

a few poster references
for Project Three

A Group Show:

Wednesday 10 June – Friday 12 June 2009

20.30h: Theater Basel Grosse Bühne

Tickets: www.theater-basel.ch

Organised by:
Art Basel Fondation Beyeler Theater Basel

TEMPOROSINO

Doug Aitken
Matthew Barney
& Jonathan Bogle
Tacita Dean
Thomas Demand
Trisha Donnelly
Olafur Eliasson
Peter Fischli / David Weiss
Liam Gillick
Dominique
Gonzalez-Foerster
Douglas Gordon
Carsten Holler
Pierre Huyghe
Koo Jeong-A
Philippe Parreno
Anri Sala
Tino Sehgal
Rirkrit Tiravanija
& Arto Lindsay

Curated by
Hans Ulrich Obrist
Philippe Parreno

Designed by
Hans Ulrich Obrist
Philippe Parreno
Anri Sala
Rirkrit Tiravanija

Originally commissioned by
Musée d'Art Moderne de Paris
Theatre de la Ville Paris

With the kind support of
Kanton Basel-Stadt and Kanton Basel-Landschaft

What if an exhibition
was not about occupying space
but about occupying time?

WORKSHOP:
27 —> 28
NOV 10
AUTO-
PUBLICACIÓN
EN LA
FOTOGRAFÍA

ORGANIZA:
More than WS — Carlos Albalá
& Víctor M. Fernández.

WORKSHOP LOW / HIGH:
Impartido por: Marco Balesteros
& Sofia Gonçalves



Don English — Miss Atomic Bomb
(Lee Merkin), 1953



Thomas Ruff — /peg b/01, 2007 — Chromogenic print, Diasec - 238 x 320 cm.
Courtesy l'artista / the artist and Castello di Rivoli.

LOW

HIGH

LOCAL:
Proyecto Rampa — Calle de Peñafiel,
5 / 28019 Madrid
<http://proyectorampa.net>

+ INFO:
More Than WS — morethanws.com
morethanfoto@gmail.com

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WEDDING SANS

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! ? @ # \$ % & ' () * + , - . / : ; < = > ? @ A B C D E F G H I J K L M N O P Q R S T U V W X Y Z [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

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Wedding Sans is a contemporary grotesque typeface that combines rectangular with round letterforms as well as slightly condensed capitals with slightly wide lowercase letters. The typeface is available in four weights and has a choice of Lining and Tabular Figures.

WeddingSans-Regular
 WeddingSans-RegularItalic
 WeddingSans-Medium
 WeddingSans-MediumItalic
 WeddingSans-Bold
 WeddingSans-BoldItalic
 WeddingSans-Black
 WeddingSans-BlackItalic

***DCOPSU**

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გერმანული ფილმების
კვირეული
22.05. – 27.05.2004

პირველი სახლი
გერმანული ფილმების კვირეული
22.05. – 27.05.2004

3. TAGE DES DEUTSCHEN
FILMS IN TBILISSI
22.05. – 27.05.2004

IN DER KINOMATHEK
GOETHE-INSTITUT TBILISSI
KAKHADZE STR. 2
22.05. – 27.05.2004

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MEDIA FILM PRODUCTION SERVICE
und das GOETHE-INSTITUT THÜRINGEN
präsentieren in Zusammenarbeit mit dem
2. Internationalen Filmfestival Thüringen
neue Filme aus Deutschland

გაერმანული
ფილმების
ფესტივალი
11.10 —
15.10.2006

საერთაშორისო
ფილმების
ფესტივალი
11.10 —
15.10.2006

Kinotheater am Markt
Thüringen, Marktstr. 36

გაერმანული



ფილმები

09.10.2006



11.10 —
15.10.2006

გაერმანული

გაერმანული
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NOW ON TO PROJECT FOUR...

PROJECT 4

Use a grid. Grids are good!

- grids bring order and consistency to a multipage document
- a grid doesn't dictate placement of content
- a flexible grid allows for more freedom
- 1–2 columns is static, start with at least 3 (5+)
- it's best if the smallest module is good for some type of content

MEASURES OF DISTANCE LEARNING & DOUBT

Critical Distance?

The first time I watched the video *Measures of Distance* by Mona Hatoum it seemed like a revelation. I was a BA student and had been reading around the history of video art, particularly in relation to feminism and identity. *Measures of Distance* was often cited as a key example of a work at once personal and political so it had accrued an aura of importance for me as an apparently crucial, critical work.

As a Fine Art undergraduate in the early 2000s (unfortunately failing to understand the term 'postmodernism') I had already learnt that we cannot look at artworks innocently. I still have a copy of 'The Pursuit of the Personal' in *British Video Art* by Catherine Lives. I know I encountered the work elsewhere too, in books, journals and perhaps tutor recommendations, sources lost to me now.

I stumbled across it in an exhibition called 'Self Evident' at Tate Britain in 2002 having gone to see the more publicised Turner Prize. The title of the exhibition probably caught my attention because I am interested in artistic explorations of self and subjectivity. My own artwork is concerned with the impact and agency of representations in self-understanding and our relationships with others.

I had forgotten the title actually, and searched out 'Self Evident' by trawling Tate's archives online. I also retrieved the exhibition press release. It states the exhibition examined "how artists have presented themselves as the subject of their work, either by using their own physical presence, or by drawing on their personal or shared experiences... [reflecting] a noticeable shift in artistic practice since the late 1960s, when artists began to portray themselves as active participants in the world, as opposed to detached observers." This blurb does not question the nature of the 'self' proclaimed to be evident in the exhibition's title, however (as far as I remember) the artworks in the exhibition troubled notions of authentic identity and the artist as bearer of meaning for an artwork.

Other works in the exhibition included DeStazzari's *Feast* by Susan Hiller and something by Mary Kelly, though I can't remember if it was *Post Partum Document* or *Women and Work* (with Margaret Harrison and Kay Hunt). I do recall that, in spite

of understanding Hiller and Kelly to be important artists too – also involved in questioning how we become who we are – their works failed to interest me. I couldn't be bothered to spend time with them.

Mary Kelly is a writer on whom I once had a bit of an intellectual crush. Her 1985 article 'Re-viewing Modernist Criticism' helped me write my dissertation and gave me an idea of the 'self' that might be problematic. She discusses Modernist discourse as it is produced by practices surrounding art such as reviewing, exhibiting and publications. Although Modernist artworks were often theorised as presenting a blank slate of self-reference, the predominant mode of Modernist criticism privileged the expression of an essential (usually white male) subjectivity, recuperating and homogenising work within an authorial, expressive narrative.

Measures of Distance, on the other hand, ignited me. I stayed to watch it through twice. All the same, when *Measures of Distance* came to Leeds Met Gallery, where I work as a part-time gallery assistant, six and a half years later I was stand-offish. I didn't want to watch it in case it didn't live up to my memories and expectations. Would it make me doubt my earlier self?

To be honest I can't really remember *Measures of Distance* from that first time, not its content anyway. Nothing beyond the fragmented images of a female body obscured by Arabic writing and its structuring around correspondence (aspects I was familiar with anyway from reading about it). But I remember its dissipated my lethargy, it made me forget my tired feet and gallery fatigue.

Care/Proximity

I lived with *Measures of Distance* in 3 hour shifts for around 4 weeks. I didn't watch it, it became an object, a plinth and TV that I switched on and off at the start and end of the day, checking up on it occasionally in between times. Its plinth was painted deep red (a remnant from a previous show) and each morning I opened up the back and reached into its guts to set it going. The video was housed in the upper gallery; I sat beneath it at the invigilator's desk on the lower floor. Looking up at the ceiling I would imagine it there above me, looping repeatedly through its narrative. I spent the interludes between visitors reading, writing and looking at the other artworks, avoiding *Measures of Distance*.

In a book I haven't read yet M.T.J. Mitchell asks 'what do Pictures want?' subtitled 'The Lives and Loves

structure

Column grid

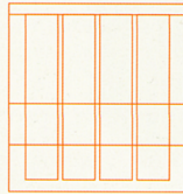


exhibit comparisons

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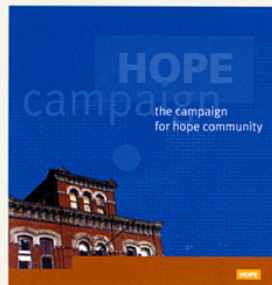
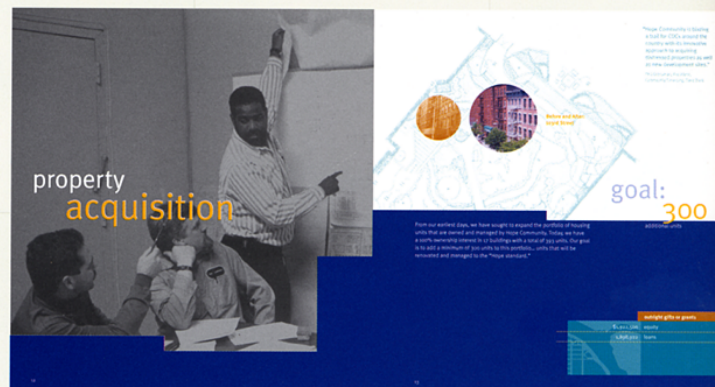
12 14 18 22

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Dramatically varied use of a rigorous four-column grid lends a sense of vitality, growth, and optimism to this brochure. The regularity of the grid, however, conveys stability—incredibly important for the client in securing funding from the potential investors to whom the brochure is directed.

PROJECT 4

Design for a spread, not a single page.

- bigger elements (graphics, images or large type) can cross the gutter
- relate the pages (make use of the spread center, crop images to the edge of the inside gutter)
- left page (verso), right page (recto)



Le porte-manteau Heli a été fabriqué par Julio Objet Design et met en œuvre le savoir-faire traditionnel de la broserie dans un univers totalement nouveau.

« NOS OBJETS SONT ISSUS D'UN PING-PONG CRÉATIF ENTRE NOUS »

LES M

Les designers Céline Merhand et Anaïs Morel, réunies sous le nom Les M, travaillent ensemble depuis quatre ans. Elles ont été invitées à concevoir l'atelier pour enfants du Centre Pompidou de Metz et connaissent de nombreux succès.

C'est à l'École régionale des beaux-arts de Rennes que Céline Merhand et Anaïs Morel se sont rencontrées et c'est l'esprit poétique de leurs créations qui les a rassemblées. Poétiques, certes, mais également fonctionnelles, les objets créés par Les M s'inspirent et revisitent les rituels de la vie de tous les jours. N'habitait plus dans la même ville – Céline vit à Luxembourg alors qu'Anaïs est restée à Rennes –, c'est lors de foires, salons, biennales qu'elles se retrouvent et concoctent leurs projets. « Ensuite, c'est un ping-pong entre nous d'envois de dessins, de discussions et de corrections mutuelles. » On leur doit notamment le *Cocoon*, la première pièce éditée par Super-ette dont on attend une nouvelle version dans les mois à venir. Ce fauteuil emmitoufle le corps dans une enveloppe moelleuse et protectrice et a valu au duo une grande reconnaissance de la presse internationale.

