

MODERN DESIGN

ARCHITECTURE & ART

CREATED BY DISEÑO EARLE | FEBRUARY 2008 FREE MAC No. 8



Gastronomy
Eat me slowly!

Fashion
Philip Treacy & Victoria's Secrets

Design
Marc Newson

Architecture

UNStudio | SANAA in New York | Diseño Earle's Dubai Tower

Art
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SPACE TO GROW

Editorial letter by Michael Earle, magazine's editor



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

We at Diseño Earle have experienced tremendous growth in the past two years which has led to several office expansions. As we try to fit in all the new architects and staff joining our team, we have just finished another one and are completing an office re-organisation. The ultimate goal is to get the various architecture teams to have dedicated spaces which will improve their sense of team and allow each group to work in an optimal creative setting, correct to the size of each team.

It got me thinking about the perfect space for designing or working. The perfect office space is always debatable and there are thousands of theories about what makes the perfect work space. How do we make spaces that help improve the work experience of our employees and make them more efficient? What combination of open space versus private cubicle is right for generating office interaction and the necessary sense of spatial ownership in the workplace? Personally, I remember the most pleasant work space that I felt ownership over was in the architecture studio in undergraduate university. We were allowed to be creative and individual while exerting control of the space. It gave us enough open room for critiques from our professors, but felt closed enough to get a sense of belonging in the space.

The conventional wisdom in the corporate world is for spaces for open and spontaneous conversation mixed in with private cubicles. Is this the ultimate in office design? We have added loft spaces in our office that rarely get used. We use street formations for casual interactions, which seem to work a lot better. I think this helps to scale the spaces to the individual user, but I cannot be sure.

In future issues we will try to examine work spaces more closely and see how we can make them more user friendly. I would love to hear opinions about what makes a great space to design in or just to work and concentrate within a "work Community".

I hope all your work spaces make you productive and inspire you, if not change them!

c o n t e n t s ¹

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MAKING A DIFFERENCE

Editorial letter by Luis Gallardo, magazine's director



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

We try to be different and this difference has marked our success so far. Our subscription list is getting longer as there are a growing number of international MD fans around the world already. After only 2 hours activating the direct internet payment registration system, we had the first enquiry. Soon after MD is distributed, people take them back home to add the latest issue to their MD collection when most other free magazine piles are still remaining.

MD has always been involved in trying to help society to take steps toward Change. For too long we have been just observers and now there are things we just can't judge: we must act! For the survival of the planet, let's stop all the archi-torture and become MD people. Let's design a modern world we can all live in.

Modern Architecture, Domotics, New Energies and Waste Reduction politics within the design industry are a few examples of how the world is getting more concerned about the polluting effects of the industrial era.

Global warming is nothing new, associations like Greenpeace have been warning us for ages. Part of the solution is related to the respect towards the planet and towards ourselves to start with, everybody aiming to make a difference.

We want to be closer to you. Please do not hesitate to contact us to suggest any queries regarding the magazine and don't forget to fill our questionnaire available online. There is a 2008 Euro prize for the winner who can recognise all the famous faces on our fab back cover!

MD 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

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COVER February 2008

*Churchill with mohawk by Banksy and
Maritime Dubai Tower by Diseño Earle.
Collage by Trisha Miller & Rolando S. Bouza*

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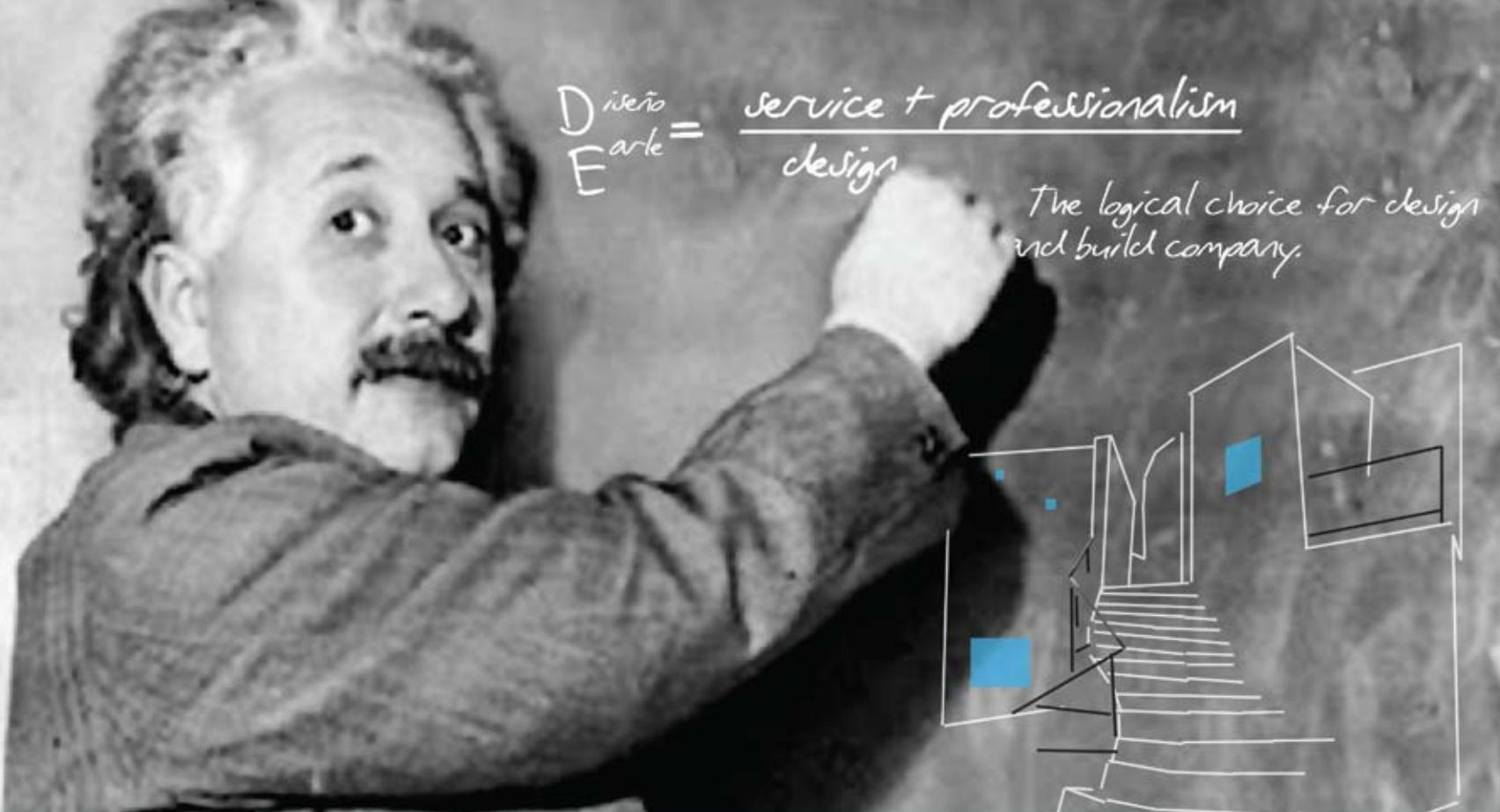
THE READERS' VOICE

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

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

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

Please visit our website
www.d-earle.com and email us at magazine@d-earle.com



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READERS' VIEWS

- Well worth a read, I think so...Modern Design Magazine created by Diseño Earle the architecture and construction company from Fuengirola Spain. What is a cre8-e creative marketing executive doing reading architecture magazines, traditional offline marketing inspiration? Is it more than that, Let's see...To start, MDM is beautifully designed, graphically an inspiring visual with perfect layout and presentation of modern persuasion as the title suggests. 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. As marketers we need to be creative and with passion if we are to express our products or services effectively, inspiration comes from many sources, one of mine is Modern Design Magazine. Well done the Modern Design Magazine team!

- **Cre8 Integrated Marketing - Blog, January 4, 2008, <http://cre8-e.blogspot.com/2008/01/well-worth-read-i-think-so.html>**

- I picked up a copy of your magazine when I was in the Oceana on Saturday night and absolutely love it! How refreshing and full of all the elements of design that, I also believe, contribute to the wider picture that makes up 'architecture'! Although we have a place in Spain, unfortunately I still spend most of my time in 'sunny' England so can't pick up a copy regularly!

- **C.M, England**

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- Just to congratulate you and the team at Modern Design Magazine for producing a great publication - stylish design & layout, informative and interesting features, and very enjoyable to dip into frequently.

- **C.K., Marbella, Spain**

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

NEWS

Images of Extremes

This is the winner of the 2007

"UNICEF Photo of the Year"

taken by American photographer Stephanie Sinclair and showing a non-too-happy wedding couple in Afghanistan who couldn't be more opposite: the groom looks much older than his 40 years while the bride is still a child at just 11. Millions of girls are married while still under age so the photo raises awareness of this worldwide problem. "Most of these child brides are forever denied a self-determined life", says UNICEF Patroness Eva Luise Köhler at the award ceremony in Berlin. According to UNICEF (United Nations Children's Fund), some 60 million young women worldwide were married before they came of age. While all credit is due to Stephanie and UNICEF, many question the wisdom of meddling in the practically unchangeable traditions of an old civilisation like Afghanistan: just because Westerners can't swallow the idea doesn't make it wrong for other cultures. Anyway, what on earth can we do to stop it? - even if the Afghan authorities were willing to cooperate, which, let's face it, seems less than unlikely...



Brad Pitt's... Project New Orleans

You'll remember our Green Skyscrapers feature in December highlighting the Brad Pitt-sponsored competition to help rebuild New Orleans following the devastating Hurricane Katrina floods in 2005. Pitt, an avid fan of modern architecture says of the people who've been homeless for the last 3 Christmases: "I've always had a fondness for this place - it's like no other. Seeing the frustration firsthand made me want to return the kindness this city has shown me." Nice guy, in more ways than one! To speed up redevelopment of the hardest hit Lower Ninth ward, Pitt has teamed up with a green design expert, an investment firm, a leading New Orleans architect and a team of philanthropic international architects including Thom Mayne of Morphosis to design and build 150 affordable, environmentally sound houses over the next two years. Each was asked to design a 1,200 square foot house for \$150,000 using the \$10 million contributions from Pitt's 'Make It Right' New Orleans match fund. The houses have to be built five to eight feet off the ground with a front porch and three bedrooms. Practical as ever, Mayne opted for a lightweight concrete foundation anchored by two pylons like a pier which would buoy the house if floodwaters rise. "It's a boat," he describes it as, with thoughts of Noah's Ark obviously at the back of his mind.



Whistling down the wind

The world's biggest pipe organ is not played by a human - it's the Sea Organ on the coast of Zadar in Croatia. Thirty-five musically tuned tubes with whistle openings along the sidewalk have been placed underwater to push air from sea waves, so depending on the size and velocity of the wave, music is piped through making it the first musical organ played by sea. This masterpiece originated from the hands of Dalmatian stone carvers and architect Nikola Basic, with people flocking to the beach and Zadar quay to listen to nature playing its music accompanied by beautiful sunrises and sunsets.



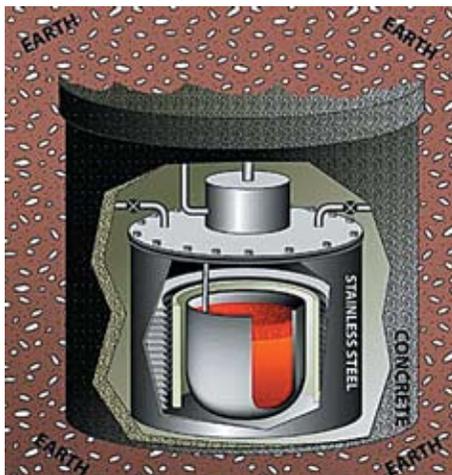
Philips Energy Saving Poster

Leading the way in sustainable lighting, this billboard for Philips - a consistent leader in corporate sustainability - shows an image of the globe printed in ink that glows in the dark. The energy saving poster eliminates the need for artificial lighting.

Home-based nuclear reactor

Fancy a mini energy plant in your back garden? New Mexico-based Hyperion

Power Generation Company are developing one right now. "The portable nuclear reactor is the size of a hot tub. It's shaped like a sake cup filled with a uranium hydride core and surrounded by a hydrogen atmosphere. Encase it in concrete, truck it to a site, bury it underground, hook it up to a steam turbine and, voila, one would generate enough electricity to power a 25,000-home community for at least five years." They plan on producing 4,000 of these small nuclear "drives" in late 2012.

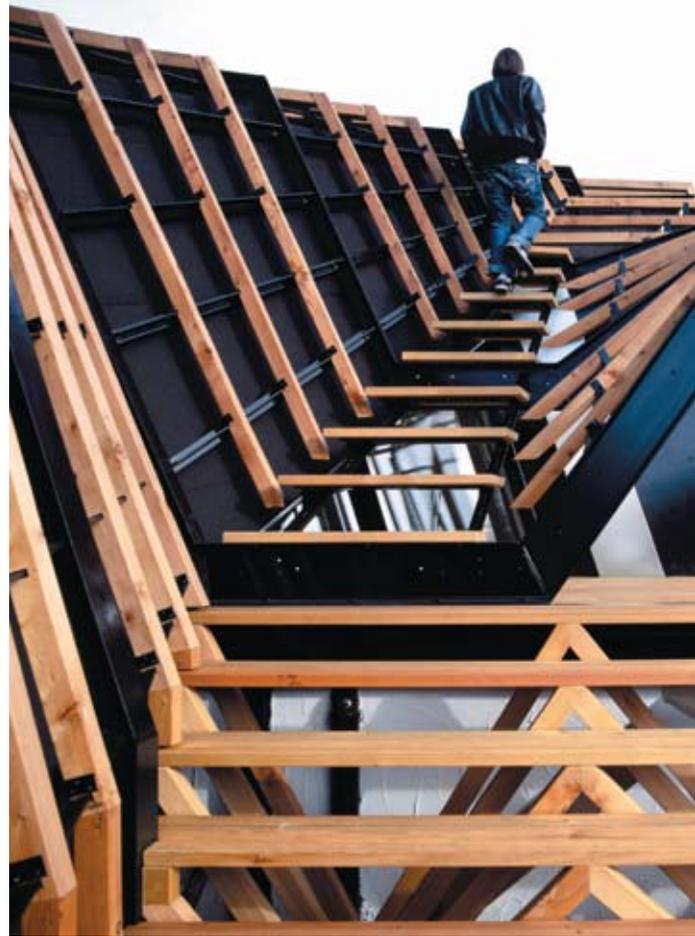






Plasma Studio's Esker Haus Rooftop Apartment

Text: Chris Dove
Photos: courtesy of Plasma Studios



Plasma Studio

For a tiny, two-man outfit (actually an Argentinian woman Eva Castro and German guy Holger Kehne), Plasma Studio don't do things by halves. As the duo whose contribution to Madrid's luxury Hotel Puerta América comprised a series of crystallized spaces with distorted rooms and colourful hallways "a highly geometric 4th floor design that could easily have come straight out of fiction" (see Modern Design, Issue 2), the fact is that the London-based winners of the Corus Young Architects of the Year Award 2002 continue their winning streak.

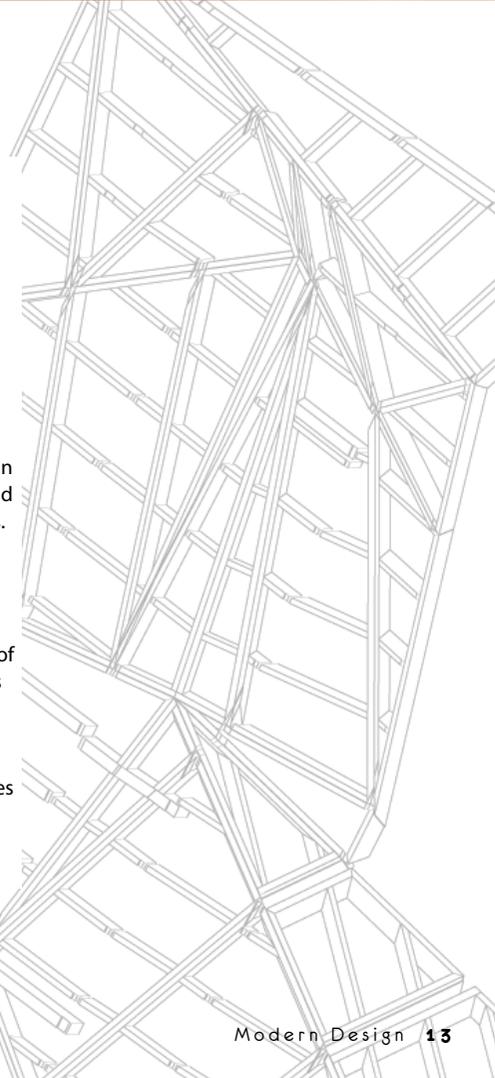
Selected as one of the 47 architects' practices chosen from 434 contestants to design the £2 billion Athletes' Village for London's 2012 Olympic Games and Paralympic Games, they're clearly not standing still. Nor are they daunted by the architectural challenges they face as one of the 30 individual commissions selected by the Newham Council Design Review Panel in November 07. A look at one of their recent successful projects in Italy – the Esker Haus – may indicate what the Olympic decision-makers are looking for London's modern city skyline.

Esker Haus rooftop apartment

This modern rooftop apartment in San Candido, Italy, near the border with Austria, takes its name from Esker (meaning a stratified geological formation) and is designed as a self-contained residential unit placed parasite-like on top of an existing 1960s house.

As you can clearly see, a series of steel and timber frames recreate the smooth hillsides of the surrounding Dolomites. This roofscape also determines the spatial character inside – the spaces are enfolded by an angular and dynamic series of planes creating new and ever-changing perspectives and spatial constellations.

The unique stratified construction system started off from projecting each step of the external staircase as a modular which was then proliferated as frames, enabling the subsequent deformation and softening of the overall geometry. Offering a diffusion of functions and conditions inside and out, above and below from the private bedroom, bathroom, kitchen, dining and living rooms towards the more public and exposed territory of the various terraces. The inside also features a unique wooden staircase built into it with sliding drawers for extra storage yet completely hidden from visitors' view to maintain maximum privacy.



Text: Chris Dove Photos: Courtesy of SANAA Studio

ARCHI 174
TEXTURE



In SANAA

THE STRAIGHT-LACED NEW MUSEUM IN NEW YORK BY TOKYO'S UNCONVENTIONAL MODERN ARCHITECTS...

"What's interesting is that you can tell that this is a museum of contemporary art. What else could it be? It's like a sign. It even has a kind of modernist functionalism: it's a stack of white cubes... with a certain sophistication – to be both minimalist and playful."
ICON Magazine

Implying it's insane may be slightly over the top but SANAA's design for New York City's New Museum stands out a mile at the core of the Big Apple. It has more than a passing resemblance to Rachael Whiteread's 'House' (the 1993 Turner Prize-winning British artist and its first female winner). Set to send white LEGO lovers (sic) into a spin, these six white cubes stacked on top of each other ziggurat style represents the first museum to be built downtown, dramatically breaking the mould of museum design while adding a bold new landmark to the city's skyline and causing a major stir in international architecture circles.

Opened 1st December 07 and located in the bohemian Bowery district of Manhattan, the seven-storey steel and concrete superstructure shifts in different directions off a central axis in a dynamic composition while its form accommodates a series of open, daylight, beautifully proportioned gallery spaces. Inside, the structure and ductwork are exposed while the exterior skin is a rain screen made of seamless sheets of silvery anodised expanded aluminium mesh clipped to painted extruded aluminium panels over structural stud walls. Its windows are just visible behind the porous skin, offering vistas of the city.

Architects Kazuyo Sejima and Ryue Nishizawa have added some Japanese refinement with a playful touch to this important Museum Hub. Devoted exclusively to contemporary art, the 5,600 m² (60,000 sq ft) building houses four public galleries including a glass-walled lobby gallery, a 182-seat theatre, education centre, a New Museum Store, offices, café, top floor multipurpose event space and roof terraces, all providing a platform for the Museum's ambitious international programme of exhibitions, installations, live presentations, performances and public education programmes.

THINK...115



Image courtesy of Martin Klimas

Focus on Amsterdam's fun-loving architects at UNStudio awarded 'Architect of the Year 2007' by the Dutch Architecture Institute

They WOW'd us last year with their box-like VILLA NM near Woodstock in Upstate New York and their angular design for Theatre Agora in Leystad, Netherlands (see Modern Design Issue 4, Oct 07. They're so good, we featured them twice!) Now they're making headway with fluid bridge designs, outspoken public buildings and other infrastructure projects dotted here, there and everywhere...

UNStudio

Text: Chris Dove Photos: Courtesy of UNStudio



Ben van Berkel & Caroline Bos



Ben van Berkel and Caroline Bos are the two bright sparks behind UnitedNetworksStudio. Jointly awarded 'Architect of the Year 2007' in three out of five categories during the city's 10th 'ArchitectenWerk' event in recognition of the high architectonic qualities of their works, their professional and innovative qualities, and for raising the profile of Dutch architects among clients, the press and the public. The pair must have been doing something right as last September they also won the prestigious Charles Jencks Award for their major international contributions to both the theory and practice of architecture for their "morphological investigation of formal types that change and are the result of urban dynamics."

Operating as 'van Berkel & Bos' since 1988 in the fields of urbanism, infrastructure and public, private and utility buildings, they set up a new UNStudio bureau in 1998 with their mantra "New visions, new styles, new skills". Aiming to define and guide the quality of performance in the architectural field, they make a significant contribution to architectural discipline, design, technology, knowledge, management and specialist public network projects. Their highly flexible, methodological approach has been developed incorporating parametric design and collaborations with leading specialists in other disciplines, drawing on the knowledge found in related fields to explore comprehensive strategies combining programmatic requirements, construction and movement studies into integrated designs spanning the gamut of technical and design architects to authorities in the fields of finance, acquisition and theory. The highly dynamic nature of their multinational practice enables their exploration of new territories and their adaptation to future challenges.

Here we take an in-depth look at prominent past, current and future international UNStudio projects, welcomed architecturally by their clients and regularly awarded by respected industry observers.

