MODERN ARCHITECTURE & ART DESIGN
CREATED BY DISEÑO EARLE | MARCH 2008
FREE MAG No.9

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Editorial letter by Michael Earle, magazine’s editor

Michael Earle is an American architect who grew up in the Compete Era before moving back to his native Boston. He worked for several firms designing large projects including the $1.5 billion Phoenix Mercantile Center Hotel & Convention Center in Las Vegas. He was also Professor of Architecture in the Architecture Program at Boston Architectural Center before returning to Texas in 2007. Now, his firm Michael Earle employs over 140 staff and is working on 45 projects, from small residential and commercial buildings.

As discussed in last month’s introduction, we at Orion Earle have experienced tremendous growth in the past two years which has led to several office expansions. As we try to fill in our new architectural and staff joining our team, we have just finished another expansion and are completing an office re-organization. On this issue of Modern Design we discuss some of the offices around the world that have created unique spaces for working in an optimal creative setting, adaptable to the size of each team. Jeffrey Lewis’ Google office is an example of a firm that provides great facilities for their employees. While this is true, the reason has more to do with keeping their staff on the corporate campus for 14 hours a day rather than letting them go home, get a haircut, etc.

Many architects from around the world have some interesting hiring practices. The so-called Starbucks tend to hire a large number of unpaid junior architects working on their teams. Firms such as OMA or Rem Koolhaas have a majority of the staff as unpaid interns who want the experience of working in the best. On top of the fact that they are unpaid, they are expected to work 9-10 hours a day, 1 hour lunch with titled. Having architects work long hours with tight deadlines is part of the job and part of the architectural tradition but not paying them leads to mistakes, dilution and lower quality work. One firm even put an advertisement in the paper once which stated they were looking for unpaid; they soon retired, and apologized for the damage. This is how many of the top firms feel about their teams. There is a young woman working in Tokyo for Sanaa architects who blogged about her experiences in Tokyo. She said a lot of people has 40 unpaid employees and no one except the principal is over 25. She only works 10 hours a week and one day to the office where she works the best. This office is open all night, 7-3 days a week and so it goes.

Here in Spain, sometimes we find the opposite extreme. We are trying to create a work environment in which great work can be created under tight deadlines but within a family-like culture. The culture here is more conducive to teamwork work. We have battles with people in our office simply over a time reduction in the morning coffee break. It is a tough balance to work with. Architects must work on the boundaries of a profession that requires very hard work while retaining the best interests of the client at all times. At the end of this day, it comes down to passion for one’s work. If we have it and we do our best for the profession and for our clients while pushing the boundaries of new ideas and materials, we will make the world a better place. Our magazine will continue to present the best from all over the world. Enjoy!

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CHANGES

Editorial letter by Luis Gallardo, magazine’s director

Luis Gallardo, independent consultant from his birthplace in Paris to Spanish pendants. There, he studied international business and worked on direct marketing projects around the world including the first telecommunication office in Los Angeles. From South East Asia, he returned to the French Country in 2007.

Change denotes the transition that occurs between one state to another. By the late 20th century much business and New Age thought focused overwhelmingly on transformation to management, on function and internal units, while ignoring or depoliticising changes in society or geopolitics. One of the negative effects of the industrial revolution era is certainly the unfortunately too well known “Global Warming” situation our planet is suffering. In our issue, we focus on all the changes needed to stop or at least to reduce this phenomenon. Of course changes need to be taken by political leaders but every single action counts. If everybody starts to care there will be a world, then the planet would be his choice.


There are six key steps accompanying change: 1) Daniel - connect because any major change; 2) Angel at others for what they’re putting me through; 2) Reappraising - we are solutions, keep everyone happy, keep; 3) Acceptance - the reality, “Racism is failure” as the song from Star Trek likes to put it; if you want to live in harmony with your surroundings, just accept any changes as a gift to adapt yourself to evolution. Change requires organisations and organisations to adapt to reality. The Japanese have a term called “Kanban” which means continuous improvement. It is a never-ending quest to do better. And you do better by changing. To present yourself or your organisation from becoming “stained on the map” of an absolute ideology.” (David Lodge, you must become a champion of change. This is why the Modern Design team never rest to bring you the latest, the hottest, the trendiest and much more...

I still remember when we first launched Modern Design, some people were wondering if such a cutting edge magazine was really too much for you, dear readers. Nowadays, mostly everybody knows it. It is because we were expecting our arrival. We simply try to keep all our voices awake and listen to the entire contemporary world as yours, Société’s collection is together. Ladies and gentlemen, this is our moment, this is your magazine in the name of all the Modern Design Team we are offering you our March issue. Please sit down, relax and enjoy all the amazing contents we reserved specially for you.

MD is also available online at www.modern-design.com. For any questions or comments about Modern Design Magazine, I can be contacted at lgalardo@carls.com

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READERS' VIEWS

- To discover a proper design magazine on the Costa Del Sol is a breath of fresh air. I am sick and tired of pseudo-fashion, pseudo-design publications, 99 percent of which are plain ads for tacky restaurants and bloody properties where no one dares to buy anyway. So when I saw a stack of the new MODERN DESIGN MAGAZINE in our building's cafeteria, I was so glad that at last, a kick ass magazine about kick ass architecture and design has been born!

- Just a quick note to say I love everything about the magazine – it's fresh and sexy, great diversity of articles and excellent photography. I think it knocks the spots off the competition here.
- Louise, New York City, NY

- Bono Vox?! What the hell is he doing here?! Al Gore??? Tarantino...Where is Nikola Tesla, or Jimi Hendrix...The King, Mozart, Bach, Beethoven, Da Vinci, Napoleon, JFK...thumbs down!!

- blogger from Southern Spain Lifestyle

- I was recently in Marbella and got a few issues of your magazine and I think it's fantastic. I actually live in Scotland and was wondering if it was possible to buy any previous issues of the magazine. I know I can download them off the website but would prefer an actual magazine.
- N.S., Marbella, Spain

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
**Synthetic BACTERIA**

We're entering the realm of science non-fiction here so look away now if this level of technicality isn't your cup of tea (dad's going to love this bit)… Pretty as a picture, this is the largest man-made DNA structure prepared by synthesising and assembling the 582,970 base pair genomes of a bacterium, Mycoplasma genitalium JCVI-1.0. Having created the whole world of synthetic life, researchers at the J Craig Venter Institute in the US – world leaders in the field of synthetic genomics - are also looking to create a living bacterial cell based entirely on the synthetically made genome. This involves inserting the synthetic chromosome into a cell and booting it up to create the first synthetic organism. DNA of what they call Mycoplasma laboratorium will revolutionise the field of synthetic biology and defy the natural life system. Though criticism of the science are gathering and expressing huge interest in exactly which part of our bodies Mycoplasma genitalium bacterium comes from, this milestone is expected to do wonders for humanity and bring solutions to practical problems including diseases, energy and global warming...

**Wellcome with OPEN ARMS**

Briefed by the UK’s medical research charity Wellcome Trust to produce a major window display to illuminate Euston Road in central London, lighting designer Paul Cocksedge Studio has completed this temporary installation across the full length of the building. Featuring two outstretched arms, the “magic skin” periodically disappears to reveal glowing neon veins and arteries using a unique electronic material comprising glass neon tubes which allow light to pass through them but also stop the light with a flick of a switch. This dramatic attention-grabber can be seen by more than 1.8 million passers-by each year, providing the perfect opportunity to engage the public with the charity’s work. One of the hands intentionally points to the building next door – drawing the public’s attention to the recently launched Wellcome Collection, a public venue exploring the relationship between medicine, life, art and history.

**Urban transport of the future?**

**NEWS**

**Ponte di Calatrava – Venice’s 4th Bridge!**

After several construction delays, the floating city of Venice is getting closer to having a 4th bridge across the Grand Canal. Designed by Spain’s most widely recognized modern architect Santiago Calatrava, the new Ponte di Calatrava is a long, sweeping curve constructed from local Istrian stone, glass and steel and it’s painted red – a very modern design that’s intended to blend in with the nearby Santa Lucia train station and Piazzale Roma which it links to making it convenient for travellers who’ll no longer have to cross the canal or pay to ride the vaporetto. Controversy remains though about the bridge’s accessibility to those in wheelchairs so the city council has promised to install “egg-shaped lifts” for the disabled which it’s hoped will be more reliable than Venice’s existing platform lifts. Hold your breath this spring as huge Sighs of relief are heard for miles around when the bridge is finally completed.

**High ART in Chicago**

“Walking into the sales office for the Chicago Spire is like stepping into a modern art museum. In the lobby, a large egg with white doves rests on a blue background, created by architect Santiago Calatrava.” This gushing quote refers to new Condos that have just gone on sale in the ultra luxurious Chicago Spire, US. The sky high structure has sky high prices too: at 2,000 feet, the building is the highest residential housing in the world and with prices ranging from $750,000 to $15 million, Windy City prices trump any of Donald Trump's!
Bend it like... Brooklyn

Four giant waterfalls will be flowing in New York this summer as part of a public art project designed by Berlin-based Danish artist Olafur Eliasson. One waterfall will be constructed beneath the Brooklyn Bridge while others will fall from free-standing scaffolding towers on the East River. “It’s about seeing water in a different way,” said Eliasson when he unveiled the plans on 16th January. The wacky waterfalls will range in height from 90 to 120 feet – around the same as the Statue of Liberty from head to toe – and have made front page news in the ‘New York Sun’ accompanied by equally excitable press headlines proclaiming “Eco-Tourism Falls to New York”. The $9-$11 million project is supported by mayor Michael Bloomberg who’s thrilled that the falls will rise so high – more than half as high as the Brooklyn Bridge roadway and visible from the Seaport, from Brooklyn Heights and from the Governor’s Island Ferry. Shrinking water, water everywhere!

Switch Off!

Lights out 29 March for Earth Hour

Inviting us to “see the difference you can make” to help combat global warming, Earth Hour at 8pm on Saturday 29 March 2008 takes a stand through the simple action of turning off the lights for an hour, delivering a powerful message about the need for action. They aim to capture the hearts and minds of people all over the world in major capital cities including Copenhagen, Toronto, Chicago, Melbourne, Brisbane and Tel Aviv. Organised by World Wildlife Fund International, the first Earth Hour took place in Sydney in March 2007 when 2.2 million people and 2,100 local businesses turned off their lights in a massive collective effort, reducing Sydney’s energy consumption by 12.9% - the equivalent effect of taking 48,000 cars off the road for one hour. You can help by becoming a member (just €35/year), adopt or foster a cat or dog, make a donation, dog walk, groom and clean the cats, help at our fund raising events, collect bric-a-brac, display a collecting tin, or find new members.

The shelter is open 365 days of the year from 11am to 2pm and Monday-Friday (working days) from 4pm to 7pm. Tel: 952 48 60 84 | PAD, Apartado 170, Mijas 29650 | website: www.padcatsanddogs.org | e-mail info@padcatsanddogs.org Donations accepted through Bankinter, ramon y cajal 9, fuengirola 29640, A/c nº 0128 0796 13 0102677405

PAD is a rehoming shelter for abandoned dogs and cats. Since we opened our shelter in December 1998 we have found loving homes for more than 6000 dogs, cats, puppies and kittens. Our placement rate is exceptional and in 2007 alone we rehomed well over 1000 animals. So the next time you worry that all your efforts may not be making a difference, you only have to remember the 6000 lives that have ALREADY been saved. TOGETHER, WE CAN MAKE A DIFFERENCE.
Clash Associates need no introduction – other than saying they’re one of London’s formidable architectural design practices with a host of high-brow projects spanning the world.

Sleeperz Hotel Manchester, UK

The striking new Sleeperz Hotel will be located directly opposite Manchester Piccadilly’s busy listed railway terminus. It features eight floors containing 94 bedrooms with a multi-purpose lobby, breakfast room and double height entrance area on the ground floor, with a multi purpose lobby and plant room above situated towards the north side of the building. According to Manchester’s Planning Department, “it will provide a distinctive new landmark on this highly prominent site; assist in the regeneration of the Eastern Gateway Area and contribute to setting an appropriate design quality benchmark for future development in this locality.”

Stack A Bridge Dublin, Ireland

Combining grace, drama and delight, this ambitious bridge design results in a landmark structure linking Lombard Street and Custom House Quay at Stack A in the city centre. Comprising a simple three span structure with open steel decks rising in a gentle arc towards the centre, it’s a simple structural and mechanical strategy with expressive cantilevered and counterbalanced supports for the opening decks. Views of the bridge from each bank are dominated by changing perspectives of the oversailing stainless steel arms whether open or closed, with the light changing according to the weather and from day to night.

