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AUTUMN 2013



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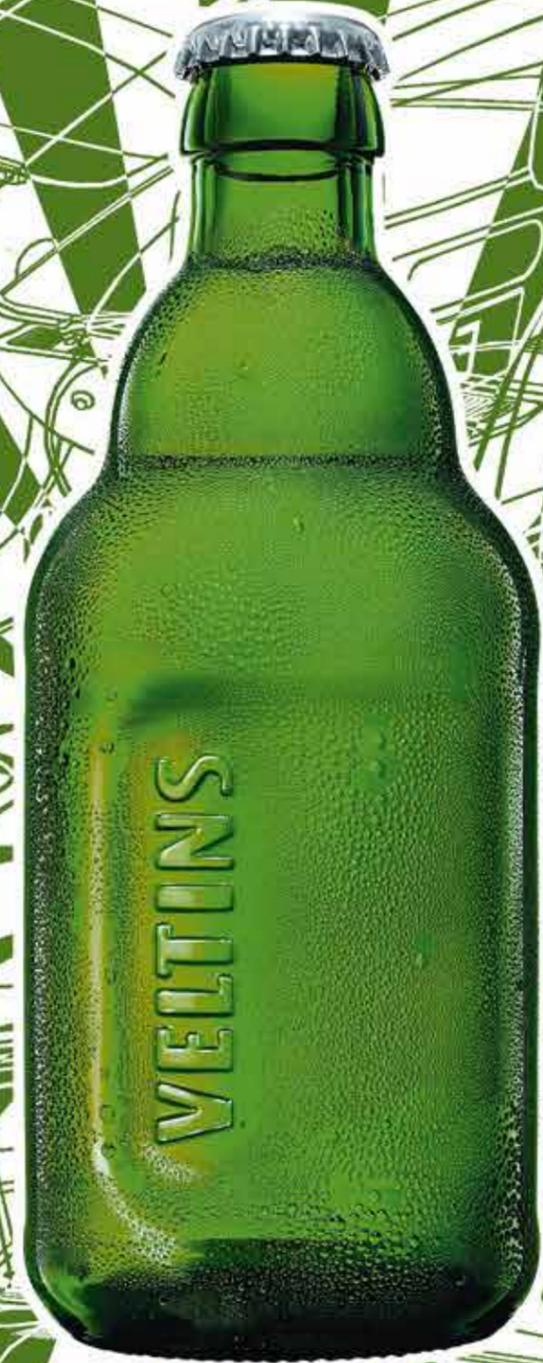
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Editorial



MICHAEL KÖCKRITZ
Editor-in-chief

— Design influences and shapes our world, but as a “discipline” it is very hard to define. One thing is certain: Design communicates, works and acts like everything that is created - in specific contexts. And just like all concepts and objects that people create, design always evolves in an integrated and complex process. It is precisely these vibrant, interdisciplinary contexts that have inspired us to create this magazine. Design and designers, design processes and design developments, design culture and design communication - all in the context of an exciting world. Or in the context of exciting, future worlds. We use design to shape and visualize the things in the real world around us. But design also gives us a glimpse of the future. We eagerly come up with new ideas, test and configure these to see how the future should or might look. This is all possible thanks to modern visualization techniques.

In other words, this new magazine is a line extension of ramp, our avant-garde car culture magazine, and captures our enthusiasm for a broad, interdisciplinary, and exciting perspective. It is lavish and full of passion - exciting, fresh and intelligent. And those who are familiar with us know that topics like mobility, lifestyle, culture and communication can take on a whole new meaning when combined with surprising approaches and presented in unique contexts.

That’s all I have to say.
Look and feel!

Sincerely,



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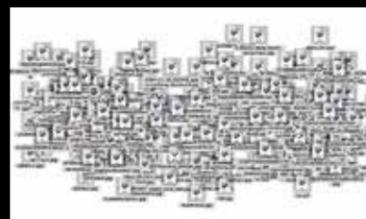
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EVERYTHING'S AUTHENTIC!

WHY AUTHENTIC?

Our contributors explain themselves.



Joseph Clahsen

Author

Because what's authentic is original. And because every fake product and every fake idea is a stolen one. It's disregarding creation and inspiration. Really!



Helmut Werb

Author

Life is just too short for not being authentic. Original things are much more fun than just accepting imitations or posers (which, admittedly, is rather complicated here in Hollywood).



Silke Bender

Author

"Consistency is the last refuge of the unimaginative."

Oscar Wilde



Philipp Tingler

Author

Because authentic looks better. (Does not apply to fruits.) And authentic lasts longer. (Does not apply to suntans.)



Philipp Maußhardt

Author

Authenticity is gone. Disneyland has won. Authenticity is on display behind glass in a museum. Sometimes authenticity gets angry and breaks the glass, comes out and implants itself in somebody's head. Somebody really brave and really authentic.



Anne Lehwald

Author

Because you're much more relaxed when you go through customs.



Anna-Lisa Lange

Photographer

AUTHENTIC is not my cup of tea!

Sebastian Mayer

Photographer

Yamaoka Tesshu, as a young student of Zen, visited one master after another. He called upon Dokuon of Shokoku. Desiring to show his attainment, he said: "The mind, Buddha, and sentient beings, after all, do not exist. The true nature of phenomena is emptiness. There is no realization, no delusion, no sage, no mediocrity. There is no giving and nothing to be received." Dokuon, who was smoking quietly, said nothing. Suddenly he whacked Yamaoka with his bamboo pipe. This made the youth quite angry. "If nothing exists," inquired Dokuon, "where did this anger come from?"

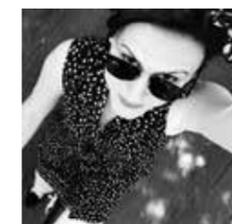
From: Shaseki-shu [Collection of Stone and Sand], written late in the thirteenth century by the Japanese Zen teacher Muji



Katja Hentschel

Photographer

"Fantasy love is much better than reality love," Andy Warhol is supposed to have said once. You should only allow as much authenticity as you're willing to pay for in terms of creative potential.



Knoll



barcelona chair

LUDWIG MIES
VAN DER ROHE



... ON THE ROAD ...

Berlin, July 2013

IDEALLY, WE PREFER THE WORLD AROUND US TO BE BEAUTIFUL.
BUT WHAT DO WE ACTUALLY PERCEIVE AS BEAUTIFUL? WHAT IS “BEAUTIFUL” ANYWAY?
WHAT FEATURES MAKE SOMETHING BEAUTIFUL IN THE FIRST PLACE?

AND WHAT ABOUT THE EMPIRICAL RESEARCH INTO THE PHENOMENON OF BEAUTY?

BUT: FIRST THINGS FIRST.

TEXT *Michael Köckritz* · PHOTOS *Benjamin Tafel*

Traveling through Berlin, this time in a Bentley. A Continental GT Speed Convertible, the razor-sharp open version, a four-seater luxury showcase of a car. The fastest four-seater convertible in the world. The most elegant manifestation of sheer power and energy ever. Strong, flowing lines, a distinctive silhouette, 21-inch alloy wheels, plus that unmistakable Bentley face with a large matrix radiator grille and four large, round headlamps. It's features like this that help shape our perception of aesthetics.

Sure, top speeds of over 200 mph would be no problem for this beauty, but today I'm giving the 6.0l W12 bi-turbo engine a bit of a break. After all, it just doesn't look good to race through the city at over 185 mph. The balmy air on this beautiful summer's day forms a magical cloak around me and the smooth lines of my vehicle, whose superior-class 625 hp is only barely noticeable on today's trip. Sitting in a gently purring Bentley, at one with your surroundings, the world's your oyster. Or in this case, my oyster. Life's beautiful, just like us. Watch out, everyone, here we come! Don't be shy, it's OK to look!

But what is beautiful, exactly? At first glance, “beautiful” is usually something that's particularly pleasing to the eye. That's what we've learnt as we go through life. A beautiful face, a beautiful body, a beautiful piece of music, a beautiful physical movement. Beauty, then, manifests itself everywhere we look. Harmony and symmetry are close semantic cousins. That said, it's not always easy to distinguish beauty from sensory overload, or from something that's merely “pretty”.

So what now? Maybe we should ask an expert. Professor Winfried Menninghaus should know more; at least that's what he claims. Menninghaus has made a name for himself through his research into aesthetics. In 2003 he published a book with the intriguing title “The Promise of Beauty”. In spring 2013 he became the first Director of the newly established Max Planck Institute for Empirical Aesthetics in Frankfurt am Main. An innovative research institute that's one of a kind. Its researchers aim to use scientific methods to explain the psychological, neuronal and socio-cultural basis of humankind's aesthetic perceptions and judgments. Such



as, why do people perceive music and literature as varying in their beauty based on factors such as culture, society, historical period and individual taste? This is the only institute dedicated specifically to researching the features of beauty, its impacts and its functions.

And that is why today's trip through Berlin ends at Winfried Menninghaus' front door, outside of which I park up the Bentley and get out, leaving it to cool down, engine ticking quietly, outside a small villa on a well-kept street in Berlin's suburb of Dahlem. The man who opens the door is a textbook example of a scientist - lanky, with Einstein hair, sparkly eyes and a friendly, relaxed smile. We sit down to a welcome coffee that's served in art nouveau cups.

rampdesign: Professor Menninghaus, what's beautiful?

Winfried Menninghaus: Something's beautiful when it pleases us because of its appearance rather than because of what it does, or when something is inherently pleasant and rewarding to our senses.

Is it that easy?

Of course there's more to it than that; one sentence is hardly enough to outline what makes individual objects beautiful to us. But this basic definition has two very important aspects. First of all, our perceived enjoyment of beautiful objects is largely, although never completely, independent of the inner values and practical aspects of those objects. And second, that is also why, since Antiquity, we have always questioned whether beauty is maybe just a deception, whether it promises something it may not be able to keep, or whether it is maybe a path towards real truth and goodness after all. Any definition of what's beautiful also requires us to assume that it's a relatively rare privilege, this beauty. Beauty is selective, distinctive, and competitive. For something to be considered beautiful, it has to be almost unlikely, an exceptional phenomenon. That's what makes beauty so sought-after.

And that leads us to another aspect: the inherent impermanence of beauty. The fleeting nature of beauty means that to remain special it's forced to reinvent itself, to acquire new features or maybe even to reverse existing

features. Charles Darwin demonstrated this in connection with the evolution of the beauty of sexual bodies, comparing them directly to the "caprices of fashion". A standardized form of beauty gets old very quickly. It needs to be revived through change, sometimes even by adding a touch of ugliness to the mix.

Are you saying that beauty needs ugliness in order for it to be beautiful?

Not necessarily ugliness, but certainly something slightly off-key. That's the simultaneous tragedy and beauty of beauty - it can never stay the way it is. And I'm not just referring to the problem of aging. In fact, it wouldn't help for us to maintain our youthful beauty as we grow to a ripe old age. Our appearance would lose its attractiveness - it would become boring. Charles Darwin once said that if all women looked like Botticelli's Venus all of the time, we would no longer consider them beautiful, in the sense of beauty as a physical attribute. Edmund Burke, the great British aestheticist, hence concluded that nothing could be as enchantingly beautiful as a flower that blooms for one day only - simply because the glory of beauty

becomes apparent for just one ecstatic moment, allowing us just one sublime glimpse. To him, beauty is by nature exceptionally rare and distinctive.

So the Pirelli Calendar would be just a calendar, at the end of the day.

Not necessarily. Its audience would instinctively start looking for a divergence, a slight overexaggeration of the standard beauty presented there. That's what makes beauty so ephemeral. The perception of beauty always extends to its inherent dynamism: it never stops evolving. In fact the development of biological and cultural beauty, which also includes design, works along the same lines. Of course, the cultural evolution of beautiful forms is more dynamic than that of natural forms, but according to Darwin the aesthetic features of natural bodies often develop more rapidly than their other features.

To understand why we consider certain things beautiful, you have to understand that the perception of something as "beautiful" is in itself very unspecific; it requires the simultaneous existence of other aesthetic values. That's why



something can be beautiful and interesting, but also beautiful and boring. Or maybe beautiful and innovative. Beauty can also have a pretty side to it, a cute side. Even a car can be cute.

What kinds of cars?

Some compact cars, for instance the ones with big round headlamps that call to mind a baby's face. You hear people say, "Oh, how cute is that!"

As a scientist, what does that tell you?

As scientists, we have to isolate the various dimensions of the perception of beauty and systematically analyze a given object of beauty. Is it provocative, interesting, elegant, pretty, pleasant? Or does it provoke negative reactions that might even act as a reinforcer to our perception of it as beautiful? That's an important aspect that I don't think automotive designers have grasped yet.

So a car can be perceived as unpleasant?

We know from the arts that beauty and negative emotions can coexist very harmoniously. In fact, many sad films are often

said to be particularly beautiful, and people voluntarily go to the movie theater to see very sad, moving films. There's plenty of evidence that negative emotions contribute positively to our perception of something as beautiful. So maybe the designers should come up with a slightly melancholy car! There are cars that were obviously designed to have a fresh and happy image. But there's no melancholy cars. I think there's a lot of potential there. And, to my very great personal regret, there's hardly any truly elegant cars any more. The combination of beauty and elegance is a precious thing.

Are there limits to beauty?

Yes. Sheer size, for instance. Once certain dimensions have been exceeded it becomes very difficult to make something beautiful. The idea of giant women, for instance, scares rather than delights us. For every object there's a range of sizes within which that object can be considered beautiful. Take the Mercedes 600 from the 1990s, which was commonly referred to as a "tank" because the designers had neglected to pay attention to size, or maybe they were unable to

refine its design to compensate for the sheer dimensions of the model. Generally speaking, it's much more difficult for superdimensioned cars to be considered beautiful than for small convertibles.

You wrote a book on this subject, The Promise of Beauty. What does beauty promise us then?

Beauty promises us a cornucopia of positive emotions and positive effects. In most people this promise is rooted somewhere deep in our unconscious. We are on the search for something, and we feel drawn to certain things. Harmony and competition are two terms that go some way towards explaining that. We have discovered that the perception of beauty is linked to a sense of agreement within ourselves, and that there's an element of competition, too. Take biology. The more attractive gender, usually the male, is subject to far more competition than its plainer counterpart. Beautiful animals are doomed to be attractive. They are forced to be beautiful because it is their beauty that ultimately determines whether they will find a partner. Despite its forced nature, our modern beauty culture is relatively harmless compared to the incredible

drama animals have to go through in terms of competing through dance, song and beauty. Among humans, lack of physical beauty can be compensated to some extent by other mechanisms, such as social distinction, strong intelligence, professional success, shared attitudes, and so on. We've also found that in humans, exceptional beauty can often be a disadvantage. Exceptionally beautiful people tend to be seen as more neurotic, less helpful to others, and selfish, and they are often considered difficult partners. These and other mechanisms are a blessing in that we will never have a situation where all males have to fight for the same beautiful females.

To what extent does your perception of aesthetics and beauty differ from that of a designer?

As a scientist, our perception is largely analytical. We want to understand the fundamental principles of beauty. The primary aim of a designer is to find a creative design solution for a given object. At second glance the differences are not as pronounced. Design schools do analytical research as well. However, they rarely work to scientific standards,



and many don't have the equipment that we use as empirical aesthetics researchers.

And vice versa? Do researchers also work as designers?

Absolutely, although we do so for different reasons. As empirical researchers, we want to understand the root causes of what makes something beautiful. To this end we modify objects, we interfere with them, we reshape them and generate variations of them, just like a designer would. That's the only way to find out why variant A is preferable to variant B. In that sense we're designers in the name of science, if you will.

Why is there only one institute for aesthetics worldwide?

It's astonishing, isn't it?

At the very least it's surprising seeing as we live in a world that's so strongly defined by aesthetics.

I'd even go so far as to say there's a blind spot there. Maybe it's even a form of self-denial. It's almost as if the religious and moral principles that are rooted so deeply in Western culture - that tell us that inner beauty, not physical beauty,

is what counts - have created a taboo that bans us from examining, scientifically at least, why so much revolves around that golden calf, beauty. For some reason aesthetics still carries that stigma of not being a serious science. Philosophers, psychologists and neuroscientists still put their careers at risk if they decide to specialize in this dubious field. The fact that there's now at least one institute that's dedicated to researching these phenomena is a considerable step forward in the aesthetically dominated world we live in. All the more so since we're part of the renowned Max Planck Society.

Maybe we're afraid of finding out the secret to beauty.

I don't think so. Analysis will never help to break down the power of beauty. Also, I don't think the secret will be all that overwhelming. The dynamic nature of aesthetics - its historical, cultural and individual changeability and its inherent creativity - means that this journey will never be short of surprises. In fact, the research process itself is already very exciting. In empirical aesthetics we can fall back on all the resources that already exist: philosophical

aesthetics, musicology, art theory, literature, biology, sociology, and the neurosciences. We're consolidating all of these resources to examine fundamental aesthetic preferences and the mechanisms that govern our perception. That's the only way to possibly discover the general laws of beauty. That's the only way to zero in on individual objects and analyze the bare features and mechanisms that make them beautiful to us.

So you'll soon be able to tell us what we will consider beautiful and what we don't?

Yes, up to a point. Another exciting aspect when it comes to people's biographies these days is how our aesthetic preferences change through life, from infancy to old age. Some objects are designed specifically for seniors and I can already tell you that in most cases, this is very obviously done in line with certain criteria. In some fields we're already able to predict to some extent what aesthetic preferences and experiences a given person will have over the course of their life.

Wouldn't it make sense, then, if product designers were to come to you and ask you to review their designs?

Yes and no. We're primarily engaged in fundamental research and don't have a department that's dedicated to design. That said, of course our research is generally relevant to the field of design. Empirical aesthetics offers a wide range of possibilities for measuring and to some extent, predicting how certain features will impact on people's perception.

Automotive brands are particularly obsessive about the impact of design. Why do you think this approach has been so successful?

I'm not sure whether it works any better with cars than with clothes, say, or interior design. I actually think it works very well with all types of objects that are extensions of our bodies, if you like. Clothing is the first layer to be associated with our bodies, then come the apartments that surround us, the buildings the apartments are in, and then our mode of transport outside of that building, our cars. In some way all of those objects are extensions of our bodies. Throughout history humans have always been conditioned to adorn themselves. The first adornments that have been identified as such are more than 120,000 years old, so they date back



to the early phase of homo sapiens sapiens. Self-distinction through adornment, on the body itself and/or on all of its extensions, has been a widespread practice since the beginning of humankind. By the way, that also includes self-harming in the name of beauty. It has been established that changes to the shape of one's skull, or the deliberate removal of teeth for ornamental purposes, were already practiced more than 10,000 years ago. A flat skull was once considered a thing of beauty, for instance. So people have self-harmed for a very long time in order to conform to certain beauty ideals.

Why do we do that?

With humans, it's much like with many other species. Beauty is an asset in life's competition, or at least people think it is. It's a form of self-praise or self-advertising. That's why since Antiquity, rhetoric, the art of beautiful speech, has always been about seduction and eroticism. Persuasion through beauty is a deep-seated mechanism.

So the beauty of a car can actually persuade us to buy it?

Yes. And there's another reason for that. Besides the number of

doors and the size of the trunk, the only aspect a layperson can really understand about a car is its appearance. Few drivers are in a position to truly evaluate a car's technical features. The only thing most of us can do is to trust that the car is sound. We often only find out how well the car performs on the road after the deal is done. By contrast, its appearance, and all of its "dream energies", as Walter Benjamin so aptly calls them, are immediately and effortlessly obvious to us. And it is these dream energies, these desiderata, that haven't been empirically analyzed yet. That, too, is part of our research.

*Professor Menninghaus,
many thanks for talking to us today.*

Count down

What's real? And who can tell with absolute certainty?
Well, we should. Or at least we're having a go at it. Really carefully.
At true classics and authentic originals. From 10 to 0.



10
NIKON F3
Really Nice.

When the designer of the first VW Golf and the DeLorean DMC12 made famous by Hollywood decided to try designing a camera, it was inevitable that a classic would emerge. From 1980 onwards, the Japanese corporation's camera, which was designed by Giorgetto Giugiaro, was able to prove itself in the market for more than 22 years, thanks to its universal quality and robustness, and thus became one of the most successful reflex cameras ever seen. The characteristic decorative red stripe that was Giugiaro's signature feature became a trademark of Nikon cameras, and remains so today. Maybe what's real is also beautiful?

9
BIALETTI MOKA EXPRESS
Behind Every Pretty Good Coffee There's Always A Pretty Good Coffee Pot.

The Bialetti Moka Express actually still looks just the same as it did when it was conceived by Alfonso Bialetti in 1933. Its classic yet equally intelligent design means that the Moka Express serves not only to make coffee, but the pot can also be taken directly to the table. Bialetti trained as a metalworker in Paris and came back to Italy in 1918. There he experimented ever more with metal products for the household and also played around a bit with coffee pot design. Over the years, the Moka Express became an icon, with over 200 million sold since the 1950s.

8
SUPERMARINE SPITFIRE
Have You Ever Been To Goodwood? Really?

Wooden aeroplanes are really the stuff of heroic tales for young boys. But the elliptical winged aircraft which the Supermarine company first flew over Great Britain would become a legend among pilots and more. In the battle of the skies over England it and the Hawker Hurricane would save a nation, perhaps even the world. Enthusiasts and laypersons alike recognize the sound of the Rolls-Royce Merlin in Reginald J. Mitchell's creation, with some two dozen surviving planes still the stars of any air show. Authenticity is in the eye and sometimes even in the ear of the beholder. And of the listener.

7
MONTBLANC MEISTERSTÜCK 149
Really Good Name. For A Pen.

The blueprint of a fountain pen. Stylish and sustainable. In retrospect, no name would have been more suitable. The Meisterstück 149 (masterpiece) is considered one of the most successful products of MontBlanc and enjoys cult status. Its design hasn't changed since 1924, so it's similarly constant as its name giver. Even the Foreign Office in Berlin appreciates its quality and elegance; here you'll always find two of the sophisticated pens when contracts are concluded - one for each party



6
NINTENDO NES 1
The True Original.

It was an angular box and worked using disks: the Nintendo Entertainment System 1 - the first game console from Japanese manufacturer, Nintendo. It first came onto the market in Europe in 1986, after tests in Japan and America. The NES revolutionized the industry and was for many years the most widely sold console in the world. The controller design was to set the standard for the following generations of devices, with the buttons of gamepads arranged in a similar fashion, and the product was a platform for games like Super Mario Bros., The Legend of Zelda or Metroid. When you start something, you define what's real.

5
COCA COLA BOTTLE
Anything But A Crazy Idea.

Probably the most widely recognized bottle of all. Which is exactly what the Swede Alexander Samuelson was striving for when he designed the Coca-Cola bottle in the year 1915: a bottle to distinguish Coca-Cola from all other brands through its unique form. He was successful - even in dim light or when broken, it is still instantly recognizable. The light green tint may have disappeared over the years, but the design has remained virtually unmodified to this day. Coca-Cola sells some 50 million copies per year - and the beverage inside, of course.



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4

PORSCHE 911

The Design: Really Iconic. The Name: Coincidence.

Every other year, automotive accomplishments are presented to the world in Frankfurt am Main. Just like in 1963. That's when Porsche unveiled the successor of the 356, which wasn't allowed the name 901 due to objection by the French. Peugeot had protested. So the new one was called 911. Thanks for that. Because now we can still and fondly speak of the Eleven, which has been the more or less unchanged prototype for sports cars since then. Very often, real is what defines the meaning and style of everything that's to come.

3

MICHAEL THONET

A Really Good Idea, Mr Thonet.

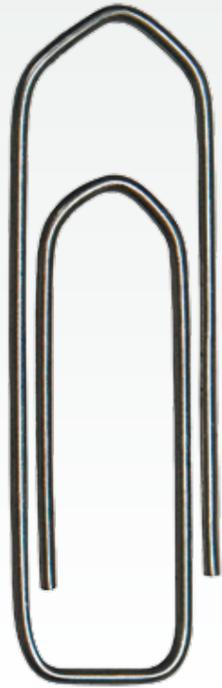
Michael Thonet had an idea: Basically, he didn't want to give shape to wood and furniture by carving, sawing or planing. He wanted to make this process easier, faster and more efficient by bending wood. And opened the doors to mass production to make furniture affordable. That was in the late 1850s. Chair No. 14, which was the result of this technique in 1859, combined a simple but stable production requiring a minimum of materials. Six parts and ten screws. Really groundbreaking at the time. By the way, it is very well possible that you've already sat on a No. 14 yourself.

TOUCHED BY A NEW ERA



A genuine Leolux sofa is a safe haven, a place to come home to.
OSCAR | design Christian Werner


LEOLUX



2
PAPER CLIP
Bent In Perfection.

Very often it is those small and simple things that make a big difference. The paper clip is one of them. And it's really mystical, too, because nobody knows who exactly invented it. Apparently, they were already used in the Middle East around 3,000 BC. Yet, speaking in modern terms, the office utensil is supposed to have been on the market since 1899. And it's hardly changed since, because it's just perfect. Even in the age of digitalization, there is no office and no household without it. Okay, let's say 99 % of all households. There's always an exception to the rule. Sometimes, real is what's perfect.



© HULTON ARCHIVE / STRINGER

1
COCO CHANEL
The Lady Who Made The Little Black Dress Fashionable. Didn't She?

Is it a myth based on a typo? The congeniality of a piece of cloth called into question? Are they for real? They are! Whether it was Chasnel - as it was correctly spelled - or Chanel, the Lady named Coco, who founded one of the most legendary labels of all time - and in this context created the little black dress - may very well be reason for questions but never for doubt. Not even for Karl Lagerfeld. May we be so bold as to confirm the authenticity of her idea. Because we want to. Just as much as the buyer of the - possibly - real little black dress from "Breakfast at Tiffany's" who acquired it in 2006. For 923,187 US-Dollars.

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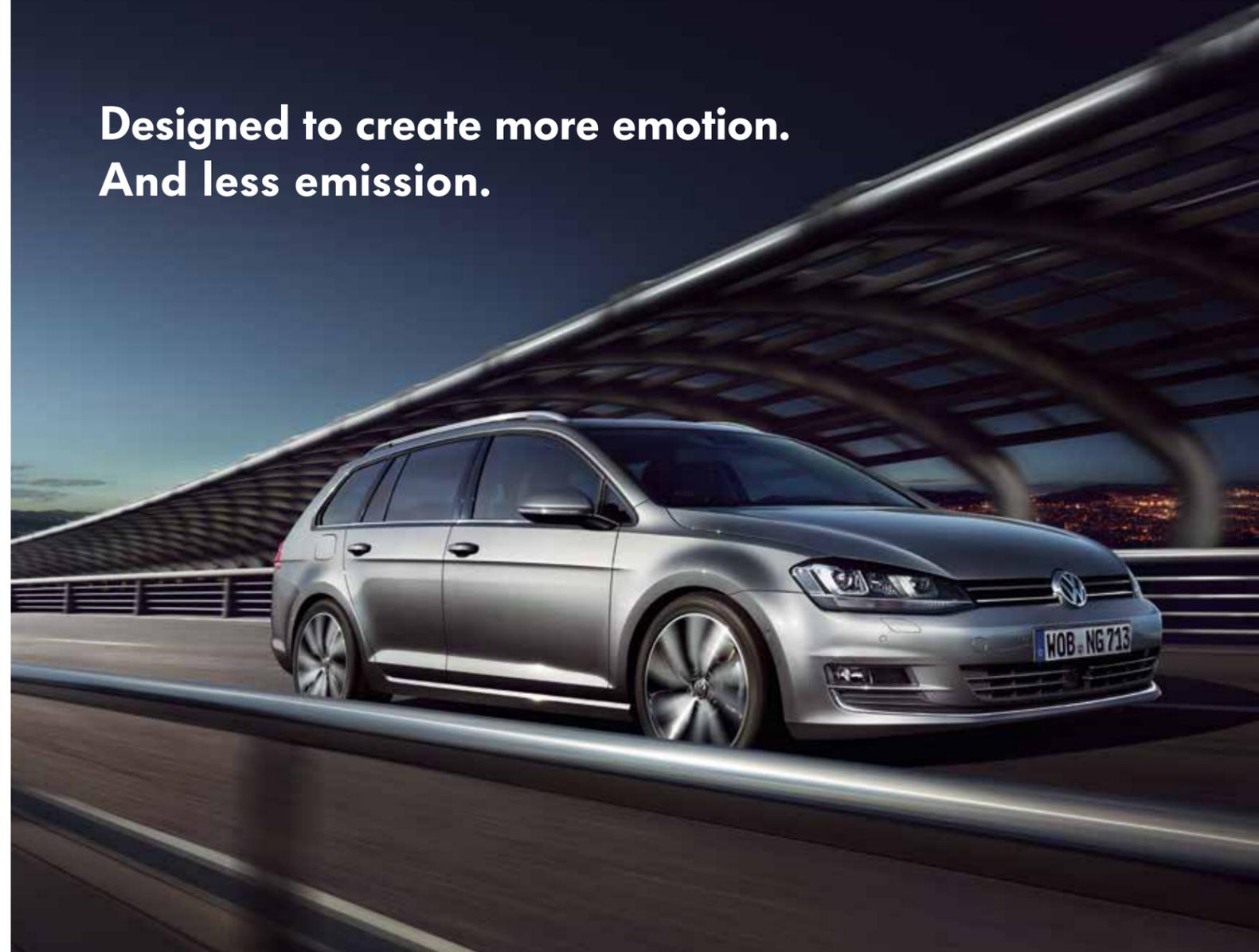
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0
THE BRAIN

Brain. Power. Plant.

Real things have an origin. Which usually can be found somewhere in between bends and windings capable of performing about 10¹³ analog arithmetic operations per second, i.e. in our brain.

**Designed to create more emotion.
And less emission.**



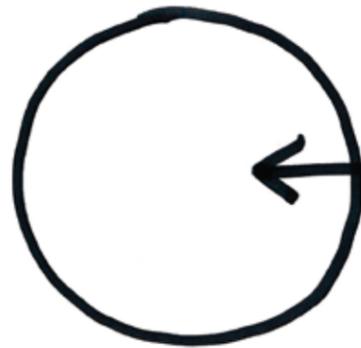
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Das Auto.

Where the
magic happens



Your
comfort
zone

40-
91

1

WELCOME TO REALITY!

WHAT'S GOOD DESIGN?

Why noble is no help.
And why authentic is better.

YOU CAN ALWAYS GO ... DOWNTOWN!

A showroom smack in the middle of the
city? A mixture of the physical and the
virtual. Let's talk about it.

TIMELESS RACER

It is the imaginary year 1916. The next
600 years belong to Vic Cooper.



An Echo Of Audi

Audi used to be the car of choice for top-class bores. Today, the four rings on the radiator grille are worthy of a place on the automotive version of Mount Olympus. It's rather telling that Ramazan Kaya chose the name of a Greek deity for his Audi-inspired concept study for a yacht, Poseidon, the God who governs the seas when he's not at home on Mount Olympus. If we've understood Kaya, a Turkish-born designer, correctly, he's trying to say that Poseidon is to the sea what Audi is to the road: innovative, trendy, and stylish. Naturally, Poseidon consists of composite material and, in the absence of wind, is solar powered.
www.entastudio.com



High On Leijh

In the Netherlands they're experts on all things flat – and of course on bicycles. And so the latest innovation in this area comes from the Dutch designer Basten Leijh, who believes that if you're capable of making a sandwich, you can assemble a Sandwichbike, too. This flat-packed vehicle is delivered by mail and consists of fewer than 50 components, the most important of which are two weatherproof frame elements made of layered plywood that are bonded together with stylish cylinders. But don't worry, it WILL become a bike! Promised!
www.bleijh.com



Yes, We Can!

No, you've not got double vision. Good old Coke is still only available as a non-alcoholic beverage. That said, Coca-Cola's advertising team have done some work on the container and simply turned one can into two. Two small versions instead of one big one. Of course they're not as full as their big cousin, but as they say, a joy shared is a joy doubled. Not just when you're in love.
www.coca-cola.de



Two in One

Why should a table always have four legs, or a chair a back? Belgian designer Stijn Guilielmus Ruys can be said to occupy the deconstructivist corner of furniture design, specializing in breaking up established views of functionality. For instance, his guilielmus 010, a weatherproof garden furniture set, seems to defy all laws of gravity. The bench and table are fused into one, forming a sculpture that despite its aesthetic appearance is practical to the max – and perfectly stable on no more than three legs. M. C. Escher's impossible structures immediately come to mind.
www.guilielmus.be

The Big Clean

Checked your broom cupboard recently? The dustpan and brush combo is probably not exactly a design highlight. Designer Jan Kochanski's come up with a set that you'll never want to hide away in a dark cupboard again. And of course it's fully functional. The brush handle is hollow, so dust is simply tipped out of the handle straight into the trash while providing a handy hiding space for the horsehair brush when not in use. So cleaning can be fun after all!
www.jankochanski.com



Watch Out!

This watch is one good-looking specimen. And it can save lives. Well, at the least it can save your driver's license. Besides all the usual features, this timepiece by Tokyoflash Japan has an inbuilt breathalyzer. Simply remove the cap, wait until the sensor's warmed up, breathe on it for five seconds and await the result. Depending on your blood alcohol level the screen glows in green, amber, or red. And it's big enough for users to read the results with impaired vision. If you're left in any doubt, the integrated dexterity game will tell you the score. If you lose, call a cab.
www.tokyoflash.com



01 1. What's GOOD DESIGN?

TEXT Philipp Tingler

How do you recognize the true quality of forms? Is the way we judge a shape a mere question of taste? Absolutely not, argues Philipp Tingler.

———— I recently came across the worst word in the world: “designy”. It was used in a furniture brochure supplement in the weekend edition of the “Berliner Zeitung” newspaper to describe an armchair. “Designy” – what’s that supposed to mean? Apparently the fact that an object attracts attention due to its special form. But do objects still manage to do that? After all, we’re living in a designy world, everything is supposed to look designy somehow, “design” seems to have a truly positive connotation nowadays. Indispensable, everywhere, a label for everything. Yet, “design” in itself is just a synonym for creation, conception or shape. It bears no quality judgment whatsoever. But since the 1980s, the term “design” – just like “art” – has experienced an almost monstrous expansion. The blurring of definitions and the coexistence of all possible kinds of quality standards have led to the fact that “design” is omnipresent today: “Design” is what you describe as design. I, for my part, wanted to consult my spelling dictionary to check whether the adjective “designy” even exists. You know what a quick search on Google revealed? A link to a spelling dictionary design edition! Advertised with the words “Look it up in classy design”. I don’t know about you, dear

reader, but I find the term “classy design” even more painful than “designy”. As if “classy” was some kind of design category.

