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Ecologically responsible architecture does not have to cost more. It just has to be more intelligent.
One Year Later

We are celebrating the first anniversary of Modern Design Magazine this month. It has been a very exciting and rewarding beginning to what we hope will be a long and exciting future. Our goals are lofty and the long road ahead includes many international markets to conquer, and many readers to inform and entertain with the most contemporary architecture, design, art, and more. Dubai and New York are the two next markets in our game plan; both deeply entrenched in the modern design tradition. These two cities couldn’t be more alike in some ways, nor more different in others. This dichotomy represents what Modern Design is all about and explains why, in this changing world, architecture and design should adapt to the way we live and think about our world.______ We are also taking a moment to look back on the past year in design and how the public is reacting to new ideas. We notice the growing speed with which the world is opening up to modernism, sometimes this buzz can be felt quite strongly and at other times the change is very subtle. Let me be clear, we are not taking any of the credit for this new reality, but it is exciting to be able to report and document these trends.______ This past year, bold, new architecture is popping up everywhere. New modern developments are being built in emerging markets as well as established ones. Developers build what the client desires, so it is obvious that modern, well-conceived designs that represent the way we live, are thriving and becoming a must-have. Even municipal governments are getting involved. The Córdoba City council here in Spain, among many others, has recently commissioned a very modern public housing development on the outskirts of the city. One can sense a growing demand for good, bold design instead of the copies and imitations of the old, tired designs that were once the norm. This is the new reality and we are excited about it. We will continue to report on this growing reality and we'll help you make sense of it. Happy Anniversary Modern Design!

Modern Design is also available online at www.d-earle.com
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Celebration!

A year has already passed since we first launched Modern Design Magazine. A real challenge for us to create such a free publication so different to what already existed on the Costa del Sol. Month after month our baby has been growing up to become, without being too pretentious, surely one of the very best free magazines in the region. But even now, if we want to continue to stand out from the rest… we have to embrace change. This is the basic rule of constant movement. As if governed by a calendar set to the system in which it will convene great thinkers and prominent members of the public to exchange ideas and share in the celebration. Modern Design has chosen to commemorate this very special occasion._________ Anniversary apologists usually admire these milestone editions. They’ll tell you that even the best magazine has a new audience of readers a couple of times a decade, so not all of them will know about the periodical’s legacy. What better time to rehash the past and educate the newbies to the magazine’s ‘culture’? And of course our first anniversary gives the staff a brilliant excuse to produce a truly fantastic issue._________ This is Modern Design, the free magazine that you have been collecting since the very beginning; through a unique imagination and technical expertise, we have always endeavoured to explore human aspiration through ‘Architecture and Art’. Our design work surpasses view making, looking at themes of transformation and regeneration, endurance and change. Our aim is to bring you some poetry accompanied by a breath of engaging and artistic fresh air._________ For us, however, every issue is a celebration simply because we enjoy what we do and give our best in every edition._________ ‘Work like you don’t need the money. Love like nobody has ever hurt you. Dance like nobody is watching. Sing like nobody is listening. Live as if this was paradise on earth… Always do right - this will gratify some and astonish the rest.” Mark Twain. A great quote to live your life by. Live like everyday might be your last day on Earth, this is the best advice I could give you._________ Modern Design has created a name for itself. Ladies and gentlemen, please enjoy this anniversary issue every bit as much as we loved producing it.

ND is also available online at www.d-earle.com
For any questions or comments about Modern Design Magazine, I can be contacted at lgallardo@d-earle.com

Talent Wanted!

Sew Us Your Designs

Are you regularly dishing up cutting-edge fashion design – but all you hear is rejection? …well it’s sew not over girlfriend! - If you see yourself as the next Stella McCartney, or whoever, Modern Design Magazine is giving you the chance to gloat to the world. Yes you heard it right; send in your latest design sketches and cutwork-concepts before August 27th and you could get your own featured article, right here in between these glitzy covers. This is the biggest thing to happen to fashion, since Kelly Osbourne hosted Project Runway! Send the images of your work, or a link to your website to magazine@d-earle.com

For more information, turn to the back cover, now.

Match & Eat Contest Results

Due to the Modern Design anniversary celebration (just in case you didn’t know), the lucky wine-and-dine winners of our ‘Match and Eat’ competition will be exposed and shamed at our up-coming Birthday Party on July 9th. To maintain the suspense (and guarantee they show up) the results will be printed in next month’s issue.
Financial penalties to give peace of mind that our service works harder than anyone else’s. Guaranteed.

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Ecologically responsible architecture does not have to cost more. It just has to be more intelligent.
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I just recently returned from a vacation to Marbella where I picked up a copy of your magazine. I was so amazed by the quality and content that I managed to track down a further three back-dated copies of ‘Modern Design’ and was really impressed.

I live in South Africa, which is a great emerging market in terms of Architecture, Fashion & Design yet we have access to so few resources and reference materials. Living at the bottom of the world, we are generally in the dark when it comes to new materials and projects happening around the world. I think your magazine would be unrivalled in the South African market.

TK, South Africa

First of all I would like to add myself to the list, together with the hundreds of people that must have already commended you on such a refreshing publication! It was long overdue. I was truly beginning to think everyone left on the Costa del Sol had become zombies; a mindless, numb bunch in serious need at the very least of a creative and forward thinking injection to save them from their mechanical consumption of property, restaurants and golf. Don't they ever get bored?

Anyway then you came along and now everyone is like… hooray!! And I was like WOW, there is hope yet!
Anyway I’m from Fuengirola, so of course you scored double points there, biggin’ my city up and all, what a great location to be working from.

SMB, Fuengirola

Just a quick note to say I love everything about the magazine. It’s fresh, sexy and has great diversity of articles with excellent photography. I think it knocks spots off the competition here.

LS, New York

I am sending this message to tell you that I think your magazine is amazing. It helps me stay in contact with all the new creations that are happening in the world.

NV, Italy
We are surrounded by terrifying images of global climate change. Rising seas. Melting glaciers. Burning forests. Sometimes, the human misery caused by environmental destruction seems overwhelming. But it’s not too late. Greenpeace believes in the power of the many to change our world for the better. Together we can challenge those in positions of power and inspire individuals to take action.

**Inspiring Action...**
**NEWS**

**WHEN I’M 64 (STONE)**

Creating a peaceful flavour

Ben and Jerry's have been fighting the latest dynamic diet-craze by naming their impossible ice cream concoctions after long-departed 60s pop stars and personalities. Ooh, Hendrix Honey Twist and Joplin Juniper Crunch - bet that's a healthy one! The truth is that none of them are very healthy, unless, like the stars themselves, three score and ten seems a bit too drawn out for you. At least the latest flavour, dedicated to John Lennon; Imagine Whirled Peace does follow its mentor's passive ideals. The delicious sounding toffee, cookies and fudge flavour ice treat has peace signs whirled through the mix. It's an ice cool tribute to the pop icon, and despite the impending surge of treacle-mania about to sweep the market, B+J do tend to do their bit for the planet, so let's be thankful it's all down to the 'caring dairy'.

**FOSTER POWER**

Dynamic Down-Under

The Aussies are teaching us all a lesson or two in the solar-science department. This no-nonsense solution providing nippers with sun shade while harnessing the very rays they try to avoid has been drawn up by Melbourne-based company Bro North. The evocative form is designed to engage students and educate them about the integrated PV technology used. It's either that or War of the Worlds has actually begun in an Aussie playground! Design form aside, it is a very cool concept that could be adapted to its immediate architectural surroundings. For now, schools are a great starting point, and let's face it: "You wouldn't want a warm toddler would you"?

**POWER TO THE PEOPLE**

Kinetic connections

If you've ever given yourself a hernia trying to shift a rubber-sealed revolving door, don't despair, in the future it won't all be for aesthetics only. The Fluxlab Revolutionary Door is geared up to convert all that human eyeball-popping strain to real energy. The eco-friendly door turns gears in the head placement and pumps the resulting electrical energy to a proficient storage generator. The electricity can then be used to run a number of applications within the building. The idea of harnessing human kinetic energy is not a new one, but this concept shows how easily, boring everyday objects can be converted into ground-breaking utilities that help reduce our surging carbon overdraft. For our own sake, let's hope there are plenty more of these ideas poised and ready to pounce out of our creative consciences.

**PRINCE OF ASTURIAS PRIZE**

Spanish Nobel for Malaria Research

Four NGOs fighting against malaria in Africa - where the disease horrifyingly kills one child under the age of five every 10 seconds - have recently been awarded this year’s coveted Prince of Asturias Prize. Candidates included Jimmy Carter, Tony Blair, Bob Geldof and Oxfam, but the winning organisations - recognised for contributing to the development of a malaria vaccine and the training of specialised health professionals - were the Ifakara Health Research and Development Centre (Tanzania), the Malaria Research and Training Centre (Mali), the Kintampo Health Research Centre (Ghana), and under the directorship of Spanish doctors Pedro Alonso and Clara Menéndez, the Centro de Investigación em Saude de Manhiça (Mozambique).
EMT

City buses go green

In Málaga—where 65 per cent of city buses run on recycled biodiesel manufactured from used cooking oil from the deep fat fryers of Costa del Sol hotels and restaurants—we applaud local transport company EMT (Empresa Málaga de Transportes) and the Madre Coraje NGO for doing their bit for the environment. Over the last two years more than 3.7 million litres of the stuff has been recycled; a figure which also includes biocompostable processed from Andalusian agricultural sources. By the end of this year it’s envisaged that a total of 85 per cent of the provincial capital’s buses will be running on biofuels. Currently the city’s fleet additionally comprises four buses fuelled by natural gas while plans to convert other vehicles to run on hydrogen are in the pipeline.

WEST END WONDER

Success for theatrical prodigy

Talented and only twenty-one, Polly Stenham has bagged herself a slot on the exclusive West End theatre circuit. The youthful playwright wowed critics at the Royal Court Theatre upstairs with That Face, her satirical story of a dysfunctional middle-class family. The play won a string of awards and the honour of immediate transfer to the Duke of York Theatre where it’s now enjoying a ten-week run to huge acclaim. This astonishing debut puts Polly on a very exclusive list of young writers who have achieved this historical accolade. In the hope that the play will get more young people through West End turnstiles, producers have reserved 109 of the best seats at each performance for a bargain £25, on a first come first served basis. That’ll guarantee a swash of blue rinses at the front, surely only pensioners are the real masters of professional queuing.

FIBRE HOPE

Maximum Velocity

Spanish communication company Alcatel has achieved the world record data transfer speed of 25.6 terabits of data in one second over a single fibre strand. Can someone tell my phone guy? It took him six weeks to transfer himself to my door and then he left me plugging giant holes in my marble floor. However, does this actually mean that one day, one of your Grandkids will complain about ‘Rocky 28’ taking five seconds to download, then having to explain how one episode of Fawlty Towers used to take days to come in—and you were really happy? Probably not; by then they say that file sizes will be so huge, we’ll need that kind of bandwidth to stop the Internet grinding to digital melt-down. For now, it still remains an impressive achievement and affords all of us (the perilously over-subscribed) a bit of hub-sharing optimism.
NEWS

PEI COBB FREED & PARTNERS
New towers for Málaga

New York architects Pei Cobb Freed & Partners – some of whose most iconic projects include the United States Holocaust Memorial Museum in Washington DC, Hong Kong’s Bank of China Tower, the expansion and modernisation of the Louvre and Boston’s John F. Kennedy Library – have recently announced that following the City Hall’s imminent provisional approval of the new PGOU (General Urban Ordinance Plan), and in collaboration with Málaga-based architects Dorronsoor Arquitectos, will soon be starting work on the design of the twin 30-storey towers for developers Inmobiliaria Espacio and Erciaja, in the Martiricos district between Avda. Doctor Marañon and the Guadalmedina riverbed. No strangers to Spain, other landmark Pei Cobb Freed & Partners projects include the waterfront World Trade Center in Barcelona, while the 57-storey Torre Espacio – is currently nearing completion in Madrid.

YSL REMEMBERED
Obituary to Style

As we all know, the ‘King of Fashion’ passed away in Paris on June 1st after a protracted illness. Yves Saint Laurent, the man who changed the face of fashion and glamorously transformed the role of women in society, was remembered by close friends in a ceremony at his home in Morrocco, where he spent most of his retirement years. Partner Pierre Berge, witnessed by eighty-eight mourners and Laurent’s faithful hound, Moujik, spread the icon’s ashes in his beloved garden and stated, “He will stay here in a country that influenced and marked him greatly. He will end up in the Maghreb where he was born”. Now, the 650,000 visitors to Marrakech every year can spare a thought for the celebrated fashion anarchist who became an entity in himself.

MO-MENTOS MOMENTS
Fizzy-Pop culture

Not that we are anywhere close to a brand-pushing publication, but we all know that if you drop a Mentos into a bottle of Coca-Cola, that the ensuing chemical reaction causes a rush of sugary foam to shoot ten feet in the air and thoroughly mess up the shag pile, don’t we? Well, a 1500-strong coca-coalition of Belgian students learned the hard way by donning blue rain Macs (like cult disciples) and dropping their Mentos en-masse in an attempt to smash the officially titled Mentos and Coke Explosion World Record title. It caused an amazing spectacle and has changed our lives forever; not really, but the Mentos and Coke Explosion collection on Youtube is certainly something to behold.
Lend A Helping Hand

PAD (Protección de Animales Domésticos)

 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.

You can help by becoming a member (just €35/year), adopting or fostering a cat or dog, making a donation, dog walking, grooming and cleaning the cats, helping at our fund raising events, collecting bric-a-brac, displaying a collecting tin, or finding new members.

As Fendi has found a loving home, Juanito, pictured here, is our latest doggie model and quite the star.

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
It seems like only yesterday that the launch edition of Modern Design Magazine hit the streets. Yet incredibly, this month we are celebrating our very first anniversary, and if our bulging mail bag is anything to go by, MD readers are every bit as delighted as we are!
Right from the very beginning, residents and visitors to this ‘cultural desert’ of ours just couldn’t get enough of MD! While other free publications languished untouched, and dare we say unloved, at distribution points along the Coast, our first issue fairly flew out the door. Virtually from the start, requests for a subscriptions service flooded in from all corners of the globe, and – including overseas subscribers, local readers and an average of 5,000 online downloads/month – we now reach an estimated international and multicultural audience of 100,000+/month. The Intelligent Magazine for Thinking People, Modern Design’s raison d’être is to inspire, provoke, challenge, entertain and involve its readers by providing a creative, honest and intellectual platform focusing on architecture, art, design and indeed all things cultural. An amalgam of avant-garde 20th century design and today’s ultra-modernism, our quest is to push the boundaries by thinking outside the box.

For all those who live, love and breathe modern design as we do – and let’s face it you wouldn’t be reading this if that were not the case – these are undoubtedly the most exciting times the world has ever seen. By challenging preconceptions, bending and breaking conventional rules, innovative design →
is constantly evolving. At its very best, it is a catalyst affecting and enhancing every aspect of our lives; the homes we live in, the art we surround ourselves with, the furniture we choose, the clothes we wear, the cars we drive… Month after month, MD Magazine is dedicated to bringing its readers the ultimate in modern design. But it also does so much more than that. Because at a time when the very future of our planet hangs in the balance… when billions of people face starvation and disease… more than 16,000 species are included on the IUCN's Red List of endangered species… extreme weather and natural disasters are becoming increasingly commonplace… and natural resources are being depleted at the speed of light, helping to make the world a better place should come top of everyone’s agenda. At Modern Design Magazine, where we are all passionate about reducing our carbon footprints, protecting the environment, and the importance of renewable energy, we will continue to do our bit by regularly highlighting new and brilliantly conceived projects aimed at reducing man’s devastating impact on his surroundings. More architects, designers, scientists and engineers than ever before are responding to environmental abuse while informed consumers are also starting to change their habits of a lifetime. So with your help, let’s all stand up for our planet – and with the involvement of our readers, through the pages of MD, we could just make a tangible and positive difference to the world we inhabit.