Whale Island Park, Tianjin, China

This 50-hectare strip park adjacent to the new Central Business District of Tianjin features water-based leisure facilities including yachting – it boasts a 10,000 square metre Yacht Club – rowing, windsurfing and canoeing with associated clubs, marina and shopping. The park is divided into different gardens based on the identities of the associated activities – eg the children’s activity garden with sunken 50,000 square metre aquarium and a promontory garden for ice skating, model boating and observation tower with ‘camera obscura’.

Chaise Longue: A seat for ‘La maja desnuda’ (Goya’s The Naked Maja)

This elegant Chaise Longue is made from spruce or beech veneers laminated to form an undulating plane of resilient timber frames. Four moulds of subtly differing shapes are used to impart a gradual twist to the line of the piece. Timber veneers fan out at high points adding further to the inherent spring of the twisting geometry. Whether sitting or lying, the chaise imparts a twist to the trunk of the body and a direct gaze from sitter out to the room, based on Goya’s painting ‘La maja desnuda’ (The Naked Maja).

Fumin Bridge Tianjin, China

Winner of a 2005 international design competition, Fumin Bridge spans 180m across the Hai He River in the centre of Tianjin. The bridge comprises a flaring cable-stayed, tied tubular arch spanning diagonally across a six lane highway between the north and south river banks. A tall parabola opens out from solid tapering steel legs to an open spiral truss at its centre. During the daytime the open centre of the bridge will blend with the sky and at night the bridge is floodlit with the cables lit in a radiating shower of silver and gold.

For more info visit: www.clasharchitects.co.uk
1 Spijkenisse Compact Dynamic Bus Terminus, Rotterdam, Netherlands: "The Netherlands has a reputation for dramatic transport buildings and its latest – Clash Associates’ spikey bus station in a Rotterdam suburb – is certainly a chip off the old block," BUILDING Magazine.

2 Stack A Bridge Dublin: Daytime shot with cantilevered and counter-balanced supports for opening decks reflecting "the marriage of art, architecture and engineering".

3 Whale Island Park, Tianjin China: The park is like a woven textile divided into different gardens based on the identities of the activities, complete with observation tower and aquarium.

4 Chaise Longue: Based on Goya’s painting ‘La maja desnuda’ (The Naked Maja) and designed in association with Peter von der Osten and Yuchi Kodai.

5 Fumin Bridge Tianjin, China: This award-winning bridge designed with Waterman International shows off its grand tubular arch with dramatic shot of the bridge by night.
Boston's leading architecture and design firm
2007 was a record award-winning year for principal partners
Monica Ponce de Leon and Nader Tehrani

They received the United States Artist Fellowship in Architecture and Design as Target Fellows; the National Design Award in Architecture from the Cooper-Hewitt Smithsonian Museum in New York; the American Institute of Architectural Design Award for their Helios House project; and the AIA/ LA Library Building Award for their design of the Rhode Island School of Design Library.

The firm's work ranges in scale from furniture to urban design and infrastructure with a focus on architectural craft, detailing and precision. As catalysts for transformation in architecture, the practice seizes on the challenges unique to each project: the peculiarities of a site; requirements of a specific program; and the specifics of a target audience. As the foundation for every Office dA design, they investigate the potentials of materials and construction techniques imported from fields outside architecture, showing the practice's enormous capacity for diversity.

As outlined in our feature on Monica and Nader (see Modern Design Issue 7, Jan 08, 'Women in modern architecture' at www.d-earle.com/magazinedownload.html), much of the firm's research is dedicated to an exploration of how to improve on contemporary modes of construction as they investigate industry standards and evolving technologies derived from digital manufacturing processes. This rigour and sensitivity has allowed 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, as evident in our review of some of their LEED-ing edge projects – not solely for their commercial clients but also covering State-side urbanism, institutional, installations and furniture designs.

Commercial
Helios House - Los Angeles, California

As well as winning last year's AIA/ LA Design Award, Office dA's Helios House project was the world's first LEED rated gas station for oil giant BP: LEED – which stands for Leadership in Energy and Environmental Design – promotes a suite of standards for environmentally sustainable construction and it was Office dA's unique approach to the design and construction that caught the imaginations of the highly demanding LEED Selection Jury.

Designed in collaboration with LA architects Johnston Marklee and Copenhagen's Bjarke Ingels Group, Helios House was "conceived as a Living Laboratory" to stimulate dialog, promote education and foster discussion on the topic of environmental stewardship. The water, heat, energy, lighting and materials systems of Helios House were built to maximize sustainability and energy efficiencies; an important element of the project was to upgrade the original station, built in the mid-'70s, by using recycled old materials and installing sustainable, recyclable new materials including a green roof with solar panels and recycled glass mixed into concrete.

The site's two pre-existing billboards adjacent to the bus stop were incorporated into the design, drawing attention to the station's experimental and educational mission and taking full advantage of the site to provide easy access for local visitors and employees, thereby addressing larger urban and social issues. Through the integration of multi-modal transportation, by optimising a strategic setting and by playing on the distinctive features of LA's landscape and suburbanism, Helios House uses design to proffer novel urban, architectural and engineering solutions. It reinvents the gas station experience, restores the fantasy and aspirations that gas station design once embodied and melds design with inventive fabrication and sustainable building practices into a multifaceted communication strategy.

Photo: courtesy of Eric Staudenmaier

Text: Chris Dove
Institutional

Interfaith Spiritual Center, Northeastern University – Boston, Massachusetts

Monica Ponce de Leon once taught at this “place in which anyone can be reverent.” Bringing people together under one roof for prayer, reflection and constructive dialogue, the design for this unique installation provides for the specific requirements of distinctive religious faiths while simultaneously maintaining neutrality so as not to bias any spirituality or iconography. Unusually for a community project, Office dA took the needs of each religious group into account when designing this flexible space which differs from other university halls of prayer which are conceived as “neutral,” tending not to accommodate the specific needs of a broad range of religious faiths.

Organised on an east-west axis, the space is capped with three suspended domes making orientations towards the east, west and centre possible. Movable seating and carpets can be organised in a variety of arrangements to reinforce the lighting schemes for the various events taking place within the space. To that end, the design provides the Center with two antechambers that function as mediators and collector spaces for the various user groups. The antechamber to the east functions as a Blue Room meeting space and small library containing extensive storage units for religious and ceremonial artefacts. The antechamber to the west houses a foot-wash Ablution/Private Prayer Area offering worshippers a private contemplation space as well as a facility to perform ritual ablutions with storage for shoes and carpets. Nestled between the antechambers, the Main Hall serves as a 120-person Sacred Space where groups come together for everyday events, ceremonies set for a variety of formal functions. This Hall is clad in glass illuminated from behind to create a special ambience for services. Multiple lighting settings allow the creation of different characteristics for the space, depending on the nature of the event.

Fleet Library, Rhode Island School of Design – Providence, New England

The Fleet Library is an example of the successful synergy of preservation, engineering and intervention. The library houses an extensive collection of art and design volumes, magazines, multimedia resources, group study areas, classrooms and administrative offices. The banking hall has a barrel-vaulted coffered ceiling 50 feet high, marble columns and stunning details and is on the National Register of Historic Places. The challenge was to preserve the historic character of the space while adhering to rigid new mechanical, safety and accessibility requirements – all within a project budget of $200 per square foot.

Given the impossibility of fitting the new program in the existing square footage, two new pavilions housing key programmatic components were positioned within the barrel-vaulted void of the main hall, enabling the addition of new study spaces, a reading room and a circulation island making use of every surface and pocket of space to maximize their functionality.

Pavilions are conceived as colossal pieces of furniture framing a reading lounge in the centre envisioned as a collective “living room” for student dormitories housed above the library – all helping to enhance the composition, character and strength of the existing hall without mimicking or trying to copy its architecture. In addition, both pavilions were prefabricated off site to allow installation and dismantling if needed in the future in the most efficient manner and with minimal disturbance to the space.
Mantra Restaurant – Boston, Massachusetts

Located in a space formerly occupied by the Old Colony Trust Bank, Mantra Restaurant emerged out of two divergent architectural strategies. Though dilapidated and worn, the existing space was composed of tall proportions clad in an extraordinarily grained marble and steel-lined vault replete with a monumental three-foot-thick vault door. Firstly, a simple approach to renovation and reconstruction was all Office dA needed to restore the space to its original aura and splendour. At the same time, the mandates of a restaurant required spaces of varying kinds—some public, others more private and intimate.

Thematically, all materials used—wood, sound, plaster, glass, among others—were absorbed by methods conventionally attributed to apparel design or sartorial techniques. The restaurant’s service spaces are lined with long plush silk curtains concealing the support areas from public view while using the curtains as acoustic control devices. Polished plaster-lined volumes drape from the ceiling in three niches to conceal all mechanical spaces containing heating, ventilating, air conditioning (HVAC), sound and lighting elements. Full-mesh chain-mail scrims (building scarf) in the other public zones, theatrically lit to reveal and conceal collective spaces from intimate ones.

A glass screen frames the view of a back alley, a narrow urban trough of space delicately and surreally exposed to the lush dining interior. A laser-scored steel mirror ripples as a folded ribbon behind the length of the bar, reflecting a distorted image of the space to its audience. Of the various installations, one piece stands out as the main icon: a colossal wooden structure known as the Hookah den fashions a pleated still-life inside Mantra, anchoring the main axis of the restaurant.

The Upper Crust – Boston, Massachusetts

Located on Boston’s Historic Charles Street, Upper Crust is designed as both a neighbourhood pizza joint and “culinary boutique.” Given its sensitive location among other high-end businesses, the establishment addressed this paradoxical scenario through a design that’s at once economical and extraordinary. Exposed to the street through a large storefront vitrine (a glassed-in cabinet or case), the main-dining area features a wood floor and aluminium ceiling, both absorbing multiple functions by way of continuous surfaces that navigate varied geometries in accordance with programmatic, technical and spatial mandates. Cherry wood slats wrap down the wall as wainscot paneling, continue as flooring, ascending onto a communal table for the clientele and terminating as a higher surface for the chef’s pounding board. Similarly, a suspended ceiling wraps the existing HVAC equipment, diffusers and sprinkler heads, creating a quilted canopy overhead. Fabricated from laser-cut aluminium panels, the folded and bent surface produces a continuous geometry appearing as a single figure. Both theatrical and monumental in composition, the ceiling and floor capitallise on their relationship with the street to make a strong iconic presence.
Urbanism
West End Bridge, Pittsburg, Pennsylvania
As one of the most characteristic bridges in the “city of bridges”, this pedestrian bridge has the potential to change the tide of public life on the riverfront with its arch making a positive impact on the city’s skyline. The bridge works with a string-bow truss typology, alternating the orientation of the bow above and below the circulation deck to amplify the figure of the existing bridge. The existing bridge structure is a tied arch utilising pre-stressed arches for the support of a thin deck. Cables supporting the light-bridge deck are tension only structural elements so the existing roadway and pedestrian walkways provide a balanced load while the open truss/cable structure and the thin deck reduce the effects of wind perpendicular to the bridge.

Installations
Immaterial Ultramaterial, Harvard Graduate School of Design - Cambridge, Massachusetts
Drawing on the historic links between architecture and textiles, thin plywood and rubber team up to borrow techniques from apparel design to discover a new category of tectonic relationships. Simultaneously working with and against the nature of their chosen materials, the students attempted to exacerbate the materials’ spatial, tactile and experiential potential, importing manufacturing techniques to give syntactic and tailored precision to the illustrations’ various edges, seams and connections. Pleating, darting and tabbing give structural rigidity and formal precision to their respective installations.
Creative contemporary design, in modern lighting, has come a long way since the "Lava" lamps of the ’70s! Now, it’s possible to see the latest developments in diamagnetic technology being used, to develop floating or “levitating” lamps.

**HOVER LAMP**

Text: Marie Malone  Photos: Courtesy of Cruelux

The basic design is a round, slim, flat base of 240mm diameter, with a smaller levitating ‘spaceship’ style disc, floating about 39-40mm above the base. It’s power consumption is 15.6W. The standard home lamp has also been adapted, so that the lampshade part floats freely, and without obstruction. When you first look at the lamp, it’s amazing how the top part stays up. You can press the top base down with your hand, but it bounces back into position immediately — similar to the Aladdin Effect. It’s the kind of lamp that you would imagine being situated in Star Trek’s bedroom quarters. However, early in 2009, this futuristic and creative lighting design will be developed, for the consumer market, on a small scale. Still in the developmental stages, Cruelux (www.cruelux.com), a new High Tech Dutch company, based in Breda, the Netherlands, will be expanding their proprietary technological possibilities, and looking to break out into the commercial market with these, and larger scale designs. Although all the products may look very different on the outside, they are all still based on the same technology, which challenges the law of gravity. Greg Sarris, the inventor of the Cruelux technology, has developed a “new levitation concept which is able to produce a very high levitation height, combined with a low power dissipation and excellent stability.” — Angela Janssen, who is the main designer of the prototypes, has now developed a whole series of LED floating lamps, for home furnishing. Her original designs were unveiled during Dutch Design Week in the Netherlands, in last year. She’s even developed a floating Buddha ornament. With possibilities of floating seats in the future, you may be sitting on something entirely different the next time you visit the doctor’s, or wait at the train station!