C'est par le biais de leur participation à « Imaginez maintenant » que le Centre Pompidou de Metz les repère et fait appel à elles pour concevoir l'atelier pour enfants qui se tient en parallèle de l'exposition des frères Bouroullec. Pendant plusieurs mois, elles élaborent *Pillow*, une structure composée de coussins géants de couleurs vives. Entre tapis, terrain de jeu ou cabane à bâtir, cette architecture molle et en

mouvement invite les plus jeunes à de ludiques expérimentations dans l'atelier de création du musée. « C'est l'espace de jeu qu'on aurait aimé avoir. » Le succès est au rendez-vous et les deux jeunes femmes envisagent de commercialiser la pièce pour des crèches ou des écoles. « Ce serait dommage que ce ne soit pas pérennisé. »

Passionnées par la recherche de solutions souples, adaptables et faciles à intégrer dans le quotidien, adorant la rencontre avec les fabricants et les ateliers, Céline et Anaïs poursuivent leurs créations. Dernière en date, une série d'objets réalisés pour la Broserie Julio à Nantes : miroir (*Halo*), porte-manteaux (*Heli*) et porte-lettres (*Colline*) s'ornent de longs poils de brosse colorés. D'autres nouveautés devraient suivre, encore tenues secrètes mais déjà bien avancées : « Nous aurons plusieurs actualités en 2012. »

En attendant, Les M peuvent s'enorgueillir d'avoir été tout récemment couronnées par le « Prix Nouvelles Générations » (catégorie design) organisé pour les 10 ans du supplément *Styles de L'Express*. C'est un vote du public sur Internet qui les a désignées comme finalistes et c'est ensuite un jury qui les a choisies. Ce prix leur donnera une belle visibilité, comme leur participation à la Design Week de Hong Kong.

Objets en vente à la Mudam boutique.
Jusqu'au 16 janvier au Centre Pompidou de Metz.
www.lesm-designstudio.com

LES M ont été interviewées par FRANCE CLARINVAL
et photographiées par OLIVIER MINAIRE au Centre Pompidou de Metz.



Les VOLTAGE SISTERS ont été interviewées par FRANCE CLARINVAL et photographiées par DAVID LAURENT/WIDE dans son bureau.

« FAIRE DES FOULARDS QUI ONT QUELQUE CHOSE À RACONTER »

VOLTAGE SISTERS

Passionnées de mode et toujours à la recherche des bons looks, deux sœurs se sont lancées dans la création de grands et luxueux foulards. De quoi tenir chic et chaud cet hiver.

Elles se définissent comme des « dingues de fringues » et adorent les virées shopping dans les grandes villes. De là à passer à la vitesse supérieure et à créer leurs propres marques, il n'y a qu'un pas que les Volt(t)age sisters ont franchi. Leur nom est déjà tout un programme qui joue sur les mots « volage » – pour la légèreté et le côté changeant – et « voltage » – pour le côté piquant et électrique. Elles veulent créer un produit de A à Z et le foulard « v-neck » se prête à cette exigence car il est déclinable à l'infini, s'adapte à tous les types de tenue et est assez facile à concevoir.

« Ce sont de grands carrés de 1,4 m de côté, constitués de six pièces, qui sont pliés en deux pour faire un triangle que l'on porte en V autour du cou », détaillent-elles. Là où elles font montre d'une grande originalité et d'une belle recherche, c'est dans le choix des tissus. Après avoir fait leurs premiers achats au traditionnel À la Bourse à Luxembourg, elles se tournent maintenant vers des fournisseurs plus prestigieux et exclusifs qui produisent pour les grandes maisons de couture comme Lanvin ou Hermès. Soies, velours, laines, lins ; imprimés, unis, structurés, lisses... toutes les combinaisons sont possibles pour ces pièces qui peuvent se porter dans un sens plus classique et un autre plus... « électrique ».

Parce qu'elles aiment aussi jouer avec les mots et raconter des histoires, les Volt(t)age sisters ont donné des noms particuliers à la trentaine de modèles qu'elles ont développés. Ainsi *Mad mad men* joue sur un camaïeu de gris et de bleu acier et mélange un tissu de veste masculine à un velours brillant « pour les femmes ultra féminines qui assument un côté andro-

gyne ». *Laid in a bed of roses* rassemble les couleurs de six roses différentes alors que *Lady Chatterley's lover* affiche des couleurs de forêt et de bois... Chaque foulard raconte ainsi une histoire et définit un style de femme.

Produites en édition limitée et numérotée (autour de 10 ou 15 exemplaires), cousues à la main au Luxembourg avec des tissus de grande qualité, d'un style intemporel qui ne se démode pas, ces pièces se situent dans l'univers du luxe. Un positionnement qui convient très bien aux Volt(t)age sisters qui rêvent de se voir désormais distribuées à Paris ou à New York.

Non contentes de ce début de succès, elles envisagent désormais d'élargir la gamme : les « v-band » pour hommes, sortes d'hybrides entre l'écharpe et la cravate également composés de plusieurs pièces de tissu, sont au stade de prototype ; une gamme pour enfants (joliement appelée « Les Amours de Volt(t)age ») pourrait voir le jour ; une collection « Volt(t)age Home » avec plaids et coussins est déjà en gestation dans leur esprit...

En vente à la Mudam boutique et chez Muse by...
www.volt-t-age.com



●
**« J'AI UNE IDÉE :
FAIRE UN CURE-DENT
À PARTIR D'UN ARBRE,
À LA MAIN »**

WANNES GOETSCHALCKX

Artiste invité en résidence par le Casino Luxembourg, le jeune Belge Wannes Goetschalckx paie de sa personne en taillant un énorme peuplier pour en faire un cure-dent. Un projet à la limite de l'absurde mais qui s'insère parfaitement dans le lieu.

Il n'y a que des Belges pour avoir des idées aussi farfelues ! Tailler un arbre de plusieurs mètres de haut, à la main, avec des outils simples et rudimentaires, pour n'en laisser qu'un cure-dent en son centre. Voilà comment Wannes Goetschalckx a envisagé sa résidence d'artiste au Casino Luxembourg. Un projet qui a séduit le jury, par son humour, certes, mais aussi par son adéquation avec le lieu. En effet, l'aquarium du Casino a ceci de particulier qu'il est visible depuis l'extérieur, devenant une sorte d'atelier en vitrine. Son architecture oblongue pouvait aussi aisément accueillir un tronc. Du côté de l'artiste, né en 1978 et formé à l'académie des beaux-arts d'Anvers, c'est d'abord la relation formelle de la pièce qui l'a séduit, mais plus largement, cette performance s'insère dans son travail et sa carrière où il se met régulièrement en scène lui-même. *« Ce n'est pas que je cherche à éprouver mon corps, mais pour moi la manière la plus honnête de faire de l'art, c'est d'être présent, soi-même, engagé. »*

Cela dit, il considère les six semaines de résidence comme un travail en atelier et non comme une performance. Il ne refuse pas le dialogue avec les visiteurs du Casino Luxembourg, mais ne veut pas que l'on considère qu'il fait partie de l'exposition. Ce sera le résultat qui comptera. Et ce résultat est assez hypothétique, compte tenu


de l'énormité de la tâche. Pour la première fois, il travaille avec un bois encore jeune (l'arbre est mort, mais pas encore sec), très massif. *« Si ce n'est pas fini, je l'emporte et je continue... Pas question de renoncer. »*

Wannes Goetschalckx a dû habituer son corps aux mouvements répétitifs de la scie, du burin et du maillet. *« Je varie les outils et les mouvements, mais ça reste très physique. »* Il se sent comme un sportif manquant d'entraînement, courbaturé et fourbu, mais découvrant l'adrénaline de l'effort. Ce travail physique autorise cependant l'esprit à vagabonder et c'est aussi cet état qui intéresse l'artiste. À l'heure où l'on peut tout commander par Internet et obtenir n'importe quel produit manufacturé en quelques jours, revoir le mode de fabrication, prendre le temps de faire un objet aussi dérisoire et usuel qu'un cure-dent, fait aussi partie d'une réflexion globale.

Il s'agit de pointer la question de la transformation, le passage du très grand au très petit, de l'extérieur à l'intérieur, du public à l'intime, de la vie à la mort... Les questions cruciales de l'art, en somme.

Exposition
du 19 novembre au 8 janvier au Casino Luxembourg
www.casino-luxembourg.lu

WANNES GOETSCHALCKX a été interviewé par FRANCE CLARINVAL
et photographié par DAVID LAURENT / WIDE au Casino Luxembourg.



"MY METHODS ARE LABOR-INTENSIVE. I WORK FROM THE CONVICTION THAT ANY CONTENT GATHERS DEPTH AND DENSITY WITH THE ACCUMULATION OF EVIDENT LABOR."

Is this a molecule magnified? Is it a flock of birds frozen in time, curving high around office towers at dusk? On the west side of the gallery, the swirl of connected rods lightly touches only one side of the column, while the column on the east side is completely surrounded by the piece, incorporating the column into its sphere of charged energy and acknowledging the most salient features of the site.

Hepler says she has introduced the sensation of movement to integrate the sculptural form and architectural space. In response, the visitor moves under and around the piece in order to gather impressions, never quite able to take it all in with a single glance. Implied movement provokes real movement with the introduction of a sculpture with no front or back within a non-hierarchical space. The visitor must establish her own relationship with these elements, never to be quite repeated by another.

In constructing a cohesive array of disks and rods across the length of the room, moving from physically smaller and denser clusters to larger and more open ones, Hepler presents a dramatically diminishing optical perspective. Scale and distance are purposefully exaggerated, and while the whole remains quite still, the entire form is infused with a sense of undulating expansion and contraction. When viewed against the adjacent white walls, the PVC connection disks become black marks dashing and receding in space. Hepler affirms that the primary impression of her work is retinal.

Additional to installation, the artist works in a wide range of media—sculpture, drawing, photography, digital animation, and printmaking. She consistently

works to capture a sense of geometric form, the suspension of floating particles that linger. Though she takes many cues from such natural phenomenon as flocks of starlings or swarms of gnats, Hepler's work does not illustrate these phenomena or attempt to replicate what she has seen. She uses her impressions from these experiences as a naturalist might: as field notes contributing to a broader understanding of universal organizing principles.

Hepler clarifies ideas for installation work by fashioning rough, three-dimensional wire "drawings" or studies. These sculptural diagrams provide her the flexibility to work out ideas that she will later translate into larger spaces. Once work begins on an actual installation, the space and the construction materials dictate the fabrication and shape of the final form. Hepler likens the process to building a bird nest, repetitively attaching one piece at a time and learning from the observed properties of the structural components. Hepler states that she is drawn to tensile, skeletal volumes as they occur spontaneously in the natural world. She has created hundreds of variants of such structures in pen and ink, in woodcuts, in etchings, in wire, in miniature dioramas, and on Plexiglas plates

"I AM INTERESTED IN SUCH VISUALLY COHESIVE FORMS THAT NEVERTHELESS CONTAIN A CHAOTIC STRUCTURE—TANGLES OF THREAD, ELECTRONIC CIRCUITRY, SWARMS OF INSECTS IN FLIGHT. THERE IS SOMETHING TERRIFYING ABOUT THEIR MASSIVE INTRICACY AND SOMETHING BEAUTIFUL IN THE RHYTHMS OF THEIR MINUTE AND REPETITIVE DETAIL."