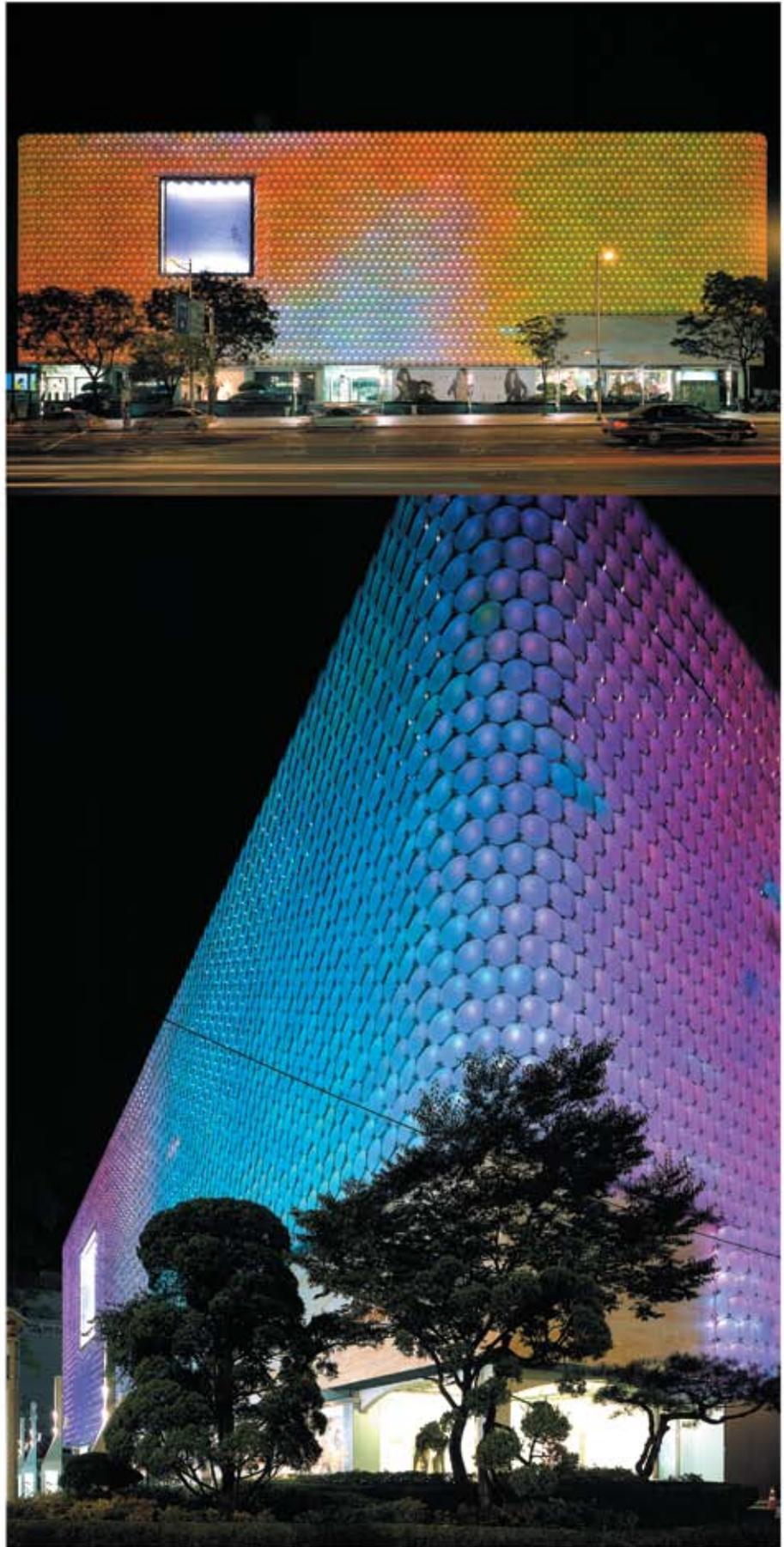
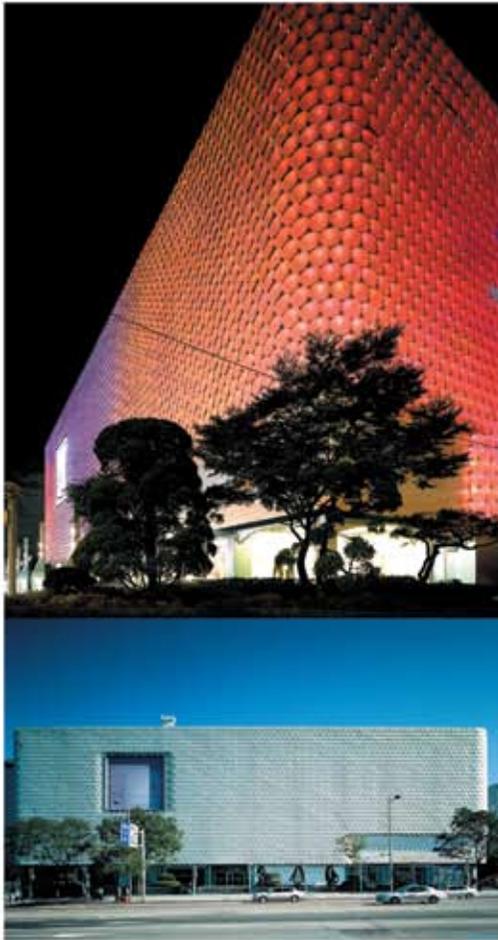


Ciudad del Motor, Alcaniz, Aragon, Spain, 2006. Client: La Ciudad del Motor: The City of Motor forms the centrepiece of this world-class racing site. The 70,000 m² building is organised like a continuous loop with two crossing points designed to generate maximum interaction between the building and its surrounds, especially the tracks, providing multiple experiences to the visitor. The architectural expression combines elements of movement, landscape, technology and public construction while the four principal programme elements – technology, sports, leisure and culture – are translated into a mix of complementary programmes catering to a large and diverse audience. By integrating carefully assembled programmes into one coherent building organisation, an attractive and sustainable environment is created.





La Defense Offices, Almere, Netherlands, 1999-2004. Client: Eurocommerce, Deventer: La Defense office complex is well integrated with the larger urban plan. Both its height and entrances to the inner courtyards tie in with the larger site. The exterior façade reflects the larger urban condition while the interior façades of the courtyards have been designed with the office tenants in mind. These façades are clad with glass panels in which multi-coloured foil is integrated – so, depending on the time of day and the angle of incidence, a variety of different colours are reflected, animating the courtyards.



Galleria Hall West, Seoul, South Korea, 2003-04.

Client: Hanwha Stores Co., Ltd: Though located in

Apgujeong-dong, one of the trendiest commercial districts in Seoul, the store looked unremarkable from the outside before UNStudio stepped in to design a new façade and interior to mark the store's transformation (in the store's own marketing-oriented words) "from novel to noble", becoming more "luxurious" while remaining "trendy and unique". The architects' exterior renewal applies 4,330 glass discs on the metal substructure directly attached to the existing façade. These discs are treated with a special iridescent foil which causes constant changes in the perception of the façade and its magnetic geometries: at night, a special lighting scheme jointly designed by UNStudio and ArupLighting illuminates the discs by reflecting the dynamics of the weather conditions throughout the day. The interior renovation is focused on the general store areas between individual branded shops. Here, UNStudio sought to streamline the circulation spaces, providing 'catwalks' of light-coloured, glossy co-ordinated walkways and ceilings which improve orientation and give the store a super-bright, fresh image.



Mobius House, Het Gooi, Netherlands,

1993-1998. Client: Anonymous: Het Gooi is home to the Netherlands' media village and thousands of expats. The organisational and formal structure of this single family home is based on a double-locked torus, the mobius loop. The intertwining trajectory of the loop relates to the 24-hour living and working cycle of the family where individual working spaces and bedrooms are aligned but collective areas are situated at crossing points of the paths. In a similar manner these unfolding lines are materialised with glass and concrete swapping the conventional use of these materials. Mobius House covers a gross floor surface of 520 m², volume 2,250 m³ and a site area of 20,000 m².



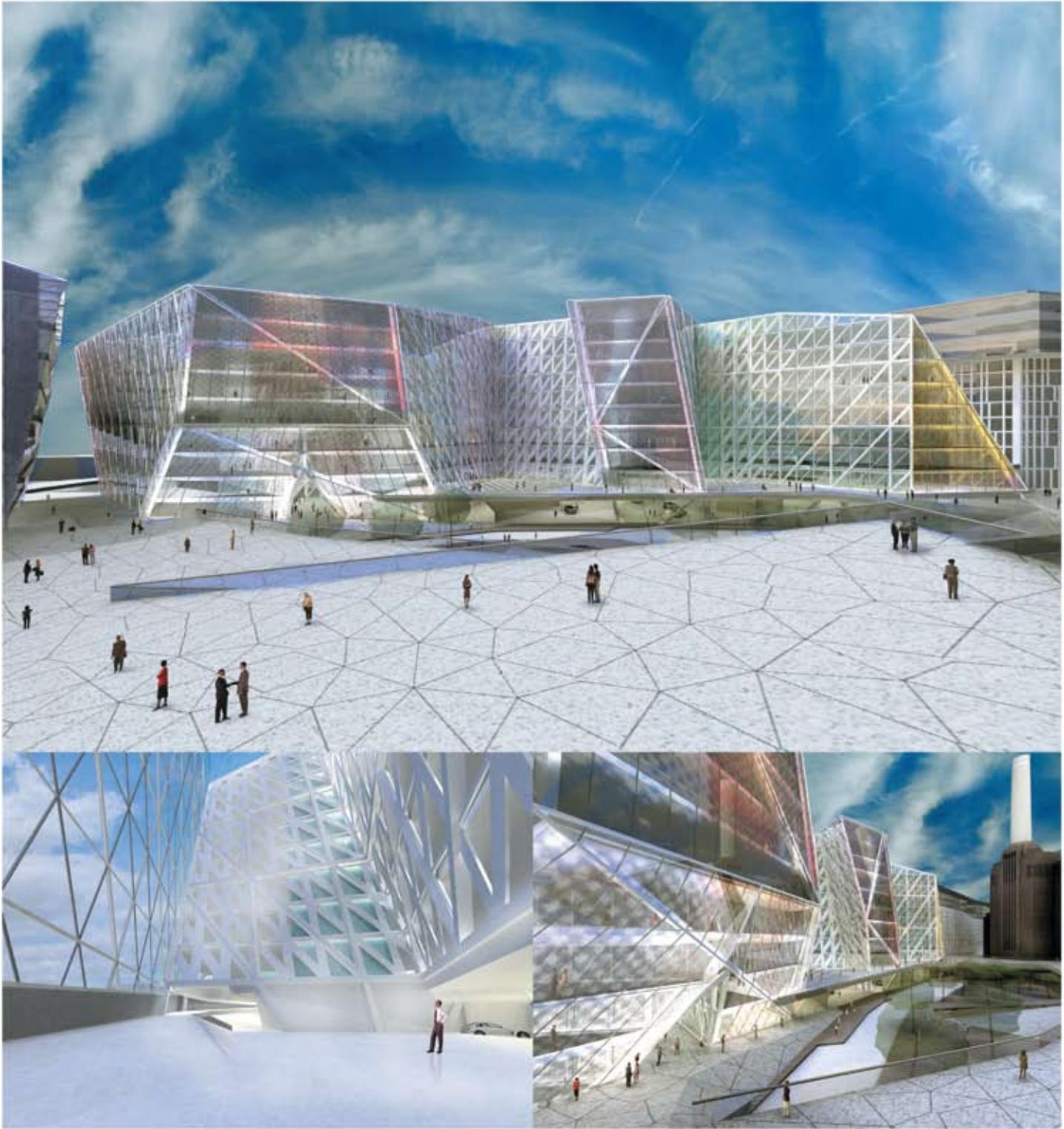
Tea House on Bunker, Vreeland, Netherlands, 2004-06. Client: Mr C van Zadelhoff: These two bunkers were added to the 19th century New Dutch Water line of defence in 1936 as an 85km long protective garland of military objects combined with an intricate water management system which enabled the inundation of land in case of attack. For a number of years they've formed part of an estate that's slowly being developed as a mixture of high-end business and sporting facilities with stables and polo fields forming the core of the estate. The structure on top of the first bunker is intended as a business retreat and consists of a single large room with elementary facilities. The seamless, stainless steel façade is orientated towards the polo field with its single window while a glass skylight enforces the smooth, car-like appearance of the 80m² structure.



Erasmus Bridge, Rotterdam, 1990-96. Client: Municipality of Rotterdam: Constructed to facilitate traffic flows, this single pylon bridge with integrated parking garage and office building design is inspired by, and in turn reflects, the industrial character of Rotterdam, adding to the narrative of the city. The bridge operates as the last crossing point between the northern and southern areas of the city, while its structural scale and design articulation has become a distinctive landmark within the surrounding skyline. The bridge spans 284m with pylon height 140m.



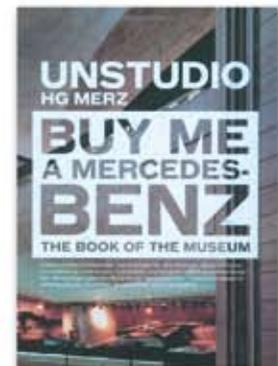
Prins Claus Bridge, Utrecht, Netherlands, 1997-2003. Client: Municipality of Utrecht: The single-pylon bridge measuring 91.4m in height connects the austere post-war neighbourhood of Utrecht with a new high standard business area. The torsion constructive pylon of the bridge (part of an automotive suspension bar that twists to maintain stability) transforms geometrically from a cone form at the top descending into a box shape as it connects with the main deck, which is itself split into four separate lanes and enables differences in steepness depending on the speed and type of pedestrian and vehicular traffic.



Battersea Weave Office Building, London, UK, 2004-2010. Client: Parkview International Ltd: Located at the famous Battersea Power Station, the 51,000m² project is part of an office masterplan for the area. Due to the dimensions of the building's footprint it was necessary to introduce voids within the building's volume to enable daylight penetration. This was accomplished with a geometric strategy involving the slight rotation of floor plates around a number of pivot points while an external structural frame provides column-free office floors. An unusual typology generating both unique courtyards and visual connections.

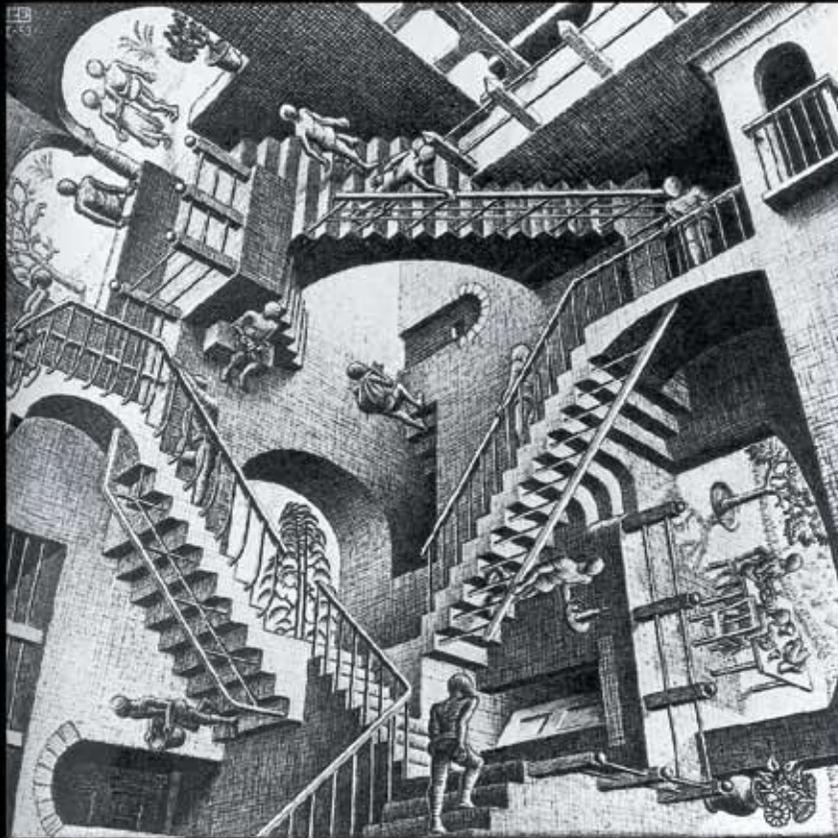


Alemere Housing, Eilandenbuurt, Almere-Buiten, 1999-2001. Client: Visser Bouwmaatschappij BV, Huizen



UNStudio publications

Their highly informative, forward-looking publications include 'Move' in which "Architects are going to be the fashion designers of the future, dressing events to come and holding up a mirror to the world in an environment of technological, public and economic change"; 'Design Models: Architecture Urbanism Infrastructure' setting out the five conceptual methods that serve as the point of departure for their broad array of project types; and 'Buy me a Mercedes-Benz' showing how their design for the Mercedes-Benz Museum in Stuttgart, Germany radically breaks with many of today's architectural conventions (see our feature on the Museum in Modern Design Issue 7, Jan07). Even if you're not a died-in-the-wool architecture fan (and we know some avid Modern Design readers aren't, yet...), van Berkel and Bos' approach is easily accessible with highly interesting content for all design enthusiasts to learn from and enjoy. www.unstudio.com



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Face off – the Zorro of underground art unmasked?

The only things we know about him are: **1.** He's British, **2.** Few have seen his face, **3.** He's described as a "guerrilla artist", "art terrorist" and "prankster", **4.** His real name is Robert Banks or Robin Banks (yeah, yeah...). If you still can't guess who we're on about, it's...

ART 126 **banksy**

Text: Chris Dove Images: Courtesy of Artificial Gallery, London



'BANKSY' IS THE GRAFFITI TAG FOR A MYSTERIOUS SUBVERSIVE ARTIST WHO'S BRILLIANT AT FITTING HIS CREATIONS TO THEIR LOCATIONS. FANS OF UNDERGROUND ART LOVE THIS URBAN ARTIST FOR HIS NO-NONSENSE ANTI-ESTABLISHMENT STANCE AND BECAUSE HIS CLOAK OF ANONYMITY LETS HIM GET AWAY WITH MURDER. DRAWING ATTENTION TO ALL THE INJUSTICE IN THE WORLD AND WITH A FOLLOWING COMPARABLE TO ANOTHER FAMOUS HIDDEN CHARACTER, SPAIN'S FICTIONAL HERO ZORRO (MEANING FOX, CUNNING, DEVIUS), BANKSY SHUNS PUBLICITY LIKE VAMPIRES SHUN THE SUN, WHILE HIS HIGHLY VISIBLE GRAFFITI ART MAKES UNEQUIVOCAL POLITICAL STATEMENTS LOUD AND CLEAR FOR ALL TO SEE...THOUGH HE'S UNKNOWN, HIS WORK IS UNMISTAKABLE.

He's the maniac who hit the news headlines for smuggling one of his artworks into Tate Britain – embarrassing everyone because nobody seemed to notice – followed by his witty overnight stenciling of "Mind the Crap" on the steps of Tate Modern. He's the infiltrator who disguised himself as a pensioner and hung his perfectly framed pieces in New York's Metropolitan Museum of Art, Museum of Modern Art and Brooklyn Museum of Art, and placed a life-size replica of a Guantanamo Bay detainee in Disneyland. That's Subversive with a capital 'S'.

The son of a photocopier engineer, Banksy trained as a butcher before coming to public attention painting graffiti in his hometown of Bristol, England during the aerosol boom of the late 80s/early 90s. A local kid called 3D was his inspiration for street painting: "He'd been to New York and was the first to bring spray painting back to Bristol. I grew up seeing spray paint on the streets way before I ever saw it in a magazine or on a computer. 3D quit painting and formed the band 'Massive Attack' which may have been good for him but was a big loss for the city. Graffiti was the thing we all loved at school – we all did it on the bus on

the way home from school. Everyone was doing it."

Starting out as a freehand artist with Bristol's DryBreadZ Crew, Banksy's trademark stencilled murals and free-form creations have adorned walls and invaded public spaces in major European cities and as far afield as San Francisco, Sydney and Israel. Leaning heavily on the satirical side of life with topics encompassing politics, culture and ethics, he delights in publicly humiliating those in authority, just like Zorro. His subjects include monkeys, rats, policemen, soldiers, children and the elderly so you get a clear picture of the angle and tone he's projecting through his striking, humorous images and occasional slogans – the message usually being anti-war, anti-capitalist and pro-freedom. Teenagers are so wrapped up in Banksy's political imagery that they've gone a step further than their hero: having replicas of his stencilled artworks tattooed on their bodies. Life imitating art, for real.

His works command tens of thousands of pounds, his images are used to sell US\$900,000 condominiums in Williamsburg (home to New York's thriving art community) and he

counts Hollywood actors, top-rated artists, supermodels and famous musicians among his fans – including Jude Law, Damien Hirst, Kate Moss and Robbie Williams. Yet his agent claims never to have met him! It seems though that Banksy's popularity, notoriety and anonymity may be catching up with him...the elusive artist may have let his cover slip when caught on camera phone by a passer-by while extending double yellow lines from a road to form a big yellow flower on a wall in Bethnal Green, East London. Left of the horticultural daubing is a stencilled street-worker sitting on a tin of paint, holding a roller...

Asked in a recent interview with SWINDLE Magazine how much longer he intended to remain anonymous, Banksy replied: "I have no interest in ever coming out. I figure there are enough self-opinionated assholes trying to get their ugly little faces in front of you as it is. You ask a lot of kids today what they want to be when they grow up, and they say, "I want to be famous." You ask them for what reason and they don't know or care. I think Andy Warhol got it wrong: in the future, so many people are going to become famous that one



- 1 | "People say graffiti is ugly, irresponsible and childish...but that's only if it's done properly"
- 2 | HaveANiceDay
- 3 | Naked escape
- 4 | Maximum disrespect to Britain's Boys in Blue



1



2



1 | Kissing policemen

2 | Bethnal Green

limited so they even check donkeys." This is one of the clearest examples of the power of Banksy's political imagery: it's free and accessible for us all to see and form our own personal opinions.

Many compare the impact of Banksy's work to that of famous American graffiti artist Jean-Michel Basquiat (1960-88), one of the most admired artists to emerge from the 1980s art boom. From the streets of New York to the walls of its most prominent galleries, he was catapulted to international fame in his early 20s and became the subject of a major feature film. Also described as "the new Warhol", Banksy's art critics have examined the similarities in both aesthetic and content between the two artists, their interest in celebrity culture and their examination of social values. Like Warhol, Banksy is a major player in advancing the debate about 'What Is Art?', with the result that his artworks are escalating in value faster than any substance known to man.

day everybody will end up being anonymous for 15 minutes. I'm just trying to make the pictures look good; I'm not into trying to make myself look good. I'm not into fashion. The pictures generally look better than I do when we're out on the street together. Plus, I obviously have issues with the cops. And besides, it's a pretty safe bet that the reality of me would be a crushing disappointment to a couple of 15-year-old kids out there."

Since the unconfirmed unmasking, his first official New York exhibition in December 07 titled 'BANKSY DOES

NEW YORK' – held in the city's new Vanina Holasek Gallery slap bang in the centre of Chelsea – featured 22 of the most arresting displays by "the anonymous poster boy for free speech", now also known as the "most non-mainstream-mainstream urban artist". Needless to say, the Gallery was overrun with New Yorkers and international visitors who'd walked, driven, swam and flown over to see what all the fuss was about.

Only days before Christmas though and untouched by all the fuss about Banksy, offended residents in Beth-

lem painted over his satirical mural of an Israeli soldier checking a donkey's identity papers – a visual dig at the Jewish state's strict security measures. The irony was lost on many locals and sparked immediate reactions from both sides of the Palestinian-Israeli conflict: "We're humans here, not donkeys. This is insulting. I'm glad it was painted over," commented restaurant owner Nasri Canavati. "Comparing someone to a donkey in Palestinian society is like calling them an idiot", while architect Twemeh commented: "It's offensive for the Israelis, not for us. It shows how much their minds are







Left page: Banksy strikes again, hits his target in 15 stencils 1 | Oh, what a lovely war! 2 | Jerusalem 3 | Flower Power 4 | Peace to ALL men...