We can build 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."

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Modern Design Issue 4 featured Holl’s much-celebrated addition to The Nelson-Atkins Museum of Art in Kansas City, Missouri (see www.d-earle.com/magazinedownload.html), described by The New Yorker magazine as: “Not just Holl’s finest by far, but also one of the best of the last generation…Holl has produced as striking and inventive a piece of architectural form… and yet it is a serene and exhilarating place in which to view art.”

Equally worthy of note is Holl’s interior renovation project at the Department of Philosophy in the Arts & Sciences faculty at New York University. The building exists within the NoHo Historic District (North of Houston Street) and the jurisdiction of New York City’s Landmarks Preservation Commission. It’s part of the main NYU campus within the city’s Greenwich Village, sited on-access to Washington Square Park. Holl was commissioned to design the 30,000 square feet 1890 corner building at 5 Washington Place for the consolidation of the Department within a concept which organised new spaces around light and the phenomenal properties of materials.

A new stair shaft below a new skylight joins the 6-level building vertically with a shifting porosity of light and shadow that change seasonally and is designed to encourage greater social interaction. The Ground level, utilised by the entire University, contains a new curvilinear wooden auditorium on a cork floor while upper level floors contain Faculty Offices and Seminar Rooms decorated in different black and white shades and textures according to Ludwig Wittgenstein’s book “Remarks on Colour”.

Opened at the beginning of the new academic year on October 2nd 2007, the Department of Philosophy is now a consolidated new presence in both the city and on campus with the new interiors giving the Department a unique, luminous image in a facility featuring faculty and graduate student offices, seminar rooms, a periodicals library and lounge and a ground floor 120-seat cork auditorium. Holl also designed the faculty’s furniture, coat hooks, light fixtures and door handles, taking a genuinely holistic approach to his vision for New York’s leading academic institution.

"University buildings need to focus as incubators for interaction between students and faculty. It was a pleasure working with a university that was willing to broaden its design approach by including our staircase that now functions as the backbone of the building," says Steven Holl.
This unique tower sited in Dubai Business Bay, designed by Costa del Sol based Diseño Earle, carries throughout the project the concept of porosity and openness. This concept helps reinforce the idea of each commercial space and each user experience being unique within the building. It contains many large openings corresponding to main entrances, view corridors, and outdoor and indoor activity terraces. These large, dynamic openings pour vast amounts of natural light into the building and create unique spaces.

From the beginning of the design process, it was decided that the structure of the building would have enough depth to allow the walls to function as passive solar, thereby shielding the building from the summer sun while allowing the winter sun to enter with its lower angle to the building face. The building also contains photovoltaic panels for energy creation and passive cooling systems such as solar chimneys where hot air created by the sun sucks all the warm air out of the building. This is a strategy that has been used for millennia in the desert.

Designed as a commercial tower, it will contain 60 storeys of commercial businesses with 8 storeys of underground parking. The majority of parking spaces are made up of mechanical, automated parking where one drives into a bay, leaves the car and the car is moved within its box to a location for storage. The system knows the habits of the user thereby moving a car further away until the typical hour of retrieval when the smart system brings the car near the exit bay to reduce waiting times. Imagine being in your office, pressing a button and having your car waiting in the building lobby without having had anyone touch it or steal your car radio. No more keys to the paint job.

The aspiration of the developer, Tameer Holding, is for an ultra-modern expression of 21st-century ecological work spaces that can adapt to whatever new work methods are around the corner. The tower needed to express the uniqueness and quality of the companies that would lease space there. The tower is organized according to movement, where timing and sequence generate random relationships while also providing privacy and uniqueness on each floor.

The tower has a planned completion date of June 2011.
Martin Klimas’ Breaking Statues are a fascinating portfolio of photos showing the last moments of clay sculptures and ceramic statues’ lives just before splitting into millions of tiny fragments. And it’s the final impact as they smash to smithereens that Klimas so cleverly captures in his tricky still-life camera action. The simple but amazing effect captures objects in a solid state in which they only exist temporarily – blink and you’ve missed the all important moment of impact!

By photographing objects at their breaking point, Klimas shows them with new character and meaning. Last month’s porcelain statues show them taking on a sense of motion, almost as if they have lives of their own. Klimas has made shattering art into an art itself with some of his subjects – Kung Fu fighters for example – looking as if they really are in fierce personal combat.

The Düsseldorf artist uses a high-pressure shooting device he developed himself, firing it at his target such as a carefully arranged ensemble of flowers and vase while the camera takes a single photo – its high-speed shutter released by the sound of the impact. “Klimas visualises the contradiction between the simultaneity of before and after, of absolute standstill and movement…Capturing this transitory moment is an over-the-top way of defining the photographic medium as an historical witness.”

Martin Klimas will be exhibiting his smashing new series in his home city of Düsseldorf until 22 March 08. Visit COSAR HMT Gallery for info www.cosarthmt.com or see our AGENDA for details.
Remember at school when you were taught to calculate a tree’s age by counting the numbers of annual growth rings inside its stump? Well, here’s a lesson in artistic calculus involving its most admired by-product: adaptable, natural wood.

Artistic sculptor-cum-mathematician Eddy Parkiet has unique ways with wood. His framed, tabular, kinetic art sculptures consist of highly polished, geometric pieces of wood with the capacity to renew their appearance in an infinite number of ways. So many ways, in fact, they can be moved around into “several billion different combinations” to ensure you never run out of ways to display them and are never bored with the view.

To give you an idea of the countless combinations just one piece can configure, check the maths on this: Eddy’s 8-piece wood sculpture titled ‘Changement’ measures 27cm x 57cm in size and can be changed into 10,321,920 combinations! That means it’ll take 26,279 years of daily permutation changes before you see the same image again. On another piece, if he was to change the permutations every five minutes, he’s calculated that he’d reach 95 years of age before coming back to the original shape. Genuine ‘Mathé-magique’!

Eddy and his fans are far from bored with the countless permutations within each piece, for he had the idea for this concept 24 years ago when originally working as a restorer of historic monuments, so he’s used to changing architectural perspectives and detailed construction techniques. Following a terrible car accident he was unable to continue his line of work and had more time to devote to his passion for making wood sculptures.

We caught up with Eddy in January during his one-man exhibition on display at the Society for Culture & Recreation ‘Casino de Marbella’ where we were fortunate to enjoy a private viewing of 14 of his specially selected pieces, all lovingly carved out of all manner of light and dark hard woods: Cayenne Sap, Oak, Walnut, Cherry Tree, Elm, Ebony and Sycamore-Maple to name just a few of the mix of woods comprising Eddy’s one-off pieces. Granting us a one-to-one interview, Eddy was happy to share the trials of his trade and unusual technique with us, sparing not a second thought to dismantle several pieces before our eyes to show us the magical depth of his creations.

Interview with Eddy Parkiet

Define your artwork in a couple of words. A picture which is an original sculpture within a frame.

What is the idea for this original sculpture? To change all the curves into different frames and to show wooden pictures as discoveries.

What are the different elements involved in making them? They have to be very well thought out as play with geometric figures. It’s complicated and subjective and very creative – I’ve been working on them for years!

How long does it take to make the pieces? From 48 hours for small pieces to months for the larger pieces.

Is there a name for your process? Sculptures in mathé-magique and kinetic art. You can create or discover different things – movement of all the pieces by changing them is a discovery. It’s alive… it’s your freedom to make it alive as one of the unique things in the world.

Translation: Luis Gallardo
Transcribed from French by Chris Dove
Above photo: Trisha Miller

Photos: 1-5 (Courtesy of Eddy Parkiet)
The natural depth and detail shine through each piece, bringing us the best in each hard wood creation in an ever-changing display.
What are people’s reactions when they view your wood sculptures? Many people stand and admire them for what they are as strong sculptural art works, often not realizing that the individual pieces are interchangeable and that if they come back tomorrow, the pieces will look totally different – you can’t control how the images are going to come out.

Can you describe your feelings for this work? What it is stronger than me. All the wood pieces can’t change and then they can change the same effect or project the same image. They’re different, impressive and interactive and are part of imagination and reality.

Why did you come to Spain? For the smile of a friend.

Are you able to adapt yourself to each situation like a chameleon? I don’t know... it’s difficult to talk about myself...

What new projects are you working on at the moment? Wood can be made the same as slate tiles by scoring tiny pieces of different wood colours into the grains and veins of wood. Nobody’s doing this and it’s very intensive work so I haven’t been able to develop it yet.

Are you a dreamer or mathematician? I’m not a mathematician such as maths is in everything in nature, even a flower - maths is part of my artwork but I place art before mathematics.

Eddy dismantling his 40-piece Cheery Tree Wood sculpture titled ‘Ondes’ (“Waves”), said to be “a real mandala” coming from the classical Tibetan, Chinese or Indian language and philosophy of Sanskrit meaning never-ending circle, like ripples on a pond, a long meditating process. This mandala represents “wholeness as a mathematical design which can also be fashioned into unique combinations of symmetrical and non-symmetrical patterns within the same piece.

The art of construction takes on a new graphic dimension in these contrasting photographic images from Madrid-born artist Isidro Blasco. Combining architecture, photography and installation to recreate images of interior spaces and exteriors of buildings, Blasco’s photo-sculptures are three-dimensional visual representations of a particular place that provide broader insights into how we perceive ourselves in a man-made environment. With little interest in a man-made environment. With little interest in sunshine a spotlight on it to bring out the detail of the grains, then removing the outer frame and backing board on which the pieces are mounted. The art of construction takes on a new graphic dimension in these contrasting photographic images from Madrid-born artist Isidro Blasco.

Blasco starts a piece by taking photographs while standing in a fixed location so that all the images taken at a specific site are from one point of view. He then makes miniature architectural maquettes (concept models) before starting to work on the finished pieces, laminating the photographs before mounting the multiple views of rooms or edifices on complex wooden armatures (the framework around which the sculpture is built). Beginning with a single angle in a room or from the street, Blasco constructs a new spatial experience from a series of altered perspectives, fragmenting the single viewpoint into a myriad of possibilities. Blasco’s work is very much influenced by Analytical Cubism. Like Picasso and Braque, he uses fragmentation and presentation of objects in multiple points of view to provide change in the viewer’s perception. The effect for the viewer can be surprising, disorientating and intimate all at once, “a kinesthetic re-experiencing of space through disorienting photographic mapping.”

Blasco lives and works in New York and has shown his work extensively including solo exhibitions at Spain’s prestigious Museo Nacional Centro de Arte Reina Sofia in Madrid and Fundacio Pilar i Joan Miró in Barcelona. His work is in the collections of New York’s Museum of Modern Art; Queen’s Museum in Madrid. His work is in the collections of New York’s Museum of Modern Art; Queens Museum and Fundacio Pilar i Joan Miró in Barcelona.

Blanco’s 2008 tour of “WHEN I LOOK AT IT” heads to Shanghai in China next month in the aptly named Contrasts Gallery whose philosophy is to celebrate and generate differences while exploring the relationships between art, architecture and design. Blasco fits perfectly into this mould and will be a popular draw for fans of Shanghai’s aspiring artistic community over the next three months.

Isidro BLASCO “WHEN I LOOK AT IT” at Contrasts Gallery, Shanghai, April 27 – June 7 2008. Email: dan@nagasandlewin.com for details or visit www.contrastsgallery.com.
Creative Working Environments

Text: Chris Dove

Otherwise called “fabulous places to spend most of our daily lives”, we all love to work in one but they’re few and far between—until now that is. Before congratulating the progressive design spaces of some forward-looking companies (bursting with bright-eyed, bushy-tailed, hard-working employees), we first need to know: What is a Creative Working Environment? Creative Working Environments embrace the mental, physical and emotional surroundings within which creativity operates. According to the “Brainstorming” website, a creative working environment is space “where people feel comfortable in expressing their ideas and where constructive support is given in the development and analysis of those ideas.” You know you’re in one when:

- Experimental methods are encouraged and your good ideas are rewarded.
- Your manager spends time with you and explains the reasons and politics behind projects.
- You’re free to work in your own way without being observed or judged all the time.
- You don’t have to pass all your work through your manager.
- You feel comfortable talking with anyone in your organization, including top managers.
- You can suggest solutions to other groups without feeling you’re intruding.
- You’re treated with respect as someone who contributes to the organization.
- You’re appreciated for what you do and for who you are.