But how can you judge the quality of design nowadays? By referring to a traditional criterion of design, maybe: functionality and usefulness. Design follows the function that an object needs to fulfill. After all, the aspect of functionality is what differentiates design from art. Functionality has to do with the environment: In this sense, design gives shape and represents a hermeneutic circle taking up the values and needs of the environment, to which, on the other hand, the environment reacts by making use of the world of things, thus constantly drawing man and object nearer. Of course, the environment will change due to the spirit of time, which is why I’d like to briefly show a different way of possibly defining the quality of design. Instead of developing and leafing through an allegedly definite criteria catalog, I would like to depart from the mood of our times. Just recently, I found an interesting and hotly debated article in the “New York Times” headed “How To Live Without Irony”.

The writer of the article, Christy Wampole, an assistant professor of French at Princeton University, criticized the postmodern urban hipster as the archetype of contemporary ironic living. Wampole sees the materialistic irony of the urban twenty- or thirtysomething as an expression of insecurity, resignation, defeat and cultural numbness; trying to cope with life using an endless series of sarcastic jokes and pop references, presenting themselves preferably digitally via social networks. Paradoxically, this urge to present themselves is based on their inhibitions to voice their own opinion, standpoint, and determination. They’d rather be carried by the crowd, the swarm, the approval. Their fear of an own standpoint given a seemingly overpowering number of possibilities and traditions and the vague feeling that, if confronted with the legacies of master strokes, they probably wouldn’t have anything truly original to offer is what causes hipsters to feel some kind of nostalgia for times they never lived to see, making them scholars of so-called social forms and causing the fear of what he or she considers to be “mainstream”.

Based on her observations, Wampole states in the “New York Times” that in the Western civilization and in the generation of middle-class Caucasians between 25 and 35, irony seems to be the primary mode to deal with daily life – an ever-provisional response to too much comfort, too much history and too many choices. Thus, irony dominates all spheres of pop culture: advertising, fashion, media. The ironic frame functions as a shield against criticism to dodge responsibility for one’s own choices, in aesthetics and all other aspects. The pretended distance, the self-defense, is similar to a pre-emptive surrender. It is a form of evasion, deceit, ruse, deception in an insecure world in which directness has become unbearable for us.

This critique is subtle and insightful when it comes to the description of symptoms. Yet, its foundation is wrong: the hipster isn’t ironic at all. In other words: hipster irony may very well be a kind of irony, but it is a materialistic pose. It’s never about the subversive and creative irony of talent, but it’s about the hollow, anxious, superficial distance of a constant quote. And this has nothing to do with true irony. But what has all this to do with design? A lot, because if you state that almost any department of our real life bears a hint of desire for the ironic, we might first and foremost be dealing with the question of design. If obviousness, certainty and directness are no longer bearable, then this is reflected in the quality of the object culture. The objects lose their authenticity. And authenticity, dear reader, is, in my opinion, the very criterion for recognizing good design – even though some people claim that in times of style pluralism it is impossible to find a clear criterion for “good” or “bad” design or taste. They’re clearly wrong. Good design is direct, far from post-post-modern cynicism, distance, and meta-referentiality. Meaning: Objects should only refer to themselves. Meaning: Good design is essentially non-ironic.

What does that mean? On the one hand, it means that the old functionalistic dictum of “form follows function” is still true. Functionality is and always will be a criterion for good, successful design. And I like the idea that, in this sense, the right form of an object necessarily bears beauty. On the other hand it is legitimate to accept the fact that the functions of objects look different today than they did 50 or just 30 year ago. The references of things, the symbolic features of design, have become much

Good design is direct, far from post-post-modern cynicism, distance, and meta-referentiality. Meaning: Objects should only refer to themselves. Meaning: Good design is essentially non-ironic.

more complex. Wolfgang Ullrich, Professor of Aesthetics in Karlsruhe, sees today’s consumer goods as complex symbolic and communication systems; decoding them is a cultural technique comparable to reading a book. These refinements in the world of “consumer culture” introduce absolutely new possibilities of self-portrayal and self-creation for consumers. The contemporary practice of design becomes an interdisciplinary process, a complex narrative, a superordinate syntax. Sounds pretty abstract, and I’m far from discussing iterative and cybernetic design processes any further. To conclude my thoughts, however, I’d like to take a look back 100 years. In 1909, Museum Director Gustav Pazaurek opened his “Cabinet of Bad Taste” in the Stuttgart State Crafts Museum. Pazaurek introduced a systematical method to categorize all kinds of design mistakes, demonstrating them with actual examples. In keeping with the philosophy of the German Association of Craftsmen (Deutscher Werksbund), Pazaurek assumed that things had a great impact on people by educating them both aesthetically and morally.

In my view, it is this aesthetic education that should be part and parcel of the ideals guiding the design process. I know that many will find this old-fashioned. Taste seems to be a social construct, today more than ever, and any pedagogical furor to educate taste seems strange at best. I, for my part, do still believe that you can differentiate between well and badly designed objects. For me, bad things, in a post-materialistic sense, are above all fake. Wrong, false, inappropriate, implausible. Despite all aesthetic and aestheticized relativism. Fake is what is intentional, ideologized, full of messages. If you concentrate on the quality of authenticity, you may well claim to use design in order to make the world a better place. We just need to learn and dare to take things seriously again. After all, true irony takes life, or rather the absurdity and comedy of life, seriously as well. And that’s why it can soar above the imperfections of life. Irony is not a fashionable quote; it is an attitude. The attitude of rational distance and critical pragmatism has an opinion, just like true design has. And that’s what we need: true design, rather than “classy design”. The first reference of a thing should always be a reference to itself. That’s good design. \

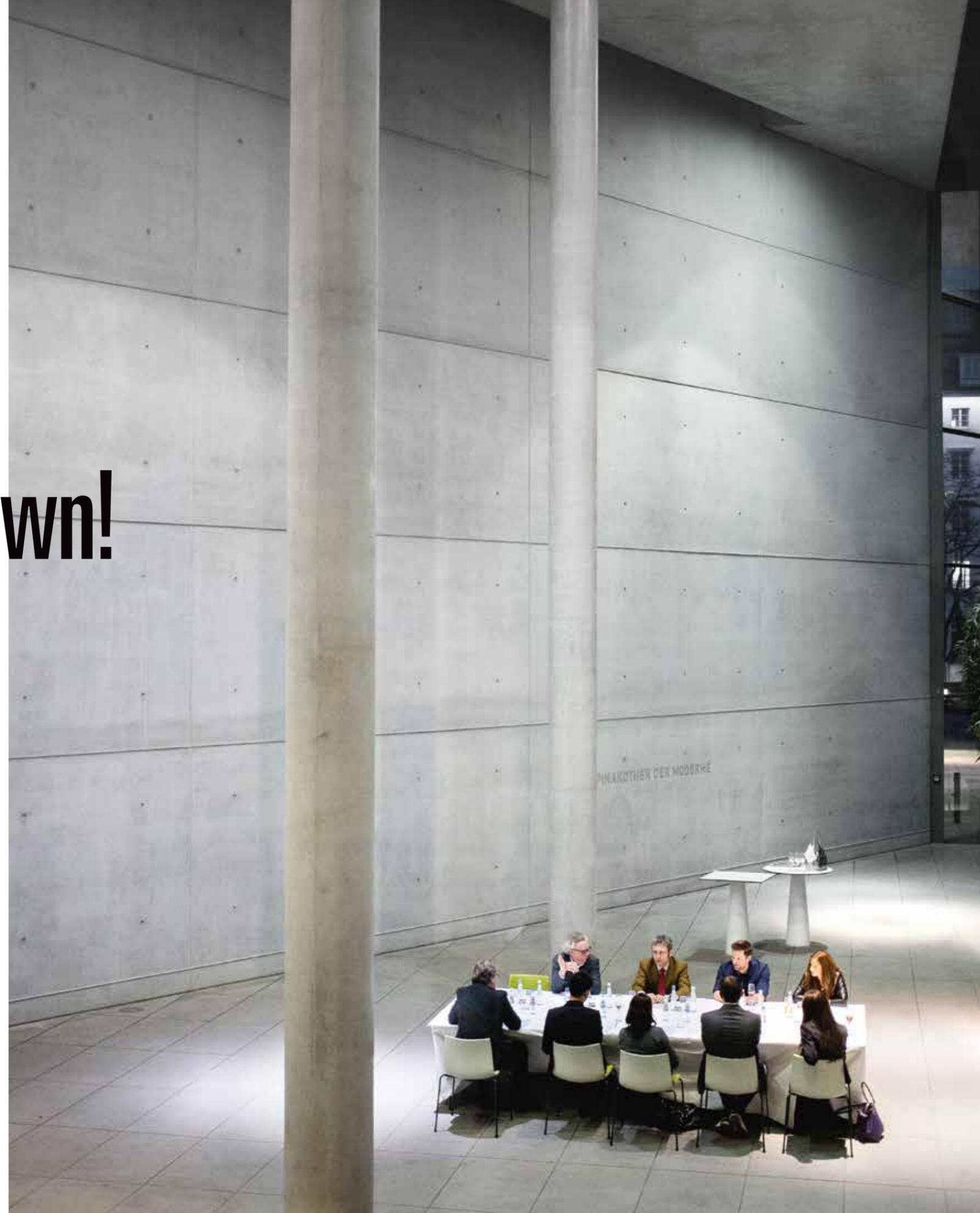
1. / 02

You Can Always Go ... Downtown!

TEXT *Jan Rentzow*

PHOTOS *Dominik Gigler*

Today, more than half of the world's population lives in cities. According to forecasts, it'll be almost 70 percent by 2050. What better reason is there for companies to follow suit and present their brands right where their customers can see them? Right. That's it.



—— That's easier said than done in the automotive industry, considering the pretty big surfaces you need to present the ever-growing number of models and equipment features. Even in the urban periphery and with multi-story buildings you won't always manage to show the whole thing. And now they're supposed to go back into town? Downtown?

That doesn't seem to make any sense at all. But with the right idea and concept, this challenge may well turn into an opportunity. Audi has taken the plunge and come up with a totally new showroom concept. The design, developed in cooperation with RTT, will wow customers with state-of-the-art power walls, loads of technology, and a brand new service system presenting everything the brand has to offer. On a floor area of just 7,500 sq ft. Virtually, of course.

Is the urbanized leap into the digital age a must? Or is it just a trend? Why Audi City? And what's yet to come? We wanted to get some statements. Qualified statements. So we asked five experts to tell us what they think.

Orazio Costadura, for instance, Head of Brand and Customer Management at Audi, who was a major advocate of moving back. And the cleverness of it all. Peter Wippermann, a trend forecaster, who does some close research on what customers want. James Kelly, a designer, who considers projects such as Audi City as the mere beginning of something big. And Johannes Nguyen, Project Manager of Audi City and Tim Rau, Head of Content Production, both from RTT.

We start with Costadura, the Audi guy. "When you move back to downtown, you have a problem. How are you supposed to present a product range of 40 or 50 or even 60 items in the future?" he



“People seek the visual rather than the tactile experience.”



asks. “For the first time in a digitized world we can now show all the models we offer, in all variants there are, configured by the customers themselves.”

And he also explains what the Audi City project means for him. Real-time answers for customers who just chose all the configurations according to their personal taste. Life-size, right in front of them. Or even bigger. A mixture of the physical and the virtual. A new sales experience - especially one that puts the customer first, gives them assistance, a visualized consultation. Plus, they can leave the store whenever they want to. They’re never pressured into buying something. Okay, that sounds good - in theory. But is this really what customers want? Don’t they want to see what they’re buying live and in full color? “Not necessarily,” claims Peter Wippermann, trend forecaster and communications designer. According to him, companies are addressing people differently, presenting products differently, also due to the developments in the interactive media world. Customization is becoming more and more important. “What’s surprising is that people seek the visual rather than the tactile experience,” he explains. It’s easier for companies with an existing powerful brand identity to enter the virtual world, Wippermann says, easier than for brands that are still relatively unknown. “They’ll have to prove themselves first.”

Everybody in this small group agrees that customers would still buy an Audi even if they hadn’t actually been out on a test drive. Even if the price tag was 100,000 or 150,000 US dollars.

And what does a car designer think when - at the end of the day - his products aren’t tangible anymore, when they are merely presented

“We’re facing a problem in the real world. We must enter the digital world.”

digitally in an Audi City showroom, we nonchalantly ask James Kelly, Head of the Master’s program in Transportation Design at Pforzheim University. The trend may very well continue, he argues. But it’s important for customers to still be able to experience the quality of a car. The sound it makes when you open the door. The way the leather feels, or the steering wheel. The handling of the vehicle. “Audi City is a step in the right direction. But I also think that it’s only just the beginning - you could go much further.”

Having co-initiated Audi City as RTT project manager, Johannes Nguyen takes a completely different perspective. He’s a self-confessed digital native. There had already been talks about processes and about different lifestyles. Innovations. “Our focus is on visualization. We’re not so much interested in the feel of the product as we are in how people identify with a product or rather, with a brand,” he explains. And that also includes the creation of an entirely new world behind the brand. In turn, this requires a detailed explanation of what you can expect from the brand. “Nowadays, nobody buys a brand just to get from A to B,” Nguyen says. “They do it because it offers answers to the challenges of today. And these challenges are different from the ones we used to face.”

So can Audi City be regarded as some kind of modern storytelling of the future to win over new customers? “These days, life is all about gathering and networking information. It’s about experiences and telling and sharing stories. People want to hear stories even during the sales process,” explains Tim Rau, Head of Content Production at RTT. “But they don’t want to hear the same old stories everybody’s talking about. They want their own stories. Ones they can tell others as well. Here they can buy a car, they can experience the technology of the car, the brand’s identity. They experience a whole range of emotions while watching impressive images and video clips. They enter a new world and become a part of it. These are the concepts of the future.”

Brave New 3D World

TEXT Gregor Wildermann & Bernd Haase

IMAGES RTT

03
1.

Having conquered the automotive industry, RTT's high-end 3D visualization software is now revolutionizing the lifestyle world.

—— Changing rooms are totally overrated, at least they will be by the late 21st century. In future, shoppers will stop in front of a screen with a virtual mirror image with their physical measurements that, gathered by a body scanner, they've transferred to the store configurator via their smartphone's infrared function. Using a touchpad, they'll put together the perfect outfit and before they even leave the store they can visualize what they'll look like hiking across the Himalayas in their new outdoor jacket, or slinking along the red carpet at the Academy Awards in a designer evening gown.

If you think this is science fiction, you're probably still stuck in the analog world. These virtual stores with their virtual changing rooms are almost a reality. In the automotive world, they've already arrived. There are virtual Audi City showrooms in London and Beijing where customers can point and choose the perfect color and features for their dream car on a touchscreen offering 3D visualization. The life-size result is projected onto a wall-mounted monitor to be examined and admired from all sides.

And it's not just the end consumer experience that's becoming more digital. Today, digital visualization is a firm part of even the early phases of the design and development process. Gone are the golden days of circa 1859, when a designer like Michael Thonet would put the final touches to his Chair No. 14 (still considered the "chair of chairs") with glue and wood dust on his hands. Or when an eccentric like Luigi Colani would cut his organic designs out of Styrofoam blocks using a hot wire. Even designers like Karl Lagerfeld, who still uses draft pencils and a needle and thread to design a new collection, are set to learn to appreciate the benefits of visualization.

The technology behind all of this comes from Realtime Technology AG, or RTT for short. Established in Munich in 1999, the company currently employs 750 staff in 15 offices around the world who build its 3D solutions. They are specialists in professional high-end 3D visualization. Thanks to RTT, concepts such as virtual prototyping, augmented reality, and interactive product configurators are on every board member's lips these days. These new technologies have revolutionized the world of product development and marketing. In short, they produce a true-to-life visualization experience that allows designers to discover the perfect combination of style and functionality faster and at lower cost, and bring it to market supported by innovative digital applications.

Sascha André Lanninger (30) works in RTT's Lifestyle division, where he's reinventing the working environment for the Karl Lagerfelds of today. "At the moment, fashion design still begins with a paper-and-pen drawing that's then translated into a pattern. Only then do designers start working with a 3D model where they can try out different fabrics, colors and contrasts," he says, explaining the process that he has set out to revolutionize. "In future, designers will produce



that initial drawing in a three-dimensional space and won't leave that space until the product is done. From design and development to the production of marketing documents and interactive store applications, the entire process will take place in a 3D environment."

Now this will not change the designs as such - the creative process will still take place in the designer's head. What will change profoundly, however, is the way in which a creative idea is translated into a mass-market product. Using virtual prototyping, designs will be visualized on a computer and various scenarios modeled without even having to produce a physical prototype. While this approach is already being used in high-tech industries such as automotive or aerospace, it's only just started to open up a whole range of new opportunities for lifestyle designers. As Lanninger explains, "Clothing is a very complex product because it's in constant interaction with the people who wear it. A car won't stretch when you stretch, but a shirt will. Stretching causes the fabric to crease, which is a major challenge for visualization." Visualization also allows designers to simulate how apparel performs when exposed to environmental impacts such as rain or mud. To this end, RTT has developed applications that rival those of a Hollywood special effects studio.

But this isn't the dream world of Hollywood, this is reality. Students at the Beijing Fashion Institute are already working with 40 RTT stations, and Adidas has teamed up with RTT to digitize its collection planning process, slashing the company's costs to the tune of several million euros. Visualization minimizes the cost of producing samples for new collections and dispatching them around the world. Virtual models are now available wherever they are needed in real time. And once a 3D model has been saved to a computer drive, it can be used in various ways for marketing and sales purposes. This, too, is already commonplace in the automotive industry. Toyota commissioned RTT to generate various 3D car models and have them drive across the screen against a real-life backdrop. The commercial was adapted for broadcasting in various markets around the world simply by replacing the models on the screen. Another revolutionary project for RTT was an app they worked on for

“CLOTHING IS A VERY COMPLEX PRODUCT BECAUSE IT’S IN CONSTANT INTERACTION WITH THE PEOPLE WHO WEAR IT. A CAR WON’T STRETCH WHEN YOU STRETCH, BUT A SHIRT WILL. STRETCHING CAUSES THE FABRIC TO CREASE, WHICH IS A MAJOR CHALLENGE FOR VISUALIZATION.”

Virtual showrooms instead of changing rooms?

Even the most advanced 3D technology cannot tell us how something feels when we wear it. But it allows the customer to pick and choose from various colors, fabrics, and other details to produce a model of their garment in real time.

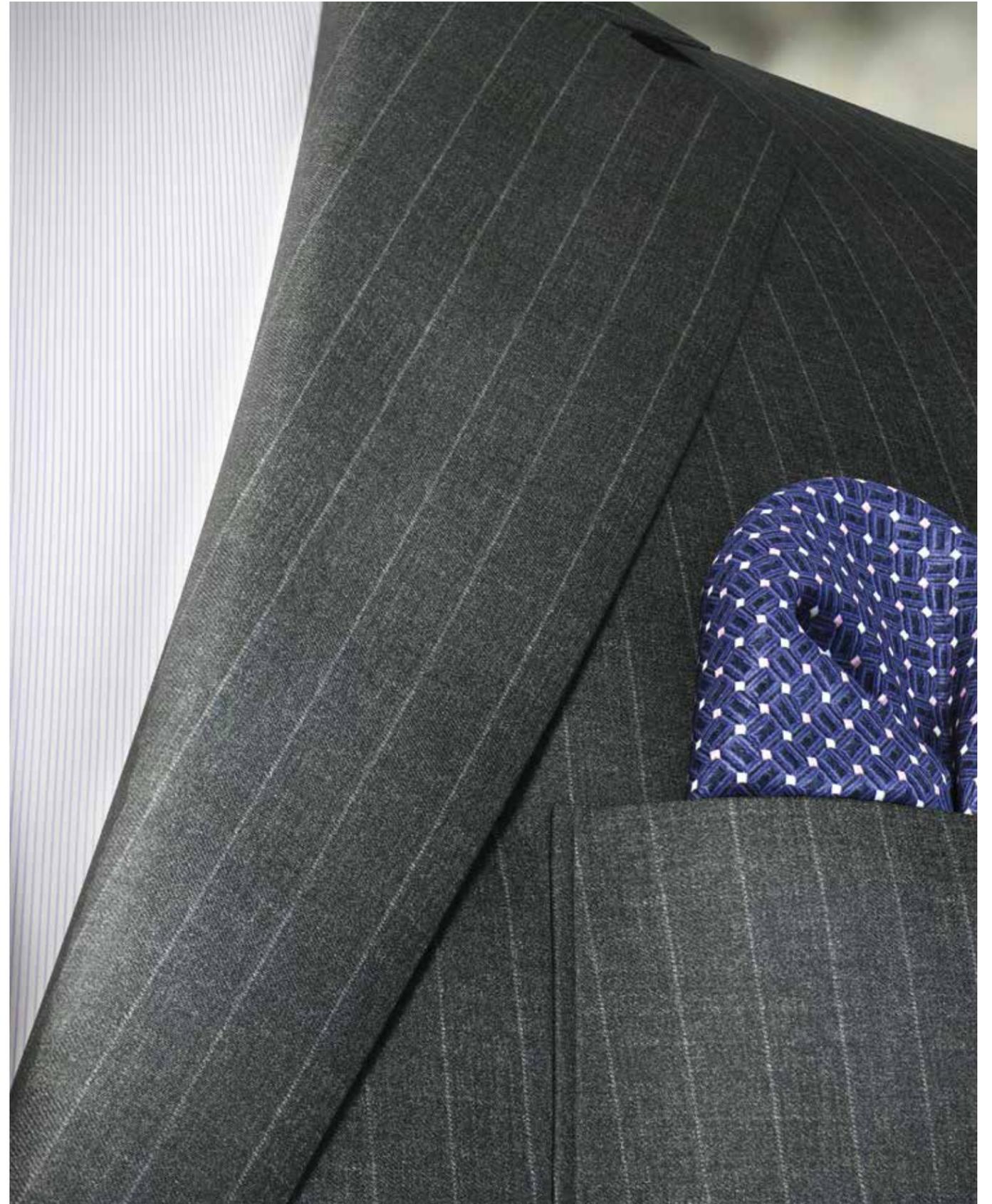


the Opel Adam. Customers use the configurator to put together their new dream car and give it a leading role in their very own personalized TV commercial. Translated to the world of fashion, the expectation is that luxury brands will be particularly eager to take up these new technologies, especially when it comes to designing high-end, exclusive bespoke collections. For instance, a Suit Configurator would allow the customer to pick and choose from various fabrics, buttons, and other details to produce a life-size and highly realistic model of their new suit in real time. This is a whole new environment in which to shop, and an innovative experience that will strongly shape the way we feel about the brand.

What does this mean for the shoppers of the future? Will we soon all carry around a digital pass that stores all of our body measurements, produced by a laser scan and accurate to one

millimeter? “That would certainly make matters easier, but it also throws up a number of questions for consumers,” considers Lanninger. “The one thing that 3D technology cannot do is tell us how something feels when we wear it. How does a shoe perform on the foot? To what extent does it stabilize the foot and how does the fabric feel on the skin? Mathematical equations go a long way, but they cannot tell us how we’re going to feel when we put on a garment.” That is the challenge of virtual shopping. Will changing rooms still feature in the stores of the future, we ask Lanninger. “In future there’ll probably be people who carry a kind of virtual closet around with them on their iPads that tells us what kind of suit they bought ten years ago. And then there’ll always be people who have no clue at all, but we want to find a good solution for them, too.” So changing rooms or no, we have a lot to look forward to. \





Timeless

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Racer

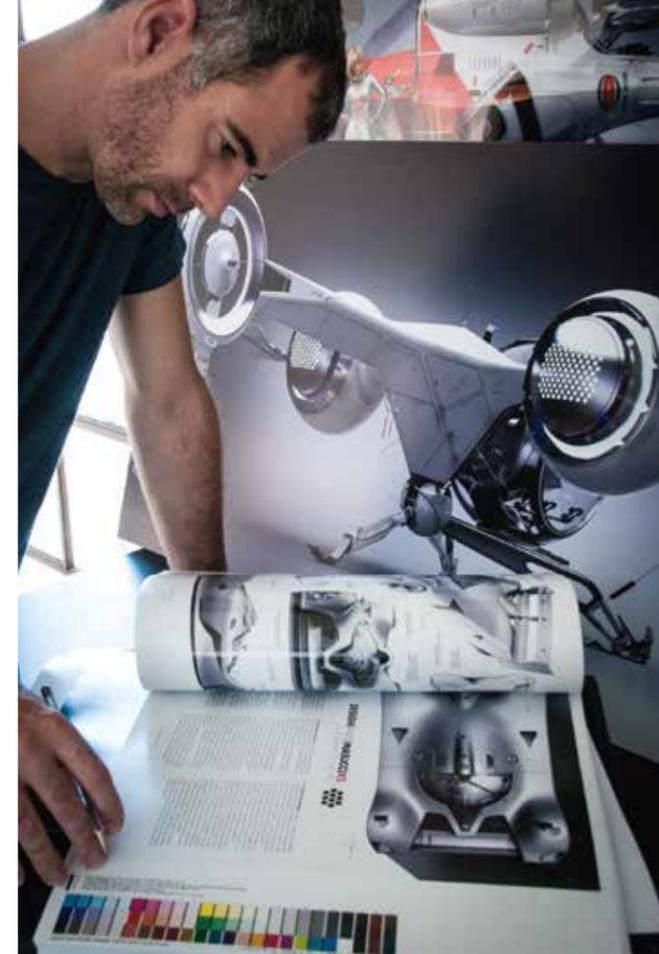
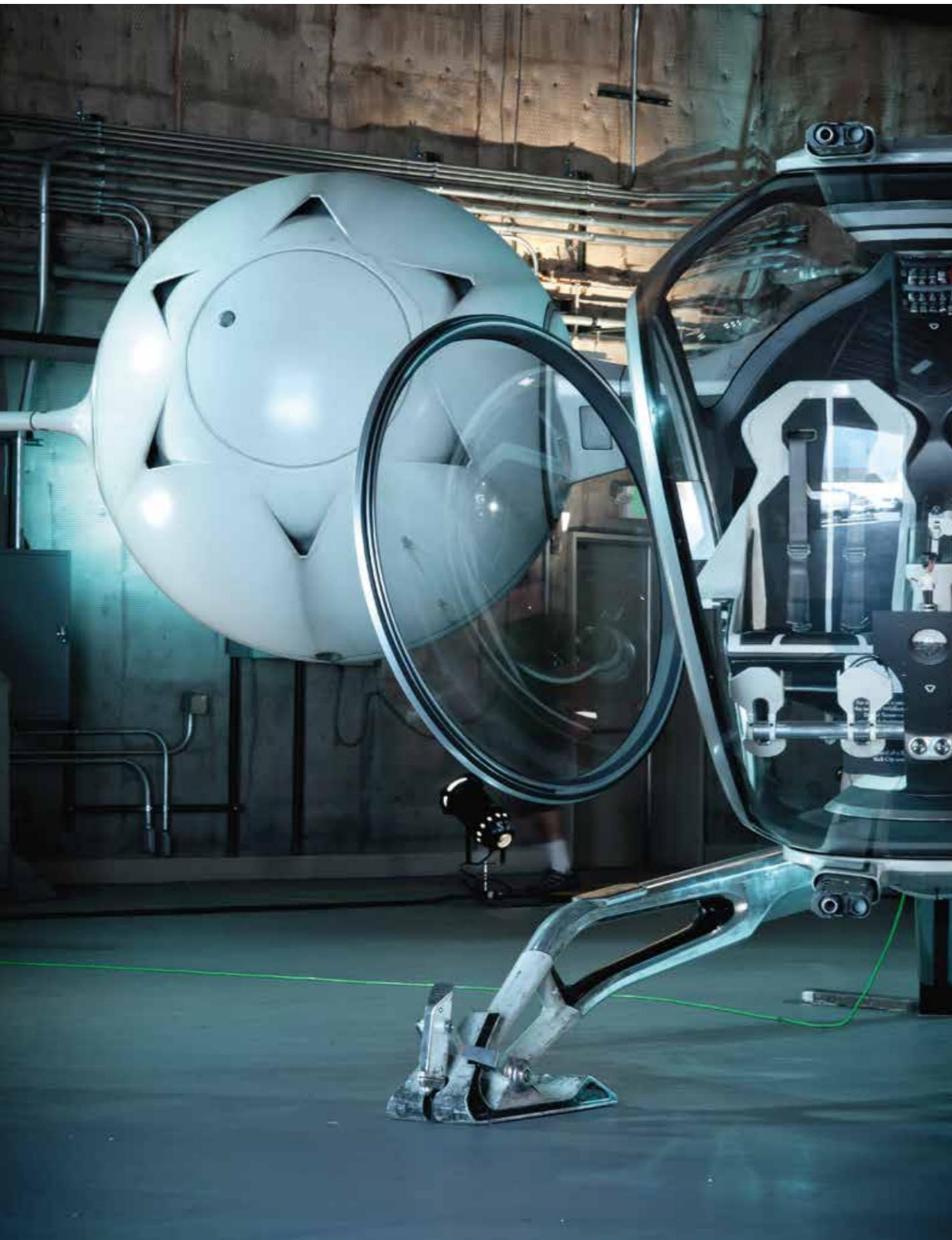
TEXT Helmut Werb

PHOTOS Matt Beard / Helmut Werb



To combine alternate universes, time travel and car races you need to be either extremely creative or just a tad crazy. Daniel Simon, a car designer in another life who has since transmogrified into the darling of Hollywood's sci-fi movie producers, has completed just such a fantasy warp-drive with his book "The Timeless Racer". It's the first in an epic series, thirteen parts long and spinning a story over six hundred years. Fuel up: This is going to be a long race.

Daniel Simon in his own realm.



Roland Emmerich and Wolfgang “The Boat” Petersen are okay. But Christoph Waltz is Austrian and Sandra Bullock was Americanized quite some time ago.

—— Los Angeles. Party small talk about successful Germans in Hollywood’s contemporary movie business doesn’t usually take up much time. A quick bite here, a bit of a sip there and you should have it covered. Okay, Roland Emmerich and Wolfgang “The Boat” Petersen are okay. But Christoph Waltz is Austrian (bummer, that!) and Sandra Bullock was Americanized quite some time ago. Admittedly, the name Daniel Simon doesn’t ring too many bells when the talk is about Tinseltown’s A-listers. However, the former car designer who once worked for Bugatti and for Volkswagen’s concept car studio in Barcelona has secured a glittering future for himself here in Hollywood. Sometimes things like that happen fast in show biz – two or three box office hits and you’ve made it. But while other rising stars from Germany have found it difficult to linger for long on the red carpet, Daniel Simon managed to fantasize himself into the top ranks of sought-after artists. The man with the cool unshaven look and a million-dollar smile is the brain behind Tom Cruise’s spaceship from the movie “Oblivion.” He also designed the arcade-game racers for “Tron: Legacy,” the concept for the vehicles in Ridley Scott’s “Prometheus,” and he advised the makers of “Turbo” in what an Indy race car for an animated snail should look like.

It really wasn’t that difficult, Daniel Simon tells me in his fashionable apartment that he shares with his wife in Santa Monica. He actually never cared that much about movies before. But about six years ago he published “Cosmic Motors,” his first book about a totally zany, and at the same time very sexy, fantasy world full of intergalactic supercars and scantily clad women. He’d finished the work during his time in Barcelona in “nightshifts, fundamentally!” With the book he had – quite unintentionally, as he insists – kick-started a career “normal” car designers can only dream about. “Joseph Kosinski,





Defining the designs for "Oblivion" where Simon combined a dragonfly and a Bell 47 helicopter.

the director of 'Tron,' had found 'Cosmic Motors' in a bookstore here in L.A." And the rest, as they say, is history.

Ever since then, more and more Hollywood producers had started knocking on his door, causing Simon to rethink his modus operandi. "I had to learn a more disciplined approach," he says with That Smile. "My creative process is utter chaos. I think about a thousand things at the same time. When you do a movie however, there is an unbelievable order - there is a first act, a second and a third, and after two hours the movie has to have an end." That way of working would be so much more efficient, he says, than the way he used to make a living. You couldn't just, say, helter-skelter design a spaceship; they would end up all looking the same. "But when somebody gives you a backstory you can anchor your creativity on that. That's the way it was with 'Oblivion' - instead of their old and unreliable fusion engines they had to fall back on fossil combustions engines, but somehow they were able to salvage the heads-up displays, and so on." Storylines like that would help him bring some order into his creative process. Really?

Such a Hollywood learning curve - free-thinking or not - had an unexpected side effect: Daniel Simon learned how to tell a story himself. While his storyline in "Cosmic Motors," which created an entire fantasy world, was rudimentary at best, his experiences in the movies allowed him to perfect that skill with his new book, "Timeless Racer." In it he tells the story of racecar driver Vic Cooper, whose father died in a crash, and Filomeno Masucci, a legendary team chief - a fictional mixture of Enzo Ferrari and Colin Chapman - whose racecars were equally fast and dangerous. It is the story of alternate universes and time travel over a span of six centuries, beginning with WWI-biplanes over the sky of Dunkirk, continuing on race tracks that until now only existed in Daniel Simon's mind and, let's say, in the year 2027, are conquered by Vic Cooper on his quest to find his dead father. Simon turns out to be a stickler for detail. He even calculated the lap times on his fantasy tracks, located in Sao Paolo and Moscow. His cars have names like "Masucci X/5" or "Orange Demon," racing against competitors like the "Prideux-Martins MF/27s" whose technical specs and

performance numbers are listed in the back of the book. He even worked out the race sponsor's personnel lists, up to their individual backstories.

It all began one day in Italy, Simon remembers, and it had ended with an epiphany of sorts. "Some colleagues and I went to see a Ferrari Formula 1 exhibit in Bologna some years ago, and there was this McLaren from 1988, and we all found ourselves immensely touched by it. It used to be Senna's car, and it literally radiated these incredible emotions. And although none of us were old enough to have seen the car in action we were all really moved by it. Just think about it, we knew about the car and its history, what it was, what it did, only from books! It was just this white box with Marlboro logos all over it, and four barrels on the corners...and yet!"

So why not, he thought at that moment, turn the thing around? "It was almost like reverse engineering!" he remembers. "Just like I can write a book that triggers such strong emotions, I should be able to design a car that - although it only exists in a fantasy world - touches me like the McLaren did."

An entire series of thirteen books is planned. Simon wants to dream up another episode, publish a new book every two years. "Each one will be a time travel episode of Vic Cooper. Every one will be hazardous, life-threatening for Vic. He will be in danger, and with each time he travels through time he will lose more and more of his memory of his own past."

"Star Wars" on the racetrack, I say to Simon, "Cosmic Motors" as a TV series, Shakespeare with a twelve-cylinder. I can see a movie there. "Every creative mind needs a stage," he agrees. "Designers are no different than any other. It had happened to me when I designed cars, I wanted them to be seen." But it doesn't necessarily have to be a conventional movie. Maybe a computer game, maybe something online. But, he concedes, in the end he may just be a little crazy. Ah, but that would make him the perfect fit for Hollywood. \

Daniel Simon lives and works at the West Coast. We paid him a visit in his home, at his work and at the places that inspire him.









