gently massage the "sleeping golden triangle" on your left wrist. Used 30 minutes before bedtime, you can retune and reset your biological clock and train your body to relax and sleep, unlike addictive sleeping pills that knock you senseless. Always found that half bottle of brandy worked a treat but if you've got more money than sense for this gadget, no wonder you're having sleepless nights dreaming of what to spend it on...

[www.feelgoodstore.com](http://www.feelgoodstore.com)

## Kangoo jumps

Here's your chance to add more bounce in your step. These technically modified exercise boots are loaded with springs to help you hop higher than ever on your own two feet and as they reduce impact by 80%, they're also easy on joints, hips and spine. Urban gyms are already springing up giving classes in how to jump!



[www.kangoojumps.com](http://www.kangoojumps.com)



## Japanese recycled cell phones

Only the Japanese – so far in front on techno gadgets! The engineers at Toshiba's Hokuto System are recycling cell phone components and putting them on a custom made chip board to make pocket-sized computers using the screen, RAM/ROM chips, processor, audio chips and interfaces, and CMOS sensors from the phones.

[www.hokuto.co.jp](http://www.hokuto.co.jp)



## Fuji copy translator

This prototype photocopier can translate into English, Japanese, Chinese and Korean. When a document is scanned it automatically differentiates diagrams from text then translates maintaining the original layout. If you use automated translating services, you'll already know how quirky they are, producing some very strange sentences so let's hope this is more useful and gets past the prototype stage.

[www.fujixerox.com](http://www.fujixerox.com)

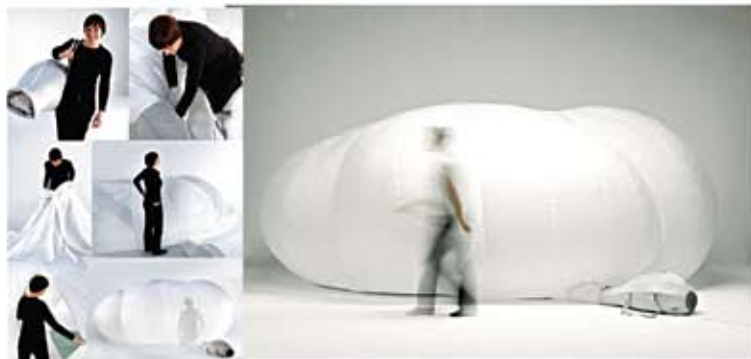


## Gutter cleaning robot

The first of its kind, this remote controlled robot developed by iRobot from the highly respected Massachusetts Institute of Technology has a 75 foot range using a hand held remote and does a pretty good job of gutter cleaning. The robot is low profile and the motorised machine rotates at about 500 rpm. Once cleaning is done, the remote attaches to the top of the robot and acts as a handle. No more climbing up ladders to reach out-of-range spots – iRobot takes all the risks instead.

[www.irobot.com](http://www.irobot.com)





## Cloud cocoon land!

This smashing Swedish import is a portable room that can be used as a relaxing workplace retreat, a unique meeting place, or an ideal escape for creative brainstorming. Easily transportable, it inflates in three minutes and stays up until folded into its connected carrying bag. Made of rip-stop nylon, the carrying bag features an integral fan unit and self-closing slit door allowing ample ventilation. At 7.6'H x 17.6'L x 13'W, it's a wrap and a comfy one at that!

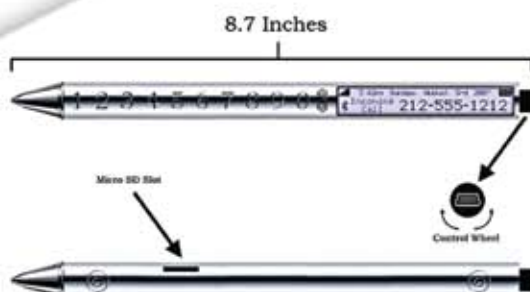
[www.snowcrash.se](http://www.snowcrash.se)



## Wi-Fi Detector Shirt

Display the current wi-fi signal strength to yourself and everyone around you with this stylish Wi-Fi Detector Shirt. The glowing bars on the front dynamically change as the surrounding wi-fi signal strength fluctuates. Black 100% Cotton T-Shirt with battery pack concealed in a small pocket sewn inside, runs for hours on 3 AAA batteries (not included) and the animated signal detector is removable for cold machine washing.

[www.thinkgeek.com](http://www.thinkgeek.com)



## Pen cell phone

The smallest pen phone design yet connects with Bluetooth headsets and a USB. A mono LCD screen shows numbers, day, date and cell signal strength information with micro (and we mean micro) phone and earpiece slots at either end of the pen. Numbers are dialled with a touch interface system etched into the pen but the USB connector also doubles as a control wheel to scroll through address books and call menus.

[www.coolest-gadgets.com](http://www.coolest-gadgets.com)

## Pets Mobility's PetsCell



PetsCell™ is the first voice enabled waterproof GPS cell phone for pets. Combining GPS technology with a built-in cell phone, PetsCell™ not only tracks your pet but automatically notifies you every time your pet wanders outside a pre-programmed boundary – you can even call your dog's PetCell, say 'hello' and get him to 'woof' back! And because it's two way, anyone who finds your pet can simply give you a ring on the collar and collect the lost reward. No more yelling like a Banshee for your pet to come home from their unauthorised, independent walkabouts!

[www.petsmobility.com](http://www.petsmobility.com)



## Pentop computer

The Fly Fusion Pentop Computer automatically digitises everything you write then synchronises it with your PC using the included OCR software to create perfect digital copies for print. Also acts as an MP3 player, organiser, calendar and gaming device. Expandable for an additional 64MB of memory with applications that help in language learning or complex maths equations – you can even add a tool to compose music or sketch with it. Genius!

[www.flyworld.com](http://www.flyworld.com)





"Before it might have been a little bit too geeky for people in the art world to get into it...I don't consider myself such a rocket scientist...it's just a little can-do attitude." – Moritz Waldemeyer on building a new bridge between art and technology.

# MORITZ WALDEMEYER

Moritz Waldemeyer: master of mechatronics and modern fashion design

Text: Chris Dove Images: Courtesy of Moritz Waldemeyer



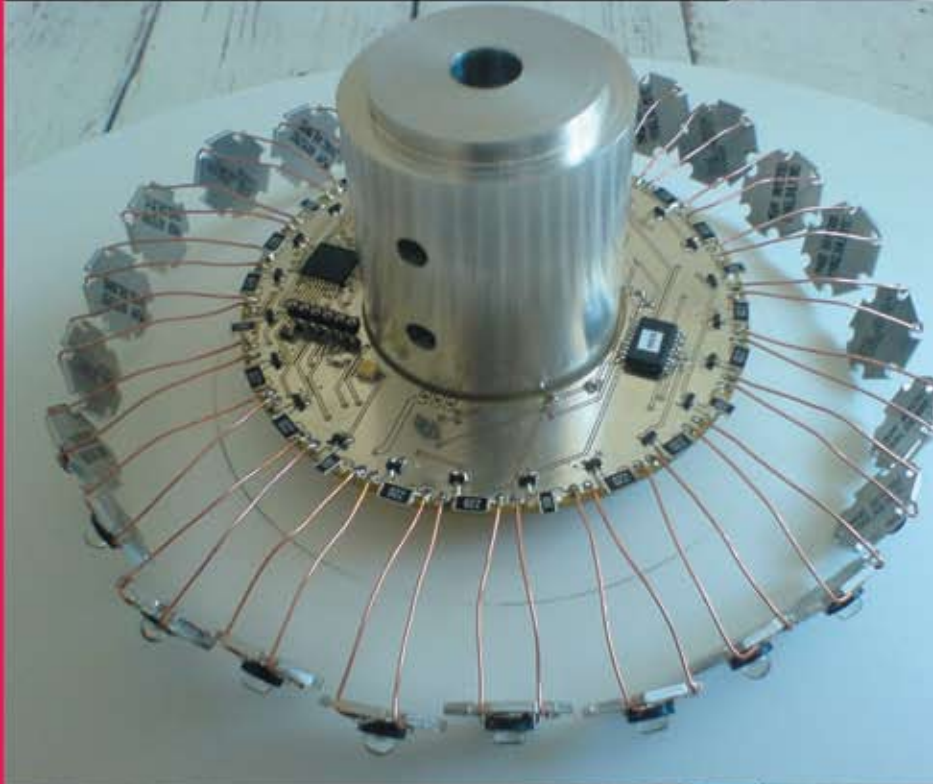
Moritz Waldemeyer designed fashion costumes for rock band OK Go (no, I've never heard of them either...), featuring LEDs that spell the band's name (just as well they're not named Showaddywaddy!). Apparently, OK Go are best known for their Here it Goes Again video featuring the band on exercise treadmills (nope, I'm still in the dark about this lot...). Being serious though, this ace bit of techno kit announces a new era of rock flamboyance with Waldemeyer refashioning the world of rock costume design and a new kind of stage performance, literally lighting up the stage with 1000s of LED lights stitched into garments and turning everyone who wears them into a moving light show. Waldemeyer's inspiration came from the flickering lights of Las Vegas casino slot machines.

The result is dazzling innovation in stage costume design, a knowing fusion of glitz, capitalist kitsch and tongue-in-cheek wit that goes down well in the establishments, catwalks and runways favoured by the world's most adventurous, exclusive design houses and priciest designer labels. When the likes of Zaha Hadid, Philippe Starck, Ron Arad, Flos and 3D designer Thomas Heatherwick come knocking, you know you're on the path to untold riches. You'll remember Hussein Chalayan's uplifting metallic dresses in Modern Design Issue 4, October 07 in which Waldemeyer played a significant part in the design, enabling it to poof up with a digital "wind" similar to Marilyn Monroe's billowing-skirt scene from the classic movie The Seven Year Itch.