How many boxes did you manage to tick? Equally importantly—and from an interior design and architectural standpoint—key logistical considerations include an understanding of the type of work to be carried out in the space and to plan accordingly. Focusing intently on the question of how effectively people work: how effective is the layout? Physical dimensions such as light and surrounding noise, allocation of communal areas, storage facilities, and where essential service amenities are best placed including toilets, kitchen, cleaning areas etc. Even subtle alterations in wall colour or the angle of a work station can result in highly sustainable creative thinking efforts. Here we highlight four international companies where the thinking caps on and the polishing lights in promoting Creative Working Environments for us all.
Bosch & Fjord, Copenhagen, Denmark

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Modern Design Modern Design

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High-lighting the positive effects of a simple update, Bosch & Fjord aimed to motivate employees by installing a ‘lawn rear’ mirror on the wall near the cafe. Every time someone washes their hands or looks in the mirror a compliment appears. ‘You look great today! You are beautiful! Or Nice hair!’ instantly conjuring up a series of mottos. Aims, these simple mood-enhancing additions demonstrate the huge capacity for workplace creativity and increased productivity.

Transforming a grey warehouse in North Seattle into a Momentum ideas house for businesses and public institutions, their Room for Thought creates an intimate meeting room, a screening room and a light-filled tower for employees to air their thoughts in. The building’s an art work in itself with physical factors influencing creativity, social relations and well-being such as an undulating wooden floor activating the creative potential and demanding that you take a stand, an exciting new perspective on employment daily lives and place of work.

Diseño Earle Architecture & Construction. Costa del Sol, Spain

Located in one of the world’s most popular holiday spots, the company operates from one of the most modern offices a stone’s throw from a long stretch of sandy beach and the alluring Mediterranean sea. And just look at the conditions in which they’re forced to sell each day: huge, spottedly clean multi-angled windows let sunlight flood in from dawn till dusk, allowing workers to look out and draw inspiration from the sea, the constantly blue sky and natural surroundings throughout the entire day. Dazzling strips of blue, yellow, orange, red and green plastic palm leaves are embedded into sections of the glass, helping diffuse the company community spirit to the visual pleasure and benefit of employees, passers-by and especially kids!

All attracted to the building's appealing shape and stimulating colors. Inside meanwhile, monochromatic light wood table tops and red-cuticles provide simple space for both individuals and small teams to work quietly (sometimes) and effectively, simple, Barry-style seating, floor lamps, shelving and storage designed and manufactured by house decorates the housing,opping innovative storage areas and meeting rooms, while suites of state-of-the-art computers, servers, 3D modelling equipment and technical drawings set the scene for a highly professional, original and well-considered modern office space for their increasing number of international design and build projects.

As a rapidly growing company of some 140 employees, Diseño Earle has undergone two office expansions in little more than four months. Commenting on the company’s most recent move, Principal Architect Michael Earle points to the reason: “The conventional wisdom in the corporate world is that space is for open and spontaneous conversation mixed in with private activities. It is the
A truly open, inviting and interactive environment with a modern and dynamic design. The office space is designed to foster collaboration and creativity. The layout includes a combination of open and closed areas, allowing for both focused work and casual interactions. The use of large windows and natural light enhances the overall atmosphere, creating a welcoming and productive environment. The design elements, such as the open floor plan and the use of sustainable materials, reflect the company's commitment to sustainability and innovation. Overall, the office space is a reflection of the company's values and culture, promoting a positive work experience for all employees.
1 | LEGO HQ: Staff in their various working environments including the quiet zones, the reception and the dynamic project room. Project & photos courtesy of Bofch & Fjord.

2 | Use It Project: Mobile working environment spaces interconnected. In these images, we can see the upper view from the Model 45s and the Movement room. Project & photos courtesy of Bosch & Fjord.

3 | Nike HQ x Showrooms: Clean and futuristic atmosphere creates a relaxing ambient with flowing lines and clean blue lighting strips. Project & photos courtesy of Jumpy Media.
Creep pendant  
Susan Bradley

Weaving more light to your home with this Creep pendant made of fresh plywood which imines the creeping horsetail of toothim plants. The Creep range appears to be growing and creeping up the sides of walls, shelves and pendant, reaching them a ‘Creep’ but lovely decorative feature.

EcoPod  
iamod

Upholstered with cushion, ultra-softy and airy plushy contemporary. This eco-friendly luxury than it is used for traditional and commercial seating, also for hospitality settings. Colour in nature, parametric bagpipes and TV optics. Solid wood feet attached to metal plate to the inside lavish. Available in a variety of textures and micro-soft finishes, you can also choose other colour and choose your own upholstery.

Petal pop toaster  
Cirosso

Creator, now even toast having a technological modern resinator. - whatever next? The fun, retro-inspired toaster will help you garnish even the most monotonous morning. Includes auto-toasting and browning controls. Wearable crinkly non-slip base but warm. We said bus warmer...

Dune sofas  
Ememobilih

Wholly shaped into models from multidimensional monster for base. Structured in soft leather covering to valer or soft-leather monomorability or furine falter. remembering in the ideal solution for home or office.

Banana doorstop  
Takashi Otiba

Don’t step on it! This stylish Japanese-designed bamboo door stopper opens two slits in the side and leaves them open. It is used as a stop and bumper. Suitable for all age 5 years and above. Dimensions: 9 x 6.5 x 3.15.

(Don’t) play with your food plate  
Janiie Wirck

Inspiring creativity in children, love to play with their food, this creative pair of plates for adults and kids have their imaginations on the dinner table. Single, embossed features turn the plates into temples allowing kids to use their real facial features, encouraging them to share their plate up.

PicNik  
Extentia

An eye-catching wear-out, the PicNik mobile seating combination is specifically created for businesses, small offices, some public spaces or an on-the-move place. Made from half a sandstone, mobile plane of elements of every. PicNik features like a space of art while incorporating itself into the surrounding byinger design and contemporary solutions to a must-have for the urban travelling household.

Drop glass  
Joe Doucet

This hand-blown drinking glass takes its inspiration from the pioneering high-speed photography of Harris Foggerton whose pictures of steel drops froze as the moment of impact shows a broken world that surrounds us everyday. Hand blown by a glass master to be unique work of art sold separately.

Homage to Venice  
Andromoda

Andromoda creates a revelation of light sculpturing the artifice harmony of venetian an important model of baroque sculptured of that venetian art as a vibrant example of the myth and artifice capabilities of the Murano classics. Available in limited edition 5 pieces.

Modern Design
For a funky foursome, 5.5 Designers don’t do things by half!
1) Frankfort Personal Shopper 02, 04 and 13: Presented as a stand at an international lifestyle show in Frankfurt, 5.5’s collection conceived spaces as “Twin products” highlighting the theme of duplication.

2) Vinyl + Clock: Black domestic vinyl and plastic wall clock mechanism.

3) Lampe branchée 01: Part of the ‘Ordinary Objects’ collection of white enamelled steel tube and white lamp-shade, French norm, maximum 40w bulb, delivered with multiplug adaptor.


5) Coffret 4 Tasses “1000”: From “Les éditions limitées”, the 1,000 sets of 4 different porcelain cups are each numbered in series and were awarded the VIA LABEL 2006.

6) Philippe Ghost Lamp: Designed for La Source/Flos, this spooky-looking lamp is a 3-legged, double-bulb lamp with a Pansements Bequille perspex chair perched on top and white cloth thrown over it!

7) Mobilier à Jardiner Scenette: Made from hi-brate concrete, this furniture to garden range features grass covered chair, bench and table making them fresh, green and 100% functional.

8) Chandelier 3000: This candlestick from the ‘Ordinary Objects’ collection hangs gallantly like a chandelier as its spheres glow bright warm and yellow.
1) Ansedesecure 01, 05 and 02: Labelled ‘Ordinary Objects’ but since when have coffee cups featuring handles made from 100% granulated sugar been ordinary?

2) 70 Pour Bernardaud: ‘Creamer casting n°17’ porcelain crockery made for the Bernardaud Foundation in Limoges, France.

3) Piece Unique Fauteu: Pansements Protheseda Ssise Assise; Pansements Bequille 2.

4) Defects of Deco: Screw you! This wacky range of cutlery, tableware, glassware and even a TV remote control take design out of your hands and into their dominant position in any household – super fun for all ages and highly original talking points!
Following our Jantzen Feature in Modern design issue 6, Dec 07 (online at www.d-earle.com/MagazineDownload.html), one of his latest functional art designs is for a transformable structure called the M-velope, created to provide a special place in which to meditate. The shape and interior light quality of the M-velope can be changed by folding the surface of the structure into many different combinations. Each plane of the structure’s surface is covered with panels subdivided in different ways. These panels are hinged to each other and to the main support frame allowing each panel to be moved and easily attached to the main support frame with pins at two locations.

The first fixed position of the panels opens the M-velope in numerous unexpected ways. The second fixed position opens up the structure more and many transformations are possible when the panels are opened and/or closed in different combinations. M-velope’s current floor area measures 8Ft² and its height approximately 12Ft, depending on how the panels are folded. The size of the entire space can be increased by joining more M-velopes together in a modular fashion while benches with fold-up backrests built into it can comfortably seat a minimum of eight people. The M-velope is designed with a steel support frame and slatted panels made of sustainably grown Western Red Cedar wood, stained to give it its green colouring. Since M-velope doesn’t require any foundations you wouldn’t even need to obtain planning permission or a building permit to erect it in most places and as the entire structure is pre-fabricated, it can be easily transported to and assembled onto almost any site. A small solar panel can be mounted onto the M-velope, or in close proximity to it, if power is needed for lights, small appliances etc.

For more M-velope images and information, visit www.humanshelter.org.

Michael Jantzen’s M-velope – “A personal meditation space”
Global warming, climate change, going green . . .

WHAT ON EARTH DOES IT ALL REALLY MEAN?...

“Don’t change your light bulbs, change your leaders”
– U2 lead singer and anti-poverty/climate change campaigner
Bono takes a sideswipe at governments while attending the World Economic Forum in Davos, Switzerland, 24 January 08

ENERGY CRISIS… WHAT ENERGY CRISIS?

Things are moving so quickly in the climate change debate that we’ve jumped starting this month’s analysis by diverting our energies to
the issue of energy usage, waste reduction and waste management. Our lifestyle and growing wealth have had a profound effect on the
energy sector in recent decades with increasing demand for all forms of energy, soaring oil prices, uncertain supplies and fears of global
warming meaning we can no longer take unlimited energy supplies for granted.

EU leaders have made a commitment to encourage energy efficiency with new technologies, increase renewable energies, replace fossil
fuels, diversify our energy supply and reduce carbon emissions. With these goals as his priority on 24 January 08, European Commission
President José Manuel Barroso put forward a package of proposals saying: “Our mission, indeed our duty, is to provide the right policy
framework for transformation to an environment-friendly European economy and to continue to lead the international action to protect
our planet. Our package not only responds to this challenge, but holds the right answer to the challenge of energy security and is an op-
portunity that could create thousands of new businesses and millions of jobs in Europe.”

Barroso outlined five key principles which shape this complex package: respecting targets, showing fairness to all Member States, using
competitiveness to minimise the costs to the European economy, promoting a comprehensive international agreement to cut green-
house emissions and starting work now to halve global emissions by 2050: An ambitious programme, the Directive aims to establish
binding national targets of a 20% reduction in energy consumption with 20% of energy derived from renewable sources by 2020 and a
binding 10% minimum target for biofuels in transport.

Three sectors are implicated by renewable energy: electricity, heating and cooling and transport, and it’s up to Member States to decide
on the level of contributions from these sectors to reach their national targets. Because the drive towards a low-carbon economy impacts
all countries, emissions trading schemes within the EU and beyond will help offset carbon use by providing economic incentives to coun-
tries making the greatest emissions reductions. Member States will also be given the option of achieving their emissions targets by sup-
porting the development of renewable energies in other Member States and third countries in a kind of you scratch my back, I’ll scratch
yours’ arrangement, transferring knowledge, expertise, methods and systems from one country to another.

THE ADVANTAGES OF RENEWABLE ENERGY

Everyone from economic think tanks, scientific forums, environmental campaigners, political parties, business groups with vested inter-
est and institutes of higher education have been quick to provide cost-benefit analyses supporting their view on renewables, publishing
and distributing details of their research findings in print and on the web before turning up on endless TV programmes commenting as “experts” on energy industry dynamics.