However, it’s not just the mission statement, singular philosophy, innovative format,
refreshingly different content, sexy design and cool photography that set Modern Design Magazine apart. To thousands of avid followers it has also become so addictive that instead of merely reading and discarding it, MD is now a highly coveted collectible in its own right. In fact – in an unprecedented break with Costa del Sol tradition – many a local reader has confided to us that even a cover price would not deter them from enjoying their monthly fix. Overseas fans frequently ask where they can purchase back issues, while at certain street markets on the Costa del Sol, enterprising stallholders, so we’re told, are doing a brisk trade in well-thumbed copies eagerly snapped up by serial coleccionistas! We also have it on good authority that when the latest edition rolls off the press each month, mums-on-school-runs park outside

NOW ON ISSUE #7 I’VE FOLLOWED THEIR GROWTH FROM GROUND ZERO AND SOON ENCOURAGED OUR OWN CRE8-E DESIGN TEAM TO READ, ADMIRE AND BE INSPIRED GRAPHICALLY AND PHILOSOPHICALLY BY THIS CREATION.

CRE8-E INTEGRATED MARKETING & DESIGN STUDIO
the college gates extra early to make sure of grabbing a copy of the just delivered MD. At one well-known International College that shall remain nameless, it’s a monthly free-for-all, with students, teachers and parents all hell-bent on getting their hands on one of the last few copies – which is in itself reason enough not to increase the monthly print-run, as we’d hate to spoil anyone’s fun.

So despite all those prophets of doom who said it couldn’t be done, here we all are celebrating Modern Design Magazine’s 1st birthday, a major milestone in the ongoing evolution of the Costa del Sol and Málaga’s bid to become the European Capital of Culture in 2016. Even more remarkably, we’ve managed to pull it off during a time when the western world is sliding into the bleakest economic crisis in modern history. Furthermore, in our commitment never to compromise the journalistic integrity of Modern Design Magazine, we continue to stick resolutely by our guns, never once being coerced into publishing the advertorials that so many advertisers in Southern Spain have come to expect as their right.

But for Modern Design Magazine, this is only the beginning. We firmly believe that someday in the not too distant future, MD will be available from bookstalls around the world, and as doing things by halves just isn’t our style, as a first step towards achieving that goal it will soon be taking its rightful place on leading newsstands across New York, Dubai and South Africa. Not bad going for a one-year-old.

“... ONE OF THE MOST EXCITING MAGAZINES I HAVE COME ACROSS... BOLD, BEAUTIFUL, AND (IT) HAS STRONG IDEAS.”
MONICA PONCE DE LEON, OFFICE DA, BOSTON, MA
ANGEL PUSS
Sam Gibbons
Acrylic on Carved Wood Panel
84 x 84 centimetres
Image Courtesy of Claire Oliver Gallery, New York
THE LAW OF NATURE

In a medieval town - better known for its narrow winding streets and 16th century monuments than for cutting-edge architecture – Nicoletti's challenge was to create an avant-garde building which, by complementing its historic and neoclassical neighbours, would act as a metaphorical bridge linking ancient and modern rather than separating them.

**AWARD-WINNING RESPONSE.** Summarily rising above the challenge, the Arezzo Law Court adjoins a lush and leafy centuries old park and is located close to the 400-year-old Medici Fortress. With the New Wing evocatively symbolising and reflecting its environment with architectural eloquence, it comes as no surprise that Nicoletti's design won the 2002 edition of the coveted International Academy of Architecture (IAA) award for best building. Professing to see architecture as a metaphor for nature, Nicoletti explains: “This is the key to my own personal quest. Not in the stereotyped repetition of clichéd forms, but in the reiteration of these primordial experiences through ever-changing forms suggested directly by their own context.”

**AT ONE WITH NATURE.** A sinuously undulating diaphanous screen - consisting of hundreds of strips of stainless steel giving the impression of twisting and curving as if caught in an eddy - the outer façade is perhaps the Law Court’s most dramatic feature. The luminous shadow cast by the gleaming silver bioclimatic ‘foliage’ not only seems to be an extension of the park itself, but →
ENCLOSED WITHIN ITS GREEN-TONED GLAZED ENVELOPE, THE SIGNATURE THREE-STOREY ENTRANCE HALL IS BATHED IN NATURAL LIGHT.
The luminous shadow cast by the gleaming silver bioclimatic ‘foliage’ not only seems to be an extension of the park itself, but while protecting the interior spaces also empathises with Arezzo’s neoclassical heritage rather than clashing with it.

True to his love of nature, Nicoletti’s sublime curvilinear structure fashioned from geometrically warped rectilinear elements takes its inspiration from leaves and other living forms. The building’s double skin meanwhile crucially allows natural ventilation to permeate the interior keeping it cool and shading it from Tuscany’s hot summer sun.

**Counterpoint.** The inner façade of the south side - almost exclusively glass - is in sharp contrast to the curved north side of Arezzo’s singular Nuovo Palazzo di Giustizia which, totally devoid of windows, is distinctively clad in black granite slabs flamed to take on an elegant matt charcoal-grey hue.

Linked to a large neoclassical building which was once a hospital and is to be restored and used for archives and offices, the new structure houses the main courtrooms and Hall of Justice headquarters.

**Material Advantage.** Enclosed within its green-toned glazed envelope, the signature three-storey entrance hall is bathed in natural light streaming in through the glass ceiling, and dominated by an elevator whose external casing - like the floor - is of polished black granite. Horizontally perforated aluminium acoustic panels separated by a narrow fascia of maple line the walls, while an imposing stainless steel walkway and staircase draw the eye upwards. Nature abhors a straight line, but a leaning cone on an elliptical base, well that’s another matter entirely.
1] The design of the New Wing symbolises its environment.

2] The over-layering of the twisting surfaces creates a diaphanous, undulating transparent surface.
Hardly trailer trash, architect and exhibition designer Tim Pyne is recently famed for the development of M-House, the caravan impersonator – or rather impostor!

This requisite design propelled the much mocked profile of the humble caravan up to luxury home status with a mix of mobility and style. In a twist of good fortune the wheels of the M-Home cunningly swerve strict Town planning regulations and afford the homes great flexibility in location. These days, prefab-pioneer Tim has unhitched his concept trailer and transferred to the city.

In a slightly more permanent vein (though not much), his latest idea, the demountable ‘M-Hotel’ takes advantage of short lease city fringe land plots, bringing them back from extinction and saving us from the optical peril of hideous parking lots - the more routine solution for desolate inner-city spaces. Prefabrication is a hot topic among architects at the moment and this concept is one of the more intelligent, it is also by definition demountable! Construction involves mass delivery on a series of low loaders, the erection of a basic steel frame followed by frantic panel slotting; and then presumably the reverse when the plot lease runs lean. A kind of sumptuous ‘Big Yellow’ self storage unit for travelling high flyers!

M-Hotel is a contemporary apart-hotel aimed at transient corporate execs who can rent spaces here for periods of up to 3 months. The idea is to supply bags of temporary home-from-home comforts allowing them to entertain, relax and work in the centre of one of London’s coolest quarters, Hoxton in this the first case, with its abundant cultural attractions and proximity to high rise corporate institutions.

Each unit within the hotel has around 50 meters of floor space, incorporating wooden homely floors, a fitted kitchen and a screened off section allowing an optional second bedroom for visiting family and friends. The fittings will be sumptuous and stylish in a curious ‘Timeless modernism’ theme, quite a statement for a building with a life cycle of around 8-years! The exterior is an economic inspiration, the designers have researched methods of covering both the walls and windows in digitally printed film, allowing big brands to take up residence and flash their message back at the world in beefy proportions. The advertising can be changed seasonally and the interior match-themed to this gigantic residential bill board.

As is so often the case in architectural impermanence, we find ourselves getting attached to our favourites and never really letting go – could this happen to the M brand? A slightly, and understandably euphoric Hoxton site owner sums up this phenomenon in a simple and perhaps hopeful statement: “I wouldn’t be surprised if M-hotel ends up being as temporary as the Eiffel Tower”.

Let’s hope the M-hotel has as much success as its famous wheeled predecessor, unfortunately however, something here smacks of rooms for rent by the hour; a totally different corporate away fixture that could ruin the reputation of this ingenious idea and some of those delicately styled interiors!
WORDS: DAVE VICKERS  PHOTOS: COURTESY OF STEVEN HOLL ARCHITECTS

CURATOR OF LIGHT

STEVEN HOLL ARCHITECTS  Hollistic design

These days, modern architects are rapidly becoming as glamorously dare-devil as the screwy base-jumpers who plummet from the very rooftops some of their daring new concepts support. In the same manner, many modern designers live extraordinarily close to the edge; it’s probably the only way to get noticed in such a competitive forum. But of course, don’t exert enough caution, or pull the chute too late, and careers can tumble with the gravest of consequences; it’s not easy. On the contrary, however, correctly intertwine the latest construction fabric with a conceptual bravado that habitually punches structural design to artistic prominence, and celebrity status looms.
AWARDED. One of our beloved design heroes, whose career is far from decorating the pavement, is routine award-accumulator Steven Holl. His designs experiment with materials, the spatial arrangements he employs accommodate open thinking from within, while daring exteriors excite the eye without affronting the immediate backdrop. Holl’s unique exploits of natural light pierce and delineate forms, intelligently shrinking volume and partially reinstating natural horizons within observer peripherals.

INSIDE THE MAN. To reach the giddy penthouse of popularity where Steven Holl now permanently resides, a mix of serious design attitude, tungsten knowledge and complete dedication must be strictly observed. This boy didn’t get to the top by taking long lunches and lying-in on a bank holiday. Even at his engagement party, he presented his future wife with a 3D rendering of an engagement ring which was then passed around the New York office for scrutiny, talk about a proposal! He’s conceptual in every area obviously, luckily she is also an architect so don’t get any ideas, that sort of passion felony can be seriously misinterpreted in the wrong circles. Hardly a romantic then, but certainly a colourful character, he even has a back-up plan (as most geniuses do), and if the wheels of fate had taken him in another direction (God forbid), we’d probably be raving on about his watercolour creations in the art section! Just goes to show, while the masses happily bathe in a tide of mediocrity, others are simply destined for success, whatever it may be. It’s not like he hasn’t earned it though, educationally he travelled, savouring the zest of international shrines of wisdom in Washington, Rome and London. Holl’s post-grad work in London’s freely structured Architectural Association in the mid-seventies sewed the seeds for his experimental work, which he went on to teach at the Parsons Institute of Design. In the meantime, he opened his architecture practice in New York in 1976 and after winning early recognition for his writings, drawings and un-built projects, Holl began teaching at Columbia University.

GREEN INNOVATION. More recently, Steven Holl Architects is celebrated for an open philosophy of design excellence and green innovation. A philosophy that is internationally acclaimed and keeps both his New York and Beijing departments buzzing with an influx of pan-global, individually site-specific architectural demands; a practice the company completely revels in. “While anchoring each work in its specific site and circumstance, we endeavour to obtain a deeper beginning in the experience of time, space, light and materials,” a point from the company mission statement that illuminates the stringent rules of originality adopted here. It is an attractive ethos that sings out to the art world, and the company portfolio shows a popular affinity with exhibition designs, galleries and museums.

Silod Porosity Block, Chengdu, China. The Project consists of five towers with offices, serviced apartments, retail outlets, a hotel, cafés, and restaurants.
THE KIASMA MUSEUM OF CONTEMPORARY ART, HELSINKI

Orientation, situation and light were the main dynamics behind the planning of this outstanding commission begun in 1992. The upper lines of the building, though stark in appearance, form a confident liaison with the hectic cityscape and reach out to various prominent and historical Helsinki grid points. This intertwining with the geometry and landscape of the city is heavily reflected in the building shape. The exterior also invites the extended freezing waters of nearby Töölön Bay to enhance the dynamic with sound, reflection, and in the winter months, a clinical white-ice border. Compassion for the artist comes in the form of light-sensitive spatial design; the piecing horizontal natural light of northern hemispheres is soothed and warped by contours and curves as it penetrates the interior and affords each gallery an individual ambience. These ever-changing perspectives for the observer, connect the internal experience to the overall concept of intertwining or Kiasma.
NELSON-ATKINS MUSEUM OF ART, KANSAS CITY

In 1999, six prominent firms of architects were selected to make proposals for the forthcoming extension of the original Nelson-Atkins building. The general suggestion was to flank the old structure to the north, and use it as a neoclassical backdrop for a crisp modern design; all well and good in theory, and a résumé that was followed stringently by five of the hopeful candidates. The sixth, however, Steven Holl Architecture, didn’t quite see things that way. They put forward a controversial design that ran along the east side of the Museum, tumbling into the Kansas City Sculpture Park incorporating landscape and, of course light, as key elements in the overall plan. The proposal left the Grand North façade of the original museum wide open for admiration, something that the Architectural Selection Committee couldn’t resist. In July 1999 Holl was selected as the Bloch building architect. At this point we cease using the colloquial term ‘building’ and enter a Holistic world of lenses and light. Bloch is essentially a light emitting/absorbing entity made up of five free-standing structures or ‘glass lenses’ that surface from the undulating Sculpture Park landscape. Traversing the existing building and utilising the landscape in this way forms radical new spaces and angles of vision; an illuminated frame of mind that observers can carry through into the cooling galleries of Bloch. The bulk of Bloch resides underground, a stunning lobby with curving, light-bending walls dances downwards with the sloping exterior lawns, and each consecutive stepped gallery pushes further below. Subterranean walls thrust upwards and break the crust in the form of these huge glass lenses. By day, the flood of diffused light sheds an intelligent hue onto the contemporary and African works on display, by night the illuminated lenses enlighten the surrounding landscape. The design is a truly modern phenomenon that crudely invites intrigue and exploration, without overshadowing the fundamental dynamic of the museum campus.
SIMMONS HALL,
MASSACHUSETTS INSTITUTE OF TECHNOLOGY (MIT)
CAMBRIDGE, MASSACHUSETTS

Continuing on a seal of learning theme, though diverting toward education, Simmons Hall is the inspirational new Hall of Residence at MIT. Functionally, Holl would of course know the needs of any aspiring architect or scientist and the building lends itself superbly to the occupant: each dorm room within supplying perfect light and scholarly comfort with provocative platform bunks and valuable living/study space. Not unlike the absorbent grey matter of the 350 residents, Simmons Hall itself acts as a sponge, soaking up light and air via the abundance of deep set openings and window reveals in this unique Pericon structure. Watercolour prowess comes through in the colouring of these reveals and blocks of strong primary colours identify each of the ten houses residing within the building. The porous nature of Simmons continues via five huge dynamic openings in the façade that roughly correspond to public areas that partition the houses in the dorm. These openings are the lungs of the building, inviting natural light down into the section and moving air upwards to ventilate the building as a whole (air refreshment being a wholly essential operation in any place where the young and unlaunched congregation!). Visually, these openings sculpt the ‘Pericon’ image, and conveniently move the dynamic flow from what would otherwise be bordering on 20th century ‘block tenement’ in appearance. Fortunately, as we know by now, Steven Holl has existed firmly in the 21st century for much longer than most of us, professionally at least. This striking, ten-level vertical city-slice is an interconnected urban experience for the occupant. The street-like corridors connect students to amenities such as a 125-seat theatre, a night café, and a ground level dining hall that cleverly mimics a street-front restaurant with awning and outdoor tables. Perhaps Simmons Hall could be described as an education facility in itself, cocooning undergraduates in comfort and practicality while additionally preparing them for the shock, and pleasantries of the big bad corporate world.
SYNERGY. Steven Holl is an artist in his own right, there are no dingy unit corners of neglect in his design approach, and his creations run coolly in tandem with surroundings and occupant requirements. Site specific and element friendly, each concept provides light and inspiration to the dynamic of the footprint and its immediate environment; this infectious approach can reach out to a whole community or even spread city-wide. Whether observers and occupants perceive these facts or not, it seems not to matter, ignorance is an accolade to the mutual subtlety of Holl’s design approach, and awareness simply causes enthusiastic debate surrounding these unexpected and compelling edifices.
Pulp Faction?