"SEVERAL YEARS AGO, WATCHING A SWARM OF GNATS HOVERING AGAINST THE SKY, I WAS STRUCK BY THE CONTRADICTION BUT BEAUTIFUL EFFECT: A DEICATE GREY SPHERE SUSPENDED IN THE AIR; AN AWESOME CHAOS OF FRETNETIC MOVEMENT."

similar to the drawing edition she completed for Open Satellite. Her drawings often seem to be slices of imaginary, three-dimensional, wire-frame, spherical objects. "There's almost nothing more restful than the perfect circle," Hepler has noted. "The sphere is one of those perfect forms that allow you to appreciate the chaos without being overwhelmed because you're constantly held in stillness by the overall shape."¹

I became aware of Anna Hepler's work in 2006, with encouragement from Christine Wallers, whose installation work appeared at Suyama Space in 2005. I was impressed with Hepler's acknowledgement of spatial concerns and her use of natural light sources. I felt her documentation exhibited a capacity to recognize and address the challenges inherent in a particular architectural context, while bringing a deliberate, fluid energy to the interpretation. When I was asked to curate a show for Open Satellite, I considered Hepler to be a perfect choice for the space.

Anna Hepler lives in Portland, Maine where she is a faculty member in the Art Department at Bowdoin College, Brunswick, Maine. Previously she held faculty appointments at the Maine College of Art, the Oregon College of Art and Craft, and Whitman College in Walla Walla, Washington. After attending Oberlin College, Hepler received her MFA from the University of Wisconsin-Madison in 1994. She has exhibited nationally and internationally, with solo and group shows from Santa Fe, NM to The Museum of Contemporary Art in Tokyo. Hepler's work can be found in the collections of the National Gallery of Art, the Tate Gallery, and the DeCordova Museum, as well as many college and university special collections.

Selected as an award recipient of the 1999/2000 Luce Foundation Fellowship, Hepler completed an artist residency in Seoul, South Korea where she produced a solo exhibition and co-founded FACTORY, an ongoing collaboration of international artists. She completed her second visiting artist residency at the Tamarind Institute in Albuquerque, NM in 2004. Here she produced a suite of lithographs in collaboration with resident master printers. Additional residencies included Centrum Center for the Arts, WA, Portland School, NC, Illinois State University, and the Oregon College of Art and Craft. In 2003, Hepler founded THE MAP ROOM, an exhibition space in Portland, ME that featured works on paper and installations.

¹ Blurring the Boundaries. Installation Art 1969-1994 (San Diego: Museum of Contemporary Art, San Diego, 1997), p. 31.
² Interview with April Austin, "An Artist explores complexity and resilience," Christian Science Monitor, July 12, 2006, www.csmonitor.com/2006/0712/p118d02Nies.html.
³ Artist statement, Swarm: Anna Hepler. Nine Gallery (Portland, ME Press, 2005).

than human, the same way in which painter William Hogarth found the lengthwise section of an animal horn to be "so nicely curved" as to represent the serpentine line of beauty, a source of the new, handsome and sublime.

The dissymmetry of Yohji was of a completely different type. In him, we see minimalist passion and asceticism underpinning the dominant theme. In a 1994 collection, personalisation was promoted by means of longitudinal cuts slanted in the fabric. The aim of these sartorial cuts was to section the body at the joints, then recompose it along the lines of the seams, in order to allow for a certain degree of movement. Thus, the item's symmetry is fundamentally the same as that of the human body. Its design is laid out along a vertical line that is the mirror image of that seen in mirror planes. To the right and left of that line there are only small variations of detail: the direction of a closure, the angle of a hem, the branching of pleats - small instances of dissymmetry resembling musical embellishments, trills and mordents, which like the ruffles applied to a dress, do not influence the line of the melodic base.

Yet it is not with the "natural" symmetry of the clothing that Yohji's longitudinal cuts collide. Rather, they are a tactic to bypass construction. It is clear that the master has indicated the slash directly on the fabric, without worrying about stitching them up. By appearing through the slit according to a rhythm dictated by the unpredictability of movement, the body moves up the dress's design and has the last word over construction. Power relationships are reversed: now the body takes over the piece of clothing by means of minimal gestures and unexpected attitudes. The effect is enhanced by sudden colour contrasts (his favourite being red against black) or the gathering of a group of pleats into a ruffled tail. In each of these cases, the body intervenes in most intimate exchange with the fabric, not the construction of the clothing. Yohji's design profoundly explores the crucial tension prevailing over this game between lovers.

FOR YOHJI YAMAMOTO THE AIM OF THE SARTORIAL CUTS IS TO SECTION THE BODY AT THE JOINTS, THEN RECOMPOSE IT ALONG THE LINES OF THE SEAMS.

The body is bound to the fabric by a twofold cross-checked prohibition: on one side there is the indomitable naturalness of the living being with respect to the construction, on the other the rigid cultural law that does not allow "male" and obliges "female". Yamamoto exposes this double contradiction, or differential scale, as a primary anthropological given that cannot be mediated. So he wields his human and imperfect personalisation as a duel between body and fabric, to short-circuit the garment's pattern. Here, his radical design is an interpretation of Miyake's great lesson: *weismen do not create a new material that is wait-*

ing to be fashioned, but attack an already accomplished project, the fabric, which is afforded the full dignity of a design object.

The fabric emerges from this process as a primordial, inseparable association of the body. Fabric against fabric. Skin against a manufactured textile product. Like two semi-wilderness, body and fabric grip and push each other in a hostile embrace. It is this embrace, and nothing else, that makes the clothing. On his catwalk models, Yamamoto's clothes represent the final, seemingly peaceful phase of the battle. Far from the runway, thanks to the "cuts" used as accomplices to move out blows below the belt, as indications of all the rules, the body goes back to beating down the clothing, to free itself from it, as from an evil opponent. Fighting against surrender to *deiji* vs, the battle, in this case, is vital.

Paola Coladascomi

V

FABIO-CLETO

Solamandrie, automi, unicorni, mini d'oro, androgini. Il regime del fantasma surge sulle rovine della modernità e insieme il quotidiano, il nuovo ordine del possibile indefinito. E lo fa democraticamente. Si rende accessibile, sempre più disponibile, nelle boutique prima e nei grandi magazzini poi. C'è un'etica sartoriale - e il profilo sociale che denota - diventa un vincolo, impercettibile, elegante processo di trasmutazione, di personalizzazione del sé finalmente affiancato da vincoli di razza, classe, genere. La "società liquida" preme di realizzare il sogno perseguito da intellettuali come Susan Sontag e dalle figure del transito (il travestito, il freak, l'alieno, il transumante) che hanno segnato la libertà-cultura pop negli anni Sessanta e Settanta. È mentre la tecnologia di manipolazione digitale dell'immagine che prende il nome di *morphing*, e che sovrappone la dissolvenza incrociata alla deformazione (il *scurping*) nella metamorfosi graduale, fluida e impercettibile, di un volto in un altro volto, di una persona in un oggetto o in un paesaggio. Le prime applicazioni cinematografiche si collocano alla fine degli anni Ottanta, e il *morphing* irrompe nel lessico e nello sguardo nel 1991. È l'anno di un video - *Black or White* - che esibisce la tecnologia, l'estetica fluida di cui si fa strumento, e l'artista pop, Michael Jackson, la cui performance di transito estetico-chirurgico ne è emblema. Nello stesso anno, il *Terminator 2* di James Cameron rifà ricorso nell'incrocio la spettacolare transizione fra uomo e macchina, solido e liquido. E subito, con la medesima immediatezza che ne definisce la natura tra-



informazionale, il *morphing* si fa metamorfosi e cifra epocale. Fornisce un nome alla tecnologia di superamento del sé, all'erosione dei fondamenti ideologici e dei confini identitari che hanno postulato l'ordine sociale della modernità. E chiudersi del Neosurrealismo sembra annunciare il moltiplicarsi di un'utopia millenaria: l'intercambiabilità di maschile e femminile, di persona e

cosa, la metamorfosi del corpo che a la *diva*, dell'atto che assume valore di componente modificabile, nell'eterogeneità molle del corpo post-umano. Lo ricordano però le grandi narrazioni della metamorfosi: l'androgino platonico, Tiresia, Zambinella, l'Orlando di Virginia Woolf, via via fino alla nuova Eva di Angela Carter e alle pratiche di artisti quali Cindy Sherman e



Magazine: Vogue China,
gennaio 2007.
Fotografo: Pierluigi Maco
Modella: Vlada Roslyakova

Magazine: Vogue China,
January 2007.
Photographer: Pierluigi Maco
Model: Vlada Roslyakova

PROJECT 4

The parts of a grid:

- margins (negative space)
- columns (define live area)
- hanglines/flowlines (horizontal lines to break space)
- modules (individual units of space)

We have left this trail of destruction. But because of how it is presented – a bit like war photography – we just no longer see it. My work is trying to get people to look, and think about what we are seeing

So our sense of the sublime in nature finds a parallel in our feelings towards technology. We feel overwhelmed by the scale of, say, a dam, as we would feel towards that of a canyon. But this movement towards the sublime cannot be dissociated from the question of what lies beyond, of what is out there – a question which Holdsworth's work has constantly been asking, often in quite literal ways, as, for example, in the series *The Edge of Space* (1998) in which he photographed the European Space Agency in the French Guiana, or *The Gregorian* (2005) which followed the movements of a giant radio telescope dish suspended over the jungle in Puerto Rico.

Holdsworth had read about the telescope in *New Scientist* magazine. It's the biggest single dish radio telescope in the world and, he says, 'There's this real drama about the space it creates, over one and a half kilometres. It has this antenna suspended on wires, something like 350 metres above the ground. They programme it so the antenna focuses on a certain point in space. And then it's constantly moving with the movement of the earth in relationship with that position in space, so that the whole structure is moving and shifting. I thought it was an incredible machine, moving both with deep space and the time on the earth, and imparting this message about our relationship to the universe in a really nice, playful way. I am always interested in these structures which have a function in the world we live in, but which also have all these peculiar meanings. For the scientists there it is just their every day working environment, yet at the same time it is something completely extraordinary.'

As the camera follows the dance of this giant dish suspended over the jungle you become aware that the movement of this apparently bionic creature is in tune with the movement of something out there, as far as our methods of detection can spread. Meanwhile, the photographer's camera, itself another bit of technology, is seeking the movement of the dish in an astonishing feedback ballet, from lens to dish to objects in outer space. It is indeed like a Gregorian chant, one voice following another at a distance, celebrating the beauty and the complexity of the whole. [side note: The Gregorian was an early reflecting telescope, so named because of its description by James Gregory in 1663.] Holdsworth's *The Gregorian* series, apart from its intrinsic beauty, is a phenomenal metaphorical feat – to which the photographer, in typical fashion, adds yet another twist. 'All the communications satellites also made me think of the bionic nature of the earth.'

Ballard Meets Wordsworth

The action of space made its first impression into the photographer's work in the late nineties through his discovery of the European Space Agency in the French Guiana. 'At the time, I was taking pictures around motorways, looking at

the hard architecture of extensions of the city into wilderness (*Autopia*, 1996-1998) and then I extended those photographs into the ones I made of Bluewater shopping centre (*A Machine for Living*, 1999-2002). This very modern consumer centre drops into archaic space. It looks like a crater, though it is in fact a disused cement quarry. I started photographing the shopping centre as it was being built. I would photograph it between midnight and five in the morning. It was on the edge of the Map in this odd space. It proposed itself to be an Arcadian public space, but of course it was a very controlled place. I never did go inside. I was really interested in the fact that at night it appeared to lose control. The architecture seemed to give away its intentions and a darker side of the building appeared.'