Perfecting what's known as 'mechatronics' – a novel combination of mechanical engineering, electronic engineering and software engineering – Moritz "The Geek" seems a fitting description for this young German child Maths prodigy and techno wizard who calls himself an artist, designer and engineer but also answers to the nickname The Electric Kid, his own designer label. Having trained for four years at Philips Research Labs in the UK then Ford's, Waldemeyer grew "bored" of corporate electronics and in 2003 took it upon himself to email Ron Arad (of Hotel Puerta América fame), asking career advice (hindsight proves it was the most important email he'd ever sent).

Arad brought Waldemeyer in on one of his projects then asked him to tutor at London's Royal College of Art. Arad then called Waldemeyer in to assist with a technical solution for his Swarovski Miss Haze Chandelier design featuring LEDs containing 2,100 crystals and connected via a kilometre of cable, then programmed to display scrolling text messages sent to a cell phone concealed in a ceiling-mounted panel. This seminal design was such a hit at Milan's 2004 Furniture Fair that Waldemeyer proudly identifies this as the launch pad of his career.

Recognising that people are becoming numbed to all this techno talk and even suffering from technology fatigue, 32 year old Waldemeyer doesn't waste time when he sees an opportunity: speaking of his future career focus, he's set his sights on embedding technology into architecture with a host of highly interactive project designs up his sleeve, the likes of which he promises we haven't seen before – interactive window surfaces for a start. As a down-to-earth individual who lunches at the Royal College of Art in the company of leading professors, lecturers, senior European Space Agency rocket designers and some of the world's leading nanotechnologists, Waldemeyer's the guy to put yer money on in the 22nd century. Sit tight and read on for a taste of the "wacky stuff" and "Technocraft" (his words) to come from this Dr Spock of funky, far-out, futuristic designs...



**Interactive Corian in Zaha Hadid's Z Island Kitchen** integrates audio, TV and internet in its space-age curves and lines. Image courtesy of Moritz Waldemeyer/DuPont Corian/Zaha Hadid



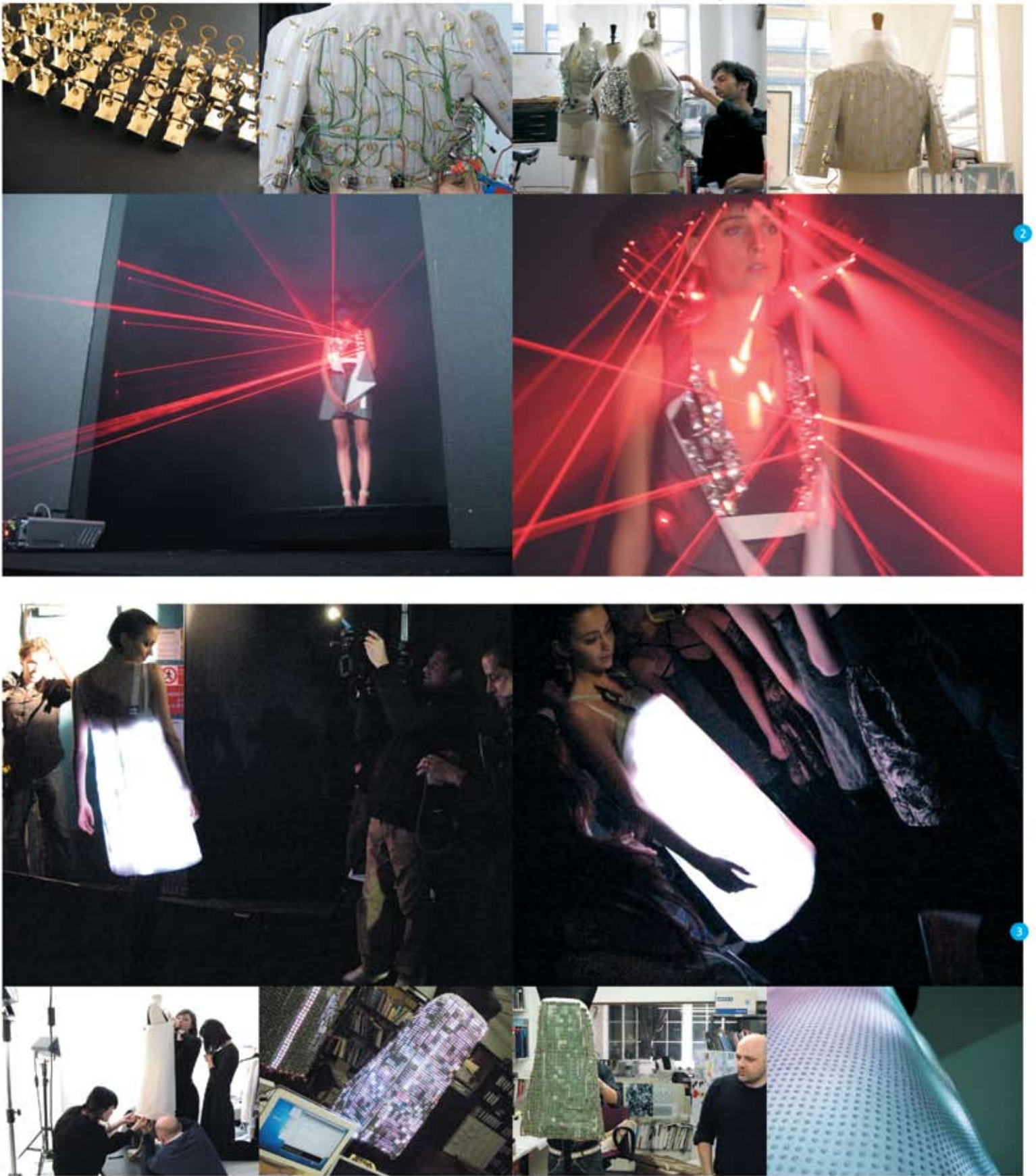


Images courtesy Moritz Waldemeyer/OK GO

1







**1 | LEDs:** He has designed costumes for rock band OK Go, featuring LEDs that spell the band's name. **2 | Chalayan's Catwalk:** Moritz Waldemeyer has sent us some photos he took at Hussein Chalayan's recent catwalk show in Paris called Readings, where the fashion designer showed dresses impregnated with servo-driven lasers that were engineered and programmed by Waldemeyer. **3 | Video-Dresses:** In his second collaboration with the fashion designer, designer-engineer Waldemeyer produced some new mechanical dresses plus dresses with full video capability: each is covered with 15,000 individually controllable LEDs, meaning the surface of the dresses can display moving video imagery.





**Swarovski's lighting.** "Working with Moritz is always amazing," says Nadja Swarovski, who counts on him to make Swarovski's lighting fantasies a reality. "He has the most up-to-date technology but also understands the aesthetics of design, and that is something one doesn't encounter every day." The design for their newest flight of fancy, a FredriksonStallard chandelier, incorporates motion. "I don't mean that it swings," Swarovski says. "It's made up of various layers that move up and down individually. The effect is truly mind-boggling."





# Laminata House, Leerdam, The Netherlands

A Dutch glasshouse leads the way in rock solid residential construction

designed by  
Kruunenberg  
Van der Erve Architecten



Text: Chris Dove



photos courtesy of Dennis Cilbert

Just like a laminated steel structure exudes strength and stability, telling you it'll stay standing as long as you are, the innate solidity of appropriately named Laminata House features walls built from 10,000 sheets of glass laminated together to form intransigent, solid partitions.

The result of a 1995 design competition organised by a local housing agency, the architects completely rethought the role of glass – redefining it as a heavy, structural material rather than as a thin, brittle skin. Construction required numerous tests to determine the structural feasibility of the glass, a process taking years of research until the house was completed in 2001.

Six years later, the Laminata House design is still fresh and unprecedented and, like

Herzog & de Meuron's Dominus Winery in Napa Valley which reverses our expectations of stone (situating large pieces above small ones with the latter appearing heavier by having less air space between them in the gabions), here Kruunenberg Van der Erve Architecten reverse our expectations of glass. (See our feature on HdM's Dominus Winery in Modern Design Magazine Issue 3, Sept 2007).

The clear, flat windows separating inside and outside form the walls and real windows set within the walls accentuate the differences. The interior spaces give the impression that the space is carved from large blocks of glass, while the numerous green edges reflect the thousands of layers that comprise the house. Silicon is the invisible material that made this design possible in holding the sheets together and allowing them to move ever so slightly without cracking or breaking. As a whole, this house is a shining example of the melding of imagination and technological thinking – as sure to influence the design and construction of 21st century modern housing as much as it continues to impress.



think.....

..... AGAIN

Last month's "Think", Alberto Serveso, is a graphic artist based in Rome, Italy, who creates amazing digital images of vector shapes and black and white photography. His work is intricate and delicate, yet exudes a raw sensuality while remaining elegant and tasteful. In an interview with Carpal Tunnel Magazine, he said, 'My passion for graphics was born about fifteen years ago when I had an Amiga 1200 and Delux Paint that I loved so much. But I switched to PC when a friend showed me the potentials of photoshop.

I was astonished when I understood the power of that software'. Alberto works with great imagination, uniqueness and above all else his originality unleashes the use of vector imagery into something refreshingly different.