The EU is keen to publicise how the numerous benefits of renewable energy will affect us as a society and as individuals. Today, while only
8.5% of our energy is provided by renewables relative to gas, oil and coal in the total energy mix, from a security of supply perspective,
renewable energy generated in the EU means it is less subject to supply disruptions and mitigates fuel price increases. With a growing
variety of renewable energy sources available, the Commission’s analysis shows that achieving our targets by 2020 will mean:

- Savings of 600 to 900 million tonnes of CO2 emissions per year – holding back the rate of climate change and sending a
  signal to other countries to do the same
- Reductions in fossil fuel consumption of 200 to 300 million tonnes per year, most of it imported – making energy supplies
  more certain for European citizens
- A boost for high-tech industries, new economic opportunities and jobs.
We do not inherit the earth from our ancestors, we borrow it from our children.
- Native American Proverb

The use of solar energy has not been opened up because the industry does not own the sun.
- Ralph Nader, 1980

SO WHAT RENEWABLE ENERGY OPTIONS DO WE HAVE?

Here we look at the intermittent renewable energy sources including solar, wind and tidal power, which will be our key sources of power generation in the coming decades:

The solar revolution

Solar energy is free, unlimited and produces no air or water pollution; it is a natural super source of renewable energy. For obvious reasons, sun-blessed southern Spain is a shining example of a region of solar excellence with solar power stations in Seville and Almeria leading the way. Seville in particular is operating the first EU commercial concentrated solar power tower generating 11 Megawatts (MW) of electricity – enough to power 6,000 homes without emitting a single iota of greenhouse gas. The revolutionary tower works by focusing the reflected rays on one location, turning water into steam then blasting it into turbines which drive a generator and produce electricity. The entire planet will ultimately generate as much power as we could from Seville’s 400,000 people, making a major contribution to our renewable energy targets while providing a “dazzling idea in a dazzling location”. Andalucia is the Spanish region with 347,162 m² of solar panels – nearly 40% of Spain’s total 877,215 m² according to the Institute for Energy Diversification and Saving, with the Junta de Andalucía’s Energy Agency offering incentives both to households and businesses to encourage solar panel installation.

Nanosolar power

And it’s not just Spain making waves in the solar power stakes. Solar panels are big, chunky and heavy and require special installation – if they break, replacing them costs an arm and a leg. With these problems in mind, Nanosolar has devised a way of making solar panels as thin as paper from a printing press. The PowerSheet is made from a layer of solar-absorbing nano-ink printed onto a foil-thin metal sheet, technology with a key advantage of being cheaper to make as the process produces hundreds of feet of solar panels per minute so it’s viable to generate a vast amount of electricity for less than $1. This cheap alternative power source saw Nanosolar becoming the worthy winner of the European Science Magazine’s ‘Green Innovation of the Year’. Solar powered glass

The evolution of solar power now sees how a California-based company has started making Power Glass utilizing innovative technology which allows transparent glass windows to produce electricity from solar power. Manufacturing company Xypro has created such semi-transparent coatings that can be used to create “large area multi-cell solar cell structures that you can see through”, thus transparency making it desirable for placing over glass, plastics and other see-through structures, operating at half the efficiency of conventional solar cells but at a quarter of the cost. As Dhawan Earl’s Principal Architect wrote in his recent blog (see earl-apart-earl.com/blog/blog.html), products like these will be a huge source of light and heat sensitive active technology: Windows (or ‘switchable glazing’) are one of the new ways to help combat global warming. Depending on the need of the building, the glass reacts to changes in light and direct sunlight to become more or less opaque – like changing from glass to sunglasses – considerably reducing the carbon footprint that a structure creates. While smart glass technologies will make a huge difference to creating energy efficient buildings, they’ll also make a huge difference in the façade design possibilities of how a building is detailed and the rhythms created with the fenestration, adding powerful new tools to the architectural palette.

“Smart glass for everyone”.

Wind: cities

Wind energy is plentiful, renewable, widely distributed, clean and reduces greenhouse gas emissions. As its name suggests, this is the conversion of wind energy into electricity using wind turbines – modern energy conversion machinery doing the job traditionally done by windmills. According to the Global Wind Energy Council, 2007 was a record year for wind energy with 20 GW (Gigawatts) of new installations – a huge leap of 30% compared to 2006 installations, meaning the world’s total installations had increased by 27% to over 94 GW by the end of last year. While this still represents less than 2% of world electricity use, in progressive countries like Denmark this accounts for nearly 20% of their entire electricity production compared to 10% in Spain and Portugal and 6% in Germany and Ireland.

We all see rows of wind turbines graceing fields throughout the countryside where wind power is produced on a large scale from wind farms connected to electricity grids. At present, the fluctuating nature of wind is being carefully managed so there are few problems in using wind power to supply up to 10% of total electrical demand. For instance, as the demand for wind power increases, electricity generating capacity at a larger scale is being greatly encouraged by organisations including the European Wind Energy Association. In light of the European Commission’s recent announcements, they’re stepping up their activities and launching a Wind Energy Finance Forum for wind energy investment as part of the European Wind Energy Conference & Exhibition at the Brussels Expo in Belgium between 31 March and 4 April 08.

The tide is high

Tidal energy uses the sun and moon’s gravitational forces to generate energy as the tide is the result of their influences. Tidal power plants require a barrage (a barrier) to be built with gates at the opening of a bay or river system to create an estuary (a big basin). The gates create differences.
in water levels between the estuary and the ocean enabling the generation of electricity. For example, when the tide falls, the needing water retracts back to the ocean by passing through a turbine located in the barrage, thereby generating electricity. Electricity can also be generated when the open gate lets water flow into the estuary during peak periods of high tide. Tidal energy has major economic and environmental benefits: it doesn’t require any fuel, taxes and fed daily every day in a consistent pattern, the economic life of a tidal power plant is 75 to 100 years compared with the 35 years of a conventional fossil fuel plant and tidal energy is clean and renewable.

With these numerous advantages in mind, the UK is building a giant barrage across the Severn Estuary which already boasts the second highest tidal range in the world. Harnessing its power will provide up to 10% of the UK’s electricity supply by 2012 (for our non UK readers, the Severn Estuary is the stretch of water dividing Wales from South-West England). The £18bn (£24bn) barrage between Lavernock Point near Cardiff to Brean Down in Somerset has lots of support with equal numbers of environmentalists approving. While this support to the UK’s energy needs is welcome, this is a special conservation area and a unique habitat for wildlife, providing food for 63,000 migratory and wintering water birds. This could be irreversibly changed by such a massive project with tree huggers fearing the potential loss of such a unique feature of our bioregion.

Talk about “damned if we do, damned if we don’t” – it seems that no matter what we do, it’s dangerous to something or someone – either to the planet or ourselves.

Braced for biofuels

An increasingly popular form of clean transport fuel which has seen its revolusions in car design, biofuels are produced from biological raw materials including plants and crops like sugar cane, sugar beet, starch (corn or maize) which, when combined with fermented yeast produce ethanol (ethyl alcohol) – i.e. liquid fuels. Natural plant oils can be burned directly in a diesel engine and these oils can also be chemically processed to produce biodiesel. While a Greenpeace statement on 15 January 08 pointed out that there is no “criteria for ensuring biofuels come from well managed sources,” biofuel industries are expanding in Europe, Asia and South America.

Within the EU, its updated biofuels directive has set 2010 as the goal by which time each Member State should achieve at least 5.75% biofuel usage of all used traffic fuel – increasing to 10% by 2020. As of January 08 however, these aims are being reconsidered in light of recent environmental and social concerns associated with biofuels including rapidly rising food prices and deforestation – reports warning that some biofuels are being produced at the expense of food. These concerns have been amplified by some biofuels, particularly biodiesel. While a Greenpeace statement on 15 January 08 pointed out that there is no “criteria for ensuring biofuels come from well managed sources,” biofuel industries are expanding in Europe, Asia and South America.

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Wasted space

Nuclear is irrelevant. “Greenpeace are already taking the UK government to court for illegally burning nuclear waste under the Irish Sea, so the announcement that the first of a new generation of cost nuclear power stations will be built was fought with, especially due to fear about leakages to people living near power plants. Commercial interests are overriding French’s comparison of UK with the UK’s leading nuclear investor yet with nuclear said to mitigate around only 2% of energy and as there’s estimated to be only enough nuclear to power base energy needs for 48 years, further investment in this power source is necessarily of major interest.

Watt gain profit??

Inhabitants of cold, damp countries can finally feel their climatic conditions have a value, with savings part of one of the latest, greenest energy harvesting techniques harnessing the mechanical force of falling raindrops into electricity. A team from GA-Lab-Minat (Europe’s top centre for innovation in engineering and micro and nanotechnology) has published a study in the physics journal Smart Materials and Structures showing the possibilities of converting kinetic energy from the impact of a raindrop.

To measure such energy, they built a test circuit which allows them to control the amount of water falling on top of a piezoelectric material (a material able to convert mechanical energy into electrical energy). Their findings showed slow falling droplets produce more energy than high falling droplets and the larger the water droplets, the more energy generated and 1 droplet generated between 1mm and 12 millimeters, and that for every square metre of surface the process could generate around 1 watt-hour per hour. While this outstanding news isn’t going to power your PC, for victims soon, there’s ample room for progress – applications of this state-of-the-art technology remain in its infancy, but its potential uses are being watched closely, especially due to fears about leakages to people living near power plants. Commercial interests are overriding French’s comparison of UK with the UK’s leading nuclear investor yet with nuclear said to mitigate around only 2% of energy and as there’s estimated to be only enough nuclear to power base energy needs for 48 years, further investment in this power source is necessarily of major interest.

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Would you like your VILLA to be ENVIRONMENTALLY friendly???

Making buildings energy-efficient and less damaging to the environment and landscape is a global priority. Construction costs are often the same as conventional buildings and with tremendous cash savings over time, you’ll be rewarded in more ways than one.

Siting buildings in relation to sunlight with improved natural ventilation and greater insulation helps save our planet, and through well considered design, we can help you reduce your carbon footprint using solar and wind power renewable energies in your new home.

Contact us at Diseño Earle and we will design and build the green villa that you want and our planet needs.
CAC Málaga is the venue everyone’s heading to this month for famed New York artist Roni Horn’s first solo exhibition in Spain, compiled during the last decade and titled ‘Man and nature’.

Horn explores the mutable nature of art through sculptures, works on paper, photography and books, describing drawing as the key activity in all her work since drawing is about composing relationships, allowing her to concentrate on the materiality of the objects depicted. Horn crafts complex relationships between the viewer and her work by installing a single piece on opposing walls, in adjoining rooms or throughout a series of buildings. Describing her artworks as site-dependent and expanding the idea of site-specificity associated with Minimalism, Horn’s work embodies the cyclical relationship between humankind and nature – a mirror-like relationship in which we attempt to remake nature in our own image. As such, CAC Málaga is an entirely appropriate setting for ‘Man and nature’ with its naturally warm environment “bringing out strange sensations and a surprising attraction in the viewer” especially as she focuses on key issues surrounding femininity and human relationships.

The guiding thread throughout the exhibition is the portrait – a medium she has developed to its full potential in recent years. She is fascinated by individuality and in the particular rather than the general, the real, identifiable woman above the others. This seemingly simple image masks a complex process of observation and documentation of human experiences and memories which, through her painstaking, meticulous work capture the tiniest, most imperceptible changes in reality, highlighting the importance of observation and perception.

Her CAC exhibition hosts gems including one of her most famous and recognised, ‘Doubt by Water’ consisting of twelve images produced as six double-sided photographs mounted on aluminium stands. Their contents include ice, a portrait of a young person and the heads of several stuffed birds – so lifelike that spectators easily become confused as to the nature of what they are seeing. As much in this work as in others, water is an element to which the artist constantly returns. As she herself says, “Aside from the physical, sensual reality of water, the thing that I love is its paradoxical nature… I never intended to have water in everything I do, but I almost feel that I rediscover it again and again.”

Besides viewing the photographs and installations, CAC visitors can consult two of her latest publications: ‘Index Cixous’ inspired by author Hélène Cixous and ‘Weather Reports You’, defined as a collective portrait of Iceland, a land she knows to perfection through her personal and poetic references to the country with which she maintains close contact, and whose scenery and isolation from the rest of the world have been a decisive influence on the evolution of her work.

‘Man and Nature’ runs till 30 March 08 – visit www.cacmalaga.org for details of opening hours. Roni will also be exhibiting in London’s Tate Gallery of Modern Art in February 2009 – plenty of advance warning for fans who just can’t get enough of her!