'I was also making photographs of growth under superstructures such as bridges and city centre complexes, which had waste grounds in which nature had come back. Along those lines I had been studying French Guiana. I was interested in that postcolonial architecture that was partly overgrown and the tension you have there between the collapsed buildings and these great trees growing through them. And when I started researching that, I came across a lot of information on the European Space Agency, and realised that this was much more poignant to me. I visited it for three weeks and watched the launching of a rocket. Space Research and derelict Modernist buildings amid luxuriant jungle: we are deep into J.G. Ballard territory here. 'In the fifties, Charles De Gaulle built this modernist town and it sits on the edge of the most pristine Amazon jungle. You have this really strong contrast between this city and the



A Machine for Living, 2002, C-print, 100 x 150 cm

Map of the World, 2000, C-print, 100 x 150 cm



DA GUARENÈ ALL'ETNA

Quando, nell'estate 1980, la Fondazione Bevilacqua ha deciso di organizzare una mostra di arte contemporanea di Guarenè, l'idea era quella di una mostra a tema, con opere di artisti italiani e stranieri, ma con un filo conduttore: la fotografia. Il tema era quello di una mostra di arte contemporanea di Guarenè, l'idea era quella di una mostra a tema, con opere di artisti italiani e stranieri, ma con un filo conduttore: la fotografia.

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FROM GUARENÈ TO ETNA

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ITALIAN HOMES



81

Roman Grotesque

The theme was that of a show of contemporary art from Guarenè, the idea was that of a show on a theme, with works by Italian and foreign artists, but with a common thread: photography. The theme was that of a show of contemporary art from Guarenè, the idea was that of a show on a theme, with works by Italian and foreign artists, but with a common thread: photography.

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1. CARLOTTA BELLINI
THE GLOWING BAND
2010, 100 x 100 cm, oil



2. CARLOTTA BELLINI
THE GLOWING BAND
2010, 100 x 100 cm, oil



3. CARLOTTA BELLINI
THE GLOWING BAND
2010, 100 x 100 cm, oil



4. CARLOTTA BELLINI
THE GLOWING BAND
2010, 100 x 100 cm, oil



5. CARLOTTA BELLINI
THE GLOWING BAND
2010, 100 x 100 cm, oil



6. CARLOTTA BELLINI
THE GLOWING BAND
2010, 100 x 100 cm, oil

PROJECT 4

MARGINS

- focus the reader's attention
- lock the text block to the page
- lock facing pages together
- serve as a resting place (note taking)
- hold subordinate content (folios)
- create tension
- make reading easy/convenient to handle

PROJECT 4

MARGINS

In general...

- tight margins create more tension
- wider margins help focus the reader (create a sense of calm)
- uneven margins tend to be more dynamic

REPORTAGE DI Alessandra Gatti
FOTO DI Gatti

N

r 44



Il parco di Sesto San Giovanni, a Milano, è uno dei più grandi spazi verdi della città. È un luogo di incontro per molti milanesi, dove si può fare jogging, andare a cavallo o semplicemente rilassarsi. Il parco è stato creato nel 1950 e ha una superficie di circa 100 ettari.

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R

Rischio ambientale

Il rischio ambientale è uno dei più grandi rischi che ci sono. È un rischio che ci riguarda tutti, che si tratti di un rischio naturale o di un rischio antropico. Il rischio ambientale è un rischio che ci riguarda tutti, che si tratti di un rischio naturale o di un rischio antropico.

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OFFICE BUILDING
 Located in the World Heritage site of Macao, the building is a masterpiece of traditional Chinese architecture. It features a unique design that blends modern office space with traditional Chinese architecture. The building is a masterpiece of traditional Chinese architecture, featuring a unique design that blends modern office space with traditional Chinese architecture.

AN OFFICE BUILDING DEVELOPED IN AN UNUSUAL FORM TO OPTIMIZE THE SITE'S NATURAL ENERGY FLOWS

This modern building is an environmentally sensitive building. Located in the World Heritage site of Macao, the building is a masterpiece of traditional Chinese architecture. It features a unique design that blends modern office space with traditional Chinese architecture. The building is a masterpiece of traditional Chinese architecture, featuring a unique design that blends modern office space with traditional Chinese architecture.

The building was designed to be environmentally sensitive in three ways: by blending with the site's natural energy flows and microclimate, by organizing the space to follow the building's shape of these natural energy flows to the site's conditions, and by creating and managing existing natural features.

The site is located close to the border between a narrow strip between two rivers, with mountains to the southwest and southeast. The site was designed to follow the building's shape of these natural energy flows to the site's conditions, and by creating and managing existing natural features.

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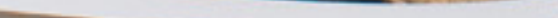
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INTERVENTIONS



OFFICE BUILDING

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1. *Yes, it is a computer!*
 2. *No, not quite computer!*

Strategia procedurale di trasformazione urbana

Journal of Management Education 35(10)



La ricerca ha dimostrato che il cervello, quando è in uno stato di "iperarousal" (iperattività), produce una risposta di "fuga o combattimento" che porta a un aumento della frequenza cardiaca e della pressione sanguigna. Questo stato di iperattività è spesso associato a un aumento della produzione di adrenalina e di cortisolo, che possono avere effetti negativi sulla salute. La ricerca ha anche dimostrato che la riduzione dell'iperattività può portare a una riduzione della produzione di adrenalina e di cortisolo, che può avere effetti positivi sulla salute.

[illegible]

Sam Lacey: "Can you fix it?"
Randy Butler: "No, I can't. But I can ignore it."
—*Sam Lacey, "The Great Day After," 1997*

Procedural urban transformation strategy

grace, love, and mercy.

urban transformation strategy

Il progetto
 Il progetto è stato commissionato dalla Regione Toscana e dalla Comune di Firenze. L'obiettivo era quello di creare un nuovo edificio che potesse ospitare le attività della Regione Toscana e della Comune di Firenze, e che potesse anche essere un punto di riferimento per la città di Firenze.

Il contesto
 L'edificio è situato in un'area urbana di Firenze, vicino al centro storico. L'area è caratterizzata da edifici storici e da una forte presenza di verde.

Il design
 Il design dell'edificio è stato sviluppato da un team di architetti. L'obiettivo era quello di creare un edificio che fosse moderno e funzionale, ma che anche rispettasse il contesto urbano e storico.

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Intervista con Cyprien Gaillard

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Source: *Author's calculations*.

[illegible]

Il risultato perseguito è il risultato di un lavoro serio, di una serietà che si ritrova in ogni circostanza. Insieme a questa serietà, però, c'è anche un senso di ironia, un senso dell'umorismo, un senso della vita. Il risultato è un lavoro che è anche un divertimento, un lavoro che è anche una festa.

Il presente studio è stato approvato dal comitato di etica dell'Università di Padova e tutti i partecipanti hanno dato il loro consenso informato.

Il corso, che parte dal 1980, è stato organizzato in modo da consentire agli studenti di seguire un percorso di studio che li porti a conseguire un titolo di studio che li consenta di accedere a un corso di laurea in Scienze della Comunicazione.

[illegible]

Per quanto riguarda le iniziative a cui ha partecipato, il professor Giamberini ha sottolineato che, in questi anni, ha partecipato a una serie di iniziative che hanno riguardato la cultura, la ricerca e la didattica. In particolare, ha partecipato a una serie di iniziative che hanno riguardato la cultura e la ricerca, e a una serie di iniziative che hanno riguardato la didattica. Ha anche partecipato a una serie di iniziative che hanno riguardato la cultura e la ricerca, e a una serie di iniziative che hanno riguardato la didattica.

[illegible]

Abstract: This article provides a theoretical and empirical analysis of the factors that influence the development of a national identity. It is argued that the development of a national identity is a complex process that involves the interaction of a number of factors, including the role of the state, the role of the media, and the role of the citizenry. The article also discusses the importance of a strong sense of history and tradition in the development of a national identity.

IV

[illegible][illegible]

Author's address: Department of Mathematics, University of California, San Diego, La Jolla, CA 92037, USA.

[illegible][illegible][illegible]

17
 Il più bel via-pagatore di mazzette della città degli anni
 sessanta si era così trasformato in modello del "papa
 burocrate" del compromesso?

Un progetto così alto merita l'attenzione e l'ammirazione di quanti che hanno per il progetto idee.

Una così alta e difficile struttura è l'ideale comune a tutti gli edifici che, nel tempo, hanno saputo dare un contributo importante alla storia dell'architettura. E' questo merito che ha fatto intendere ai padri di Bologna la scelta di edificare un nuovo edificio che, nel tempo, ha saputo dare un contributo importante alla storia dell'architettura. E' questo merito che ha fatto intendere ai padri di Bologna la scelta di edificare un nuovo edificio che, nel tempo, ha saputo dare un contributo importante alla storia dell'architettura.

[illegible]

...and a... ..

«...e invece alcuni uomini politici per essere stati
chiamati "New Labour" si sono messi a gridare: "Noi
siamo il partito per tutti"», sostiene il ministro.

© 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 399–406

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Threats to life
 Environmentalists are increasingly concerned about buildings representing a waste of natural resources. They fear that the world's limited supply of raw materials may be used to build a world of concrete and steel, and that the best jobs will go to those who are involved in the building industry rather than in other sectors. But building may not be the best use of resources, and it may not be the best use of the world's limited supply of raw materials. It may not be the best use of the world's limited supply of raw materials.

Original Text:
I have a married couple who are also authors. They are doing it right.

gives a sense of the importance of the "Therapeutic" as an essential part of the overall health care system, and not something that can be done in isolation. The author also notes that the "Therapeutic" is a process that is ongoing and not a one-time event, and that it is a process that is ongoing and not a one-time event. The author also notes that the "Therapeutic" is a process that is ongoing and not a one-time event.

[illegible][illegible]

The derivation programme is not just teaching and is expected to continue for the foreseeable future. It seems to be a programme that will affect some thousands of young people.

[illegible][illegible]



38 L'AFRICA SI STA ALZANDO

Originaria dell'India e professore presso la *McCombs School of Business* di Austin, Vijay Mahajan ha attraversato il continente africano in un viaggio plurisecolare: a sud dell'Europa, ha ritrovato alcuni dei suoi padri africani.

Laurea Bessis, nel 2008 lei ha pubblicato *Africa Rising*, how 100 Million African Consumers Offer More Than You Think, un libro pieno di ottimismo in cui sottolinea che, nonostante malaria, guerra e corruzione, l'Africa è un mercato con 100 milioni di potenziali consumatori. Secondo la Banca Mondiale, se l'Africa fosse un'unica nazione, nel 2015 il suo Pil sarebbe toccato a 915 miliardi di dollari (secondo economia mondiale, davanti a India e Brasile).

Vijay Mahajan, il suo interesse per l'Africa è nato in seguito al suo libro precedente, *The 80% Solution*, il cui titolo indica la quota di persone che vivono in Paesi in via di sviluppo con un reddito annuo pro-capite inferiore ai 2.000 dollari. I miei studenti, infatti, mi fanno tutte le domande che avrei potuto avere riguardo all'Africa: l'India, l'Africa e il Terzo mondo, ma quasi nulla sull'Africa. Questa messa davvero in imbarazzo, perché aveva previsto un testo sui Paesi emergenti che aveva pochissimo da dire sui 50 Stati africani. Avevo viaggiato in Sudafrica, Asia ed Europa dell'est, ma non avevo messo piede in Africa. Pensavo che non si avrei trovato molto. La mia percezione si basava su quello che leggevo staccatamente sui giornali americani: storie di malaria, povertà, guerra. Un giorno ho capito che se volevo risolvere la questione "Africa", dovevo dimostrare che si tratta di un continente simile a quello di India e Cina. Ho cominciato ad analizzare i dati della Banca Mondiale sul reddito pro-capite in alcuni Paesi africani ed ecco la sorpresa, la popolazione dei 50 Stati africani ammonta a oltre 915 milioni di persone e la loro economia complessiva è maggiore di quella dell'India, con un reddito pro-capite superiore di 250 dollari a quello indiano. Ho capito così che avevo in mano una storia importante. Per tre anni ho fatto la spola con l'Africa e intervistato molti imprenditori di diverse aziende. Ho fatto ricerche di mercato e parlato con un campione di consumatori. Non ho voluto incontrare i politici, perché non mi interessava avere un "quadro ufficiale" dell'Africa veduta dai suoi esiti come funzionano l'imprenditoria e i meccanismi di consumo in Africa.