# Art

## with a big heart

Text: Chris Dove  
Photos: Trisha Miller

**Osvaldo Lobalzo:** spreading art appreciation to all. An exclusive profile of the Argentinean artist with a passion for Picasso – compiled during his 'Homage to Picasso' exhibition at La Sala Didier Daurat in Málaga Airport last November

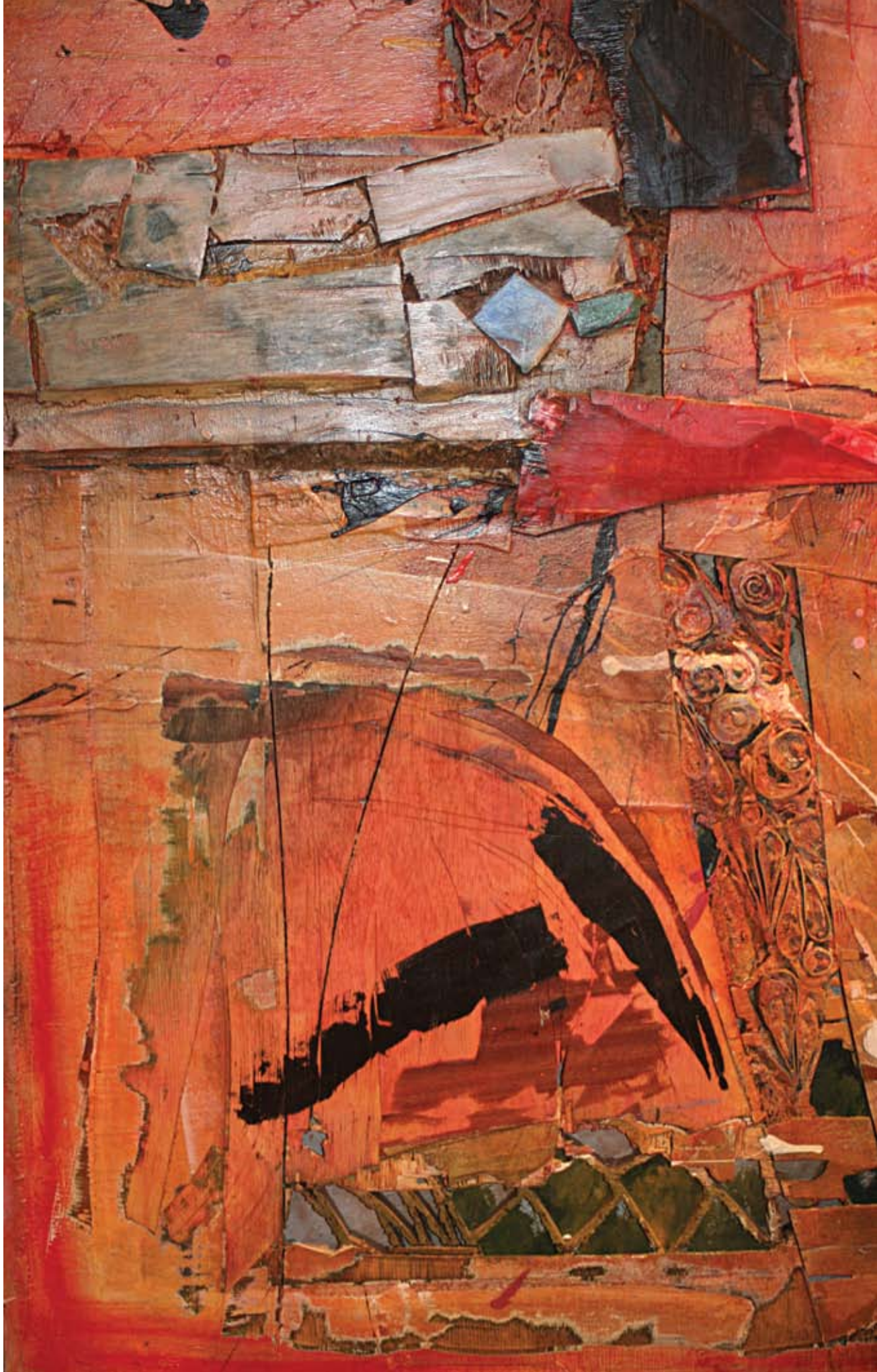


Born in 1959 into Buenos Aires' natural cultural melting pot, Osvaldo's artistic talents shone through from his earliest school days where he stridently outperformed classmates in every subject he touched: music, art, dancing – and above all – skilfully handling technical industrial machinery and tools. Entering Industrial College in 1971, this exemplary student has come to excel in technical and manual crafted arts, transforming recycled metal, wood, card, paper and wire mesh into tactile drawings, interactive paintings and sensuous sculptures, and displaying more than an hint of Picasso's irreverent interpretation of life.

Osvaldo's carpenter father fed his son's eagerness to devour every painting, article, book, gallery and Picasso-hosting museum, resulting years later in Osvaldo's domestic homage to the Great Master: living in the very square as did his mentor – Plaza de la Merced – from where he works tirelessly collecting source materials for his organic handmade pieces while hosting interactive educational arts projects with blind school children from Spain's national charity ONCE.

**Photo left:** close up of *Homenaje to Picasso*

**Photo right:** close up of *Málaga a Trozos*





Retracing Osvaldo's steps from his student days to his arrival in Spain in 1989, he'd worked as a designer of neon shelters; designing TV and media posters in collaboration with leading artists and musicians; painting murals on private villas in Buenos Aires; then becoming a professional graphic designer. Tough times he tells us, then aged 28, but his drive, determination and devotion to art empowered his need to create using different materials as seen in the colourful and tactile world of interior design.

Arriving in Málaga in 1989, Osvaldo's first figurative stage led to his meeting local painters while based in a workspace in Torremolinos until he obtained his own loft and workshop and continued to paint. Allowing the natural rhythm of his art to flow freely, here he spent months as his work took shape in colour, richness and texture – that is until a ferocious fire devoured the space in 1992, burning every sketch, drawing, photograph, painting and data he'd collected over the last 30 years.

Emotionally and economically gutting though this was, Osvaldo is philosophical in attributing the disaster to the start of a new artistic phase – “just as a phoenix rises out from the ashes”, instilling in him an ever greater creative response where recycled materials and old pieces of discarded wood, metal, cement, plastic, paperboard, fabric, acrylic and oil gave him new artistic uses and messages to communicate with, enabling him to reconstruct his own life while continuing to paint, and incorporating these recycled materials into his new form of three dimensional painting.

In 1997, together with three other Spanish painters, they opened their own Marbella art gallery named Marbel Art Studio International (MASI) which became a popular exhibition space for artists from all over Spain, France, Germany and Italy, all displaying impressionist paintings for a time. Perhaps inevitably though, Osvaldo found the passion slipping from this scene, leading to MASI's eventual closure.

And it was from this point that his paintings and sculptures became more integrated using wood and cardboard with pieces including “Wood Alive” (1998-99) and “Viva Wood II” (from 1999) taking centre stage in his observation that “The trees do not die”, as he retreated into the freshness of nature as his inspiration while revelling in his own privacy and giving free rein to his enormous talent and ability to masterfully sculpt and mould them into original pieces of furniture and unique instruments.

Two important people have made a marked impression on Osvaldo's life and career: meeting his art patron John Clamp, both a close confidant and main support since 1999 who openly declares of Osvaldo: “I'm proud of him, I think he's a genius”; and the artist Marcela Amado who became his professional and personal companion in 2001. In 2005, Osvaldo

moved his studio to Málaga city and more specifically to Casa Natal in Plaza de la Merced, a mere 20 metres from Picasso's birthplace where he clearly feels his mentor's spirit: “Málaga is Picasso...living and working here is like a dream come true” for him, leading to a period of great productivity and popularity as a result of two collections titled “Málaga in Pieces” (Málaga a Trozos).

Osvaldo is proud to describe the process he undertakes in creating his pieces: most are on such a grand scale that they require large workspaces – floors, walls, ceilings – and because he's working on many projects simultaneously and is guided by the emotional power of each piece, it's hard to specify how long any one piece takes to complete. He'll often see a piece of scrap material and immediately see how it will fit into a project, while at other times he'll collect odd bits, store them and not use them for months until suddenly hit by inspiration. As he was happy to tell us “No passion means no work”.

Photo right: *Meninas*

Photo below right: *Homenaje to Picasso*

### Osvaldo's exhibition pieces in Málaga airport included:

**Zooky Table:** On entering the exhibition, you have to 'take two' as you see an artist's bench sawn in two, one half in the exhibition space the other lined up to it on the outside. With paints, jars and other pieces of art paraphernalia scattered along it – including a red handmade lute and, bizarrely, a pair of glasses in a clear wine bottle! – Osvaldo explains that this piece is about seeing and not seeing, the distinction between reality and unreality. See page 70.

**Meninas 208cm x 210cm:** Tellingly, on entering the Sala, I was immediately tempted to touch this vibrant red, orange and yellow abstract painting in an attempt to transfer some of its vitality to my fingers given its almost parquet-like effect. I had nothing to fear though – Osvaldo rushed over saying “Go on, touch it, feel it, I want you to feel it.” How many artists or museum curators at any other exhibition would let you do that, anywhere in the world? Welcoming his unusual response, I freely stroked the

haphazard-looking pieces of painted wood and metal and was rewarded with a genuinely warm feeling across my hand. Marvellous!

“Osvaldo Lobalzo today is an undisputed landmark of malagueñan artists.”

– Francisco Calf, President of the Association of Plastic Artists of Málaga

**Homenaje to Picasso 360 x 150:** Dedicated to Picasso's famous 349 x 776 oil on canvas painting ‘Guernica’ of 1937 and created in a similar style to celebrate 50 years of Picasso's creation of the piece. This sensual, outstanding sculptured painting brings out the best in Osvaldo as he brims with pride in front









Photo above left: *Bodegon*

Photo above: *Palomas de la Merced*

Photo below: *Instrumento*

Photo below right: *Toro*

Photo bottom: *Zooky Table*

of it, describing his studio-based arts initiative involving school children from the charity ONCE. Reminding us of the gift of sight denied to blind people, Osvaldo actively encourages the children to “feel what we feel” by touching its various three dimensional elements, opening up a whole new world to them in which they use their imaginations to picture the image, often resulting in outpourings of emotion and tears while giving Osvaldo “absolute pleasure” in seeing them react so spontaneously and favourably to his work – you just know Picasso would be proud of what he’s doing: helping to spread light and art appreciation to us all. The success of this initiative has led Osvaldo to begin year round painting and sculpture classes to groups of 10 in Casa Natal from this month. And to make the experience even more interactive, he injects lemon scent into yellow paint, lime scent into green paint etc so the blind kids can admire the smell as well as the touch of these unique works, with Osvaldo patiently guiding them how to cut materials using knives and scissors to make their own creations.