A Friend Like No Other

1. / 05

TEXT Keren Bewersdorf

IMAGES RTT

A car is a man's best friend. That's how it is, was and always will be. No wonder — cars are a constant part of our lives from boyhood on. So it's no surprise that men like to dream about things that go beyond what is technically possible today, and sometimes even go so far as to design a humanoid robot that's based on a Toyota GT 86. Thus RoboTty was born, packed full with a whole set of functions, concepts, technologies and visions.

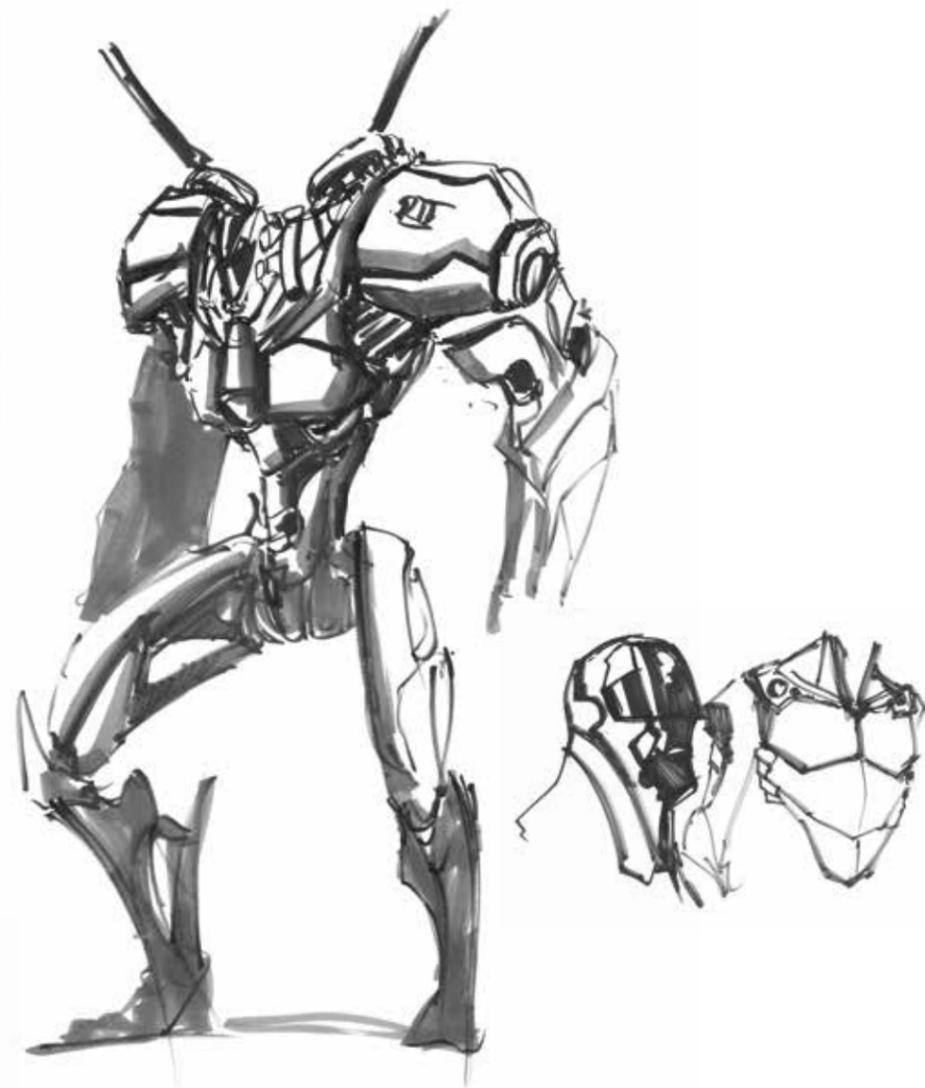


RoboTty likes propping up the bar at his preferred watering hole with his inventor.



Phase 1
Moods deliver the ideas for shoulders, the rump, and legs.

Phase 2
The illustrator starts giving RoboTty a possible shape.

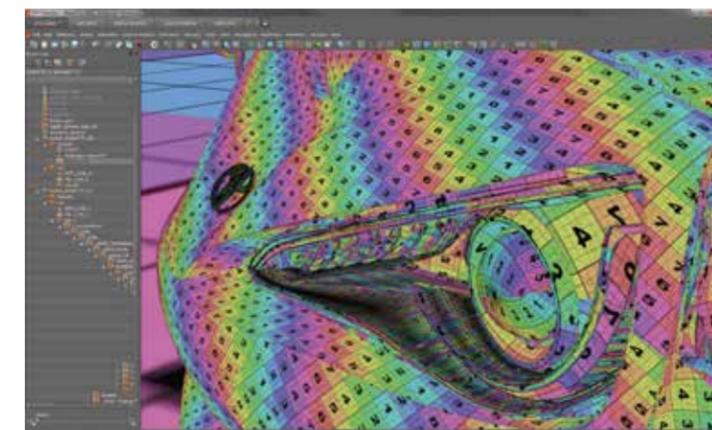
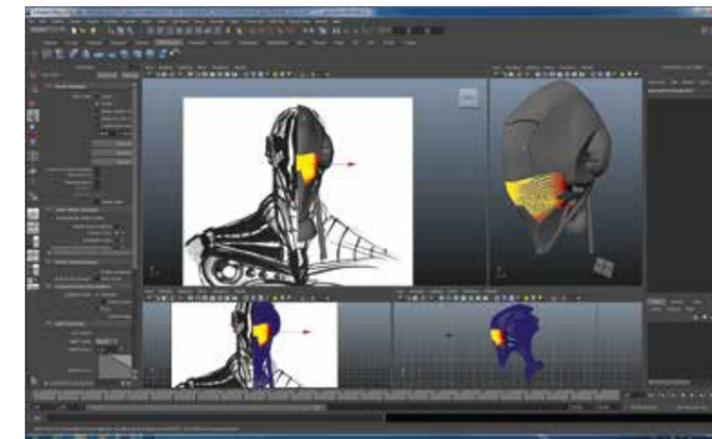


———— The friendship between man and machine is formative. Life without matchbox cars and model race tracks? Unthinkable. Your first car? Unforgettable. Like the first kiss in the backseat. Her soft hair on your skin, the sweet smell of summer, and strawberry ice cream.

Wouldn't it be great if your best friend and companion - the one who paved the way for you time and again - could do more? Much, much more? If you believe Ray Kurzweil, futurist, technical developer at Google and author of the fictional book "The Singularity Is Near", then the idea is not that far-fetched. It's all just a matter of time. Kurzweil describes how, in the near future, we will reach singularity - the point when machines can continue to evolve on their own through artificial intelligence. From this point onwards, technology will advance at an incredibly rapid pace. According to Kurzweil, machines will surpass the intellectual capacity of humans by 2045.

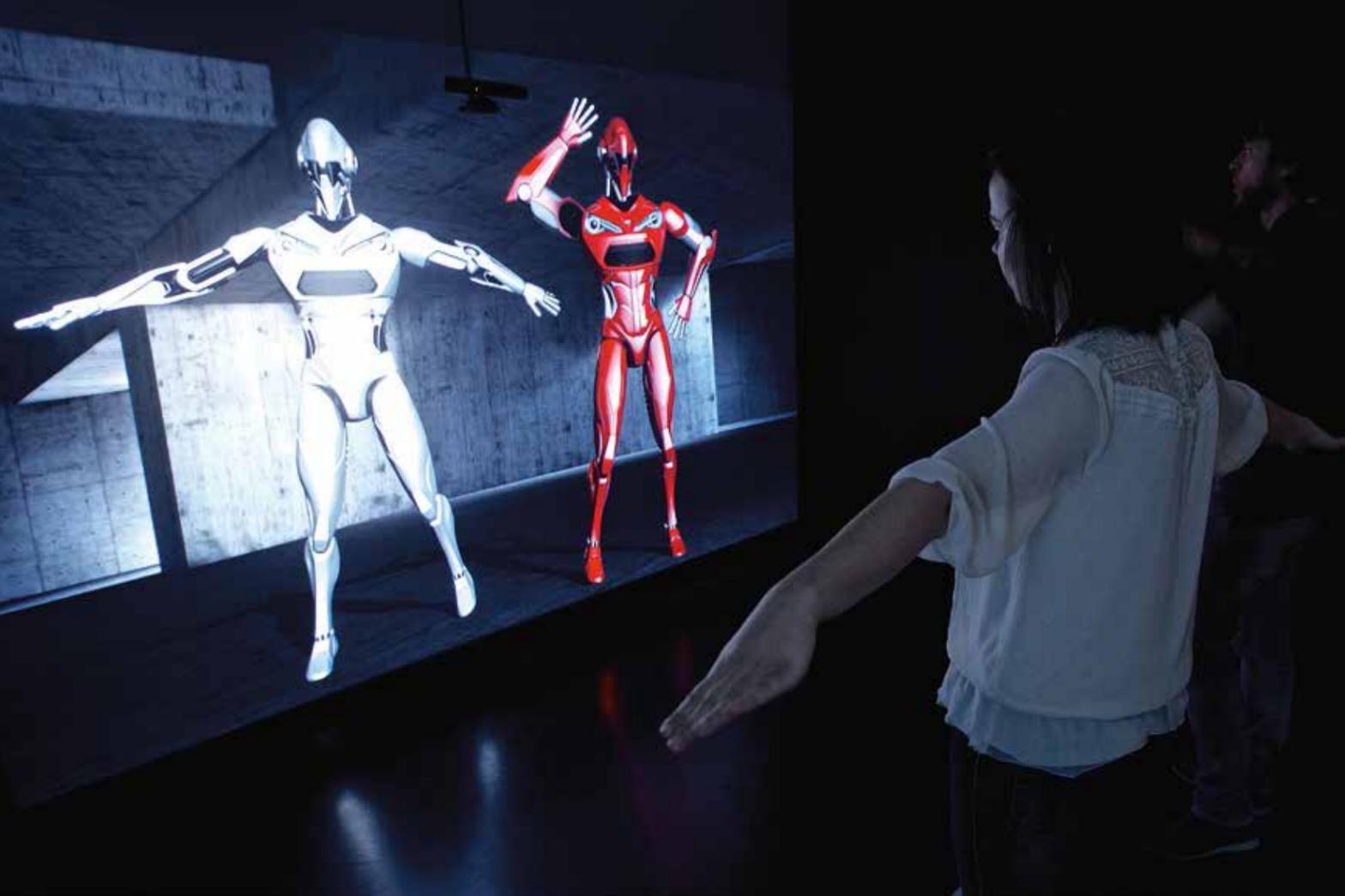
That's the theory anyway.

A theory that's inspired the interactive agency INSTNT with RTT to give shape to the future. To give life to mere data. The result is RoboTty, a human-machine hybrid. An avatar that can interact with real humans in real life. And, as the images show, a machine that's capable of living an entirely independent life in its own world. \



Phase 3

This is not painting by numbers, even if it looks that way. The geometry of the robot has to be visualized so textures can be added later on. This is where RoboTty acquires a 3D character. Based on the initial sketches, the figure is modeled and shaded, a 3D structure developed, and then given its final texture, light, and shadow.



Phase 4

Interactive technology brings RoboTty to life. A small box, the Kinect sensor, is mounted on the wall between the robots. It records the user's movements and maps them directly to RoboTty, who starts channeling Michael Jackson on stage or striking a professional-looking Tree Pose. If the user crosses their arms, RoboTty collapses into his individual components that recombine to form a car, Transformers style.

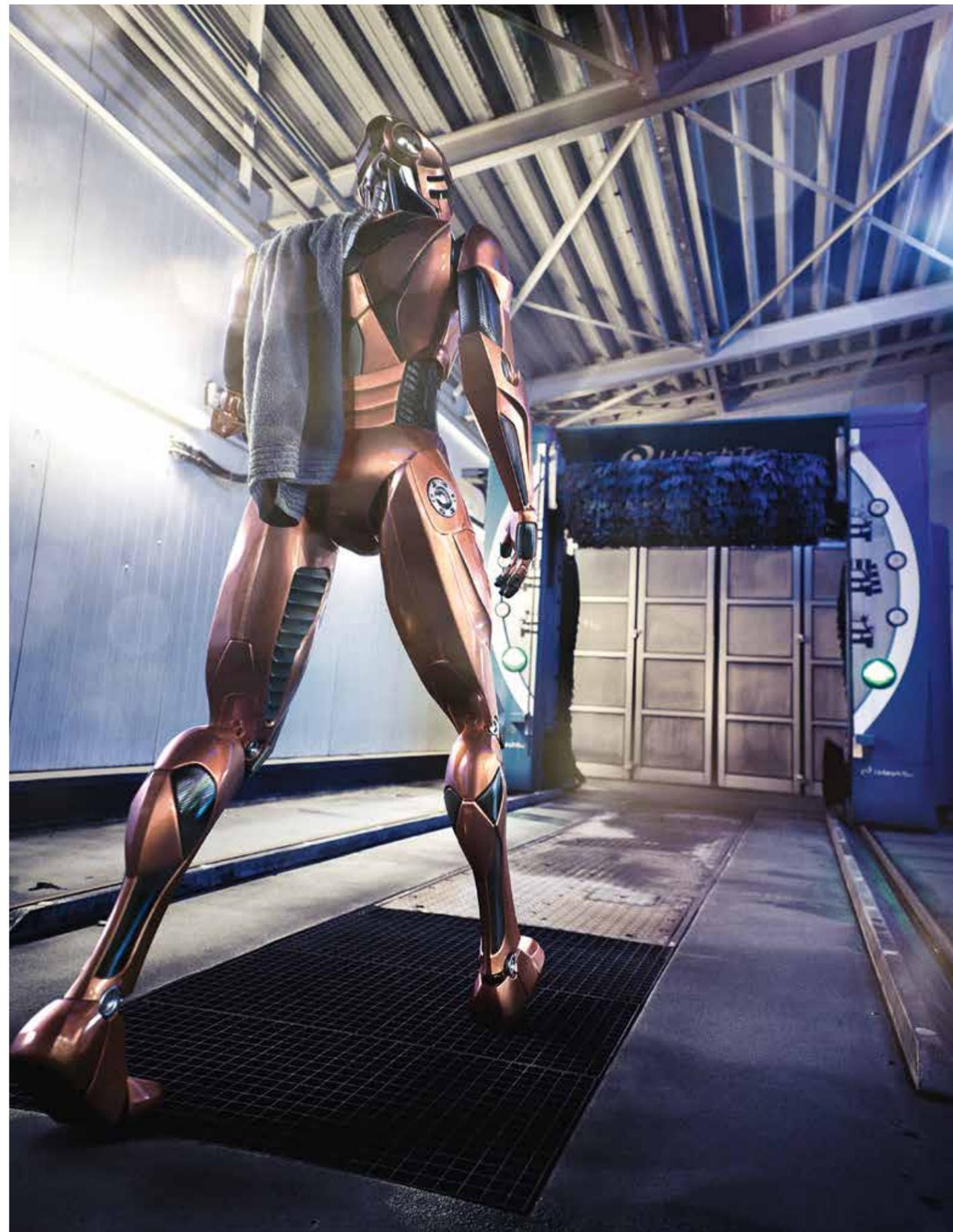




Phase 5
Released from the grip of the Kinect, RoboTty takes off on his own. There's photographic evidence to prove it.

A thirsty RoboTty secretly hits the fridge after midnight. A container of cool oil is just what the doctor ordered.

In search of a hot shower, RoboTty makes his way to the carwash, a towel slung casually over his shoulder.



To Do Something In Space

TEXT Keren Bewersdorf
PHOTOS Oskar Zieta



06
1.

For Oskar Zieta there is hardly anything more boring than copies of what already exists. And with FiDU, which stands for “Freie-Innen-Druck-Umformung” (Free Internal Pressure Forming), he wants to reach for the stars. Into space, to be exact. Most of it is still top secret, but Zieta told us a little bit about it. And he answered some questions, too, which came up after publishing our Zieta portrait in rampdesign Report in April. You missed the Report? Read the portrait on our website at: www.ramp-magazin.de

Generally, everybody in the industry associates sheet metal with the automotive industry, with extremely precise curves, beautifully free deformations, and perfect seams. But sheet metal is different. It is like pizza dough.



FiDU - Where did you get this idea?

It was a long process. In 2001, I started to do some research on CNC (Computer Numerical Controlled) machines. At the time, I played just a minor role in a big research project to develop adequate production methods for architecture, design, and other industrial production platforms. During this project, we also experimented with IHU, which stands for “Innen-Hochdruck-Umformung” (Internal High Pressure Forming). With this method, you can produce very complex, stable, perfectly shaped parts. But it’s also very expensive and space consuming. We wanted to find a similarly precise yet cheaper production method. So I got rid of the high pressure, the expensive tools, and the huge machines you need for IHU. And that’s how FiDU was born.

Why do we need FiDU?

FiDU has many advantages. On the one hand, the start-up costs are very low. On the other, we generate constructions appropriate to the cross-section. And we’ve developed a couple

of production processes enabling us to produce individual pieces as well. Another important factor in this process is the simplicity. If you want to specify the three-dimensional shape of a stool, for example, you need 142 GB of storage to precisely map this shape with a 3D printer. The information we need to build the product has a size of only 16 kB. Another potential of this technology is the fact that you produce pieces that are unique. Every product manufactured with FiDU, even those that are actually mass-produced, is unique. It’s because the process of metal sheet deformation is material-compliant.

Material-compliant deformation - what does that mean?

Generally, everybody in the industry associates sheet metal with the automotive industry, with extremely precise curves, beautifully free deformations, and perfect seams. But sheet metal is different. It is like pizza dough. It is rolled out to a predefined thickness. During this rolling process, the material becomes anisotropic; under the microscope it looks totally inhomogeneous. In the automotive, electronic, chemical and packing industry, a lot of force is applied to press the sheet metal into a mold using a special tool. With sheet metal, you can produce in a very controlled way, yet you need to literally force it into a mold. We, however, work like a locksmith, rather. We work with the material the way it is. We let the sheet metal form and deform itself. At the same time, we control this process applying the so-called “controlled loss of control”. The sheet metal deforms into an energy-economic shape. Just like a drop of water will take an energetically complex shape in free fall. And this we take into consideration. We globally control the shape, but locally we allow for a lot of freedom.



Sometimes, the lack of education may lead to extraordinary results.

How exactly does this work? How do you get air inside the stool?

A tailor always starts his works on a three-dimensional object, but once he's got all the measurements, he'll need to work on the two-dimensional material again. And this is similar to our work. We have a certain idea of a three-dimensional shape and try to translate this shape into our technology transferring it onto two-dimensional material. We use a laser to cut the sheet metal into a shape and then, at the outlines, we weld these pieces together again. And then it gets interesting. Then the controlled loss of control starts, and the material deforms and is stabilized again. During this process, the material changes from a two-dimensional into a three-dimensional shape.

Clothes will be filled by a body. But what will be inside the FiDU product?

It's air. Or water. Some of our products are filled with water instead of air. Internal pressure is a very logical way to stabilize materials from the inside. Take nature, for example. Here you'll see that almost everything is set up that way. Insects, for instance. Their wings are stabilized from the inside, via blood vessels and blood pressure. Or take an erection. That's another example of how inner pressure can stabilize a shape.

How exactly do you manage to use FiDU to give material a certain shape in one place and another shape in a different place?

With the precision of laser technology. During the deformation process, we will lose this precision, but only locally. Globally, we can control the shape. So if you want to have some connection points in a certain position, we will need to create the project in a way to make these connection points more precise. And then the rest may be less precise.

In 2007, you and a couple of architecture students of ETH, the Swiss Federal Institute of Technology Zurich, used a small piece of metal to create a footbridge with a load of 2 t. What's so special about it?

What's special about this bridge is its weight-to-load bearing ratio. The bridge had a length of 20 ft and a width of 6 ft, and it was built of 0.08-inch sheet metal filled with 0.4 bar air pressure. It had a weight of just 383 pounds, and yet it could carry exactly 3,830 pounds. Which equals a very nice parameter of 1:10. This result exceeded all expectations we had regarding this bridge.

So you really built this bridge?

No, it was just an experiment. The bridge was produced and eventually loaded with this weight. And then we destroyed it.

If you were to build a bigger bridge now, then it would carry a lot more weight, wouldn't it?

Indeed. With this method, you would be able to build large, reliable and stable bridges very fast. This could be interesting for military purposes, or for bridge construction in general. But you'd need to build such a bridge first. And this has been our problem so far - you need signatures from engineers and the like to receive the approval to build a public bridge. But FiDU is based on a mistake. Maybe that's why engineers don't want to deal with FiDU. Just because the way we deform sheet metal is wrong according to the German standard DIN 8580. Luckily, we didn't know about that during the FiDU development process, and that's why we proceeded to work on this idea. Sometimes, the lack of education may lead to extraordinary results.

Is FiDU going to change our lives?

FiDU can definitely become an important new way to stabilize sheet metal. FiDU is a new technology people will slowly start to accept. And especially in space travel, FiDU will bring about many innovations.

How come?

If we talk about a Mars mission, the volume expansion parameter is a very important parameter. I cannot take an armchair along (leaving aside the fact that I wouldn't need it anyway), because it is simply too big. And if I do want to take it along, I will have to pay a lot of money for it, because an armchair is heavy



To have something in space would make us very happy, as it would be a reward for our hard work.



INTERNAL HIGH PRESSURE FORMING (IHU)

IHU is a very precise and effective, but also very expensive production method. You require huge machines that fit both a die and a punch as well as the element inside to generate high pressure. Then you feed a bent, fitted pipe into it and build up as much internal pressure – up to 4,000 bar – as is necessary to basically liquefy the material to make it adapt to the mold of the tool (die). Due to the high acquisition costs, IHU is only used in mass production. IHU is mainly used in the automotive industry and for the production of pipes and T-pieces, as they are produced in a quantity of several hundred thousand pieces a year.

FREE INTERNAL PRESSURE FORMING (FiDU)

FiDU is an innovative technology that is capable of creating unique and cost-efficient specimens, but also series of sheet metal products. That's why FiDU is predominantly used in (furniture) design, but it's also appealing to other disciplines such as space research. In a nutshell, here's how FiDU works: Using laser technology, two identical shapes are cut out of sheet metal. Then the plates are welded together, forming a watertight object, which is then given a new, three-dimensional shape with the help of air or water pressure. During the process the sheet metal will be controlled globally. Locally, it is allowed a lot of freedom, so small bumps and dents will appear. These little imperfections will give FiDU products a certain stability – making every product, even those that are actually mass-produced, unique.

and takes up a lot of space. So this is where the world's first rollable steel profile comes into play; a profile we developed ourselves. In 2010, we were asked to work on a - for us - very important project for the Victoria and Albert Museum in London. The organizers wanted us to build a large installation in the garden of the museum. Yet, the gates were only 5 ft wide. So we had to come up with a product that works with the volume expansion parameter. In the end, we delivered constructions to the garden, which deform, grow and stabilize when inflated. This is how we created a huge art installation. In the same way, we cooperate with a professor at Wroclaw University of Technology. He installed antennae on the ISS. But he needs a way to unwind these antennae, some kind of construction that works similarly. It's terribly inspiring to work with such people. We should head further in this direction.

Are you already planning to send the first FiDU satellite to space?

These aren't speculations any longer. We've got a precise idea of it. But these projects take a long time to plan. I'm not allowed to say any more, I'm afraid.

Is it more difficult to use FiDU in space than on earth?

Yeah, it is. In space, you cannot work with air or water like on earth. You need to use temperature or chemical multi-component elements. But that's no problem at all, internal pressure is already often being used in space.

What's your next big FiDU goal? An inflatable Mars rocket?

Our rolled steel profile can have a length of up to 2.5 miles. So maybe we could build an advertising display you can see from earth. No, actually, I don't have any certain goal. To do something in space would make us very happy, as it would be a reward for our hard work. There are a couple of nice ideas, and we are finding and discussing various applications, which you could produce with FiDU and which might come in handy in space. But I'm not supposed to talk about this yet, it's all still top secret.

Do you have a personal favorite among your FiDU projects?

It's always the latest ones. Currently it's

the objects with a large volume expansion. We're trying to produce them in a way that customers can inflate or even bake them at home. There is this teeny-tiny project called Hot Pin. It's a pin for the wall to hang your clothes on. We distribute it in a two-dimensional shape and the customers will put it in their oven at home and bake it for 20 minutes at 392 degrees Fahrenheit. And then you've got a three-dimensional product with a certain function. You can order the pin from our website at: www.zieta.pl.

If you were to recreate a landmark in life size with the help of FiDU, which one would you choose?

It wouldn't be any problem at all to recreate objects such as the Eiffel Tower, even bigger so. But that's not really fascinating. We tend to look into the future. I would be much happier with something small in space. It's awesome to think about what life could be like without gravity. How to create and produce things for a life like that. That's much more inspiring to me than to create yet another chair or table.



OSKAR ZIETA

Oskar Zieta was born in 1975 in Zielona Góra, Poland. Following his studies of architecture in Szczecin, Zieta completed his postgraduate studies at ETH, the Swiss Federal Institute of Technology Zurich, from 2001 to 2003. Since 2003, Zieta is employed as a research associate at ETH's Department for Computer Aided Architectural Design. His research focuses on his invention, the FiDU technology. Zieta received several awards for his work, such as the 2008 Red Dot Award, the official German design award "Designpreis der Bundesrepublik Deutschland" in 2009 as well as the 2011 Audi Mentor Prize by A&W. His works are exhibited in the Badisches Landesmuseum (Karlsruhe, Germany), the HGKZ Museum (Zurich, Switzerland), the Pinakothek der Moderne (Munich, Germany) and the Centre Georges Pompidou (Paris, France).



How are science, technology and design related to each other in FiDU?

Very strongly. We cooperate with technologists, engineers, scientists, designers, architects, economists and humanists. The more interdisciplinary our work, the more innovations we can gain from the development process. And we're also trying to integrate this working method in our new school, the School of Form, which we recently opened in Poland together with Lidewij Edelkoort. Here, we try to combine design subjects such as communications design, living design, fashion, and industrial design with humanistic subjects such as sociology, anthropology, philosophy, and psychology. \



1. / 07

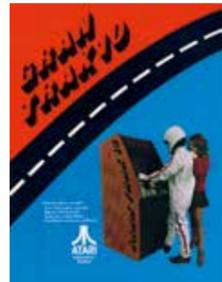
Polygon Driving

TEXT Gregor Wildermann

The toys and pastime of yore have changed, reaching a completely new level after forty years of history. Computer racing games can be a physically correct simulation, or they can be a crucial training session for racing drivers, or a trial run for an automotive company's advertising campaign. With "Project Cars" a British company now wants to get fans involved in the entire development process. The designs of the next Mercedes-Benz, BMW or Nissan may very well go for their very first test drive on a game console in your living room. Time to enter the polygon cockpit ...



When the world's first computer racing game came out I was just four years old. I only knew racecars from picture books or my toy box. Video games were, just like myself, still in their infancy, and maybe they would have been a disappointment anyway. But judging by the looks, Atari had



given their best. In 1974 Gran Trak 10 came out as an arcade game with a steering wheel, four-position gear shifter, and accelerator and brake foot pedals. But what happened on your black and white television screen was far from real. Four small squares and one rectangle moved around the screen to simulate racecars.

A good forty years later it is not surprising to see that the racing games industry has drastically changed. Yet the real revolution isn't even to be found in terms of visual appearance, which has become so photo-realistic that hardly any car manufacturer would pass up the chance of having their cars appear in a modern racing game. Over the past couple of decades PC and console games used ambitious simulations, thrilling races, or spectacular car wrecks. Now, the latest generation aims at a completely different target, which comes alarmingly close to a famous advertising slogan: sheer driving pleasure. In Grid 2, father-and-son teams can cruise along the California coastline in a Ford Mustang. Late-thirties players will be as thrilled as a kid in a candy store to revive the legendary 1976 Formula 1 Championship race between James Hunt and Niki Lauda in a McLaren M23 or Ferrari 312-2 in Forza Motorsport 5. And who will ever get the chance to sit behind the wheel of a real Nissan Deltawing? In Gran Turismo 6 it's at least possible via PlayStation.

But what happens when you invite no less than the entire world to join the racing game? It's what the Englishman Ian Bell, head of Slightly Mad Studios, founded in 2008, has been experiencing for almost three years now. After various successful games, all of which had a fixed distributor, the studio has raised the bar extremely high for their next creative challenge. "The starting point for Project Cars was an extension of the ideas and wishes that came up during the development of earlier titles such as Need For Speed Shift or the Test Drive series. We wanted to show all forms of motor sports - from Kart series to LeMans prototypes - and we wanted to enable pit stops and a dynamic change between night and day in a way that simply wasn't possible with earlier platforms. But then we also realized that we wanted to get real players involved in the development from the very beginning, and so we came up with a crowdfunding platform, which gives us the right energy and direction for our decisions. In the end, this game is made for racers by racers."

And it wasn't an easy task for the studio. At first they created an online discussion forum which, like a college, initially

Former racing driver Ben Collins, The Stig from the British television series Top Gear, and Nicholas Hamilton, Formula 1 racing driver Lewis Hamilton's brother, form part of the Project Cars consultant team. And Ian Bell emphasizes that their opinion doesn't count any less than that of a 16-year-old sitting in his bedroom and calculating the rendering of a Ford Capri.

had to explain the basic principles such as what are the priorities, who's in charge of what, and which elements and software are necessary. In London's Tower Bridge Business Complex as well as on hundreds of servers worldwide collaborators are now working on a racing game that will run on PCs and all common game consoles such as PlayStation 3, Xbox 360 and Nintendo's Wii U. It's already setting new standards in terms of design and approach. The studio even wants to integrate latest innovations such as the virtual reality head-mounted display Oculus Rift by assigning tasks to various collaborators. Former racing driver Ben Collins, The Stig from the British television series Top Gear, and Nicholas Hamilton, Formula 1 racing driver Lewis Hamilton's brother, form part of the Project Cars consultant team. And Ian Bell emphasizes that their opinion doesn't count any less than that of a 16-year-old sitting in his bedroom and calculating the rendering of a Ford Capri.

"Ben's and Nicolas' experience with the real race track is priceless to us as they provide us with the authenticity that lifts the boundary between pure gaming and a tool for racing drivers. They've given us feedback on things like the exact number of grooves on the racetrack, how much grip there is on the shoulder, as well as the exact position of the toilets in the pit lane. It's important that we don't only improve the quality of our game but also the overall quality of the genre."

A change in quality is exactly what Dan Greenawalt, Game Director at Turn10 in Redmond since 2002, is working on. Tire and crash test specialist Calspan was involved in the development of Forza Motorsport 5, which will be released in fall exclusively for the new Xbox One. Companies such as Pirelli rely on a testing procedure called Calspan Testing, the physically correct data of which will help develop the tires of the digital cars. But that's not all. In times of cloud computing, the development studio has embraced the idea of an avatar, one's personal virtual representative, to work on a kind of alter ego itself. "When you're playing Forza Motorsport," Dan Greenawalt explains with almost childlike enthusiasm, "the Drivatar will learn from your driving style to build your driver's profile which will be based on your strengths and weaknesses. This information

is stored in the cloud and updated regularly. The more you drive, the more exact your profile. In addition, you can teach Forza 5 your favorite car brands and paints so we can make some suggestions to suit your personal taste. It's similar to recommendation engines like the ones we know from Amazon, and the more you use those the more exact the results will be." Depending on the users of the game the collected data may also become interesting for other purposes. So maybe a car manufacturer could be interested in the most popular car paint of a certain model as well as the age of the driver, or which accessories female players add to their cars. Another possible interface between the automotive industry and the world of video games is the people that owe their real career to a virtual game. Like 25-year-old Peter Pyzera from Gladbeck, Germany, who won a Gran Turismo driver competition and now drives a 700+ hp Nissan Gran Turismo R35 on behalf of tuning specialist Brömmeler-Motorsport. Pyzera only criticizes one thing that separates polygon cars from real ones. "In the game there are no g-forces. You approach a turn and cannot feel how fast you are; only the speedometer in the game will tell you how fast you're going. That's why those who only just started playing Gran Turismo find it hard to estimate their speed. But as an experienced player you kind of get the hang of it. Once you're used to it, it's pretty realistic."

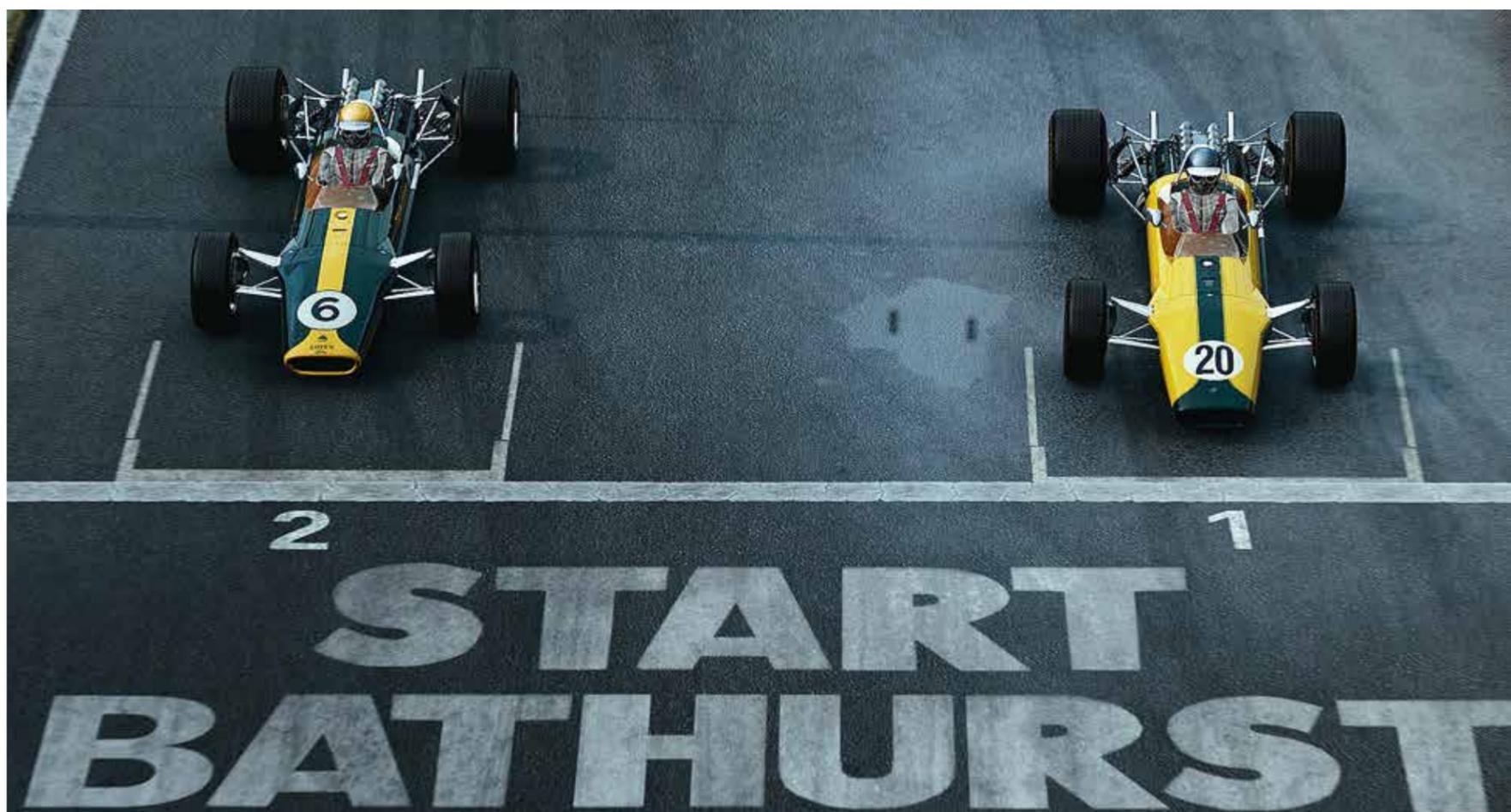
With modern racing games such as Project Cars aiming for such realistic imagery, there will surely be enough critics who regard such games as a pleasant pastime at best. Maybe that's why Paul Rustchynsky, Design Director at Evolution Studios near Liverpool, doesn't insist on the full reality experience when it comes to his team's latest title. "A game like Driveclub is not a strict simulation of the real world, but we're getting closer. One of the main disadvantages of conventional television screens still is the lacking sense of depth and space, which is exactly what you get when you increase the speed in a real car. But we're working to better reproduce this sensation within the game and get closer to the standard of the real world." Almost none of the arcades of yore exist anymore, but racing games have long grown up - they're way past their infancy. And I'm glad that I waited. \

www.wmdportal.com/projects/cars
www.slightlymadstudios.com
www.gran-turismo.com/de-forzamotorsport.net/de-DE
uk.playstation.com/driveclub
www.gridgame.com/de





Browsing through the history of video motor sports is not only possible by entering the high score list. Down to the very last detail, with individual weather models and exact inclinations of the turns these games simulate a reality you usually dream of.