SHREDDED FURNITURE > Designer Jens Praet

After debuting last year at Salone del Mobile and Dutch Design Week, this young designer has caught our attention with his One Day Paper Waste creations. And he has us wondering, what he will recycle next.

The paper shredder is a humble piece of office technology that has faithfully held our hands through the decades. Even in pre-PC days when the office was a clunky, deafening typewriter-dominated environment, the faithful paper shredder was there: stuck away in a corner, spewing out slithers of unintelligible strip-waste containing the world’s blunders, and conveniently covering up our worst corporate clangers. With identity fraud coming into play, the shredder seems more essential than ever and has now crossed over to the domestic domain. So unless you’ve got a hamster, what do you do with the bags of all your chomped up junk mail and hush-hush documents? Jens Praet found the waste problematical, too, so he took the docu-debris from his busy office, mixed it all up with resin and moulded the One Day Paper Waste initiative. His eco-collection of cupboards and shelves each contains one day’s worth of dodgy office credenza and an equal amount of resin. The resulting compound is as strong as wood, and although a tad furry in appearance, has shaped a very appealing, state of the art cubby-hole collection. We wouldn’t advise pivoting your interior ethos around a load of chewed-up spam mail, but one or two of these would raise a bit of dialogue, and certainly ease your garbage guilt.
Metalmorphosis

STEEL HOUSE > Robert Bruno

While American sculptor Richard Serra has been creating his signature monumental steel works of art installed at key locations on both sides of the Atlantic for close on four decades, his compatriot and fellow artist Robert Bruno has spent almost as long – 33 years and still counting – to build his 90,000-ton welded metal mansion near Lubbock in the Texas Panhandle.

A STATE OF CONSTANT EVOLUTION. A mind-boggling investment in time alone (Bruno was 29-years-old when he started, and he’ll be 63 next birthday), it’s not as if he has his heart set on breaking the record for the world’s slowest builder. Nor is it down to the fact that – apart from a occasional assistant lending a hand, or the spasmodic input of friends – he has mostly been going it alone. The reason for the protracted construction is simple: Exactly as he’d imagined it would, as he builds, so the design continues to evolve. “We’re not talking about three months of design and 33 years of labour,” Bruno explains. “What we have here is 33 years of design.” Not that he’s in any hurry to finish his distinctive dwelling, indeed it’s obvious that he’s enjoying every moment of his labour of love, and that rather than being relieved when it is finally finished to his complete and utter satisfaction, almost inevitably there’s going to be an overwhelming sense of anti-climax.

THE MEDIUM IS THE MESSAGE. Looking as if it might, at any time, lift off from its cliff-top promontory, hovering momentarily over the lake before gathering speed and hurtling off to the distant planet from whence it came, the Steel House is both alien yet strangely at home in Ransom Canyon. Back in 1974, given that he didn’t really have any definitive image in his mind’s eye of how it would actually turn out, Bruno reckoned it would take thirty months tops to design and build the imposing inhabitable sculpture that he and his wife would eventually call their home. With luck they’ll be moving in before the end of the year. Spontaneously designed and continually revised across the decades, Bruno’s steel house was inspired by one of his own 16ft tall steel sculptures. Standing beneath it, it occurred to him that it might be cool to live in just such a place, and that was enough to get him started, although his plans didn’t really go beyond the overall size of the dwelling (he estimates it’s around 2,700 square feet) and the room layouts.

TOOLS OF THE TRADE. An artist, sculptor and former professor of architecture at Texas Tech University, Bruno reckons around 60 per cent of the interior of the three-storey, three-bedroom, three bathroom house - and virtually all the exterior - is steel. And having cut and welded almost all of it onsite before installing it with his armoury of wrenches, c-clamps, cutting torch and cable pulley, he should know! Necessity being the mother of invention, he also turned his hand to designing and building one-off tools and machinery to aid him in his mammoth solo venture, such as the hydraulic crane he could remotely operate from its bucket.

THE SHAPE GIVES IT LIFE. Built of a double layer of quarter-inch steel plate with insulation in between, Bruno is at pains to point out that the structure is the shell, “there’s no pretence or deception,” he says. “It’s not something that’s been draped over an interior structure.” Roughly ovoidal in shape, curiously the Steel House appears both futuristic while also seeming firmly rooted in the past. Those who don’t share his admittedly highly-developed sense of the aesthetic, and are used to residing in rather more conventional surroundings could well find it hard to adapt to life within
a dwelling of such a capricious or eccentric design, but Bruno anticipates being in his element. "I was never trying to emulate the folly of a maze, this complexity is of a far higher order," he explains. "The shape gives it life. I'd say that many modernist buildings tend to diminish people and instead celebrate the space, but this does the opposite." A bit like finding oneself inhabiting the natural spaces between the aerial roots of a giant banyan tree, the rooms lead one to another, vertical terraces curve into stairs and a structure not unlike an inclined table sprouts from the floor.

With its surprisingly organic-looking interior of sweeping steel arches; and an exterior which, with its patina of rust, has aged gracefully alongside its creator, Lubbock's most famous landmark is almost ready for occupation. "It gives the impression of being a living, perishable thing, which is one of the things I really enjoy about it," says Bruno. It seems his lifetime's work is coming alive in more ways than one.
Fire the imagination.

SAN PEDRO SHOWROOM:
POLIGONO INDUSTRIAL 23A
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FAX: (+34) 952 853 218

SOTOGRANDE SHOWROOM:
CENTRO COMERCIAL SOTOMARKET
11310 SAN ROQUE, CÁDIZ
TEL: (+34) 956 793 180
FAX: (+34) 952 853 218

TARIFA SHOWROOM:
HONKA, CTRA. DE CADIZ KM 94
25 MESON DE SANCHO, 11380 TARIFA
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More information on our website
WWW.KITCHENCONCEPTS.INFO
Living on the edge

OBJECTS > by Raw Edges Design

Looking at their vast portfolio of products and clients, you’d think Raw Edges had been knocking about for years. In reality, the London-based design studio is in its infancy. Fresh out of school — London’s prestigious Royal College of Art, no less — Israel-born graduates Yael Mer and Shay Alkalay wanted to form a company that would give flight to their playful, but desirable furniture designs. And so, in 2006, Raw Edges was born — a move that would see the pair quickly rise up the ranks of renowned interior design start-ups and snag a number of awards, including the 2006 Talented British Council Competition.

1) Pivot. Stylish storage, designed with the ‘trinket hunter in a hurry’ firmly in mind. Pull it open, grab that necklace and run!

2) Stack. Stackable floating drawer units that can be built up to the required height.

3) The faces behind Raw Edges Design; Yael Mer and Shay Alkalay.

4) Beauty meets natural disaster, the Evacuation Skirt is a fashion item when all is well, but in a flood or tsunami situation, inflates to make this emergency kayak...very handy!

Mentions in high-profile publications such as Wallpaper* and Icon helped, but it is the duo’s commitment to style and substance that really catapulted them into the spotlight. According to the studio's philosophy, form should not exist without function in furniture, and vice versa. Take a look at their Stack Drawer for Established & Sons, recently showcased at the Salone del Mobile 2008. Available in two vibrant colour schemes as an eight- or thirteen-drawer unit, the towering design celebrates the beauty of a chest of drawers through a remarkable, design-worthy aesthetic. But it’s entirely practical, too, carefully balanced so that it doesn’t topple over and opens from both sides. While we can’t help thinking there’s nothing beautiful about a drawer that looks like it’s been left open — with socks, bloomers and Lord knows what else hanging out — Raw Edges get away with wacky design in the same way Vivienne Westwood gets away with crazy couture. Rather than looking untidy as you’d expect, Raw Edges present Stack as a sleek, minimalist piece of furniture that’d look chic in any suitably stylish home. Other big-name clients such as Arco, Bauhaus, the Johnson Trading Gallery and the London Design Museum are tripping over each other to commission the young studio for one-off pieces and collections. Pivot, a cabinet for Arco, leans against a wall, pivoting out to reveal two compact drawers. With a choice of a lacquer, solid oak or American walnut finish, it’s the perfect place for stashing keys and everything else you usually throw onto the hallway table and lose. Working out of their London office, Yael and Shay create furniture that not only makes our lives more beautiful, but more practical and convenient, too. And that, surely, should be the whole point of design?
MERRU-GO-ROUND
> Outdoor Seating by Wolters

How ground-breaking can two hoops of stainless steel actually be? Very is the answer; again designer Luc Vincent impresses with outdoor public solutions for weary feet. The Double Mixte bench utilises minimum space for maximum bums-on-seats. The stylish hoop assembly is also available in hot-dip galvanised steel and weather-resistant polyester powder-coating. There’s a linear version too, just in case you don’t want your kids throwing a tizzy when they find out the roundabout doesn’t spin.

www.wolters-streetfurniture.eu

MIS-FITS!
> Misfits by Ron Arad

Misfits is a sculptural seating system incorporating five individual foam shapes. The free-standing modules, all different, are an apparent play on volumes, solids and empty spaces. Existing alone they tend to clutter and abuse, but slotted together they make up a totally unique sofa with design attitude, loud and ever morphing. We recommend minimal surroundings for the Misfit family, unless you want a hectic living space that makes Clapham Junction look like a day out in the Cotswolds.

www.moroso.it

HOW TO DRESS A GOOD WINE
> Bootleg Wine by Click Wine Group

These kinky ‘Gimp’ style wine bottle coats take the art of wine cooling to another dimension. Sometimes, like business high-flyers and bank managers, a really good bouquet might need bringing down a peg or two. The Bootleg wine coat dispels any kind of wine hierarchy in an instant, a bottle of Burgundy becomes no different to a Blue Nun, and punishable just the same.

www.bootlegwine.com

BILL ODDY HEEL
> Architect Bird Feeder

Architect Doug Patt has gone overkill on this bullet-proof polycarbonate bird seed dispenser. The interlocking assembly even has a pitched roof for water dispersion. It’s fantastic for ornithological design-aficionados but do the birds care? We doubt it very much; they’ll just munch on the contents then deposit them all over the elegant architectural exterior – like birds would. Mind you, this will look ten times better hanging in your minimalist landscape than the customary DIY woody woodpecker design!

www.architectsbirdfeeder.com
OVER A BARREL

Eva Solo - Stainless Steel BBQ

The stylish stainless steel profile of the Barrel Grill brings a few practical solutions to bbq functionality: a removable coal bucket for easy cleaning and a stainless grill cover that turns the unit into an extra table. Best of all there’s a whole bunch of cool looking man-accessories to build up in the collection. The Erasole Barrel Grill brings cutting-edge design to man cooking, and it’s certainly not ‘all shirt and no trousers’!

www.finnishdesignshop.com

WALL WARPING

Warped Wallpaper by Surrealien

We love this mind-bending wallpaper that warps around objects, but can you imagine living with it? Perhaps you already do, it may remind you of your own sad novice exploits in the living room. However, as a talking point it would be extremely cool, but can someone tell us what happens if you want to move a picture somewhere else?

www.surrealien.de

HE’S GOT BALLS!

Paul Smith Multi Striped football

Designer Paul Smith has gone bonkers over the beautiful game, not surprising since he’s won the contract to supply Manchester United with formal wear for the next three years (hope he has allowed plenty of room for Christiano to get his head through the sweater necks). Anyway as an ode to the game he has developed the striped football, it’s very cool looking, but you’d get red carded for using it in a street kick-about. We wonder what the ball might have looked like if England had pulled their socks up and actually qualified for the Euro 2008!

www.paulsmith.co.uk

THE GENERAL SCHEMA THINGS

Arm Chair by Schema

This armchair certainly goes against that! These eye-piercing designs take traditional materials such as hardwood frames and leather upholstery; compose them normally, then break all the rules by allowing the tapered cushion to pierce the frame’s linear form. The Schema is a truly striking contemporary chair design for bars, restaurants and dining functions.

www.isu-uk.com

GPS GOURME

City Plates by notNeutral

Tectonic plates are one thing, but city plates are the latest phenomenon causing a huge Richter-scale rumble in the crockery world. Imagine munching through your Caesar salad and eventually unearthing a grid-map reference on how to find your way to Caesars Palace for a post dinner punt on the bandits. Vegas is one of a dozen famous city cores accurately map referenced in this eerie-looking dinner set collection.

www.notneutral.com
BONE HERO
Sam Gibbons
Acrylic on Carved Wood Panel
84 x 140 centimetres
Image Courtesy of Claire Oliver Gallery, New York
Walking the Walk

MONUMENTA 2008, PROMENADE, GRAND PALAIS > by Richard Serra

Minimalist but full of movement, raw yet poetic, American sculptor Richard Serra’s colossal installation for Monumenta 2008 was recently unveiled at Paris’s vast Grand Palais. Aptly entitled ‘Promenade’ – conveniently working every bit as well in French as it does in English – the five steel monoliths of mammoth proportions invite visitors to take their own leisurely and highly individual promenade among and around them, taking in their soaring heights, twists and curves from every angle because, as Serra points out, “My work is first and foremost about walking and looking. But I cannot tell anyone how to walk, or how to look.”

WORDS: CAROLYN MELIÁN | PHOTOS: COURTESY OF MONUMENTA 2008, MINISTRY OF CULTURE AND COMMUNICATION
THE PERFECT NUMBER

Serra’s ‘Promenade’ project began as a series of drawings, with various straight lines on both sides of the central axis, before he came to the conclusion that it would be possible to tilt the foot of one plate away from the midline, and on the other side to move the plate back and incline it so that its top edge, aligning with the vertical axis, would set up a rhythm in relation to the vertical axis as the field was walked.

At first unsure how many plates to opt for, he initially thought of using three or four, but as soon as he started to make the models, quickly realised that three wouldn’t work, and that four would set up a very static rhythm, but that five appeared to create a rhythm through the entire field that would perhaps deal with bodily movement through the space allowing strolling spectators to reconfigure it as they went.