**Toro:** A beautiful rendition of a bull made entirely from nine inch rusted nails. For Osvaldo, “a nail is not a single element in nailing...rusted, twisted, broken, someone who screams and moves, speaks.” This magnificent beast is a beauty in itself and comes with a large piece of glass which turns it into a uniquely attractive table. Osvaldo calls this piece “Loco!” (Mad!).

**Málaga a Trozos 150 x 200 and 180 x 150:** “Like snapshots” according to Osvaldo, expressing his artistic view of Málaga through wood, metal and mesh.

**Instrumento:** Happy playing with his harp! This amazing wood instrument is made from the broken arm of a chair on which Osvaldo has attached strings and painted it. As a charming decorative piece, it’s a one-off display of imagination, creativity and eccentricity. (Also see image page 68).

**Bodegon:** Not only do you want to touch this painting, its impact is so three dimensional that you can almost sit on the two chairs enjoying that bottle of wine.

**Palomas de la Merced:** An abstract depiction of white doves as seen through Osvaldo’s eyes from Casa Natal in Picasso’s birthplace, Plaza de la Merced.

For a first hand experience of Osvaldo’s touching tribute to Picasso, Málaga and many works within his collection, visit his Permanent Exhibition in Plaza de la Merced 9, Málaga, Tel: 655 752 378 (English) or 654 861 289 (Spanish). Also view them online via his website [www.osvaldolobalzo.com](http://www.osvaldolobalzo.com)





THIRD PRIZE- 'thou shalt love thy neighbour' design by : Albrecht Marius, Switzerland



Oswaldo Lobalzo Permanent  
Collection:

Sentidos Técnica Mixta

Passionate for Picasso, the Argentinean  
painter & sculptor displays his best  
works in Picasso's home square

Casa Natal, Plaza de la Merced 9  
Málaga

[www.osvaldolobalzo.com](http://www.osvaldolobalzo.com)

Berlin/New York  
Dialogues

Comparing on new architecture  
strategies in both cities, contributions  
from David Chipperfield

American Institute of Architects  
Centre for Architecture - New York

Till 26/1

[www.aiany.org](http://www.aiany.org)

Gabriele Basilico

Exploring the current state of  
Silicon Valley in states of con-  
struction or decay

San Francisco Museum of Modern  
Art, US. From 26/1

[www.sfmoma.org](http://www.sfmoma.org)

Prix Mies van der  
Rohe 2007

See prize-winning design for the  
Contemporary Art Museum of  
Castilla & León plus others  
from Europe's most important  
architectural award

Cité de l'architecture et du patrimoine  
Paris, Till 27/1

[www.citechaillot.fr](http://www.citechaillot.fr)

JAN / FEB 08 EVENTS

MODERN DESIGN MAGAZINE WISH ALL OUR READERS A HAPPY 2008!



## MEUBLE PARIS

New exhibition of  
furniture, homeware  
& décor

Paris Le Bourget  
Exhibition Centre  
24-28/1

[www.maison-object.com](http://www.maison-object.com)

## Shenzhen-Hong Kong Architecture Biennale

Major exhibition  
investigating urban life in  
China's instant city

Venues across Shenzhen,  
China - Till 29/2

[www.shenzhenbiennale.cn](http://www.shenzhenbiennale.cn)

## Utrecht Manifest: 2nd Biennale for Social Design

International cultural develop-  
ments in design & architecture  
from a social perspective -  
theme Modernism's Legacy  
Till 11/2

Utrecht Biennial Foundation  
Rotsoord 3, Utrecht  
Netherlands

[www.utrechtmanifest.nl](http://www.utrechtmanifest.nl)

## Interclima+elec home & building

A unique event reflecting the  
convergence of various technical  
trades involved in building

Paris ExpoPorte de Versailles  
5-8/2

[www.reedexpo.com](http://www.reedexpo.com)

## 'Math' Magic Art'

Eddy Parkiet Exhibition  
11-30/1

Casino Marbella  
Cultural Society  
Parque Alameda

[www.purelyart.eu](http://www.purelyart.eu)



# Japanese Street Design

FASHION 174

“Aya claims the idea was inspired by a proven stealth technique used by ancient ninja assassins”



A battle on the streets of Tokyo has spurred daring fashion designer Aya Tsukioka to revive an ancient Japanese deception technique and boldly attempt to blend it back in to modern city life. \_\_\_\_ With her innovative style she has conceived an ingenious ‘cloaking device’ designed to help ease women’s fear of ever increasing street crime. This innocent looking Ninja skirt swiftly folds out and cleverly converts in to a mock up drinks vending machine. With the right backdrop the wearer evidently dissolves in to their urban surroundings, cunningly outwitting any would be assailant - unless of course the mugger becomes slightly parched in the pursuit and decides to buy a thirst-quencher! \_\_\_\_ Aya claims the idea was inspired by a proven stealth technique used by ancient ninja assassins who deviously slipped in to the night undetected by cloaking themselves in black blankets. Of course – a touch of ninja sword mastery was a useful back up plan if all went wrong, not something that comes packaged up with one of Aya’s skirts. \_\_\_\_ The Tokyo based designer is also responsible for the ‘Manhole bag’, an ingenious handbag that doubles as a sewer cover, intended to fool thieves who allegedly ‘walk right over the item’ without noticing it. Along the same lines she has developed a kids backpack that cleverly morphs in to a fire hydrant – now your talking! \_\_\_\_ This new genre of ‘morphing-mode’ has already hit the streets and is selling. However, no matter how well the Ninja skirt works in Japan - we suspect that sadly in Europe it could be relegated to the fancy dress/novelty market or maybe just used as an elaborate way to hide from the ex!





Looking at the resume of Maria Francesca Pepe it becomes clear that she is a design force to be reckoned with.

The ink still wet on her academy papers, she already heads up her own London based Jewelry emporium and personally designs each of her collections. With a successful showcase under her belt this summer at the London Fashion week, her Inaugural collection is now surging to the fore. Her obvious inner strength subtly bleeds through in to her retro design ethos, cleverly crafting chunky tribal inspired pieces, serpentine not only in appearance but also in nature.

# Pepe Studio

The snake form perfectly reflects the forgotten design origins and practical intention of this morph-like jewelry collection with its multi purpose usage. Many of the pieces forged in brass, venomously springing to life as they slide from shade to bright light and each piece able to shed its pure cosmetic skin and emerge re-born as a dynamic accessory that will accompany any outfit. From necklace to hair ornament, belt to handbag handle, from pure design to functionality and back. While these sinuous designs are clearly not for the faint hearted, obtaining one of these unique pieces would not only be a sound investment but would easily elevate the wearer toward the pinnacle of the fashion design world.





# BOOKS & CINEMA

## Cinema

### BABELGUM ONLINE FILM FESTIVAL

This new film competition overseen by Director Spike Lee offers independent filmmakers the opportunity to upload their films with a chance to gain international exposure, cash prizes, a share in advertising revenue and more. The seven categories of judging are: Looking for Genius, Short Film, Documentary, Animation, Social/Environmental, Spot/Advertising and Music Videos. Submitted works will be showcased on the Babelgum Online Film Festival Channel, launching next year. Visit [www.babelgum.com/online-film-festival](http://www.babelgum.com/online-film-festival) for competition details. Online submissions open till 15 February 2008.



### I'M NOT THERE

Starring: Cate Blanchett, Richard Gere, Christian Bale

The new experimental Todd Haynes film based on Bob Dylan's character is described as both accurate and misleading. Six different actors play the "Dylan personality", each incarnating various aspects of his life, art and career. The movie is an explanation of his place in American culture, celebrating his spirit and examining some of the problems relating to American culture, celebrities, pop music and film making. A must-see for Dylan fans, the visual techniques, approach to story-telling and abstract nature may well bring non-Dylan fans into the fold as part of "an exhilarating experience showing Dylan's mischievous intelligence."



## Books

### EARLY SUMMER NERVES

Author: Kiyoshi Koishi



Described as a masterpiece of early Japanese New Photography, this fascinating volume takes off where Japanese Old Photography left off in the 1930s. At that time, Japan experienced an explosion of surrealist photography that foreshadowed much of the expressionist photography of the following decades – interrupted by the war but not before Koishi's amalgamation of photography, poetry and metal in one of the most intriguing volumes in photo book history.

### ECOHOUSE

Author: Sue Roaf  
Publisher: Elsevier

This 3rd edition of the bestselling Ecohouse is both a technical guide and an inspiration for thousands of architects, designers and eco-builders all over the world. As pressure grows to slow climate change, Ecohouse provides design information about the latest low-impact materials and technologies, showcasing the newest and 'best green' solutions with international case studies demonstrating sustainable designs around the world.



### STARTING OUT IN THE EVENING

Starring:  
Frank Langella,  
Lauren Ambrose,  
Lili Taylor



An elderly, once-famous novelist named Leonard Schiller is in his declining years when a young graduate student visits him wanting to write her Masters thesis on him. With the third person in this emotional triangle being Schiller's daughter, the movie explores interesting themes in a delicate and subtle way, highlighting issues around writing, ageing, disappointment and the fading away of a whole culture of letters and learning that Schiller represents. Described as one of the best performances of 2007, it's an interesting take on the relationship between a 20 year old and a man in his 70s. This movie is about characters who are very much human and who live up to their performances in a genuinely touching film.