EVERYTHING?

THE PURE DELIGHT OF RIDING A BIKE

From cars to bikes. Puristic.

THE HAPPINESS OF OTHERS

Orlando Bloom roared onto the set atop a "horribly tuned" Ducati Hypermotard. But Woolie knew his stuff.

THE MASTERPIECE AND SIN CITY

Four men, three worlds, one story.

Le roi, c'est mooi

What was that line from Goethe again? Two souls, alas! fight... er, reside within my breast? Either way, the monster logo embossed on the seat back, designed by Marcel Wanders for mooi, stands for the perpetual fight between two opposing forces inside of us. That said, these chairs ought to give the user not just peace of mind, but genuine inner calm. Black, fire-retardant synthetic leather. Available with or without monster.

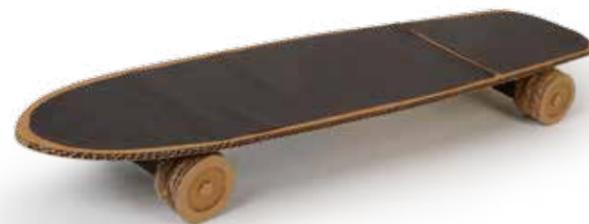
www.moooi.com



Smooth Rider

Public authorities are cutting costs, so road repairs have to take a backseat. Thankfully, Sam Pearce's Loopwheels are on hand to provide relief. Pearce, a Brit, spent four years preparing his bike plus integral suspension for the market. Instead of spokes, this model has a special spring system fitted between hub and wheel rim, allowing for a smooth, comfortable ride. The springs are large enough to cushion against even major bumps in the road. The Loopwheels will initially be available with a 20-inch folding bike model, with a 26-inch variant to come soon.

www.loopwheels.com



Skating Legends

The Z-Boys were a group of surfers and skaters who shook up the Pacific coast off Santa Monica in the 1970s. The group may have been doomed to obscurity if London-based illustrator Dominic Owen hadn't decided to create a lasting monument to the Boys. His series Z-Boys consists of five skateboards that Owen cobbled together using cardboard and colored paper during his student days. Maybe not suitable for on-street use, but definitely awesome to look at.

www.dominicowen.co.uk

A Wooden Farmyard

There can be dignity in animal transports after all, as proven by Marcantonio Raimondi Malerba and his Sending Animals. The Italian designer has created a collection of wooden figures that, placed on top of each other, coincidentally remind the observer of the famous Bremen Town Musicians. The trick here is that the outer shell also functions as packaging. Arranged in the home, these cows, pigs and geese look great as sideboards or coffee tables while offering plenty of space inside for books or crockery. You can't get much more sustainable than that.

www.marama.it



Patchwork Family

Christopher Columbus went looking for a new route across the ocean and discovered America. Teste di Legno's Francesco Pepa and Elia Maurizi merely purchased a few pieces of office furniture at IKEA, but made a very interesting discovery, too: if you put together a variety of different components, you could end up with something else – a table, for instance. Not your classic table, of course, but one that interacts with the furniture around it. This new context opens up some refreshing perspectives and changes the character of the original piece. So, how about some cross-breeding?

www.testedilegno.eu



Kick It Like Klitschko

Pilates? Meh. Zumba? That's better! Nexersys? Never heard of it. As we suspected, here's our suggestion for getting that late summer beach body. So clear some space and get rid of your stationary bikes and rowing machines! Already wowing Hollywood's celebs and boxing pros, this new multi-functional fitness machine provides the ultimate full-body workout. Over one hundred exercise videos guide users through fast four-minute calorie-destroying rounds of cardio, core and technique-based exercise.

www.nexersys.com

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The Pure Delight Of Riding A Bike

TEXT *Jo Clahsen*

PHOTOS *Benjamin Tafel*

Well done. Manuel Holstein, Martin Schellhase, Stephan Zehren, and Jörg Schindelhauer moved from cars to bikes. Otherwise, their puristic urban bikes would never have seen the light of day.



Sticky Fingers? No. The Gates Carbon Drive is a grease-free, noise-free, and absolutely reliable belt drive. A distinctive feature of Schindelhauer Bikes. The Berliners have had their Schindelhauer Belt Port (SBP) at the fork end patented.





Tools and precision: Be it belt drives, aluminum frames, handlebar stems, or internal gear hubs: precision is the most important feature of these urban bikes. Teamwork for the four boys from Magdeburg. Each bike has its own name. Lotte and Siegfried are single-speed bikes, while the Ludwigs are equipped with a multi-speed internal gear hub. The Roman numeral placed after "Ludwig" refers to the number of gears.

what we were aiming for." The top-of-the-range Ludwig XVIII model has a precision Pinion drive with 18 well-spread gears. There is a lady's bike with the beautiful old-fashioned German name Lotte. And since body measurements differ, there are numerous frame sizes that can be individually adjusted.

The successful and stylish Schindelhauer boys are not short of self-confidence. "We don't want to just build nice bikes for everyday use. For us, it's also important to offer exclusive and timeless design as well as long-life components for a long product life cycle. In the long run, we want to offer Schindelhauer Bikes in every metropolis around the world," says Martin Schellhase, managing director of the ambitious brand. Currently, Schindelhauer bikes are available from 24 specialized dealers in Germany as well as in London, Paris, Brisbane, Brussels, Hong Kong, Singapore, Toronto, Madrid, Prague, and Beijing. Here, too, the rule is quality, not quantity.



Identity crisis? Sort of. The c2g Engineering team was on the verge of a major breakthrough. After all, the abbreviation stands for "concepts" plus twice the gravitational acceleration, so 2g. These hardcore Aston Martin fans wanted to build their own sports car. Everything was prepared. The two mechanical engineers Manuel and Jörg had come up with the idea. Later they realized they'd have to clarify a number of technical but also design- and business-related issues. Or at least that's what Jörg Schindelhauer said, today authorized representative of the bike manufacturer.

So they got started and organized on all fronts and even developed the chassis for a sports car. Their university's infrastructure came in handy, they looked for partners and found them, even investors. They were granted a scholarship. And then the financial and economic crisis hit in 2008. "Our investors disappeared in a cloud of dust. The scholarship ran out and we were back to square one, asking ourselves, now what?" The team they had created around the idea of a sports car could have just given up and left Magdeburg to scatter around the world. But they didn't. "At first we considered working as development service providers," Jörg remembers. After all, they had valuable know-how in mechanical engineering, design, and business economics.

"Around that time the Gates Carbon Drive came up, a belt drive for bicycles," says Schindelhauer. "And since we'd decided to keep working in a team and because we took our own bikes everywhere, we switched our project to bikes." They built the prototype with the simplest of means and

Stephan already developed a basic design language for the first model: pure, functional, sophisticated, urban. The overall idea being, as he says, "a combination of modern technology such as the belt drive plus traditional values like the one-gear principle from the past." Fixies or single-speed bicycles, as classic bikes are referred to today, formed part of the first models designed by Schindelhauer Bikes. In their founding year, 2009, they already won the jury award at the Designers' Open. A year later they received the renowned Red Dot Design Award, "the biggest reward for our work," as Jörg strongly emphasizes.

First in Magdeburg and now in Berlin, they manufactured very reduced bikes with traditionally polished forks, painted frames, and silver or polished add-on pieces. Basically, they're the iPhones of the bike world. With belt drives, of course. And with a patent-pending open frame triangle at the fork end, the SBP or Schindelhauer Belt Port. Their own development and a technical highlight, milled from solid metal, adding a certain quality to the bike. And since their customers asked for it, they added an internal gear hub to the existing high-tech drive Fixspeeds, known as Siegfried and Viktor. As Jörg says, "They still look like single-speed bikes. And that's exactly





Lotte



Ludwig XI



Ludwig XVIII



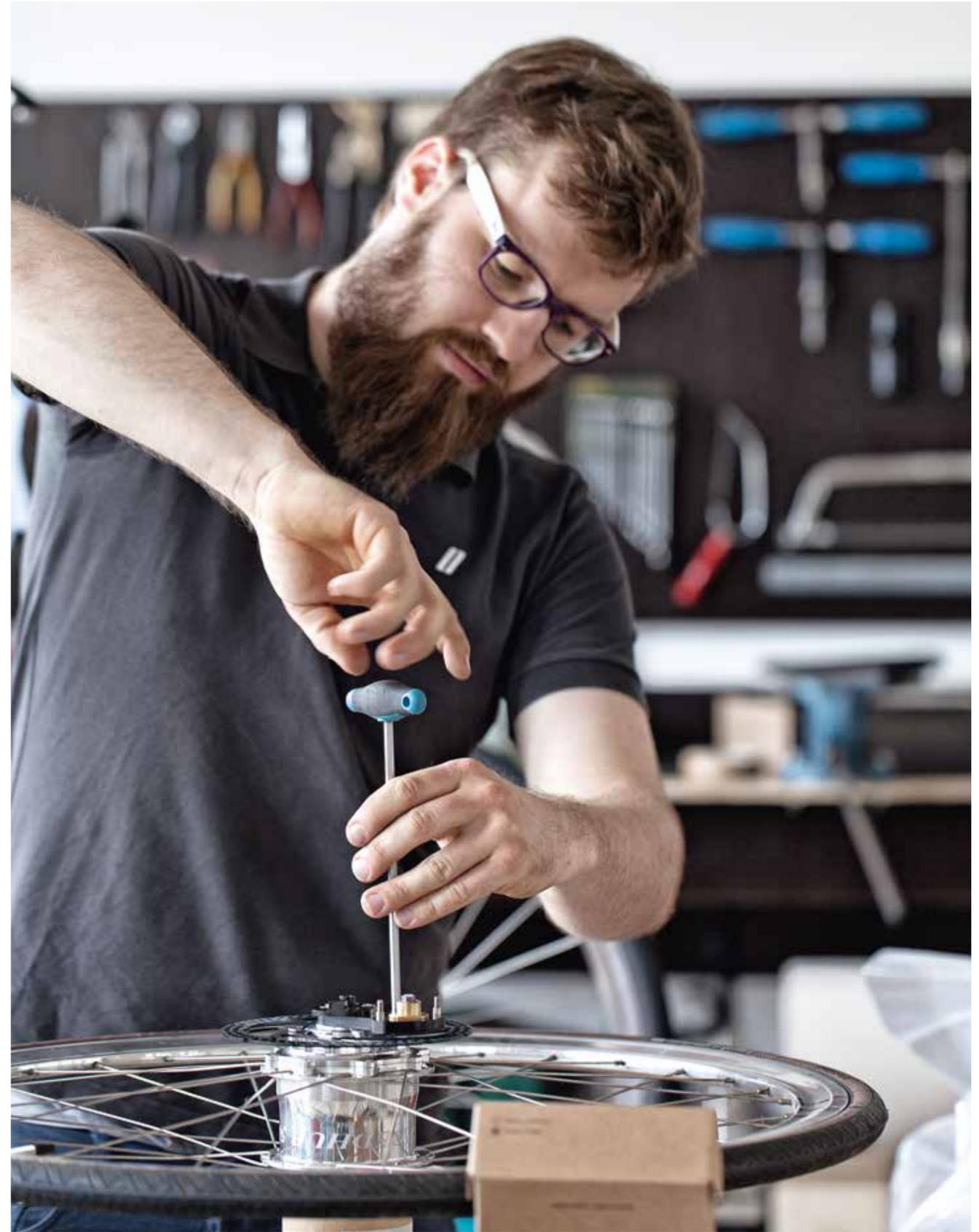
Siegfried

Meanwhile, Jörg and Manuel are concocting new features. From the patented belt port at the fork end to the flip-flop hub, special urban pedals, handlebar stems and saddles to the finest aluminum frame with smooth welded seams, the manufacturer's bikes offer wonderfully reduced and well-placed technology for the road. Components of the highest quality, solid workmanship and thought-through details distinguish these modern classics. And the Berliners are also open to new ideas from other suppliers, for instance, they offer an LED rear light made by a Korean think tank. LightSKIN is integrated into the saddle post. It's a perfect fit, not only because it won an award, but also because it was a perfect match for the Schindelhauer Bikes portfolio.

Their latest model is an urban bike. The idea came from Graham Hill, an American (no relation to the racing legend of the same name). The aim was to have minimum mass that can be transported easily. According to the *Like and Share* principle, Schindelhauer developed some kind of folding bike which, however, bears no similarity to the clumsy folding models of yore. The ThinBike has a specially formed lightweight frame, folding handlebars and pedals, and a bell that's integrated into the brake lever. And - courtesy of interior design specialist MAGAZIN - a matching wall hook, because urban bikers keep their bikes in their apartments. A two-gear internal gear hub ensures a smooth ride in the concrete jungle.

Manuel Holstein, Martin Schellhase, Stephan Zehren, and Jörg Schindelhauer are ahead of their time because they generate a kind of sustainability a car has yet to achieve. But there's still a 1:4 sports car model on display in their workshop - the model it all started with. Maybe one day they will build a small but awesome sports car after all - provided the bike business continues to be as successful as it is now. A car that's elegant, puristic, fast. And as stylish as the bikes from the same company.

Maybe one day they will build a small but awesome sports car after all - provided the bike business continues to be as successful as it is now. A car that's elegant, puristic, fast. And as stylish as the bikes from the same company.



“You Need A Third Dimension.”

TEXT Jan Rentzow

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He is the designer of all major racetracks around the world. Currently, nine Formula 1 tracks and countless test tracks are based on his planning. Something exciting, something demanding, but nothing to play with — that’s what Hermann Tilke wants to construct. He focuses on tracks that drivers definitely want to do one day. Can you explore design by car? Good question. You can.

— Congratulations on the Bilster Berg circuit, your latest work, a racetrack in the middle of nowhere, in Eastern Westphalia in Germany, to be exact. So many hills and turns, it almost makes you dizzy! Nice, isn’t it?

Yeah, we were there. It’s in a really quiet and calm area. Very neat and very clean.

Well, nature did it. It used to be a very hilly, very mountainous area. So we followed this landscape, and in the end we had this amazing track layout of the third dimension.

If we asked you, the circuit designer, what you liked best about it, what would be your answer?

The fact that it’s such a special track. Developing it was a process, we had to take a step-by-step approach. And not just us, but also the Count of Oeynhausen, the investor, who kept pushing us to make it extreme, to push things to the limit of what was feasible and drivable. Now we’ve got a borderline track that really takes it to the limit.

What’s necessary for a track that takes it to the limit?

Topography. A lot of topography. A third dimension. Once you’ve got a third dimension, you cannot see the turns. When you don’t know the track, you don’t even know where you are. Even the car is moving in the third dimension. And then, suddenly, there’s more pressure on the front axle, and then some more or some less on the rear axle, your car is oversteering, then understeering, and it goes on like that. So you really need a well-tuned car. And the driver, too, needs to be able to cope. You don’t just take it up like that, it takes quite some time until you learn how to drive a line. Until you understand the line, really.

How do you recognize a well-designed racetrack at first glance?

You don’t, at least not at first glance. A good racetrack evolves in the course of time. Although you can say: Yay, it’s fun. It strains the car very much, it demands a lot from the car and the driver. And you can say that it’s there for a reason. But the rest needs to evolve.





We are always last in line to get what nobody else wants. Sometimes we build our tracks in a swampland or on a waste disposal site.



What has changed in racetracks these past years? Compared to the old vintage tracks?
 Compared to very early racetracks: safety, of course. Naturally, they always took it one step further. And that's what new tracks are somewhat criticized for. Today, you cannot build a racetrack the way they were built 50 years ago.

What does it mean when you say: You need to focus on safety more?

To focus on safety means, at first, to make the run-off zones a lot larger than in the past, and also, to build them of asphalt partly, because asphalt is best to slow down the car, once you start spinning or the like. There are so many details that have become much more important. Even down to crash barrier systems or side impact systems.

But can you still be better than the rest and build turns that everybody will still talk about in, say, 50 years?

Yes, even the mousetrap at the Bilster Berg is a very steep turn everybody will talk about, actually, they are already talking about it. Or in Malaysia, right behind the paddock, this quick S turn. People talk about that. Or in F1 races, the T8 in Istanbul. Such highlights are always configurations. And usually it's not just one turn, but a combination of turns.

You've been building tracks for a long time now. If you were to describe your style, what would you say?

Well, I hope that I don't have a truly distinctive style. It's just that some things are simply necessary in a modern track. Take a long straight, for instance. You always need one of those. You need to have a combination of turns. And then the rest is very much controlled by other factors. By the topography, by the area itself, because you cannot change that. And it's all about the details: Whether you raise a turn. And what will the gradient be? Maybe you decide to use a negative gradient, so the wrong side will slope down. How extreme can peaks and valleys be, given that there are any. You cannot build a hilly track on a flat ground.

What is the most difficult part in designing a racetrack?

Very profane: handling the budget, keeping within the budget. And the temperatures, the wind, the light. To make sure the sun doesn't

blind the spectators. All that's important and might make the design more difficult. Such things may seem profane, but we need to take them all into consideration. Very often, the ground we're given for a new racetrack is terrain that nobody wants. Usually, these grounds are very expensive, since we need relatively large areas close to the cities. Nobody wants to spend that amount of money. And so we are always last in line to get what nobody else wants. Sometimes we build our tracks in a swampland or on a waste disposal site. So you need to be able to deal with that technically, too.

What do you feel when you see drivers on your track? What's your vision?

I don't know. It might be wrong to say: I feel proud. But in a way, that's what it is. I'm proud to see everybody is happy with what I've done, when the critiques are good. It fills me with pride. But not just me. We build the tracks for our customers, and in the end, it's them who need to be happy. And once I've achieved that, then that's just like a home run. It's just nice.

What's the biggest compliment for you?

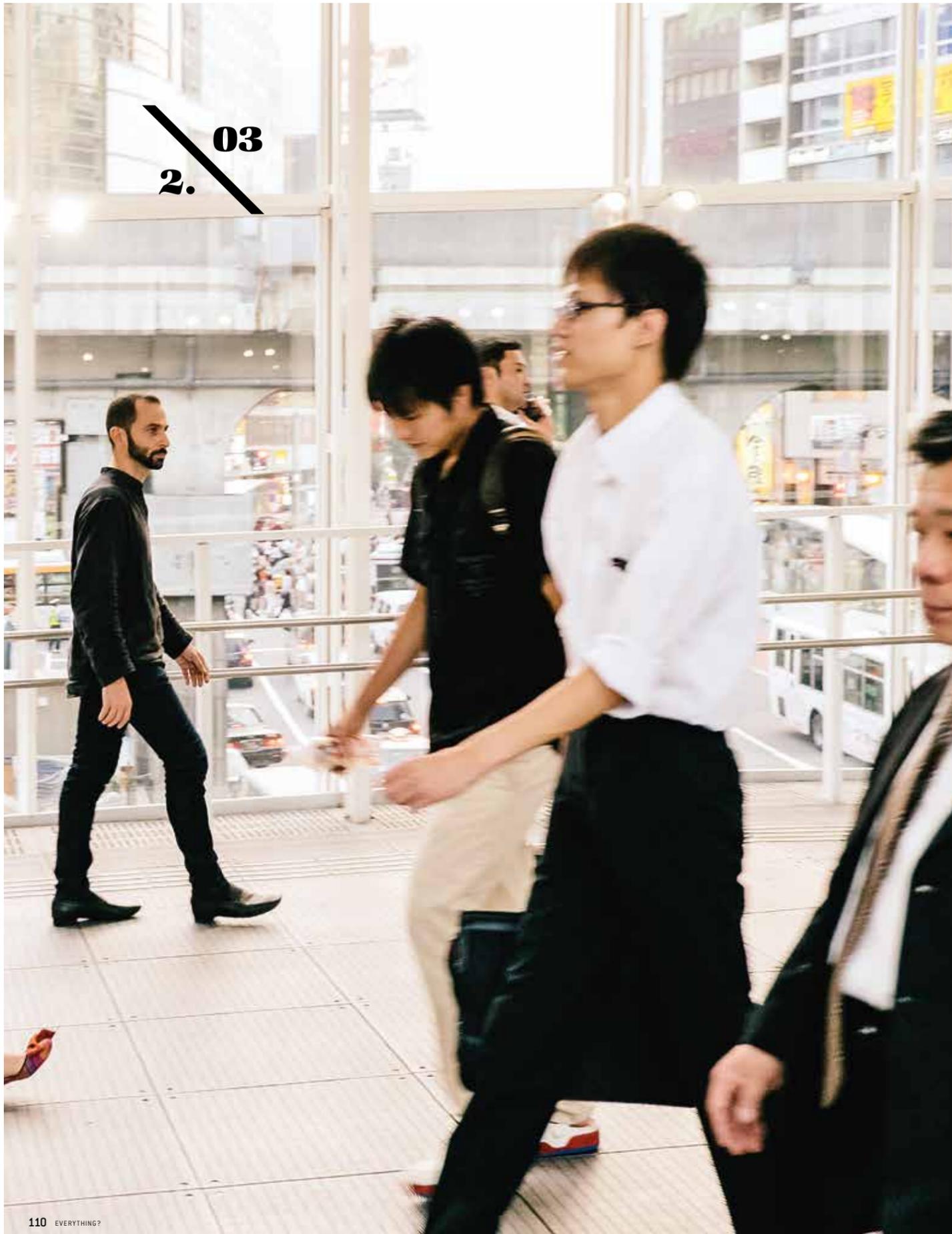
The biggest compliments are actually two things. First, when I hear drivers say that the track is really difficult and that they have trouble getting along. Second, when there are exciting races, when something thrilling is happening on the track. That's a compliment, too. After a simulated test-drive of the T8 in Istanbul, and right before they went on track, the teams were really pissed at us and said that it wouldn't be possible to drive it. They simply didn't manage to tune their cars correctly. For this turn and for the rest of the track. But that's what was so special about it, and it makes a race particularly interesting. Because it's impossible to perfectly tune the cars.

You build tracks on grounds that are extremely difficult, and you build tracks that are extremely difficult for the drivers. How do you manage to stick to your vision and not to go astray?

Well, that exactly is our vision. It's our vision to manage just that.

You said that topography was important. Would you like to design a roller coaster one day?

Oh yes, very much. A roller coaster or a bobsleigh track. Very much so. \



A Day With Massimo

TEXT David d'Heilly

PHOTOS Sebastian Mayer

———— It's a quiet morning in Harajuku, Tokyo. I'm waiting to meet Massimo Prando in a coffee shop. It's a converted wooden Japanese home with sliding doors, low ceilings and even a small Zen-like moss and rock garden that wouldn't be out of place in a 1950s Ozu film. From the moment Massimo enters there's a notable uptick in the room's ambient energy. From his "oriental" collarless black linen blouse to his panel tailored denim pants, his fine leather shoes and, oh yes, the Ducati he arrived on (which he's customized "down to the screws") the man couldn't be more distinctively Italian.

He quickly shifts into gear for the interview. "When you come from Torino you have three choices. You can either play football, you can bend metal (for Fiat), or you can be a designer."

Massimo's mother was a designer for Valentino and his father was a "metal bender", an engineer, for Fiat. "Our house was like a bazaar, filled with fabric samples everywhere." He speaks with delight about watching his mother engage in the creative

When you come from Torino sooner or later you have to choose: you can either bend metal, play football — or you can become a designer. Massimo Prando chose the latter. Now he's living in Tokyo. And we went to see him.

process and then seeing her work later in the shops. Dad's skills were employed out of sight at Fiat but, he says, "I learned from both of my parents that shapes depend on materials."

A Marco Polo-esque European in Asia he may be, but the Tokyo he arrived in was nowhere like the Silk Road stop he'd imagined.

"When I first came to Japan in 2002, I absolutely hated it," he remembers. Having come to Japan on a project assignment, Massimo worked every day from 9 to 9 attending interminable meetings, mostly in Japanese, where nothing seemed to get done. He was shuttled between his tiny hotel room (where no signs were in English) and the client's office, he'd return each night and only eat noodles downstairs, where again he didn't have any human interaction, purchasing his meal ticket instead from a vending machine.

“I was alone. I felt shut out. I was stuck in a corporate nightmare.”

Still, as his ANA flight lifted off, taking him back home to Europe, he remembers thinking, “Actually, it wasn’t all that bad.” Maybe this is just a sign of the optimist that Massimo is.

In any event, his successful work on that project kept him coming back every year since and - thanks to his high business volume - he was entrusted in 2011 with opening and heading the Tokyo office of Realtime Technology (RTT), for which he chose a building that is - no surprise here - a gem of designer architecture in Tokyo’s chic Omotesando district.

“It took me a while to come to understand the city. But I was determined, from my second trip onwards, to never again allow myself to be trapped in a business hotel. I would go out. I would engage in the city. And I learned that the city was fascinating. It was vast. It was rewarding. And safe. Look at how the women carry their bags, resting on a few fingers. Look at the oversized wallets hanging out of the men’s pockets. With no offense intended to my beloved Italy, in no city in Europe, or indeed anywhere else, is this possible. I love Tokyo. It’s civilized. It’s sophisticated. I rate it alongside London as one of my favorite cities.”

RTT’s technologies and services enable product designers and engineers to visually experience everything from initial concept design to product development, while also reusing that digital content to wow the end consumer with stunning product films, print materials, CGI and interactive digital retail experiences. Massimo describes this as “expanding the comfort zone”.

But he also explains that digital tools empower the designer in the first place, because a designer actually realizes concepts from start to finish. It is precisely because a designer creates opportunities that they embody the core qualities of entrepreneur-

“When I first came to Japan in 2002, I absolutely hated it.”

ship. A designer knows what it takes to produce something out of nothing.

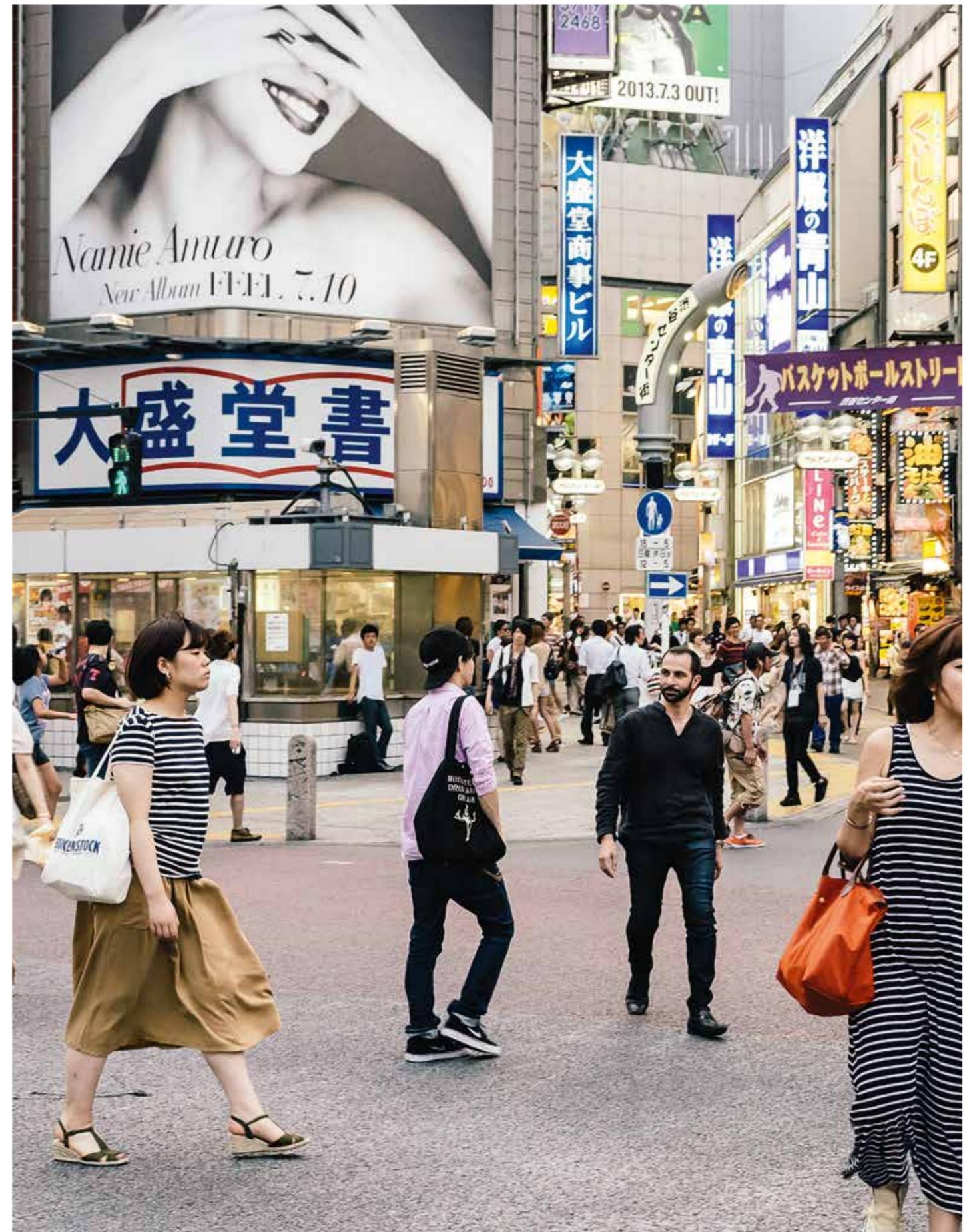
After graduating from University Massimo started working as a designer at Pininfarina, the design and engineering firm responsible for some of the most elegant automotive designs, most notably Ferraris. As the saying goes, “Ferrari made them fast. Pininfarina made them beautiful.” Pininfarina was relentlessly old-school, design-driven, working with clay, developing the shape proposition upwards and onwards, one carefully bent piece of metal at a time. When Massimo speaks of craft, there is a certain knowing look in his eye.

But technologies proposes crossroads. Despite whatever else you may want to say about it, the car industry has lost innovative voices like Chris Bangle, and firms like Pininfarina and Carrozzeria are made and broken by spreadsheets, not designs, while from completely outside of the industry, new players such as Tesla Motors are introducing no-brainers such as customizable 17-inch touchscreen dashboards... How did one of the largest engineering industries in the world not see that coming?

The automotive industry may be conservative, but today the market is dictated by user experience. The design subject has shifted. The biggest threat is no longer another car manufacturer. Maybe it’s Google that could revolutionize the entire industry - a company with deep enough pockets and smart enough research to trigger a sea change. Such is the world that we live in.

According to his email signature Massimo leads “Strategic Influence Innovation - Design to Marketing”. So what is that, strategic influence innovation?

His team members come from a wide variety of disciplines, from advertising to engineering, paralleling the skill sets that



The Japanese automotive culture is one of marginal, incremental engineering refinements. The Japanese build to the ceiling and then they polish the ceiling. But they don't try to break through it. I miss that.



marginal, incremental engineering refinements. The Japanese build to the ceiling and then they polish the ceiling. But they don't try to break through it. I miss that. When Steve Jobs stole, he stole to win. He said that Apple was proud to be shameless. Steve Jobs had that spark, that combination of a designer's mind and entrepreneurial skill. This cultural difference remains a challenge to me."

Europeans are used to looking to the emotional content for breakthroughs - like what Jobs did with the iPhone. "I," Massimo continues, "want to help clients through this impasse. How is it possible that Sony, which had developed a mobile telephone platform back in 2007, had a PlayStation Portable that was already hooked up to the telephony system while also running a film company, and a music company, and a computing company, and a photography and a video recorder manufacturing company (and had previously already revolutionized both video and audio portability time and again), and it was simply not able to put those pieces together faster than Apple, a company that wasn't even in the game at the time."

Massimo continues: "When I go into the research labs of some of the clients we're working with, they're filled with drawers of mind-blowing technology that... well, if these were American companies these prototypes would have already been on the market years ago. But not in Japan. And I'm not talking about just one or two things. It's drawer after drawer, room after room of really smart technology that, for whatever reason, has not yet seen the market. So I'm very proud to say that in Japan, with my team, and with our technology, we're helping some of these companies go back to their intellectual resources and get them back on the development track and bring back that emotion, so that hopefully some of these really smart ideas will finally see the light of day. This is another effect of 'expanding the client's comfort zone'. They're the ones that believe in craft and in R&D. But we're able to help our clients understand ways to exploit their own underdeveloped potential. That's really satisfying." \

are required in this technological frontier. Even just by providing the tools, they introduce new strategic potentials that can help customers develop products faster and more cost-effectively. Massimo's job is to tune this skill set towards innovation, at every step along the business value chain, from design to marketing. It can be intimidating for clients, major manufacturing firms with thousands of employees, to have a regional office of 20 or so handling everything from design to marketing. But once a client's comfort zone begins to expand, a lot can happen.

And what happens in Japan is just a little bit different, and therein lies the challenge, and it's part of why he loves working here.