Standing at 100ft intervals, the sheets are made of Cov-Ten steel and were partially manufactured at the ArcelorMittal foundry in the Loire. Slotted into troughs 46-centimetres deep that had been carved into the concrete floor of the Grand Palais, the installation took two cranes and a 7-strong crew of men more than a week to complete.
No stranger to designing works on the grand scale, Serra has been renowned for decades for his gargantuan steel sculptures. Think ‘Snake’, installed in the Guggenheim Bilbao in 1997, and labelled by the Museum as the largest site-specific sculptural commission in modern history… or ‘The Matter of Time’ (2005) for which ‘Snake’ now acts as a central link… or, for that matter, ‘Torqued Ellipses’ - whose gigantic curved steel forms, despite the engineers’ insistence that they were a physical impossibility to produce - were first seen in 1997 at New York’s Dia Foundation.

**A NEW DIMENSION.** Yet even with impressive megacredentials such as these under his belt, designing a work of art specifically conceived for the 13,500-m² nave of the Grand Palais - whose cupola of glass and filigree ironwork stands 45-metres tall at its centre - was a daunting prospect, with Serra admitting to feeling “overwhelmed” after his first encounter with the sheer scale of the cathedral-like empty space. The height of the glass structure, its light, and unprecedented volume presented an entirely new challenge that he found irresistible, even if the form and nature of his creative response did at first elude him. While he wrestled with the concept back in 2006, he spent whole days standing, strolling and pacing out the central axis of what is the world’s largest surviving crystal palace, designed by architect Henri Deglane for the Exposition Universelle in 1900.

**THE CONCEPT.** Respecting the scale of the setting, structuring it through the presence of sculptural elements was, as ever, his aim. However, in such a huge space devoid of walls, the precision both of its scale and the dimensions of the work were a prime concern. And so little by little Serra conceived a project “to deal with the verticality” of the structure and to establish a rhythmic counterpoint along a transversal axis, using elongated steel slabs standing upright, but marginally slanted.

**THE PROCESS OF THOUGHT.** Intended to make the space resound with volume, the leviathan blades – arranged with calculated precision either side of the invisible centre line – seem curiously alive with energy as they lean towards and away from each other, slightly tilted to left or right. “At first, I thought I was going to deal with elevations in relation to a certain repetition over the entire field,” says Serra. “And I thought that maybe there was a potential to deal with various elevations and keep the relationship of walking close to the ground, and then I thought: that’s not what the space is about. I mean, I could deal with that and I would probably have to bring in considerable material to deal with it given the length of this field. And then I thought a better idea would probably be to deal with the verticality, and I had no idea how I was going to do that either.”

**VISUAL CONUNDRUM.** Designed to challenge perceptions of both space and gravity, Promenade’s five austere steel plates – 17-metres tall, 4-metres wide, 14-centimetres thick and each weighing a mighty 75-tonnes - express a uniquely minimalist approach with a raw tension that highlights the dialogue between the work and its environment. Nothing short of epic, the contrast between the delicately-wrought Art Nouveau ironwork supporting the Grand Palais’ glass roof, and Serra’s magnificent sculpture crafted from rust-brown pockmarked steel - subtly changing colour depending on the angle of the sun – creates a cerebral space inviting visitors to share in an extraordinary artistic journey. Sideways on, despite their towering proportions, they appear strangely weightless. Almost ethereal in form, perplexingly they seem to vanish into thin air as if by magic.

**EXTRAORDINARY EXPERIENCE.** Likening the cavernous void to the hall of a great railway station, Serra says that when the Grand Palais is empty, it has the potential to be a public space where many people converge. “That was the ambition of the work. By that, do I mean that it’s not going to be ascertained as a private →

Clara-Clara, 1983, Steel (3.7m x 33.2m x 5.1cm / 3.7m x 32.8m x 5.1cm) Installation in the Jardin des Tuileries. Collection: Ville de Paris. Photo: Dirk Reinartz.
experience? No, I mean people are going to have a private experience in a public space with a large public, so they are not only going to have their own experience as they walk, but they are going to have the experience of other people walking in the space, too. So basically the title ‘Promenade’ sets up the relationship of the field of people gazing, walking through, and looking at each other as they experience the work."

FRENCH CONNECTION. Serra first visited Paris in 1965, shortly after graduating – where his interest in sculpture was aroused on discovering the work of Constantin Brancusi – and since then he has maintained close ties with France. In 1983 he had a solo exhibition at the Centre Pompidou, organised by Alfred Pacquement, coincidentally the Monuments curator, and in the same year his monumental Clara-Clara sculpture was installed at the world-famous Tuileries Gardens. One of Serra’s most iconic of public outdoor sculptures, the work comprises two immense curved steel sheets which resemble a pair of inverted parentheses. For Monumenta 2008, Clara-Clara was reinstalled for the first time in its original setting, providing a choice of two very different yet strangely complementary promenades, one indoors and the other outside.

MONUMENTA: THE INITIATIVE. The second artist invited by France’s Ministry of Culture & Communication to take part in its Monumenta initiative, Richard Serra’s ‘Promenade’ – showcased from 7th May to 15th June – follows in the wake of German painter and sculptor Anselm Kiefer’s ‘Falling Stars’ installation in 2007, and precedes next year’s edition when French photographer, sculptor, painter and installation artist Christian Boltanski takes up the gauntlet. It’ll be a hard act to follow.

Top Photo: Double Torqued Ellipse II, 1998, Steel (3.6m x 11m x 8.4m / 3.6m x 8.7m x 5.9m). Thickness: 5cm. Private Collection. Photographer: Dirk Reinartz.

Bottom photo: Iron Mountain Run, 2002, Steel. Seven sheets (4.6m x 4.6m x 7.6cm). From the Collection of Agnes Gund and Daniel Shapiro, South Kent, Connecticut. Photographer: Lorenz Kienzle.
Festival International Benicàssim F.I.B.

If you like your festivals with a side of beach, Benicàssim is the event for you. The music shows last for four consecutive days but a €170 four-day pass includes nine days of free camping. Headliners include: Leonard Cohen, Gnarls Barkley, Morrissey, Nïka, and the Raconteurs.

17 - 20 July
Benicàssim, Comunidad Valenciana, Spain

www.fiberfib.com

Learning Through Art

When you combine the work of 184 artists from ages 6 through 12 in one room of one of the most famous art museums in the world, you get a refreshing exhibit for visitors and an unforgettable experience for the artists. This is a yearly exhibit that opens at the end of every school year.

Through 24 August
Guggenheim Bilbao

www.guggenheim-bilbao.es

Doc Marten's Design Competition

Doc Marten has created a whizzywhig web design tool that allows you to design your very own pair, then the company will sell the design of the winning boots.

Through 28 July

www.dmbootdesign.com/create/

Concerts at Castillo Sohail, Fuengirola

Sit high above the town of Fuengirola and watch the sunset as you catch one of the concerts in this series that lasts throughout July. Duice Pontes; Paloma San Basilio y Luis Cobos con la Orquesta Sinfónica de Europa; Los Vivancos 7 Hermanos; Katia & Marielle Labbé.

4, 11, 18, 25 July
Castillo Sohail, Fuengirola, Málaga

www.malagaturismo.com
The H Box

H Box is an innovative audio visual space designed by architect Didier Fiuza Faustino that will be travelling the world. From 3 July through 17 August, you can gain free entry to the H Box as it hovers on the Bridge that overlooks the Turbine Hall. Booking is not mandatory but recommended and can be done online. A diverse selection of works by Alice Anderson, Yael Bartana, Sebastián Díaz-Morales, Dora García, Judit Kürtag, Valérie Mréjen, Shalhyar Nashat, and Su-Mei Tse will be playing.

3 July – 17 August
Tate Modern Museum, London

www.tate.org.uk

Nieves Galiot Exhibit

Córdoba-born Nieves combines graphic art with sentimental photography and objects for her show Objetos de Tocador / Dressing-table objects.

Through 16 September
Gravura Taller de Grabado, Málaga

www.gravura.es

Guerreros Y Toreros: An outdoor exhibit, Málaga

Music festivals are not the only venues where you can enjoy art in the open, the Unicaja Foundation and the Escultor Berrocal Foundation have set up an outdoor exhibition of Málaga-born artist Miguel Ortiz Berrocal’s (1933-2006) sculptures. Berrocal’s interpretations of classic subjects such as torsos are on display for everyone to enjoy. And just like Modern Design Magazine, the exhibit is free.

Through 27 July
Plaza de la Constitución & Calle Larios, Málaga

www.berrocal.net

CUDECA 1st International Charity Football Match

UD Marbella hosts its first international charity match in aid of local cancer charity and hospice, CUDECA. Starting at 5.30pm with live music, kids’ entertainment, and more, the match kicks off at 8.30pm with three 45-minute games between Peterborough United, Rochdale and Marbella 11. Sky Sports are covering the event which will be broadcast in December. Tickets (£5) can be purchased at the stadium. All profits will be donated to CUDECA. Companies wishing to support the televised event should contact Andrés Gallardo on T. 654 515 806.

12 July
Municipal Stadium, Avda Ricardo Lucena Sola, Marbella

www.marbella.fc

Latitude Music Festival

They are so right: it is so much more than just a music festival. And with a line-up that includes Franz Ferdinand, Death Cab for Cutie, and Blondie as well as comedy, literary, cabaret, theatre, and art events at numerous stages in the idyllic Henham Park in Suffolk, even the rapper artist M.I.A. might be tempted to come out of retirement just one more time. Accommodation at the Furtel Spa or the myhab tents may be scarce at this time and volunteering for a free entrance pass may just be your ticket to Latitude 2008.

17 – 20 July
Henham Park, Southwold, Sunrise Coast, Suffolk

www.latiitudefestival.co.uk
DANI GARCÍA > Restaurante Calima

With two coveted Michelin Stars already under his belt, plus a plethora of prestigious awards both national and international, Dani García’s the name and cooking up a storm is his game.

Marbella’s famous son – the head chef of über-chic eaterie Calima (at the swish Gran Meliá Don Pepe); as well as Spain’s, and more specifically Andalucía’s culinary ambassador extraordinaire – is internationally acclaimed for his sublime fusion of tradition and innovation, taking the most classical of ingredients and then working his own very special brand of magic; a signature blend of ultra-contemporary preparation and cutting-edge, rule-breaking techniques. Proof of his reach is his global recognition.

Admitting to being more than a little bemused by his celebrity status, he sips his mid-morning glass of high-energy chocolate-flavoured milk reflectively. “Look,” he says modestly, “I’m just a normal guy doing a normal job. It’s immensely flattering when people ask me for my autograph or to pose with them for a photograph, but it does make me feel a little strange, out of my depth really. I mean, you accept all the attention gracefully and respectfully, but I’m just an artisan. It’s the food and the cooking that are important.”

So, knowing that ratings-hungry food channel producers have been clamouring to sign him up, we wondered. “Well, I’ve been on television of course, and then about four years ago I was lucky enough to meet Nobu Matsuhisa. I’ve always been a big fan of his, and we ended up taking part in a TV show together which was really cool! I love teaching people how to cook, so maybe 15 or 20 years down the line I’ll have my own series, but I think you have to be either a restaurant chef or a TV chef, not both.”

What had inspired him to become a chef?
“My family always appreciated good food and even when I was quite small I remember my father going to Aguinaga in the Basque Country and coming home with enough angulas (baby eels and something of a gourmet treat in much of Europe) to last us a year. Our family gatherings were often gastronomic occasions in a layman’s way, but apart from one of my cousins who is a chef, no one else is professionally involved in the food industry. I guess it was eating so well that must have been the catalyst.”

Trained at Málaga’s illustrious La Consula Catering College, Dani García served his apprenticeship under Michelin three-star chef Martín Berasategui in Guipúzcoa, followed by work experience at some of the Coast’s most hallowed establishments, and in 1998 he was appointed head chef of Calima. Two years later when it received its Michelin Star, he was still only 24. Accolades have come thick and fast, and barely a week passes without this charismatic and reassuringly down-to-earth culinary maestro’s name making the news. But when asked which of his impressive clutch of awards means the most to him, he replies simply that, seeing his diners leave the restaurant happy is the best prize of all.

His favourite national cuisine?
Asian / Japanese.
“Although you maybe wouldn’t think so,” he confides, “there are a lot of similarities between Japanese and Andalusian cuisine. Both are based on the freshest of fish, prepared and cooked simply, in a pure way. It’s honest food, and healthy, too.

Preferred herbs, spices and flavourings?
Respectively, Hierbabuena (similar to garden mint but more aromatic), cumin and curry.

WORDS: CAROLYN MELÍÁN
Above, ‘Lingote de Oro’ A result of his pioneering and award-winning research and development of liquid nitrogen food processes, Dani García’s personal tribute to Andalucía’s EVOO is a delectable ingot of the precious, emulsified golden liquid, with olive bread and caviar from Ríofrío, Granada.

Right, A signature dessert from his Andalusian Landscapes interactive cuisine, presented at the restaurant of New York’s prestigious MoMA, ‘El Torcal de Antequera’ is his homage to the lunar landscape of eroded rock formations - a luscious confection with a chocolate, vodka and orange mousse filling.

Love at first bite. The contemporary Spanish cuisine of genius chefs has made Spain the food mecca of the twenty-first century.
A master of alchemy, Dani García fuses classic Andalusian ingredients with art, science, fantasy and magic dust, tempting and teasing the most discerning of tastebuds.

1| Room with a view. Overlooking the sea, the state-of-the-art kitchen-cum-laboratory where dishes designed to delight the most jaded of palates are created.
2&3| Sorcerer’s apprentice. ‘Cooked’in liquid nitrogen at precisely -196ºC, Wasabi is transformed into melt-in-the-mouth, pea-sized ‘pearls’ (and olive oil takes on the appearance and texture of popcorn).
4| A man of many parts. Not just content with jolting palates out of complacency, Dani Garcia was instrumental to the recent restaurant refurbishment which now also features the stunningly designed ‘Espacio Krug’ champagne bar. Photographer: Trisha Miller.
Apart from Nobu Matsuhisa - chef/proprietor of Nobu, Matsuhisa and Ubon restaurants on three continents - which other chefs did he admire? “I would have to say Ferran Adrià of El Bulli. I’m so privileged to be working in the same world and at the same time as Adrià. His inventiveness, creativity and enthusiasm have opened up whole new frontiers. It’s because of him that I enjoy cooking so much. And then of course Wylie Dufresne of WD-50 in New York’s Lower East Side, we’re the same age and his food is wicked.”

Talking of which, we were dying to know what he eats at home, and whether his wife was fazed by cooking for an icon of avant-garde cuisine. “I love homemade food. At this time of year, barbecues, shellfish, sardinas al espeto… and in the winter there’s nothing like comfort food: potaje de lentejas, gazpachuelo and ajo blanco, for example. My wife Aurora is an amazing cook. But to answer your question, no, she doesn’t get the least bit nervous when she’s cooking for me. Dani García might be a well-known chef, but he’s also her husband and best friend!”