A Life Less Ordinary

Text: Nick Clarke **Images:** Courtesy of ROJKIND ARQUITECTOS (MICHEL ROJKIND) with OFFICE FOR URBANISM (ANTONIO GOMEZ-PALACIO)

Arguably the **construction capital of the world** right now, Dubai has seen its fair share of cutting-edge architecture go up over the last decade. But Dubai Marina is something else altogether; built by **Emaar Properties** – who else? – Dubai Marina is a glamorous city-within-a-city, complete with exclusive waterfront apartments and villas, luxury offices, designer shops and a host of trendy restaurants and bars. The first phase has already been completed, with more shimmering glass skyscrapers, such as the twisting 1,083-foot Infinity Tower, to be erected over the coming years. Positioned near Interchange 5 on Sheikh Zayed Road, close to the prestigious Emirates Golf Club and the American University in Dubai, the marina exemplifies marina life at its very best and competes with some of the world's most famous, such as Marbella, St Tropez and Fort Lauderdale. _____ Architecture-wise, Dubai Marina is astounding. A **fusion of the historical with the ultra-modern** – with classical stone archways and courtyards thrown in with contemporary spaces of glass and steel – it's vaguely reminiscent of the Atlantis Resort in the Bahamas. Comprising six towers, three of which are named after precious stones – Murjan, Al Mass and Jairooz – and another three named after Arabic scents – Mesk, Yass and Anbar – the first phase of Dubai Marina is undeniably awe-inspiring. Behind the design of the first six towers is architect firm HOK-Canada, while key engineer Mott MacDonald fine-tuned the glass giants. One of the biggest challenges was their stability, but this overcome with the architectural petals at the top of the tallest towers being integrated with steel plate sections. Another important aspect of the design was **energy efficiency**, with the on-site water-cooled 11kV central cooling plant serving the whole phase. The hard work certainly paid off, however, as Dubai Marina is now providing its inhabitants and visitors with a life less ordinary. But then again, is life ever ordinary in Dubai? www.dubaimarina.ae



MARITIME DUBAI TOWER

This tower in Dubai, designed by Costa del Sol based Diseño Earle, is inspired by the maritime moods and winds that blow through the Dubai area. The design does everything possible to reinforce the idea of being influenced by the sea and creating visual links towards the water at every opportunity.

Text: Michael Earle

The gently curving structure expresses abstractly the forms of the sails of the ancient Dubai traders billowing in the wind. The tower will act as a welcome beacon within the Dubai Maritime City Development.

The tower is expressed as a two sided structure with each side looking towards the sea. The narrow linear peninsula where the building is sited allows the building to be perceived that way, always looking towards the sea. The steel skin sides of the building glow and reflect the

sunlight towards the water creating the sense of complete transparency on the glass sides. This steel skin is perforated with series of executive offices that cantilever beyond the skin over the outside of the building creating the maximum dramatic effect. No need for the corner suite when you can have an office hanging out over the Persian Gulf surrounded only by glass on 3 sides.

The building makes great strides towards having no carbon footprint. Wind turbines are located near the

top of the 40 story structure and the curved form at the top is covered in photo voltaic panels that provide 90 percent of the building power. The building also has natural passive cooling elements. Innovative parking elements have also been introduced into the design such as fully automated mechanical parking. Imagine, you hit a button on your phone and your car is waiting in the lobby without anyone having touched your car. Construction completion expected in 2011. Dubai, what a place!





Shaping the future of Dubai...this unusual modern design is a lasting landmark in the world's most talked about, up and coming region.



THINK... 136





Images courtesy of Designboom

THINK AGAIN... 'Love Your Earth'



Judging by readers' reactions to our THINK feature last month, lots of you do indeed 'Love Your Earth'.

The three winning designs were the result of an international design competition organised by designboom and Japan's Design Association and was a free-to-enter contest open to professionals, students and design enthusiasts from any country.

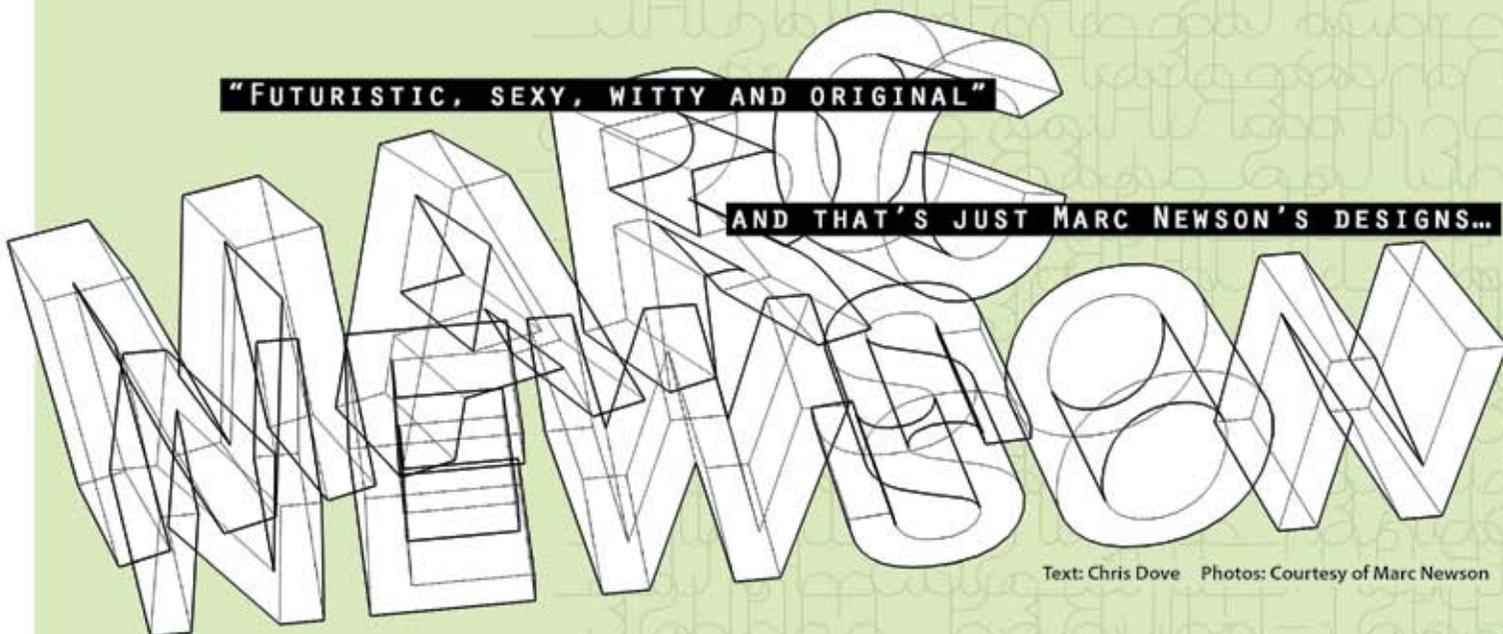
The purpose of 'Love Your Earth' was to create a graphic artwork to raise awareness of the environmental problems facing the earth, since, throughout history, graphic design has proved itself one of the best means to instigate changes in society and communicate the urgency of action. Entrants' designs were required to provoke a positive change in the many issues compromising our biosphere.

Entries closed last September with an impressive jury including Patrick Burgoyne, Editor of the UK's 'Creative Review' magazine offering the generous award structure of a 1st prize of ¥500,000 YEN (€3,102), 2nd prize of ¥200,000 YEN (€1,240) and three 3rd prizes of ¥100,000 YEN each (€620).

As you can see from the shortlist designs and the runners up featured here, they're used for flags, stamps, posters etc and exhibited throughout Tokyo and the 100% Design Tokyo venue during Design Week last October/November.

"FUTURISTIC, SEXY, WITTY AND ORIGINAL"

AND THAT'S JUST MARC NEWSON'S DESIGNS...



Text: Chris Dove Photos: Courtesy of Marc Newson

AUSTRALIA IS KNOWN FOR LOTS OF GREAT THINGS BUT AS THE BREEDING GROUND FOR DESIGN TALENT AS RARE AND ALL-ENCOMPASSING AS NEWSON'S MAY COME AS A SURPRISE EVEN TO PROGRESSIVE AUSSIES. WE FIRST INTRODUCED YOU TO NEWSON IN OUR FEATURE ON MADRID'S HOTEL PUERTA AMÉRICA (SEE MODERN DESIGN MAGAZINE ISSUE 2, AUGUST 07) WHERE HIS 6TH FLOOR FUTURISTIC HALLWAY MADE TOTALLY FROM RED LACQUERED WOOD RESEMBLES A MIRROR AND WHOSE SIX TONNE, 8.25 METRE-LONG WHITE CARRARA MARBLE BAR IS SURROUNDED BY WHITE LEATHER SEATING FOR GUESTS WHO WANT TO 'SEE AND BE SEEN', WHILE HIS BOLD USE OF COLOUR AND TEXTURE IN THE ADJACENT BAR IS DOMINATED BY 400 LASER-CUT SECTIONS OF ALUMINIUM WRAPPED AROUND THE WALLS AND CEILING.

ACCORDING TO THE HOTEL'S COMMUNICATIONS COORDINATOR, MARTA CABELLO, OUR FEATURE SO PERFECTLY CAPTURED THE "ESSENCE" OF PUERTA AMÉRICA THAT WE THOUGHT WE'D INDULGE YOU WITH MORE ABOUT THIS DYNAMIC YOUNG DESIGNER AND HIS DIVERSE INTERNATIONAL PROJECTS. BUT WHERE TO START?...





Born in Sydney in 1963, Newson's mother was his inspiration for design detail. Living together in a beach-front hotel, he recalls it being "full of all this really cool Italian stuff: Joe Colombo trolleys and Sacco bean bags" – not the regular products young lads drool over. Travelling together through Europe and Asia in his teens, he returned to Sydney to study jewellery and sculpture and in no time was applying those same skills to furniture design, "borrowing" copies of imported Italian magazines like *Domus* and *Ottogano* from the newsagent where he worked part-time.

While he enjoyed learning about the history of European design and appreciating the influence of internationally respected Italian designers, Newson feels his antipodean background helped frame his per-

spective of industrial design having been raised in a country without an indigenous design tradition: "Coming from Australia and studying jewellery and sculpture, my design was self-taught and instinctive," he explains, in contrast to the homogenous approach to design he could have taken had his family roots been in Europe.

Newson's trademark curvilinear designs are unashamedly funky and sensual, none more so than his breakthrough design of the 1986 Lockheed Lounge, "a fluid metallic form like a giant blob of mercury" based on the 18th century chaise longues he'd seen in reproductions of French paintings. Hand-made by Newson "in a couple of miserable months" of hammering hundreds of aluminium panels on to a home-made fibreglass mould, following its

inclusion in a Sydney exhibition, photographs of it appeared in hip magazines the world over. Although the luxurious Lockheed Lounge didn't launch Newson's international career, his move to London the following year was the start of a prolific period of creation and production starting with the equally sensual Pod of Drawers which mimicked the industrial style of Lockheed and was made from materials stolen from the model-making workshop where he worked part-time. And with his Aussie roots very much to the fore, he created the Orgone Lounge in 1989 which, with its sinuous surfboard shape, paid tribute to his surfing pals back home in Sydney.

Also that year, Newson moved to Tokyo where he put some of his earlier designs into production while



1 | **Marc Newson:** portrait courtesy of Jan Buus

2 | **Orgone Stretch Lounge**

3 | **Event Horizon Table**

4 | **Orgone Chair**

5 | **Lockheed Lounge 01** (photo: Carin Katt)

6 | **Pod of Draws**

7 | **Zenith Chair**



developing new ones with the assistance of entrepreneur Teruro Kurosaki who exhibited Newson's work at the all-important Milan Furniture Fair – instantly launching Newson on the European design circuit with commissions from leading lights including Cappellini and Flos galvanising his move from Tokyo to Paris in 1992 where he opened a studio in the city's lively rag trade district. By selling limited editions of sculptural pieces such as his 1992 Event Horizon Table and designing restaurants like Coast in London in 1995, Newson was able to "eke out a living" until he was handsomely paid a windfall \$20,000 for designing a Shiseido perfume

bottle – instantly blowing it all on a classic Aston Martin.

Returning to live in London in 1997, Newson markedly stepped up his output with designs including his Dish Doctor for Magis, a wide range of domestic products for Alessi and, in 1998, he started working on a Falcon jet plane, part of his deepening interest in vehicular design which saw him develop the 021C concept car for Ford and saw him go up in the world with his ultra comfy designs for new business class seats for Australian carrier, Qantas Airlines. With such diverse product designs at his fingertips, the new

millennium has seen Newson design everything from cookware to mobile phones to a concept jet to sports footwear to household objects...his designs have even infiltrated the ultra-hip world of pop culture, appearing in Madonna's videos, an Austin Powers film and many other movie sets culminating in his selection as one of TIME Magazine's 100 most influential people in 2005. As Newson's work receives wider international acclaim across various media avenues, it's to be expected that museums and galleries around the world invite him to host permanent exhibitions and special

showings for the public, including his "Designing Modern Britain" exhibition at London's Design Museum in 2006 and New York's Gagosian Gallery in 2007.

What the future holds for this futuristic designer is anyone's guess but what is guaranteed is that Newson will continue to experiment with his biomorphic style with smooth flowing lines, translucency, transparency and the absence of sharp edges, continuing to create beautiful, ergonomic products for commercial, residential and leisure enjoyment.

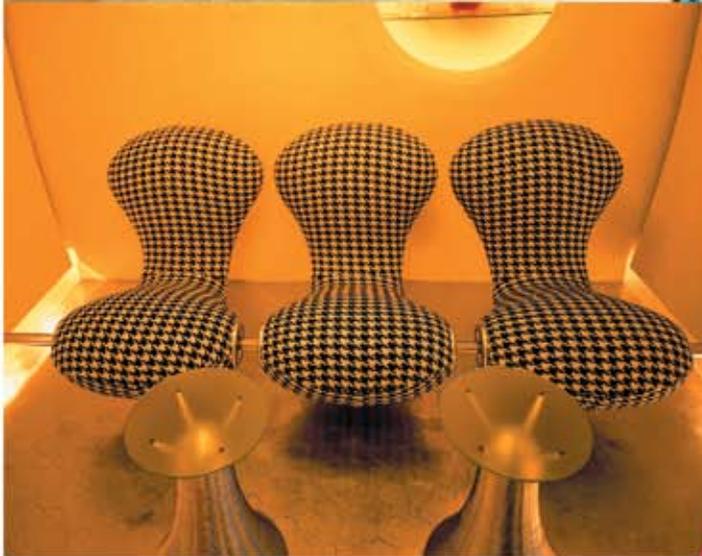


"I DON'T DESIGN ON A COMPUTER NEVER HAVE NEVER WILL I ALWAYS HAVE AN IDEA IN MY HEAD AND IT GOES INTO A SKETCHBOOK..." NEWSON DESCRIBING THE TRICKS OF HIS TRADE

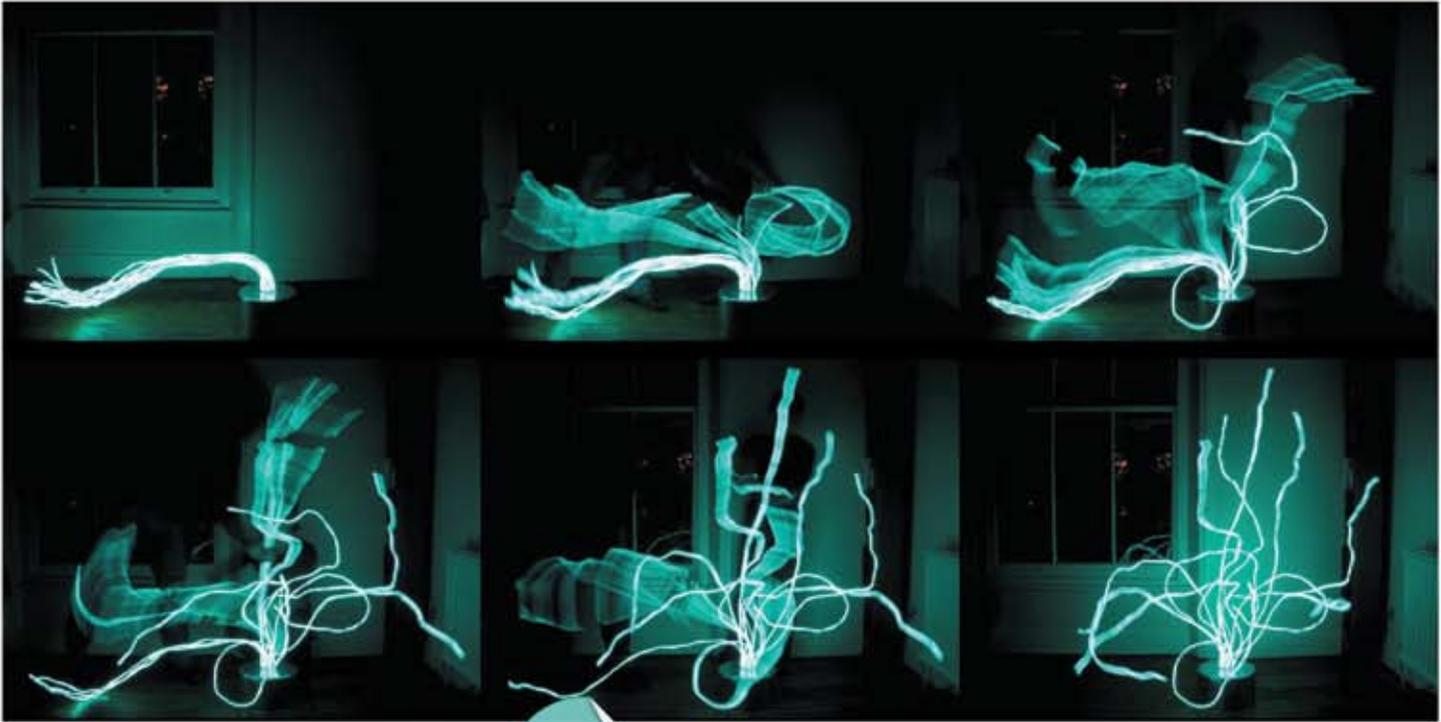


1 | Zvezdochka Shoes 2 | Dish Doctor Dishrack 3 | Mystery Clock 4 | Dom Perignon Champagne Bucket 5 | Embryo Chair 02, 04 and 05
6 | White Carrara Marble Extruded Chair (photo: Lamay Photo) 7 | Nickel Chair 8 | Diode Large Red Lamp 9 | Diode Lamp (photo: courtesy DuPont)



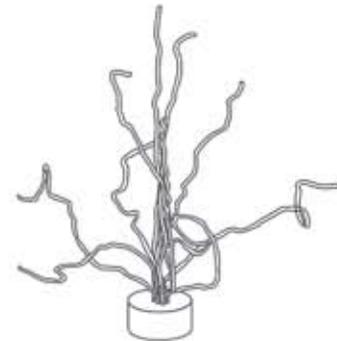


1 | Ford 021C Concept Car (photo: Tom Vack) 2 | Kelvin40 Concept Jet (photo: Daniel Adric) 3 | MN Aircraft Takeoff and Boost 4 | Coast Restaurant, London
5 | Pod Bar, Tokyo



DESIGN 144

ETree



*Interactive electroluminescent lighting,
"an interactive sculpture more than simply a lamp"*

ETree is a lamp which invites you to interact with it by moving and playing with its strands of light "like a mad goblin under a Christmas tree." Designed as a result of an investigation into user-object interaction, this lamp uses electroluminescent technology to make light playful.

Its sleek shiny branches are genuinely flexible, allowing you to arrange them according to the residential or commercial environment while the process itself resembles the traditional Japanese art of ikebana, or flower arranging, where each individual can express a certain mood via the chosen arrangement. ETree's large size makes it ideal as a striking feature in any room. Looking more like an artefact than a functional home accessory, and designed and built to the highest technical specifications, ETree is available in two varieties: as a table top version with five hypnotising branches or floor version with ten equally mesmerising branches. This innovative lamp was designed by artists Jesus Felipe and Silvia Grimaldia of UK-based Nimble Critters who claim their masterpiece is more like "an interactive sculpture more than simply a lamp", and judging by its cool shape, there'll be lots of stylish techno geeks eyeing one of these "Kryptonite"-like lamps so they can bend it in just about any possible position. According to the company, whose work bridges the commercial and gallery-based design worlds, you can adjust the lamp's dimensions yourself between 30 x 30 x 30 cm and 300 x 300 x 170 cm a piece. Custom versions are also available for indoor and outdoor use – all from the people who design enlightened solutions for your home, bar, restaurant or office. www.nimblecritters.co.uk



Dining room Diapason /
design Daniel Rode

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La Mano

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www.fearsandkahn.co.uk



Fatboy the Original

Finnish Design Shop

Design really is something when you see the endless choice of patterns, colours and sizes transform the humble bean bag into a seriously groovy slouching seat. From padded Doggie Cushions to kids' Point Stools, we'll all be proud to be called slouch potatoes!

www.finnishdesignshop.com



Guiri lamp

King & Miranda

With its furiously contemporary alter-ego and luminous personality, this friendly new "Foreigner" lamp is at once witty, curious, almost organic. Available in table or standing versions. Foreigner has a wise functional aspect: a malleable and adjustable mask of silicone providing environmental light for reading with multiple positions to move its head.

www.hillandknowlton.com



Tea infuser

NexTag

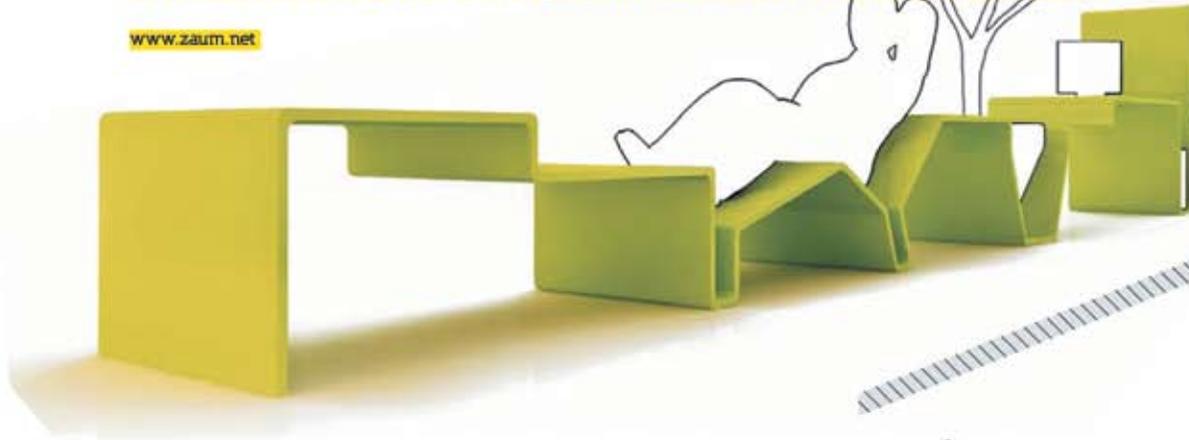
Time for you, time for me, time for fun, time for tea – so the suppliers of this range of tea infusers tell us! Everybody's favourite cuppa can now be sipped thanks to any number of elegantly designed infusers bringing a tasty 19th century invention into our modern lifestyles...during Queen Victoria's era, no respectable household was without one and the same could well apply today in these health conscious times, so bag yours now!

www.nextag.com

Surfacer Zaum

Bendy bench concept made of Parapan is designed to "create dematerialized environments". It's 100% recyclable and provides surfaces in the most convenient places to accommodate any activity. Performing both structural and functional requirements simultaneously, it's efficient in using minimum material and is suitable for both inside and outside use.

www.zaum.net



Mag Table Eric Pfeiffer

As its name implies, it provides storage space for your Modern Design Magazines with an extra surface to display a plant or a lamp. Flip it on its side and you have a workspace for your laptop, mouse and coffee, and if you need extra seating, clear the surface and use it as a stool. Its unique shape is made from moulded plywood and measures 14"W x 25.5"L x 16"H.

www.gnr8.biz

Style IV lamp VIA

Concentrating a single object in four different styles, this device is simple: two plates of crossed mirrors position themselves into a quarter of the lamp displaying a circular composition. By means of reflection, each of these elements multiplies themselves, recreating the picture of the object in its entirety so every view unveils an image of the lamp.

www.via.fr



Josep Llusca chair Andre World

Winner of the 2007 National Design Award granted by the Ministry of Industry, Tourism and Commerce and the Foundation BCD (Barcelona Design Centre), this sound furniture company has met its goal of producing modern, elegant furniture for Spanish society and they're now branching out to service clients all across the world.

www.andreuworld.es

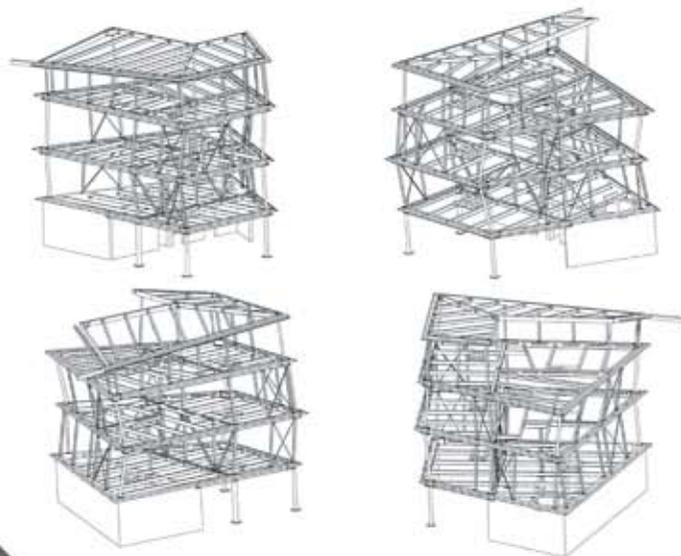
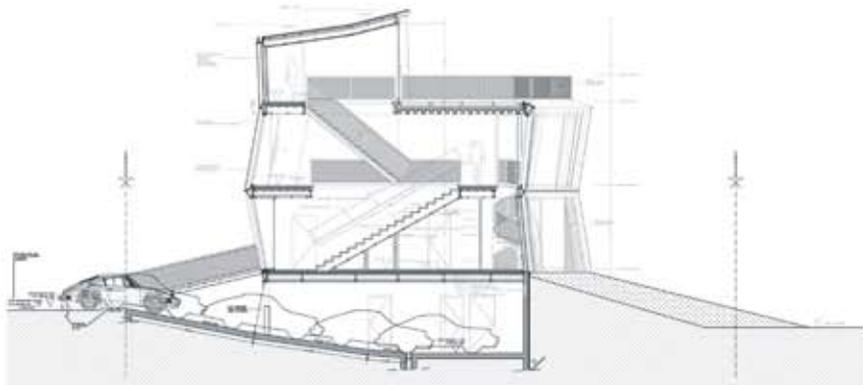


Situated in a curiously - run of the mill - Parisian urban setting, the spectacular 'Maison Go' seems a glowing odyssey compared to its humdrum backdrop! So stark is the contrast of the modern ferrous and crystal construction versus the rustic French 'unpainted render' look of its neighbours - the house seems a touch misplaced. Almost as if it just 'landed or docked' rather than been lovingly conceived and constructed by renowned Paris based company - [Périphériques Architectes](#).