"During my initial visit to Japan," Massimo remembers, "I was heartbroken because Japan makes no 'emotional' cars. It's a mystery. Japan has incredibly sophisticated consumers, the highest levels of delivery of goods and services, and in industries such as fashion and indeed throughout much of the culture there is a strong emotional component. Japanese engineering and manufacturing are absolutely top rate, and there are big corporations that actively invest in R&D. This is a country of genuinely high-level design and manufacturing. The Japanese could do anything they want to. But emotional cars are not what they want. Their concept cars are marvels of engineering, but not of emotions. European cars are marginally faster, handle marginally better, and are much more "emotional." Japanese cars last much longer and have fewer problems. The Japanese automotive culture is one of



Now that Audi's new project in London has taken off buying a new car can be such a pleasant experience. The new virtual showroom puts a variety of cars on display — and could replace salesmen with nice consultants, "relationship managers" as they call themselves, serving you espresso.

The Joy Of Virtual Car Shopping

TEXT Michael Köckritz

PHOTOS Benjamin Tafel



— This is not your father's car showroom, and it could just be the beginning of a new era in the way we buy vehicles. In London, always at the forefront of new and exciting experiences, be it virtual or otherwise, the German car manufacturer Audi opened its new "Audi City" store, introducing a new way of buying a car that is aimed at a generation used to getting its products from the Apple store or Amazon. Smack in the middle of Europe's busiest city, at Piccadilly Circus, right next door to Prada and Armani, sits Audi's new 7,500-square foot shopping experience, and entering the new venue I cannot help but feel that I am not here to browse for a high-end luxury vehicle but rather for some really hip gadget. Something more akin to, yup, the latest iPhone or some fancy new shoes. Okay, there's a considerable price difference here.

It works, too. You could just stumble into Audi's 21st century version of a showroom during your shopping trip on the boulevards. Or you could, purpose-driven so to speak, really plan the purchase of your next A1. A Belgian businessman recently entered the store to ask the way to the next tobacco shop and left with a brand-new Audi A8. So that's how you sell cars these days. I, for my part, was accompanied by three gentlemen enthusiastically telling me what my car future

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“It was a very complex task, but it is also a considerable step away from the traditional way of selling automobiles.”



holds. Hans Thurner is one of the them, project director of Audi's "City" adventure. "Audi envisions a new environment", he tells me, "where car shopping is not only as easy as buying other cool products but they do it just as unobtrusively."

He's right, you know. Coming into the store, you are - thankfully - more or less left alone, and I feel more like being in Lufthansa's First Class Lounge than in a place where somebody is trying to sell me something really expensive. The new staff at "Audi City" don't make their living from commissions and tips, which might explain why they're called "consultants".

And then there are those toys! I'm surrounded by giant screens, rather poshly referred to as "Powerwalls" and "Multitouchables" by Audi's marketing mavens; most of them in blindingly clever 3D animation. And I'm standing on a modest white line where I am told to wave my hands a little. It's like playing a gigantic video game: I have become a little avatar-like icon, and with each of my hand motions the new A1 comes into view in Black or Scuba Blue Metallic, equipped with a 3.0 TFSI engine with a little slide, and, without any gesture of mine, somebody asks me if I would like an espresso. It's fun.

And it's amazing. Nowadays, when you configure your car online, you have a small picture of what your future vehicle might look like. But at "Audi City", you see what the car will look like in real life. In a 1:1 scale, mind you. I can inspect the smallest interior details, open the doors, look at the inside of the engine (quite impossible in a convention-



I can inspect the smallest interior details, open the doors, look at the inside of the engine (quite impossible in a conventional showroom), see how it sits on the wheels, which I've always wanted, and all I miss is the ignition key and off I'd go. To sense the real thing, there are little displays in the store where you can touch and feel the surfaces of, say, the Pistachio Beige leather or the luxurious wood trims.

al showroom), see how it sits on the wheels, which I've always wanted, and all I miss is the ignition key and off I'd go. To sense the real thing, there are little displays in the store where you can touch and feel the surfaces of, say, the Pistachio Beige leather or the luxurious wood trims. I am tempted to see what my dream R8 would look like, and - with just the tiniest wave of the wrist - there it is! In 3D and Ibis White, and ready to rock. And when I'm done with my choices and still want a test drive, no problem. I can also take my A1, or, yes, my Ibis White R8, home with me on a USB stick to show to my wife. In the rare case she should be computer illiterate, Audi offers a more traditional four-color printout as well. And if she who-must-be-obeyed came along for the trip - and agreed with your choice - you are invited to go downstairs and meet the actual salesperson to finalize your purchase.

"It took us a while to get it perfect," says Johannes Nguyen, the second of my attending triad and Vice President Marketing Solutions at RTT, the clever German company that devised all the electronic wizardry of "Audi City." For just one of their many models, Audi's customers can choose





Hans Thurner is one of the them, project director of Audi's "City" adventure. "Audi envisions a new environment", he tells me, "where car shopping is not only as easy as buying other cool products but they do it just as unobtrusively."

from roughly 3.3 million different configurations. That takes some major data crunching, so it's no wonder that each showroom features several high-powered servers to manage the multitude of customer wishes, supported by an incredible number of 6,000 additional servers in Ingolstadt, Germany.

"It was a very complex task, but it is also a considerable step away from the traditional way of selling automobiles," says Tim Rau, Head of Content Creation at RTT, the third of our little group. "But when you think about it, it is only a logical step, and one that addresses a new group of customers." I'll say. My dad would turn ... but we'll leave that alone, shall we?

It also helps to increase sales, or so they say. Nine out of ten "Audi City" customers never owned an Audi before, and when they buy their car here, they usually order more and better equipment. The percentage of RS models - the most expensive and hence most profitable ones - is higher here than in more conventional showrooms. It thus makes sense that Audi plans to open more and more of their virtual market places. Beijing already followed suit. Berlin and twenty or so more are yet to come. \



And then there are those toys! I'm surrounded by giant screens, rather poshly referred to as "Powerwalls" and "Multi-touch tables" by Audi's marketing mavens; most of them in blindingly clever 3D animation.



The Greek philosopher Diogenes had a backpack containing only what he needed. One day he saw a kid drinking from a well with cupped hands. Angrily he threw away his cup from his backpack. He found it unnecessary since he might as well use his hands to form a bowl.

05
2.

Diogene

The Smallest House In The World

TEXT Philipp MauShardt
PHOTOS Anna-Lisa Lange



It may come in handy to bear this anecdote in mind to understand that Renzo Piano's latest object, Diogene, takes its name from this wise man from Greece. Diogene is a house, and then again it isn't. It's a hut, rather, a second skin, a nutshell. In any case, for a couple of weeks it's been the smallest house on the Vitra architecture campus in Weil am Rhein. If you don't look closely enough you won't even notice it, placed as it is behind an old pear tree on the meadow. And if you do, you might mistake it for a doghouse.

"The less we depend on external things, the greater our inner freedom." These words were spoken 2,500 years ago by the person to whom this house is dedicated. Rumor has it that Diogenes lived in a barrel. He asked Alexander the Great to move out of his sun. So you'd better take the right kind of vehicle to travel to Vitra in Weil am Rhein. We decided to take a smart BRABUS because it couldn't be any smaller, and Diogenes surely would have loved it. Because his dream of a simple life in freedom means nothing less than to concentrate on the essentials, to minimize, and to reduce. Too many possessions make you dependent on too much. In other words, and from the viewpoint of a smart driver, too many buttons in a car distract you from what you actually want to do with it, namely to drive.

We park the smart directly behind Diogene on the Vitra parking lot. Small meets small. Rolf Fehlbaum, chairman of Vitra, welcomes us in his new home, where he's just spent his first night. "It was wonderful," he enthuses. "I admired the sunset through the kitchen door, and I watched the sunrise through the picture window in the roof." The bed is folded away and now we're sitting in a room measuring just 6.5 by 10 ft. There's a chair, a small table, and a bit of storage space for linen and clothes in the walls.

The idea to create Diogene arose about ten years ago. When the Italian design and architecture magazine *Abitare* presented the project in 2009 and Renzo Piano mentioned that he was looking for a partner, Rolf Fehlbaum was instantly fascinated. Together they worked on the project. Consisting of a single wooden unit with aluminum paneling, Diogene is a zero-energy house offering all amenities for

up to two residents. Next to the bedroom there's a tiny kitchen and a shower and toilet. Energy is generated by the solar cells on the roof, and rainwater is stored and treated in tanks underneath the house. When you put it on a truck you can set it up anywhere you like within just a couple of hours. The living room is paneled with light cedar wood and only a slight humming sound tells you that the pleasant ambient temperature comes from a fan. In the summer, the house is cooled down by a heat exchanger, in the winter it's heated the same way. Less is not possible and more would be too much.

For Rolf Fehlbaum, this is a dream come true. His dream is one of freedom, independence and the joy of voluntary renunciation. In essence, mankind's eternal dream of inner peace. "I didn't want to make an event of it. This is not a joke," he explains. It almost sounds as if Fehlbaum is talking about his lover. "It's a house in its most concentrated form." He's tried the space on for good measure and, as he concludes, "It works." And by that, he doesn't mean that the shower works, or that the electrically operated sunblind closes properly. Fehlbaum had wondered whether he'd feel anxious once the doors were closed. But Diogene did not remind him of a prison cell, nor of a monk's hermitage. He slept soundly and woke up with a smile on his face.

His dream is one of freedom, independence and the joy of voluntary renunciation.

At first glance Diogene seems like a protest against Renzo Piano's earlier drafts. Piano is responsible for The Shard, one of the tallest residential and office buildings in London, his Centre Pompidou in Paris has set new standards worldwide, and he designed Osaka's multiple award-winning airport terminal. Renzo Piano, the world famous architect from Genoa, was good at tall and large. But would he also be good at small and modest?

It might sound strange but this thing, this hut, or let's just call it the primal house,



The floor space of Diogene does not even meet the standards the UN Human Rights Council would accept as "humane" if it were a prison cell. And yet this prototype of a human home has so much more to do with freedom than with imprisonment.

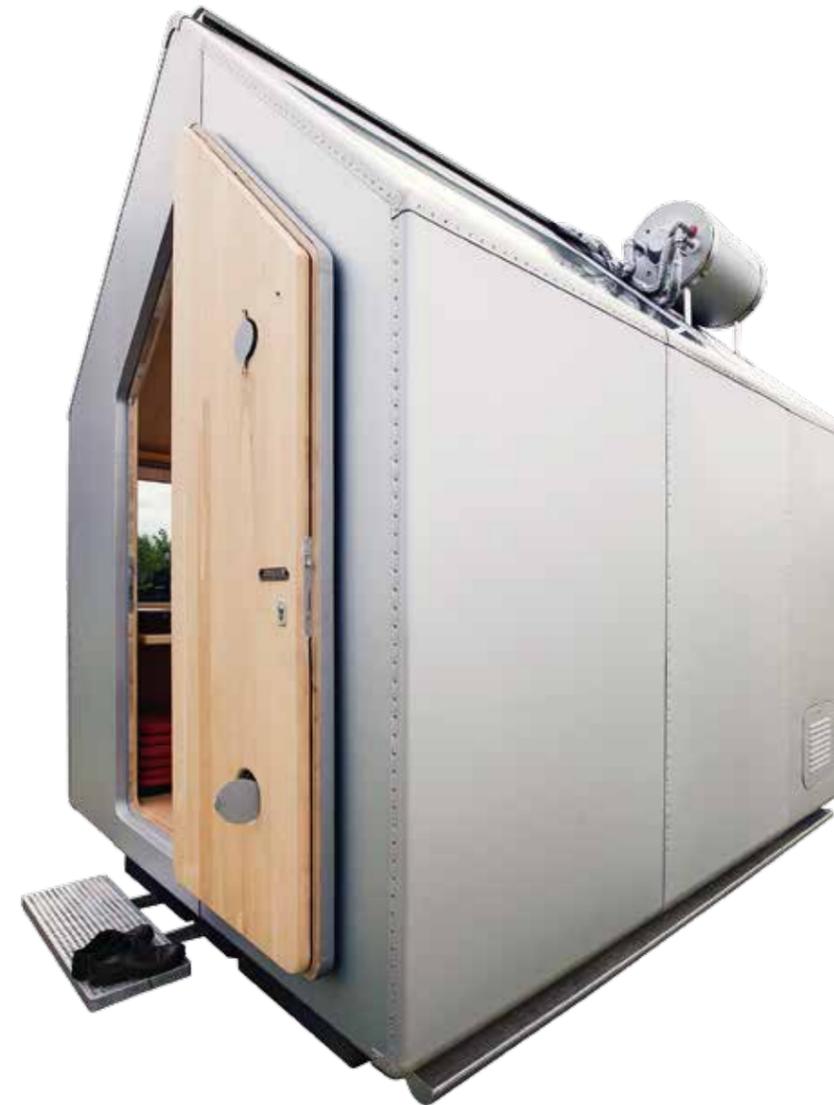
doesn't just stand there. It asks questions. You can literally hear it say, "What do you need?" "Who are you?" "What's your dream?" You've barely entered the aluminum-paneled door, which indeed features on the entire house, and you already start to think about the meaning of life. Wouldn't anything more just be pure, unnecessary waste? Doesn't true greatness lie in renunciation?

The floor space of Diogene does not even meet the standards the UN Human Rights Council would accept as "humane" if it were a prison cell. And yet this prototype of a human home has so much more to do with freedom than with imprisonment. An average German owns 10,000 items, or rather: the items own them.

Diogene is jam-packed with supply and disposal technology, from solar modules on the roof to sewage and water supply management. And that's why it's fundamentally different from the gazebos and pavilions that are offered in the parking lots of DIY markets, also when it comes to the price. Once the Vitra house goes into production it will cost between 25,000 and 65,000 US dollars, features depending. Currently, Diogene is still a prototype, but Rolf Fehlbaum is determined to turn it into a full-fledged product.

Who will want to use it? The answer to this question became a little clearer to Rolf Fehlbaum during his first night. "People who want to fulfill their dream," he says. But it could also serve as a guesthouse in someone's backyard, or (in ensembles) as a concept hotel, or as a lake house for someone looking to spend a couple of solitary days. Diogene will find someone to make friends with. Speaking of find, it's impossible to lose anything in this house. "You cannot even lose your thoughts, that's how small this room is," Renzo Piano said at the launch event a couple of weeks ago.

One day a little snail said to his father, "When I grow up I want to have the biggest house in the world." "That's silly," said his father, "some things are better small." (From the children's book "The biggest house in the world" by Leo Lionni). \



House viewing. Rolf Fehlbaum, Chairman of the Board of Directors of Vitra AG, spent a night in Diogene, the house in its most concentrated form. And realized that it works. Very well indeed. A living room and bedroom, a kitchen, a shower and a toilet on merely 65 sq ft, running water and electricity is all you need.



2. / 06

The Happiness Of Others

TEXT Bernd Haase

PHOTOS Scott G. Toepfer

“Michael, Michael, Motorcycle”, Deus ex Machina’s US Motorcycle Design Director, makes custom café racers for movie and pop stars like Ryan Reynolds and Billy Joel.





— Only a perfect bike is a good bike. Although Michael Woolaway may not have put it quite like that, Woolie, as he's universally known, expresses that exact sentiment when he asks, "Why should I build something that's not perfect?" Which is why he might come back from a trial run, claim it's been a dream ride and still gives the machine the once-over with a screwdriver. A dream ride is simply not enough. The machine has to be perfect.

Woolie is US Motorcycle Design Director for Australian custom bike maker Deus ex Machina. In his workshop at the new Deus outlet in Venice, L.A. - referred to as The Emporium of Post Modern Activities, essentially a retail temple, café and hangout for surfers, bikers, and creative people - the work's done by one person and one person only, and that's Woolie. This is where he's stripped a 1970s BMW R100S down to the bare essentials, producing a retro bike whose BMW logo on the engine block is the only trace of what it once was. A once chunky

"I just love it when people take matters into their own hands and do their own thing. Doesn't matter whether it's good or bad. It's theirs."

Yamaha SR500 is now The Ding Dagger, a slim steel-and-leather creation in black and silver that's being prepared for a life on Venice's back alleys. These bikes are made for the likes of Billy Joel, Ryan Reynolds, Bruce Springsteen, and Orlando Bloom.

To understand why these guys swear by Woolie and his craft, it's helpful to take a look back at the days when his mother used to call him "Michael, Michael, Motorcycle". He began his career by tinkering around with cars, then became a motorcycle racing driver, globetrotter, and production manager at a small submarine company for a while, before returning to the industry as a classic car restorer. He learned to weld components, bend metal, build models, and work with carbon. Woolie then switched to the movie industry as a member of the SFX team for Roland Emmerich's *Godzilla* before joining the lighting crew that worked on movies such as *Spiderman 2* and *3* and *Master & Commander*. But he never stopped working on bikes on the side. His favorites? Handmade Reg Nortons from the 1940s to the 60s. "The most beautiful bikes ever made," he enthuses.

During the screenwriters' strikes in 2008 he met Orlando Bloom, who roared onto the set one day atop a "horribly tuned" Ducati Hypermotard. Woolie asked Bloom how it felt to ride the Ducati, to which Orlando replied, "It's not much fun. Could be better." Woolie knew all about these machines and their inherent problems, so he invited Bloom to drop by his workshop. Half an hour later, he had the Hypermotard in just the right spot. The beginning of a friendship.

"One thing led to another and in the end, I basically rebuilt a forty thousand dollar Hypermotard for him," says Woolie. Not a bad deal. He continued producing other custom rebuilds, then Bloom recommended Deus' Australian head office to get Woolie on board as the guy to take care of the company's Californian clients, such as Ryan Reynolds and Billy Joel.





1. Moto Grigio

The name was inspired by Grigio Scuro, a vintage Ferrari color. Inside is a Kawasaki W650 engine that was punched out to 800cc. The entire machine's dominated by an aggressive, hand-crafted silhouette.

2. The Sevenish

The name's the game. Woolie built this model to order for helicopter pilot Fred North who's done aerial work on several Bond movies. A distinctive reminder of that, "007 Woolie", is pressed onto the Sevenish's body.

3. Deus BMW R 100S

The BMW R 100 S may be a legendary bike, but that never bothered Woolie. This was supposed to be a bike that looks nothing like BMW. Instead, it's a fun bike with even higher-than-planned top speeds.

4. The American 1200

The essence of America. All components, from the dirt-track CSJ Low Boy chassis to the cylinder head, are US-made – a kind of political statement that demonstrates that even in times of financial crisis and pretty dire perspectives, America's still churning out quality equipment.

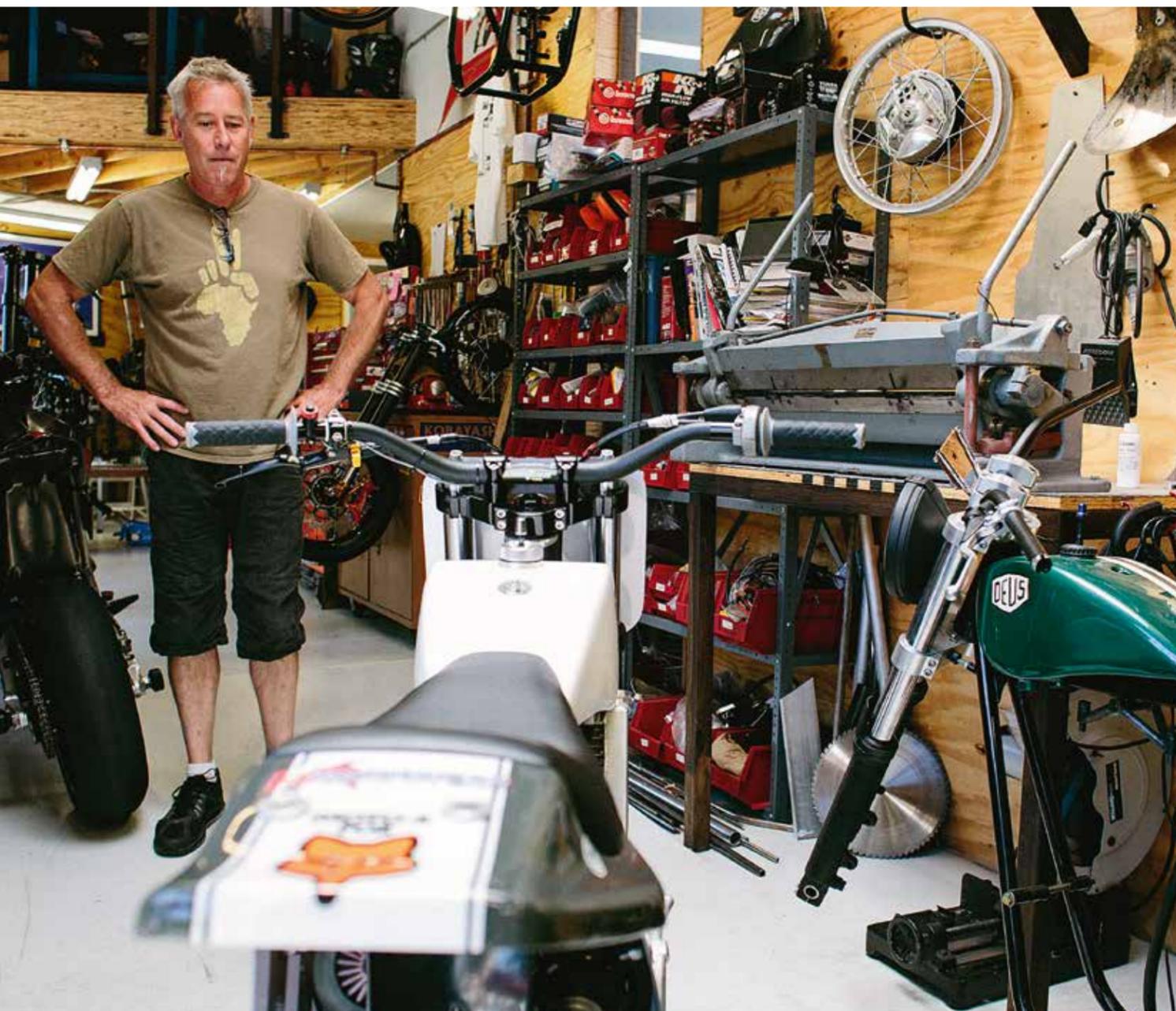
5. The Ding Dagger

This machine is one hundred percent hand made, from the tachometer mount and aluminum gas tank to the leather seats and vintage headlights. But thankfully Woolie allowed it to have one piece of real technology: a powerful Yamaha SR500 engine.



Before Woolie reaches for his toolbox, his customers need to do something for him. "They need to send me photos of the things that inspire them, like watches, old cars, a landscape," he explains. "Something that tells me more about what makes them happy." Once he's understood what that is, he translates his ideas into metal shapes, working closely together with the intended rider. Because, as he says, "a good bike is something that's good for the person that rides it." So if the client in question is a surfer, that bike will be an adventure machine based on a KTM that can accommodate a surfboard.

So the only good bike is a personalized bike? "As much as I appreciate the bike industry, I just love it when people take matters into their own hands and do their own thing. Doesn't matter whether it's good or bad. It's theirs. Whether or not I like it in the end, at least it's cool," says Woolie. And cool it may be, but he prefers working with his toolbox, for instance to attach a longer swing arm to his Moto Grigio model, a Kawasaki W650 chassis, to improve the geometry. He uses exclusively hand-made components for his custom bikes, from simple clamps to classic TT Road Racer-inspired tanks. And he sometimes takes his art to extremes, like he did with the American 1200, the first custom bike out of the Emporium of Post Modern Activities to use only US-manufactured components. A perfect dream? Not quite. For Woolie, it has to be the perfect American Dream. \



The Masterpiece And Sin City

2. / 07

TEXT *Bernd Haase*

PHOTOS *Thomas von Salomon / Robert Wagner*

PROLOG

Four men, three worlds, one story — starring an almost forgotten design masterpiece: Photographer Thomas von Salomon and CGI specialist Robert Wagner from Npixo wanted to tell a story beyond advertising, using a completely new imagery by combining photographs with computer-generated images, thus creating a cocktail of comic and film.

And then Wolfgang Scholz from Opel Classic calls, asking Salomon to once again take photos of the Opel CD prototype that had already been in front of his lens for the award-winning “150 years of Inspirational Flashes” calendar. At the shoot Salomon meets Friedhelm Engler, Chief of Advanced Design at Opel. They’re both standing in front of the perfect car, but it’s not perfect enough for Salomon, Wagner, and Engler. Over a glass of wine they decide to take what is actually already perfect and purify it on the computer by highlighting the extreme contours. And it’s not James Bond behind the wheel, but a certain Stephanie McQueen. Luckily. Because Bond tends to return his cars in pieces ...

THE LEADING ACTOR

NAME	Opel CD (Coupé Diplomat)
YEAR	1969
OPENING NIGHT	44th IAA, Frankfurt 1969
STATUS	Prototype, not roadworthy
DESIGN	Charles Morell “Chuck” Jordan
OWNER	Adam Opel GmbH
TYPE	Gran Turismo
CHASSIS	Short-ended Diplomat chassis
DRIVE	Diplomat V8 engine (planned)
WHEELBASE	100 inches
HEIGHT	43.7 inches
CW VALUE	0.362
ROADWORTHY	
ENHANCEMENTS	Opel Diplomat Frua CD (two vehicles built), Bitter Diplomat CD (395 vehicles built)

THE PLOT

One thing was clear: If I wanted the gems I would have to go to this inhospitable city at once.





Rooooar!!!



I was lucky enough to have a good friend with me. I was sitting inside it.

The hall was open,
the suitcase unguarded —
was it really going to be
that easy?

A girl does
what a man's
got to do ...





... and who else would these diamonds choose as a girl's best friend?



... and my coupé was the right weapon.

I had underestimated the boys. The black Dodge was serious. Very serious indeed!



What they didn't know: I had learned a few tricks on the streets of Sin City ...

Just give a girl the right car and she may not conquer the world, but at least a suitcase full of diamonds.



Let's Take The Heli!

TEXT Matthias Mederer

IMAGES RTT



Eurocopter and RTT have been working together since 2008. Thanks to real-time visualization, their customers can "experience" their helicopter long before the first screw is taken out the box.

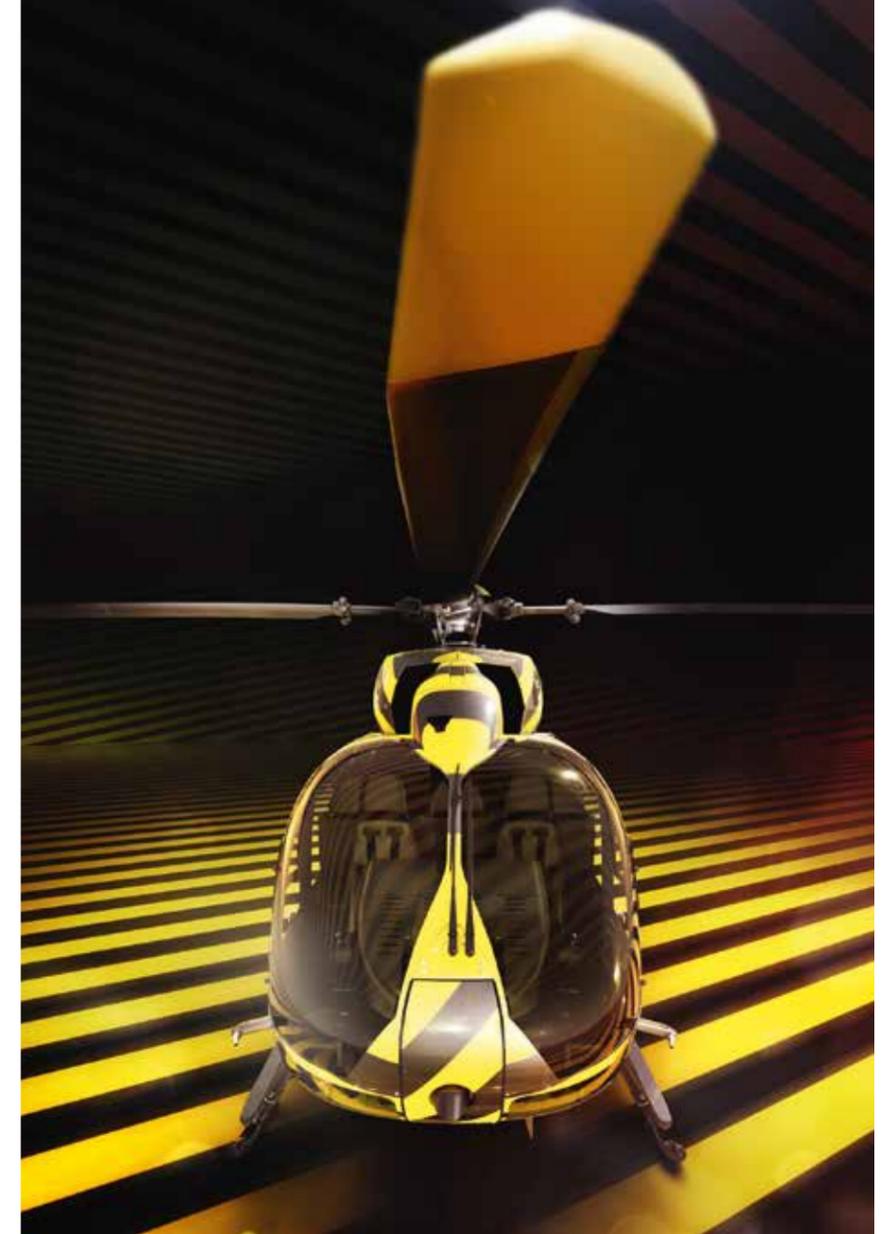
Only two conditions had to be fulfilled for our helicopter: it had to have ramp style. And no glitter, please.

It goes without saying that we are going to need our own helicopter. Is that going way over your head? Indeed it is! And we are going up in style.

——— When we meet with the visualization experts from RTT at Rosenheimer Strasse in Munich, we're offered coffee and soft pretzels, and a helicopter in our ramp look.

We're startled: soft pretzels for coffee? But then the helicopter grabs our full attention.

And we're startled again: instead of a helicopter it's actually the new rampdesign cover. Only with a helicopter on it. Beautiful. In black and yellow. But it's just a cover. Flat. Two-dimensional. But then ...



Suddenly a heli emerges from of the flat piece of paper. It's born from the image and morphs into the shape of a three-dimensional machine. We've seen that before. In films.

It's the new Eurocopter 145 T2. The state police use it, and Germany's automobile club and DRF air rescue services as well. It fits up to eight people.

Then the rotor blades start to spin. Our ramp-copter is actually taking off. We can take a look at it, from below, from the sides, from above. It's heading right at us... It wobble-dances like a bee. Only

it doesn't sting. Is it real? Is it virtual? Virtually real?

And while the guys and girls at RTT were at it they also created a couple of other designs, too. Art that truly goes way over your head ...

By the way, if you also want to see our ramp heli fly, simply scan the QR code on the cover, download the app, and hold on to your hat. \



Porsche 917. Ford GT40.
To achieve proper high-flyer prestige, we recommend the
colors of the legendary Gulf racing teams.

When it comes to design,
the sky's the limit for RTT.
The future looks rosy.



THE STORY OF A MOVEMENT AND A COMMUNITY

To mark our twentieth year, we have released a special anniversary edition of our annual book, looking back on two decades of innovative hotel design and forward to the future of cutting-edge hospitality. The publication is available as a coffee-table book and a Limited Collector's Edition that includes two timeless design pieces by Artek, the pioneering Finnish design company. Together, Design Hotels™ and Artek have created a peerless objet d'art for design addicts around the world.

designhotels.com/book



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Philipp Tingle on a pretty perfect thing.

THE HOTEL ARTEK

STORIES

Healing Architecture

Can architecture have a healing effect on ill people? And if so, what roles do factors like light, wall paint, and ambient temperature play? The answers to such questions are currently being discussed at Technische Universität Berlin, where a handful of scientists have formed the Healing Architecture research group, a field that is unique in Germany. They examine the relationship between one's surroundings and the healing process with the aim to optimize hospitals in this respect. First results can already be seen in a hospital in the center of Essen, Germany, whose Folkwang ward has a chic interior combined with a homey atmosphere. Rooms bathed in light, carpets, ducted air-conditioning and spacious bathrooms – amenities that remind you of a hotel rather than a sickroom. But if you want to afford this kind of luxury you'll have to pay for it: for private patients, the cost of a single room per day is approx. 210 USD.

Food For Homo Ludens

Playgrounds often seem as if made from a construction kit. Unavoidably, innovative power is neglected. Luckily this doesn't seem to be the rule, as Taylor Cullity Lethlean proves, a specialist in the field of landscape architecture. Taylor's Pod Playground, which was recently opened near Australia's capital city of Canberra, shows that it is indeed possible to free oneself from standardized design principles – while still keeping in mind functional aspects. An organic architecture inspired by nature symbiotically adapts to its surroundings; slides, climbing nets and Wendy houses stimulate the children's play instinct and leave nothing to be desired.

www.tcl.net.au



The Perfect Shoe

For almost a year a group of young postgraduates at Technische Universität Darmstadt tried to design the perfect high heel. Their efforts have now been rewarded with the Franziska Braun Prize plus 25,000 EUR (approx. 33,000 USD). The reason they won has less to do with the finished shoe, which was produced in a 3D printer, and more with the blueprint it was based on. The task was to create a plan according to the standards of modern engineering for optimizing a load-bearing system, meaning that possible interference factors such as walking on slippery ground needed to be taken into account and balanced out. With activities such as this, TU Darmstadt wants to raise awareness of a certain gender disparity in engineering – a situation that is about to change.

www.tu-darmstadt.de



Worthy Of An Award

The Stirling Prize is said to be one of Britain's most important architecture prizes. It's awarded annually by the Royal Institute of British Architects to persons whose projects made the greatest contribution to British architecture. This year's nominees include Grafton Architects and their Limerick Medical School ("sculptural yet economical"), Astley Castle by Witherford Watson Mann ("a contemporary holiday home within the burnt-out shell of a 12th century fortified manor"), and the Giant's Causeway Visitor Centre by heneghan peng architects ("dramatic and monumental"). The winner will be announced December 26 in London.

www.ribastirlingprize.architecture.com



A Dream Come True

Currently, the Songjiang Hotel only exists on the drawing board. But by 2015 at the latest it will become reality, serving not only as accommodation for tourists but also offering an exciting adventure. With its 400 rooms the 19-story hotel will be located on the steep face of a former quarry. An artificial waterfall as well as an underwater aquarium are just as much part of the planned attractions as the offer to bungee-jump down the stone walls. When it comes to energy, though, the architectural firm in charge is taking no risks – they've chosen traditional geothermal energy extraction.