# Fossil Fuel



# is Prehistoric

THIRD PRIZE- 'fossil fuel' design by : Sei Shimura, Japan



# music

for all ages

new releases

MUSIC 178

FROM THE VAULTS 1997-2007

0101010101  
101 \*GROOVE  
0101 ARMADA  
1010 10 YEAR  
01010 STORY  
1010101010

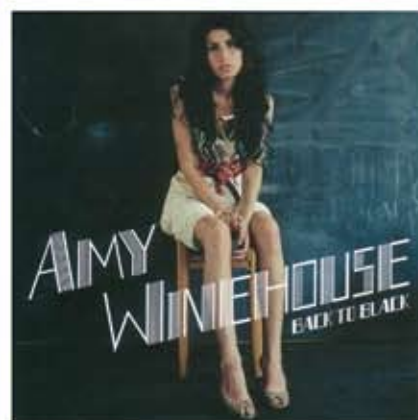
3 CDs OF TRACKS REMASTERED AND MIXED  
BY US FROM THE 10 YEAR ARCHIVE

## Groove Armada

### '10 Year Story'

text: Millie Johnson

10 years in the game is definitely worth a double album retrospective celebration - that's exactly what Andy and Tom have given us. A CD for 'shakin' your ass' to and one to chill thinking of 'sand-dunes and salty air'!



## AMY WINEHOUSE

### 'Back to Black'

BEST ALBUM OF 2007!

Text: Millie Johnson

I know a bold statement but really that's how I feel about this album. If you can bring yourself to overlook the vulture tactics of the media that scrutinise everything she does in her personal life and listen to this album without prejudice, then you would agree with the above statement. Now to the important part...the music. Partly produced by her friend Mark Ronson, this is a match made in heaven - just perfect coupling. 3 years after her debut album Frank, Amy has certainly grown musically and lyrically. This album is 21st century soul at its finest. Although lyrically dark, the main theme being a broken heart, it's an uplifting musical experience - blazing horns, exquisite backing vocals and strings galore that all compliment this young lady's husky dulcet tones. Lyrically reminiscent of a blues track, her voice smoulders and aches on the album title track 'Back to Black'. The high spirited 'Tears Dry on Their Own' has a chorus full of tantalising horns and harmonies, with another outstanding vocal performance from yours truly. 'Me and Mr Jones' certainly has an old skool sound but with a modern twist with the opening line 'What kind of fuckery is this? You made me miss the Slick Rick gig'. At only 23 years old, this album delivers an amazing vocal style that is more mature than her years. Undeniably this is Amy Winehouse.



Millie Johnson can be heard on Global Fm 96.5 www.Global.fm Monday to Friday 12:00 - 15:00 and every Sunday night from 6-9pm spinning the best in Street Soul.



## Estelle

'Wait a Minute' (Just a touch)

text: Millie Johnson

This first single from Londoner Estelle's forthcoming album 'Shine' (Feb '08), starts as a vintage sounding head-nod, hip-hop beat, grows into a danceable number with a clever layering of vintage horn stabs and Estelle's soulful vocals tease as she effortlessly raps on this fantastic comeback single.



## Eddie and The Subtitles

Fuck You Eddie

Re-release of their 1980 first full length LP is classic LA punk; faster paced than the second album and more in the classic punk style. Great songs; a must for any punk rocker.



## The Blind Boys of Alabama

Down in New Orleans

Four-time Grammy winners, The Blind Boys Of Alabama get 'down in New Orleans' on their new album recorded in the Crescent City with special guests Allen Toussaint, Preservation Hall Jazz Band and The Hot 8 Brass Band.



Text: Millie Johnson

# If it's Broken...don't fix it!

Twisted Jazz, Broken Techno, Future Jazz, Broken Soul call it what you will but they all come with that distinctive Broken Beat! An electronic musical genre that started with its roots firmly embedded in West London, now can claim to be a universal London sound - although other parts of Europe and the world, mainly Tokyo and Detroit, are catching up.

Its typical rhythm is that of an adhoc rolling drum beat that is staggered with snares. I suppose it could also be described as a kind of distorted drum and bass, with echoes of bossa nova, soul, rap, electronica and afro beat. The eclecticism of different styles that fall under the Broken beatz umbrella are forever evolving. So whilst one minute you are smothered and soothed in a sweet soulful voice and flowing broken beats, you can also be rudely jerked about by blaring drums and heavy basslines, occasionally even being thrown into a carnival-esque mood with riotous horns, swift basslines and topped with a sexy layer of samba!

Pioneered by London producer IG Culture, with his New Sector movement releases, he is still the main man with his finger on the Broken pulse. Alongside fellow artists such as Domu, Jazzanova, Bugz in the Attic (V2), 4-Hero (Reinforced), Seiji and New Zealand born Mark de Clive-Lowe, this collective started to step out of their own musical comfort zones and began to experiment with this nu Broken sound. All coming from various musical backgrounds of drum and bass, garage, hip-hop and acid jazz, a sophisticated sound emerged like no other genre of music. Their musical influences are still very obvious in the onslaught of releases that are soaked in classic soul, jazz and even a hint of D.I.S.C.O, but still holding the energy of a dance track.

A regular club night that supplies a night of pure Broken Beatz heaven is Co-Op at Plastic People, in Shoreditch. Where you will find a packed dance floor full of sweat drenched revelers, clothes clinging to their bodies and for once it's not a night that is chemically charged! A mixed open minded crowd descend on this venue, every 2nd and last Sunday of the month. Girls and guys bust into old jazz, soul dance moves from back in the day whilst still in the groove of the broken beat! These are a hungry bunch that expect to hear new releases hot off the press alongside their more familiar favorites!

**So if it's Broken...don't you dare fix it!**

Millie Johnson can be heard on Global Fm 96.5 [www.Global.fm](http://www.Global.fm) Monday to Friday 12p- 3p and every Sunday night from 6-9pm spinning the best in Street Soul.





acid

GASTRO  
RONOMY

slimy

langy

chewy

crunchy

# A Bug's Life

Text: Nick Clarke Photos: Courtesy of [www.thailandunique.com](http://www.thailandunique.com)

WHILE US WESTERNERS GENERALLY LIKE TO CHOW DOWN ON SIMPLE MEATS SUCH AS BEEF, PORK OR LAMB, OUR FRIENDS ON THE EASTERN SIDE OF THE WORLD HAVE A TASTE FOR THE EXOTIC – AND WE'RE NOT TALKING ABOUT FRIEND NOODLES. HERE, NO, WE'RE TALKING ABOUT A TASTE FOR CREEPY CRAWLIES, THOSE SIX-AND EIGHT-LEGGED CREATURES THAT USUALLY TURN OUR STOMACHS OR FORM THE BASIS OF OUR MOST GRUESOME NIGHTMARES. TAKE THAILAND, FOR INSTANCE; THE PEOPLE HERE THINK NOTHING OF GOBBLING DOWN A PLATE OF JUICY COCKROACHES, SOLD IN THE MARKETS AS A DELICACY. WHAT'S MORE, IN GHANA, DURING THE SPRING RAINS, WINGED TERMITES ARE FRIED, ROASTED OR MADE INTO BREAD, AND IN SOUTH AFRICA INSECTS ARE FREQUENTLY CONSUMED WITH CORNMEAL PORRIDGE. CALL US OLD-FASHIONED, BUT WHAT HAPPENED TO POURING MILK OVER YOUR BREAKFAST?

crispy

soft





**Images:** Packaged creepy crawlies to suit everyone's taste

But eating insects like this isn't as gross as you'd imagine; in fact, they're packed with protein, vitamins and minerals. Just compare a hamburger with a grasshopper, for example. In an average hamburger there is about 18 per cent protein and 18 per cent fat, while there's up to 60 per cent protein and just 6 per cent fat in a cooked grasshopper. Granted, a hamburger may taste and look better, but the noisy, long-legged insect is significantly better for your health. Perhaps if they served them in a bun with cheese at a drive-thru we'd be more tempted?

Known as entomophagy – yes, there's a technical name for it! – bug-munching began thousands of years ago when hunters ate them for survival after watching animals be nourished them. After all, cavemen didn't have a local supermarket they could pop down to and stock up on frozen goodies! The tradition continued into the age of the Romans and

Greeks, who loved nothing more than chomping on beetle larvae reared on flour and wine. Even Aristotle, the famous Greek philosopher and scientist, was a fan. He wrote: "The larva of the cicada on attaining full size in the ground becomes a nymph; then it tastes best, before the husk is broken." The Old Testament, too, encourages us to sample locusts, beetles and grasshoppers, with St John the Baptist rumoured to have survived in the desert on little more than locusts and honey. If it was good enough for a saint, then surely it should be good enough for us mere mortals?

The tradition hasn't died out. In Africa, Asia and Latin America, a restaurant menu wouldn't be complete without a fried bug or two. Over in China, beekeepers are considered virile because they eat larvae from their beehives; in Japan, people get their lips around water fly larvae sautéed in sugar and soy sauce; in Bali, dragonflies are boiled in coconut milk with

ginger and garlic; in New Guinea and parts of Australia, grubs are the order of the day; in Latin America, fire-roasted tarantulas and ants make up traditional dishes; and in Mexico, agave worm are wrapped in tortillas. Bugs aren't just found in food, either; in Thailand you can buy vodka infused with a scorpion, said to be a great aphrodisiac.

Despite its long history, however, eating insects is still considered disgusting in America and Europe. But when you think about it, we're a hypocritical bunch; after all, we eat prawn and lobster, don't we? Like insects, they are arthropods, too, and share the same exoskeleton body. But while we're happy to fork out 100 euros plus for a lobster in a classy restaurant, we're not so keen to be served beasts we usually want to swot.

For more information: [www.thailandunique.com](http://www.thailandunique.com)  
[www.bizarrefood.com](http://www.bizarrefood.com)



# COOL Websites & Digital Art

You can send us your cool links to: [rbouza@d-earle.com](mailto:rbouza@d-earle.com)

## 1 | [HTTP://WWW.ANGRY-GRAM.COM](http://www.angry-gram.com)

It looks like an ad for a burger giant but this dancing, shouting burger uses a traditional typewriter, paper and choice of insulting terms to help you pour scorn on everyone you detest, as long as they're wearing ear phones to hear the full extent of your wrath. Highly amusing but lacking in swear words!

## 2 | [HTTP://WWW.LAFILM.COM](http://www.lafilm.com)

24/7/365 access to the Los Angeles Film School, California inviting you to "Dream to Screen" while exploring the entertainment capital of the world.