And what about his two young daughters - his wife’s namesake Aurora, and Laura – were they, like so many of their contemporaries, picky eaters, or budding gourmets? “We’ve always encouraged the girls to eat whatever we’re having, neither of us believes in cooking separate meals for them, and it’s paid off. They’re at home in every restaurant we’ve ever taken them to, and they’re just as happy tucking into spaghetti, steak or prawns as turbot or foie gras. They enjoy the occasional hamburger, too, of course. The important thing is that they learn to distinguish between different types of food. “When we’re at home they put on their aprons and help me in the kitchen. We make pancakes and prepare their afternoon snacks together. Of course, one day I’d love them to follow in my footsteps, what father wouldn’t? Making it to the top as a chef is, I think, much more difficult for a woman though. Not because they’re any less able, far from it, they’re often infinitely more skilled at bringing food to life than many male chefs, but it’s a huge commitment because if children come along that usually means putting their career on hold. Still, so long as it makes them happy, I’ll be proud of my girls whatever they choose to do.”

But fear not foodies; Dani García is not about to exchange his pristine chef’s whites for a muddy football strip anytime soon. At the pinnacle of his professional career, there’s a third book in the offing, while he also confesses that he would love to open restaurants in his two favourite cities, New York and Tokyo. Passionate about continuing to introduce Andalusian cuisine around the world – as he already has done so successfully in the US, Japan, France and Germany – he has similar ambitions for London, Rome and Dubai. His association with the Sol Meliá group – Spain’s largest hotel chain, currently ranked 12th in the world and with a high-profile presence in 30 countries across four continents – is therefore a marriage made in heaven. The brightest young star in Spain’s gastro-firmament, Dani García has the world on a plate.
For multidisciplinary New York design studio, Dror, the brief from real estate developers Zaya was to create a spectacular private community of limited edition Beachfront Estates and Water Villas, each one providing its high net worth owners with the ultimate in luxury and the last word in privacy.

Given the diminutive proportions of the pint-sized island paradise, the dilemma, however, was how to succeed in endowing every residence with the maximum seclusion and delicious sense of privileged solitude fundamental to the Nurai design concept.

Refusing to be bound by convention, in the case of the Beachfront Villas, Dror’s inspired response to the challenge is ingenious. A carpet of greenery unfolds across the atoll from shore to shore, its verdant swaths enveloping the sweeping structures of the Estates tucked beneath, cocooning residents in their own intimate worlds of splendid isolation and exclusivity, leaving the island virtually untouched and largely as nature intended.

In counterpoint, the Water Villas – conceived as chandeliers suspended from a structural frame – are approached marina-style along pontoons leading off from a central pier, with each arranged corner to corner to maximise on unhindered views. Achieved through formal composition, a square-within-a-square in suspension and set at a kink, the resulting impression is one of a central glass cube in rotation. Complementing the twin strands of Water Villas extending into the ocean and each one an island, the partially submerged Underwater Spa all but disappears at high tide leaving only its highest planes visible, while at low tide the angled roof is gently massaged by the waves. Emulating the energy and tension of a waterfall, viewed from afar it seems almost an illusion created from the rapport between sun and water.

Eau Zone

**NURAI, ABU DHABI** > Luxury designed by Dror

Imagine a natural island languorously lapped by the warm crystalline waters of the Persian Gulf, fringed with pristine sandy beaches, and just a short hop by boat or helicopter to sleek and shiny Abu Dhabi, the UAE’s most affluent city.
HEAVEN
Beach - Bar
Bienvenidos al paraíso
Welcome to paradise
Reservas: 659 220 570
Walk The Plank

KASTRUP ISLAND > Kastrup Sea Bath by White Architektur

Entering the Baltic for a leisurely bathe is hardly something we on the Costa del Sol would call inviting, sea-snobbery aside, neither do the Danes. The chilling wind-factor of the straits between Denmark and Sweden often leaves bathers stuck up to their waists in water, unable to venture deeper for fear of the dreaded torso-freeze.

‘White Architektur’ of neighbouring Copenhagen recognised this chilling issue at the Kastrup island sea resort and came up with a dynamic pier design with a difference. Walking the plank here is a voluntary process, and at the terminus of this 100-meter pier is the inviting Kastrup Sea Bath. The amphitheatre-style structure is formed by sun-bleached strips of hardy Azose timber, appealing by day and tastefully lit at night. The horseshoe shape acts as a blockade, sheltering bathers from irritating prevailing winds while the structure, with its bespoke changing rooms and plunge ladders, promotes a dedicated, full body Baltic-breach, ensuring bathers take full advantage of healthy seaborne properties. In addition, the affable nature of the Sea Bath creates a cool island sun trap, bouncing rays around to help take the pain out of the lengthy body drying process.

Words: Dave Vickers    Images: Åke E:son Lindman
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**EAT EM’ ALL UP**
Sam Gibbons
Acrylic on Carved Wood Panel
84 x 117 centimetres
Image Courtesy of Claire Oliver Gallery, New York
Bolly good show

BLUE FROG LOUNGE > Mumbai, India

MORE THAN JUST A LOUNGE, THE BLUE FROG TEAM HAS COMBINED SOUNDS STUDIOS, LIVE MUSIC STAGES, AND A NEW RECORD LABEL INTO ONE NEW URBAN LOCATION.

India is by nature a culture of shocking contrasts; though increasingly trendy in high-class quarters, the streets of Mumbai remain the sleeping quarters, washroom and general refuge of the masses. However, along with the raging Cultural Revolution present in larger cities belonging to this swollen sub-continent, there comes a smouldering desire among the young and privileged to be ultra-cool. The Mumbai elite are going wild about the Blue Frog Lounge. Open only a few months ago, this 1000sq meter complex incorporates a club, restaurant, lounge, sound stage, recording studio and sound lab. Designers Chris Lee and Kapil Gupta of Serie (London and Mumbai) have encapsulated the modern affluence vibe by boldly de-cluttering the lounge experience. The honeycomb structure of the dining pods has created a surging equilibrium throughout, which in turn shades the eye from busy under-table activities. Glowing back-lit resin surfaces dynamically merge the undulating seating-area and cleverly accentuate the design. Seating is arranged amphitheatre-style, rising from a glitzy dance floor/stage area where a mix of international acts are slowly cementing the reputation of ‘Blue Frog’ as one of the hottest clubs in town. This dynamic conversion is housed within a giant warehouse in Mumbai’s old Mill district, the well-heel interior obviously a stark comparison to its run down surroundings. We love the look, and although there is a strong possibility that the designers played ‘Connect 4’ on mind altering indulgences just before hitting the drawing board, it’s hard to ignore such a dazzling visual feast. The plush interior easily rivals the glitter and glam of the local Bollywood fraternity that regularly let their hair down in the club, but let’s face it; it’s not half as cheesy!
Nikki Beach Marbella open from 11 am to 1 am for another sizzling summer
To say successful fashion designers need conviction is one thing, but in the case of adventurous avant-garde Philippine designer Puey Quiñones, it’s everything. The fact that 90% of his flamboyant garments are now felon-fabricated in one of Manila’s high-security chokeys, means that without the harsh prison sentencing system operated in the Philippines, he wouldn’t have a full workforce.
Considering the territory, any intelligent being would imagine Puey to be a fierce baton-wielding tyrant, defending his very existence on the factory floor with menace and intimidation, but that image couldn’t be further from the truth. The only brutal in Puey’s dictionary, is brutal honesty; the only cuffs in his workshop are fabric and full length; the yard is a measure of silk, and the only man he fears is God.

At 28-years-old, and a decade into his controversial career, Puey took some precious time-out from his busy schedule to give us a very personal insight to life on a maximum-security fashion production line.

MD: Hi Puey, it’s great to meet you, can I just ask how we should pronounce your name?

(The communication time delay is about 2 seconds – not long enough to be awkward, not short enough to be completely comfortable).

PQ: Hi, it’s Puey pronounced Poo-eee – you got it right. Great to meet you, too!

MD: So Puey, how old were you when you decided to become a fashion designer?

PQ: I did Political Science in college, it was never right. From a kid I wanted to design, but with a humble upbringing in the provinces it seemed impossible. I thought fashion was only for rich kids. Anyway, after I moved to Manila, I had a neighbour in the business and I saw a way in. I told him I’d like some experience and that I’d make tea for him, send mail – anything. When I was 18 he kindly took me on.

(He laughs; straightaway I realise this is going to be a good one – this guy is as flowing as his fabric. It’s literally spilling out of him.)

MD: How would you personally describe your fashion?

PQ: Modern Avant-Garde with a classic twist.

MD: Was the Luxefusion your first fashion show?

PQ: Yes, my first tailored-fashion show, it was a pure celebration for my clients and supporters, a kind of thank you to them.

MD: What type of fabrics do you use?

PQ: Pineapple fabrics, locally woven. I’m trying to promote local fabrics, but not in the traditional sense like other Philippine clothes designers, I’m trying to re-invent its use – modify it.

MD: How many people do you have working for you?

PQ: Nine workers here (in his Manila fashion house), plus thirty inmates.

MD: Do you have a boutique in Manila?

PQ: Yes. It’s called Bobon after my home town.

MD: Who are your top clients?

PQ: Ting Ting (it’s true) Cocojuangco, Ami Marcos and Irene Marcos.

MD: Where else can we find your designs? Europe for instance?

PQ: Not yet, but I’m looking for a way.

MD: Do you work with other fashion houses?

PQ: No.
MD: Have you got any up-coming fashion shows in Europe or any plans to sell your clothing in Europe?

PQ: Not yet, but let's hope so soon.

MD: What do you think sets you apart from other designers in the Philippines?

PQ: I'm very fearless, I don't follow, I lead. I always think you have to do your own thing, and this philosophy gives me an edge. It is so important to not follow the buyers; if you follow the buyers you are simply not leading the field. They have to follow you.

MD: Aside from yourself, who is your favourite designer?

PQ: Ha ha, without a doubt, Vivienne Westwood, Yoji Yamamoto and Hussein Chalayan.

MD: As a designer, who or what are your influences?

PQ: Definitely mixing cultures is my influence, especially the Japanese and Philippine cultures.

MD: Are your fashions affordable for the average woman?

PQ: If the average woman appreciates art, then yes, they are affordable!

(Cute, he's a smart cookie, too!)

MD: Okay Puey, on to the prisoners; how did you get to start working with the prisoners?

PQ: My uncle is a photographer; he had been invited by missionaries to give a talk in the prison about his trade. One of the inmates actually asked him if he knew a fashion designer who would give a talk, and he mentioned me. I was so scared at first. I imagined what it would be like to be locked away among convicted murderers and it made me very scared.

MD: Sure, it's every guy's biggest fear, mine too.

PQ: But not anymore for me, not now.

(Lucky him, I thought! I happily remain in the petrified corner.)

MD: What inspired you to reach out to the prisoners?

PQ: Well it just happened really. It took me a while to overcome my fear but eventually I went there and did a talk on fashion. The response was unbelievable. After the talk many inmates told me they needed some help, lots of them wanted to include a design workshop in their itinerary. I couldn't believe the amount of potential they showed; there are many talents locked away behind bars. I decided to go ahead and do the workshop, to give a bit back to the world for all the luck I have.

MD: Can you tell us about your outreach program?

PQ: It comes under the umbrella of The Lamb of God Foundation. They develop inmate skills in all sorts of subjects; theatre, photography, cooking, music and now fashion. The inmates now earn a salary based on how much they produce; it's a great thing for them.

MD: So, what type of inmate makes the best tailor and why?

PQ: My top three students are serving long terms. One is a rapist, he has ten years, and another is a murderer, he will serve considerably longer.

MD: And are they also involved in the design process, or just manufacture?

PQ: No, they contribute to everything: I give them a very free hand to be honest. My role is to provide the inspiration; they then interpret that inspiration in their own way. In the workshop, I ask them to show me their ideas – and they draw images of a suffering Jesus, iron bars, very negative stuff. I tell them they have to think out of the box (we both laugh), don't punish yourself; take your mind outside through the bars. Then they come up with incredible stuff, and as far as I'm concerned, the weirder the better, it sells.
MD: How do you monitor the tools of the trade? What happens if a pair of scissors goes missing?

PQ: We always have to check every item after each workshop. I have someone who helps me do that; there would be trouble if that happened. However, the inmates are very disciplined and would be too afraid to offend. The punishment would be harsh for them.

MD: Like what?

PQ: Maybe taking away some food allowances, or banning of family visits for a month or so (sounds okay to me). Sometimes worse – it’s the fear of reprisal that stops this, and the fact that the workshop is all they have in some cases.

MD: What happens if an inmate refuses to play ball?

PQ: It never happens, we are doing so well and the inmates gain much fulfillment from the work and creativity. The personal rewards for them are amazing so why would they refuse?

MD: Good point. There seems an evolving trend in the Philippines to utilise the labour of the incarcerated, isn’t this just a clever marketing/publicity stunt?

PQ: No, I never even thought of that, it just happened. I did keep the project a secret for a while because of the stigma that might be attached and what my clients might think – but on the contrary they admire what we do and are very understanding.

MD: They are human after all...

PQ: Exactly, and we all make mistakes too. These people made bad mistakes but they are paying for them. It doesn’t mean they are not human beings, and doesn’t mean they should not be helped.

MD: Have you received any criticisms for helping the inmates?

PQ: Yes I get criticism, not much to be honest but it is there. But I believe in what I do, I am very clear in my heart, you have to be.

MD: As a person, what inspires you?

PQ: I’m not really religious, but God inspires me.

MD: Erm…?

PQ: I mean, I believe in God but I don’t go to church every week. I’m not religious in that sense, I only go sometimes. Besides this, my family inspires me; I work hard for my family to bring them the life they deserve.

MD: What are the three things you could not live without?

PQ: My cell phone … that’s all, my cell phone. It is essential.

MD: What’s the best way to keep track of Puey Quiñones?

PQ: Facebook, oh and my website which is coming next month.

MD: Puey, that’s it, we’re done. Thank you so much for your time.

PQ: Facebook, oh and my website which is coming next month.

MD: What’s the best way to keep track of Puey Quiñones?

PQ: Facebook, oh and my website which is coming next month.

MD: Puey, that’s it, we’re done. Thank you so much for your time.

PQ: My pleasure, I’m very excited about the interview, thanks.

We swapped pleasantries as it sounded like Puey was back off up to the chokey for a behind-bars fitting session. But talking to this friendly, mild mannered fashion-guru dispelled a lot of doubt in our minds about any untoward practices that might ensue in a maximum-security fashion house. Puey is a driven man, of that there is no doubt, but it’s clear that his methods come from the heart. He obviously feels that he owes a debt to society for his current well-earned good fortune, and has faced his demons to fulfil that debt. As for his workforce, we can’t talk to them of course, but it seems there really is something to be gained from this controversial venture; all important well-being perhaps the biggest reward. It all makes for intriguing – thought provoking material, and makes apparent that in this hugely competitive industry, having your collar felt, isn’t necessarily the end of the road as far as creativity goes. ★

Photos bottom left: Freedom of thought, Puey works with the inmates, encouraging them to “think out of the box”.

Images courtesy of Mike Alvir
Jazz LP covers from the 1940s to 1990s

Editor: Julius Wiedemann
Author: Joaquim Paulo Fernandes

Doing precisely what it says on the tin, this recently published tome features an awesome line-up of jazz record sleeve reproductions - each accompanied by a detailed fact sheet - from the 1940s through the decline of LP production in the early 1990s. With Top-Ten record lists by leading jazz DJs Michael Reinboth, Michael MacFadin, Russ Dewbury, Patric Forge and Gerald Short, plus interviews with legendary jazz personalities including sound engineer Rudy Val Gelder; Creed Taylor (producer, label founder and credited with having created the fusion of bossa nova and jazz); Blue Note jazz producer and catalogue researcher Michael Cuscuna; Bob Clano (one of the greatest cover designers ever), and Ashley Khan (jazz journno, critic, and author of A Love Supreme, Kind of Blue, and The House That Trane Built, no fully paid-up lover of jazz will be able to resist!