L.B. Nell'Ottocento, l'economista Claude Lévi-Strauss sosteneva che "quando le mani non attraversano i confini, li attraversano le idee". Ha una idea lei ritorna a questo concetto parlando di Africa? **Laurea Bessis**, direttore esecutivo della David African Center, Uganda: "L'Africa ha bisogno di commercio, non di aiuti per combattere la povertà". Qual è il suo pensiero a proposito?

V.M. Non sono un esperto di sviluppo economico, in campo di marketing. Ogni persona, sia ricca o povera, che compie qualcosa per un consumo e per guadagnare dollari, nell'ottica delle mie ricerche rappresenta un consumatore. Sostiene che l'Africa ha bisogno di scambi commerciali anziché di aiuti per me è stato interessante, ma credo che la questione sia stata da entrambi i lati. Molti sono convinti che la porta delle enormi cifre ricevute dai Paesi africani sia scomparsa portando pochi risultati concreti. Persone come Bessis sono convinte che dovremmo aumentare gli aiuti con l'Africa. Secondo me i Paesi emergenti hanno bisogno di tutti e due le cose: gli aiuti ma devono necessariamente essere in denaro, servizi anche il sostegno all'elettricità.

Non c'è niente di male se un Paese in via di sviluppo chiede aiuto. Ma se l'aiuto offre una soluzione temporanea, allora il problema è destinato a ripresentarsi, il paese non è in grado di dare una soluzione. Per esempio, mi ha colpito il fatto che nell'intero continente africano ci siano solo ottanta facilità di economia. È stata una grossa sorpresa. Probabilmente abbiamo più di ottanta facilità di economia solo in Texas. Perché allora le istituzioni non pensano di contribuire creando una facilità di economia globale di alto livello? Co-produrrebbe esempio una qualificata, imprenditori, manager e leader per il futuro. Il quello che accade in India e in Cina, l'Oceano Pacifico è stata la prima a fondare una scuola di economia in Cina.

Ci sono molti modi in cui le società australi possono aiutare l'Africa. Tutti le compagnie che vogliono aprire un ufficio in India hanno bisogno di dirigenti e un numero limitato di individui qualificati può fare molto nell'industria. Se c'è carenza di figure professionali, le aziende non possono crescere. Questa è il motivo per cui molte compagnie europee non hanno un quartier generale in Africa. Per me è difficile da capire. E come voler sempre chiedere un prodotto a un miliardo di consumatori indiani senza avere un ufficio in India. Ma se non sono conosciuti da vicino i clienti, come puoi pensare di proporre loro un prodotto? Ecco perché, quando alcuni anni fa sono venuto a sapere che la Coca-Cola trasferiva il quartier generale dal Regno Unito a Johannesburg, ho pensato che finalmente qualcuno stava facendo la cosa giusta.

L.B. Gambina Moyra, economista della Zambia e autrice di *Dear Dad* (Green Books, 2009), sostiene che sarebbe meglio per l'Africa se i governi occidentali cessassero di interferire e a cominciare gli aiuti e sostengono i politici locali al

giustificare le loro responsabilità. E d'accordo?

V.M. Sposta. Gambina Moyra prende una posizione decisa per stimolare l'Africa a cercare altre fonti per circa 30 miliardi di dollari all'anno. Per circa 30 miliardi di dollari all'anno provengono dagli aiuti della diaspora. Perciò il continuo ricevere un po' più dai suoi figli è più utile che dalle altre società. Non c'è nulla di male negli aiuti, ma sarebbe meglio se fossero più mirati. Se tutto lo sviluppo si basa sugli aiuti e non c'è infrastruttura economica scolastica o migliori condizioni per l'agricoltura, allora sono d'accordo con la Moyra.

L.B. Come molti Cina e l'India riconoscono il potenziale dell'Africa meglio dell'Europa?

V.M. Tutti e due dimostrano che fino agli anni Sessanta l'Europa non riconosceva questa possibilità di sviluppo neanche in Africa. L'India ha ottenuto l'indipendenza nel 1947, poi le sono serviti vent'anni per ridiventare. Molti Paesi asiatici hanno raggiunto la libertà solo dopo il 1950. Prima che l'Europa riconosca l'India, forse le possibilità sono scarse tra cose immensi che gli indiani non hanno dovuto rendersi conto di rappresentere una grossa opportunità. Nel momento in cui hanno capito di essere al mercato di un miliardo di consumatori, le società asiatiche hanno cominciato a ripartire come fuggiti.

In termini logici, le società europee e americane hanno capito che nei loro Paesi non c'era molto spazio per la crescita. Prima dell'ultima crisi, per esempio, la crescita economica annua degli Stati Uniti si era attestata sul 3 o 4%. In Europa, la crescita era più bassa e in più la popolazione era in calo. Le multinazionali hanno compreso che le opportunità erano state ridotte e stavano riducendo, tutti hanno dovuto guardare al resto del mondo. Hanno visto che le compagnie indiane funzionavano bene e hanno visto vedere da vicino cosa succedeva. La demografia ha molto a che fare con tutto questo, perché la popolazione era giovane e più produttiva.

In terzo luogo, i media hanno cominciato a riportare storie di imprenditori di successo. Gran parte della percezione che abbiamo riguardo a un gran numero di Paesi si basa su quello che ci dicono i media. I profetisti dell'India non sono certo falsi. Nel continente, 700 milioni di persone non hanno accesso ai servizi igienici. Ma i media ci hanno detto che il settore dell'informatica in India sta crescendo. Che il settore manifatturiero in Cina sta crescendo. Quando queste immagini positive hanno cominciato a circolare, più persone hanno cominciato a investire e più mercati. E poi, queste tre cose non sono successe in Africa. Ma accadranno. Fino a quando non ho scritto il mio

libro, non avevo mai sentito nessuno dire che l'Africa rappresentasse un'opportunità di mercato pari a India e Cina. Oggi, gli africani si stanno accorgendo di avere un grande mercato. Le multinazionali stanno cominciando a sentire storie di successo. In Africa, il settore delle telecomunicazioni, quello bancario e i dettaglianti stanno andando bene.

L.B. L'Africa ha sempre attirato la nostra attenzione per le sue crisi sanitarie, politiche e umanitarie. Molte campagne di solidarietà evidenziano un modo crudele nell'usare la popolazione. Uno dei loro effetti collaterali, tuttavia, è quello di "trasferire la percezione di una terra di guerra, muori e mendicanti". L'uscita il premio Nobel per la pace Wangari Maathai, la quale ha affermato: "Non credo proprio che gli americani cambieranno il loro modo di vedere gli africani fino a quando gli africani non cambieranno il modo in cui considerano se stessi".

V.M. Maathai ha completamente ragione. Ma secondo un forte messaggio agli africani: "Per amor del cielo, smetta meglio di quello che credete. La vostra economia è più forte di quella indiana. Il vostro mercato è grande quanto quello indiano. Le vostre capacità imprenditoriali sono ottime". Gli africani devono farne conto, avere hanno fatto gli indiani, hanno saputo che è solo una questione di tempo. Mentre viaggiano in Africa, quando parlavo con la stampa e gli imprenditori avevo la stessa sensazione che quando ho visto la India e la Cina nei primi anni Novanta. Ma se gli africani non cambiano il loro modo di vedersi, continueranno ad affermare di essere poveri e bisognosi di aiuto.

L.B. Matthew Barnett, direttore del marketing della multinazionale Diageo, ha detto che "il prodotto più esportato da posti come la Nigeria è l'ottimismo".

V.M. Quando ero in Sudafrica ho parlato con il direttore locale della Coca-Cola. Mi ha passato uno stipetto che avevano fatto per dimostrare quanto le nuove generazioni fossero ottimiste. La definizione di ottimismo cambia in ogni Paese africano, ma quello che li accomuna è la volontà di cambiare. La Nigeria esporta ottimismo e la più grande colonia di esuli africani negli Stati Uniti è proprio quella nigeriana. L'ottimismo, quando senti sono una certa folla. Nel continente, 700 milioni di persone non hanno accesso ai servizi igienici. Ma i media ci hanno detto che il settore dell'informatica in India sta crescendo. Che il settore manifatturiero in Cina sta crescendo. Quando queste immagini positive hanno cominciato a circolare, più persone hanno cominciato a investire e più mercati. E poi, queste tre cose non sono successe in Africa. Ma accadranno. Fino a quando non ho scritto il mio

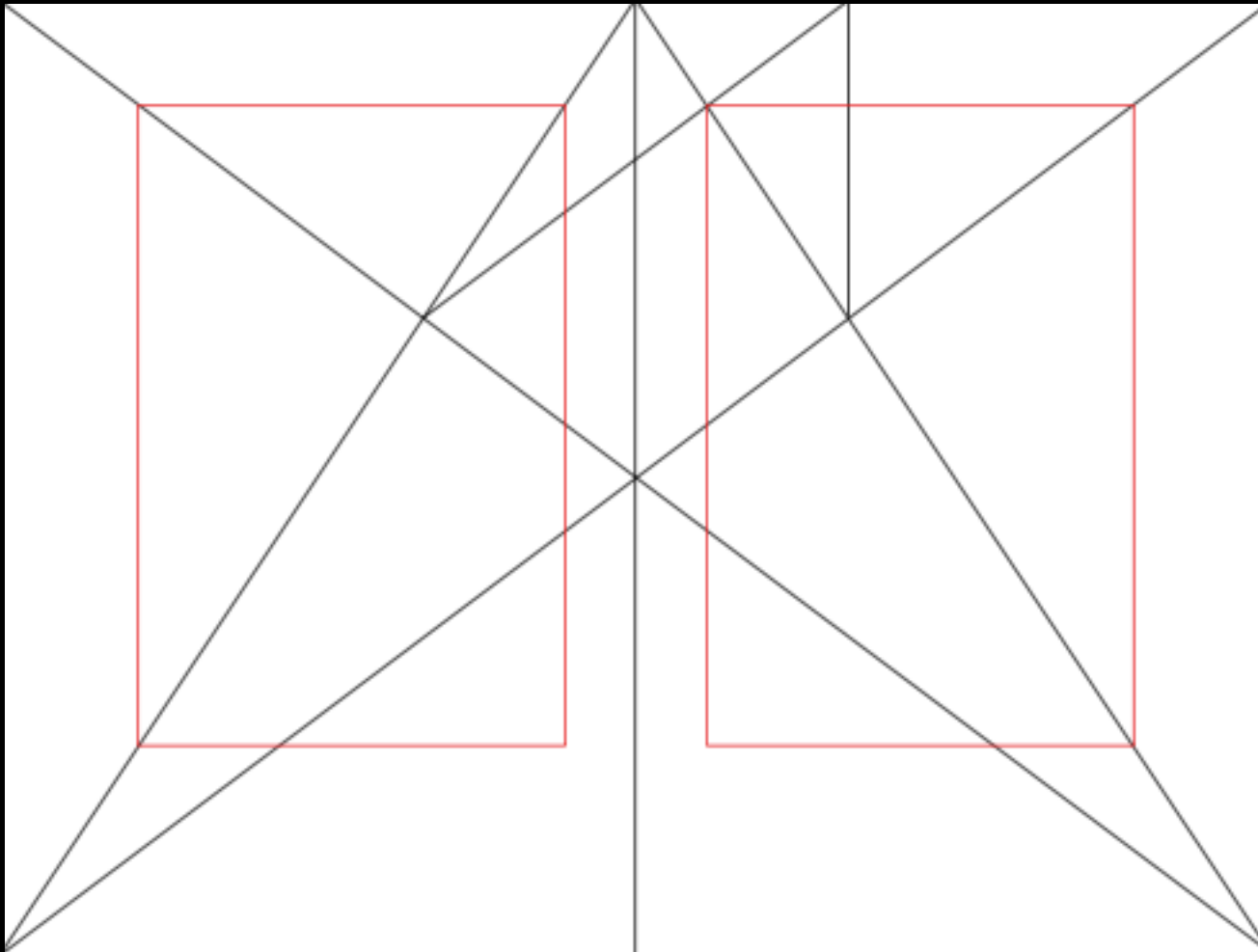
39

PROJECT 4

MARGINS

Van der Graaf Canon

- a simple mathematical way to create pleasing margins
- Jan Tschichold used this method



resulting margins are 2 : 3 : 4 : 6

PROJECT 4

COLUMNS

- early books emphasized writing (wide measure)
- books today emphasize reading (short measure)
- choose a column width that relates to the content
- very long narrow columns can look disposable

for text, 8–12 words per line is optimal

SIMULTANEOUS



Hand-drawn architectural sketches showing a plan view of a building with a central courtyard and surrounding walls, with handwritten notes in Spanish.