## 3 | [HTTP://WWW.PICNIK.COM](http://www.picnik.com)

Picnik photo editing makes your photos fabulous with powerful, easy to use editing tools. Tweak to your heart's content then get creative with oodles of effects, fonts, shapes and frames.

## 4 | [HTTP://WWW.GLUMBERT.COM/WII/VIEW.PHP?NAME=WOMENFILM](http://www.glumbert.com/wii/view.php?NAME=WOMENFILM)

Offbeat news and video site with entertaining categories but this particular link is incredible - watch it morph to show beautiful black and white full face shots of countless classic beauties and celebrities.

## 5 | [HTTP://WWW.D-EARLE.COM](http://www.d-earle.com)

We're branching out into the lush green landscape of Cape Verde, off the coast of West Africa. Check out our large scale projects to get the full monty on our global expansion.

## 6 | [HTTP://WWW.DECODEME.COM](http://www.decode.me.com)

Another cardboard box setting, this time IKEA using Polaroid snaps of common student scenarios to itemise their products.

## 7 | [HTTP://WWW.DUMBCRIMINALS.COM](http://www.dumbcriminals.com)

An A-Z list of some of the most stupid stories making the underground headlines, such as... 'A Bear Stole A Car!' Click to get the full hairy details: "The bear was probably attracted by some kind of food in the car...making it the first time in the state that a bear has stolen a car. Repeat, a bear has stolen a car." Very silly!

## 8 | [HTTP://WWW.ABSOLUTKRAVITZ.COM](http://www.absolutkravitz.com)

Boasting about their commitment to the arts and their creative nature which appeals to the world's leading artists, Absolut Vodka present an impressive concert hall hosting art from sculpture to digital; fashion from Stella McCartney to Helmut Lang; and of course music from Lenny Kravitz.

## 9 | [HTTP://WWW.ECOTONOA.COM](http://www.ecotonoha.com)

Ecotonoha is a project to nurture a virtual tree collaboratively while helping the real environment cope with global warming. As you make ecotonoha's leaves, the virtual tree will grow and as ecotonoha grows, real trees will be planted by NEC.

1 | 2



3 | 4



5 | 6



7 | 8



9 | 10



10 |

Innovative, simple and fun! A great site for Jupi Fruit Juice with a pumped up inflatable orange, trembling fruit trees, tennis playing mandarins, squashed fruit and even kamikaze satsumas. Make your own juice by clicking on your chosen fruit, watch them wizz round on the dizzy swing and they're bottled up in seconds. So this is what fruits get up to when we're not looking? Check the groovy, non-stop Rasta orange head too - so what if he's Polish?

<http://www.jupiland.com/pl>

ON  
LINE 182





The Museum of Modern Art in midtown Manhattan is to have a very tall, gleaming new neighbour: a 75-storey tower at 53 West 53rd Street containing a 100-room, 7-Star hotel; 120 luxury condominiums; and three floors covering 50,000 square feet of expanded MoMA exhibition space.

Commissioned by privately owned international real estate developer Hines and designed by Grand Prix French architect Jean Nouvel, it's set to make a powerful contribution to the Manhattan skyline.

Also destined to become "an international architectural design icon," Nouvel's design maximises the site while taking account of the city's zoning structure. The building's steel and glass façade reveals its diagrid structural design while its unique silhouette tapers as it rises to a distinctive dual spire. Nostalgic New Yorkers are already likening its spires to the twin-towers; others comparing them to "beautiful reverse icicles"; while others suggest "the building looks like the Terminator's revealed robotic arm. Send it to Dubai."

Paris-based Nouvel – famed for his huge phallic-shaped design for Torre Agbar in Barcelona, though less widely known as the inspiration for Brad Pitt and Angelina Jolie's daughter's name, Shiloh Nouvel – is no stranger to the dizzy heights of architectural success. Heading his own practice Ateliers Jean Nouvel since 1970, his honours include the Gold Medal of the French Academy of Architecture; the Royal Gold Medal of the Royal Institute of British Architects; the Aga Khan Prize for Architecture; honorary fellowships from the American Institute of Architecture; and CNBC's Best High Rise Architecture Award. A winner by a mile, Nouvel's design has only recently been unveiled with the project scheduled to commence in late 2008.



photos courtesy of Ateliers Jean Nouvel

# 53W 53rd

Text: Chris Dove

These balanced street coordinates are in New York – in a location synonymous with great modern art....



ART 184



# Bombay Sapphire

Text: Chris Dove Photos: Courtesy of Bombay Sapphire

Grab a glass of gin and toast the 6th Bombay Sapphire Designer Glass Exhibition April 2008

32 ARTISTS FROM AROUND THE WORLD WILL BE FIGHTING IT OUT TO CLAIM FIRST PRIZE IN THE MOST HOTLY CONTESTED GLASS DESIGN COMPETITION OF THE YEAR. NEARLY 300 ARCHITECTS, SCULPTORS AND DESIGNERS ENTERED THE 6TH BOMBAY SAPPHIRE DESIGNER GLASS COMPETITION TO WIN THE COVETED £20,000 (€30,000) PRIZE.

The 32 finalists were selected at London's Tate Gallery of Modern Art last November 07 and come from far and wide: the UK, the US, Japan, Australia, Israel, Hong Kong, Germany, Italy, France, Austria and Denmark.

One winning design will be selected on 17 April 2008 during Milan Design Week by a prestigious jury made up of international designers and glass design experts including Tom Dixon, Nicole Farhi, Thomas Heatherwick, Lesley Jackson, Karim Rashid and Nadja Swarovski. The winning design together with all designs entered will be exhibited in Milan's Superstudio

Piu, following which the exhibition will travel the world throughout the year.

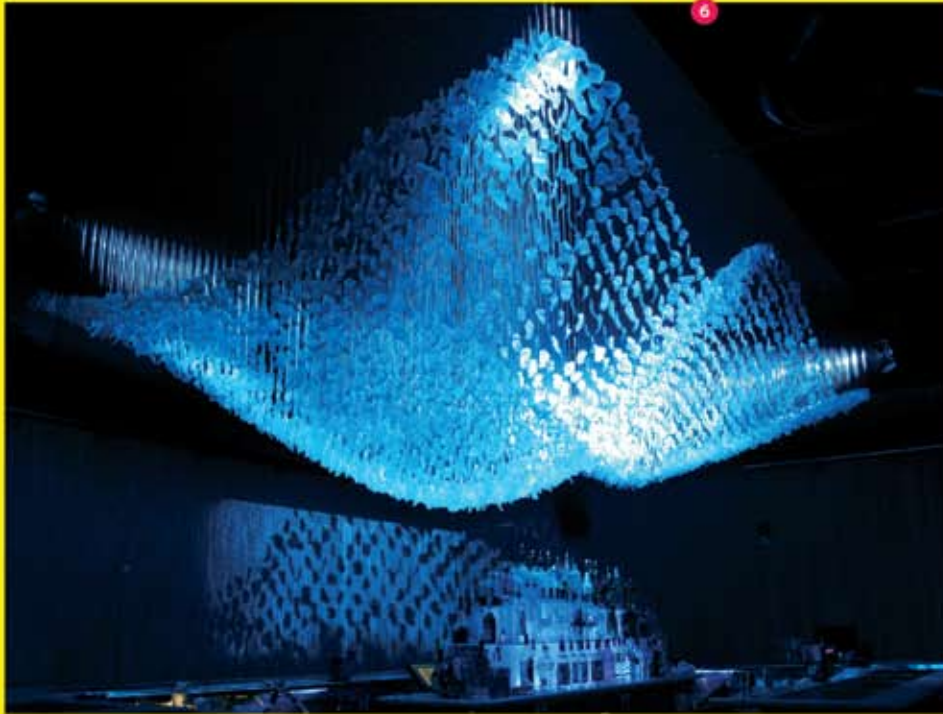
Created in 2001, the Bombay Sapphire Foundation supports and promotes contemporary grassroots designs and cutting edge international glass designs in particular. During its six years, the prize has been awarded to some of the world's most talented artists and designers including Lena Bergstrom, Tord Boontje, Barber Osgerby, Paul Cockedge, Foster & Partners and Rose Lovegrove. Last year's winner was Spaniard Jaume Plensa with his

'Crown Fountain of Chicago': two crystal towers depicting 1,000 people's faces being poured like water on a lake.

With this high standard to beat, next year's entrants have their work cut out so in anticipation of a crystal clear winner, let's raise a toast of Bombay Sapphire's Premium Distilled London Dry Gin and wish them all every success. Cheers!

For more information visit [www.bombaysapphire.com](http://www.bombaysapphire.com) or email Mirentxu Singular Team: [mirentxu.atauri@equiposingular.es](mailto:mirentxu.atauri@equiposingular.es)





1 | Yoav Reches: (Zik Group) (Israel)   2 | James Lethbridge: Coalescence ii (UK)   3 | Akiko Iwase: A Molecule of the Horizon (Japan)  
 4 | Ruby Woo: Frozen in 2007 Melted in 1997 (Hong Kong)   5 | Akiko Iwase: A Molecule of the Horizon (Japan)   6 | Eva Menz: Singing Water (Austria)  
 7 | Annie Catterell: Capacity (UK)   8 | Carmen Lozar: Crocodile Tears (USA)   9 | Rozlyn de Bussey: Lappet Form n° 6 (Australia)





# BMW Welt vs Mercedes Benz (Museum)

TWO OF GERMANY'S TOP LUXURY CAR MODELS  
ARE BENDING OVER BACKWARDS TO DISPLAY  
THEIR CULTURAL CREDENTIALS...