ARCHITECTURE 146

Go

Maison



Text: Dave Vickers

Photos: Courtesy of Périphériques Architectes

The zinc metal frame of this family home subtly grips the outsized glass panels and 'Profilit' thermal screens creating a translucent skin that craftily tumbles through the three levels earthwards - defying all angular decree - to its anchoring on the bare concrete landing pad that doubles as a parking bay.

Not really until entering the building does the so-far elusive connection between the construction and its odd setting become palpable. The huge glass facades are skillfully located to reveal spectacular garden views and the most intelligent invasion of light imaginable. The obscured 'Profilit' sections curtain large segments of the outer skin softening the majority of the invading light, crucially creating a privacy screen that also accentuates the bare glass sections with incredible effect.

The white interior walls and floors add to the light ambience and create a stunning seamless effect, almost a

snow white continuum broken only by the bare metal balustrade of the helical staircase and blocks of pastel colours dotted around the comfort zones.

Leaning corridor walls mirror the angular lines of the outer skin, and - with no stone unturned in the resounding defeat of the mundane 90-degree angle - even the second fixings remain at odds with the world in the form of quaint angled sliding doors that recede into inclined reveals. Perhaps only a pneumatic hiss absent as they slide back and forth.

It goes without saying that the layout in such a house is intelligent and opportune, the 2nd floor for daily use with a strikingly clinical stainless steel kitchen, dining area and a large decked southeast facing terrace. The Parents own private level on the first floor with master bedroom, en suite bathroom, office and reception area and the ground floor dedicated to the kids rooms that conveniently

encompass a stunning red mosaic tiled bathroom. On this lower floor the kids have valuable passage to the garden at the back of the building ensuring minimal 'mud spread' over the fine white interior.

It's difficult to equate any practicality for an average family living in a place like this but however far removed from normal domestic order this building may seem, it truly works for this family. The 'Maison Go' is a go for launch - a monument to modern design and how it could work for all of us!

More info:

www.peripheriques-architectes.com

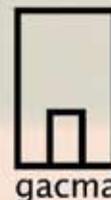


'Maison Go' seems a glowing odyssey compared to its humdrum backdrop!



JOSEPH BEUYS

del 25 de Enero
al 25 de Febrero
de 2008



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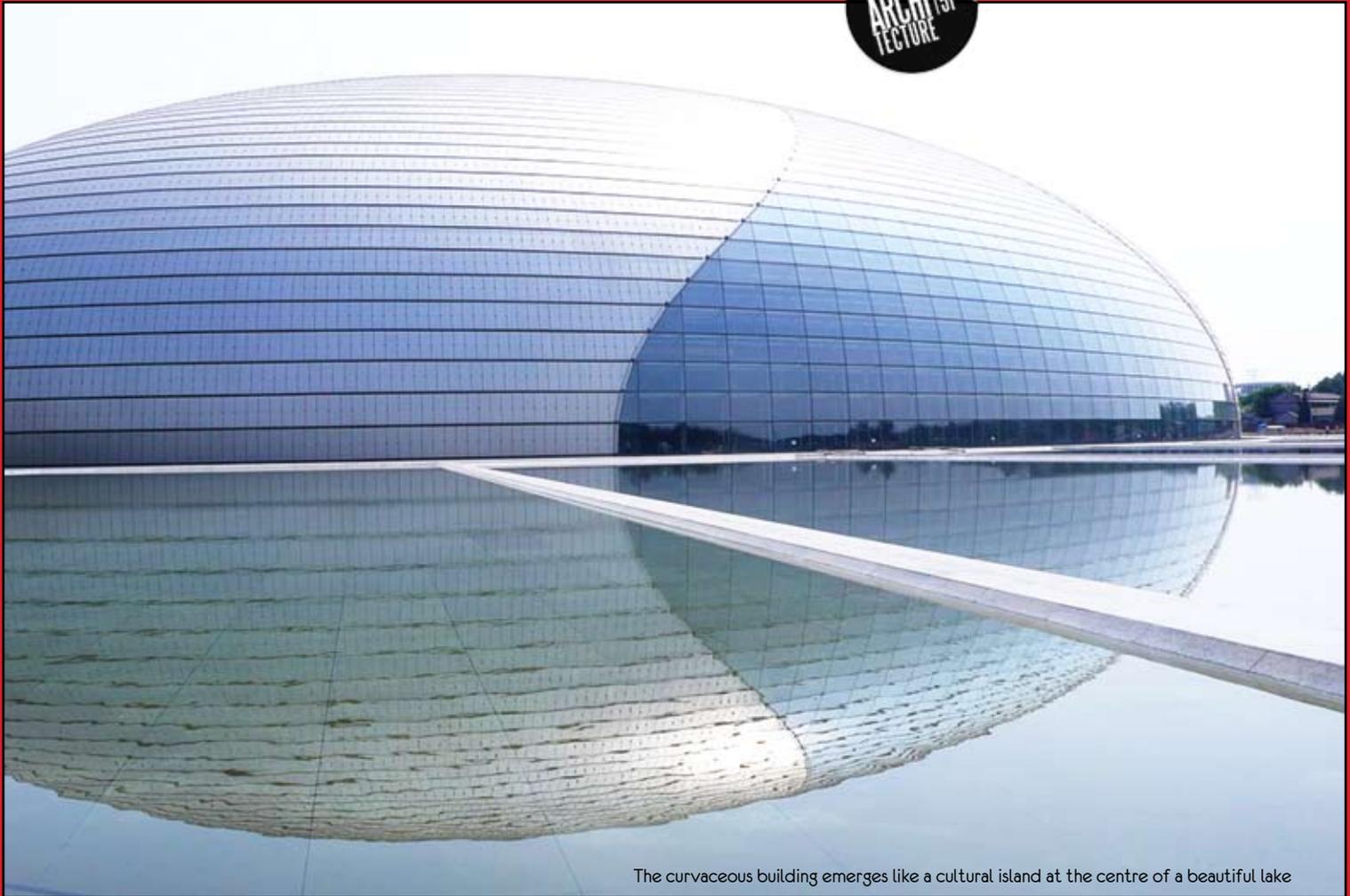


Socios colaboradores:



Medio colaborador:





The curvaceous building emerges like a cultural island at the centre of a beautiful lake

Playing to the gallery in Beijing's

Text: Chris Dove

National Grand Theatre

designed by
Paul Andrew
Architects

Situated in the heart of the city near the Great Hall of the People, Tiananmen Square and the Forbidden City, it covers a total surface area of precisely 149,500 square metres. The titanium shell is shaped like a super ellipsoid with a maximum 213 metre span, a minimum 144 metre span, standing at 46 metres high and divided in two by a curved glass covering 100 metres at its base. Throughout the day, light flows through the glass roof into the building while at night, movements within can be seen from outside.

The building houses three performance auditoriums – a 2,416-seat opera house, 2,017-seat concert hall and 1,040-seat theatre – as well as art and exhibition spaces integrated into the city. The building is connected to the shore by way of a 60-metre long transparent underpass leaving the exterior of the building intact. The interior takes the form of an urban district with its succession of different public spaces endowing the building with its open character: streets, plazas, shopping areas, restaurants, rest places and waiting lounges. The different performance auditoriums open onto this common concourse with entrances positioned so as to ensure the even distribution and easy flow of people.

The opera house is at the centre of the complex and is its single most important element given the nature of the art practiced here: Chinese opera is a big cultural phenomenon in both its historic and contemporary worldwide context, so the concert hall and theatre are situated on either side of the opera house. Covered in a gilt metal mesh with opaque walls, when the areas behind it are unlit it becomes partially transparent while at the same time creating a distance. Spectators enter the opera house through one of two large doorways in the gilt ring wall and when they cross this threshold they penetrate into a world of vertical circulation, drawing them near to the point in time when the show will begin. A lounge on the highest level under the roof affords the general public and theatre-goers alike with a panoramic view of the city and offers a hitherto unseen perspective.

The architects strove to create a theatre that shows respect for the buildings around it while demonstrating the vitality of modern architecture and being as bold today as the old buildings were in their day. Aiming to achieve harmony through modesty and ambition, agreement and opposition, they never lost sight of the project's fundamental objective: making the Beijing National Grand Theatre part of the fabric of the city and China's new district of aural and visual art open to all.

Math Magic Art
Eddie Parkiet
exhibition

Amazing permutations of
hand-carved wood

Till 4/2
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C/ Alemania 3
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Andreas Gursky

25 digitally processed
works in deep colours &
supersize formats from
the world's foremost con-
temporary photographer

Till 24/2
Kunst+museum Basel,
Czech Republic
www.kunst+museumbasel.ch

Shrinking Cities: Nine
Urban Ideas

20 works showing contemporary architects
inc. Will Alsop, Hidetoshio Ohno, Norman
Foster & Raumlabor debate 21st century
urban planning & shrinking cities

Till 1/12
Deutsches Architekturmuseum Frankfurt,
Germany
www.dam-online.de

EVENTS 152

FEB / MAR 08 EVENTS

UNDERGROUND PICTURE: WALL STENCIL BY BANKSY



Richard Rogers + Architects

Retrospective retracing 1960s
to current modern
architecture projects

Till 3/3

Centre Pompidou Place Georges
Pompidou, Paris

www.enac-gp.fr

Sup Yante

www.d-earle.com

Jayray

Artist Joseph Beuys

Elementos para una
creación (Elements for
a Creation)

Till 25/2

GALERIA GACMA
Málaga

www.gacma.com

Emerging Architecture

500+ entries by young architects
& designers under 45 from
around the world.

Till 1/3

Royal Institute of British Architects
(RIBA)
Portland Place, London

www.riba.org

People make Places

Conference examining connections
between people, places, life & work;
how the built environment interacts
with our changing lifestyles

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ART 154

Rice Field Art

The creative mind is a wonderful thing and in the Land of the Rising Sun, they've created truly wonderful artworks using the world's most widely consumed basic commodity: the humble grain of rice.

Each year, these Japanese rice farmers in the northeast rural town of Inakadate plant millions of grains on their fields making different patterns and images and mixing red and black grains with regular white grains to ensure a balance of colour. We're bowled over by the amazing visual results but sadly the beautiful aerial display lasts only as long as it takes to harvest the paddy field. Eating art: a distinctly novel way to indulge yourself.

"GREAT MINDS" CONTEST

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

Identify all 52 famous faces and
WIN €2008!

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

All competition entry details are on our website www.d-earle.com/greatminds.html and you have a whole **SIX WEEKS** to get your completed entries in.

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

Good luck to you all!



Text: Chris Dove

Drink Away Art

Here at Modern Design, we love bringing you avant-garde gems from the exciting world of modern art, but this project had us falling over legless with its neat combination of our two favourite pastimes: art and alcohol appreciation! You could call it the Modern Art of Drinking...



Ingenious German Hannes Broecker has come up with the brilliant idea of inviting Dresden's cultural elite to grab a glass at an exhibition to "drink away the art." No matter what we do or do not understand about art, everybody agrees it stimulates our senses. Broecker has aroused our senses of sight and taste by hanging flat, attractive glass picture frame containers on walls around the exhibition space, filled with a variety of colourful cocktails, possibly packing a pretty potent punch.

Unsurprisingly, as the night progressed, the levels of multi-coloured infusions diminished – whether guests rapidly knocked them back or sipped them at a refined pace isn't disclosed. Throughout the evening, the more popular beverages became obvious and by the end of the event, the art itself literally ran dry. All the empty drinking glasses were returned to their original place while guests congratulated themselves on having experienced a truly refreshing interactive art installation.

ART 155

COOL Websites & Digital Art



You can send us your cool links to: rbouza@d-earle.com

- 1 | [HTTP://LUOESCRIME.COM](http://LUOESCRIME.COM)
Le Coq Sportif launches a new type of fencing game for kids: the LudoEscrime allowing them to navigate in the 3D environment to discover this brand new sport. Anything to drag them away from those PlayStations, hey?
- 2 | [HTTP://WWW.ASIMO.COM.AU](http://WWW.ASIMO.COM.AU)
Everyone's favourite humanoid robot, ASIMO, demonstrates his unique personality, promotes his 'Alive and Unplugged' Tour of Australia (sounds fascinating, let's see how he gets on 'Down Under') and offers background techno info on himself and his parent 'Roboticians' at Honda - made up word, not theirs!
- 3 | [HTTP://WWW.NATURELLEMENTPULPEUSE.FR](http://WWW.NATURELLEMENTPULPEUSE.FR)
Orangina Naturellement Pulpeuse invites you to discover new movies, cute characters and unexplored universes. Naturally healthy viewing.
- 4 | [HTTP://WWW.AXEFFECT.JP/AXEBUSTERS](http://WWW.AXEFFECT.JP/AXEBUSTERS)
First person shoot-em-up game for Axebusters with a special squad to protect girls from The Axe Effect - you know, that ever so popular deodorant body spray for men. Since when has 'shooting-em-up' been a 'game' we wonder?...
- 5 | [HTTP://WWW.POTATOPARADE.CO.UK](http://WWW.POTATOPARADE.CO.UK)
Spuds up! The Potato Parade lets you create a totally personalised message for your closet friend using some specially selected McCain potatoes and celebrate them in spudtacluar fashion - their word, not mine!
- 6 | [HTTP://MRDOOB.COM](http://MRDOOB.COM)
Mr Doobs LabWorks shows their colourful, ongoing compilation of commercial projects, experiments, games and tools with source files available for webheads, developed mainly using Flash.
- 7 | [HTTP://WWW.COCA-COLA.COM/TEMPLATE1/INDEX.JSP?LOCALE=EN_US&SITE=.../HAPPINESS_FACTORY/INDEX.HTML](http://WWW.COCA-COLA.COM/TEMPLATE1/INDEX.JSP?LOCALE=EN_US&SITE=.../HAPPINESS_FACTORY/INDEX.HTML)
Apply for a job at the Coca-Cola Happiness Factory and have an absolutely hilarious time making the most favourite beverage on the planet. Not my favourite beverage but then again, I'm not from this planet...
- 8 | [HTTP://WWW.SPLASHUP.COM](http://WWW.SPLASHUP.COM)
This powerful editing tool and photo manager has all the features professionals use and novices would give their right click for - easy to use, works in real-time and lets you edit many images at once.
- 9 | [HTTP://WWW.WHALEFOOTAGE.ORG](http://WWW.WHALEFOOTAGE.ORG)
Recounting his deeply touching encounter with a huge white whale that looked remarkably like Moby Dick, Dieter Paulmann started filming whales and other marine mammals, intrigued by their movements and habitat. The site shows a selection of Paulmann's footage which is offered free of charge for non-commercial use to anyone aiming to protect the environment, the sea and the whales. Full-on whale watching from the comfort - and security - of your living room.

1 | 2



3 | 4



5 | 6



7 | 8



9 | 10



10 |

Just think what you could do with €2008... Stop thinking and start clicking for your chance to pocket exactly that amount. Simply name all the famous faces in our "Great Minds" competition, complete the online entry form and Bob's yer uncle! You've got plenty of time to do your face recognition homework, so get your thinking caps on and send us your completed entries by 17 March. We've given you some clues to some very famous faces throughout this issue so if you've been reading carefully you won't fail to miss them. Terrible teasers aren't we?... Good luck!

<http://www.d-earle.com/greatminds.html>

THINK...157

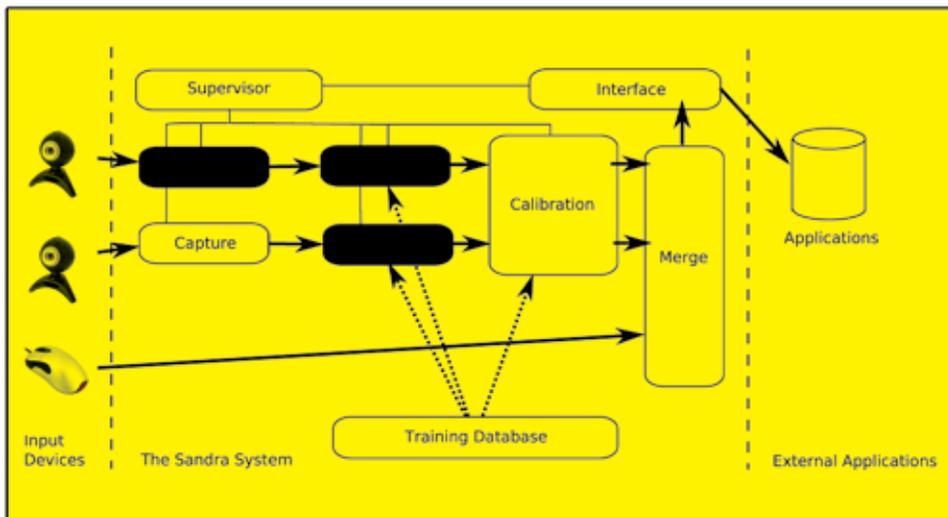




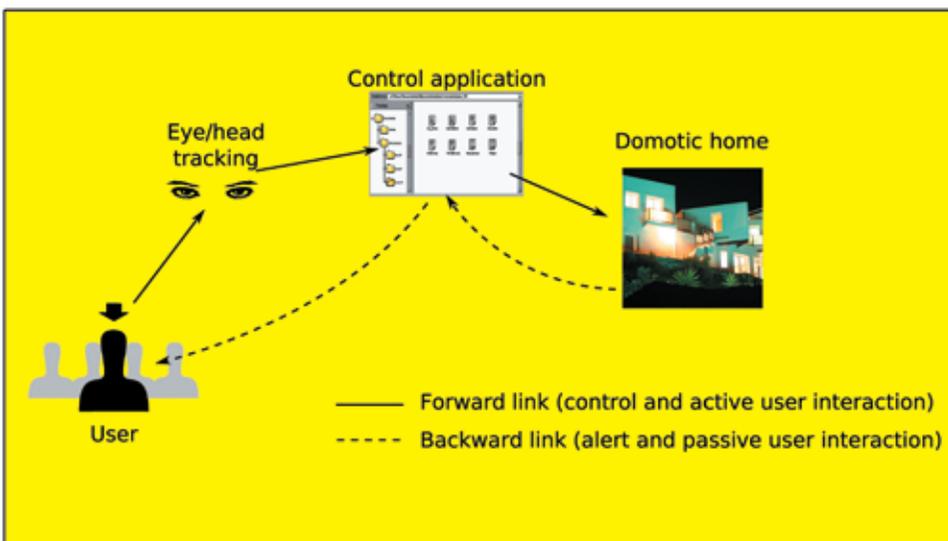
Interacting

WITH DOMOTIC ENVIRONMENTS THROUGH GAZE AND HEAD MOVEMENTS

WHILE NEW DEVELOPMENTS IN DOMOTICS ARE TAKING GREAT LEAPS FORWARD, THE RESEARCH COMMUNITY IS HAVING TO GET ITS HEAD AROUND THE CHALLENGES OF NEW FUNCTIONALITIES INCLUDING INTEROPERABILITY, COMMUNICATION, SECURITY, HARDWARE AND USER INTERFACES TO ENHANCE USER PRODUCTIVITY AND EASE EVERYDAY TASKS. ONE OF THE BIGGEST CHALLENGES IS MAINTAINING THE FOCUS ON THE USER AS THE ULTIMATE TARGET OF THESE INTENSE, ONGOING RESEARCH EFFORTS AND, UNSURPRISINGLY, SCIENTISTS AND THE MEDICAL PROFESSION ARE KEEN TO MAINTAIN USER CENTRALITY BY ASSISTING PEOPLE AFFECTED BY DEGENERATIVE DISEASES SUCH AS MOTOR NEURONE DISEASE TO GO ABOUT THEIR EVERYDAY LIFE AT HOME. _____ ONE OF THEIR KEY FOCAL POINTS IS ON EYE AND/OR HEAD-DRIVEN APPLICATIONS THAT ALLOW USERS TO CONTROL A DOMOTIC HOME THROUGH AN ALMOST-STANDARD, ALREADY EXISTING HOUSE GATEWAY. THE ABILITY TO FOLLOW THE USER THROUGH ALL STAGES OF THE DISEASE, THE ADOPTION OF LOW COST CAMERAS FOR TRACKING AND THE ABILITY TO EASILY CONTROL HETEROGENEOUS DEVICES WITH A SINGLE "HIGH LEVEL" ACCESS POINT ARE THE MAIN AREAS FOR FUTURE INNOVATIONS. EYE AND HEAD TRACKING AIDS HAVE BEEN DEVELOPED FOR ENABLING PEOPLE TO COMMUNICATE EVEN WHEN MORE TRADITIONAL MEANS AS THE VOICE OR THE ABILITY TO WRITE TEXTS ARE DISRUPTED BY DISEASE OR DISABILITY. MOVEMENTS ARE TRANSLATED INTO SPEECH OR WRITTEN TEXT FOR COMMUNICATING WITH OTHER PEOPLE, SO TRACKING TECHNOLOGIES HAVE HISTORICALLY BEEN TARGETED AND CORRELATED WITH "TYPESETTING" APPLICATIONS WHERE PEOPLE CAN "WRITE" TEXTS BY MOVING THEIR EYES OR HEAD ON A "VISUAL KEYBOARD". IN THIS KIND OF APPLICATION, TRACKING ACCURACY THROUGHOUT THE COMMUNICATION IS STRONGLY RELATED TO THE QUALITY OF DEVICES USED TO CAPTURE AND PROCESS EYE AND/OR HEAD IMAGES.