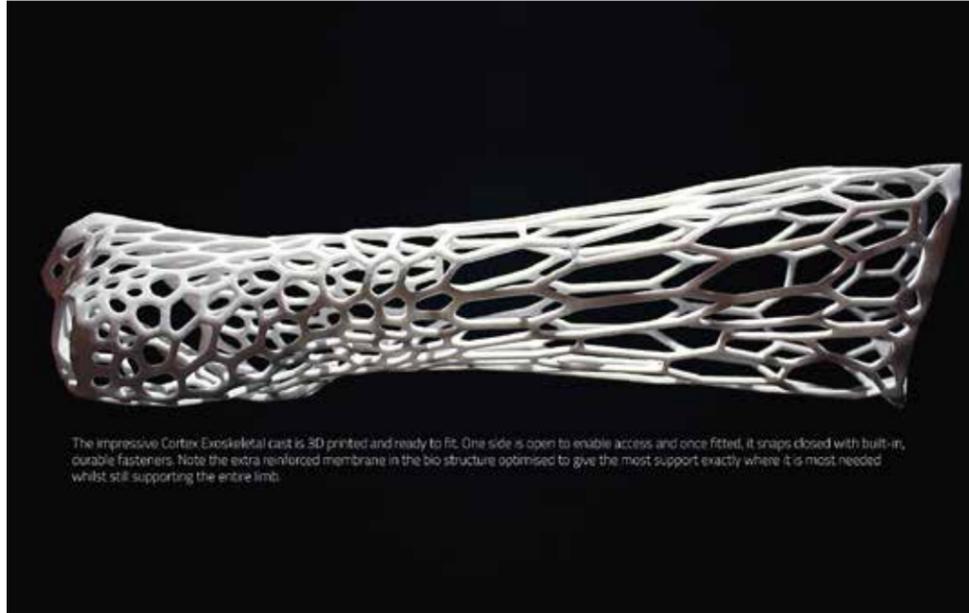
www.atkinsdesign.com



A Breath Of Fresh Air

According to Jake Evill, the traditional plaster cast could soon be a thing of the past. With his Cortex concept the media and industrial engineer from New Zealand is now offering an alternative that will win brownie points not only for its design. With the help of 3D printing technology he produces a nylon honeycomb structure that promises maximum hygiene, so it's good-bye to itchy casts. And it is also beneficial for the healing process. The ideal position of the honeycombs is determined using X-ray imaging, so the exoskeletal cast offers the best support possible for any kind of fracture. The exoskeleton does have its disadvantages, though. High production costs and relatively long printing times are a bit of a damper on the euphoria.

www.jakevilldesign.dunked.com



Collecting Waste With Solar Energy

The MS Tûranor PlanetSolar already made an entrance in 2012 when the solar boat, whose name in J.R.R. Tolkien's mythology means "power of the sun," completed a trip around the world powered exclusively by solar energy. The catamaran is equipped with adjustable add-ons that serve as sun collectors with a total surface of 5,554 sq ft, making PlanetSolar the largest solar boat worldwide. Since this summer the energetic miracle is taking part in a waste collection campaign in European waters. The Waste Free Ocean foundation wants to significantly reduce waste in European waters by 2020, so it's equipped the catamaran with a giant trawling net that can collect up to eight tons of marine waste. Naturally, the clean-up act relies entirely on solar energy. PlanetSolar is also highly involved in scientific research. The PlanetSolarDeepWater expedition was launched in May 2013 to harvest new data along the Gulf Stream. Due to the MS Tûranor PlanetSolar's special solar features, the measurements will not be distorted by pollutant gases.

www.planet.solar.org

Games For Everybody

Ouya by designer Yves Béhar, founder of the design and branding company Fuseproject, is true competition for Sony and Microsoft. The open-source game console runs on the Android operating system and enables the player, according to the open-source principle, to change games as they like or to even create games themselves. But that's not all: players can even design the hardware according to their personal taste. If you're interested you can download the free 3D printing data at Thingiverse. However, the original aluminum case is very stylish in itself, so the question is how many users will want to radically change it anyway. By the way, the console doesn't need an internal fan: it's built in a way that it creates a natural airstream, while the aluminum case serves as heat dissipater. Priced at 99 USD, the console is available at www.ouya.tv.



Open Your Mind

Disruptus is a game developed to overcome thinking blockades and to stimulate creativity and out-of-the-box thinking. Players take turns to roll the die and draw a card from the deck. The cards each depict a common object, while the dice show you what to do. There are four different activities: Create2, Improve, Transform or Disrupt. If the die tells you to Transform you need to give the object shown on the card a new functional context. What other purpose could a high heel have, for example? When the die shows Create2 the player needs to combine two objects. There is no right or wrong – the player who comes up with the most popular idea gets the points.

www.funnybonetoy.com



The King Is Dead,

Long Live The King!

TEXT Othmar Konrad

PHOTOS BMW



————— To carry the torch of legendary motoring history could conceivably be, let's call it, somewhat unnerving. Following the recent announcement from Munich that the epochal E92 M3 will cease production, an entire worldwide army of true white-and-blue BMW-fans turned into a deeply depressed mass of weeping mourners of glory days gone past.

But take heart, you Bimmer fans out there, and reach for the checkbook! The Mothership has done it again, presenting the successor of the M3 - quite fittingly, I think - at the Pebble Beach Concours d'Elegance on the Californian shores of the Pacific Ocean, amid a colorful phalanx of historic marques and vintage automotive investments.

Okay, the "M3" moniker will from now on grace only the grill of a, gulp!, four-door sedan. But the M3 of old, the über-car that for decades blew the competition off the track and off the boulevards and single-handedly created an automotive genre all by itself, has now grown up, and the coupe version will be called M4. And should what reaches production next year look anything like the concept car presented at Pebble, it will indeed be a dream come true for traditional BMW fans.

In other words, the car looks fantastic! The M series cars have always been a mixture of power, performance and design to match their road handling; they've always looked as powerful as they indeed were. The M4 is no exception. The E30 M3 had its widely flared fenders, the E46, despite an air of understatement, rode on a stance that intimidated all contenders before you even turned the key. The M4, based on the extremely good-looking new 4 Series, features more air dams, front splitters and CFK components than ever before. "For BMW M cars, design is an expression of pure function," says Adrian van Hooydonk, head of BMW Group Design. "Every design element is based on the technical requirements of the high-performance concept of BMW M."

Good to know, but mere words when you stand in front of the BMW Concept M4. Firstly it's painted in "Aurum Dust", an exclusive M-color that was introduced on the DTM-M3 prepared for Alex Zanardi's test run on the Nürburgring last year. But the unusual paint job isn't the





only thing that takes your breath away. Despite the fact that the design looks more understated than that of any other M3, maybe with the exception of the E92s, it still radiates power. Huge air inlets in the front, a razor-sharp profile and a more distinctive power dome on the hood all hint at superb performance. The front air dam with CFK front splitter will most certainly catch every eye in every rearview mirror. Its pronounced vertical air slits, called air curtains, are more than just a design element; they improve airflow around the wheel wells. The fenders themselves are way more muscular than in the standard 4. The roof, completely done in CFK to reduce weight and so lower the center of gravity, is distinctively contoured. Nice touch: the new M gill on the side. It's not only more pronounced it also works together with the air curtain as the so-called Air Breather. In the rear, the two CFK exhaust pipes look like they're packaged into the beefy rear diffuser. Also new are the standard 20-inch wheels, with a new double-five spoke design, in two colors no less.

It all works extremely well together. BMW's M4 crouches down low, looking like a predator about to jump. And still it's not an extreme car. "The BMW Concept M4 Coupe stands for the philosophy of BMW M," says Dr. Friedrich Nitschke, chairman of the BMW M GmbH. "The BMW M3 has brought racing technology to the street, and the BMW Concept M4 Coupe continues this fundamental idea." \



“IF YOU CAN’T EXPLAIN IT SIMPLY, YOU DON’T UNDERSTAND IT WELL ENOUGH.”

Albert Einstein

“ I WAS MUCH MORE INTERESTED IN MAKING THINGS THAN IN DESIGNING THEM. ” Marc Newson

“ DESIGNERS ARE MEANT TO BE LOVED, NOT TO BE UNDERSTOOD. ”

Fabien Barral

“ DESIGN WORKS IF IT’S AUTHENTIC, INSPIRED, AND HAS A CLEAR POINT OF VIEW. IT CAN’T BE A COLLECTION OF INPUT. ”

Ron Johnson

“DESIGNERS SHOULDN’T DESIGN FOR MUSEUMS ANY MORE THAN MUMMIES SHOULD DIE FOR THEM.”

Ralph Caplan

“DESIGN IS NOT FOR PHILOSOPHY, IT’S FOR LIFE.”

Issey Miyake

“I HATE THE IDEA THAT YOU SHOULDN’T WEAR SOMETHING JUST BECAUSE YOU’RE A CERTAIN AGE.”

Miuccia Prada

“ YOU KNOW A GOOD LOGO WHEN YOU CAN WRITE IT IN THE SAND WITH YOUR BIG TOE. ”

Kurt Weidemann

“YOU CAN DESIGN AND CREATE, AND BUILD THE MOST WONDERFUL PLACE IN THE WORLD. BUT IT TAKES PEOPLE TO MAKE THE DREAM A REALITY.”

Walt Disney

“LIKE IN FASHION, THERE’S NOTHING MORE INTRIGUING THAN A CAR THAT MATCHES THE DRIVER’S PERSONALITY?”

Giorgio Armani

“GOOD DESIGN IS OBVIOUS. GREAT DESIGN IS TRANSPARENT.”

Joe Sparano

“HARD TIMES AROUSE AN INSTINCTIVE DESIRE FOR AUTHENTICITY.”

Coco Chanel

“GOOD DESIGN IS NOT COMPATIBLE WITH DEMOCRACY, AND VOTING ON BAD DESIGN ISN’T WORTH IT ANYWAY.”

Kurt Weidemann

“PEOPLE IGNORE DESIGN THAT IGNORES PEOPLE.”

Kurt Weidemann

“YOUR BODY IS JUST A SHELL. LIKE A CAR. IF YOU TAKE GOOD CARE OF IT, YOU’LL END UP WITH A VINTAGE MODEL. I CONSIDER MYSELF A SPORTS CAR.”

Karl Lagerfeld



“A DESIGNER KNOWS HE HAS ACHIEVED PERFECTION NOT WHEN THERE IS NOTHING LEFT TO ADD, BUT WHEN THERE IS NOTHING LEFT TO TAKE AWAY.”

Antoine de Saint-Exupéry

“FOR ME, ART IS ABOUT LEARNING AND ABOUT LIVING WITH PEOPLE. IT’S ALIVE.”

Miuccia Prada

“GOOD DESIGN IS AS LITTLE DESIGN AS POSSIBLE.”

Dieter Rams

“ART IS LIKE MASTURBATION. IT IS SELFISH AND INTROVERTED AND DONE FOR YOU AND YOU ALONE. DESIGN IS LIKE SEX. THERE IS SOMEONE ELSE INVOLVED, THEIR NEEDS ARE JUST AS IMPORTANT AS YOUR OWN, AND IF EVERYTHING GOES RIGHT, BOTH PARTIES ARE HAPPY IN THE END.”

Colin Wright

“DESIGN IS EVERYTHING. EVERYTHING!”

Paul Rand

Moving As One Through Boswash



TEXT Jan Rentzow

PHOTOS Höweler / Yoon

Eric Höweler and J. Meejin Yoon won the Audi Urban Future Award for their visionary transport concept for the Boston-New York area. They're architects who see themselves as anticipators of a constant stream of new developments and options. Their latest project is all about mobility — and how we can enjoy moving from A to B together, in a crowd.

How will we use cars in 2030? How can we design pathways through our cities - cities that are growing bigger all the time? How will we get to work and back? What networks will we form? Will my car be your car, too, what with carsharing becoming more popular all the time? Will we have any green spaces at all any more? And can anyone promise us that driving will still be fun in the not-so-distant future? Will there still be room for discovery and adventure outside of all the congestion?

The belief that people, once they're networked, will no longer want to live in a city because it's enough for them to engage with their peers from their country homes is simply not true. "People want genuine experiences. They want to have real-life interaction with other people, rather than just communicate remotely," says Eric Höweler. "And that's only possible in an urban environment." To him, the American Dream of young families living out in the green belt and commuting into town by car is a thing of the past. The cities are growing too fast for that. And then there's the nightmare of highway congestion.

Eric Höweler and J. Meejin Yoon have designed a more complex mobility concept, one that's based on a new kind of dream. Theirs is a vision that does without the construction of new roads and highways, which would only ever lead to more congestion than we already have. A vision that presupposes a consolidated, integrated infrastructure. The architects have completely rethought the concepts of "city" and "mobility" and redefined the human urge towards ownership.

This new kind of mobility is an adventure. A shared adventure. In this vision, there's no longer a need to own things, neither the cars that we drive nor the homes that we live in. In fact, nobody has to own anything anymore. And why should we? Having access to things is enough. And we have that access thanks to software and new media. We would book the things we need for the time that we need it, availability depending. For instance, we'd book a room in location X for 5 minutes at 1 pm, or a car for a whole day. Or a holiday home on the coast for 13 days starting Saturday. We'd appreciate this option to share and borrow, whether that's houses, companions, or cars. We'd no longer be responsible for anything, neither for parking spaces nor for



cutting the grass. We'd enjoy the freedom of not having to care. A new dream of full flexibility that offers us all the options we need. Who wouldn't enjoy access to ten cars instead of just one?

Shareway 2030 is the name of Höweler and Yoon's journey into the future. It's set in the area between Boston and Washington D.C., a metropolitan region that's home to 53 million people in Boston, New York City, New Haven, Philadelphia, and Baltimore and already forms a kind of megalopolis, a sprawling urban landscape where one city blends seamlessly into another. Höweler and Yoon have created high-speed, fully integrated transport links for the Boswash area - at least on the drawing board. People use carpooling to commute. Time-sharing schemes redefine the way residents think of "home".

Today, there's various ways to get from A to B. Shareway 2030 fuses together highways, rail links and subway networks to form a new platform, the "Bundle", that's based on the infrastructure that already exists today. What's difficult right now will be very easy in future: transferring from one mode of transport to another. A difficulty we all face when we return home by public transport after work. Invariably, people have to walk a mile or more from the station. Why not offer last-mile cars to cover that last bit of the journey? Car-sharing, in other words. Or why not build an app that tell us that a neighbor is close by and could give us a ride home?

"People want to be free to decide where they go and how they get there. They want to use their travel time efficiently. In future, traveling is going to be a different kind of social experience," explains Höweler. Their integrated transport system

within which people will travel and move together is an interactive space offering an opportunity to share not just the journey, but also common interests. For yoga enthusiasts and bookworms, for instance. The time spent in the Bundle is time that's spent with people who have similar interests. And bringing together people with similar interests produces greater potential for innovation. A kind of creative travel group, if you like. New residential areas, new industries, new retail concepts, new agricultural production areas will develop. In the end, there won't be much to remind us of how things used to be. There'll be a lot of new things. And the role of the car will change, too. Cars will no longer be the ultimate means of transportation - they'll be but one part of an integrated transport network. And they'll only be used if they are genuinely the best option.

We need to understand now how cars can be made part of this new world in an intelligent manner. What kind of car will we need for it to make sense in this new sharing-and-commuting world? What partners will there be for the automotive industry? And what needs and concerns will the users of this system have? These and other questions are what the Audi Urban Future Initiative seeks to answer for the Boswash area. A City Dossier has been compiled for Boston, and talks are taking place with experts right now. Completely new pathways are being explored.

Even Audi no longer considers the car to be the only means of transport - one that's in direct competition with public transport. Instead, it's seen as part of a network. An interactive network. The network of the future. \



Switched On In Berlin



IFA is the world's leading consumer electronic trade show. This is the place to experience the smartest and most beautifully designed innovations of today – a glimpse of the near future, if you like. Here's a sneak peek at what's on display this year.

TEXT Jan Rentzow



Retro-Listening!

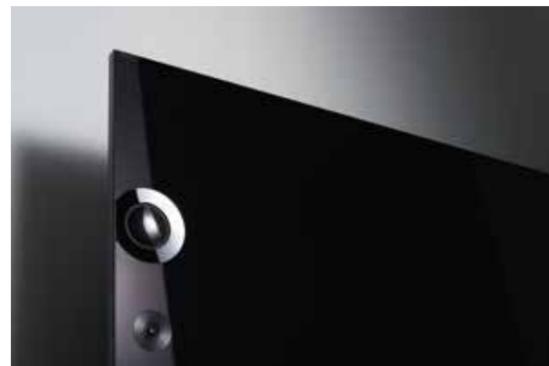
If you loved the timeless beauty of yesteryear but never cared much for the vintage sound, why not try this Philips Original Radio ORT7500. It's a revival of an exceptionally successful classic machine that may look retro at first glance, but is actually packed full of state-of-the-art technology. An homage to the 1955 Philetta 254, to be exact. Looks just like it, but this little red jewel has Bluetooth and full DAB+ compatibility.

www.philips.com

Color Your Style

When it comes to form and function, compromises are not an option for you. And you appreciate quality, substance, and value. So these Momentum headphones by Sennheiser are absolutely up your street. Or maybe you'd prefer Momentum On-Ear, a smaller on-ear version – minimalistic, high-quality design in color. The ear pads are made of Alcantara microfiber, the head piece is stainless steel. The earphones are available in a carefully chosen range of colors including blue, green, pink, and ivory.

www.sennheiser.com



Watch It!

Put the dogs out for the night? Great, let's get the home theater going. UHD – ultra high definition – is the name of the game, and it makes everything visual so much more, well, visual. Offering 4K and the new Triluminos display standard, Sony's new Bravia X9 incorporates two of the latest top-class TV technologies on the market. Has any other manufacturer ever fused these two together in one TV set? No. Then again, they might be busy watching their dogs at night.

www.sony-europe.com



Is It A Fridge?

Bosch has succeeded in marrying glass, that beautiful material, with metal and brilliant colors – the result of which is its ColorGlass Edition, a range of exclusively designed electronic kitchen devices. The latest addition to the range is a set of new A+++ and A++ refrigerators in the very best efficiency classes available today. We were almost jealous of the food that was chilling out in there. But only just. Because you couldn't seriously feel jealous of a yogurt.

www.bosch-home.com



Form It! Print It!

So you're a gifted designer? OK. And you'd like to print out your aerodynamic prototype from the comfort of your desk? Well, go ahead. Pearl's new Freesculpt EX1-Basic 3D printer allows you to design and print out your latest product ideas without having to leave the house. For instance, a piece of jewelry for your partner. Or a toy. Or a gift. Or spare parts. Just like that. The Freesculpt is a plug-and-play, ready-to-use device. Here's to perfectly formed printouts: precise, smooth, and stable. Simply astonishing.

www.freesculpt.de



Cook's Spirit

The cleverest way to cook is to concentrate on what you're doing. And that's easiest done without distracting noises. Equipped with state-of-the-art sensor technology by the name of EcoSensor and EcoSilenceDrive, Bosch's latest range hoods simply switch on and off as required. They have very efficient, very quiet motors that switch to duct or recirculate mode depending on the user's personal preference. They soothe your nerves, and they save energy. Yours, too.

www.bosch-home.com



Flying TV

Going on a bender? Not always a great idea, except if we're talking TV sets that produce spatial images, turning the family room into your very own personal IMAX theater. LG has done exactly that with its new wafer-thin OLED TV sets with 55 inch screens and a curvature of 5 degrees. The design model even has a curved, transparent perspex base, making the screen look as if it's suspended in air. But they're still working on the popcorn function.

www.lgoled.tv



Beyond the Edge

Infinite. Gorgeous. The two most fitting attributes for anything without a frame. Especially when it's a TV. Vision 9, Grundig's new premium TV series, offers virtually frameless 3D vision that takes the viewer right to the edge. You should be aware, though, that the device's polarization technology provides two different images for each of your eyes, leaving your brain to put two and two together to form a 3D image. So try not to get too audibly excited lest the sleeping kids next door wake up. Then again, Grundig's BabyWatch app allows you to check on them without even leaving the room.

www.grundig.com



Caffè Subito

Everyone knows De'Longhi's coffee makers are a very stylish affair. If you've been to IFA, you'll have realized that the Italian manufacturer is now selling machines that are compatible for Dolce Gusto capsules. So what does that mean in practice? Coffee makers with wonderfully melodious names such as Nescafé Dolce Gusto Melody. Or Circolo, Genio, Piccolo. Anything else? Espresso or coffee, strong and black. Was that it? And 33 different capsule types to choose from.

www.delonghi.com



The End Of The Line

Do perfect things really exist? They do. Like the door handle of the Mercedes SL. And what it has to do with Plato.

BY Philipp Tingle

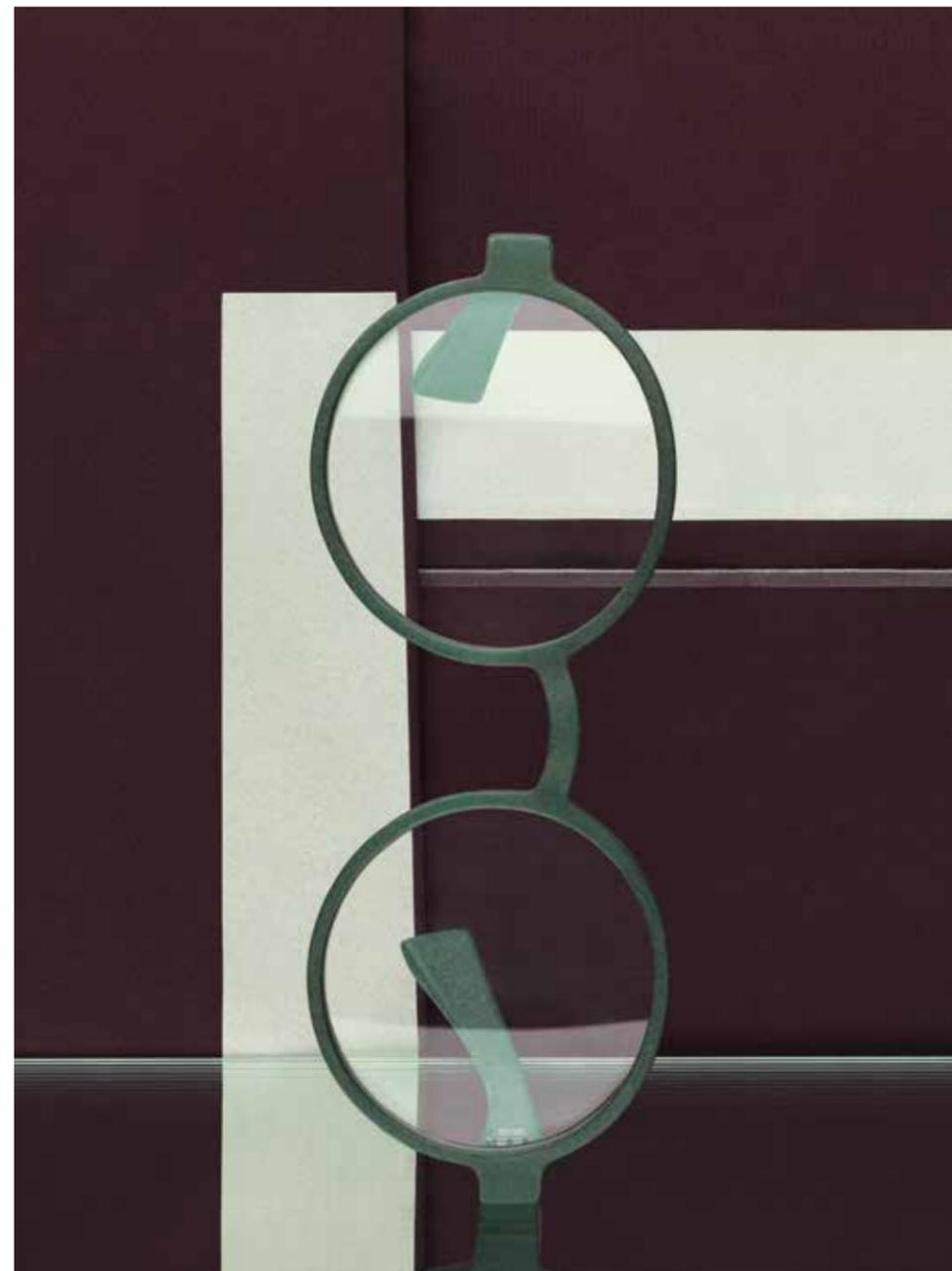
———— I remember reading, about ten thousand years ago, an interview with German fashion designer Jil Sander, who, at the time, was at the height of her fame. In this interview, Ms Sander stated, among other things, that she was driving a Rolls Royce, which, in fact, she said, was a little excessive. But she couldn't help it since this car's door handles were a perfect piece of art in themselves. And, well, what can I say - I fully agree by now. At least when it comes to the door handles of our car, an early model of the Mercedes SL R107 series. Basically, you already recognize the car just by looking at the door handle. It's perfect. It simply couldn't be any better. The end of a line, and said door handle is 33 years old.

And then, just recently, I read a very intriguing book: "The Ancient Guide to Modern Life", in which classicist Natalie Haynes tries to find out how the wisdom of the ancient world may enrich our lives today. On her light and entertaining journey back to ancient philosophers, Ms Haynes also comes across Plato, of course. Or rather, his concept of ideas describing a pure form, an intrinsic archetype, which is at the bottom of the things and actions we see and perceive. The single phenomena we perceive with our senses are basically the expressions of an idea, essentially incomplete. The ideas are unthingly and merely thinkable, pure entities; they are, so to say, only accessible to reason, the true idealized forms of phenomena (i.e. classes of objects, principles and behaviors), which we experience in real life. The idea of a thing exists independently of us and its concrete content. The visible object is always just an imperfect image of this perfect entity. This is related to Plato's theory of knowledge and cognition: before we are born, our souls have a perfect understanding of forms. Once we enter the world, we lose this a priori knowledge. According to Plato, the perception of ideas is only possible by accessing our prenatal knowledge: learning is remembering.

Even though this theory of knowledge acquisition seems pretty obsolete, Plato's ideas of form are still very striking - in the words of Natalie Haynes: "Visually, especially, Plato's forms can be irresistible: we have all looked at a

piece of furniture, an item of clothing, a longed-for painting or yearned-for shoe and known, utterly and completely, that it is the most perfect specimen of its kind. Indeed, marketing and advertising depend on precisely this part of our psyche. If we can be made to feel dissatisfied with what we have, we will spend our money on something new. So each new car, laptop or mobile phone has to be shinier, sleeker, slimmer ..."

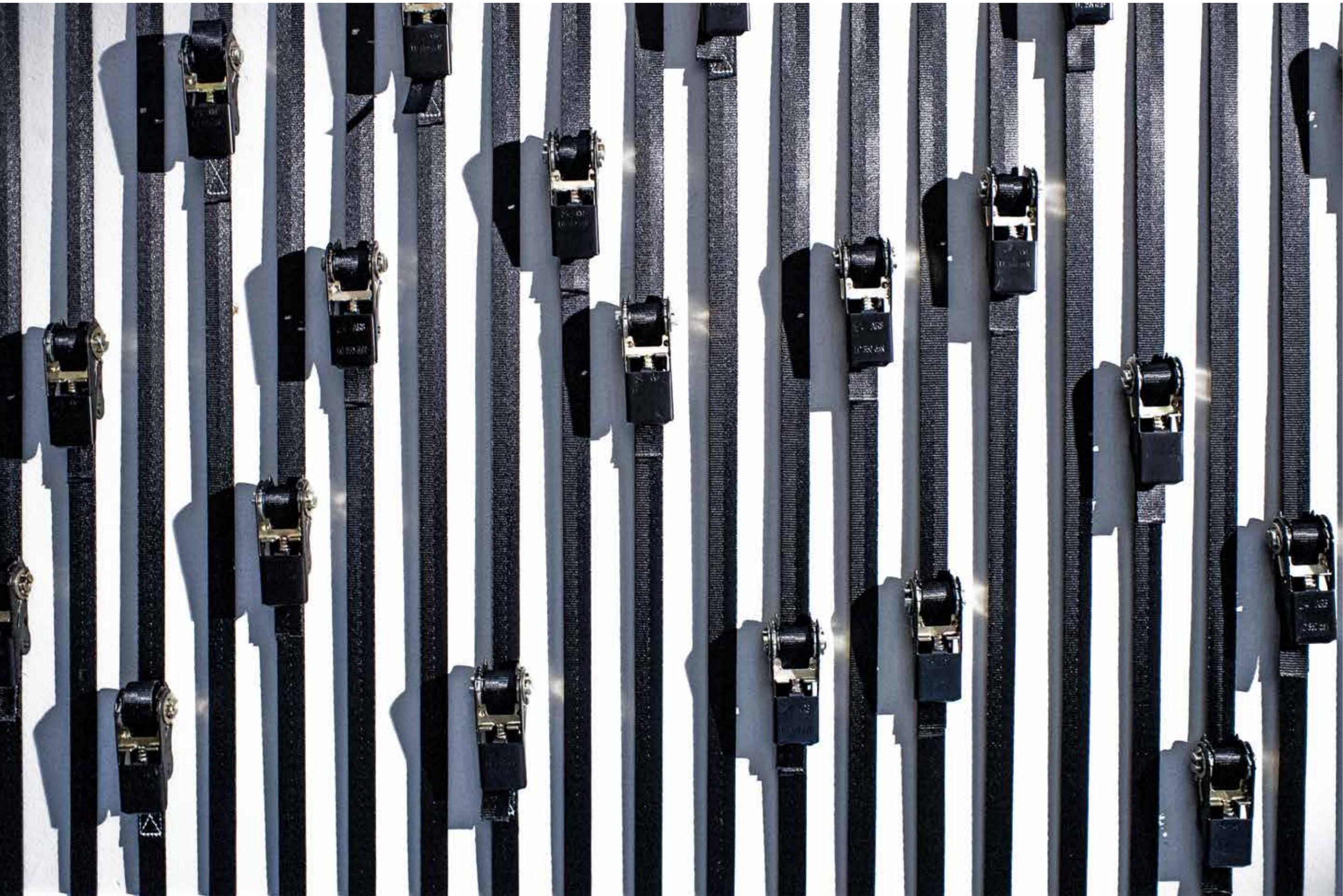
Or, to put it in other words: Nothing in this world can entirely map the beauty and perfection of the essential, ideal form - and once we've realized that we might be more resistant, yet never totally immune, to the urge to own something, the desire for something beautiful. Because the hunger for perfection lies within the human being and is what drives us. Linking the wisdom of the ancient world to the seemingly trivial and materialistic is what makes Ms Hayne's book so sophisticated - although I do not fully agree with her in one respect: Sometimes you do find the perfect form in this world, which couldn't be any better. A specimen of its kind, the perfect image and - in a way - the end of a line, and then you are satisfied. And happy. Just like Ms Sander is with her door handle. Or myself. \



FRAME: MYKITA MYLON PELOT | PHOTOGRAPHY: SCHELTENS & ABBEMES

MYKITA MYLON

MYKITA SHOP BERLIN Rosa-Luxemburg-Strasse 6, MYKITA SHOP CARTAGENA Carrera 5 #35-70, MYKITA Shop Monterrey Jose Vasconcelos 150 PB-6D, MYKITA SHOP NEW YORK 109 Crosby Street, MYKITA SHOP PARIS 2 Rue du Pas de la Mule MYKITA Shop Tokyo 5-11-6 Jingumae, MYKITA SHOP VIENNA Neuer Markt 14, MYKITA SHOP ZURICH Langstrasse 187



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250

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AUTHENTIC!

HUGGING THE MILK BOTTLE

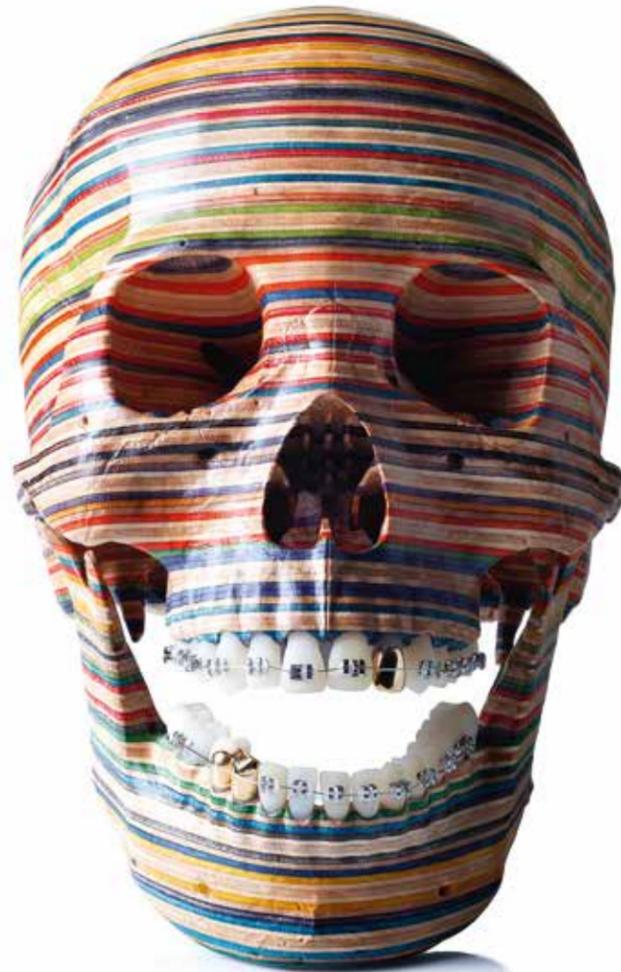
There are robots that will be acceptable to us humans. And then there are the others.

DESIGN YOUR BODY

Will our personality change once we change our looks?

JUST IN TIME

Every revolution has its place. Michael Mauer, Head of Design at Porsche, draws his little black book.



Anatomies

Human anatomy includes the skull; skateboard anatomy needs a deck. Designer Haroshi believes the two belong together. He designed a skull sculpture using old skateboard decks, his material of choice. If you look closely, you'll see details that a regular skull model would never have: gold teeth and orthodontic brackets. Who does the head remind you of?

www.haroshi.com



Oh Roxxane!

A well-equipped office simply needs a great desk lamp that provides light through those tedious night shifts and keeps you awake while everyone else around is soundly asleep. At 1,063 lumen, Nimbus' Roxxane model meets the recommended standard for directional lighting and is controlled via touchless gestures. Its 270° 3D rod end and calibrated friction joints give the Roxxane full movability, with stability coming from a base plate of painted steel. The polycarbonate diffuser plate delivers what really matters: light!

www.nimbus-group.com

Kick It!

Origami is for girls. Or is it? If you're planning to put together the Kartoni foosball table, ideally you should get the boys round for some cold beers, a lot of fun, and an extended foosball session. The table is delivered flat-packed in a compact cardboard box and needs no screws or glue for assembly. Depending on your team colors or personal preference, the Kartoni can be painted and personalized any way you like. And when the game gets dull, simply fold it up and recycle it in a paper collector.

www.pappkicker.de



No Sweat

Those Italians have done it again. Other e-bikes may look like they were prescribed by an orthopedist; this one's different. Engineer and inventor Bruno Greppi and his team demonstrate how it's possible to be stylish, mobile and sustainable all at once. Cykno is a kind of high-performance balance bike, a powerhouse of aesthetic design, elegance, and taste. Hidden inside a monocoque frame are lithium polymer accumulators that give this beauty a reach of around 37 miles. That may not be enough, because who in their right mind would choose to get off this gorgeous stainless steel cantilever structure (in other words, the seat) before they absolutely had to?

www.cykno.com



"The Best Home Theater In Town."