Text: Marie Malone





### BMW Welt Building

It's not often that you get 2 impressive futuristic car buildings being opened at, more or less, the same time - but, that's what's happened in Germany recently! The BMW Welt, situated next to BMW parent plant, the Group's headquarters and the BMW museum, in Milbertshofen, in the centre of Munich, opened in late October, 2007 - to unveil a stunning piece of architecture, to be the home of the BMW model. Described not merely as a museum, or a showroom, the concept behind the new BMW Welt building, was to design a building "that people could experience as a condensed city centre". This would bring together the elements of a great exhibition hall; an information and communication centre for BMW; the ceremonial delivery of new vehicles to clients, together with 3 restaurants; a cinema cum theatre; a 'Junior Campus' for children; shops full of BMW products, guided visits of the factory, and an updated museum - all under one roof!

The building design, therefore, would not only be an instantly recognisable icon for the company, but would integrate all these facilities and services, for the projected 850,000 visitors expected, and the exclusive delivery process of about 45,000 new cars, each year. Every day, 18 BMW Series 3, and 1,250 petrol and diesel cars, with 6 and 8 cylinders, leave the factory! BMW Welt is open to the public 360 days a year.

The final construction was developed from the winning design by Professor Wolf D. Prix, and the Viennese architecture firm, Coop Himmelb(l)au, after they were chosen from the 275 architecture firms that submitted tenders.

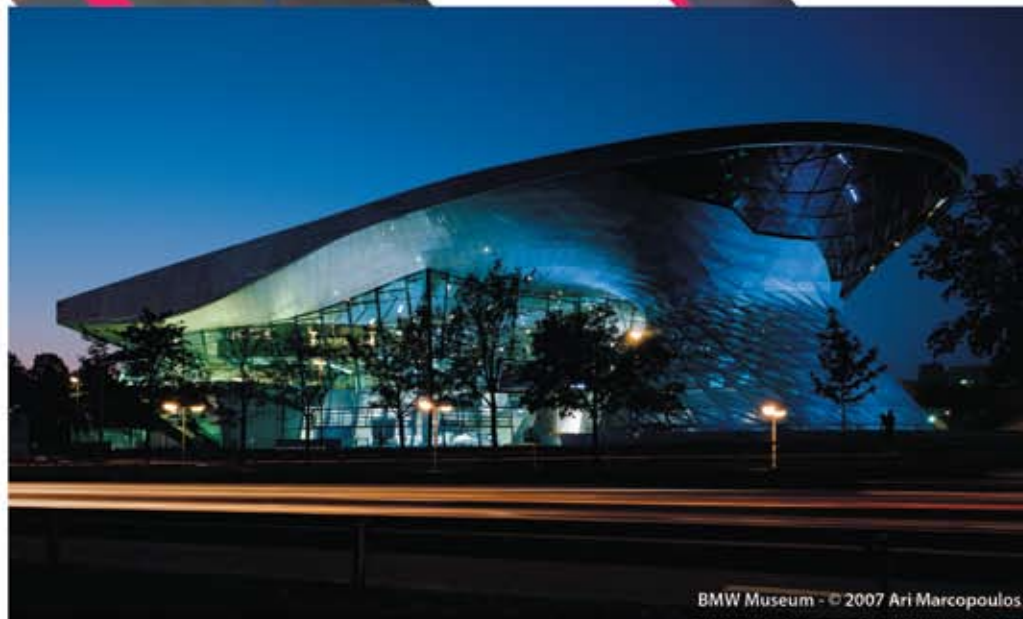
They designed the building with a 25,000m (squared) site area - made completely from natural resources. Glazed cladding surfaces; modern ventilation systems, and specially made solar panels, enable the building to operate with very low

energy consumption levels. BMW Welt is mostly constructed using stainless steel, and designer glass.

Special priority, in the architectural plans, was given to have free sight lines, and visual interaction between the various areas within BMW Welt, including the building's immediate outside environment. The nearby Olympia Park landscape can be seen through the transparent glass facades, and a wedge cut in the roof area, allows views of the special car delivery process at certain points. This is the main function of the building, as the cars are transported to different areas for washing; workshop checks; final inspections, etc, before being presented to the new owner.

The architecture plans, therefore, led to a planning model, with 5 thematic blocks, which included The Hall; Premiere; Forum; Gastronomy, and Double Cone - each with their own specialist functions.





BMW Museum - © 2007 Ari Marcopoulos



BMW Museum - © 2007 Ari Marcopoulos



BMW Museum - © 2007 Ari Marcopoulos

In the Hall, is a solar-heated, naturally sub-climatic area, and multifunctional space. It mixes artificial and natural light, with ambient climate and acoustics, and has a natural air supply generated from thermal currents.

The Premiere, or 'Marina' area, is the main car delivery area, aimed at enhancing the delivery of the new BMW to the new owner. Here, owners receive their new car on a rotating platform, where they drive directly outside on a huge ramp. There are also Lounge areas integrated into this area, connected to hotel accommodation, to maximize the whole car delivery experience, for long distance travelers.

The Forum is a separate events area, which can cater for up to 1,200 people, as either a theatre, or a conference room.

Two of the main restaurant areas, exhibition and sales floors, and the 'Junior Campus' activity area, specially designed for the kids, are located in the Tower area.

The public assembly area can be found in the Double Cone area. This is used for special events and exhibitions. This is also the point of origin for the roof, which rests on 11 columns, and sculpturally configures the huge space inside. The roof is not based on the usual floor plan, and consists of upper and lower grid layers, supported by circulating A-shape supports, and by the Double Cone, and the Lounge area.

The building plans started in November, 2001, and construction began in August, 2003. By, October, 2007, this outstanding building was completed, at a cost of above 100 million Euros.

### The Mercedes-Benz Museum

The main car competitor to BMW - Mercedes-Benz - has also opened an equally impressive building, with the Mercedes-Benz Museum in Stuttgart - in fact, an award winner of the German Architecture Prize, in December, 2007, in Munchen.

Here, they promise to take you 'on a voyage of discovery through automotive history', as you view the different types of models, and learn about the development of the car, in a spacious, modern building, constructed in metallic and glass layers. The car exhibits are well classified, and lit up along corridors, which are easily accessible.

The events areas are divided into studio, club and arena areas. The service area caters for the shops and restaurants, whilst the Utility area offers ticket and information services, as well as car parking, and access to other areas within the building.

There are 7 'Legend Rooms', which offer information on specific types of models, such as the 'Silver Arrows - Races and Records' for the budding enthusiasts! Records date back from 1886, so there is plenty to see. There are also offer factory, and guided tours.

On the Mercedes-Benz official website, there is a wonderful 'quickened up' video, which shows the construction phases, from the beginning, to the completion of the Mercedes Benz Museum. The building covers 16,500 square metres of exhibition space, and has 160 car exhibits on display. It is constructed like a gigantic double helix, and is worth a visit just to look at the architecture of the building itself - whether you like cars, or not!

The building was designed by the Amsterdam-based UNStudio, which is one of the world's most highly esteemed architectural firms. Ben Van Berkel, the Co-Founder (along with Caroline Bros), and Director of the firm stated that,

"The Mercedes-Benz Museum combines a number of radical spatial principles with each other, and thereby creates a completely new typology".

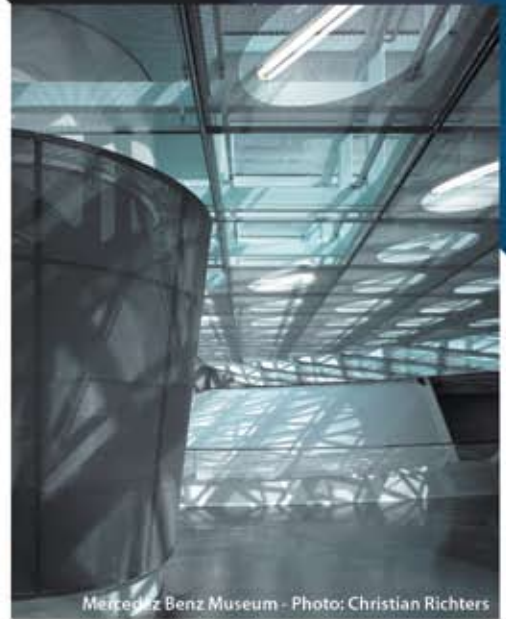




Mercedes-Benz Museum - Photo: Christian Richters



Mercedes-Benz Museum - Photo: Christian Richters



Mercedes-Benz Museum - Photo: Christian Richters

The building is highly unusual, in that the visitor enters at the top, not ground level, by lifts. They then have a choice of 2 different tours throughout the museum, which takes the visitor from top to bottom! The tours can be changed as they meet up at each level, depending on if the visitor prefers the 'Legend', or the 'Collection' Tour!

What is unusual about the architecture of this building, is that UNStudio also developed special technologies, in order to complete the building on time. The construction was highly complex, with a very tight timeframe, so they had to monitor the geometry of the building, using the latest computer technology, as much as possible. However, digital monitoring of the geometry ensured that all adjustments were done quickly and efficiently, whilst they could check the effect the adjustments had on other aspects of the construction quite strictly.

If you take a look at the design of the structure of the Mercedes-Benz Museum, it resembles the shape of a clover-leaf, with 3 overlapping circles, with the centre part being deleted, to form a triangular atrium. The semi-circular areas project from the centre core, in 1-2 storey high sections, to accommodate the necessary infrastructure, exhibitions rooms, etc. All the exhibition rooms are arranged in chronological order, matching the outer circumference of the building itself. Cleverly, whilst the visitor thinks are moving alongside a wall, it changes into a ceiling, and then becomes a room, so there is an almost surreal tour around the building itself. Guests follow a clear guidance system between the different types of museum room.

After the visit, guests can even publish their own personal experiences about the Mercedes-Benz car they still have, or once owned. If you like cars, many of the stories make entertaining reading!

More info at:

[www.museum-mercedes-benz.com](http://www.museum-mercedes-benz.com)

[www.unstudio.com](http://www.unstudio.com)



Mercedes-Benz Museum - Photo Brigida Gonzalez





# BUGATTI<sup>i</sup>VEYRON

**Text:** Ian Baxter  
**Photos courtesy of** Bugatti

If, as some psychologists postulate, mens cars are an extension of their penises, the Bugatti Veyron is a gigantic, porn-star proportioned, strap-on member. All other production cars wilt by comparison, trumped by the Bugatti's impressive vital statistics.