The eye and head tracking system architecture.



The interaction loop between users and their homes.

Good accuracy for eye tracker systems usually leads to expensive tools at up to €30,000, while for head tracking, valuable tools have undoubtedly more accessible prices at around €1,500 – the more accurate the devices, the more expensive they'll be. Eye tracking systems such as VisionKey and Eyegaze work with expensive infrared cameras, or low-cost head tracking systems such as SmartNAV's augmentative communication systems and Tracker Pro's light-weight fourth generation head pointing devices can, for example, show on the computer screen a complete visual keyboard as simple

to use as standard ones, but with slower typing output.

To completely control a domestic environment through gaze or head movements, some facilities are needed for transforming user glances into commands and for physically actuating such commands. Two main technological components are an eye/head tracking system and a domotic house. The eye/head tracker follows user movements and maps these to actions by means of a control application. The domotic house executes the actions, closing the forward link of the user-home interaction loop

(see images above). In the opposite direction, the house senses the environment and communicates its state to the control application which manages such information, warning the user when actions are needed.

A key concern is to define a usable and precise enough system with the scope to keep accessibility barrier costs as low as possible with the highest possible integration capabilities. Design choices reflect this intention by selecting an eye/head tracker based on commercial, low cost web cams able to interface with different domotic home networks. Originally named 'Sandra' after

founder Dr Sandra Marshall from the Cognitive Ergonomics Research Facility at San Diego State University, EyeTracking Inc is leading the way with their visionary, rigorously tested methods for determining cognitive strategies and cognitive workload based on eye measurements, where eye shapes are captured as training images for the model and clustered into sets of similar images depending on where people look, what they pay attention to and what they miss, recording changes in pupil diameter to determine levels of engagement.

On the other hand, while 3D head tracking systems have been used in gaming for many years, organisations including AbilityHub Assistive Technology Solutions have developed a head tracking mouse using a technological device that transmits a signal from the computer monitor or laptop and tracks a reflector placed on the user's head or eyeglasses. This mouse alternative gives the user control over the movement of the cursor using only the movement of his head and once calibrated, the movement of the user's head relates to the direction the onscreen cursor will travel, for example, turning their head left directs the mouse to move to the left of the screen; turning their head right directs the mouse to move right; nodding downward directs the mouse to move down, etc.

The ability to control domestic actions within the domotic home via a home computer network obeying eye and head commands proves these are exciting times for human research technologists. While headway is being made and with life expectancy increasing, all eyes will be focused on the domotics industry and the developments they make in eye and head tracking systems to help improve our quality life and help us manage the diseases associated with ageing – gracefully or otherwise.

Reproduced with kind permission from the Department of Automatics and Informatics at Turin Polytechnic, Italy.

LATEST 160



Metal-Detect-Car

Never lose coins, keys, pins or needles again! Not with this futuristic remote controlled toy racing car approved by the London Science Museum and finds metal while tearing around your garden or indoors as it races. Run it on your desired surface then wait till it beeps and lights up – if it does, you've found your gold coin or whatever it was you lost AND you don't end up looking like your standard metal detecting loony. Measures 230 x 270 x 110 mm.

www.sciencemuseum.org.uk



Digican digital marker

Calling all Cyber Citizens! The Digican blends community tagging with your GPS device with everyone invited to use the pair of Digi-goggles to see the vision about the community and vice-versa in environments where music, videos, opinions, recommendations and more are spread everywhere you can move.

www.t3.com

LED clock

We seem to have come over all cuboid in this edition of Modern Design Magazine! This series of four cubes each display one glowing number so when placed in order the current time is displayed normally. When placed in "dis"order, time is completely rearranged – just think of the endless fun and extremely creative excuses you can dream up for all sorts of time-dependent activities... Each block measures 2" x 1.5" x 1.5".

www.gnr8.biz



Skin dresses

Philips Design has prototyped two outfits incorporating electronics into fabrics and clothes under project SKIN that looks for emotional sensing. The 'blushing dress' uses two layers and is equipped with sensors that projects wearer's emotional changes onto the outer layer, igniting a constellation of tiny LEDs to create various patterns and colours. Titled 'Soft Technology' outfits, if you do decide to buy one, avoid wearing it among people you hate as high energy can cause dress burnout!

www.philips.co.uk



Reveal



Designed by Adam Frank, this innovative modern light fixture creates the illusion of natural sunlight streaming in through a double window onto your interior wall. As air currents pass through the projector, branches of the projected tree appear to sway in a gentle breeze – ideal for small urban spaces and rooms without a "view".

www.gnr8.biz



Fold-away high-tech sledge

Set the scene: you're on the Sierra Nevada slopes and, naturally, the first thing you think of is this high-tech sledge. Depending on your weight and the terrain, uneven surfaces, knocks and jumps are absorbed by its adjustable 165mm (6 3/4") steel spring shock absorber. And with buckle-resistant aluminium 6061 used to make premium mountain bike frames, the sledge features ergonomic seating crafted in transparent polycarbonate (used for crash helmets). This seriously safe sledge folds to a tiny 6 1/3" flat assuring tons of fun for all!

www.bornrich.org





Interactive tabletop system

Throw away your gizmos, iPods and Zunes and start swapping motion with music! That's the call to action from this new age interactive tabletop system that's got it all. Fabricated by MIT (Massachusetts Institute of Technology) graduates, this system locates the position and exact co-ordinates of objects and translates their activity into music. It's still a research project so it's one for the distant future... Watch this space for developments...

www.mit.org

Personal BodyGard



This self-powered emergency tool could save your life, especially if you're out hiking and your mobile phone packs up (which, guaranteed, it will). Its 12-in-1 unit has amazing features: an emergency power source charges your mobile, a flashing red light lets you call for help, the panic button and motion activated security alarm ensure indoor and outdoor safety, a digital FM radio with auto scan, LED display, antenna and volume control, a compass, signaling mirror, small storage space for pills, matchbox, lighter etc, self-standing base and lots more.

www.swiss-tech.com



Vertu

Described as "the Ferrari of the car industry" and "The Most Expensive Mobile Phone", this handcrafted platinum cased signature model is yours for a mere US\$32,000 a piece. And at that princely sum, here's what it does: you can make voice calls, send SMS text messages, record appointments, use its 1,000 name phonebook, enjoy its damage-resistant leather and call upon the free "Vertu Concierge" service assistants to help you around the clock, making it THE status symbol for the rich and famous. I'll have two, please...

www.nokia.com



Bel-Air Mini Mobile Greenhouse

Improve indoor environmental quality with living plants which naturally filter the air using a touch of added technology. The living air filter takes in polluted air and holds it in a humid plant filled capsule that filters out contaminants – when released, the air is purified! Based on findings from NASA's research into "space gardens" we love Bel-Air's name and cute, retro-futuristic pod-like styling.

www.mathieulehanneur.com



Biking with HindSight

Designed for both the geeky and the paranoid, the ingenious HindSight camera attaches to handlebar or seat and lets the rider see what's coming behind them. According to the manufacturer, the system is "unaffected" by (normal?) road vibrations and while it's not a commercial product yet, "a working prototype is available upon request."

www.cerevellum.com



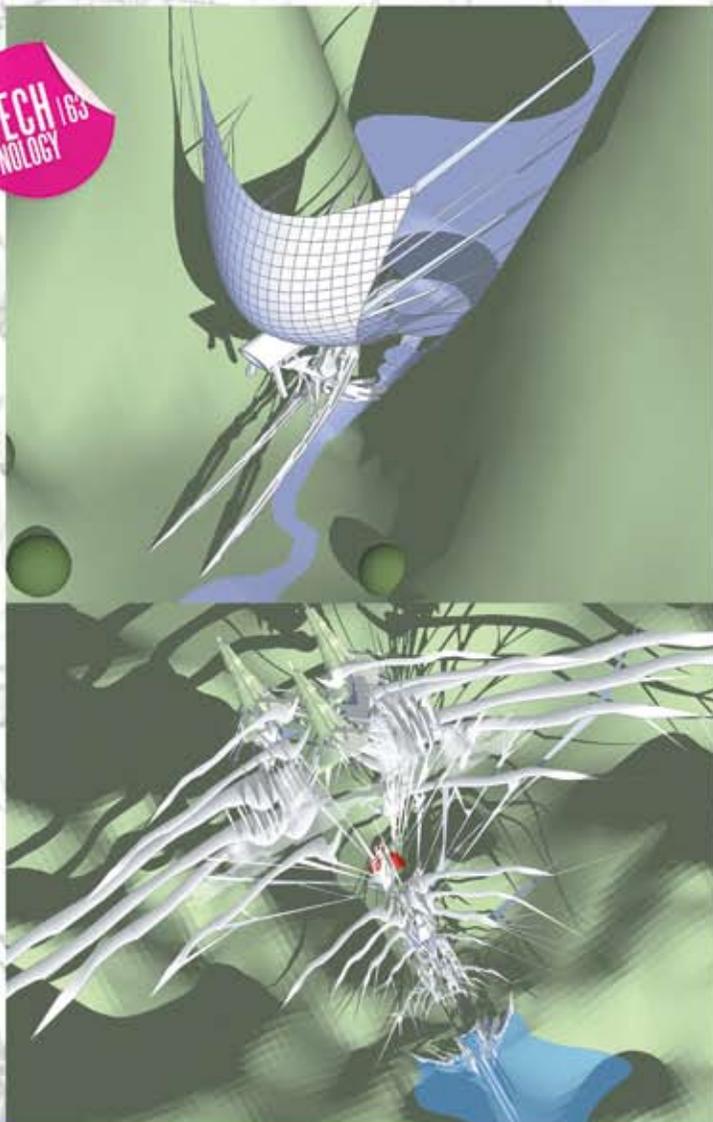
Taketo Shimohigoshi's Suspended Gardens

Text: Chris Dove Photos: Courtesy of A.A.E - photo taken by Shigeo Ogawa

WINNER OF A 2007 ARCHITECTURAL REVIEW AWARD FOR EMERGING ARCHITECTURE – THE DEFINITIVE HONOUR FOR YOUNG ARCHITECTS – JAPANESE SHIMOHIGOSHI OVERCAME THE CHALLENGE OF FINDING GREEN SPACE AMONG DENSE, URBAN SKYLINES BY INCORPORATING AN ELEVATED INSTALLATION OF VEGETATION INTO THIS MODERN RESIDENTIAL DESIGN. HIS DESIGN CONCEPT FRAMES THE CITY SKY WITH SLICES OF MOSS-COVERED BEAMS WHICH DEFINE AND CONNECT THE CITYSCAPE IN A GREENER PERSPECTIVE IN DIRECT RESPONSE TO TOKYO'S CROWDED BUILT ENVIRONMENT.

Commenting on his winning entry, the architect described the intent behind his design: "Vegetation handling in mid-air, where nature is not in its natural place, stirs up imagination and sensuality. This vegetation becomes a buffer where ground is connected to the sky." The AR jury found Shimohigoshi's approach a solution that addressed the welcome vibrancy that density brings to urban spaces while utilising the "blank world of contiguous under-used space" above the city streets. Two white walls have been inserted to frame a large terrace which protrudes into the air, in marked contrast to the usual provision of balconies to denote a residential building type rather than for practical use.

Hiroshima-born Shimohigoshi, who heads up Tokyo-based Associates for Architecture and Environment, had a particularly difficult challenge given the city's extraordinary urban density with buildings of all descriptions jammed against each other in a vibrant but often claustrophobic way. Ingenious architecture, particularly domestic, fights for both area and volume, producing even tighter site conditions. While street activity reflects density of occupation with shops and shoppers animating the urban scene, look up and the "blank world of contiguous under-used space" is plain for all to see and it's Shimohigoshi's far-reaching vision for utilising this abundance of blank space that won him his deserved AR Award.



Project Wind Dam at Lake Ladoga, Russia

Text: Chris Dove Photos: Courtesy of Chetwood Architects

WHERE LOCALS ONCE EXCLAIMED "DAMN WIND!" IN THE BLUSTERY REGIONS OF NORTHWEST RUSSIA, THEY'RE NOW GASPING WITH ANTICIPATION AT PLANS FOR A MAGNIFICENT WIND GENERATED RENEWABLE POWER SOURCE IN EUROPE'S LARGEST FRESHWATER LAKE.

With inspiration coming from artistic and natural forms, and with a design philosophy appealing directly to the senses, one of the UK's top 20 architects firms, Laurie Chetwood and structural engineers WSP Finland are jointly developing a Wind Dam capable of harnessing minimal wind volumes at low speeds to generate power via a turbine.

The wind dam includes an innovative cup-shaped spinnaker sail believed to be the first of its kind, tethered between two land masses strategically located to harness the prevailing wind. Similar to the mainsail of a yacht, the spinnaker shape is particu-

larly effective in capturing wind: the funnelling effect of a gorge or narrow valley concentrates the mass of air captured by the sail and is diverted through a turbine which in turn generates electricity. FEM simulation (the Finite Element Method of solving partial differential equations), wind tunnel testing and vibration analysis is being carried out at a number of locations in the Pitkyaranta District of Lake Ladoga, near St Petersburg.

Commenting on how the sail's shape was influenced by functionality and a desire to produce something "sculptural", Principal Architect Laurie Chetwood describes how "The sail

looks like a bird dipping its beak into the water, which will be much less of a blot on this beautiful and unblemished landscape. But it is also highly effective at capturing the wind because it replicates the work of a dam and doesn't let the wind escape in the way it does using traditional propellers."

Currently at the earliest development stage, the €3.5 million (£2.5m) dam will be 25m high and boast a 75m span when completed in 2010. Chetwoods are also applying for planning permission for a similar scheme at another gorge further up the valley.

The first in our series of hard-hitting articles on the biggest debate of our times: the Environment

Global warming.

CLIMATE CHANGE, GOING GREEN –
what on earth does it all really mean?...

Text: Chris Dove

There seems to have been only two explosive topics making a big impact on world affairs and international news these past few years: the Iraq war and the Environment. While the former is pretty much out of our hands, the latter certainly is in our control and impacts on us as a society and as individuals far more directly than the former.

According to the US Environmental Protection Agency, global warming is an average increase in the temperature of the atmosphere near the Earth's surface which contributes to changes in global climate patterns. Global warming is caused by an increase in "greenhouse gases" in the atmosphere. These gases (water vapour, ozone, carbon dioxide (CO₂), methane, nitrous oxide and chlorofluorocarbons) occur naturally in the atmosphere but amounts are increasing because of population growth and human activities including the burning of fossil fuels and deforestation. That's the straightforward definition!

Data from the National Oceanic and Atmospheric Administration (NOAA, which provides timely and precise weather, water and climate forecasts as well as monitoring the environment) and the National Aeronautics and Space Administration (NASA, which pioneers space exploration, scientific discovery and aeronautics research), the Earth's average surface temperature has increased by 1.2 to 1.4°F since the beginning of the Industrial Revolution and 1900 with dramatic predictions that it will increase to more than 10°F this century. The warmest global average temperatures on record have all occurred within the last 15 years with the warmest two years being 1998 and 2005.

Most of the warming in recent decades is "more than likely" the result of human activity, while other aspects of the climate are also changing before our very eyes including drastic hot and cold weather events happening simultaneously around the world; more violent rainfall patterns leading to increasingly severe weather phenomena including storms, hurricanes and flooding; temperature increases resulting in rising sea levels of up to nearly 3 feet; the reduction in snow cover in the northern hemisphere; and expanding oceans causing ice sheets to melt.

Not only is the planet supposedly hotting up, so the debate's hotting up as well with radicals and mainstream supporters on both sides of the argument accusing each other of scaremongering or denial. However – and this won't go down well with those in the "deniers" camp – years of debate have produced a consensus among the world's leading scientists that we are indeed warming the planet. Unless we take steps now to curb global warming, our way of life, our planet and our children are all in grave danger: if we don't change our behaviour, actions and lifestyles NOW the world is going to end sooner than we previously thought.

And it's not just environmental campaigners vocally raising the alarm. In his Christmas Day 2007 speech, Britain's Archbishop of Canterbury (Dr Rowan Williams who heads the Anglican Church) warned of the "fragile imbalance of species and resources due to human greed", while at the Vatican in Rome that same day, Pope Benedict spoke of "putting people first" and warning us not to jump on the climate change bandwagon. Over this same period, other talking heads warned us to "avoid our collective suicide" by waking up to some unwelcome environmental facts. So how ironic then that 30 December 2007 brought news of the death of Bert Bolin, creator of the Nobel prize-winning Intergovernmental Panel on Climate Change (IPCC) helping to start the new year with climate change right at the top of the political agenda. The timing of Mr Bolin's passing is symbolic in giving us all more than enough to think about in the weeks, months – and years – ahead.



A satellite image of California, USA, showing a massive plume of white smoke rising from the state and drifting westward over the Pacific Ocean. The smoke originates from several points along the California coast and extends far into the ocean, illustrating the scale of forest fires. The land is shown in shades of brown and tan, with some green areas representing vegetation. The ocean is a deep blue, and the smoke plume is a stark white contrast.

"The scientific evidence is now overwhelming. Climate change presents very serious global risks and it demands an urgent global response."

Sir Nicholas Stern's UK climate change report

forest fires, California, USA

"THE GREEN DREAM"

With greenhouse gas emissions and greenhouse gas reduction targets buzz words we've become familiar with hearing, questions remain as to what we need to do to cut these emissions, how we're going to do it, when we need to do it by and, most importantly, who on earth's going to pay for it? Climate change has a big impact on economic wealth and since "distant future" equates to 40 year estimates in environmental terms, this time frame is well within most of our lifetimes.

Wanting to be "seen to be green" before leaving Office, Britain's former Prime Minister Tony Blair commissioned Sir Nicholas Stern to study the key concerns global warming presents us with. Stern's 550-page report into the economics of climate change concluded: "The scientific evidence is now overwhelming. Climate change presents very serious global risks and it demands an urgent global response." More recently here in Spain, the tinsel town of Marbella also hosted its own Climate Change Conference last December – presented by Pancho Campo, one of the 200 climate change leaders selected to spread the word about Al Gore's often-quoted Nobel Prize-winning campaign 'An Inconvenient Truth'. In his talk Campo carried out a special analysis of how climate change will affect the economies of regions like southern Spain, applying his knowledge of viticulture and oenology to the most important wine growing regions like Valencia, Alicante, Jumilla and Jerez with their global exports of popular grape varieties including Rioja and Moscatel (subjects close to our hearts!). He explained the effects of climate change observed by well known producers as well as measures being taken in different regions to combat the consequences and adapt to the changing environment.

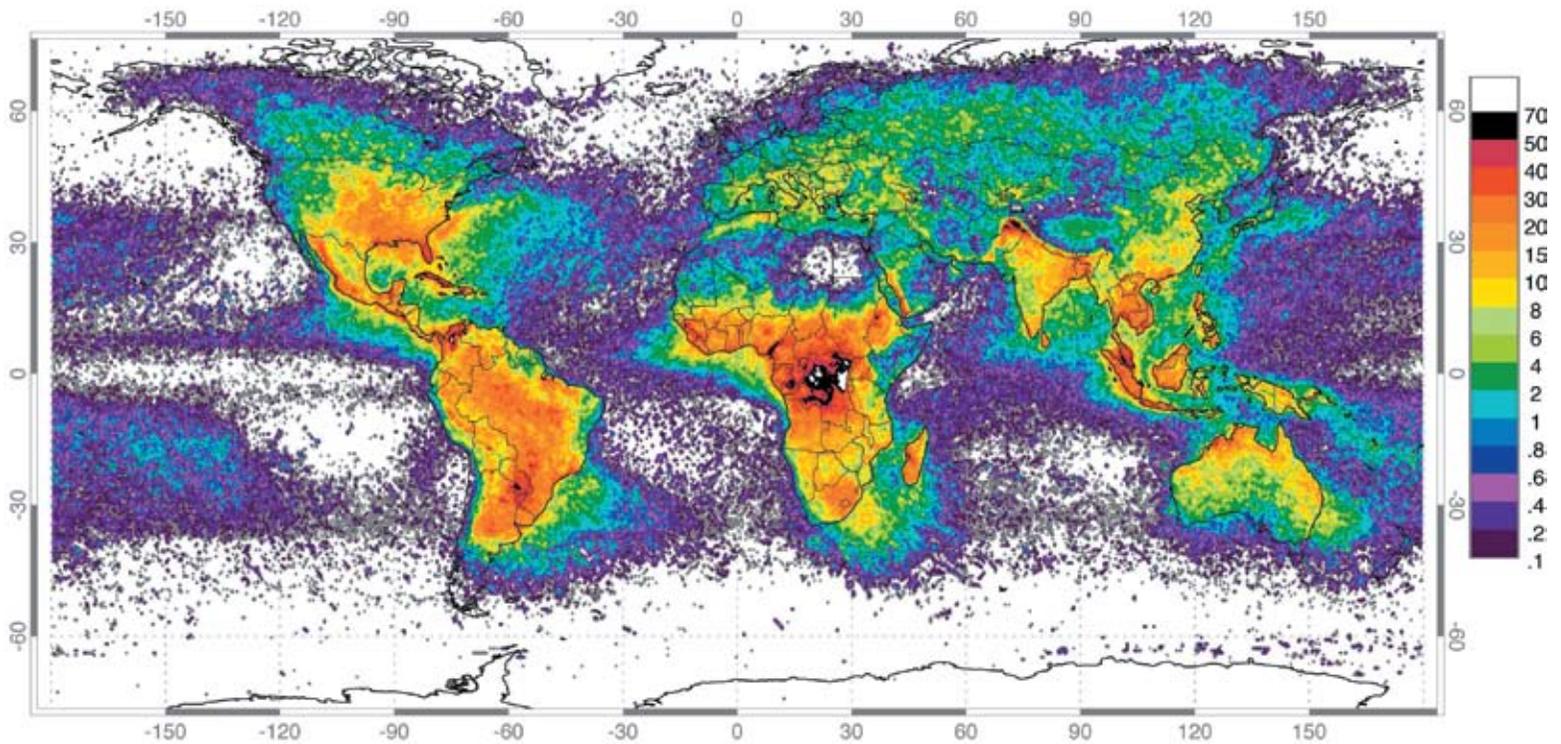
As far as how much global warming will impact Andalucía, according to 'Olive Press', there'll be more health-threatening heat waves and wildfires in Spain and southern Europe; reduced availability of water and hydro power potential; reduced crop production and reduced summer tourism – we don't need reminding of the devastating forest fires rampaging through Greece and Italy last summer, killing dozens of people, destroying hundreds of homes and causing millions of euros of damage (some fires were deliberately started by lunatic pyromaniacs but most were not). Estimates forecast that rainfall could go down by 40% by 2050 with average summer temperatures in Andalucía going up by as much as 7°F by 2070. The European Union estimates the potential loss in summer tourism in the south of Europe as a whole to be up to 100 billion euros annually, confirming the observation above that climate change really does have a massive impact on economic wealth. Meanwhile, the term "the Green Dollar" has been coined by strident green lobbyists and is being bandied about in both environmental and financial circles – they're not referring to the US currency – it's the cost in economic negligence we will all pay if we ignore global warming.