A Life of Picasso, Vol. 3: The Triumphant Years 1917–1932

Editor: Knopf
Author: John Richardson

Picasso devotees have been waiting more than ten years for this latest addition to the compelling A Life of Picasso series, with one or possibly two more still to come. Beginning with the maestro’s 1917 journey to Rome to work on his first ballet for Diaghilev, the concise, fast-paced chapters of Volume 3 chronicle what Max Jacob liked to refer to somewhat dismissingly as Picasso’s ‘époque des duchesses’, and his flirtation with the surrealist movement, concluding with the retrospective exhibitions in Zurich and Paris which were received with critical acclaim. Richardson, who got to know Picasso in the 50s, writes authoritatively and engagingly, although he is not averse to shooting down others who moved in the same circle – Jean Cocteau and Clive Bell among others. Having trawled the contents of many private letters, the author has also unearthed several intriguing scraps of information that seem to have escaped the notice of less observant biographers.

A Jihad for Love

Director: Parvez Sharma

Filmed, in secret, in twelve countries and nine languages over a period of six years, A Jihad for Love is a thought-provoking documentary exploring the complex global intersections between Islam and homosexuality. Parvez Sharma’s debut movie, the world’s first feature documentary addressing this issue, was filmed with considerable risk, and in nations where government permission was not an option, he put tourist-related footage at the beginning and end of his more than 400 hours of tapes to fool inquisitive Customs officials. A collection of real-life stories about gays and lesbians living within, or in the shadow of Islam, Sharma, himself Muslim and gay, has created the movie from within the faith, showing the same respect for Islam as do the characters in his film. Liberal and typically secular audiences in the West will be left wondering why, if it rejects them – often violently – Islamic homosexuals would still have anything to do with their religion.

Gonzo: The Life and Work of Dr Hunter S. Thompson

Director: Alex Gibney

Feature interviews with several of the late and much larger-than-life gonzo journalist’s celebrity contemporaries – George McGovern, Tom Wolfe, Ralph Steadman, Jimmy Carter and Janie Wenner - this documentary and biopic is narrated by Thompson’s old pal, Johnny Depp, and directed by Alex Gibney whose previous work includes Enron: The Smartest Guys in the Room, and the Oscar-winning Taxi to the Dark Side. In Gonzo: The Life and Work of Dr Hunter S. Thompson - who simultaneously managed both to epitomise and chronicle the edgier side of the US in the 60s and 70s - Gibney has drawn on an impressive collection of original material, including clips of never-before-seen home movies, audiotapes, and manuscripts that have never glimpsed the light of day to chart the life and legacy of a man whose dizzying fame was matched only by increasing disillusionment.
FED 'N FOUL
Sam Gibbons
Acrylic on Carved Wood Panel
104 x 109 centimetres
Image Courtesy of Claire Oliver Gallery, New York
With its focus on Water and Sustainable Development, it’s no mere coincidence that Zaragoza was the city chosen to stage the 2008 international exposition whose 60-acre site lies on the banks of the Ebro which, measuring 910 kilometres, is Spain’s longest and fastest-moving river. Nor has this fact been without its own ironies. At a time when world experts predict that the next major war is likely to be caused by water shortages, Valencia and Murcia, and more recently Barcelona, have all been clamouring for water to be piped south from the Ebro to relieve their increasingly thirsty cities, a move which Aragon’s farmers not surprisingly oppose.

Then, just three days ahead of the inauguration of Expo Zaragoza on June 14, it seemed that Mother Nature herself had a point to be made when freak rainstorms raised the level of the Ebro sufficiently to make Expo officials hold their breath as the swollen river threatened to flood the Amphitheatre, a narrowly-averted disaster to the relief of all.

By the time Expo Zaragoza 2008 closes on September 14, the organisers estimate that seven million visitors will have passed through its doors. More than 100 countries are taking part in the event together with a whole raft of international, national, regional and local authorities, private companies and high-profile NGOs such as Oxfam and the Red Cross. But aside from being a forum for intellectual and scientific debate, the pooling of knowledge and presentation of proposals, it’s not only environmentalists who are hot-footing it to the Expo which, with its stunning architecture, wide choice of leisure facilities and a vast programme of entertainment that includes more than 5,000 shows, concerts and gigs, indisputably has something for everyone… and then some.

Expo Zaragoza’s architectural jewels in the crown include Zaha Hadid’s landmark Post-Modern Ponte Vecchio, the 270m-long Bridge Pavilion whose sleek biomorphic structure gracefully spans the Ebro. The only bridge in Spain with an interior space, its 72.5m central piles are also the deepest structural foundations anywhere in Iberia. Arguably the most symbolic building, given the fundamental Expo context, is Enrique de Teresa’s 80m-high transparent Water Tower which, viewed from above, looks uncannily like a drop of water. The design of the Mexico Pavilion, whose façade is covered with 40,000 mirrors, has been based on a conceptual hydrographic map, while Nieto Sobejano’s Convention Centre is another of the many emblematic buildings on which visitors can feast their eye.

Expo Zaragoza 2008 is open daily, from 10am to 3am, through September 14.
With its focus on Water and Sustainable Development, it’s no mere coincidence that Zaragoza was the city chosen to stage the 2008 international exposition whose 60-acre site lies on the banks of the Ebro which, measuring 910 kilometres, is Spain’s longest and fastest-moving river. Nor has this fact been without its own ironies. At a time when world experts predict that the next major war is likely to be caused by water shortages, Valencia and Murcia, and more recently Barcelona, have all been clamouring for water to be piped south from the Ebro to relieve their increasingly thirsty cities, a move which Aragon’s farmers not surprisingly oppose.

Then, just three days ahead of the inauguration of Expo Zaragoza on June 14, it seemed that Mother Nature herself had a point to be made when freak rainstorms raised the level of the Ebro sufficiently to make Expo officials hold their breath as the swollen river threatened to flood the Amphitheatre, a narrowly-averted disaster to the relief of all.

By the time Expo Zaragoza 2008 closes on September 14, the organisers estimate that seven million visitors will have passed through its doors. More than 100 countries are taking part in the event together with a whole raft of international, national, regional and local authorities, private companies and high-profile NGOs such as Oxfam and the Red Cross. But aside from being a forum for intellectual and scientific debate, the pooling of knowledge and presentation of proposals, it’s not only environmentalists who are hot-footing it to the Expo which, with its stunning architecture, wide choice of leisure facilities and a vast programme of entertainment that includes more than 5,000 shows, concerts and gigs, indisputably has something for everyone… and then some.

Expo Zaragoza’s architectural jewels in the crown include Zaha Hadid’s landmark Post-Modern Ponte Vecchio, the 270m-long Bridge Pavilion whose sleek biomorphic structure gracefully spans the Ebro. The only bridge in Spain with an interior space, its 72.5m central piles are also the deepest structural foundations anywhere in Iberia. Arguably the most symbolic building, given the fundamental Expo context, is Enrique de Teresa’s 80m-high transparent Water Tower which, viewed from above, looks uncannily like a drop of water. The design of the Mexico Pavilion, whose façade is covered with 40,000 mirrors, has been based on a conceptual hydrographic map, while Nieto Sobejano’s Convention Centre is another of the many emblematic buildings on which visitors can feast their eye.

Multimedia extravaganza. With its architectural design inspired by local basket-weaving traditions, the Aragon Pavilion houses the works of high-profile Spanish contemporary artists and film-makers.
A MIRAGE IN ANDALUCIA

ZERO CARBON HOUSE

In a land littered with pseudo Andalusian villas inhabited by wealthy fat-cats living self-indulgent lifestyles, there comes a glimmer of hope that this place we all love so much is waking up to the challenges global warming are throwing at us all. And just as this multicultural society lives side-by-side in harmony, so can the rich cultural heritage that is Spain harmonize with new 21st century lifestyle architecture. Let’s face it, traditional Andalusian architecture is full of eco-design references with thick stone walling and small windows keeping the scorching summers at bay. Perhaps we won’t be replicating the eco-design of the Alhambra (yes, in essence it is also a precursor to an ‘eco house’ with its innate use of water as a cooling system), however, we can also make an impression on the landscape. A team of architects at Diseño Earle have designed a highly unique and contemporary villa with two specific objectives in mind; first to achieve a virtually zero carbon footprint and secondly to reduce running costs to an almost self-sufficiency level. By harnessing and exploiting natural elements within the design the architects believe the home will be 80 per cent more efficient than a similar-sized home, with 75 per cent less waste than a traditional design. All this will go towards a massive reduction in running costs. The villa is to be sited on a plot overlooking the La Quinta Golf Course and will be built using sustainable construction methods ensuring total regard for the local environment and social footprint. Whilst virtually every architectural feature contributes to the overall sustainability of the project, by no means has the design element been forfeited over ecological function. This is a strikingly original home packed with the kind of superlative features one would want to experience in 21st century luxurious living. The 3,125 square metre plot presented a major challenge to the architects: long and narrow and sitting on a 45° gradient, there is virtually no flat land. However, it does have stunning views over the golf course to the famous La Concha mountain backdrop to Marbella. The total project build will be 650 square metres. The house is on three levels. A floating glass walkway leads to the entrance which opens into the upper level of a double-height glass atrium, drawing the eye through 180° of stunning panoramic views. This level includes a kitchen, dining room and main living room. A swimming pool and two terrace areas are also located at this level, with a separate guest house situated at the far end of the plot.

ECO HOUSE DESIGN > by Diseño Earle architects

As residents of the Costa del Sol gradually wake-up to global environmental needs, Diseño Earle begins to plug the architectural-abyss that envelops eco-housing strategy in Southern Spain. The philosophy behind Zero Carbon House is a lesson to us all on how we can reduce our growing carbon deficit, without compromise in style and comfort.
project: Zero Carbon House
localization: Costa del Sol, Spain
architect: Diseño Earle Architects
date: 2008
volume: 3215 m³
area: 650 m²
materials: glass, stone, exterior plaster, wood

1] The striking profile of the Zero Carbon House hides a multitude of energy saving strategies.

2] The V-Wing roof shape affords the PV array maximum exposure to the sun, and minimum exposure to the eye.

3] The louvered convection system sits well in the dynamic of the design.
THE MAIN LIVING AREA HOVERS ABOVE A ‘MIRAGE’ OF WATER WHICH APPEARS TO MERGE WITH THE SWIMMING POOL BUT IS IN FACT PART OF THE COOLING SYSTEM. FED BY A CANAL WHICH RUNS ADJACENT TO THE LENGTH OF THE POOL, THIS 30CM-DEEP ‘MIRAGE POOL’ COOLS THE AIR PASSING OVER IT, AND SO CONTRIBUTES TO THE OVERALL DYNAMIC OF THE COOLING PROCESS.

GEOTHERMAL ENERGY has a major environmental benefit because it offsets air pollution that would have been produced if fossil fuels were the energy source and has a very minor impact on the soil. Around 1.2m underground earth temperature is a constant 55 degrees. A geothermal heating system uses pipes buried more than 1.2m. The system pumps a liquid through the pipes to absorb the heat and brings it back indoors. A heat exchanger takes the heat from the liquid and uses it to heat the air inside the home. This system also works in reverse and cools when necessary. For each unit of electricity consumed a geothermal heat pump typically delivers six units of energy, an efficiency rating of 600%. A typical detached home fitted with this system saves the equivalent of 10 tonnes of coal every year in carbon equivalent to planting 750 trees.

PHOTOVOLTAIC ENERGY is the conversion of sunlight into electricity through a photovoltaic (PV) cell, commonly called a solar cell, a non-mechanical device usually made from silicon alloys. Conversion from sunlight to electricity is direct, bulky mechanical generator systems are unnecessary. The environmental impact of a photovoltaic system is minimal, requiring no water for system cooling and generating no by-products.

Even simple WATER MANAGEMENT systems in the home make sense. Collecting and storing rainwater for garden irrigation or using waste water from a bath or shower to flush toilets can save as much as 60% of water usage.

→ Stairs lead down to a lower level which houses three bedrooms, two bathrooms, a master suite, TV room and family room. In addition, a study with en suite facilities offers versatility. Additionally, a plant room located on the basement level contains the water holding tanks. The kitchen, opening out onto an East-facing terrace, is positioned to take advantage of the morning sun and partial shading is provided by a pergola. The main living area is connected to the kitchen and dining room by a bridge which passes over water.

COOLING. Externally the most apparent feature is the roof line which sits wing-like above the building line. The roof form and its distance from the building is key; it holds the solar panels at the correct angle to maximize effectiveness whilst also shielding them from view. Less direct heat is transmitted into the house, and the space between the two rooflines allows air to pass over the building adding to the cooling effect. Perimeter adjustable louvered vents are also located just below the building roof line allowing cooler air to pass through rooms while removing the accumulated hot air. Glass forms a major part of the structure. However, to prevent excessive heat conduction, the ‘double skin’ effect is utilized along with adjustable louvered panels. The main living area hovers above a ‘mirage’ of water which appears to merge with the swimming pool but is in fact part of the cooling system. Fed by a canal which runs adjacent to the length of the pool, this 30cm-deep ‘mirage pool’ cools the air passing over it, and so contributes to the overall dynamic of the cooling process.

WATER MANAGEMENT. A rainwater reclamation system will be installed and Grey water will be recycled from holding tanks situated in the basement. The pool will be saline, negating the use of standard pool chemicals.

HEATING. A photovoltaic system will supply the electricity to run a radiant heating system within the floor. The adjustable louver-wall convection system will optimize heat capture during the day and retain the warmth by night. Geo-thermal energy will provide a back-up cooling and heating system. In keeping with the design ethos, only wood from verified managed sources will be used as will low VOC paints and LED lighting. Environmentally sensitive smart glass technology reacting to sunlight will reduce the cooling load through self-adjusting opacity levels. The kitchen layout optimizes storage design to decrease waste and all appliances will be the latest low energy, water-efficient models.

With the Spanish government taking such a pro-active role in sustainability Diseño Earle hope that at a local level the public will engage more positively with the global environmental conscious that is gathering pace.

The villa is available to purchase and will be completed in 2009.
1. Detail of the roof suspension system and access bridge below.

2. Double-cavity glass prevents excessive heat conduction.

3. The water features are an important part of the cooling dynamic and mirage psychology of Zero Carbon House.
The Generation Game

SEAGEN > Renewable energy concept

It is ironic how mankind, after exhausting fossil fuel supplies and subsequently suffocating the planet, will eventually have to revert back to more natural sources of clean energy. Whether giant oil conglomerates like it or not, it’s a simple fact.