Wave goodbye to all those tech elements standing around gathering dust – here comes Cocoon, the multi-talent among Spectral's media furniture. Alongside ports for iPhones, iPods and iPads, Cocoon offers ample space for hooking up a wide variety of sound systems. The magnetic glass surfaces lift off easily so cables and wiring can be safely hidden away inside.

www.spectral.eu

Spaced Out!

Neon colored raincoats are so yesterday. For cyclists battling their way through the cold and wet, the Geospace design team have come up with the Firefly. The concept is actually very simple: a recumbent tricycle that's encased in a weatherproof transparent capsule. The case is fitted with colored LEDs to ensure improved visibility in the dark. For more information on this superdimensioned insect on three wheels, go to www.geospacestudio.com



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Inside Shanghai

TEXT *Silke Bender*

PHOTOS *Katja Hentschel*

Zooming In On China's Boom Town

Higher, faster, grander: In Shanghai, architectonic superlatives exceed each other on a monthly basis. The Chinese adventure of capitalism started in 1990 in the midst of historic buildings of the colonial period and the shiny facades of new estates. Since then, the population has quadrupled to 26 million. China is nowhere more international. Shanghai is home to more than 300,000 foreigners. We took a closer look at how they live. A pretty stimulating experience.

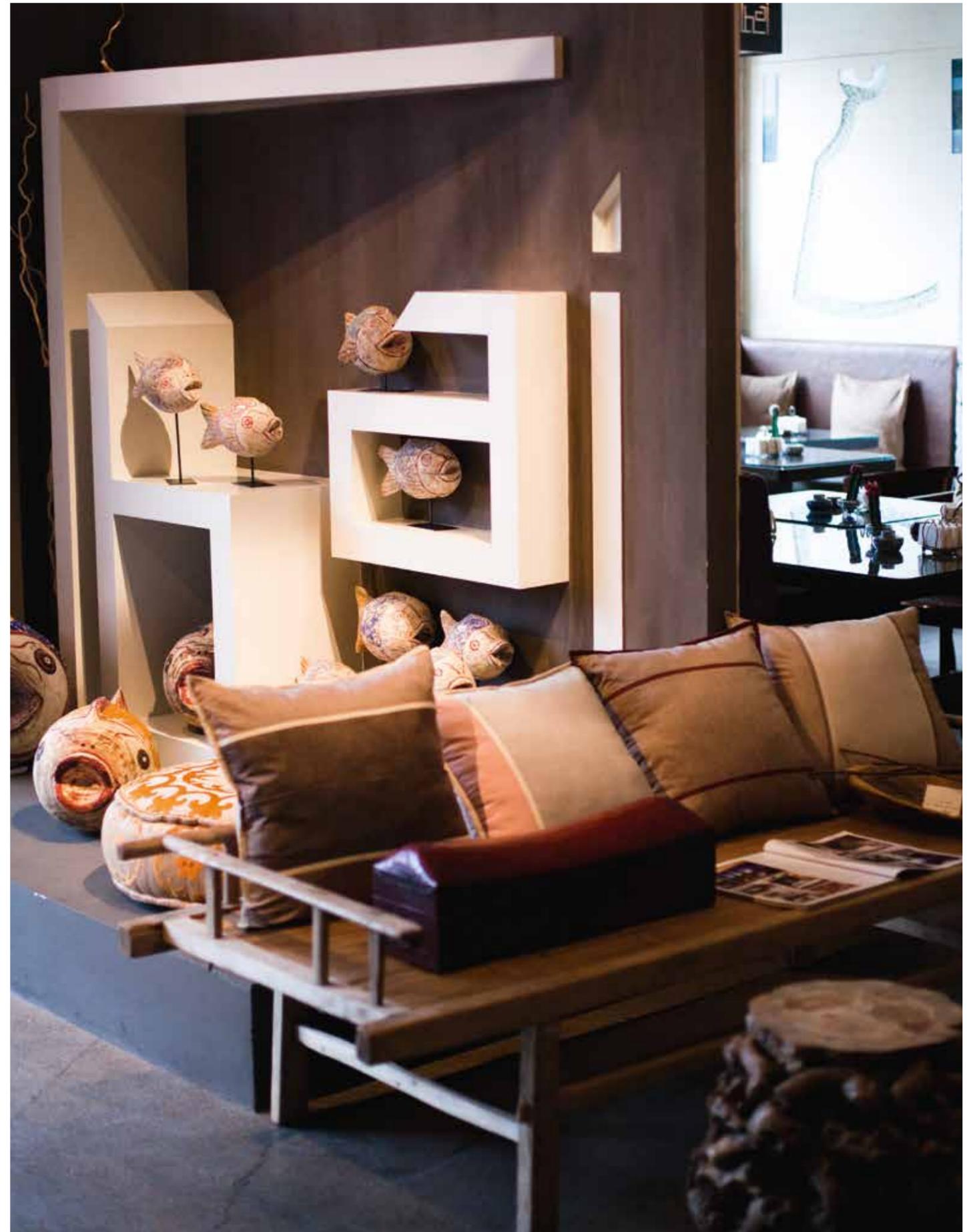


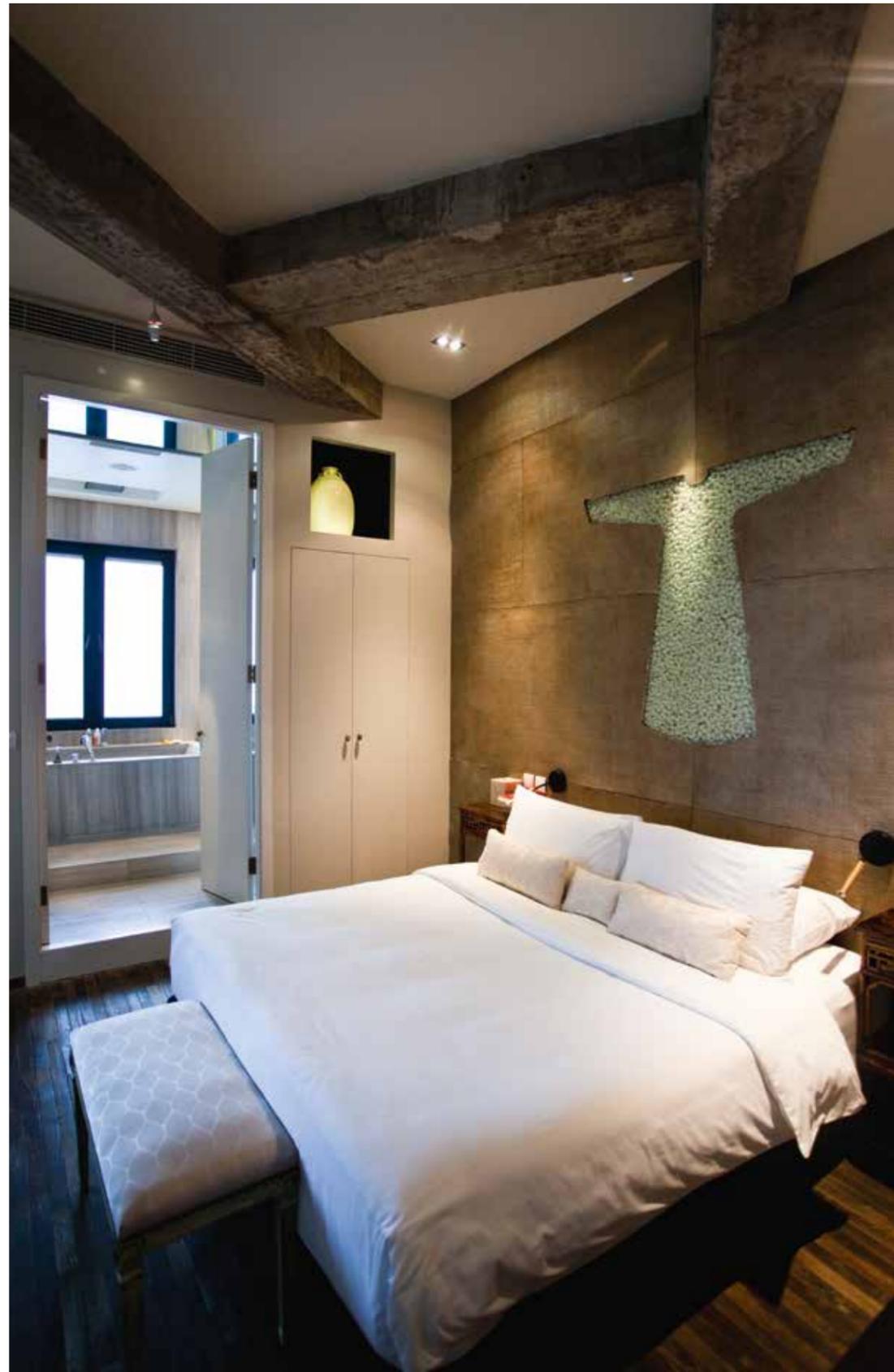
The Spaniard

Name:..... Tucho Iglesias
Age:..... 33
Profession:..... Interior designer,
furniture designer,
gallerist, hotelier
Lifestyle:..... Nomad in his own
home
Furnishing style:... Louis XVI meets Qing
Dynasty for cocooning
Biosphere:..... Hospitable. You can
move in right away!

——— The former lawyer came to China in 2003 to negotiate lucrative advertising and players' contracts for Real Madrid soccer club. "And I'm not even into soccer," Tucho grins. "Instead, I discovered my true passion during those years of traveling and staying in luxury hotel rooms: interior design." In 2006, he bought his first apartment in the 1935 Embankment Building and turned it into a loft-style residence to his taste. Learning by doing. Then he bought a smaller apartment right next to it for his guests. And when there weren't any, he started renting it out to business people and tourists. The idea of "Chai Living" was born. Today, Tucho operates 16 serviced apartments in this building, and he always lives in the most recently completed one himself. "This way I can see whether my design ideas also work in everyday life," explains the self-made designer who has been living in the 800 sq ft "cocoon" apartment for half a year now. The themes and styles of the apartments may differ, but the basic concept is always the same: offering five-star conveniences such as underfloor heating and a luxury bed and a kitchen. The exposed concrete pillars he leaves uncovered, the floors are made of recycled wood from demolished buildings in Shanghai. To this raw "design brut" he adds warm beige and muddy colors, Chinese and European antiques as well as furniture he designs himself to create some eclectic elegance that seems to float between times and continents. But at night, on the lounge bed right by the panoramic window, when the colorful skyline on the other side of the river starts to twinkle, you know that you're in Shanghai.

Information and reservations:
www.chailiving.com





Five-star conveniences with Chinese neighbors and a view of the skyline. Tucho is currently living in the "cocoon" apartment. Silkworm cocoons determine the apartment's theme. The self-made designer also collects antique Chinese clothing. All his furniture designs can be purchased in the Chai Living Gallery on the first floor.



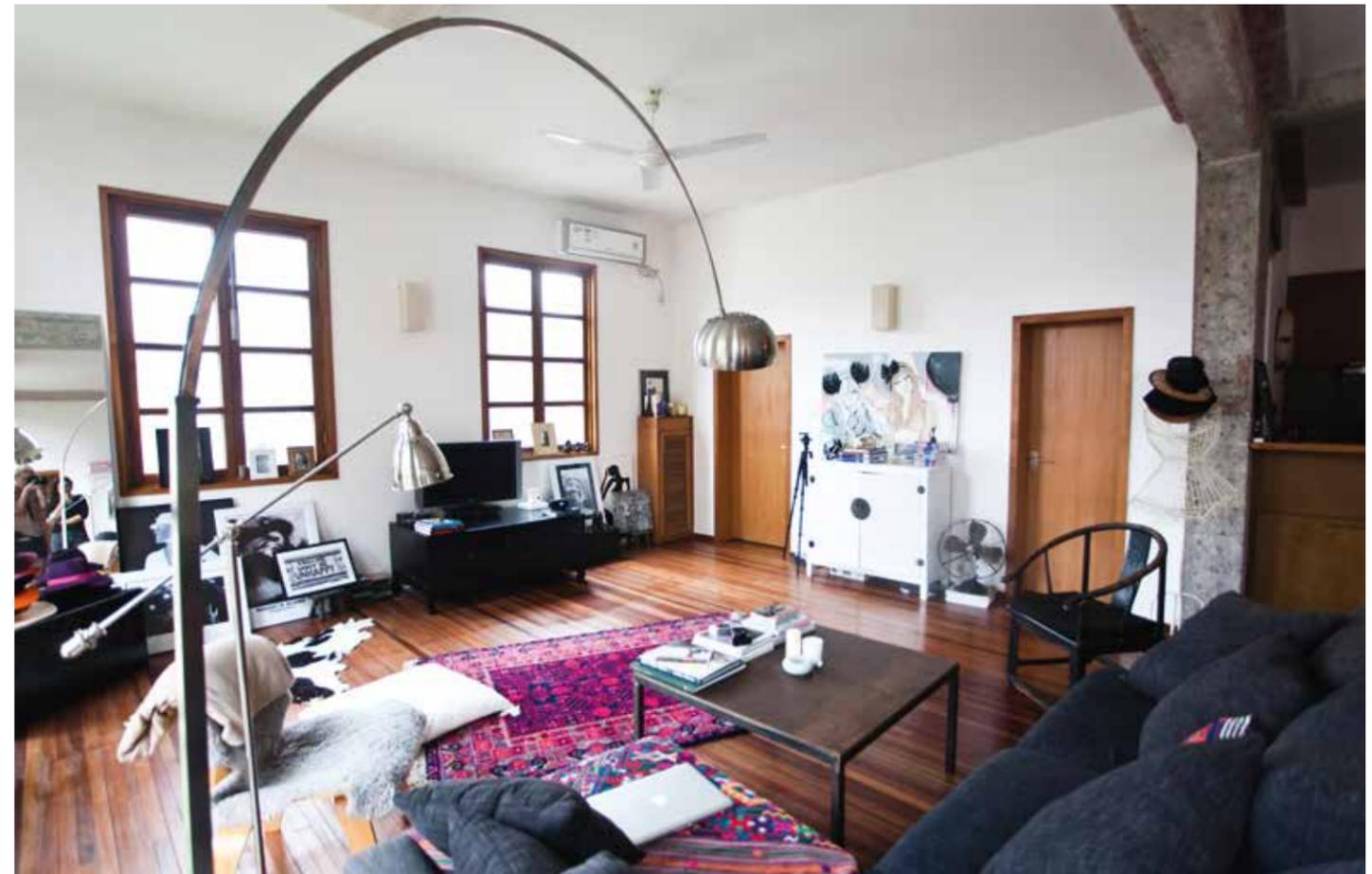
The Swede

Name: Nina Wiger
 Age: 30
 Profession: Trend scout for H&M, photographer
 Lifestyle: LOHAS
 Furnishing style: .. Hippie Bohemian
 Biosphere: This is where the neighbors grow their own herbs and tomatoes.

Right in the heart of the French Concession, the old French colonial enclave in Shanghai, there is the Jiashan Market. It's a green, urban oasis with a typical Chinese marketplace atmosphere, design restaurants, organic delis, roof vegetable gardens and warehouses turned into nice apartments, where Nina from Stockholm found this 1,290 sq ft treasure via friends. "When I came to Shanghai four and a half years ago, I felt pretty lost at first," she says. But this changed once she had moved into this apartment. "Suddenly, it seemed as if I was living in a small village, and yet I was still in the thick of it, only 10 minutes by bike to the most trendy bars and boutiques of the city." She started to buy furniture. Nina who, due to her job, always has to plan two years ahead, permanently jetting around the globe, had just one wish: to grow roots. And to gather nice and old things around her: Her floor cushions, fur rugs, colorful carpets and accessories are souvenirs from her countless trips to all kinds of places like Buenos Aires, Los Angeles or from camel safaris in Western China. As are the photos on the wall. "And I usually buy a hat on each trip," she says. Except for her sofa, the coffee table and her dinner table (which was built in Shanghai based on her own design) and the Eames chairs (design copies from an online store), all her furniture is vintage. The only keepsake from Sweden: the large white wooden mirror in the living room. That one she had to keep. "Whenever I feel homesick, I look inside that mirror and I see strawberry fields and summerhouses in it," she says.

Nina's photo blog:
www.amazedandconfused.com

Picture perfect: Nina who, due to her job, always has to plan ahead, wants to grow roots with souvenirs and selected vintage pieces. Her photos, the carpet, floor cushions and fur rugs are souvenirs and accessories from her countless trips around the globe.





Wherever I lay my hat, that's my home:
When Paul Young' number one hit came out
in 1983, Nina was born. Maybe that's why
she usually buys a hat on each of her trips?



It shows in every corner: fashion and photography are her hobby.
But she also loves the colorful patchwork cushions and plaids by her
Spanish designer friend Celia B.





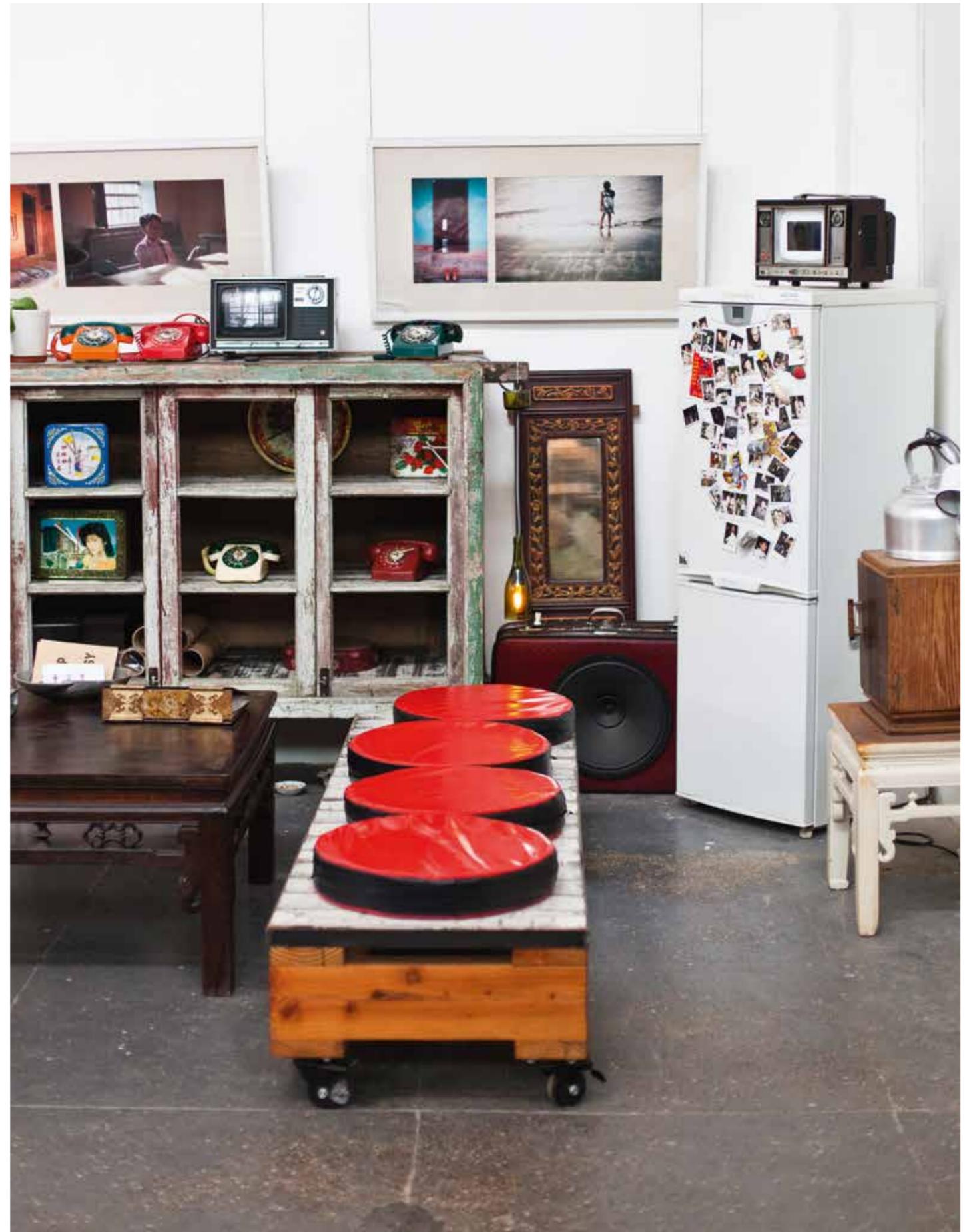
The Swiss

Name: Jonas Merian
 Age:..... 37
 Profession:..... Furniture designer, upcycling artist, orthopedic technician
 Lifestyle:..... Make new from old
 Furnishing style:.... Gyro Gearloose at a garage sale in China
 Biosphere:..... He's got wedding fever every day!

——— A Chinese girl in a pink tulle petticoat is carefully sitting down on a pink Vespa, in front of a pink wall of a Hello Kitty Café, surrounded by an armada of dedicated helpers, putting on more hairspray, powdering her nose and measuring the light. The Wu Wei Creative Garden is Shanghai's wedding village. Every day, hundreds of young couples come here to get their picture taken on the former premises of a textile factory, now a popular scenery for wedding photos. "Well, at the beginning it was quite funny," sighs Jonas. The orthopedic technician from the Swiss canton Appenzell used to design and produce leg prosthetics for the International Committee of the Red Cross in North Korea before coming to China almost 7 years ago for business reasons. When he got fed up with his office job, he decided to do some manual work again. The 2,370 sq ft hall with a ceiling height of 19 ft offered enough space to fit a workshop and a photo studio for his Chinese wife Nina. Since they didn't own any furniture, the DIY freak made a virtue out of necessity: He screwed rolls under industrial pallets, joined two together, put a mattress on it, and that was their first bed. To save costs, he collected old bricks from demolished buildings to create a second level. Today, upcycling is his job: He designs clocks and shelves made from vintage tins. He turns aluminum teakettles into light fixtures, broken television sets into digital picture frames, and Chinese suitcases into portable loudspeakers for your iPod. Everything that is considered cheap by the modernity-loving Chinese is perfect for him, and it fires his imagination. "Although it's only expats who've understood it as of yet," he smiles. Yet being the operative word.

You can order Jonas' objects at www.jonasdesign.net

JM — phone home! Most of his upcycled high-tech design objects come from pre-capitalist times — like the old telephones, suitcases and TV sets that he turned into digital picture frames or portable loudspeakers for your iPod.





Not off the rack: a collection of curiosities and always enough room for guests – in the bed made of industrial pallets.



Outside hundreds of young wedding couples celebrate their happiness every day, inside it's more like seventh heaven. The old hall on the premises of a former textile factory offers plenty of space and light.



“A Beautiful Car Should Only Ever Be Washed By Hand.”

All car designers know his name. He was the founder of Style Auto magazine and later established Auto & Design, the world's longest running automotive design publication, a household name for all creative types. And when Murat Günak told us that Fulvio Cinti has managed to interview every single designer of note in his 60-year career yet has never actually been interviewed himself, we spontaneously decided to pay the man a visit. In keeping with the necessary protocol, of course.

TEXT Wolfgang Seidl / Michael Köckritz

PHOTOS Wolfgang Seidl





Murat Günak (left) and Wolfgang Seidl set off ...



... to meet David Wilkie, a rock'n'roll kind of guy.

—— “You absolutely have to meet Fulvio Cinti.” The suggestion stuck. And it came from Murat Günak, for whom Fulvio is a father figure. Murat and Fulvio were introduced 26 years ago by none other than Bruno Sacco. At the time Murat was designer under Sacco and headed up Mercedes-Benz’ vehicle design department in 1998, and later moved to Volkswagen as head designer. Fulvio Cinti has been a constant presence throughout Murat’s entire career.

We decide that this calls for a family reunion, and set off to accompany Murat to Turin.

Naturally, we couldn’t rock up to see a gentleman like Fulvio in any old car. That would have been unacceptable. Positively vulgar. So even before we set off, we have to put some time and thought into the visit.

Our first stop in Turin is with David Wilkie, a rock’n’roll kind of guy, formerly a designer at Bertone who’s worked hard with Murat Günak on e-mobility designs since 2007. He shows us his Ferrari Dino 308 GT4, which he happened upon somewhere in Ireland and bought on the spot. Wilkie got it for a song since it’s a left-hand drive - not exactly useful to the Irish.

He invites us to take the Dino for a spin - in fact this is the car’s virgin voyage, as he tells us.

We pile into the beautifully restored Ferrari and get on the quiet southbound highway, allowing the tires to reconnect with the asphalt and the eight cylinders to do an admittedly slightly rusty dance, according to the Dino’s 40-year-old choreography. But we won’t hold that against it. Aboard this vehicle, designed by Gandini for Bertone, the design fanatics continue on their journey towards Fulvio Cinti’s abode.

But first we stop off to see Chris Bangle. As head of BMW’s design department, he was responsible for the GINA Vision study that attracted worldwide attention with its flexible, seamless outer skin. In 2009 Chris left BMW and bought a village somewhere in the mountains between Turin and Genoa, where we’re served burgers and Hennessy.

Next morning we complete the last leg of the journey in David Wilkie’s Pininfarina-designed Fiat 24 Sport convertible. After a warm greeting from Fulvio, we are given our first lesson by the Grand Seigneur of car design himself. His publishing house is staffed exclusively by women ...

Naturally, we couldn’t rock up to see a gentleman like Fulvio in any old car. That would have been unacceptable.





... and Cinti promptly explains why.

I've been in love with beauty all my life. I always preferred to deal with beautiful things, be they women, objects of art, or car design. And I love surrounding myself with beauty. Hence the women.

I've been in love with beauty all my life. I always preferred to deal with beautiful things.



OK, we get that. But why publish a magazine on car design?

There were two reasons for the magazine. For one, in the early 1960s a racing sports reporter couldn't earn enough to make a living. So very quickly I came up with the idea of publishing a magazine. For another, I was never really interested in engines as such; cars and car shapes were far more intriguing for me.



Fulvio Cinti has all the body language of an Italian. The countless lines on his face stretch and contract as he speaks. Decades of cigarette smoke have sculpted his voice into a dry, croaking bass to rival that of Keith Richards. It's the voice of a man who, at 18, served as a soldier in World War II before going on to study philosophy in Milan, earning some cash on the side as a journalist. It's the voice of a man who traveled around the world in the 1950s to cover races such as the Panamericana, the 12 Hours of Sebring, Indianapolis, Monza, Spa, Nürburgring, and Silverstone, to name a few. And it's the voice of a man who had to ditch Style Auto, his first magazine, after just five issues because of an argument with a business partner. Around a decade later, though, he made a fresh start with Auto & Design, which has had an uninterrupted 34-year run with 200 issues to date.

So it's just the finished car, its shapes and designs, that have fascinated you all your life?

No. Not at all. I mainly get excited about the journey that goes before that, the design process that basically covers all aspects of a car, even the simple function of a button. This is an overarching process that encompasses functions, reproducibility, new technologies, the quality of the material, the styling and the style. In short, the aesthetic appearance of something. And it encompasses the cost of it all, its feasibility. The calculations. Design is there to fulfill dreams. In my eyes that's a cultural phenomenon.



Cinti gets up. Right behind him is an impressive rendering of a Mercedes 190E in a banked curve of the manufacturer's test track in Stuttgart. It's an original Bruno Sacco design. Cinti steps up to a shelf on the wall of his office. He takes something off it, places it on the table in front of us and tells us the story behind the magazine cover we're looking at. "Giorgetto Giugiaro is a friend of mine," he says. "I was the first journalist who was allowed to interview him just after he joined Bertone. That was in 1960. I still needed a cover for the first issue of Style Auto, and I didn't have a logo either. So I simply asked him if he would help out. After all, he was a designer. And he agreed straight away. He had some really good ideas. We hit it off from right from the start," he remembers.

Bertone, Pininfarina, Allemano, and Vignale are all friends of yours. Did you always see things the same way as them?

Let me put it this way: I agree with a large number of designers that when you produce a car model, you should strive to create a sensation. A visual and tactile sensation. A beautifully designed car should only ever be washed by hand. That's the only way to discover its true shape.

What cars would get the hand wash treatment from you?

I particularly love the styling of the touring models from 1946 to 1948. They have womanly curves that are completely in line with the beauty ideals of the 1950s. Sadly, everything's different today. These days women have to like cars with a very male style.

What does "style" actually mean to you?

Actually, that's an important point that I've thought about for a long time. One day I was in Milan to see Giorgio Armani, and I asked him specifically what design and styling meant to him, and what he thought the difference was. He explained to me that in fashion, the design already exists, because the object of design is the human body - and the body is already there. So Armani believed that fashion designers are actually stylists, because they style the human body.

Design is there to fulfill dreams. In my eyes that's a cultural phenomenon.





"You absolutely have to meet Fulvio Cinti." And we did.

Are the creations of the big names in design definitive in any way?
 I don't think so. You see, once Pininfarina started to work with clay models he never went back to working with pen and paper. With clay, he was able to change his designs ten times if he wanted to. Like no other, he was capable of anticipating what his clients wanted and translating that into a product. He knew exactly that customers looking to buy a sofa would pay attention to the quality and color of the leather. And that is exactly the difference between the Italian and English cars of this period. Pininfarina knew what style-conscious rich people wanted.

It's late, and Cinti's ladies have all left the office and the great gentleman alone with his visitors. Cinti pages through an issue of ramp. Then he gazes at the cover. "In a way, ramp is also into car design," he muses. "You know how to showcase the aura of a car. I think photography is a masterful profession and a genuine art."

**Pininfarina
 knew what
 style-
 conscious
 rich people
 wanted.**



Cinti's ladies have all left. Three creative minds stay behind.

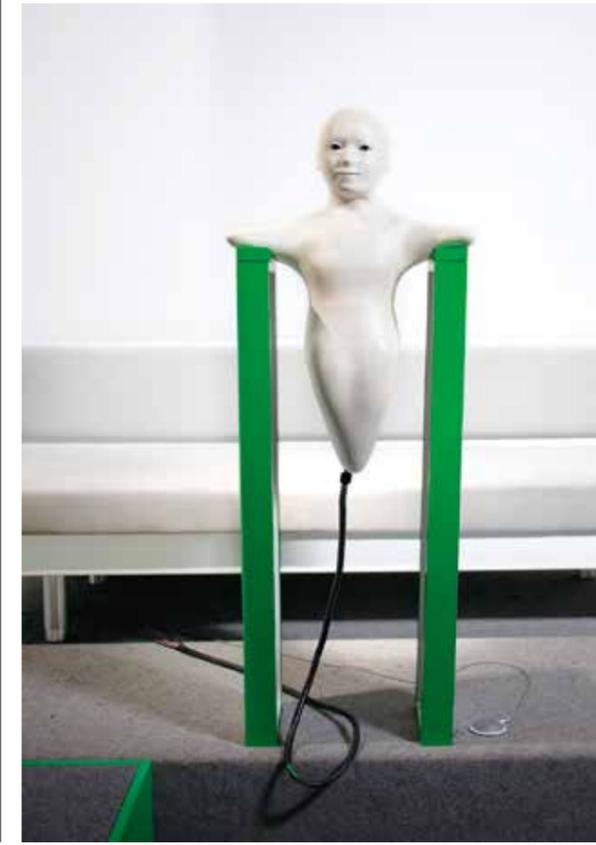
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3.

Hugging The Milk Bottle



TEXT *Jan Rentzow*
PHOTOS *Dominik Gigler*

Robots are set to play a major role in our everyday lives. So ideally, they shouldn't be crafted in a way that makes them difficult to accept by humans. So far, so good. But how on earth do you design robots that people like? Can we empathize with them? Let's go meet some. At the Ars Electronica Center in Linz, Austria.



— There she is, in a futuristic exhibition hall at the Ars Electronica Center in Linz, holding up a robot that, of all the robots she deals with on a daily basis, is the one that people would prefer not to deal with. According to surveys, it's the one that is accepted the least, and also the least acceptable model of those that are usually exhibited here.

She holds him up, this smooth, hairless, baby-sized robot. He looks back at her with his white, humanoid face, a face that's meant to be the smallest common denominator of all human faces, making it easier to recognize and accept. It's a white face that could be that of a granddaughter. Or daughter. Or son.

This white robot might reach out to hug her, look happy, or maybe terribly disappointed. It could perform a Japanese dance, or greet or take leave of visitors with a maximum of ceremony. It could speak with the voice of a granddaughter. Or daughter. Or son.

This white robot has a mouth that looks pretty life-like. It has pupils. It was built to give people who live alone a greater sense of closeness with their families. It was designed for elderly people who are housebound, for instance. Maybe an elderly lady who, as the Japanese robot artist Hiroshi Ishiguro has envisioned, could place the robot, whose name is Telenoid, next to her on the sofa. Her far-away granddaughter could sit down at her laptop at home and call the robot on the phone. She'd sit in front of her screen while her facial movements and body language are recorded, which would then be emulated by the robot in real time. So the grandmother could both speak to her granddaughter as well as hug her, and feel her physical presence. Almost as if she was really there. And this, the idea goes, would make the elderly lady a bit happier.

Martina Mara is a robot psychologist. (Yes, they do exist.) She's a member of the Research & Innovation Group at the Ars Electronica Futurelab in Linz, teaches at Johannes Kepler University in Linz, and - lest there be any misunderstanding - it's not the robots that have problems round here, if you discount the fact that they're probably a bit pedantic and would prefer to have everything just so. Martina Mara works with robots to find out how they need to behave so that they're accepted by humans. As much as they can be accepted.

He looks back at her with his white, humanoid face, a face that's meant to be the smallest common denominator of all human faces, making it easier to recognize and accept. It's a white face that could be that of a granddaughter. Or daughter. Or son.

She's got a great eye for the technology involved. Hers is a very new profession. In fact it's a very new science that's also all about who we want to communicate with in future. And who we want help from.

Martina Mara knows how oddly people react when it comes to robots. She knows that we tend to believe that these inanimate, technical beings could suddenly start to develop a mind of their own. Like in Blade Runner, where the android suddenly develops an affection for a human being and can no longer deal with the fact that it's been programmed to have an expiry date.

Mara knows that we project depression, fear, and joy onto a robot's behavior. A robot that might look like a dog and keeps running away from lights because of the sensory overload immediately makes us think it's scared. Even if that's impossible. We humans just can't help ourselves - we're programmed to interpret behaviors in a certain way. We use the behaviors we're familiar with from human interaction to interpret the behaviors of machines, too.