Text and Photos: Courtesy of CAC Málaga
Earth Hour
People in cities on all continents (inc. US!) show solidarity by turning lights off for 1 hour
Sat 29/3, 2000
www.earthhour.org

World Sustainable Energy Days
European Energy Efficiency Conference & Seminar on "Future Energy Technologies"
5-6/5
Welt, Austria
www.wed.at

Fusion de Artistas - Fusion of Artists
Casino opening "An encounter between painters and sculptors": Natasha Pietriuk, Edy Perkej & Alexandro Horvath - live music by ADAM & EVA
Friday 7/3 from 19.30
at 616, 522 883 30
CASA LA CONCHA, Calle Marques 15, 06080 de Marbella, Malaga
www.casalaconcha.com

Fifteen Pieces for a Soundscape - First Movement
Architectural installation of 15 objects hanging in space in front of wall-mounted photographic tableau
Galerie Wilma Tolkart, Frankfurt, Germany
Til 1/4
www.winstudio.com

2008 Cultures Photo Contest
£5,000 1st prize celebrating European Year of Intercultural Dialogue. Together in Diversity Photo theme: "Cultures on my street"
Til 3/3
ES Department of Culture
www.interculturaledgee2008.eu

Purdy Art Exhibition
3 artists from England & Denmark within their own different styles & concepts
Til 3/4
EcoLa Vida, Tuesday Market Place, Kpoengbally
Email: info@purdyart.eu

Roni Hor "Man and nature"
Famed American artist explores the mutable nature of art through sculpturals, works on paper, photos & books
CAC Malaga, Calle Alfonso 6a
Til 3/2
www.cacmalaga.org

Henry Moore Exhibition
The largest ever collection of the sculptor's work, 26 monumental bronzes showing Moore's conceptual display of natural forms
Royal Botanic Garden, Kew London
Til 3/2
www.kew.org

Mar/08 Events
Hours of inspiration

Ahead of his 60th birthday next year, we profile the work of fashion’s most inspiring, youthful designers who’s long been giving the competition a run for their money.

It must have been his 1967 encounter with the Dada Movement that put Jean-Charles de Castelbajac on the road to eccentric creativity. Dadaism is the collective name for a group of 1920s anti-war campaigners who rejected the prevailing standards in art through their anti-art cultural works. Anti-art works like JC crafting a coat jacket out of his boarding school blanket – an act which got people talking about his impeccable cutting and sewing skills, making him instantly famous and creating the impetus for his much-loved plaid patterns.

By 1969, JC hosted his own first fashion show using unusual fabrics to say the least: floor cloths, sponges, oilskin cloths, cuts of camouflage material – while the same year dressing the likes of Jimmy Page for a Led Zeppelin concert at London’s Olympia. Perhaps this is what earned him his first ‘Elle’ magazine cover shot a year later at the age of just 20. Creating singular pieces for the likes of MaxMara and Sportsmax earned him international status as “the new Courrèges of the 70s” and his interactions with important avant-garde artists, designers and musicians including Robert Mapplethorpe, Malcolm McLaren, Vivienne Westwood, The Sex Pistols, Andy Warhol and Elton John immersed him in the broadest social and business collaborations ever experienced by a Couturier.

A material alchemist, JC has fun transforming dust cloths, bandages, even Teddy Bears into clothes worthy of true museum pieces. He takes his love of colours from the playful world of a child and his quirky approach gives his creations a unique freshness and innocence. Designing Kappa football shorts for the LA Olympics and opening his first shop in Japan with sell-out fashion show to an unprecedented 10,000 strong crowd in 1977 catapulted him further into the international limelight. This enabled him to create his own company, unsurprisingly, ‘Jean-Charles de Castelbajac’ along with receiving an invitation to mingle among other heavyweight designers as a member of the prestigious “Chambre Syndicale de la Couture”.

1 A sweater full of gloves, bandages, even Teddy Bears into clothes worthy of true museum pieces. He takes his love of colours from the playful world of a child and his quirky approach gives his creations a unique freshness and innocence. Designing Kappa football shorts for the LA Olympics and opening his first shop in Japan with sell-out fashion show to an unprecedented 10,000 strong crowd in 1977 catapulted him further into the international limelight. This enabled him to create his own company, unsurprisingly, ‘Jean-Charles de Castelbajac’ along with receiving an invitation to mingle among other heavyweight designers as a member of the prestigious “Chambre Syndicale de la Couture”.

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Jean-Charles de Castelbajac

Ahead of his 60th birthday next year, we profile the work of fashion’s most inspiring, youthful designers who’s long been giving the competition a run for their money.
An icon of his time, JC forged his own creative path throughout the 80s and 90s: teaching in Vienna; exhibiting in New York and London’s Victoria & Albert Museum; painting dresses for Loulou Picasso; designing “Tribute” dresses featuring Mickey Mouse and King Louis XVI; and collaborating with cult artist/social activist Keith Haring and American graffiti artist Jean-Michel Basquiat in designing a hip new line of “Graffiti” dresses. It was at this time he started working on his ‘Accumulation’ collection – a bizarre range of coats, jackets and jumpers draped in gloves, socks and French berets. He even designed new Ministerial clothing for Pope John Paul II and 5,000 clergymen, this liturgical design making its public inauguration during the 1997 ‘World Youth Day’ in Paris.

From his spectacular year 2000 “hype show” launching his Autumn/Winter ready-to-wear collection in ex-French President Mitterrand’s metro station, to the opening of his first Parisian concept store, to the launch of his first perfume ‘doudou’ (the bottle was designed like a translucent red hot water bottle and won a 2001 Design Prize), JC “always transports our imaginations like a magician to his universe rich in colour and emotion.” Taking inspiration from the world of the “Maison”, JC’s interest is also drawn to designing carpets, armchairs and lamps with renown companies including Ligne Roset.

With his vision and uncanny ability to predict social change and future trends, JC’s ever-youthful eye clearly understands the synergy of sport and fashion. He’s creating skiwear for Rossignol combining technology and fashion, an outdoor trekking collection was launched in 2006, as well as a tennis collection for Le Coq Sportif with dance wear and more football gear to follow. Having dressed up Sarah Jessica Parker in his TV series “Sex And The City”, written a best selling novel “Hotel图纸”, launched his own short film “Hotel Kityfornia”, featured in the 2006 ‘Popaganda’ exhibition at London’s V&A and launched a new Denim’s collection for Lee Cooper, JC’s expanding his portfolio further and wider.

He’s launched a line of goofy accessories in his <<addictions>> ‘Top-Toy’ collection featuring a cotton sports bag, lightweight travel trolley, mu-mu iPad case and pocket wallet – each tagged with funny messages like “Fashion is totally addictive” and “Abuse of credit cards causes a phone call from the bank”. And as a very public mark of respect, he became the fascinating subject of a Paris fashion museum retrospective last year, celebrating his 40 years helping celebrities the world over to look good and feel great in his unusual, attention-grabbing outfits.

1 | A group photo in tribute to Andy Warhol
2 | “The Dogman” was part of the 2007 exhibition in Musée Galerie Photo: Courtesy of Tim & Barry

Modern Design

Bread & Butter Barcelona

January 2009 Fashion Show, The Leading International Tradeshow for Selected Brands

Text Chris Dove
Photos courtesy of BB"
The modern art and etiquette of wine drinking

Etiquette: “the conduct or procedure required by good breeding or prescribed by authority to be observed in social or official life.” Merriam-Webster’s Dictionary

Rules of the wine drinking game

How much and the manner in which we drink wine in the privacy of our homes is nobody’s business but our own, but in public and among “polite company,” we must always try to remember:

1) NEVER drink from a bottle, always use a crystal glass – and the appropriate glass depending on whether you’re knocking back red or white. Rose wines tend to be drank in special rose-tinted glasses or in white wine glasses to show off their colour attributes.

2) Grip the glass by the stem, not by the bowl or with both hands as these heat up the wine, causing a chemical reaction to alter its taste. Also avoids unsightly fingerprints on the bowl.

3) When tasting someone’s or drinking their glass, always look them in the eye.

4) Always leave a small amount of wine at the bottom of the glass – it’s more polite than tipping your head way back to get the last few drops.

5) Restaurant wine etiquette: Always select a wine to complement your meal by asking the waiter for a recommendation, saying whether you prefer full-bodied wines or wines from a specific region. Once selected and brought to the table, one of you (the host, the male diner or person paying the bill) should taste it. According to Wine Spectator magazine, an experienced wine waiter should always practice “good corkage etiquette”: pouring a small amount for the taster to swirl in their glass, breathe in the bouquet/nose/fragrance and take a gentle sip. When approval is given, wine is poured starting on the right with women and older guests’ glasses filled first, the host’s last. A waiter shouldn’t refill a glass before it’s empty though most insist on doing so every time they visit the table, hoping you’ll order yet another bottle. Very annoying to most diners.

6) Wine tasting etiquette in bodegas or vineyards: Start with white wines first as they’re lighter in taste and body than reds; then after tasting the whites, move onto fuller bodied reds. If you have negative comments about a wine, keep them to yourself. Your host/hostess and other guests are doing and follow their lead. Cheers!

7) Etiquette of serving wine to home guests: Select wines your guests will enjoy starting with a light white and select foods to complement it. Next move onto the red, selecting one that goes well with your main dish if you’re serving dinner. If you’re having a party, cheeses and fruit bring out the wine’s flavour, finishing off with a sweet dessert wine or port and complementary dessert.

Recently, I invited friends round for dinner in my new home. As the hostess, I wasn’t standing on ceremony so when I couldn’t be bothered to wash a dirty wine glass (I hadn’t bought new ones yet!), I took a tumbler instead, intending to pour wine into it.

The shriek of horror from my male guest implied I’d done something illegal, offensive or both: attempting to drink wine from a vessel other than a wine glass! My guest – a German (no offence to German) – proceeded to give me a 20 minute lecture on the importance of drinking wine ONLY FROM A WINE GLASS. My first lesson in drinking etiquette from a man in whose country every type of beer has its sacrosanct vessel into which no other liquid dare tant its precious sides.

Putting this into context, a recent survey suggests that the British are becoming increasingly uncouth drinkers – 73% shovelling down their food with just a fork in their right hand, oswecing the knife altogether, while others are content to drink decent priced wines from any medium they can get their hands on. As the latter is pertinent to my own sloppy experience, here’s a look at the various issues of wine drinking etiquette to spare you any future social embarrassment!

Why is there a ‘wine drinking etiquettes’? Communal drinking and convivial feasting have been at the heart of society since time immemorial and the vessel through which we imbibe is as crucial to the enjoyment of the occasion as the occasion itself. Alcohol is an old Arabic word from the days when Spain was called Al-Andalus and it was the Moors who planted sherry grapes here, bringing glasses to Spain from North Africa. Nowadays, wine glasses are designed on the principal that the content commands the shape, enhancing the aroma and taste components to find a wine’s maximum complexity and best possible harmony. The shape and size of the glass creates a balanced interaction between fruit, minerality and acidity while de-emphasising the alcohol. When all these elements combine, the glass becomes the wine’s ‘loudspeaker’, transmitting the message of the beverage to the human senses.

As the New York Times admits: “Drinking great wine can be a singularly transporting pleasure” yet social observers are concerned that – alcohol has moved from the fringe of our lives to the centre of it – because it’s available, we’re drinking almost on a daily basis.” Almost. And recent research shows that wines are being served in much larger glasses than previously – big designer glasses adding glamour to the occasion. This has prompted UK politicians to demand that pubs, bars and restaurants start selling wine in smaller 125ml glasses rather than 175ml or 250ml glasses – the latter amounting to “half a pint of wine.” This call for a new law on wine glass sizes comes in light of statistics showing increasing alcohol-related health problems among women, who drink the majority of wines in bars and pubs. Unlike sommeliers who undergo intensive wine training, few of us are capable of even pronouncing wine labels – that’s if we’ve bothered to look at it before gulping it down wholesale!

There’s no space to detail the etiquette of drinking favourite tipples like champagne (a sparkling wine), sherry (a fortified wine), brandy, vodka, cocktails or even beer, so if you’re ever in doubt as to how to proceed in public, take a covert glance at what your host/hostess and other guests are doing and follow their lead. Cheers!
East Beach Café, Littlehampton, West Sussex
- voted one of Britain’s top 30 seaside restaurants

Designed by Thomas Heatherwick from Heatherwick Studio, East Beach Café sits right on the beach in Littlehampton in one of England’s most popular coastal areas. Opened last year, it’s already the worthy winner of numerous design awards including the Elle Decoration Award for Architectural Achievement and West Sussex Design and Sustainability Award. Not bad going for the mother and daughter team of Jane and Sophie Wood.