"He is guilty of misreading the data, of distorting the evidence to suit his political masters' dogma, of throwing numbers about with reckless abandon, of promoting alarmism in place of rational discussion and of reinventing climate history."

Richard Lindzen, Professor of Meteorology at the Massachusetts Institute of Technology, US on Stern's report



above image: aerial view, 100s of people protesting global warming.



Example of High Resolution Full Climatology Flash Lightning Rate

While people in the West continue to fret about the hardship of changing our comfortable lifestyles, developing nations including China, India, South America and equatorial Africa are the nations bearing the brunt of our industrial and social excesses. Rightly or wrongly, they're reluctant to curb their own economic development to save the earth when it wasn't them who caused the problem, and especially right now at a time when many renewable energy sources are costly and largely unproven. This is where progressive environmentalists are calling for the developed world to "get our own house in order first" by researching and investing in renewable technologies before preaching to governments and peoples in the south on how they must tighten their belts to save the planet.

SO, WHAT TO DO TO MITIGATE THE EFFECTS OF GLOBAL WARMING?

The Western world has to reduce its greenhouse gas emissions to cap their concentration in the atmosphere to manageable levels. According to Professor Robert Dickinson of the Georgia Institute of Technology's School of Earth and Atmospheric Sciences in his "Climate Change: Integrating Science, Economics and Policy" paper, the only way to stop the increase of carbon dioxide in the atmosphere is to reduce CO2 emissions to 20-30%

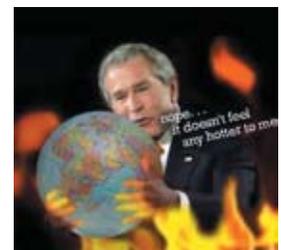
of today's levels. Dickinson says: "This may require a similar reduction in the consumption of fossil fuels. I believe we will eventually achieve that goal but it will probably take 100 to 200 years." This means reductions in vehicle emissions and carbon dioxide released from coal-powered electric power generation and other industrial activities. "But the effects of carbon dioxide that have been released into the atmosphere from the burning of fossil fuels last for at least 100 years. That means that any reductions in CO2 that are expected to be possible over this period will not result in a cleaner atmosphere and less global warming than we see today for at least a century."

While there's an outstanding question of how much global warming is caused by natural temperature variability as opposed to human activity, EFFICIENCY and SUSTAINABILITY in everything we do are the 21st century watchwords. There's lots of advice out there about what we can all do to help prevent further global warming with education programmes based around The New 3 Rs: REDUCE, REUSE, RECYCLE becoming increasingly common in schools, adult education centres and across the full spectrum of the media.

Vocal campaign group Friends of the Earth have been garnering signatures from members of the

public to ask their local Members of Parliament to support calls for a new UK law to make annual cuts in carbon dioxide a key part of the global warming agenda. As part of their initiative titled 'The Big Ask', FoE report that last year, 130,000+ people signed their petition with the Government announcing last November that it would introduce a Climate Bill – a major success for one of the earliest environmentalists who now face the challenge of ensuring that the Bill is a tough one.

But while we wait for politicians to get their fingers out and pass more anti-global warming legislation, impatient individuals are keen to press on with helping in any way they can to nip the problem in the bud.



CLIMATE CHANGE MYTHS

Because climate change has been misnamed as a coming 'ice age', this has led to some rampant speculation on the internet that global warming

causes an ice age.' This is simply not true. Others believe that a brighter sun causes global warming, whether it's sunspots, solar flares or some other impact from the sun. A study by Swiss and German scientists suggests that increasing radiation from the sun is responsible for recent global climate changes: "The sun has been at its strongest over the past 60 years and may now be affecting global temperatures. The sun is in a changed state. It is brighter than it was a few hundred years ago and this brightening started relatively recently (in the last 100 to 150 years)." Dr Sami Solanki, Director of the respected Max Planck Institute for Solar System Research in Gottingen, Germany led the research in this area and concluded that: "The increased solar brightness over the past 20 years has not been enough to cause the observed climate changes but the impact of more intense sunshine on the ozone layer and on cloud cover could be affecting the climate more than the sunlight itself."

CLIMATE CHANGE DENIERS

Ten years ago and until very recently, US President George W Bush was the most reviled politician on the planet in environmentalists' eyes (and many others' eyes, for numerous reasons...) for refusing to acknowledge that the phenomenon of global warming even existed. His reluctance to sign the 1997 Kyoto Protocol as part of the International Framework Convention on Climate Change left many incredulous that the leader of the world's most polluting nation could be in such denial of genuine environmental facts staring him right in the face – facts including the horror of the 2005 Hurricane Katrina catastrophe and his administration's all-too-late, pitifully shambolic response.

In a grudging reversal of conscience however, during the highly charged UN Climate Change Conference in Bali in December 2007, the United States rejected and then accepted a compromise to set the stage for intense negotiations in the next two years aimed at reducing carbon dioxide emissions worldwide, as part of the global warming pact's round of negotiations ending in 2009. In a statement, the White House said it still has "serious concerns" about the agreement: "The negotiations must proceed on the view that the problem of climate change cannot be adequately addressed through commitments for emissions cuts by developed countries alone. Major developing economies must likewise act", also saying that the negotiations must "clearly differentiate" and link responsibility with the level of emissions, size of the economy and energy use among developing countries. UN Secretary-General Ban Ki-moon called the pact "...a good beginning and not an ending", adding: "We'll have to engage in many complex, difficult and long negotiations as the new pact is meant as a guide for more climate talks which will culminate in Copenhagen in 2009."

Preferring instead to proffer an attitude of "healthy scepticism", Richard Lindzen – the respected Harvard trained atmospheric physicist and Professor of Meteorology at the Massachusetts Institute of Technology wrote recently of "Climate change – the bogus religion of our age?", believing that Sir Nicholas Stern's UK report (mentioned above) is "completely divorced from scientific reality...it's an inconvenient truth for Stern and his political allies that there is, in fact, precious little hard evidence to back up his sweeping claims." (Inverting the title of Al Gore's book and award-winning documentary film 'An Inconvenient Truth'). "He is guilty of misreading the data, of distorting the evidence to suit his political masters' dogma, of throwing numbers about with reckless abandon, of promoting alarmism in place of rational discussion and of reinventing climate history."

Much closer to home but equally embarrassingly, even Spanish leader of the opposition People's Party, Mariano Rajoy didn't appear clued up on this emotive issue, openly questioning Al Gore's judgement when Gore visited Madrid in February 2007 to highlight the climate change dangers. Rajoy is heard to have told Gore: "Listen, I've brought here ten of the world's most important scientists and not one of them can guarantee what the weather will be like tomorrow ...How can anyone say what will happen to the world in 300 years?" This sceptical, uninformed view is said to have cost Rajoy and his PP party significant levels of support during last year's regional and municipal elections.

THE TIP OF THE ICEBERG. . .

Whichever side of this political, economic or environmental debate we sit on, global warming is a massive, complex and important subject to get our heads round, but it's better to discuss it than to bury our heads in the shifting sands. Over the coming months we'll be bringing you lots more on this contentious topic including the impact of global warming on Nature, Vegetation and Wildlife in Part 2; Energy, Waste Reduction and Waste Management in Part 3; while in Part 4 we'll highlight some of the key figures, actions and valuable information sources available in the increasingly heated climate change debate.

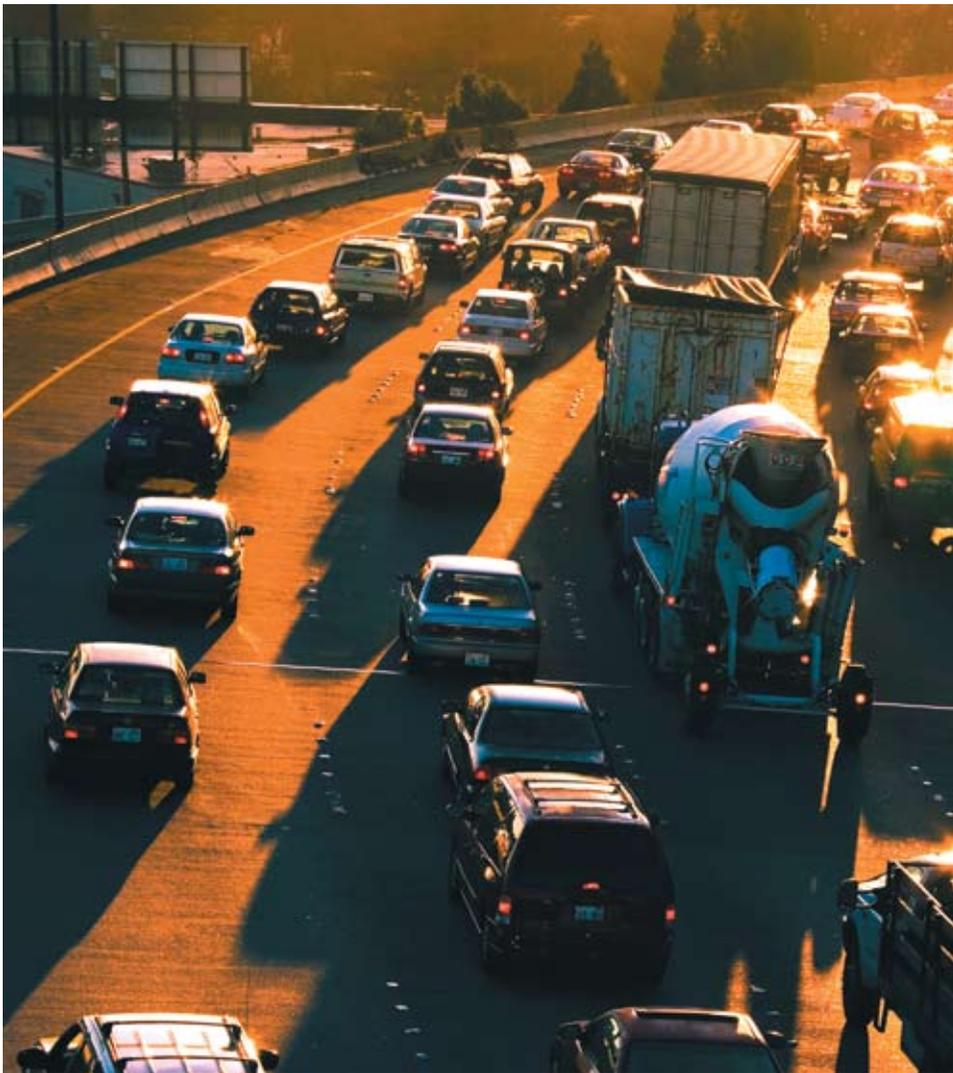
“...a good beginning and not an ending... We'll have to engage in many complex, difficult and long negotiations as a guide for more climate talks in Copenhagen in 2009.”

- UN Secretary-General Ban Ki-moon on the climate change pact made in Bali December 2007

Miss these important issues over the next three months at your peril!

Useful weblinks and sources of information

- Greenpeace – Investigate, expose and confront environmental abuse www.greenpeace.org.uk
- Friends of the Earth – Inspiring solutions to environmental problems www.foe.org.uk
- Treehugger – The Union of Concerned Scientists www.treehugger.com
- The Olive Press – Andalucía's fortnightly green news publication www.theolivepress.es
- Climate change and wine – The impact of climate change on the wine industry www.cambioclimaticoyvino.com



above image: New Orleans, Louisiana, USA after Hurricane Katrina

Top 10 things you can do to help prevent global warming, reduce the impact of climate change and go green at home, at work and at play:

10. Plant native, drought-resistant trees and shrubs around your home and outdoor air conditioning unit.
9. Cut your lawn using a push mower instead of a petrol-powered or electric mower.
8. Replace your current home appliances including fridge, washing machine and dish washer with high-efficiency models.
7. Buy food and other products with reusable or recyclable packaging instead of those in non-recyclable packaging.
6. Replace ordinary incandescent light bulbs with compact fluorescent bulbs.
5. Install a solar heated system to provide your hot water.
4. Recycle newspapers, cardboard, glass, plastic and metal.
3. Leave your car at home – walk, bike or use public transport instead.
2. Insulate your home, clean your air conditioning filters and install energy efficient showerheads.

And the number one thing you can do to prevent global warming is...

1. Buy a fuel-efficient car rated at 32 miles per gallon clean fuel consumption if you insist on using a vehicle.

Source: Treehugger –
The Union of Concerned Scientists

Prize winning EcoBoulevard

by architects [ecosistema urbano] – “an urban intervention as delightful as it is functional”

Text: Chris Dove Photos: Courtesy of [ecosistema urbano]

WINNER OF THE FIRST INTERNATIONAL ZUMTOBEL AWARD FOR HUMANITY AND SUSTAINABILITY IN ARCHITECTURE IN THE BUILT ENVIRONMENT, MADRID-BASED ARCHITECTS [ECOSISTEMA URBANO] ENDED 2007 ON A HIGH NOTE, BEATING 400+ TEAMS FROM AROUND THE WORLD TO RECEIVE THE ARCHITECTURAL REVIEW AWARD FOR EMERGING ARCHITECTURE FOR THEIR GROUND-BREAKING ECOBOULEVARD PROJECT.

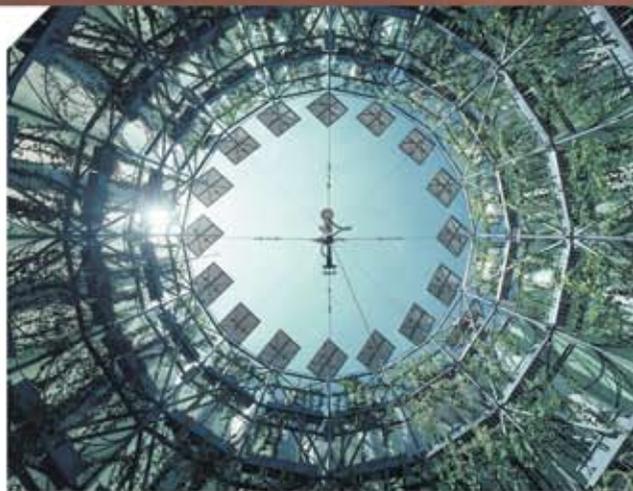
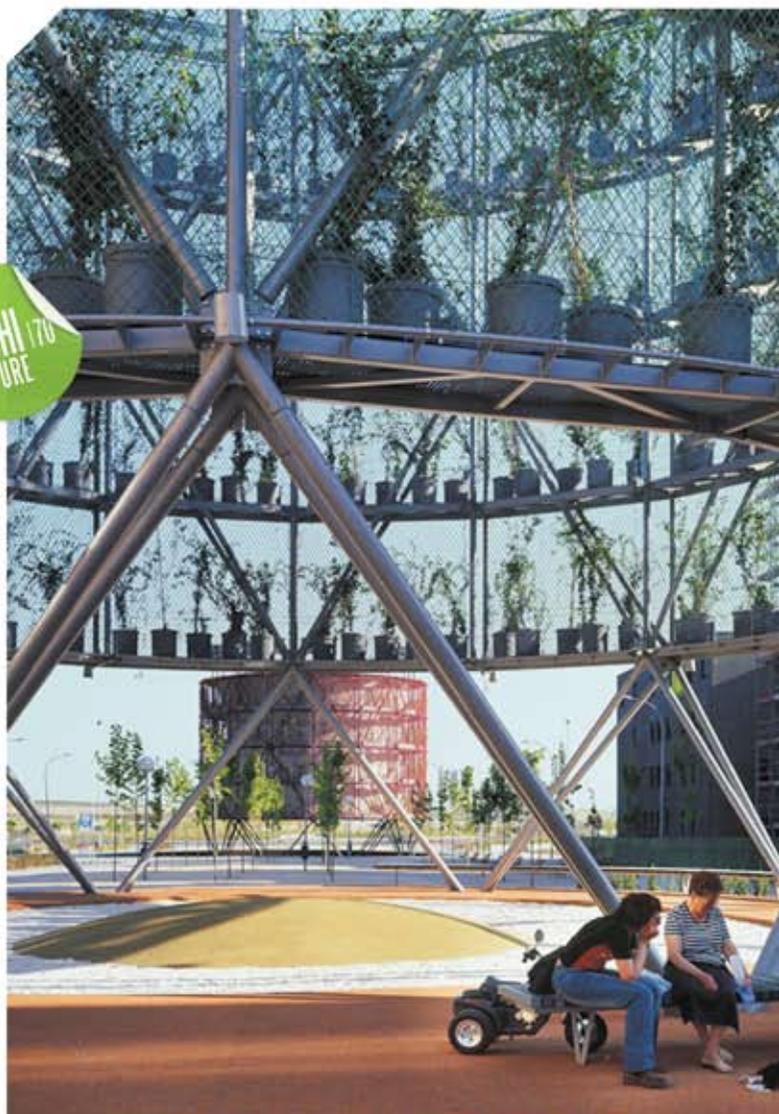
So what exactly is the EcoBoulevard?

EcoBoulevard grew from the AR's urban design competition and, put plainly, it's a "pilot project of bioclimatic revitalisation of a public space" representing a powerful combination of architecture, urbanism and landscape in the historic Buen Retiro Park in Madrid. Aiming to bring both people and greenery to the city's main street, it brings community goals to life with an innovative installation of "air trees" – lofty nursery-like extensions that meld urban and natural elements.

EcoBoulevard is shaped around a recycled gasworks allowing the project to grow from repurposed industrial materials. The "air trees" serve as a pavilion in what the architects call a "social revitalising" space with its exterior measuring some 550 m in length and 50 m width. The rooting vegetation has a cooling effect on the urban environment with its open structures designed to facilitate social gatherings where electricity is required – each "air tree" is equipped with solar photovoltaic panels to meet on-site clean energy needs.

[ecosistema urbano] have gone beyond the obvious benefits of reusing materials and have considered a growing urban landscape. When the plants are fully established, the remains of industry can be disassembled and removed leaving behind a flourishing greenway. This is what the Architectural Review Award jury referred to as "the idea that a temporary structure could make a long-term proposition about the way a city streetscape might adapt in the context of ever-hotter urban environments."

As well as the EcoBoulevard, the team are working on several urban greening proposals for municipalities in Fuenlabrada in Madrid, Bilbao and Eibar in the Basque Country and large scale national and international urban development projects. And having been selected to exhibit in the Spanish Pavilion during the three month 2008 Expo Zaragoza starting June 14, they're set to make an even bigger impact on environmental architectural design now and in the future.



ARCHITECTURE



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

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

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

Contact us at **Diseño Earle** and we will design and build the green villa that you want and our planet needs.





ARCHITECTURE
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The Styx Valley Protest Structure in Tasmania,

designed by Andrew Maynard Architects

Text: Chris Dove

We love the name of this project! Styx Valley Forest is a pristine wilderness in south western Tasmania, 240 kilometres off Australia's south eastern coast. Home to the tallest hardwood trees in the world averaging over 80 metres, it's a unique ecosystem unlike any other with many trees well over 400 years old but with less than 13% of them remaining. A large area of south western Tasmania's pristine wilderness is world heritage and protected but Styx Valley falls just outside the

South West National Park and it's now under attack from logging companies.

The logging companies clear, fell and burn any remnant vegetation once they've removed any timber considered of value. The high quality timbers that are then removed are reduced to nothing more than wood chips exported mainly to Japan. According to Greenpeace, from this rape and pillage of Tasmania's previously untouched,

pristine landscape, the country receives only AUD\$10 per ton of woodchips.

GLOBAL RESCUE STATION – THE TREEHOUSE

In an attempt to halt the Styx Valley clear felling, a large group of activists formed human barricades to stop the entry of bulldozers and log trucks. The centre piece of the activist's protest is the Global Rescue Station – heavily disguised as a treehouse



Images courtesy of Andrew Maynard Architects

– perched within the canopy of a grand old Styx gum fondly named Gandalf! The GRS has been manned by numerous local and international activists since 12 November 2003. Made simply from two simple platforms suspended by rope from the branches of Gandalf, the GRS has been the centre piece of the activists’ tactics, their multiple aims being to have a visible protest presence within the forest; provide a manned structure that the authorities would be reluctant

(if not powerless) to remove; protect not only Gandalf but those activists present.

With the help of Andrew Maynard Architects, the protesters have designed an improved GRS taking account of weather conditions, aiming for a more permanent treehouse and a more drastic level of direct environmental protection: by spreading its load over three trees rather than the canopy of a single tree, they’re able to protect a number

of trees per structure from logging. The protesters rationale is that as the surrounding trees will pose a threat to the structure if felled, a small number of structures can secure the well being of a large area of pristine wilderness.

Many readers will be fascinated by this project, as are we, so to keep up to speed on the activists’ protests, read more at <http://weblog.greenpeace.org/tasmania/> and email them offering your support.

BOOKS & CINEMA

Cinema

PERSEPOLIS

Starring: Chiara Mastroianni & Catherine Deneuve

Being touted as “the perfect film”, this finely etched animation is about growing up in Tehran during the revolution and the Iran-Iraq War. A myriad of themes handle religious oppression, teenage rebellion, cultural dissonance and war, but don't be disheartened as, by some strange and fortunate circumstance born out of vision, patience, luck and sheer talent, the filmmakers have managed to incorporate each of those weighty topics into a work of art that's as light as a feather in the manner of a true masterpiece.

PERSEPOLIS



JUNO

Starring: Ellen Page & Michael Cera

A whip-smart teen confronts an unplanned pregnancy by her classmate Bleeker. With the help of best friend Leah, Juno finds her unborn child a 'perfect' set of parents: an affluent suburban couple longing to adopt. Luckily, Juno has the total support of her parents as she faces some tough decisions, flirts with adulthood and ultimately figures out where she belongs.



Books

50 GREAT E-BUSINESSES AND THE MINDS BEHIND THEM

Authors: Emily Ross & Angus Holland

The modern-day gold rush created by the internet means – theoretically – that anyone with a computer and internet connection can make their fortune. Here, fortunes are made, lost and the pace of change is lightning-fast as Google, Amazon and YouTube prove. There's also space for the common man like Phil Leahy who started his eBay business selling old records from his collection and has come back from bankruptcy to be one of the most successful online sellers. Yet while people talk about the 'magic of the internet', says Bob Young (the open software pioneer and creator of start-up Lulu) 'It is not easy stuff' which is why the 50 e-businesses featured here make intriguing and inspiring reading.



THE DESIGN HOTELS YEARBOOK 2008

Author: Design Hotels

Celebrating 15 years of Design Hotels™, this boldly designed 650+ page hardback volume features striking photography, in-depth architectural descriptions and quality design reporting. “Looking Forward” is the Yearbook's theme reflecting the company's mission to spur on a new era in travel and hotel design with top flight hotel designers including Karim Rashid sharing their ideas for future, progressive hotel design.