WORDS: DAVE VICKERS  IMAGES: COURTESY OF FRAENKEL AND DAVIS

Seagen is a revolutionary concept concerned with harnessing the Earth’s endless supply of gravitational force; yes you heard it right, gravity. The intangible phenomenon that propels the planet around the sun, fixes the moon in orbit, controls the tides and keeps your feet rooted to terra firma. Seagen would capture tidal energy created by millions of tons of moving water via super efficient, revolutionary coiled aquatic turbines. For those tricky sceptics who rally against wind turbines on the grounds that they are ugly (see how acid rain affects your begonias – now that’s ugly), 90% of the operation will happen underwater, so unless you’ve got a submarine, there is no excuse for admitting that this concept has to be part of the future. By efficiently harnessing inexhaustible natural energy in this manner, concepts like Seagen will revolutionise the way we energise our techno-hungry lifestyles and grant us all valuable time to enjoy them.
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- Water Management Systems
- Sun Tubes

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www.energiaspain.com
info@energiaspain.com
Casket Case
> Recycled paper coffins by Ecopod

Like it or not we’re all headed the same way, but it doesn’t mean you can’t carry on caring from ‘that’ place. Ecopod have kindly aided the latest trend in green funerals by supplying this recycled-paper casket. You can now be happily sent on your way with a thankful nod from the next generation, and in some style, too. The Ecopod is heavily influenced by the form and shape of Egyptian Mummy caskets – and those guys are immortal.

www.ecopod.co.uk

Watts Next?
> Mp3 Guitar Amp from Mytunes

Guitar enthusiasts will have their gadget reverbs cranked right up when they catch hold of this kitschy guitar amp mp3 speaker. The MyTunes Mp3 Amp kicks out a whopping 5Watts and has real functioning treble and bass knobs. They only go up to ten though, so there’s no cult status on the way and the neighbours will be happy. At only forty dollars you could buy two and have the coolest computer speaker set ever!

www.red5.co.uk

Spoke up
> Digital Bike Messenger by GetDigital

Forget the old fingers up routine, the Bike Messenger is a programmable LED display, mounted between your spokes. The next time someone pulls out on you, wangs you into a verge or throws a banana skin at your head, just relay your sensitive two-wheel feelings onto the display and the world will know. It is essential that you hit at least 6-mph for this wonder gadget to work, so up-hillers and Londoners are probably excluded.

www.getdigital.de

Talk to the plants
> Pot Concept by Junyi Heo

... Well do you? This digital pot (no, not what you’re thinking), is 21st century technology lent to our very good friends, the plants. The concept will allow plants to finally answer back; very hardy for the ones in my house who’d probably go on-line (with the built-in usb connection) and call the RSPCP! Built-in sensors monitoring temperature and soil moisture translate results to emotions on the pot display, the usb connection grasses-up neglecters to a nasty pc monitoring software. If you happen to be a habitual over-waterer the pot will even drain itself to avoid death by drowning - are we actually needed anymore?

coming soon.....
Jack your body

> Exhaust Air Jack from Titan

This is one of those ‘How come I haven’t seen one of these before’ gadgets; simple, effective and just blooming clever. In addition, finally there’s a use for those dreaded car emissions we pump out on a daily basis, just attach the hose and up she goes! A puncture in the bag could result in severing a mechanic’s limb, but the cranking effort saved easily outweighs the risks.

www.ajprindle.com

Faucet Major

> The Faucet light

Water is essential, but a bit boring sometimes. Light up your frumpy faucet with the faucet light. If the water stream is cold it’ll glow electric blue, hot and it goes bright red. An easy-fit essential design addition to any bathroom ensuring you never have to wash your hands in the dark again, nor make the gag-inducing error of applying warm water to the tooth brush.

www.faucelight.com

Child Labour

> Buster Vacuum cleaner concept by .tina

Those gorgeous little toddlers, cute, amusing and not a care in the world, but with all the outlay to fuel the fun, ice creams, pocket money and Nike trainers, they do very little to help out around the house, parasites! Well, this little design deception should get ‘em earning, a cute kids buggy with a vacuum cleaner under the hood. Just point ‘em and go; then put your feet up and read a magazine! That’s what we call fair!

coming soon........

Ping Pong Door

> concept By Tobias Fraenzel

The central panel of Ping Pong Door folds down to form this amazing non-regulation ping pong table. Perfect for sorting out domestic disputes and/or chore allocation; “It’s your turn to wash up!” “No it’s not, it’s yours!” “Right then, first to ten on the kitchen door.” Whatever next; lounge Lacrosse, bedroom base jumping? The world’s gone mad.

www.tobiasfraenzel.com
The Harlem Hubble

TELECTROSCOPE > Paul Saint George

BRISTOLIAN ARTIST PAUL ST GEORGE HAS MANAGED TO ASTONISH AND ENTERTAIN AUDIENCES ON BOTH SIDES OF THE ATLANTIC, SIMULTANEOUSLY. HIS DREAM OF A JULES VERNE-STYLE TELESCOPE INSTALLATION, ORIGINALLY DESIGNED BY HIS GREAT-GRANDFATHER, HAS FINALLY BEEN REALISED IN THE FORM OF TELESCOPSCOPE.

WORDS: DAVE VICKERS

Both London and New York co-hosted the giant scope last month; the oversized lenses swapped real time images across an old forgotten network of sub-Atlantic tunnels. The revelation of the existence of this kind of sub-sea Victorian internet connection is... complete hype, and if you believe that you'll believe anything! The truth is the Teleroscope is the coolest objet d'arte ever to hit the famous cities. This jumbo visual portal posed as the aforementioned folly by way of a very speedy broadband connection (presumably fibre optic) that allowed visitors to dance, gesture and generally wave at each other in real time. Stood in front of the giant lens you could view your Stateside counterpart, six hours ahead in time, signing frantically in muted communication. The impressive visual vortex apparently came to great use, family members rendezvoused and romantic couples proposed silent movie-style, but generally people just performed dance-offs; obviously, stiff-upper-lip Londoners coming off worse in the shake-yer-booty tussle. There are no reports yet of anyone snatching a sneaky Transatlantic date.____ The propaganda, well, artists do tend to have a way of hyping-up their projects; something that often becomes more imaginative than the work itself, but not so in this case. The antiquated look of Teleroscope (aided by the incredible yarn) has brought an exciting element of time-tunnel fantasy to the now rather mundane subject of video conferencing. Why do it in your bedroom, when you can use the mighty Teleroscope?

[1] Artist Paul Saint George used his great grandfather's dusty blueprints to forge the iconic Teleroscope.

[2] The antique brass Teleroscope seemingly bursts through the New York sidewalk - right under the shadow of the Brooklyn Bridge.

[3] The visual vortex created by Teleroscope creates an illusion of time tunnel proportions.
WE AREN'T SURE IF ANYONE HAS NOTICED, BUT DRAG YOURSELF AWAY FROM THE AIR CONDITIONING AND IT'S GETTING PRETTY TOASTY OUTSIDE. IT'S WONDERFUL, WE KNOW, BUT LET'S BE HONEST, YOUR FEET ARE STARTING TO DRAG A BIT, PRODUCTIVITY IS SLIPPING AND THEM DAMN CICADAS INCESSANTLY CHIRPING AWAY MAKE YOU FEEL LIKE YOU'RE IN 'NAM! SO, IF YOU'RE GETTING TIRED OF CHASING SHADOWS, YOUR CAR IS LIKE A MOBILE MICROWAVE AND THE OLD FAHRENHEIT-FUSE IS ABOUT TO BLOW; LOOK NO FURTHER THAN COOL SITES THIS MONTH. WHEN YOU LIVE IN THE SUN THERE ARE NO RULES AS TO WHERE TO TAKE YOUR VACATIONS, SO WITHOUT THE GOLDEN TAN AS AN ESSENTIAL HOLIDAY INGREDIENT, YOU CAN GET PRETTY DAMN INVENTIVE, AND NO WE DON'T MEAN VISITING THE RELLIES IN BIRMINGHAM!

1. WWW.THEMOUNTAINCOMPANY.CO.UK  
How about this for the ultimate in ice-olation? Roland Hunter founded the Mountain Company to share his passion for the peaks with the rest of us - if we so desire. The company offers anything from gentle, lake-side treks to lung busting 7000-meter Everest ascents. His eco-approach to Himalayan trekking involves a very responsible tourism policy that includes stringent porter protection guidelines. Let's hope for your sake that means you can still load up a Sherpa with half-a-ton of frivolous luxuries to keep you in style on the north face. Truthfully, nothing could be as cool and awe-inspiring as a Himalayan Holiday!

2. WWW.ADVENTUREASSOCIATES.COM  
This company has got the ice-holiday industry all sewn up. The closest you'll get to `beach` here would be observing giant turtles on the Galapagos. Adventure Associates offer Polar class icebreaker trips to both the `White Continents` and rugged cruises around Canada's Maritime Islands, plus the Galapagos experience. Each tailor-made trip will include frequent Zodiac landings with plenty of adventure options, including polar camping, kayaking, and mountaineering. With helicopter trips to enhance wildlife exploration, these guys make Charles Darwin look like a kiss-me-quick day-tripper.

3. WWW.MTRUAPEHU.COM  
You can count on the Kiwis to lay on a dangerous adventure or two. Yes, the inventors of bungee jumping and probably base-jumping happen to be in winter-season at this time of year and there is snow way we can ignore them. The crazy surf dudes at Mt Ruapehu have put together this amazing website, with their very own Mt Ruapehu TV channel, specifically designed to get you all hankin' after the white powdery stuff. After just five minutes I had my whole kit on, including gloves, and I was up on the ironing board practising my AlleyOops! With a main check-in village called Whakapapa, it has to be Kiwi-ski at Mt Ruapehu.

4. WWW.ARCTIC-EXPERIENCE.CO.UK/TOUR18/  
The amazing Disko Bay region of West Greenland (no, not what you're thinking) offers the unusual combination of wildlife against a backdrop of the colossal, shimmering icebergs of Ilulissat. Disko is a modern Greenlandic town offering all you could possibly need to relax and chill right-out; even Arctic wildlife including reindeer, Musk oxen and the Arctic fox agree this is the place to be. Boat trips zigzag the gigantic ice columns that dot the nearby fjord, surely nothing can be more outer-worldly and cooling than a close encounter with a giant iceberg illuminated by the midnight sun, can it?

5. WWW.LOGHOUSEHOLIDAYS.CO.UK  
So far it's all been action packed; damn knackering expedition-type breaks to the far freezing outer-reaches of snow kind. So what if you're hot and just feeling lazy. Don't be embarrassed about wanting to chill in the chill; icebreaker cruises aren't for everyone, or anyone I know for that matter! Our advice is to zip on over to Log House Holidays and grab a week in Britain. You can pretty much guarantee the old British climate will dampen down your hot-spots. Log-home locations are more remote than missile silos, so if you keep it schtum, your UK relatives will never know you were Blight-side. Wow, the graphic at the top of the home page is making my mouth water as I write, give me cold, give me cold!
**TANJAZZ**: Moden Design at Tangier Jazz Festival

When it comes to cultural events we do like to be right on the pulse, so with that firmly in mind, a distinct lack of high-brow musical incident on the coast this year and a few pennies in the MD travel coffer, we couldn’t resist. Grabbing our overnights and flat caps, the MD production team headed south to the Tangiers Jazz Festival for a Be-bop Beatnik weekend in Africa!

**Colonial Cocoon.** “Hello sir, would you like a jazz tour of Tanger?” It never ceases to amaze how articulate the grab-a-guide touts can be at the ferry terminal. Somehow we resisted and marched on to our colonial hotel in the old town – a majestic affair, a bit rough round the edges but with suited concierge, big leather armchairs and writing desks in the rooms (Bill Burroughs eat your heart out!). While nosing through the Tanjazz programme over a cool bottle of Casablanca in the hotel bar, Rolando - MD’s rare and radical graphic designer - sneaked over to the piano stool and started banging out Boogie-woogie on the ivory, all eyes clamped shut and fingers a blur. And though not exactly jazz, it was a great pointer to the deft musical delicacies we were about to lay our anxious ears upon.

**Haunting.** Fuelled up on music and expectation, we headed out to the wild African sunset and started hunting down various venues dotted around the city. Before the big guns went off, we checked a couple of hotel venues where lesser-known jazz ensembles soothed the aged china-clinking clientele. Although certainly ‘nice’, listening to these bands echoing through the giant colonial tearooms of Tangiers was a bit too reminiscent of Stanley Kubrick’s video nasty The Shining; so before we ended up part of the Wedgwood, we politely backed off and hailed a few taxis.

Although certainly ‘nice’, listening to these bands echoing through the giant colonial tearooms of Tangiers was a bit too **reminiscent of Stanley Kubrick’s video nasty ‘The Shining’**

**Fortune.** Asking the bass player of Belgian tribute band Jazz Me Do where we could get our press passes, was more accident than covert journalistic diligence, in fact a total accident, but luckily it sparked our initial band interview. With the text in the bag and MD’s photographer Trish skilfully conducting a rigorous photo-shoot on a very friendly but hungry looking ensemble, we grabbed our passes and rushed over to our first live concert at the outdoor Comarit stage. As we entered the venue, again we had a touch of reporters’ luck; Trish pointed out event foundation president and festival founder Philippe Lorin, pushed me over to him and started snapping. Clad in dinner suit and dickie-bow, this affable French gentleman gracefully answered our questions before running off to introduce the band.
MD: Philippe, it’s great to meet you, how does it feel to be responsible for all this?

Philippe: It’s been an evolution, but this is just fantastic (he proudly gestures at the swelling crowd in the auditorium).

MD: And how long has this evolution taken?

Philippe: Nine years

MD: Take us back to how it all began.

Philippe: I was very fortunate to retire early, in my fifties to be exact. I came to Tangiers and needed something to do. I love jazz and I love Morocco, so I decided to introduce them to each other.

MD: At the beginning, did you intend things to go this far?

Philippe: Not really, but now, instead of just Morocco listening, we deliver jazz to the whole world, and the whole world comes here to see it, this is a great thing.

MD: Do you now feel a responsibility to deliver jazz to the world?

Philippe: Yes, because jazz is widely misunderstood. Many people announce that they do not like jazz, but it is a genre with many faces - they need to understand that fact before they decide if jazz is cool or not. Maybe they listen to some ballroom jazz, and then decide no - but they won't have heard Latin-Jazz bands like the one I am to introduce here. It is important.

MD: And of your personal taste, which face of jazz do you prefer and why?

Philippe: Listen, when I was younger and all my friends were buying Rock and Roll music, I was collecting jazz records. They thought I was mad but it’s always been like this. As for my favourites, I love anything from swing through to be-bop; anything from Duke Ellington through to the end of Miles Davis, that is to say, anything up to the end of the fifties!

He laughs out loud. I do, too, but have no idea why.

MD: Okay Philippe, it looks like you have to go; just lastly, who is your favourite band playing here this year?

Philippe: I love zem all. I find zem all, so I love zem all!
He laughs again and politely says his goodbyes, asking us to have a great time and enjoy the music. Jazz people are so articulate! Next time we see him he is on stage in front of the packed auditorium introducing (take a breath) Chuchito Valdés avec Leonel O Zúñiga & Havana Street, who happen to be simply rockin’! The band start with a few numbers to whet appetites and get hips moving, and then Chuchito arrives to massive appreciation. The famous Cuban is a big man, white-suited like a giant jazz apparition; he strides over to the grand piano, counts the band in and starts playing. What followed was no less than incredible. It was obvious that Chuchito was born on the piano, so expertly in the groove; he instantly led the crowd to their twitchy feet. In between crashing, rolling solos he sat back to give room to the brass section, vocals and percussion who expertly filled the Latino breach until the next awesome episode of ‘Chuchito chops’ and ‘Havana Hammer-ons’. After the first encore the whole crowd was up gyrating and shaking the vibe, and as my cagey foot-tapping evolved to a definite sort of stiff Londoner swivel (trust me, it’s rare), I remembered Philippe’s words about how people may dislike one form of jazz, but appreciate another – wise old rascal, he must have seen the doubt in my grungy grin!