The unusual design and radical architecture took shape after the family’s chance meeting with Heatherwick, briefing him in 2005 to create a new café building on the site. Heatherwick and his design team set out to create a building that would not only become a popular local café and attraction but a place of “prospect and refuge” with generous views of the sea and a cozy atmosphere whatever the weather. Described as possessing a structure more akin to a racing car than a conventional building, one of Heatherwick’s design goals was to add a level of interest and detail to the rear view of the café that would work both close-up and at a distance. He saw the East Beach Café as a south-facing single storey building taking a long, undulating form in consideration of the fact that the location is dominated by the horizon.

The thin footprint developed from the dual constraints of the public promenade at the front and utilities running along the rear of the site. Rather than use a traditional structural method in which one part rests on another, its primary structure is a ‘monocoque’ steel shell in which all parts act together, similar to the hull of a ship. The shell of the building provides both its skin and structure and comprises a steel outer layer cut at a shallow angle into a series of vertical slices. Its rippling form conjures up a wide variety of visual metaphors associated with the sea. The exposed seaside location is subject to heavy weathering with the high salt content of the air speeding the natural degradation of all materials. With this in mind, Heatherwick opted for naturally finished materials that respond well to the local environment. The mild steel shell that forms the outer skin will rust and gain character as it ages, while an oil-based coating applied after the surface has ‘weathered’ helps to prolong the building’s life.

Without a single objection to the planning application, Littlehampton residents understood the value that such a striking building would bring to their town. Looking a bit like an alligator from a side view, East Beach Café is no ordinary seaside kiosk – it’s now a landmark building rising like a piece of weatherworn driftwood washed up on Littlehampton’s East Beach, at once familiar and alien to its coastal surroundings.

www.eastbeachcafe.co.uk
SHINE A LIGHT

Director: Martin Scorsese

Academy Award-winning filmmaker Martin Scorsese and the world's greatest rock 'n roll band, The Rolling Stones bring this musical film event looking at the band that defined rock & roll live through Scorsese's eyes. Not averse to rock concert films himself (“The Last Waltz”) just with concert footage from their “A Bigger Bang” tour, Scorsese filmed the Stones over two days in New York's Beacon Theatre, assembling an incredible team of cinematographers to capture the raw energy of the legendary band.

TAXI TO THE DARK SIDE

Starring: Brian Allen, Greg D’Agostino, Maan Kaassamani, Karyn Plonsky

Avert your eyes if you’re of a nervous disposition - this film is full of disturbing images, torture and nudity. Tracing the inquiry into the suspicious death of an Afghan taxi driver at Bagram air base in 2002, the film examines how an innocent civilian was apprehended, imprisoned, tortured and murdered by “the greatest democracy on earth.” Combining documented records of the incident with candid eyewitness testimony, the film uncovers a conspiratorial link between the Iraqi resistance that unfolded in Bagram and policies made at the highest level of US Government.

USA: Modern Architectures in History

Author: Gwendolyn Wright

A concise illustrated account of modern American architecture as potent cultural expression. From the Reliance Building to the Disney Hall, the US has been at the forefront of modern architecture as Americans generated quintessential images of modern life in both generic and particular buildings. Wright shows that it wasn’t just an offshoot of European modernism but an exciting and distinctive hybrid. The book provides essential background for contemporary debates about affordable and luxury housing, avant-garde experiments, inspiring infrastructure and sustainable design.
**GOOD VIBRATIONS**

The importance of Music at Home

Remember arriving home last night, turning on the TV, coaxing off in front of it then waking up next morning feeling as if you hadn't reeled well enough? Or have you tried ignoring the TV altogether and listening to good music instead – music that relaxes you, awakens your creativity, picks you up or invites you to dance with a partner (not always possible after a hard day's work)?

**Text:** Andrea Marcu

Lin Bona

**Victor Pérez**

(Rouen Home Cinema)

Photo: Courtesy of Lin.

It is an experience familiar then you've enjoyed the benefits of well-repeated music coming from your home stereo system. However, if the music didn't produce a change in your emotional state or invited you to turn the volume down because it was too loud, then your sound system might not be up to par as only music reproduced above certain quality levels offer the full sound sensations, not possible with mp3 and similar formats. Music is an international language of emotions in the language of our species. Hearing is the first sense we acquire following our first contact with the world around us at birth and it's usually the last one we lose. More of our emotions are released and expressed through hearing than through our senses of sight, smell, touch or taste. As everyone agrees, the beauty of music is its ability to listen to the same song or record over and over again while eliciting memories of the people, places and emotions from when we very first heard it. Today's advanced stereo systems developments allow us to distribute music throughout our homes with the best possible quality from a music server for our CD's music downloads from the internet in digital master quality (in WAV or FLAC formats) on a Network Attached Storage device. Distribution would be at balanced loudspeakers via structured cabling up to its local amplification and control in the listening area, by CATS FTP or super in colors. Despite these technological advances in the benefit of the user, and the vital importance of music, in many existing homes, whether new or not, or those in progress, there is no provision for a good quality sound system. There are many important elements that indulge the rest of our senses, such as pleasant decoration and carefully chosen lighting to greatly open sight special fabrics pleasing to the touch; a fully equipped kitchen to prepare superb dishes that will light our sense of taste, and even perform seems to share our sense of smell. But the most highly developed and oldest of our senses, the hearing, is neglected. Just imagine a life where a distorted high quality sound system makes you in the bedroom with soft music provides you with lively tunes in the gym while you sweat it out helps you relax in diffuse style on the terrace or in the Jacuzzi and accompanies you with classical harmony in the dining room while you entertain from time to time...

**Suit Supply**

The latest collection for the pioneering Dutch wet supplier men – will fit lin. Set Supply. Looks like you've made a successful move under the watchful eye of your selected language translation for leading, because they get yours going far more of the desired guy on the planet – a gentle or nature never, all fully scaled and flexible. Look out for themselves coming round the guys you've had time this week. Judy Cook will tell us a while home– a rival and powerful definition from all these top valued Wills and Billet.

A very cool site indeed.

"Do you like Prince?" has been my question of late in preparation for this piece. The most common reply is "I'm his biggest fan" followed by their favourite track and God forbid if you don’t know which one they’re talking about! So, here's a little ‘big-up’ to the one called Prince!

Although pint-sized, Prince Rogers Nelson, aka Prince, aka The Artist Formerly Known as Prince, aka <insert symbol> and now back to Prince again (phew!), his talent is almost larger than life. He is more than Super Cool and without demanding respect it comes with his territory. The aura and mystery that surrounds this genius of a man makes him unique and in some ways untouchable. He epitomises what music avant-gardism is all about!

So, the musical journey that Prince has left and continues to invite us along to for the ride is like no other. I'm not going to ignore the fact that not all of his albums have been well-received, even hardcore Prince fans have occasionally been left dumb-founded by their musical hero. However, he does push the boundaries like no other artist. Experimenting with pure funk, folk, soul, Rhythm & Blues, Rock and New Wave, the eclecticism of Prince's musical range is an achievement not many artists can claim. Each album varies beyond belief and that’s the excitement of owning a Prince album – you just don’t know where he’s gonna take you.

Prince can bring on the charm when it comes to delivering a ballad, purring, whispering, it’s half serenade and half seduction! Other tracks he doesn’t mess about by demanding that you forget your inhibitions and lose yourself for the duration and of course...he’ll have you getting all funked-up. Musically a perfectionist – which is what you’d expect from a genius, he does play 24 instruments after all (thanks Luis)! His sound is hard to define due to its variety but a tight production is completed with full horns, dominating drums, synths and of course the electric guitar are found in a familiar Prince composition. However, when he decides to give us some funk…he goes back to the pure funk days and vocally he’s hard in his delivery!

Album-wise, there were so many that were ground-breaking, I won’t list them all. However, in 1984 'Purple Rain' was released and made him a worldwide superstar! Staying 24 weeks at No. 1 in the US, the film making him a worldwide sex symbol – yes, a man in heels and full-on make-up can be so damn sexy! Actually...he does need to move and sing like Prince. So go on, join the true funk soldiers.
WE PROMISED TO BRING YOU FUN FUTURISTIC CULTURAL PROJECTS AND WE’RE NOT PULLING THE PLUG ON OUR PROMISES.

THIS SUFRA-TECH LOOKING SETUP IS THE SEMI-VIRTUAL CYBERHELVETIA OF SWISS-LUXE SWIMMING BATHS CREATING THE HI-Tech TEAM WHO DESIGNED THE INTERIOR OF FRANKFURT’ S GROOVY COCOON CLUB.

(SEE MODERN DESIGN ISSUE 5, NOV 01 ONLINE AT WWW.D-EARLE.COM).

Requested by their client Credit Suisse, CyberHelvetia.de was born from 3deluxe experiments. Fittingly, in the conceptual tradition of Swiss-Service, Switzerland’s largest international furniture and interior design exhibition. Here, in this context of the Swiss National Exhibition Expo 2002, they created a real space that was then extended and empowered by virtual and imaginary components harmoniously blending artificial, natural, fictitious, actual, familiar and unusual elements with technology, all amalgamated in a second and fascinating experimental space to form a “mixed reality.”

Virtuality is not defined here as a substitute but as an integrative supplement to reality as they experience it. Virtually constructed realities refer to the world of objects in a multiplicity of ways, helping foster a new and holistic perception of a specific environment.

This new sense of space was generated in multi-sensory stimuli, synesthetic effects and atmospheres that appealed to the emotions – opening up rooms for encounter in two worlds. At the lakeside baths in Arpelsag Bullwiese in the west of Switzerland, visitors experienced the truly tangible world of CyberHelvetia’s “with people from all over the world meeting and asking fictitious identities to try and exist in a virtual community as ‘InCyber.’

Like Swiss swimming baths in the traditional sense, the exhibition pavilion was a place of personal encounter and communication: communication occurring in different ways regardless of location and language. 3deluxe drew attention to the fact that even a “joint swim together” doesn’t need real water – instead people dive head-first into the multi-layered atmosphere of a virtually expanded reality bathed in light and sound.

“…even six years ago, 3deluxe were swimming against the current of underground digital gaming.”

The glass pool in the middle of the exhibition replaced the real swimming pool. On the surface and along the sides of the luminous glass blocks various forms of play allowed the opportunity to make contact with other guests in an unconventional way. The pool was filled with virtual water which played by exhibition visitors both on the spot as well as on the Internet with imaginative life-forms. The temporal interaction between reality and virtuality presented people with artificial life-forms, creating new atmospheric images on the pools surface and almost giving the impression of a living organism being created, and pouting that even six years ago, these were swimming against the currents of underground digital gaming.

Check out more of their face-off design projects at www.3deluxe.de.

Images: Left, above and below: Multimedia themed installation with internet connection in the context of a traditional Swiss swimming baths. Instead of the pool, a glass and air is this slab used for facing wall features interactive projections.
Allergy-fighting washing machine

These days all round from arthritic and asthma sufferers everywhere. This revolutionary - and we mean revolutionary - new washing machine from LG Electronics is the first ever designed to reduce asthma and common household allergens like dust mites and pet dander. Appropriately named Allergewash, it's certified by the Asthma and Allergy Foundation of America as a non-irritant. It is designed by patients who were impressed that the machine exceeded 110°F, and with a capacity of 4 cubic feet, it's the largest washer on the market so we guarantee it accommodates any and all laundry.

Immovilizer 900,000v Stun Gun Phone

Dressed insomniacally as cell phone, this morning new pocket-d size stun gun comes with a holster and batteries included. It's ready for action when you are and you'll always be prepared for the unexpected. Looking like a sophisticated camera phone, the immobilizer retains the very reasonable price of $295.95 and adds a whole new meaning to the term photographic.

Geneva Sound System

Think retro with this piano-unimated wooden music box with CD player, AM radio and iPod connection. It's protected from all kinds of gnawing sound with two channel and patented algorithms. The Geneva Sound System elegantly absorbs the left and right signals for abdomen 120° sound stage. A 160 watt digital amplifier powers the system's four built-in speakers which together deliver an all range stereo frequency response. From deep rich bass to crystal clear highs, without dropping a single note in between, an LED display on the cabinet front displays your playing. Bubble feet help protect the adjacent tabletop while you'reBaying around the room. Moreover $42, your time is now.