GLASGOW FILM FESTIVAL

14 – 24 FEBRUARY 2008

This increasingly popular international film fest features everything from silent cinema to the best new Hollywood films, to documentaries that'll stir you to anger and tears, to a special focus this year revealing the rich film cultures in Poland, Hungary, Serbia, Romania and the Czech Republic. Glasgow presents films that are accessible to all from the discerning movie buff to someone who just wants to forget their daily cares with a great night at the pictures. This inspiring weekend of short films is where you can spot the stars of the future – before they subsequently appear headlining every other conceivable blockbuster Hollywood movie and boring us all to tears! Visit www.glasgowfilmfestival.org.uk for full details, line-up and tickets.

THINK...175



Tracing the illustrious career of

Philip Treacy

Text: Chris Dove
Images courtesy of Philip Treacy

FASHION | 76

MADHATTER

anarchi

devian

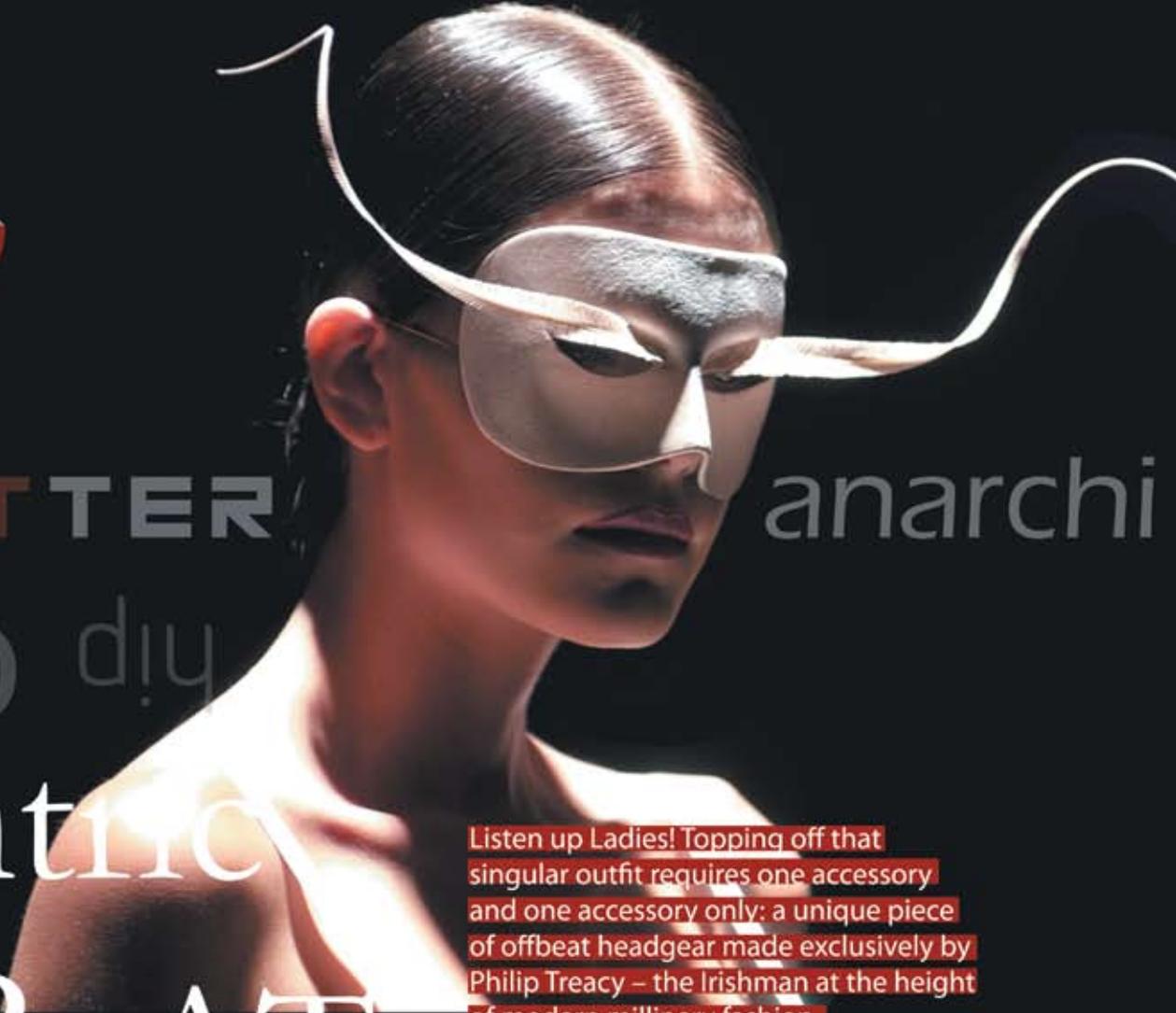
eccentric

Listen up Ladies! Topping off that singular outfit requires one accessory and one accessory only: a unique piece of offbeat headgear made exclusively by Philip Treacy – the Irishman at the height of modern millinery fashion.

BeAT insane

Radical

avant-garde



“I started sewing when I was about five. I remember being with the teacher in school. The boys did woodwork or something, the girls were sewing and I thought: ‘Why can’t I do that?’ I asked the teacher and she said: ‘Okay.’” Then, winning a place in 1988 on the MA Fashion Design course at London’s Royal College of Art, Treacy asked his tutor after only one day there: “What should I do? Should I make hats or clothes?” She said: ‘Make hats.’” Such were the beginnings of an illustrious career for famous international milliner, Philip Treacy.

A year later in 1989, Treacy took one of his hats to Michael Roberts, fashion director of Tatler magazine, and style editor Isabella Blow, through whom he won his first hat commission. “I wanted to base the hat on a 1930’s play called The Miracle which Lady Diana Cooper was in. I suggested to Issy [the bride] that maybe this would be good for the wedding. I couldn’t believe that I’d hit upon a person who didn’t expect tulle and veiling and pearls for her wedding hat.” Graduating from the Royal College with First Class Honours, he set up a workshop in the basement of Issy and Detmar Blow’s house on Elizabeth Street Belgravia, no less. “Issy was living upstairs with her resident hat maker in the basement working away all night long coming up with goodies. Suddenly all these wild people pitched up at all hours of the night trying on hats...We’d go to an exhibition, or go to visit someone. We’d go and get books. We’d go and have a drink. And all our talk was of hats.”

Aged 23, Treacy was summoned to Paris to meet Karl Lagerfeld, chief designer at Chanel and designed hats for Lagerfeld for ten years. The first was the twisted birdcage photographed by Patrick Demarchelier and worn on the cover of British Vogue by supermodel Linda Evangelista. At this time, Treacy won his first British Fashion Council award as British Accessory Designer of the Year, winning his second in 1992 and three more throughout his career. As he started designing hats for the High Street, Treacy’s belief is that: “Hats are for everyone. We all have a head so we have the possibility to wear a hat. You feel better for wearing them. I was happy to be able to make hats that anyone could afford.”

During London’s 1993 Fashion Week, Treacy staged his first fashion show in Harvey Nichols department store in Knightsbridge – an all black hats affair. Supermodels of the era including Naomi Campbell, Yasmin Le Bon, Kate Moss, Stella Tennant and Christy Turlington all modelled for him. “I phoned up Christy Turlington to say that I was having a show and would she do it for me? She agreed and the rest followed on. Naomi Campbell’s agent called the next day. Kate Moss complained that I hadn’t asked her. The media went crazy when all those girls did my show and it completely changed perceptions of the hat.”

Opening his own shop at 69 Elizabeth Street in 1994, he describes his customers as being everyone from a young girl who’s saved up for a £150 rainwear trilby to a distinguished gentleman in his seventies who comes in every summer to order 20 Couture hats to entertain the ladies on his yacht. This fitting insight into the lifestyle of Treacy’s clients led to him exhibiting at the fashion meets art Florence Biennale in which he collaborated with celebrated furniture designer Tom Dixon. “It was interesting but it took me a while to get over my embarrassment because I thought of art as a sacred cow. I make hats, not art”, overcoming his nerves and agreeing to participate only when encouraged by Italian Vogue editor Franca Sozzani – “one of those people you never say ‘no’ to.”

New York saw Treacy’s first Stateside show in 1997 and in the same year launched an accessory collection of stingray bags, gloves and geometric and laser cut leather, also showing at the ‘cutting edge’ exhibition in London’s Victoria & Albert Museum. The close of the Millennium saw Treacy designing hats for Alexander McQueen’s white Haute Couture collection

nonconformist

for Givenchy in Paris (one design included the gilded ram's horns from Issy's Soay sheep of Spanish blood to make their horns curlier) as well as more designs for Chanel. "Having studied fashion design it helped me greatly when I started working with designers because I understood how the clothes draped or moved and the proportions. What I didn't understand as a student was that fashion isn't clothes, fashion is much more interesting than that, it's a feeling and a mood not dress-making." In the new Millennium, at the invitation of the Chambre Syndicale de la Haute Couture, he staged the first ever Haute Couture show in Paris devoted entirely to hats, followed by his Hat Block exhibition 'Unlikely Sculpture' in London later that year.

Proving a great start to the new century, Treacy won the Moët & Chandon award for luxury in 2002 and exhibited the hats credited for Isabella Blow in 'When Philip met Isabella' at London's Design Museum with the launch of his first book to catalogue the exhibition. Continuing his success in Haute Couture, Treacy paid homage to Andy Warhol with the launch of his Limited Edition Andy Warhol waterproof accessory range, followed by his Dream Weaver award from Fashion Group International alongside Jean Paul Gaultier, Dolce Gabbana and Donna Karan in New York. Expanding his increasingly global appeal, he won International Designer of the Year at the China Fashion Awards in Shanghai: "I was honoured to be recognised by a culture rich in hats and headress. Glamour is a world wide currency."

Spreading his talents from one artistic discipline to another, Treacy was appointed interior design director for Monogram Hotels' flagship 5-star property, 'The g' in Galway City, Ireland. Working alongside Douglas Wallace Architects and Designers the hotel opened in 2005 with Treacy saying: "I am a perfectionist and like to create pieces that people love to wear. With 'The g', we applied the same principles to create a place where people love to be." Also that year, Treacy was widely toasted when he created the hats for Prince Charles and Camilla Parker Bowles' wedding. These two key assignments demonstrate Treacy's all-encompassing approach to design, regardless of the medium he's communicating through and the elevated position of his clientele – another feather in his cap you might say.

The past couple of years have seen Treacy branch into sportswear design for Umbro (he felt sportswear lacked style and wanted to design a functional and stylish collection: "Sports wear is a language in fashion today.") and in November 2007 held his first ever solo show in Ireland at The g hotel. The end of the year saw his first client and close friend Issy die but was topped off with his appointment as an Honorary Officer of the Most Excellent Order of the British Empire (OBE) awarded by HRH Prince Charles and HRH The Duchess of Cornwall in Clarence House surrounded by his family – an honour conferred on Treacy by Queen Elizabeth II in recognition of his sterling services to the British Fashion industry and payback time given the coincidental naming of his shop at 69 Elizabeth Street...

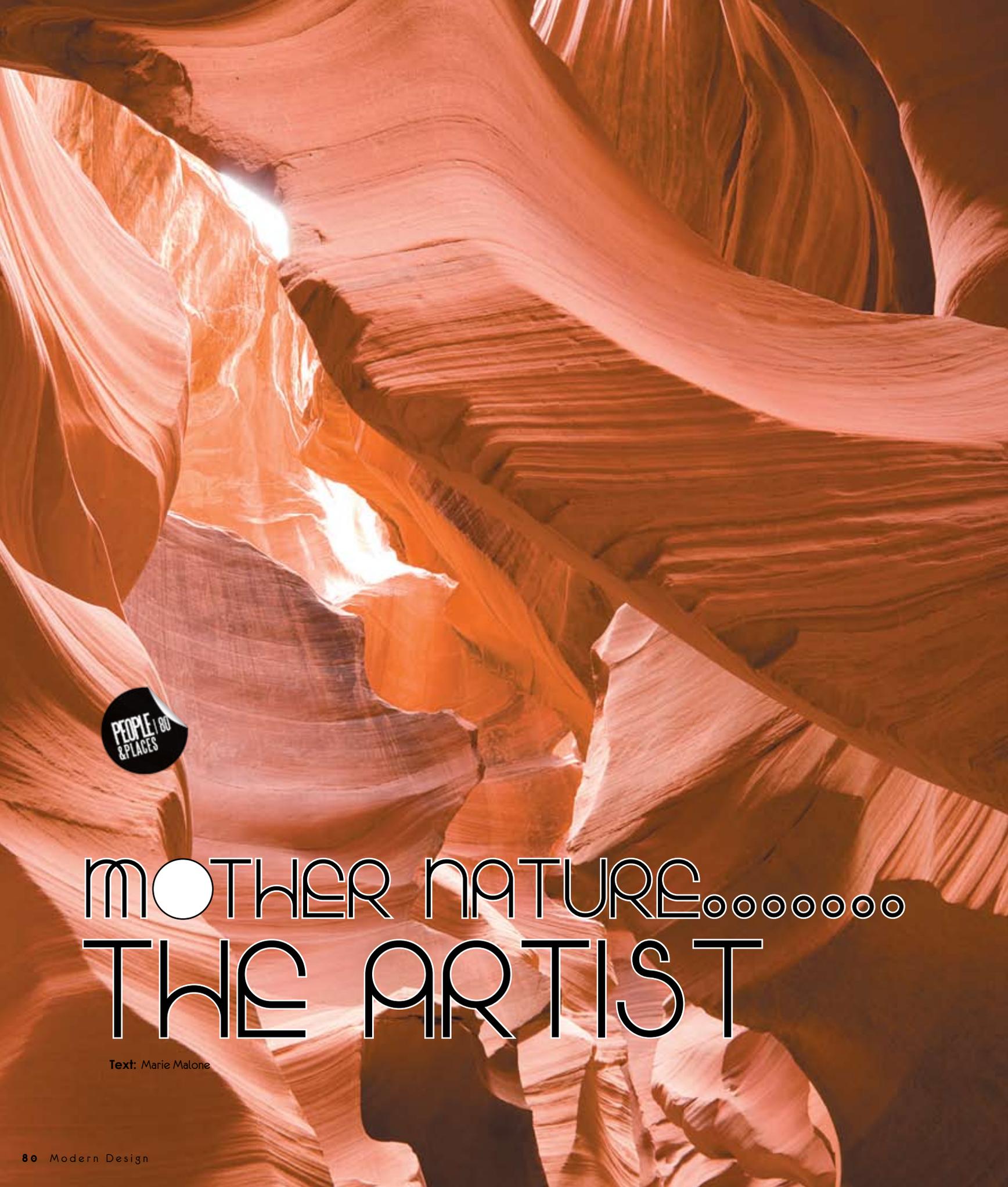




"Hats are for everyone. We all have a head so we have the possibility to wear a hat. You feel better for wearing them. I was happy to be able to make hats that anyone could afford... It doesn't matter how much people pay for them; everyone wants to look a million dollars in a hat."

"I make hats because I love hats. It's an enigmatic object that serves the human purpose only of beautification and embellishment and making one feel good whether you're the observer of the spectacle or the wearer. The message is simple and absolute, a great hat exists outside its own time. I have had the greatest pleasure of having the opportunity to challenge people's perception of what a hat should look like in the 21st century."





PEOPLE | 80
& PLACES

MOTHER NATURE..... THE ARTIST

Text: Marie Malone

The Wave, Arizona, USA

'The Wave' is a stunning, swirling, sandstone formation, found in the Coyote Buttes, in the Paria Canyon-Vermillion Cliffs, in the Northern Arizona Desert. It is a chasm, specifically located on the NW edge of 'Top Rock', close to the Arizona/Utah border, about halfway between Page, Arizona and Kanab, Utah.

It is a nature, or landscape photographer's dream - as the light shimmers across the hot Colorado Plateau, offering a wonderful array of shadows and reflections, around this incredibly fluid landscape. In fact, this is one of the most photographed rock formations in North America!

'The Wave' is made from Jurassic-age Navajo sandstone, laid down layer upon layer, over 190 million years ago, from sand dunes which have turned into rock. As the dunes became calcified, the rock formed both vertical and horizontal curved shapes, in awesome sandy, cinnamon and caramel-coloured formations.

It can be reached by walking about 6 kms across some of the most beautiful curved sandstone, at an elevation of about 1600 metres. However, 'The Wave' is such a delicate formation, that access to hikers is limited, to normally 20 reserved or lottery allocated, cheap daily permits, so that the soft sandstone ridges are not further eroded.

Visitors are given a topological map, along with their compass, to locate the exact position of 'The Wave', as it is not easily identifiable on the ground. During the hike, they will pass by scattered red rock domes, walk along the plateaus of sand and slickrock, and be able to identify distinctive notches, in the thinly layered rock.

The average hike is about 3-6 hours - not very strenuous, but with some modest navigational challenges! Visitors, however, are advised to take at least 1 gallon of water per person, as temperatures in the summer can reach over 100°F. The area is a largely uninhabited wilderness, rugged, and desert-like, apart from the few patches of rain left behind in the gullies from the great sandstorms.

The trail can be accessed from either 'Wire Pass Trailhead' about 30kms from Page, Arizona, or from the US Highway 89A from the Arizona side. Often, the access can be impassible during stormy weather, or in the sand and mud afterwards, even with a 4x4 vehicle, so visits need to be well planned.

Although 'the Wave' is the most visited rock formation, other distinctive, but equally beautiful rock spots are well worth viewing. The 'Second Wave' is a lighter sand colour, but has a wonderful multi-coloured rock structure, in pastel shades of yellow, pink and red rock. Other interesting quirks in the rock, such as the 'Escargot' (a small snail-like rock) and the 'Leapfrog' (a jutting rock stump at the top of the cliff) are also well worth a look!

This 'psychedelic' sandstone area is full of pillars, cones, mushroom and other odd shaped rocks, mixed with iron oxides, hematite, and goethite over time, to create beautiful dramatic layers. 'The Wave' is definitely an area worth exploring!



music for all ages

MUSIC 182

Millie's Selection

new releases



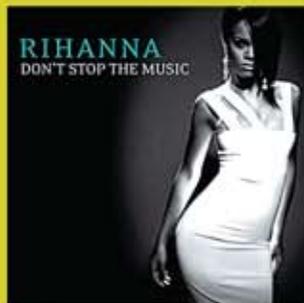
Nova Tunes 1.6

One more time, this disc issue from the famous trendy French radio station RADIO NOVA, has only one aim: surprising our ears discovering new musical territories mixing rap, soul, reggae, funk, house, and contemporary jazz. Just one obsession: searching high quality eclectic new talents, breathing some fresh air from Paris, N.Y, Berlin, London or somewhere else. Nova Tune 1.6 is the latest 70 min Grand Mix of resident DJ Ivan Smagghe.



Fischerspooner 'The Best Revenge'

This quirky single from the New York electro-trash duo bring their distinctive sound back to our ears. Some plip-ploppy keyboard sounds run through this synthesized electro house track which is layered comfortably to a simple thumping drum beat. Moody vocals reminiscent of a Depeche Mode song complete this track perfectly. The 21st century trendy electro trash crowd will love it and you might too!



Rihanna 'Don't stop the music'

After the hugely successful or irritating (delete as you feel appropriate) 'Umbrella', Rihanna is back with an alternative R&B track! I say alternative as the beat that rolls is not typical of an R&B track, it's more of a dance number. The track relies on Michael Jackson's 'Wanna be starting something' roll call to inject some soul - and it does. An interesting single release for a new R&B artist.



Roisin Murphy 'You know me better'

As soon as the soft bassline kicks in you wanna dance or if you're too cool for skool then maybe a little head nod to show your appreciation! This 80's sounding electro dance ditty from Roisin Murphy is the 3rd single from her fantastic solo album 'Overpowered'. An electro house track that lets her vocal's take the lead over chunky snares and an easy bassline. The lady can do no wrong.



Glastonbury 2008 tickets!!!

Go get 'em -
**Glastonbury Festival of
Contemporary Performing Arts
Weekend 27-29 June**

Like gold dust, tickets for Glastonbury are an extremely rare commodity. Die-hard Glasto fans know that to see and be seen at the world's biggest outdoor music event, you have to be switched on in advance to stand a remote chance of bagging your prized plastic security band (once you're safely in, just switch right off, no sweat). Seriously though, getting hold of tickets is a perennial problem with 1,000s of hopeful revellers getting either ripped off from exorbitant ticket touts or resorting to jumping huge security fences, risking broken limbs just to get on those muddy playing fields blasting everyone's favourite sounds, from techno to...erm...more techno!

Determined to nip ticket touting in the bud, Glasto organiser Michael Eavis - the astute, friendly, bearded owner of Worthy Farm in Pilton which hosts the event - has confirmed that if you want to buy a ticket for Glastonbury 08, everyone including children aged 13 and over has to register first. Supplying your contact details and a standard passport photo is all you need to be eligible to go through the actual sales procedure on 6th April.

Each ticket sold will feature a photograph of the person in whose name it's registered and will be non-transferable so if you plan to buy tickets for friends or family, make sure they all register. Registration is open any time from 9am Friday 1st February 08 till midnight Friday 29th Feb, either online at www.glastonburyfestivals.co.uk or by requesting a postal registration form from the Glastonbury Registration Centre.

These registration dates are ones you WILL NOT WANT TO MISS and the countdown to entry starts NOW... Full details about all that's happening at the Fest are on the website - including info on how you too can enter their new 'talent contest'. Wot, Glasto morphing into 'X Factor'? Over my dead body so see y'all there!

Tupac

BIGGY smalls

Frank Sinatra



BOB MARLEY

WOODY GUTHRIE

Nat KING COLE

Johnny Cash

ELVIS

frank Zappa



MUSIC | 83

Text: Millie Johnson

VOICES..... from beyond the grave

When a music artist/musician leaves our world, they leave behind their music. The first reaction of their assigned record company is to respond to the music buying public's grief by immediately releasing a 'Greatest Hits' album followed by the artist's entire back catalogue and that was it! However, of late this trend has evolved, born is the genre of the deceased duets!

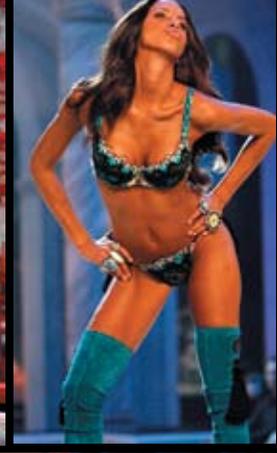
Thanks to the wonders of digital studio technology, it is an effortless task to deliver a polished vocal collaboration with an artist from back in the day with an artist from this generation. More often than not it seems to be family collabs that appear time and time again. Bob Marley's sons mainly Damian, Ziggy and Stephen never got to work

with their father whilst alive but you can guarantee a duet with him on any one of their albums! In fact the album 'Chant Down Babylon' is a duets album with the reggae don featuring the likes of Lauryn Hill and Guru to name a few. The same can be said for the late Notorious BIG aka Biggie Smalls 'The Biggie Duets' had a whole host of RnB & Hip-hop stars team up with the late East Coast rapper - an album I admittedly got excited about. Only to realise it wasn't all that...I'd rather just hear Biggie! Even The King himself Mr Elvis Presley didn't escape the deceased duet having 'performed' a duet with his daughter Lisa-Marie. Natalie couldn't resist either to have a good ol' sing-a-long, sorry duet (the sing-a-long is what we do) with her father Nat King Cole on his classic 'Unforgettable'.