Left: urban competition project for the urban park, urban and landscape design of a building in the San Juan de los Rios development, San Juan de los Rios, 2008. Design: Pedro Mesa y Asociados Arquitectos.

Below: urban competition project for the urban park, urban and landscape design of a building in the San Juan de los Rios development, San Juan de los Rios, 2008. Design: Pedro Mesa y Asociados Arquitectos.



PARTIAL

REITERATIVE

OPEN

OUR INTERESTS IN ONE LINE

PLANIS/
ELPE MESA

ANIMALS

CELLS

TRANSLATORY

PHENOMENA

WE VIEW SHAPES AND RELATIONSHIPS AS SIMULTANEOUS FACTS

WE LIKE TO WORK IN TEAMS AND IN SHIFTING SOCIAL GROUPS

WE USE THESE WORDS A LOT: SIMULTANEOUS, PARTIAL, TANGENTIAL, REITERATIVE, OPEN

WE LIKE OPEN ARCHITECTURE, WHICH IS TEMPORARILY IMPACTED ON BY TRANSITORY PHENOMENA

ASIDE FROM ARCHITECTURE WE LIKE BIOLOGY, CELLS, TREES, ANIMALS AND GRAPHIC DESIGN

WE WRITE IN TELEGRAPHIC STYLE, WITH JUST A FEW PARAGRAPHS OR LINES

WE ARE VERY ATTRACTED TO MIXING TECHNIQUES IN OUR DRAWINGS

WE ARE DOWN TO SECOND OPTIONS AND LIMITATIONS

WE ARE A FLUCTUATING TEAM THAT WAXES AND WANES ACCORDING TO THE AMOUNT OF WORK WE HAVE, TENDERS, ETC.

WE HAVE HAD OUR OFFICE IN MEDELLIN AND BOGOTA, AND WE LIKE BOTH THE PLAINS AND THE MOUNTAINS

IN 2000 WE ARE CELEBRATING 10 YEARS IN OPERATION

WE SEE ARCHITECTURE AS A WAY OF LIFE

WE ARE NOT CONCERNED ABOUT THE LATEST TRENDS, BUT WE ARE INTERESTED IN ARCHITECTURE THAT WE FEEL IS NECESSARY

WE HATE THE WORD "IMPOSING" AS AN ADJECTIVE TO DESCRIBE AN ARCHITECTURE PROJECT

WE THINK THAT ARCHITECTURE HAS POLITICAL AND SOCIAL RESPONSIBILITIES THAT MUST BE INCORPORATED INTO THE PROJECT

WE AIM TO COMMIT OURSELVES TO AN ENVIRONMENTALLY FRIENDLY MODEL AND THE INTELLECTUAL AND

SOCIAL CHALLENGES THAT THIS BRINGS

WE LIKE ARCHITECTURE THAT IS BOLD, BUT NOT DOGMATIC

WE HAVE A FEELING THAT ARCHITECTURE IS LESS IMPORTANT THAN WE THINK

WE LIKE EVERYDAY ARCHITECTURES

WE LIKE THE SPECIFIC FEATURES OF AN INDIVIDUAL PROJECT TO DEFINE IT, TO GOVERN ITS PROFILE AND DIMENSIONS

WE HAVE A COMPUTER FILE WHERE WE STORE IDEAS WE THINK COULD BE USEFUL SOMEDAY

WE KEEP A LOT OF NOTEBOOKS OF DRAWINGS, AND WE'VE ALWAYS GOT A COUPLE ON US

WE BELIEVE IN ARCHITECTURE AS A DISCIPLINE OF IMPERFECTION AND CONTRADICTION

WE LIKE GREENHOUSES, BOTANICAL GARDENS, SUPERMARKETS, CHURCHES, SKYSCRAPERS

WE LIKE TO SEE ARCHITECTURE PROJECTS AS ECO-SOCIAL STRUCTURES

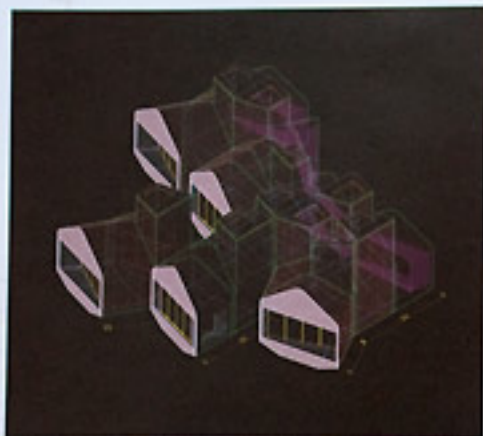
WE BELIEVE THAT ARCHITECTURE IS AN ONGOING, REITERATED, INSISTENT AND LONG-TERM SEARCH

WE BELIEVE THAT THE STRENGTH OF A PROJECT LIES MORE IN THE RELATIONSHIP BETWEEN ITS PARTS THAN IN THE SPECIFIC DETAILS OF ITS CONSTRUCTION

WE LIKE ARCHITECTURE THAT ATTEMPTS TO BREAK DOWN THE CONSTANT BARRIER BETWEEN THE ARTIFICIAL AND THE NATURAL

WE LIKE MIXED TECHNIQUES IN CONSTRUCTION - USING HANDCRAFTED, COMPUTER, MECHANICAL AND ORGANIC TECHNIQUES ALL AT ONCE

WE SHARE A LOT OF OUR INTERESTS WITH OTHER PEOPLE



Barceloneta Espai. Project: House
with integrated green roof, designed by
MOG.

giving context while simultaneously decontextualizing. In this way, the techniques in which they are being applied. The parametric permits greater control in information and resources and further additional conceptualization, history, and architecture. But the issue from an architectural language of sensitive or qualitative through parametric digital procedures only produce new and creative languages based on techniques. There is, in fact, something more in qualitative nature of useful architectural within the discipline: the way things we were trying to avoid.

At the same time, the old nature between representation and the real has generated more greater. Inching those that have expanded architectural production into a multiplicity of games. Redefining and comparing definitions of architectural reality, new include strategies based primarily on form, geometry, materiality, structure, program, computation, phenomenology, narrative, argument and performance, to name a few. This specialized newly comprehension that architecture is more a post-medium condition: clarity, we have neither disciplinary nor representational authority. Perhaps in response to the digital representation of the 90s, we have recently witnessed a return to the real. It seemed like the reasonable thing to do: the production of contextual representation and the false comprehension of software that hardly profited themselves to empty and helpful ideologically with formal logic. Construction offered a sort of difficulty which allowed architects have discussion to occur outside the surface of a disciplinary mode altogether. If it gets built and people use it, then it is successful. In the "real" mode of post-post post modern architecture, built with some sort of useful speculation, discourse is irrelevant, and representation is more desirable the more real it becomes, with photographs and construction documentary pictures. But is good because it "computer" model, update and study

specifications, ending efficient layout and quality-control. Extra disciplinary activities, which seems engaged in the world, foreign formal experimentation. The Practice Generation has avoided cultural discourse in favor of technical, operative techniques can create specific details over specific line discourse. Discourse becomes de-political and technical. The discipline steps into a technological position: a department in its related from a mode of cultural production.

Our current generation is therefore caught in between: the two positions of functionalism and formalism that each essentially present a bifurcated discipline in which the cultural is continuously managed by the technical. What can shape spatial logic or the measurable inputs and outputs of spatial? The problem now is to redefine a qualitative

with a changing spatial architecture, one that can integrate general qualitative modes of architecture while supporting them. After the fragmentation of the future of disciplinary modes, we find ourselves in a moment after another. One that has been forced upon to build a new genre and discipline simultaneously, one that integrates both representation and the real in new ways, being both the digital representation of the 90s and the sort of disciplinary discourse from the last decade, in a functional two modes of computation: one computational which use the language of programming (Microsoft, etc.) (2005), we are currently working on having representation into real mode of work through software that operates within real time and those non-digital architectural production in which both and technical are inseparable.



MANUAL TECHNICAL VS CULTURAL DISCOURSE

SOCIAL HOUSING FOR THE ELDERLY, BARCELONA

73

DESIGNED BY
SERGI SEPIET,
TIMES ELER,
CRISTINA GARCIA
LAURA BOMBI,
ADRIÀ GÓDIA,
PERRAN HADOU



PROJECT 4

CHOOSING TYPEFACES

- be sensitive to the content and the reader
- use typefaces to establish hierarchy and mood
- consider depth and width in column (x height)
- adjust leading to match baseline of grid
- look for large type families
- in general, three typefaces is enough (display plus text; pair serif with sans serif)