Belkin energy saver

Engineers at Belkin International have come up with a new energy-saving device the Conserve Socket Protector II outlet. In which it can be turned off via a switch so you're able to shut off miscellaneous items on the circuit and lower your energy consumption. Winner of the Popular Mechanics Magazine's Editors' Choice Award at the Consumer Electronics Show 2008 in Vegas (ISS), the device makes it simple to eliminate wasteful standby power to your electronic devices, helping you reduce energy consumption and save money. Well a great deal.

Big screen TV at home!

Talk about opulence! The Gibson G700 is a pair of glasses specially designed so you can watch videos of the size of your choice without having to go home. With dimensions 100 x 175 x 40 mm, the image size is 35 x 20 m away with QSGA resolution, microSD memory card. Integrated headphones, supports audio formats including MP3, WAV etc and video formats including MP3, WAV etc. View JPG images and comes with TV connectors for chargeable battery. Inherent contrast control and connection via USB for uploading files. Buy this and you'll have free of TV viewing service forever.

MacBook Air

Admit it, you've probably been following Apple since they were launching a product called iMac, and now you're picturing all of Apple's new MacBook Air. Already a green product in every sense of the fruit - and from what I hear - Apple is marketing the world's thinnest notebook as "innovative, ultraportable and ultra unlike anything else" reaching new borders, multiple wireless innovations, and headstrong design. With MacBook Air, Apple is redefining computing standards and more than hanging in their every word.

Bionic man? No - a bionic eye!

Researchers from the University of Washington, US have developed a safe contact lens that gives humans superhuman vision just like the Superman. The lens has an important circuit and light which display graphics similar to the Terminus on Bionic Woman. Designed with a mini-objective in mind - to provide electronic vision to the blind and enhancing real holographic displays - these revolutionary contact lenses will no doubt sell at an eye-watering price when they'relaunched, as seen to be trailblazing.

E-Paper Bracelet and Video Player
ANNOUNCED ON 2 JANUARY 08, ONE OF THE WORLD’S MOST AMBITIOUS BUILDING PROJECTS, CRYSTAL ISLAND HAS BEEN GRANTED PRELIMINARY PLANNING PERMISSION IN MOSCOW. ENCLOSED WITHIN A VAST MEGA STRUCTURE COVERING A TOTAL FLOOR AREA OF 2.5 MILLION SQUARE METERS, THE PROJECT’S SCALE IS UNPRECEDENTED.

AT 450M HIGH, IT IS ONE OF THE TALLEST STRUCTURES ENCLOSING THE LARGEST VOLUME ON THE PLANET WHILE SIMULTANEOUSLY CREATING A SPECTACULAR NEW EMBLEM ON THE MOSCOW SKYLINE.

CONCEIVED AS A SELF-CONTAINED CITY WITHIN A CITY, IT CONTAINS A RICH MIX OF BUILDINGS INCLUDING MUSEUMS, THEATRES AND CINEMAS TO ENSURE IT BECOMES A MAJOR NEW DESTINATION FOR THE WHOLE OF MOSCOW. AND THANKS TO ITS LOCATION ON THE NAGATINO PENINSULA EDGED BY THE MOSCOW RIVER ONLY 7.5KM FROM THE KREMLIN, IT OFFERS PANORAMIC VIEWS OVER THE CITY FROM A VIEWING PLATFORM AT ITS Apex.

The building’s spiralling form emerges majestically from a newly landscaped park, rising in converse directions to form a diagonal grid. This distinctive geometry extends throughout the project into the park, resulting in a scheme seamlessly integrated into the new park landscape that will provide a range of activities throughout the year, including cross country skiing and ice skating in the winter.

The internal built volumes of over one million square metres (more than 10 million square feet) assume a staggered formation within the triangulated steel mega frame, extending flush against the sloping faceted glazed outer skin. This terracing creates a series of wintergardens which form a breathable second layer and thermal buffer for the main building while shielding the interior spaces from Moscow’s extreme summer and winter climates. A vertical louvre system sheaths the internal façades to ensure privacy for the individual apartments.

Enclosure panels on a dynamic geometry are slotted into the structural framing to allow daylight to penetrate deep into the heart of the structure and can be controlled to modify the internal environment – closed in winter for extra warmth and opened in summer to allow natural ventilation. Energy management is at the heart of the design with strategies to include on-site renewable and low-carbon energy generation.

Crystal Island will offer cultural, exhibition and performance facilities, approximately 3,000 hotel rooms and 900 serviced apartments as well as offices and shops designed to maintain a dynamic and animated public realm throughout the day. Residents will be able to work and live within a densely planned area where every amenity is within easy walking distance, including an international school for 500 students. Mixed-use also presents a strong case for energy balance with individual components using energy at different times while reinforcing the breadth of economic and social activity of the area.

“It is a paradigm of compact, mixed-use, sustainable city planning with an innovative energy strategy and ‘smart’ skin which buffers against climate extremes.”

Sir Norman Foster

Commenting on the approval given by Moscow’s Public and Architectural Council, Chief Architect Norman Foster said: “Crystal Island is one of the world’s most ambitious building projects and it represents a milestone in the 40 year history of the practice. It is the largest single building in the world, creating a year-round destination for Moscow and a sustainable, dynamic new urban quarter. It is a paradigm of compact, mixed-use, sustainable city planning with an innovative energy strategy and ‘smart’ skin which buffers against climate extremes.”
ENTERING VIRGIN TERRITORY
SPACE TRIP OUT OF BOUNDS

Text: Chris Stove
Images: Courtesy of Virgin Galactic

With few - if any - such places left on Terra Firma, thrill-seekers are queuing up to book space on the first regular tourist flights into outer space. Their vehicle of choice? The SGH SpaceshipTwo Rocket Plane (SG2) and WhiteKnightTwo mothership (WK2) run by British entrepreneur Sir Richard Branson and his private space tourism company, Virgin Galactic.

Unveiling the “ultra-light, flexible, environmentally benign” design in New York on 25th January, the spacecraft is under construction by Scaled Composites in Mojave, California; and is nearly 60% complete. Test flights are starting this June and the first commercial flights scheduled for take-off in June 2013. SG2 is the world’s largest all-composite aircraft with a unique high-altitude, hypersonic capable of launching it and its eight passengers into sub-orbital space flight. WK2 meanwhile is powered by four Pratt and Whitney F107A engines, which are among the most powerful, efficient and efficient engines available. Once WK2 reaches 51,000 feet, SG2 is released from beneath her and its rocket-fueled, accelerating the craft up to 2,500mph and taking it to an altitude of 150,000 feet. Before boarding their once-in-a-lifetime flight, passengers will have to undergo medical assessment and 3-4 days of centrifuge training in Virgin’s “space camp” in the Mojave Desert. “In this potential astronaut’s” have already paid deposits for the £15,000 flights (£15,000) including £7,000 for the training.

“Watch this space for updates and better still, if you’re one of the lucky few who can afford this tale-telling trip (oh, we’re so jealous!), enter cyberspace now at www.virgingalactic.com to reserve your very special seat. Bon voyage!”

“The designs of both the mothership and the new spacecraft are absolutely beautiful. This is an extremely exciting project. They can experience the freedom of weightlessness, they will check out that the Earth is round and enjoy the blackness of space.” - Sir Richard Branson, Virgin Galactic boss - is why space is the final frontier that is so essential to the future of civilization on this planet.

1 | Virgin Galactic’s Mothership and Spaceship Two
2 | Virgin Galactic Spaceship Two Zero G.
3 | Spaceship Two construction without booms and nose.
4 | Sir Richard Branson and Burt Rutan, CEO of Scaled Composites (the company constructing the Spaceship).
So who’s in it to win it? The teams entering this year include McLaren, Ferrari, Renault, Honda, Red Bull, Yamaha, Ford, BMW, Aston Martin, Force India, and Super Aguri, all of them with high-stakes, high-pressure expectations. Representing Ferrari in 2008 are Kimi Raikkonen and Brazilian speed demon Felipe Massa, representing McLaren this year is Finnish second-year Heikki Kovalainen and British sensation Lewis Hamilton. Last year’s last-place resulting from his first season in Formula 1, Barrichello long racing poodle Ivan Capelli and rookie Nelson Piquet Jr. and with Honda is imposing Rubens Barrichello. Other races pulling their hats off for their respective teams include the likes of Sam Michael of Spyker, Mark Webber Nick Heidfeld and Timo Glock. With so many signs on the circuit, spectators are guaranteed an adrenaline-pumping season as they sit about watching their racing engines and their emotional changes.

What exactly defines a Formula One car? By definition, it’s a single-seat, open-cockpit, open-wheel race car with a pavement front and rear wing and the engine positioned behind the driver. With a strict policy all cars entered into the championship must be built by the racing teams themselves—no outsourcing to some

which in Japan—hence the pressure on to produce the fastest and most robust supercar possible. With 2.4 litre V8 engines developing 710 horsepower and that’s with new engine restrictions placed on them, the average Formula One-mobile goes from 0 to 100mph in less than five seconds. Yes, the V10 cars drove without a cutback on their M40-21—will have to pass an inspection to ensure its has no hidden parts belonging to a certain team. I wish to one day win ahead in their F2005, complete with revised aerodynamics. Ronal’s pleased with its 768km, which has a new front wing arrangement and a rear-lit headlight suspension, and will thrilled all the track with their Adrian Newey-designed F1. The space is the pressing part of the circuit, but inside it’s completely different with a new rear suspension and a realignment of the centre of mass. Obviously, 2006 was all about speeding along in the F1.86, which behaved more stable zero balance, and Toyota plans to come up with a better starting, modernized T1.00, which features a reformed tailbase and an all-new cooling package. With so many hopes and dreams picturing so many cars parts and combinations, it’s essential that the cars match the talent of their drivers on the track.

New regulations reflected by the RA for the 2008 championship will make the competition fierce than it’s ever been before and force competitors to adapt their driving styles accordingly. For a start, all cars will have to conform to a strict technical code with its feature a standard electronic control unit for the engine and gearbox, with no traction control or engine braking to reduce sliding and enable easier overtaking. The maximum weight of each will be reduced from 795kg to 550kg to make them safer and are out the expense of an extra 15kg of extremely expensive, high-density bulletproof glass each gearbox will be made more durable by reducing gear ratio thickness to 1mm. The diameter of each wheel will be expanded for more grip, and each engine will now have a limit of 10,000 rpm, with the possibility of increasing that to 11,000rpm following a consultation with competing teams. Changes to the bodywork are also included in the new regulations, such as the new rear wing being split in two to produce a noise and improving the performance of the car behind.

But there’s more to the new regulations than making for better competition and improving safety, the new technologies being introduced are also designed to dramatically reduce the cost of entering F1, according to Max Mosley said ‘‘The real argument in F1 is not about sports governance or even about how much money Formula One Management gives the teams. The World Championship must remain financially viable for independent teams’’ instead, which is why in this era when high-profile manufacturers think nothing of spending in excess of $500 million on their cars, so much bad is done to bring extra sport back down to earth. With the new regulations firmly in place, independent teams with limited commercial sponsorship—on average, around $100 million—can compete with large manufacturers and still be with a shot of winning.

For a sport that has become better known for its team fighting, financial out of control, budget, this quality racing, the tournament doesn’t come a moment too soon and permission to make motorsport exciting once again. We, for one, can’t wait to see who crosses the finish line first at the 2nd March at Brazil’s prestigious Interlagos circuit.

Ferrari’s private test track set the scene for the F2008 launch their new model and 54th single-seater all geared up for the upcoming season. Massa and 2007 pilot’s title holder Raikkonen will represent the team this year again.
1 | Renault: Renault hit the road running, ready to take on the world sporting their new car’s technical excellence by including a totally revolutionary front spoiler and a very competitive chassis and engine. Will Alonso and Nelson bring back the F1 Renault back to the podium?  
2 | McLaren: Entering their 16th competitive year in F1, McLaren’s Mercedes-Benz is the ultimate driver’s car. As if we didn’t know already.
3 | Red Bull: Though their team is named after a bull, they’re no cowards to give us bullish Spain. Join us! 

Photos courtesy of Ing Renault F1 Team

Red Bull Team photos courtesy of Getty Images
As you’d expect from Modern Design Magazine, we’ll continue to bring you fascinating features, articles, profiles, interviews, innovations, news and events including......

**ART**

The weird and wonderful work of **Benedetto Bufalino**

- From neon-lit portable phone boxes to sun hats with a BIG difference!

**PEOPLE & PLACES**

Gorgeous, glaring & glamorous!!!

Galway City’s groovy **g hotel**

on Ireland’s beautiful West coast

- **Star Wars-Inspired Marine Research Facility** –

  Is it a Martian? No, it’s a Mellard pod on the futuristic aquatic research station!

- **Walter Boscomplex, Apeldoorn** –

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