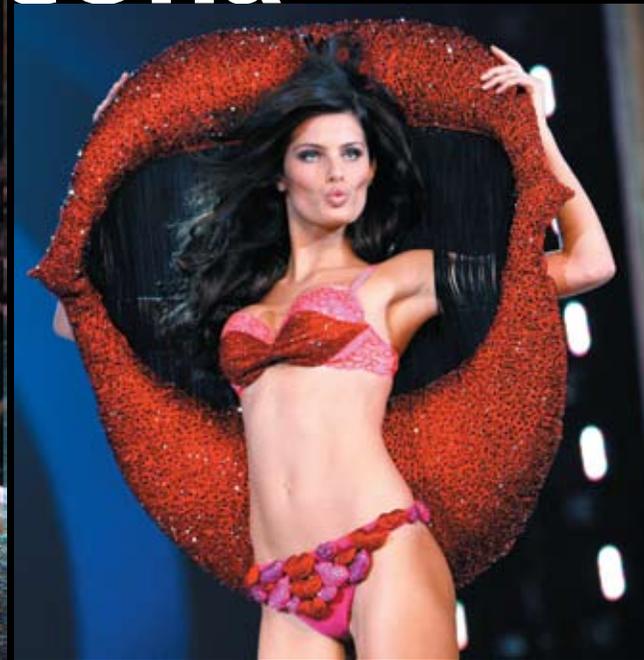
I can't help feel that these collaborations stem from a brat-ish attitude of 'I wanna work with X because they are my musical hero' or 'he was my father and I hold the rights to his music, I'll do what I want!' Maybe I'm wrong but I still think I'd rather hear the original version of Nat King Cole sing 'Unforgettable' than hear the duet version! Maybe it's time to let an artist rest in peace and not in the studio. Some would argue that it opens up the artists' musical vault and makes them more accessible to a younger audience, that would not have heard the original versions first time round. But aren't originals supposed to be exactly that...original!

Millie Johnson can be heard on Global FM 96.5 Monday - Friday 11.00 - 2.00pm and Sunday night's Street Soul 6pm-9pm.





**VIC-
toria**



Street



rs





Text: Chris Dove

Kodak Theatre, Los Angeles, December 2007

VICTORIA'S SECRET FASHION SHOW 2007/08

Need we say more about this spectacular, super-sexy catwalk parade featuring beautiful Victoria's Secret models showing off the new 2007/08 lingerie range? Great music heralded in high flying models strutting their slinky stuff down the glittery runway in brightly coloured and bejewelled bras, panties, basques, leotards and angel wings while men hid their erections with their show brochures – they thought they'd died and gone to heaven! Who on earth can blame them?

And with supermodels including Adriana Lima, Alessandra Ambrosio, Heidi Klum, Miranda Kerr, Selita Ebanks, Izabel Goulart, Karolina Kurkova, Eva Longoria, Hayden Panettiere and Marisa Miller among others donning the daring attire, the highly charged event was packed from head to toe with the world's most lusted after beauties.

There was even more great music in the form of a duet between Heidi Klum and singer husband Seal (Germany's top couple in answer to the Beckhams, though admittedly 10 times cooler!) while star turns by the reunited Spice Girls – themselves fully decked out in revealing Victoria's Secret costumes – helped heighten both the temperature and the palpable sense of glamour.

Founded in Ohio in 1972 and often surrounded by controversy, Victoria's Secret hit the big time in the 1990s when it began using hot supermodels to show off its sexy lingerie. Often attacked by the US religious right, the company is itself a pop culture phenomenon that's given women permission to retain their wholesome "naughty but nice" image while looking drop dead gorgeous and physically unattainable. With a thousand outlets around the world and a thriving mail order service, it's a smart strategy that works wonders for women – and men! – everywhere.

'Quality is remembered long after the price is forgotten'
Stanley Marcus, President of Neiman Marcus



MILLIONAIRE'S FAIR

A LUXURY FUTURE

Text: Tasha Smith

Gold cased phones; multi-faced watches; mahogany-panelled yachts; jewel encrusted car parts; exclusive villas on exotic islands; mansions in Marbella, these are some of the goodies flaunted to the rich who attend the annual International Moscow Millionaire Fair. But that's not all. Guest appearances from rock stars and national sports heroes; raffles that award ticket-holders with bottles of perfume worth 25,000 euros; priceless works of art paraded as casual ornaments and fashion shows modelled by Russian ballerinas. Sound flashy? That's the idea. This event proudly touts itself as the ultimate representative of the luxury goods market. The dazzling array of premier products with suitably outrageous price tags attests to its unrivalled decadence.

Now in its third year, the Moscow fair continues to grow in attendee numbers and sales. A staggering 12,000 guests attended this year's opening gala. Over the four-day event, almost 45,000 visitors passed through the doors to be regaled by more than 200 exclusive brands like Porsche, Cartier, Bvlgari and Rolex. Entrance tickets are priced at a reasonable 30 euros, so most can afford to catch a glimpse of what's hot in the world of the super rich. But, for the majority of attendees this event is about indulging fantasies of inane spending. And in Moscow, where there is a reported population of 103,000 millionaires, those fantasies become real. Russia's new elite is eager to prove their improved status and the fair is the perfect vehicle. Between them, exhibitors spend millions creating elaborate stands that rival Broadway stage shows for lighting effects and performance value. Meanwhile attendees whirl round in black tie and ball gowns, perhaps sipping a Dom Perignon while ogling a Louis Vuitton or a Jaguar. Every detail conspires to make the fantasy real. But the exhibitor's expense is not in vain. Sales for the 2007 Moscow fair were reportedly estimated at 734 million US dollars, according to event organiser Yves Gijrath. The forecasted trends are also positive. While the demand for luxury cars, designer watches and haute couture is healthy, it is the rising interest in art and antiques that excites Gijrath who claims this is a sign the Moscow market is maturing.



The Academy of Arts gallery displayed paintings by Wassily Kandinsky and Nikolai Roerich, whose mystical mountainscapes have skyrocketed in value at Sotheby's and Christie's Russian art auctions. By teaming up with Russian Fashion Week and hosting the press event to announce the forthcoming heavyweight bout between current champions, Vladimir Klickdo and Sultan Ibragimov, the millionaire fair gains cultural cache and reinforces its role on the annual Russian events calendar.

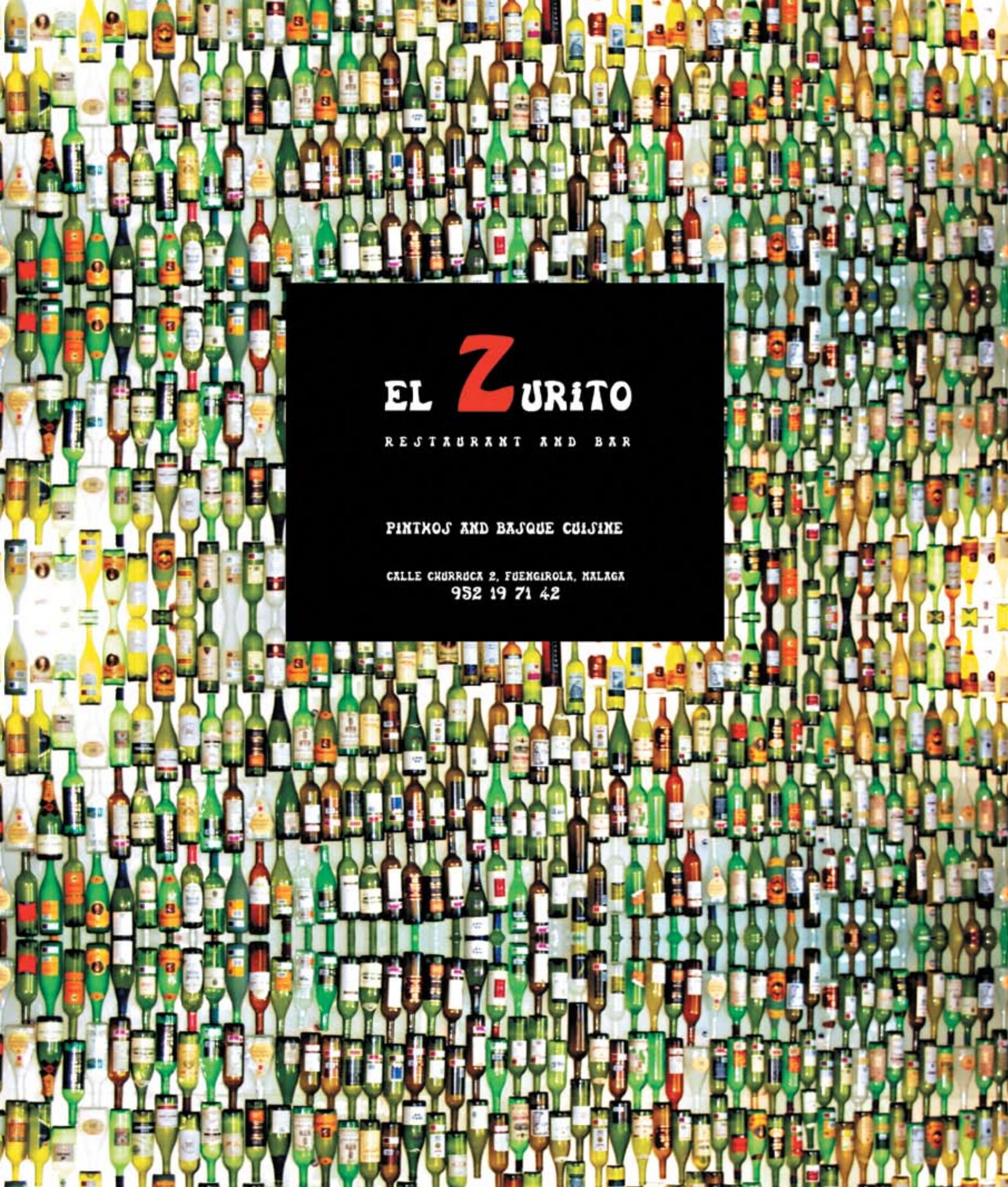
Despite the blatant opulence, the millionaire fair had a modest start in Amsterdam as a trade show for readers of Gijrath's magazine, *Miljonair*. That was 2002. In 2003, exhibitor and visitor numbers quadrupled. Now six cities host their own fair; Kortrijk (Belgium), Shanghai, Munich, Istanbul, Amsterdam and Moscow. According to their own press, this year's Amsterdam fair broke all records by attracting 47,000 visitors. Sales included a Bugatti Veyron for 1.2 million and a number of Maserati's. Rolex, Breitling and Audermars Piquet each claimed business was booming. And Gijrath signed a deal to host the fair at the Amsterdam RAI for another three years.

The fair has also established itself in Shanghai. As the largest city in the People's Republic of China, Shanghai is widely regarded as the nation's citadel of modernity. It provides the perfect platform to harness China's burgeoning luxury goods market, which is ranked third largest in the world. In just its second year, the Shanghai 2007 fair doubled in size attracting 14,000 visitors and more than 150 top global brands. China's rapid economic growth, unique hierarchical society and ambitious citizens suggest that soon every Chinese city will resemble Hong Kong. Here, flashy 20-somethings dressed in designer suits, sporting handmade Swiss watches and hi-tech gadgets are common.

These statistics bode well for the future of the millionaire fair. Verdict Research Limited, a leading American research firm, forecasts that global expenditure on typical retail luxury goods, such as clothes, watches, cosmetics and handbags will be 450 billion US dollars by 2012. They cite emerging markets in the Asia Pacific region as the driving force behind this growth and say the region will shortly take over America as the second largest luxury goods market in the world. The problem is however, if everyone can afford it, can a product truly be classed as luxurious. By definition, a luxury product should be rare, unique and expensive. It should be of superior quality, feed into the buyer's fantasy and confer some element of status. It is this last attribute, which truly captures the imaginations of buyers in emerging markets like Moscow and China.

A ridiculous award ceremony at the Moscow fair that recognises up and coming socialites in categories such as 'Most frequently invited lady of the year', 'Debut of the year' and even 'The most invited person who never went anywhere' demonstrates just how strong the lure of this new found status is. And who can blame them? The desire for a better life is a basic human goal. The millionaire fair gives everyone the chance to see what a better life could entail. Of course whether or not you agree with their prognosis begs one simple question – Chanel or Versace?

For more information, visit www.millionairefair.com



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Text: Chris Dove Illustration: Rolando S. Bouza

Eat me slowly!

TURNING THE TABLES ON THE FAST-GROWING SLOW FOOD MOVEMENT
PROMOTING ONE CORE HEALTH AND LIFESTYLE MESSAGE: SLOW DOWN, YOU EAT TOO FAST...

"Slow Food is a non-profit, eco-gastronomic member-supported organisation founded in 1989 to counteract fast food and fast life, the disappearance of local food traditions and people's dwindling interest in the food they eat, where it comes from, how it tastes and how our food choices affect the rest of the world." Today, they have 80,000+ members from all over the world with numbers growing rapidly as we finally wise up to the benefits of a slower, healthier lifestyle. In a nutshell, Slow Food is "good, clean and fair food". The group's philosophy promotes everyone's fundamental right to pleasure and consequently the responsibility to protect the heritage of food, tradition and culture that make this pleasure possible. The Movement is founded on a concept of "eco-gastronomy": recognition of the strong connections between plate and planet. They believe that the food we eat should taste good; that it should be produced in a clean way that doesn't harm the environment, animal welfare or our health; and that food producers should receive fair compensation for their work. They implore us all to regard ourselves as co-producers – not consumers – because by being informed about how our food is produced and actively supporting those who produce it, we become partners in the production process. Having reached a tender age milestone (I'm not saying how old!), one starts heeding the advice of groups like the Slow Movement. I first crossed their path in 1999 while promoting an 'alternative' public sector healthy eating campaign – long before Britain's Jamie Oliver jumped on the healthy school food bandwagon (we'd approached Oliver's agent who showed initial interest in our campaign before Oliver decided he wanted to lead the campaign himself...). Nevertheless, "good, clean and fair

food" is only possible with knowledge: the knowledge of those who bring food to the table and the knowledge of those who eat it. Understanding more about our food, how it tastes and where it comes from makes the act of eating all the more pleasurable. By reawakening and training our senses, Slow Food helps people rediscover the joys of eating and understand the importance of caring where their food comes from, who makes it and how it's made. Slow Food has educational programmes for everyone: children and adults, members and non-members including activities involving a visit to an apple orchard or local farm, through food and wine tastings, by inviting a guest speaker or local producer to a dinner, and by bringing producers and consumers closer together. Slow Food's educational style is based on Taste Workshops – a permanent feature at all large Slow Food events in which experts teach participants to taste and compare foods and match them with wine and other drinks. In addition, Slow Food's school programmes range from training teachers and collaborating on curricula to improving school lunches and organising after-school programmes. The group claim there is no better way to understand food than to grow it yourself so by creating a school garden in their town or city, students learn to grow plants, understand the cycle of the seasons and can taste what they've grown before going on to study delicious ways of using the ingredients in the kitchen, always remembering: "Slow, slow, eat it slow..."

For more information on Slow Food, visit www.slowfood.com and learn about 'Slow Food on Film' at the International Food and Film Festival, May 7-11/08, Bologna, Italy.

Airspace Tokyo

Text: Andrew Forbes Photos: Tatsuo Masubuchi
Special thanks to Hajime Masubuchi / Studio M in Tokyo, Japan



Just as iconic buildings can transform the identity of a city, so can thoughtful and pioneering architecture deliver positive change in the neighbourhoods of those cities, at a local level. Airspace Tokyo, a light-flooded urban building of loft apartments and community spaces swathed by an intricate mesh screen, is one such example.

Building Structure. Designed with a minimalist approach, by Hajime Masubuchi of Studio M in Tokyo, Japan, Airspace Tokyo is a mixed-use building, constructed on a corner site. Though utilising steel post and beam construction with concrete walls & floor to ceiling windows Masubuchi employs innovative "zero clearance" techniques to enable the creation of spacious, light-filled "air spaces" within the structure. These intentionally irregular, flexible spaces connected by glass walkways and steel staircases, are subtly defined by a combination of opaque and transparent walls and ceilings, blurring the distinction between inside and outside. 'I just wanted to design a very airy space that anybody would be able to use,' Masubuchi says. Private living spaces take the upper floors, with white, light-filled minimalist open plan studios, each equipped with kitchens, bathrooms & changing areas, are below. So flexible are these "air spaces" that local residents can book them over the internet by the hour, day or month for anything from photo shoots, cookery courses, exercise classes, music lessons or community meetings. **Screen Façade.** In contrast to the beautiful simplicity of the interior, Airspace Tokyo is swathed in an intricately laser-cut aluminum and plastic composite screen façade that appears to float around the building. The dramatic façade is the work of architect Thom Faulders of Thom Faulders Architecture, in partnership with digital

technologist Sean Ahlquist of Proce2, both based in San Francisco, USA. Combining practical benefits such as privacy and environmental protection with a unique visual aesthetic, the screen gives a strong identity for Airspace Tokyo. Innovative parametric computer software modeling aided the creation of the multiple, overlapping patterns that make up the façade. The resulting artificial organic design of the screen offers harmony between the once lush greenery of the original domestic site and its present day, crowded urban neighbourhood. Despite its deliberately irregular quality, this stunning protective skin is perfectly integrated with the building's internal layout and overall design, affording either views or privacy where needed. The visually complex design appears to magnify the subtle 3mm thickness of the composite screen. Just 15cm of airspace separates the building from its skin, held in place by discreet, thin aluminum rods and adjustable connectors. **Design Collaboration.** Airspace Tokyo is a remarkable successful design collaboration and the fusion of ideas and creativity from architects from contrasting cultures, working in different cities, continents apart. The result is the perfect synergy of Faulder and Ahlquist's luxuriously dense exterior façade, with Masubuchi's spacious, multi-purpose interior spaces. Airspace Tokyo is now a defining part of the city's district of Kitamaogome.





100% carbon neutral, the boat runs on **BIODIESEL** – including 7 litres of the crew's body fat. Now that's what you call eco-logical...



Speeding around the world in the

Text: Chris Dove

Earthrace Ecoboat



Moored at London's O2 Dock in Greenwich ahead of its attempt to break the world speed powerboat record of 75 days, currently held by British boat Cable and Wireless Adventurer in 1998, Earthrace plans to only take 65 days to complete the round the world trip. Her cool, sleek look is not a design gimmick: the high-tech, green energy ecoboat is technically known as a trimaran, having three hulls all designed to pierce through waves as opposed to running over them, making her speed through rough seas faster than any other powerboat on the planet.



1. Valencia - Start
2. Azores
3. Puerto Rico
4. Panama Canal
5. Manzanillo, Mexico
6. San Diego, USA
7. Hawaii, USA
8. Majuro, Marshall Islands
9. Koror, Palau
10. Singapore
11. Cochin, India
12. Salalah, Oman
13. Suez Canal, Egypt
14. Valencia, Spain - Finish

Journey of the ecoboat

Built in Auckland, New Zealand, the 10-ton superboat has low-emission engines and claims to have a zero carbon footprint. 41-year-old skipper and founder Peter Bethune believes biodiesel is a viable alternative to petrol and thinks his extreme Earthrace Ecoboat is a chance to develop the international biodiesel industry while encouraging "less reliance on dodgy parts of the world". The former oil exploration engineer is so committed to the project that he had liposuction to contribute 100ml of his body fat to fuel Earthrace while two other volunteers also contributed their fat to the cause, making up seven litres of biofuel – enough to power the boat for just over 9 miles (or 7.8 nautical miles).

A worthy cause of course, but get out your calculators to check just what this means for the overall fuelling of Earthrace as she sure needs a lot of biodiesel: holding as much as 3,000 gallons doubles the weight of the vessel yet just one refuelling goes a long, long way, travelling from Vancouver to Acapulco, Mexico – that's 2,582 miles (or 2,969 knots or 4,155 kilometres or 2,244 nautical miles). No guesses for calculating how much weight the entire crew would need to lose to even partly fuel the green boat! An impossible task so Portugal-based SGC Energia are supplying 165,000 litres of superior quality biodiesel as the amount required to safely break the speed record in their planned time scale.

Yet more statistics for you: Earthrace has been designed to have up to 7m (24ft) of water on top of her yet this can theoretically be achieved in 15m (50ft) waves. On one test race, waves of 40ft had Bethune and the crew terrified she'd capsize but she rode each wave in her stride while giving the other petrol-fuelled powerboats a serious run for their money.

Due to set off this March from Valencia on Spain's Costa Blanca, all eyes will be on Earthrace, Bethune and his crew as we say 'Bon voyage with biofuel and good luck for a speedy return!'



THINK...194



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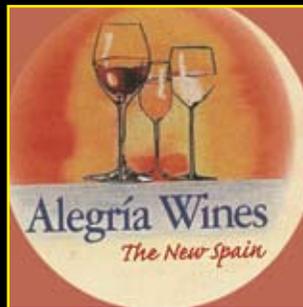
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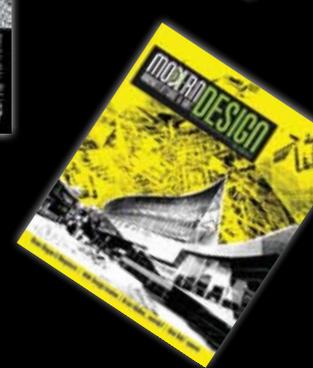
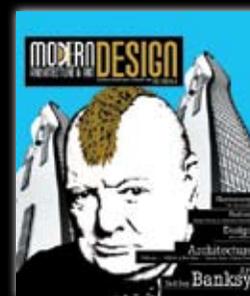
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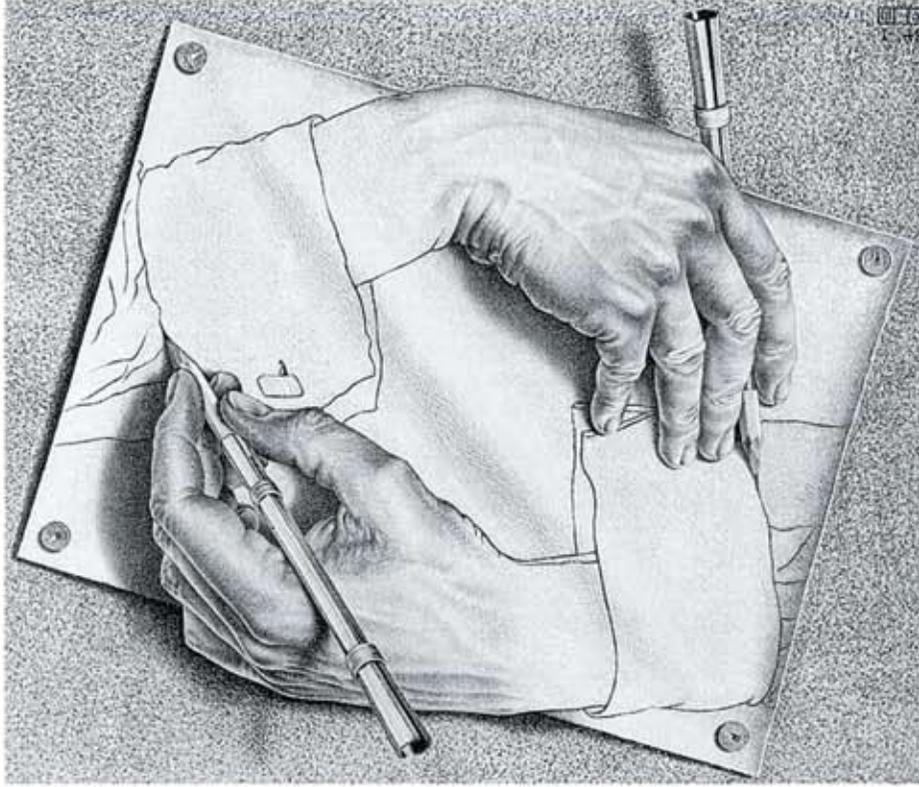
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