PROJECT 4

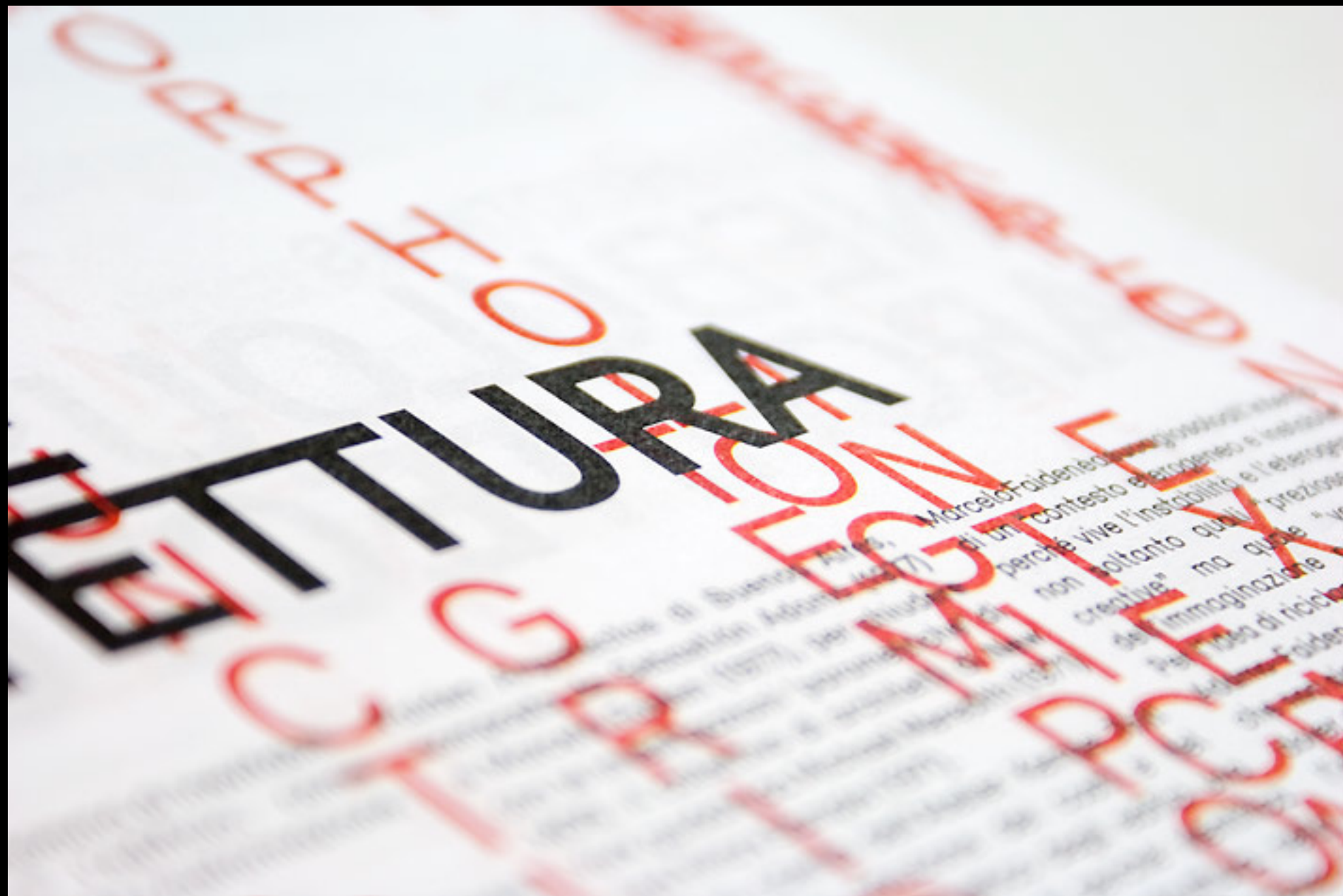
Type is meant to be read!
Type can whisper or shout.

- size
- line length
- leading
- column depth
- position on the page
- color
- paper

these all contribute to the impression of your spreads.



The Núñez family house
that establishes a relation between
existing organisation and the new function
inverting the house's interior distribution
(with all bedrooms on the first floor,
occupying half the terrace with a light
construction as convivial space, con-
verting the water tank into an open-air
swimming pool and a shadow device that
reproduces the irregularity of the walls of
neighbouring buildings, creating a space
subtracted from the urban chaos.
Photo courtesy: Cristobal Palma



TEN YEARS OF PHOTOGRAPHY

FROM GUARENENE TO ETNA

Guarenene d'Alba. Nine artists were
as always, some
exhibited at pre
Ferrero Merlino, C
and Zucchetti. Th
ned by Frapiccini, A
zarini, Leotta and M
Particularly signific
average age of artists
the first time since the
foundation fell below
attention was focused
ration of the world and
of its idiosyncrasies
down, approached them
observed from a distan
play of unknown refer
the same different refer
experiences

In the summer of 1998
tretto Re Rebaudengo
a selected a large
photographs to pre
work, the site was
ready to install

PROJECT 4

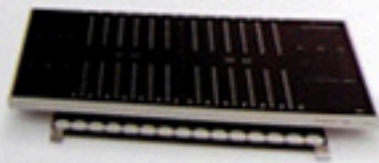
Things to consider

- pull quotes (use these to draw the reader in)
- paragraph notations (don't use the default)
- color (text doesn't have to just be black)
- page numbers (belong in the margins, not columns)
- can the intro paragraph be larger than the others?
- the title doesn't need to be in the top left corner!
- graphics (rules, boxes, shapes)
- pay attention to the shapes on the page (text block, image sizes)

Geht es um die Zukunft?

En ce thème de présence humaine au projet des créations plastiques de la Biennale, des Américains et mexicains, les Français, quelques photographes, ont aussi vu de l'air. Ils ont consacré une cinquantaine de très belles heures de travail où ils ont montré quelques gestes touchés d'émotion — au lieu de l'habillage ultime, des bords de table durs — (cf. 7). Une ou deux créations plastiques sans autres indépendances — telles — à l'inspiration de Jargues-Lacoste pour les monuments, une miniature de cette structure porteuse qui a servi dans plusieurs de ses œuvres. Deux autres ont été protégées que généralement des motifs de production soignée, sans la qualité de l'inspiration. Le Cabinet de Carrière, même, est caractéristique, avec des

C'EST UN FEU COMME UN BASTION
DE RÉSISTANCE AUX GRANDS GROUPES
MONDIALISÉS, OÙ PLUTÔT À LEUR
LEUR MANIÈRE DE FAIRE.



Reprints: \$10.00
\$10.00

« Les gens occupent place chez les participants, il n'y est pas consacré une fraction de leur temps. Les grands groupes intermédiaires, les clubs à base associative de type L'Europe Petit Nain ont une structure un peu « élastique » dans ce sens : souvent sans rien, on est dans des méthodes de production à l'appel de celui de Cécile par exemple. Son Nicolas Andrieux Rappin, un homme un peu étonné de l'absence de l'animateur, celui-ci a un rôle « sculptural », un caractère élastique, mais pas conceptuel qui est un objet à rendre. Il est simplement important pour nous de donner une entrée à ces concepts indépendants, qui ont une portée plus réelle, les grands groupes.

*Vuoi rivolgerti alla rete di nuovi partner in
cercare di certe domande?*

[illegible]

Tout de même, tous les citoyens présents ne sont pas victimes d'extractions? Certains, comme Christophe Lemaire au Surfact, le dit, ont eu peur de révéler ses pratiques et celle de son d'usage et de malchance...

Il n'est pas, certes, certains éléments qui manquent, car pour constituer par de grands groupes, c'est surtout être bien par des réseaux de communication. Il s'agit de deux réseaux. Surface. Le No, qui a une grande masse sur toute sa carte nationale par John Campbell, ainsi que Christopher Lemaire, une performance capotable d'ailleurs leur propre situation et d'ailleurs à leur contact une image forte à laquelle un certain point d'indépendance ne suit pas. De même, Surface. Le No grande et propre agence de conseil en communication et Christopher Lemaire pour avec discussion de la double campagne - optant de ce groupe marque



Source: www.irs.gov.





Ver Merkwand wüte rdige

the authors. When the authors' work is more self-directed, the authors' interpretation of the results is more likely to be biased. The authors' interpretation of the results is more likely to be biased when the authors' work is more self-directed.

[illegible]

But the authors argue that the impact of these risk factors will not be the same for all groups of women. For example, the effect of a woman's education on her risk of having a low birth weight baby may be different for African American women than for white women. The authors also note that the impact of these risk factors may be different for women who are pregnant with their first child compared to women who are pregnant with their second or third child. The authors conclude that the impact of these risk factors on the risk of having a low birth weight baby is complex and may vary depending on a woman's race, education, and other factors.



BieMen stersch undlich Bewee Ve isetter n

These parallel have been discussed in the past. It is not surprising that the results of the present study are in line with the findings of the previous studies. The results of the present study are in line with the findings of the previous studies. The results of the present study are in line with the findings of the previous studies.

Das zweite Buch, *Wahrheit und Wahrheit*, ist ein Sammelband von Aufsätzen, die in den letzten Jahren in der Zeitschrift *Wahrheit und Wahrheit* erschienen sind. Es enthält Aufsätze von Autoren, die in der Zeitschrift *Wahrheit und Wahrheit* erschienen sind, und von Autoren, die in der Zeitschrift *Wahrheit und Wahrheit* erschienen sind.

For more information, contact:
 Fred W. Anderson
 Executive Director, National Wildlife Federation



know... Old Navy. It's...
"Spring into Fall with...
rk.) § I'm tempted to say...
these are lies, just as Wallace doesn't...
useful to talk in terms of lies. Wallace never...
Conroy was lying in his advertorial. What he says...
Minival Cruises abused our sense of purpose. Fast never...
woman in Spielberg's *List* is confusing fake memories...
real ones. He is concerned about their emotional con-
text. 19 § *Looking Pretty for God* makes no facile...
equivalence between the mortician's art and the...
ad man's; it uses their formal similarities to help...
us see that what matters is not some abstract sense...
of falsification but the very concrete ends to which...
these cosmetics are put. The advertising cosmet-
ics make children beatific to sell you new, cheap...
shit you don't need. The mortician's cosmetics...
allow you to have a final vision of a person you...
loved without rope burns on his neck. This is not...
to say that it allows you to forget that he is dead, or...
that he hung himself. It is to give you the opportu-
nity to hold as many profligate and contradictory...
memories about him as you can. It is a way of help-
ing him stay an open question. 19 § This...
really becomes poignant during an in-
terview, late in the film, with a funeral...
director. He says that his job is "not a...
performance." It's a "personalisation."
He's an "event planner" concerned...
with ceremony. He's "trying to get the...
living to find meaning in the funeralization of the...
grief process." What he's concerned with is mean-
ing, the creation of stories, the creation of stories we...
survivors can live with and feel sustained by.

19

I totally agree with this point. But I suspect morticians the world over would vehemently disagree. Their work is all about erasing the violence that often accompanies death, whether it's self-inflicted or caused by disease. The funeral directors I spoke with were all strong believers in helping those left behind reach closure. One funeral director called it, "moving people through the grief process." In this regard, for a mortician to encourage "as many profligate and contradictory memories of the deceased would be what is truly most horrifying—not its finality or its obscurity, its questions and, for all that, its



I still have a scar on my knee. It's actually not right here, please.

18 ▶ The woman Gleen talks about insisted on showing me a scar on her knee that resulted from being pushed by the actors playing the SS. Although she does it with relish, the emotion that accompanies showing off her scar still comes across like a memento. Sure it's pride at having derneath the braggadocio, along with hundreds of details she can unambiguously recall about the incident, that makes her recollection so per-verse and so genuine.

Fast fächelt. Es spielt wahrscheinlich keine Rolle, Omer Fast geht es darum zu verhindern, dass eine erzählte Geschichte auf nur eine Dimension reduziert wird. Sein Werk kaschettiert uns mit der Frage, wie wir mit vorangegangenen Geschichten umgehen sollen; er macht uns darauf aufmerksam, wie leicht wir von Geschichten, ob wir sie erzählen wollen oder nicht, in eine Falle geleckt werden können.

Omer Fast setzt sich auf einen harten Holzstuhl und hört einem Mann zu, der die Geschichte eines Selbstmordattentats erzählt. (Omer und ich waren zusammen nach Jerusalem gereist, als er mit dem Projekt *Tale of a Deep Breath* (2008) begann.) Viele Menschen fanden die Geschichte, die dieser Mann, ein Sanitäter, erzählt, interessant oder bewegend; sie ermutigten ihn, die Geschichte so oft wie möglich zu wiederholen. Er trägt sie sehr routinisiert vor. Sie könnte besser sein, als sie tatsächlich ist, denn sie handelt nicht nur von einem Selbstmordattentat, sondern auch von einer Verwechslung. Hinterher hat mir Omer Fast versichert, dass es ihm leicht gefallen wäre, jemanden mit lebhaften und dramatischen Erinnerungen an einen Selbstmordanschlag zu finden – wir waren schließlich in Jerusalem –, doch hat er sich von der Geschichte, die der Sanitäter so eingeübt erzählt, angezogen gefühlt. Er wusste nicht genau weshalb.