Let's start with the Bugatti's 8.0 litre, 16 cylinder, quad turbo engine, which produces 1001 bhp, or more than an F1 car. This propels the Veyron to 100 km/h (62 mph) in less than 3 seconds, or approximately the time it takes to say, "zero to one hundred kilometres an hour". For those of you with a stammer, the Bugatti will be doing well in excess of 100 mph by the time you manage to get that out.

The Veyron's party piece, and the feat which earns it the most column inches in the motoring press, is top speed. Try searching the internet for 400 km/h or 250 mph and see which production car appears most frequently in the results. In order to achieve this heady velocity you'll need: 1) to engage maximum speed mode using an additional key Bugatti provides; 2) a very long and straight section of road, preferably without any pot holes or speed bumps; and 3) huge bollocks, because if you wuss out and touch the brakes it will automatically disengage this function, limiting you to a mere 375 km/h (230 mph).

With maximum speed mode engaged the Veyron squats down on its haunches until there is only 65 mm of ground clearance at the front and 70 mm at the rear. Additionally, to further reduce wind resistance, the flaps on the front spoiler close and the rear wing and spoiler retract. When not trying to reach maximum speed, these aerodynamic aids automatically deploy above 220 km/h (137 mph) to improve high speed stability, but generate too much drag through the air to allow the car to break the magic 400 km/h / 250 mph barrier.

One of the design challenges Bugatti faced was finding a tyre which could cope with a 1900kg (over 4000 pounds) car capable of such high speeds. Since Bugatti is selling the Veyron in the US it also had to





factor in the possibility of two, junk food addicted, 300 pound occupants – although no doubt they always order a bucket-sized cup of diet coke when supersizing their fast food order - in the tyre specifications. The Michelin tyres were specifically designed for the Veyron, and will last for 15 minutes at the top speed, although flat out, a full tank of fuel will only last for 12 minutes...

Visually, the Veyron pays homage to Bugatti's rich heritage, with the horseshoe-shaped grill, and two tone paint, highlighting the elliptical sculpted sides, reminiscent of the marque's legendary racing and sports cars of the 1920's and 1930's. The engine is proudly on display in the open, although that's more a side-affect of trying to keep it cool than a styling feature. To assist with the cooling the Veyron has a total of ten radiators, which is more than the average family dwelling. The interior is no less stunning, with the combination of leather and aluminium creating a truly unique, sumptuous experience, as befitting a car with a price tag in excess of 1 million Euros.

Ultimately, I can't decide whether the Bugatti Veyron is the best car ever made or an utterly pointless one-trick pony, designed purely to be the fastest ever road car. I for one can't think of too many places where it would be possible to reach 400 km/h without touching the brakes, even on the unrestricted autobahns of Germany.



For the mega rich, knowing they own the fastest car ever built is probably enough of a reason to buy one, as well as advertising to the world that they've got so much money that pissing away this trifling amount on a car isn't a big deal. In some respects the Veyron also represents great value – bear with me on this one – because even though it costs in excess of 1 million Euros, each one is rumoured to cost Bugatti's parent company, Volkswagen, around 7 million Euros to produce. Although a penis extension may cost less, at least you can openly flaunt the Veyron in public.



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above photo: Michael Earle and Esperanza Oña at previous day press conference

Text: Chris Dove  
Photos: Trisha Miller

The company has rapidly grown from just four, office-less employees meeting in a café in 2002 to a multinational team of 140+ technical, administration, sales and marketing personnel employed today.



## Report from Diseño Earle's Job Fair in Fuengirola's Casa de la Cultura, 5 December 2007

With the event advertised on Fuengirola Council's bulletin board and in its monthly newsletter, announcements placed in the local press, TV stations attending the previous days' press launch – accompanied by Fuengirola's Mayoress, Esperanza Oña – and pre-publicity flyers posted in local bars and restaurants, the 250-300 men who attended were clearly eager to take up this rare personal invitation to join the coast's sole firm of Modern Architects.

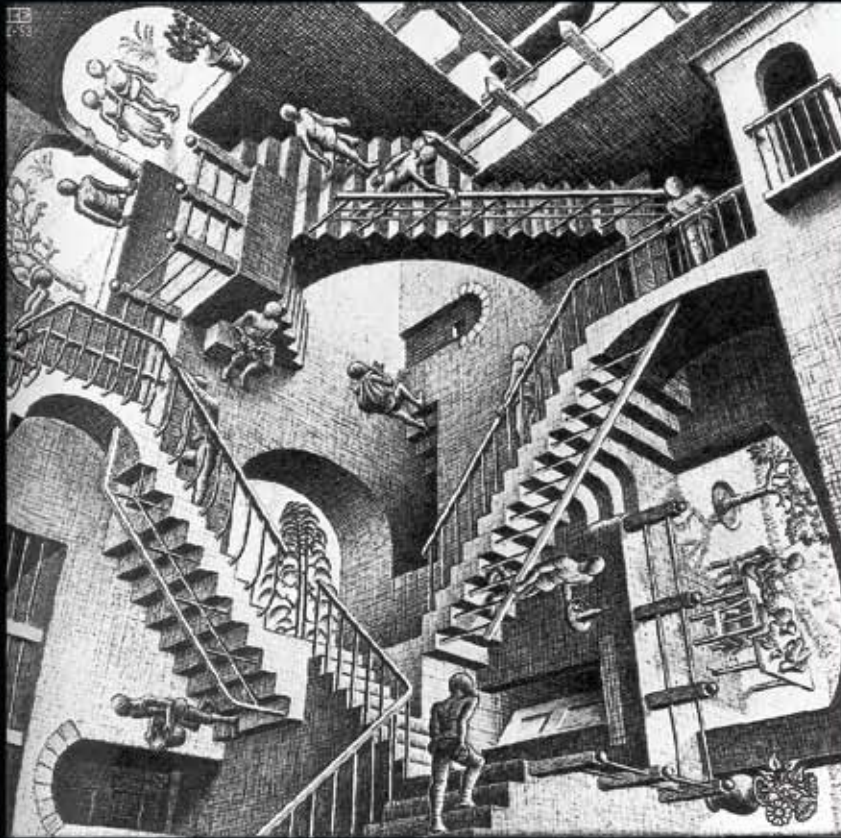
Michael described how high quality construction and customer service is the backbone of his business – so only those committed to delivering on both should apply. By way of showing the potential rewards they would gain, he invited the company's longest serving construction worker to join him and Marketing Manager Esperanza on stage: a surprised Abdul was loudly applauded as he was presented with a Share Certificate in recognition of his five continuous years of excellent service. Next up for a surprise Share Certificate was Andres for his many years of service, working on everything from building Michael's house to various construction projects on the company's behalf. The third surprise announcement was that Amaya Elizondo, Diseño Earle's Chief Administrator, was to also receive a Share Certificate for her three continuous years organising the company's operations. Audible wolf-whistles confirmed Amaya's popularity!

Michael wrapped up the two-hour Work Fair re-emphasising the numerous long-term job opportunities covering all technical, design, building and construction positions – clearly differentiating the short term, insecure employment offered by competing firms. At this point more than 80 attendees immediately submitted their CVs with details of their work experience, aided by the Diseño Earle admin team.

Photos above: Michael Earle handing out company shares.

Top: Abdelilah "Abdul" Chafik  
Middle: Amaya Elizondo  
Bottom: Andriy "Andres" Kharkevych





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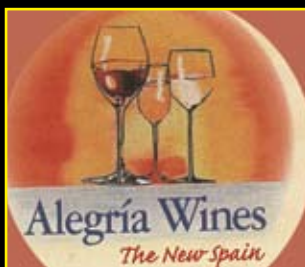
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— modern designer of hot  
headgear & handbags



## ■ ARCHITECTURE

### - Ecosistema Urbano Arquitectos, Madrid

Prizewinner of 'Awards for  
Emerging Architecture'



- The recently opened **New Museum**  
in New York City, designed by Tokyo's

### **SANAA Architects**



## ■ ART

-**Breaking Statues** – photos  
showing the last moments of a



statue's life  
before it  
splits into  
millions of  
tiny pieces!

Corrections December 2007 issue:  
Page 10 should have read: if ever there  
was one!  
Page 42 should have read: Courtesy of  
Philippe Starck

... AND LOTS, LOTS MORE!

**Modern Design Magazine** is making a name for  
itself already – start receiving yours now with our **FREE 1 year**  
subscription. And check us out at [www.d-earle.com](http://www.d-earle.com)

# "GREAT MINDS" CONTEST

*Do you know a great mind and spirit when you see one?*

We've had a great reaction already to our new **back cover design** – many readers recognising some but stuck naming them all, so here's a fun challenge to start the year on the right footing...

All competition entry details are on our website [www.d-earle.com/greatminds.html](http://www.d-earle.com/greatminds.html) and you have a whole **THREE MONTHS** to get your completed entries in.

Submit your winning entry by **17 March** – in the case of two or more readers correctly identifying all 52 names, they'll be entered into a draw to decide the outright winner of the cash.

**Good luck to you all and Happy 2008!**

Identify all 52 famous faces and  
**WIN €2008!**



## MODERN DESIGN ARCHITECTURE & ART PHOTO CONTEST

We're extending our photo contest for 'Alternative Christmas' through to January. Photos from digital cameras welcome as well. Remember **FUNKY**, abstract Christmas photos! No turkeys please!!!

We'll print 3 of the best in next month's issue.

Email your winning entry by 17 January with your name, email address and JPEG photo attachment to:

[magazine@d-earle.com](mailto:magazine@d-earle.com)

Good luck to everybody and have a happy new year!





# MODERN DESIGN

ARCHITECTURE & ART

Great minds and spirits wish you a Happy 2008

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