Beatlemania. Our next stop was the BMCI for the feature band’s live gig, it took place in a beautifully laid out colonial inner courtyard, which could only be described as nothing other than pure ‘Jazz’. As the packed house welcomed the band, Jazz Me Do lunged straight into the set. Brass and ivory mingled masterfully and the relaxing swing undertones of Lennon and McCartney floated out across the courtyard to a charmed audience. The third number, Lucy in the Sky with Diamonds, drifted around almost sleepily. As we sank into our chairs the soothing vibe began to fuse with a new more lurid essence, someone was crushing fresh mint somewhere, tons of it. A whole section of the audience was captured by the pungent scent and took a while to settle; it was a sign of things to come, and the end of our beatnik ramblings in
Tangiers. As Jazz Me Do expertly wound down the evening, the word on the street favoured hanging around to enjoy the open-jam stage at midnight. It sounded good, so we took a break in a local bar (Moroccan festivals are a very dry affair) and returned later to a throng of jazz revellers bouncing around to the sound of tag-team live sets on the stage. Most were fuelled by the source of all that mint, a whole cluster of fresh Mojitos lined the courtyard, just waiting for takers. As the festival had been so incredibly kind to us, it would have been downright rude not to join in, so we agreed the job was done, downed our cameras and pens and set about wetting our thirsty palates with a glass or two of minty Rum breeziness. It is after all, the ultimate jazz accompaniment.

THE HIGH NOTE. For me, the open jam session was the pinnacle of the trip and the benchmark of the festival. These madly talented musicians swapped brass, passed the axe and eagerly took lengthy sessions at the piano and drums, even Chuchito wandered on among a set of unknowns and blasted out a few spicy numbers. There was no stopping the passion; the brass harmonies, the dancing; and the talent just kept rolling on, bravely venturing into blues and even ska-fusion territory. Eventually, as the dawn bird chorus started participating, security had to be called to halt the proceedings; there was no other way!

CONVERTED? So finally, are we all MD jazz converts? The jury is still out on that one, but if you ever want to get value for money at any live music venue, jazz will deliver. The quality these talented musicians supply is second to none, guaranteed in fact, well wrapped and delivered with zero attitude, save a few dodgy suits and the odd woolly tank-top.

Do we recommend the festival for next year? You’re damn right we do! It is an essential cultural injection, and even though it’s in Africa, it’s still just down the road.
A JAZZ TRIBUTE. The world is brimming with pop tribute bands. Abba seem a popular choice, one of their tribute bands Bjorn Again reaching the dizzy heights of fame themselves. Less obvious but just as dedicated are No-Way Sis, the mad-Manc Oasis impersonators, and twice as talented but scarcely are the red-neck Bluegrass ode to rock and roll, Hayseed Dixie (ACDC get it?). Somehow it seemed a surprise to find a Jazz band lending itself to tribute-kind; surely Jazz musicians write their own music and wouldn’t dream of duplicating a single performance, let alone someone else’s scores? Well Belgian band Jazz Me Do do. The modern-Jazz Beatles tribute phenomenon are proud duplicators of the Fab Four sound, but of course being a jazz ensemble means much more than just copying – these guys are seriously driven, talented musicians that bring a modern off-beat twist to Lennon and McCartney’s famous compositions. Headlining at Tangiers, we met the band who happily invited MD for a head to head with starving-hungry band leader, Phil Abraham. Because of us he missed his starter, and we thank him profusely for that.

MD: Hi Phil, can I borrow your pen? Mine got lost at the last gig.
PA: Sure thing, would you like some nuts, too?
We decline.
MD: What image do you think your music conveys?
PA: We simply play popular music in a modern jazz way. A fusion of Latin jazz, waltz – all styles in a mélange with Beatles hits.
MD: How do you go about creating a song?
PA: On stage we improvise as musicians, jazz is like that, we never know what will happen, but with the Beatles stuff we have a more solid theme to follow.
MD: Are you a phenomenon in the Jazz world?
PA: Maybe, we have some of the best musicians in Europe and we certainly enjoy what we do very much.
MD: Are there any other Bands picking up on your sound right now?
PA: No.
MD: Where is your music best received?
PA: Eastern Europe, those guys have a real fresh mentality and are very curious
MD: Tell us a very brief history of the band.
PA: Belgium is a very small country, the jazz circle there even smaller; it wasn’t hard for us to meet. Some of us are music teachers and the singer is my girlfriend.
MD: Who writes all the songs, apart from John and Paul of course?
PA: I do apart from three numbers. The pianist wrote two and the drummer one.
MD: What do you think about downloading music online?
PA: It’s the future, so not to be ignored or refused.
MD: What was the last song you put on your ipod
PA: I don’t have one, but I have a very full hard drive at home.
MD: What is your favourite Beatles album? (Dumb question)
PA: The White Album. (See)
MD: Favourite live venue?
PA: Jazz à Vienne (France).
MD: Briefly, how is a day in the Life of Jazz Me Do?
PA: Funny, friendly, because Belgium is so small, we are close to each other, human contacts are very deep.
MD: Are you all good friends (certainly looked that way). Do you favouritise, for instance would the drummer hang out with the bassist, the wind section prefer to drink together, etc?
PA: We are all good friends and there are no other small groups in the band.
MD: Currently, what is the band’s collective favourite animal? Here at MD we like the Tapier and Geckos.
PA: I don’t know but many of us have a cat.
MD: What are some of your pet peeves? (Things that annoy the band)
PA: When organizers, journalists, photographers, technicians don’t respect us and it is really not the case in Tangiers so we feel very happy.
MD: What are the biggest obstacles for a Jazz band to overcome?
PA: Working without any manager or booker and it’s the case for me now.
MD: What other bands do you like that cover Beatles music?
PA: Count Basie, Dédé Cecarelli, John Pizzarelli.
MD: Tell us about your next shows and why we should be there.
PA: Next shows will be in France and Belgium. If you appreciate our concert, it’s enough to be there.
MD: Thanks Phil and bon appetit.
PA: Merci bien, you’re very welcome. Enjoy the show.
Music for all Ears

Agony and Irony
Alkaline Trio

“Punk isn’t what it used to be!” How many times have you heard that phrase from some forty-something white-collared nerk with a side parting? Unfortunately they have a point, until July 1st that is! Agony and Irony hits the shelves this month and Punk (obviously evolving as music does) becomes Punk once more. The album oozes pogo-potential from open to finish, though remember, safety-pin piercing should be performed by a professional and spitting is definitely out this time round! God Damn kids these days.

Lessons to be learned
Gabriella Cilmi

Writing at sixteen years old is difficult enough, let alone writing a hit album. Cute little Aussie Gabriella has hit the big time with Lessons to be Learned, the album exudes passion and certain success… she’s gonna be big! From the instantly likeable ‘Sweet About Me’ through a range of well-produced songs, Gabriella has got our flaxys like Amy Winehouse nervously looking over their shoulders, and we don’t mean for the drug squad. This release is almost entirely brilliant for rebel chix of any age.

The Slip
Nine Inch Nails.

Pleasing devotees to the depressive core, Trent Reznor has released Slip, knot without the usual reference to the darker side of the conscious. On the up-side the album is free, so don’t waste time reading this. Get on over to the download and form your own opinion, if you do like it, great, if not, you’re allowed to re-mix it until it suits your psyche. Reznor, free from label domination has allowed the album to go to download under a Creative Commons license, all ‘Mr C’ stylee. It’s like Christmas online for the Industrial Rock.

Raising Sand
Robert Plant and Alison Krauss

Robert Plant has finally succumbed to the big belt and cowboy boots image of country rock, I suppose it was inevitable. Still, he’s partnered up with the right girl and Raising Sands exhibits the imminent talents of both artists. Haunting, soulful harmonies head up the slow-country backing, some of which is performed by Krauss herself on various notoriously difficult-to-play instruments. Led Zep 1 it ain’t, country classic – very possibly.

The Red Album
Weezer

It’s hard to make head or tail of what’s going on here, is it rap, is it rock, is it pop? Who knows is the honest answer, but whatever it is, it is certainly a lot of fun. This cross-genre mish mash of trumping, rappy-happy-sad-pop-rock nasties is certainly different from the pre-boy image of Weezer as we once knew them. Thank God for that, or maybe not – ach I’m all confused. I’m off to listen to some ambient whale music. This unorthodox approach to music is unexpected and hopefully not catching.

Flamenco Blues Experience
Vargas Blues Band

Vargas have released this collaborative album with a list of top notch musicians, producers and technicians all packaged away within the psychedelic sleeve, which was also designed by the same bloke who did Hendrix’s mad album designs. This is serious blues rock with strong Latin influences and powerful guitar riff-offs, on one track, blues hero Raimundo Amador goes head to head with Vargas on guitar. This is the John Spencer Blues Explosion for hip shakin’ Latinos.
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We all did symmetry at school, the inspired folding-of-paper technique that delights youngsters, turning each and every one into an accomplished art virtuoso. Sam Gibbons has reinterpreted this innovative form of tot-art, dragging us into his creative congress by appealing to our vulnerable senses with the use of these popular Disney dignitaries. The colourful, mirrored Loony Tune character-sets scream out to our incorruptibility, triggering optimistic inspection from a puritanical eye. But once engaged, a new picture starts to form; the characters begin to liquefy, they quickly enter a more sinister sub-realm. As mouths deform and eyeballs explode, we find ourselves wincing at the deformation of Dumbo, we suddenly enter a world of Pink Floyd-art revulsion, and the more you look, the worse it gets. The deception is provocative, as are some of the more phallic distortions to our popular animated buddies; but they'll never be the same again, jumping around all bursting and warping. This illusory form of Dali-Disney has to stop, it's immoral. I'm off for another inspection!
FORGET THE AGE OLD PROBLEM OF RUST, THIS CONCEPT SUPERCAR, MADE ALMOST ENTIRELY OF WOOD, IS IMPERMEABLE TO OUR IRRITATING FERROUS–CRUMBLING ALIMENT. TROUBLE IS, UNLESS YOU RUN HER REGULARLY, YOU MIGHT HAVE TO GET THE EXTERMINATORS IN! WITH THE MAJORITY OF PARTS MADE UP OF WOOD, INCLUDING THE CHASSIS AND WHEEL RIMS, A MALICIOUS TERMITES INFESTATION COULD TURN A SUNDAY SPIN INTO HIGH–SPEED CARNAGE.

**ENGINE**
Aluminium block and heads, 32V DOHC reverse-flow cylinder heads, 4.6L displacement, Twin Roots-type superchargers, 4 air-to-water intercoolers, Projected 600 bhp.

**CHASSIS**
Laminated wood veneer monocoque.
pine for the open road

Words: Dave Vickers
Photos: courtesy of Joe Harmon Design

forget the age old problem of rust, this concept super car, made almost entirely of wood, is impermeable to our irritating ferric-crumbling ailment. Trouble is, unless you run her regularly, you might have to get the exterminator in! With the majority of parts made up of wood, including the chassis and wheel rims, a malicious termite infestation could turn a Sunday spin into high-speed car carnage.

(Engine)
Aluminium block and heads, 32V DOHC reverse-flow cylinder heads, 4.6 litre displacement, twin roots-type superchargers, 4 air-to-water intercoolers, Projected 600 bhp.

(company)
Joe Harmon Design

> company: Joe Harmon Design
> engine: Turbocharged 4.6 litres Mid Mounted V8 unit
> cylinders: V8 unit
> horse-power: 600
> dimensions: 443.23cm x 208.28
> weight: 2500lbs
> consumption: 20mpg
> materials: laminated maple wood
SPLINTER ZONE. Going against the grain like this is of course no easy task, wood is labour intensive, ecologically controversial and not exactly an ideal choice for build issues such as crumple-zones and weather resistance. However, since Splinter is a scholastic endeavour and truly not intended for mass production, the graduates who built the car didn’t allow themselves to be held back by any of these concerns - and just look at what rolled out of the wood shop! The concept is a B+ if we ever saw one, sleek, menacing and downright sexy, the most delicious application ever known to the dusty art of cabinet-making. Varnished bottomless, the alluring veneered outer shell could twang knicker-elastic at a hundred paces, and the appeal isn’t just skin deep. The lightweight Splinter can turn out a whopping 700bhp from its twin supercharged 4.6 litre V8 engine – that’s almost 300bhp more than a Porsche 911. The eco-friendly two-seater, which is fitted with a six-speed manual gearbox, can sprint from 0 to 60mph in just over three seconds and will reach a staggering top speed of 240mph. With credentials like that, the Splinter is certainly no 6-inch plank. Like a laminated Lagonda, it’ll strip the paint off a Porsche and effortlessly temper-tame the brand new Lamborghini Revanton.

Despite the awesome power, the petrol-driven car promises to achieve an impressive 20mpg, creating a new planet conscious(ish) cubby-hole for the supercar category. Who’d have thought?

THE BUILD. Splinters’ intricate build process is one of patience and age-old jigging mastery, the 15ft-long two-seater has a laminated wood-veneer chassis and wooden wheel rims inside chunky 20-inch diameter tyres. Suspension is provided through laminated wooden arms and springs made from flexi orange wood. One of the most difficult challenges came with deflecting engine heat, at full tilt the mid-mounted Cadillac V8 runs white-hot, obviously not ideal for a flammable casing such as MDF. The solution was to reverse the direction of the cylinder heads and pipe the exhaust off the top of the engine. As a consequence, the muffler is integrated into the rear wing, a part of the body kit you’d want to stay well clear of after a few laps, unless you fancy your hand becoming part of the dynamics.

BUT HOW ABOUT HANDLING? The enormity of this challenge has been met with flair and invention, the university graduates excelling in both design and technical innovation. With John Harmon at the wheel, definitely the sharpest chisel in the box, they have bravely quelled any limitations wood may have possessed as a feasible material for the job. However, as we all know, speed and style are not everything; the question on everybody’s lips is the handling. A 1920’s Silver Ghost is one thing, but would a laminated chassis (being pushed along at speeds that would make Richard Noble decorate the dash) be stiff enough to handle the braking and cornering? The last thing you want is to hang this beast out on a hairpin and feel it turn to driftwood! Adherent alloy-addicts are queuing up for a test drive in the hope that Splinter ends up in knots, but let’s hope it is a winner. We’d rather see the glorious Splinter confidently varnish into the distance than end up in the lumber salvage yard, sadly decelerating to speeds more familiar to reclaim floors than supercar stardom.
Clamp and glue mastery on the primordial Splinter production line.
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Art
Thierry Le Gouès takes photography to another level with “Soul—his shocking and evocative collection of nudes and portraits. Iman and Naomi have never been seen like this before!

Architecture
Living in a flood zone? You can pull your thumbs out of the dyke—Callebaut’s Lilypad concept tackles the problem of existing in an age of water rising.

Motors
Green jet: is it a plane? No it’s a luxury eco-yacht—A touch-screen guided energy efficient floating machine—the latest and coolest addition to the super-yacht class is changing deck-scape as we know it.

Gastronomy
Our modern obsession with caffeine has finally led us to extremes; we take a tea-time tour through some of the weird, wonderful and not so inviting ways of consuming our favourite buzzin’ beverage.

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