Omer Fast befindet sich in Katanon, einem unaufrichtigen Wohnbezirk zwei oder drei Meilen nördlich der Jerusalemer Altstadt, wo er den Sanitäter dazu bewegen will, die Geschichte anders als gewohnt zu erzählen. Fast will wissen, was passiert, wenn der glatte Vortrag einer eingeübten Erzählung auf den Prüfstand gestellt wird. Er will einen kurzen Film drehen, der nicht nur von der Erfahrung des Sanitäters handelt, sondern mehr erzählt. Nachgestellte Szenen sollen den ausweichenden Bericht des Sanitäters über den palästinensischen Attentäter erweitern und verändern. Für Fast Zwecke muss die Erzählung nicht unbedingt interessant sein – dafür kann er

1 In January 2008, Omer Fast was in Jerusalem, on a film festival tour. He was in the city for a few days, and he decided to spend some time with the young man who had told him the story. He was interested in the story, and he was interested in the man who told it. He was interested in the story, and he was interested in the man who told it. He was interested in the story, and he was interested in the man who told it.

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Fast relaxes into a hard wooden chair and listens to a man tell a story about a suicide bombing; he and I had traveled together to Jerusalem as he was beginning the *Tale of a Deep Breath* (2008) project. Other people have found this story interesting, even moving, and have encouraged the man, a medic, to repeat it often. The story is couched with routine performance. It really does seem as though it ought to be a good story, or at least better than it is: it is not only about a suicide bombing, but revolves upon some mistaken-identity intrigue. Fast could easily have found someone, he reassures me later, with vivid and dramatic recollections of a suicide bombing – we are, after all, in Jerusalem – but he was drawn, he's not entirely sure why, to the pedestrian anecdote the medic has learned to repeat.

Fast is here in the Katanon, an undistinguished residential neighborhood two or three miles southeast of the Old City of Jerusalem, to see if he can inspire the medic to tell his story in a way he's not used to telling it. Fast is curious about the things that happen when something checks the smooth delivery of a practiced story. He's going to make a small film that will work itself around and beyond the medic's experience; it will use recreated scenes to extend and transform the medic's glancing account with a Palestinian bomber. So far Fast's project purposes, the story doesn't exactly have to be interesting – he can take care of that himself in the production of his film – but it would give Fast more to work with if the medic's account were a little carefully detailed, were hatched up a bit. The work Fast is beginning here, *Tale of a Deep Breath*, will be his third piece since *The Goring* (2007), his contribution to the 2008 Whitney Biennial. *The Goring* is a fourteen-minute, four-channel work projected onto the front and rear sides of two large screens hanging out of place. The front screens show a



QUESTIONS OF FORM AND DESIGN IN JURISPRUDENCE

DESIGN ISSUES TODAY

QUESTIONS OF FORM AND DESIGN IN JURISPRUDENCE

MARCEL ALEXANDER KIGGEL
PROFESSOR FOR CRIMINAL LAW AND PHILOSOPHY OF LAW AT THE
UNIVERSITY OF FRIEBURG, SWITZERLAND

BASED ON A CONVERSATION BETWEEN MARCEL A. KIGGEL, LINDA BRUM,
AND VERA BÜHLMANN IN FRIEBURG, DECEMBER 2004.

VERA BÜHLMANN

Following upon the media developments and especially of the digital media and network technologies, virtualization and hybridization increasingly reveal themselves as characteristic phenomena of our times. In the course of these developments, determining facts and circumstances seems to have become more volatile and negotiable. How is this tendency met within the field of law?

IN MATTERS OF LAW REALITY HAS ALWAYS

Virtuality and potentiality, the fact that things are disposable, up for negotiation, this is perfectly normal in jurisprudence.

Law has per se an undecidable nature: It produces stability by changing continuously. Only no one notices this. Jurisprudence seems to decide on life circumstances, but in reality it regulates questions of law. We act as if what we are talking about were real. But in fact, it is pure virtuality that is implicitly at work. ¶ When exactly you ask, for in a lawsuit, this is said to you by a judge. The same goes for drawing up a contract. The basis for a contract is the consented declaration of one's will. But where the lawsuit demands it, the judge determines what your declared will actually corresponds to, how that is to be interpreted. Law has always oscillated within this true virtual field—so in this respect the new media are no special challenge.

BEEN UP FOR NEGOTIATION

LAW IS ESSENTIALLY

Law is essentially being "designed." It is modified and styled, even though it operates in a continuing, founding manner. The main problem behind this is as follows: each society produces certain problems, which it then tries to solve. What cannot be resolved in any other way is relegated to the law system, the ultimate problem-solving system. Jurisprudence is a system programmed to decide on things that are undecidable. ¶ So it is irrefutable problems that are passed

down to the law system. And law must decide. It cannot fall back on undecidability, contingency, powerlessness, or the like. That would amount to judicial non-compliance. ¶ So law systems construct and regulate their own cases. But the original social problems that led to the decision in the first place may not be solved at all. The "design" of systems also "designs" the solutions to the problems, for whose resolving the system itself is created and transformed. Jurisprudence is self-legitimizing. There is no such thing as a transcendental level on which to rely on.

BASED ON DESIGN

ibmediador

PL

Paulo Lopes é um homem de números gordos. Para si o insucesso não faz sentido e o tempo deve ser aproveitado a socializar. Tem 30 anos, é mediador exclusivo e actua em Moimenta da Beira, um dos concelhos mais promissores e rentáveis da região.

TEXTO: Carla Isidoro FOTO: Alexandre Almeida

Vamos ver o POVO



[2]
Série Uma da Vida
Nunes, 2001
Ponto de partida e o fim do ponto
/ Óleo sobre papel
134 x 134 cm
Edição de 1 + 14 / 1 print + 14/1 print
98 Euro - Galeria Nova Espirito Santo

[3]
Aparição Santa
Quando foi grande? Quando foi uma Santa?
1947/51
Aparição e p/te
/ 1/4 Photograph
80 x 80 cm
Aparição Santa Santa

[4]
Aparição Santa
Vila Nova, Portugal, May 8, 1994 & 1996
Aparição Santa Santa
/ Chromogenic print
80 x 120 cm
Edição 1/1 + 14/1
98 Euro - Galeria Nova Espirito Santo
Courtesy Martin Gimpel Gallery, New York



Todas as famílias têm a sua Galeria de Retratos. Nessas imagens se descobrem, imaginam, atizam e prolongam no tempo. Nelas se inventam e reconhecem, amam e odeiam, revoltam ou reconciliam com o passado - tensões indispensáveis para perceber o presente e projectar um futuro individual e comum.

Constituir uma galeria de retratos do POVO, uma família múltipla, variada e mutável, é olhar a evolução da realidade histórica e sociológica que a palavra-conceito exprime. É ver o modo como o POVO, enquanto tema e pretexto, foi assimilado pelos artistas e por eles transformado. Camponeses e pescadores, artesãos e operários, serviços e funcionários administrativos, soldados e marinheiros, marginais e excluídos, com os seus cenários e objectos próprios, deixam de aparecer apenas como figurantes de cenas religiosas ou aristocráticas. Seguindo a multiplicação dos meios e técnicas de representação (pintura a óleo, grafite, pastel, acrílico, fotografia, escultura, vídeo), os artistas tomaram o POVO como protagonista e foram alargando os horizontes do seu inquérito até constituir uma actual imagem caleidoscópica, móvel, interactiva e global. Imagem complexa, impossível de sintetizar, do que hoje somos - é isso o que vemos nesta parede, onde inventamos uma imaginária, utópica e distópica, diacrónica e sincrónica, incompleta e impossível árvore genealógica do POVO.

Até à democratização das técnicas digitais, o POVO raramente se representava a si mesmo, embora a invenção da fotografia passasse a permitir que colecionasse a sua imagem registada por fotógrafos profissionais. Os corpos e rostos, objectos e lugares, gestos e gestos do POVO cruzam-se nas suas origens, metamorfoses e projecções. O tempo camponês ou artesanal, lento e durável, encontra o tempo industrial ou burocrático, mecanicista e repetitivo, abrindo ambos sobre um futuro vertiginoso, fugidio, mecanizado e massificado.

Continuamos a atribuir à arte erudita o privilégio de constituir esta Galeria, mas observamos como a distância entre os autores e os modelos se vai sempre estreitando, estendendo, estorcendo. No final, percebemos que nos encontramos numa Galeria de Espelhos: cada um destes olhares é - afirmado ou negado - o nosso olhar: presente, passado e futuro.

All families have their Portrait Gallery. Through those images, they discover, imagine, mythologize and prolong themselves in time. Through those images they reinvent and recognize themselves, they love and hate, rebel against the past or reconcile themselves with it - and those tensions are indispensable for the present to be understood and for the individual and common future to be planned.

To constitute a portrait gallery of the PEOPLE, that multiple, varied and changeable family, is to look at the evolution of the sociological and historical reality expressed in that concept. That can be seen in the way the PEOPLE, both as a theme and a pretext, were assimilated and then transformed by the artists. Farmers and fishermen, craftsmen and labourers, waiters and clerks, soldiers and sailors, the outcasts and the excluded, all with their own settings and objects, no longer appeared as mere extras in religious or aristocratic scenes. In the wake of the proliferation of methods and techniques of representation (oil painting, pencil, pastel, acrylic, photography, acrylic, sculpture and video), the artists turned the PEOPLE into a protagonist and expanded the horizons of their research to form the mobile, interactive and comprehensive kaleidoscopic image of present. The result is a complex picture, impossible to summarise, of what we are today - as displayed on the wall where we have created a fictional - utopian and dystopian, diachronic and synchronic, incomplete and impossible - family tree of the PEOPLE.

Up to the democratization of digital techniques, the PEOPLE rarely represented themselves, albeit the invention of photography had finally allowed them to have their picture taken by professional photographers. The bodies and faces, objects and places, tastes and gestures of the PEOPLE intersect in their origins, transformations and projections. The slow and durable time of the peasant or artisan meets the mechanistic and repetitive time of industry or bureaucracy, and the two open onto a fleeting, mechanized and massive future.

We continue to concede pride of place in this gallery to high art, but we can also observe how the distance between artists and models has noticeably shrunk, blurred, and crumbled over time. In the end, we realize that we are in a Gallery of Mirrors: each one of those gazes, either accepted or shunned, is our own: present, past and future.

PROJECT 4

Print early and often!

- 7 pt and under is reserved for footnotes + captions
- 8–12 pt is best for body copy or pull quotes
- 13+ pt is best for pull quotes, headlines etc

you must print often to see type + grid relationships.
they can look very different on your computer!

The Dutch War Committee presents

44

Art
in
war
time

June 12 - July 23

Kunstraaffinaderij
Nijmegen

Suspendisse vestibulum dignissim quam. Integer vel augue. Phasellus nulla porro,
interdum ac, venenatis aene, variis retro, leo. Pellentesque habitant morbi
tristique senectus et netus et malesuada fames ac turpis egestas. Duis a eros. Class
aptent taciti sociis ad litora torquent per conubia nostra, per inceptos
hymenaeos.