Mara also knows that humans have this dream, this obsession with creating an artificial human that's as perfect as can be. One that moves and smiles like us and sees the world the way we do. A reflection of ourselves. Not just in terms of their social behavior, but also in terms of how they look.

"At the moment there's several developers in Asia, robot scientists, who are seriously working to create something like that," she says. "They're trying to make genuinely humanoid robots."

We're in an exhibition hall at the Ars Electronica Center in Linz. The Telenoid, which Martina Mara doesn't think is the sharpest tool in the shed - in fact it's much less clever than many fearful people think - is standing silently, motionless in its green retaining structure.

A young lady in an orange jacket who's on hand to answer visitors' questions on the robots exhibited here smiles at us across the dimly lit hall.

There's evidence that we tend to feel uneasy around android robots even if they look very

like humans, says Mara, after we've had a chance to handle the Telenoid.

"With androids we find it difficult to accept their attempts at facial expression. If there's even the slightest divergence between their simulated expressions and what we expect, we start to feel quite uneasy," she explains. "To some extent that's an unconscious reaction, but we do take in even the smallest imperfections. For instance, if their eyelid movements are slightly delayed or they move in a very slightly mechanical fashion, that's something we find very hard to accept." It's a phenomenon known as the Uncanny Valley.

In general terms, she explains, it's like this: The more human-like a robot's appearance and behavior, the more we feel we can accept them and empathize with them. It's easier for us to empathize with a character from Toy Story than with a stick figure. So far, so good. But once the robot's appearance becomes barely distinguishable from that of a human being but still retains that slight mechanical appearance - if only because of its slightly artificial eyes - we find it difficult to assign it to the category it's meant to represent. Is it a human? Is it a machine? Or is it maybe some kind of hybrid creature? This produces confusion as to what kinds of expectations to have of our interaction. Should we expect this creature to behave like a human, with the same intelligence as a human, or are we dealing with a computer in a specially designed outfit?

From a psychological point of view, says Martina Mara, she wouldn't recommend building robots that are too human-like. It's really not a good idea. Not at all. If the famous Asimo robot, a humanoid that looks more like a tin man in a spacesuit, helps us find our way round a shopping mall, that's fine for us because it's quite clearly a robot. There's little reason for us to fear that this thing in a tin can could be more intelligent than us, replace us, dominate us.

And that takes us to what's really on our minds when it comes to robots. It's a fear, a primal kind of fear. We're afraid these creatures could become stronger, more powerful, and cleverer than us, and that we'd lose control over them, these creatures which we even created ourselves, us pitiful humans, who only ever wanted to make something that would take care of all the dull day-to-day chores so we'd have more time for the good things in life.

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In any case, the users of these robots would have to be given ample information before they could go into operation. A small number of robots in one place would certainly be easier to deal with than a large group that might appear as a small army, walking down the hallways, communicating with each other in a language we wouldn't understand. In a hospital, for instance, a small team of robots could very well bring medication to patients' beds.

One would have to make very sure that the users know what these robots can and cannot do. That they are aware of what these creatures actually are, so as to remove the Frankensteinian feel of it all. And there's certainly a range of other design features that could raise acceptance.

One of them is size, which is important. “Studies have shown that robots that are physically smaller than their users are considered less dominant,” explains Martina Mara. There’s no need to build robots that are six feet tall; even five is too much. Child-size is plenty. Of course they may still be physically stronger, but that’s secondary.

Another aspect is head tilt. Many decades ago already it was discovered that if people are depicted in portraits with a slight tilt to the head, meaning their line of vision isn’t parallel to the shoulder axis, they’re considered less dominant, more assimilated. When building robots, then, one could deliberately give them a slight head tilt, lending them a slight submissive air - yet another effective way to raise acceptance among us humans.

Finally, features that call to mind an infant’s face are also an effective tool. A disproportionately large head and large eyes, for instance. Done right, this can even elicit a kind of protective feeling in us so that we’ll want to take care of the robot. We’d suddenly start liking this technology-stuffed creature.

Martina Mara lifts the robot from its structure. It says, “Hi.” We say “hi” back. In a soft female voice, it asks how we are.

“Good,” we reply. “How are you?”

“Good, thanks. I’m just hanging out.”

“OK. What should we ask you? What do you usually get asked?”

“Most people just say hi.”

“And then what?”

“Nothing. That’s it.”

The Telenoid is steered out of a booth. Now it reaches out to us, attempting a hug with its short, stubby arms. It’s like being embraced by a skeleton. No, not a skeleton - more like a milk bottle with arms.

We’ve entered an important phase, says the researcher, observing us with amusement.

We’re now at a point where we need to think ahead, she says. How far do we want to go in

It’s like being embraced by a skeleton. No, not a skeleton — more like a milk bottle with arms.

future as systems become more and more intelligent? And they will, once they’ve become firmly integrated in our daily lives. Maybe, she conjectures, technological beings will have to take ethical decisions one day. What would we do, for instance, if in the not so distant future we find ourselves traveling in a car that’s remotely controlled? That would always swerve out of the way of obstacles, safely, without fail? And what if two kids were to run across the road and its technical brain would have to decide on the course of action?

“I think,” says Mara, “robots shouldn’t just be designed superficially in a way that makes them acceptable as a marketable commodity. They need to be crafted in a way that allows us to interact with them long-term. It’s OK for them to be fellow social beings, and for them to do difficult or dangerous tasks on our behalf. As long as they still defer to us in important areas, so we can retain the last word and keep control.”

Keeping control over important things.

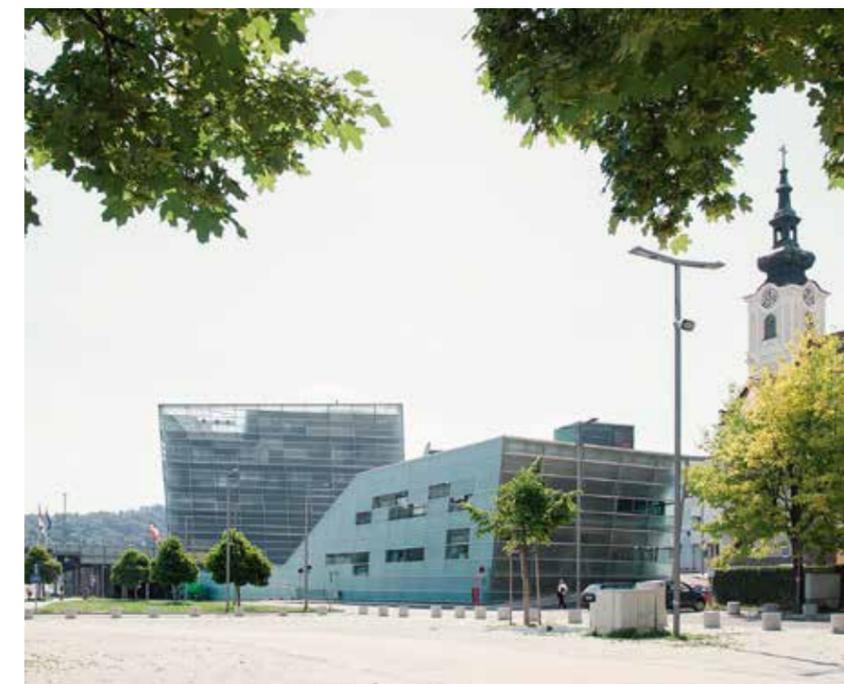
And why not, she suggests, use this as an opportunity to start clearing up some of the gender clichés we struggle with in real life? Why not create a female robot maths teacher? Or a female robot nurse that wears trousers rather than a skirt?

Sure, great idea, we reply.

There’s probably even work being done on robots that smell like humans, muses Mara. In fact there’s already a robot that can detect halitosis.

And not to forget: it’s also a great idea, she says, to have a well placed “off” button on a robot.

After all, you can switch them back on anytime.





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Giorgetto Giugiaro didn't really want to become a designer. Somehow, this is true for many great men in this field. Only few, however, left their mark on entire generations of drivers. Giugiaro's shapes defined the Golf, BMW M1 and Quattroporte. Without any supercomputers. But that doesn't mean that everything used to be better in the past, he tells us. Just different.

INTERVIEW *Helmut Werb*

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“So I'd Say... Maybe.”

— You are one of the most iconic designers at present. What is the philosophy behind your work?

In my opinion, a designer always has to be honest. The design has to be honest, too. To me, design is the combination of an original aesthetic solution and ergonomics: An object has to be designed for the function it is supposed for and the person who's meant to use it.

Was it always your dream to become a designer?
I come from a family of painters. My father was a painter, my grandfather was a painter. So I wanted to be a painter, too. I didn't plan to become a designer in the first place.

How did you start your career in design and what kind of education did you have?

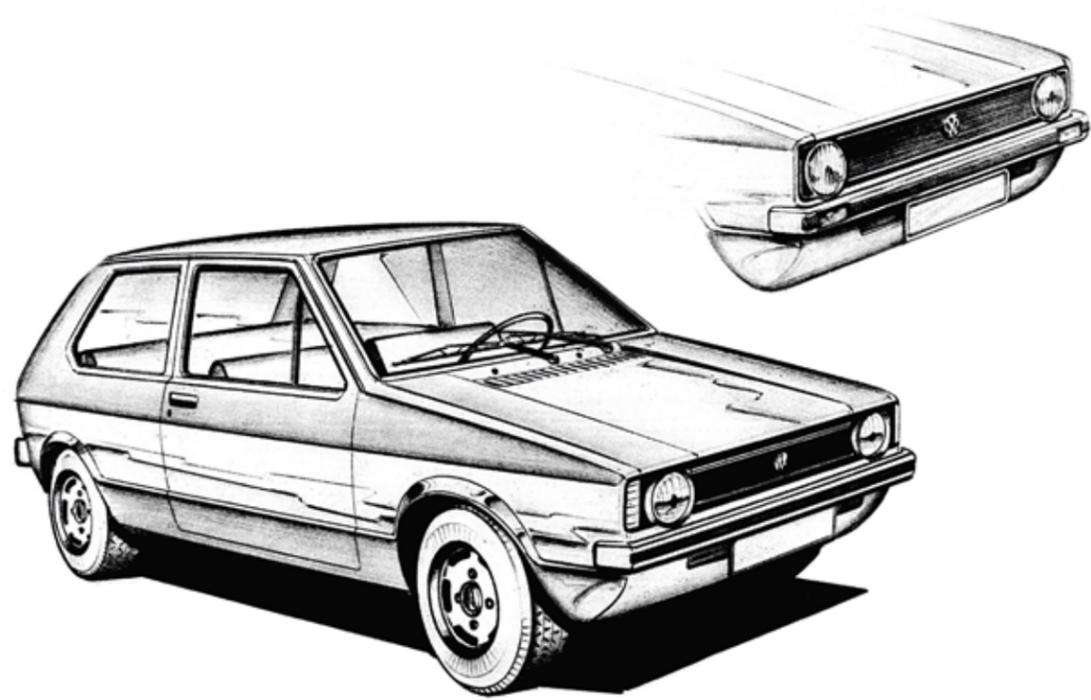
My father once told me: “An artist's life is a tough life. You should also learn some technical drawing.” So I moved to Turin and attended the Eugenio Colmo school of rendering and took evening classes in technical design. To cut a long story short, Dante Giacosa, the famous Fiat engineer, saw some of my drawings at the end-of-the-year school exhibition portraying some imaginary cars of the future and hired me as a young designer at Fiat; I was 15.

You designed game-changing cars like the Golf, the Maserati Quattroporte or the BMW M1. What was it like to work with such diverse companies?

Italdesign Giugiaro was born to offer its services to the automakers all over the world. When you have to imagine a new car for a brand with a strong history and heritage you have to keep these aspects in mind. The car has to be clearly identifiable as a new car and as a product belonging to that brand at the same time.

You did not only design cars but also cameras, basketballs or water bottles. Is there a fundamental difference between these products in your opinion?

Giugiaro Design, Italdesign Giugiaro's industrial design division, was created in 1981 to apply our design method to all non-automotive projects. We are a service company and offer our services



Volkswagen Golf I

When you have to imagine a new car for a brand with a strong history and heritage you have to keep these aspects in mind. The car has to be clearly identifiable as a new car and as a product belonging to that brand at the same time.

to companies worldwide. A camera, pasta, a basketball or a bottle: they all are new and interesting challenges. We have the same approach to these projects as we have to cars.

How much artistic freedom did you have, and has that changed over the years?

It has changed, the world has changed over the years, so did the market and for example car companies. Today, cars are much more complicated than they used to be when I started. Let's consider the Golf, for instance. I was a young designer; I had just founded my own company, and they asked me to design a new Volkswagen. What they did, they gave me the dimensions, the engine and I had complete creative freedom. Full stop. That's it. Nowadays it's impossible: there are so many departments, so many people involved in creating an object, which at the same time has become much more technological and complicated than 40 years ago.

Looking at the last decades: How has design changed? The process and the philosophy?

At Italdesign Giugiaro, we've invested in new technologies since the 90s. We were one of the first companies in Europe equipped with 3D virtual reality and NC milling machines. And we still invest every year to have the cutting edge technology. This cuts down time and costs in our design process. We can move faster from the idea to the real object than we did in the 70s or 80s, when you had to do everything manually. So, for us, neither the design, nor the process, nor the philosophy have changed. The tools have. But a tool is something that helps you, it doesn't do your work, it can't substitute your mind, your talent or your ideas.

Having all these changes, regulations and tools: Would it ever be possible to design a car like the DeLorean again?

The DeLorean was a man's dream. John Z. DeLorean wanted a new car to start his own factory. Maybe it was easier then. Today, you have to compete on the global market, you need massive investments both on the economical and the technological side. So I'd say ... maybe.

In other words: Does car design - or product design - still have a soul?

Of course car or product design has a soul. Otherwise people who want to buy a car or something like that would only give consideration to the rational aspects: the price, consumption, security devices etc. But we know the human being is hedonistic, he wants to have the car or the industrial object he likes, that could communicate something about himself, his status and personality. And design is a key factor in the final choice.

Is one of your car designs your favorite? Or the least favorite?

I don't like to think about my past works; I always look to the next one. Plus, when I look back at some old projects, they always remind me of the problems we had to face, the compromises we had to accept, and I would always like to change something. Anyway, the VW Golf has a special place in Italdesign Giugiaro's history.

Your son has taken over your work. How do you see his designs?

You know, it is more difficult to work with a relative than with a "normal" employee. Anyway, we work together since he was a teenager and I can say that while my interest in the automotive world was subsequent to my interest in art, Fabrizio has always been keen on cars, engines and on the technical aspects of this product. So there was a sort of mutual exchange of information and expertise between us over these years.

What is your all-time favorite product design?

The Citroën DS 19.

What would you like to be your legacy?

My passion, my love for this work. My love for balance: a design that has to be honest and that always puts man at the center of its purpose; a design that's rational and functional at the same time. \

BMW M1





“We Pushed The Reset Button”

Sometimes the automotive industry is like a strategy game: You need to precisely coordinate your pieces and bring them into position. Nothing happens by accident, there's always a plan behind it. BMW is now positioning itself with their new pieces. The i3 will change the game. Revolutionize it. Or that's at least what Adrian van Hooydonk, Head of Design at BMW Group, says. And he should know.

— This Friday afternoon you may think you're not at BMW Welt in Munich but in an amusement park! Grown men get their pictures taken by their wives, next to the latest car models. They're just as excited as if they were standing next to a female top model. The slogan “Sheer Driving Pleasure” is in the air - even though no car is moving.

Adrian van Hooydonk is looking around, content. The 49-year-old Head of Design may well have something to do with this hysteria. The latest clou of the Dutchman is the BMW i3 - an electric car, which - at first glance - seems to be the opposite of everything BMW stands for. It'll be launched in November to

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TEXT Anne Lehwald

PHOTOS Dominik Gögler



revolutionize nothing less but mobility in major cities worldwide. Pretty ambitious! But: Is that really BMW? In an interview with van Hooydonk we want to talk about exactly that: authenticity.

The Head of Design is overly punctual and - by his looks - the best brand testimonial BMW could wish for. Almost everything he wears is of premium quality: his polished black leather shoes, his slim-fit dark blue corduroy suit, and the black watch on his right wrist. The rest is individual. His hair, for instance. It's tousled, as expected. Very authentic! Because van Hooydonk very often wears a helmet. He likes to take his BMW R69S to the office, he tells us.

Now we're sitting in a restaurant at BMW Welt. They serve water in whiskey glasses, which glow neon green in black light. Van Hooydonk turns his glass in his hand: “It calls for attention, somehow. But why not? I find it definitely interesting, it's inspiring.”

Mr van Hooydonk, what do you consider good design?

I like authentic design made from real materials that serve a certain purpose and a number of functions. But the product also needs to offer something on top, something that stays in people's heads or that triggers their emotions. Nothing should be irrelevant.

And when it comes to cars?

In cars, I find it important to express motion in design. Or at least that's what separates a car from a washing machine. With the right design, you can emotionalize people - and then the technology takes a backseat.

Speaking of technology: The electric car is celebrating its 125th anniversary this year.

So how can the BMW i3 be a revolution?

The combination of emotion and reason doesn't exist yet. In a way we pushed the reset button, if ever there was one in design. The last decade was characterized by a more-is-more attitude: more wood, more chrome, more leather. It was an arms race between manufacturers. The i3 is premium - but not in a traditional sense. It fits the story, it's real.

What story? What was the task you gave your designers?

The task was very loosely phrased. It was: "We believe that mobility will change in the long run. We want to be at the forefront of this development. Think about what the mobility of the future could look like at BMW Group." They weren't told for what brand. We wanted to free ourselves from the requirements of a certain brand within the Group, and rather deal with the technology and how we could best use it.

What was the biggest challenge?

The prejudices against electromobility. That it's no fun, that it doesn't look good, that it's slow and not premium. And we wanted to find good answers to all those issues.

... the product also needs to offer something on top, something that stays in people's heads or that triggers their emotions. Nothing should be irrelevant.



And the result is the sub brand BMWi ...

BMW_i stands for innovative power, intelligence and efficiency. The technology and the approach are revolutionary. The body-in-white of the i3 is made from carbon. So far, this has only existed in racecars. All those new things we do should have an impact on the brands that already exist, too. And that's how we came up with the idea to set up a new concept and not a new brand in itself.

Why is the i3 going to be a success?

This product redefines the term "premium". Because nobody likes to give up on things. Unless the early adopters maybe, who are driving electric cars that already exist. We want to turn electromobility into a premium experience, to charge it emotionally and to offer more than just mobility.

Which emotions do you want to address with the BMW i3?

That's easy. Sheer Driving Pleasure!

And how's that supposed to work if you don't hear anything?

It's a different kind of driving experience. At first, you're impressed by how fast you can go. The power is instantly there. You don't need to push the needle on the rev counter to the limit. It's a bit like floating - or like flying.

You once said that when you see a BMW in the rearview mirror, you should also be able to tell the model.

The iconic grille in combination with the two round headlights - the concentrated look. Being recognizable is a major virtue. We shouldn't give up on them. Five-year-old kids will recognize a BMW by those lights. It's better than advertising!

So you have to develop something completely new, but that's still recognizable ...

And still we manage to give each car its own character. With the i3, the grille doesn't serve as an air intake, it's completely closed. And of course there is no exhaust pipe - but I think you'll notice that it's an electric car without walking around and checking the exhaust first.

And how do you stay authentic in the design?

By keeping the promise that design and driving experience do match. We've created something that doesn't contradict premium and sustainability. The car has unusual proportions. It's higher than a regular BMW car. That's because you're basically sitting on the battery. And you'll notice that the car seems very compact with a relatively small base. There is no B pillar. The car looks very clean, very straight. And even in the interior, we've tried to do our best to make the car look lightweight. The dashboard is almost floating. On the exterior, the i3 has sharp lines, which - to us - is an expression of precision. And that's the link to the main brand BMW.

How many possibilities do customers have to express their individuality in the BMW i3?

Quite a few! Because for us, that's also part of premium quality. In a couple of months, we will present the real product. We're still in a pre-communication phase, but when we go into production, our customers will have a variety of paints and interior materials to choose from. And then you can customize your car according to your taste.

At around the same time as the i3, you will also launch the third generation of the X5 - which is the complete opposite of zero COD emissions. Do you feel your job is sometimes a Faustian struggle?

No, it isn't that bad. It doesn't tear me completely apart. Because this car, too, is authentic. And we added quite a few things to the design to make it consume less than its predecessor. The current X5 already has the best aerodynamics of its class. The next X5 will turn it up a notch. Naturally, it won't have zero emissions. But not every car can please everybody. \

Sub-Experiences

06
3.

TEXT Jan Rentzow · IMAGES



There are a couple of nice subway stations in Munich. Yet there are no cars underground. Why is that? Because there's no way to get them down there. Or is there? The creative minds of FLAVOR3D provide for a completely new experience.

— What the guys and girls of FLAVOR3D have done is really cool. A Jaguar F-Type inside Munich's subway station Olympia-Einkaufszentrum. A perfectly lit Lamborghini Aventador on the platform of the Westfriedhof subway station. It looks real - but it isn't, of course. Yet it provides for a completely new visual experience.

Who's behind all this? A not so small but perfectly formed creative agency from Munich who've specialized in high-end 3D film and print projects. They're the most experienced in their field as they're a spin-off of the leading 3D visualization expert RTT.

"When we create images of cars in a 3D environment for our customers, we usually show them in places they could actually go to themselves," says Creative Director Franz Brandstaetter. "With this project, however, we just wanted to do something else, in keeping with the motto 'everything is possible.' We drew our inspiration from an artist who photographed the most beautiful subway stations in Munich."

So how was it done? The five visualizers took photos of the stations - 360 degree views, special lighting, reflections, all the details down to the signage and benches. And then they added the finishing touches to the artwork on the computer. Be it full CG, or, as in this example, the perfect mix of real surroundings and virtual models, the results are a perfect visual illusion. "The 3D tools are merging the real world and the virtual world ever more closely," explains Brandstaetter. "The creative freedom is what makes the artistic realization of projects so exciting. Visual energy is released, and our clients use it effectively to inspire their end users."

He explains the compositions to rampdesign. "We put the cars in places where it's usually impossible to get them. We flipped the images, turned them upside down. We just let our creativity run wild." Apparently, all's fair on the computer.

Lamborghini Aventador, Westfriedhof

"The subway station is actually pretty colorful, with lamps in different colors. We completely desaturated the image and transferred the bright orange of the Lamborghini to all the lamps, which are all lined up from the far end to the car. We added the bench to the picture so it doesn't come across as too sterile. We also added the skid marks since it's a sporty car. But the platform is real."



Jaguar F-Type, Olympia-Einkaufszentrum

"This one was the most difficult image of all. The backplate doesn't even exist as such. We took a photo of a suspended ceiling, and from the ceiling we created a kind of platform. This is where the F-Type is standing. We added the signs and the escalators separately and extended the space. So just from the ceiling you get the impression that you can see an entire platform."

Opel Adam, Georg-Brauchle-Ring

"We set the Opel Adam against a colorful background, because it's pop art, it's modern, it's young. Our aim was to see the Adam mirrored in the reflections. The image is turned upside down, so the ground the car is standing on is actually the ceiling. The tracks are now on top. And we flipped all of the signs, too. The ceiling – the platform, that is – may even be mistaken for lights."



Audi R8, Münchener Freiheit

"Normally the station is entirely blue and yellow. But the Audi usually uses cool colors, and we wanted to design an environment that is typical of Audi. So we desaturated the image and added red to it, the color of the Audi R8. Behind the R8 we added a long-time exposed subway train to create the impression of dynamics and speed. Not to forget an older couple that doesn't seem to care at all. As a contrast."

Young Heroes

While motion designer Lena Steinkühler gave us a futuristic foretaste of the plants reconquering the city in her video “New York Biotopes”, motorcycle designer Sylvain Berneron made a name for himself by helping to develop the BMW Concept Ninety. When asking the two young talents about their motivation and visions in our interviews we quickly found a common denominator: true design is a clash of emotion and precision.

07
3.



Sylvain Berneron

Sylvain Berneron, born in 1988 in France, already called attention to himself with his motorcycling commercials at the age of 20. From 2006 to 2012 he studied Transport Design and then joined BMW where he gained his formal qualifications in 2012 and joined the design team.

—What does design mean to you?

To me, design is “form follows function”. It’s about bringing as much emotion as possible into the product while respecting ergonomic, engineering and building requirements.

How is life working as a designer?

I think the most distinctive aspect of this job is that my personal experiences are entirely linked to the sketches I make during the week. I have the projects I am working on at BMW running 24/7 in the back of my mind, and most of the time my sketches are directly influenced by something I saw or a place I went to in the past.

If you hadn’t become a designer, what would you do instead?

I like all types of manual work. Sketching is my favorite, because it is the quickest and easiest way to express ideas and concepts. I always had a very strong motivation to become a motorbike designer no matter what it takes, because it is just the perfect combination of my two passions: drawing and riding motorbikes.

But it’s always good to have a plan B. I enjoy working on clay or real bikes as well, so clay modeler or motorbike mechanic are definitely two jobs I’d like to do as well.

What was your last successful project?

I was closely involved in the “BMW Concept Ninety” project. In the end, it was a real team effort to bring ideas on the table to make this bike as good as possible. We have been really blessed so far with the great feedback on this project, so I think this is what you could call my last successful project.

Your favorite part of the design process?

I really love the ideation phase where we can explore the whole spectrum of possibilities. And once the direction is picked, turning the sketch into reality is also very cool, because it is so challenging.

What is authentic design?

I like to keep things honest and don’t draw bikes that pretend to be something else. When the outside really reflects and emphasizes all the technology inside, this is authenticity at its prime to me - a nice balance between emotion and precision.

Where does design start and where does it end?

I think design starts as soon as you have options, but it has to be justified to be called design,



because being different doesn’t mean that it is better. Folding a piece of paper to reinvent the small plane from our childhood in a better way is already design to me. And it never stops, because it is always possible to do another sketch that is going to be slightly better than the last one. Sometimes it is pretty challenging, but on the other hand that’s what keeps us motivated to always go further with our design. \

Clear Message

Interview with
motion designer
Lena Steinkühler



Lena Steinkühler

Lena Steinkühler, born in 1987, completed her Bachelor's degree in design in January 2013 at Dortmund University of Applied Sciences and Arts after having gained some experience in the fields of advertising and design technique.

Since 2010 she has been working as a freelance motion and graphics designer for companies such as Volkswagen and Air France.

—What does design mean to you?

Design may describe feelings and characteristics of people. Design may be straight, smooth, responsible, different, hard... etc., which is comparable to the characteristics of us humans. Plus, there should be a vision that is easily communicated through colors, shapes, typography, imagery, and layout.

How is life working as a designer?

Life is great, because I am lucky enough to work in a field that I'm passionate about. But I'm also under pressure to create something very creative, and that's sometimes hard.

If you hadn't become a designer, what would you do instead?

I think I would be a social worker. Working with kids would be great, well that sounds a bit kitschy... I also would like to have my own ice cream parlor, but not a normal one, like those you see everywhere. The look of the shop has to be pretty freaky and awesome, and with special kinds of ice cream that you've never heard of before.

What was your last successful project?

My last successful project was probably my bachelor degree project "New York Biotopes". The commercial projects aren't as successful as my personal projects. Maybe it's because of the fact that I have much more time and less requirements while creating.

Your favorite part of the design process?

There are many parts I really like, but my favorite part is probably the one when I have an idea and a concept and start to get the look of something.

What is authentic design?

In my opinion, authentic design conveys a clear message without any kind of misunderstandings. The idea/message should also be communicated in a clear way with catchy and simple shapes, a great use of color combinations, as well as typography, imagery, and the whole composition.

Where does design start and where does it end?

I think nearly everything that humans have created is more or less designed. Sometimes more functional such as tools and home appliances, sometimes more decorative like lawn gnomes or gift wrap. \

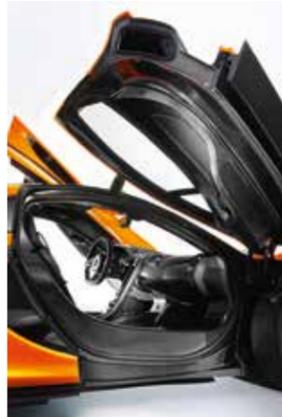




08
3.



Aero- Aesthetics



TEXT Jo Clahsen

Concept cars are the true image of the future. State of the art when it comes to material, technology, look, and feel. And design. Only few are unique. Some are available in small numbers at a high price. Or as a show car for a mass production series.



Ferrari LaFerrari
Sensazione

Bella macchina. Something everybody knows from “their” Italian friend. But with Ferrari it’s different. Here, blood races through your veins, endorphins are produced, emotions bubble over. And with LaFerrari? The name can be misleading. But this conceptual design is a dream come true. Absolutely bellissima. Slender thanks to aluminum and carbon, yet strong as an ox. 800 hp are hidden in that 6.3l V 12 engine, plus another 163 hp in the electric motor. It’s a technical vision and design icon. The bodywork aesthetically wraps itself around the car, as if it was made of air. An organic, female shape. Flowing, like a silk scarf in the wind. A symbiosis of dynamics, verve, finely chiseled lines, and pure function. Function dressed in the elegant style of a prêt-à-porter show.

Aggressive, yet full of harmony. The quintessence of design. A milestone for Ferrari. It is, nota bene, the first Ferrari designed in Maranello. By Flavio Manzoni. So the name does make sense. Edith “La” Piaf still is an icon of chansons today. Design-wise, LaFerrari will share the same fate.

Focused on technology, style, and driving sensation, LaFerrari heralds a new phase in Ferrari’s design division, sending out a fundamental statement about the company’s evolution in design. On the LaFerrari project nothing was up for compromise. Everything had to reach the highest level of excellence.



Porsche 918 Spyder

The Ultimate Edition

Immune to adrenaline? What a pity. Sounds like a fairytale and it is one indeed: a performance 880 hp, but with a consumption of just 3 liters? Performance? Petrol heads frown -they've always associated a plug-in hybrid with tree-hugging hippies. But that's another matter. The 911 silhouette clearly carries the genes of the sports car icon. And it sends its congratulations on the company's 50th anniversary. The muscular body is a true family trait. They're all very ambitious athletes. It quotes elements that are familiar and establish confidence. A kaleidoscope of fleeting shapes - aero-aesthetics at its best. A mass made of playful airiness and power. It crouches to play with the wind. Smooth and yet full of aggression. A hypercar, its fulminant performance evaporating from each and every layer of carbon. A statement.

A new Porsche family member that lords it over all the others. Yet it's one of them. The best.

Michael Mauer, Head of Design at Porsche: "The 918 Spyder continues the series of super-sports cars in the history of Porsche, technology torchbearers that were emotional as well as evolutionary catalysts. They were the ultimate sports cars of their decade: the Carrera GTS, the first Porsche Turbo, the 959, the 911 GT1, the Carrera GT. The 918 Spyder gives decisive impetus for the continued development of technologies. For the conceptual designs of cars of the future. It offers all components of Porsche DNA in a concentration that's never seen before."



McLaren P1

The Head-Dive Machine

A name, a program, a concept: McLaren. Take the Geneva Motor Show, for instance. While they're still presenting the Sergio at Pininfarina's neighboring stand, the McLaren V8 howls through the exhibition hall. It's a clear sign: this car takes no prisoners. It came to conquer. To be faster. To show what's possible when a high-octane burner and a plug-in hybrid join forces for a concert on the road. A 916 hp combination of eye candy and automotive porn. Confident of victory, there seems to be a smile on its grille, in its diabolical eyes. The dome is an aerodynamic buzzcut out of the CAD department. Yet it has swinging lines, with no edges, that undulate along the body. They draw lines that phase out

in smooth indents with unbelievable elasticity. A muscle shirt that wasn't made for the gym; rather, you can clearly see the groups of muscles that were formed intentionally, deliberately, and with great care. A ying and yang for the street. A muscleman for those with fine motor skills.

Dan Parry-Williams, Chief Design Engineer: "Our priority was clearly high-speed performance matched with tremendous composure, which would come mostly from the state-of-the-art aerodynamics. We wanted a car that was connected and predictable at any speed."



4Strike
**Nordic
 Biking**

The Netherlands, where else? Here, millions of people ride their bikes. The concept behind this is the 4 Strike Bike. Instead of pedaling with your legs and balancing your torso on the handle bar, the 4 Strike turns the two-stroke bike into a four-stroke one. The handlebar is transformed into a second drive system. It's just like Nordic Walking: arms and legs work in opposition. Left arm up, right leg down. It activates 128 muscles (on a regular bike it's just 50). M. C. Escher style meandering lines dominate the design. Edgy profiles creating an exciting three-dimensionality. No embellishment; instead pure, tense, and powerful function. In the city, where you

need to be able to easily navigate the streets, the 4 Strike becomes a 2 Strike by fixing the hand-pedals as in a normal handlebar. The focus is on the leg muscles. A reduced bike despite its extra function. A modest look. But fit for multitasking.

Lex van Stekelenburg, designer of the 4 Strike Bike: "The bike concept dates back to the 19th century. Especially when you go on long trips it'll do your back, arms and shoulders some good. The old-fashioned vehicle from the century before last needed to be updated. The 4 Strike Bike is the solution."



Egoista
**Ego
 Shooter**

VW's Head of Design Walter de Silva is giving away cars for Lamborghini's 50th anniversary. A car? Just kidding! A vision. A combination of bull, trimaran, Apache helicopter, and supersonic jet. And an F1 racer topped with a canopy. Family name: Lamborghini. You want? Unfortunately, no. The Egoista will remain a unique specimen. A single-seater. A cockpit built around a V10. In a loud orange, screaming out me, me, ME. Flaps and other aerodynamic elements are built-in aids. Safety first with four-point belts. It's like getting out of a fighter jet. You need to take off the steering wheel first. Then open the door electronically. Wind your way out of the belt, stand on your seat. Sit on the left side panel marked STEP HERE. It's an extremely crass combination of hollow space and surfaces. Bull at the front, naked style at the back. An ego shooter milled from solid

metal. Edgy where necessary and functional where it makes sense, aggressive through and through. There's no room for irrelevance. Everything is aimed at performance: puristic, techy, egoistic. So: Shoot Egoista! What a shame there's no real tomorrow for you.

Walter de Silva on the Egoista: "I feel very close to this Italian brand; after all I'm Italian myself. So I wanted to design a car that underlines the character of Lamborghini. This is where they have always used pure passion and much heart to build cars. Practical considerations take a backseat. This car is made for one person only. To help them experience happiness and underline their personality with top-class performance. In a word - an uncompromising car. An Egoist."



BMW Gran Lusso Coupé

Streamlined Luxury

A luxury liner? BMW already had one. In 1989. Known within the company as the E31. The joke of the road: a Manta for rich people. The 8 Series never even lasted ten years. BMW has brought yet another large and great looking coupé to the 2013 Concorso d'Eleganza in Villa d'Este 2013: the Gran Lusso. It fits the location perfectly. Highly luxurious. A definite highlight. A long concept car that seems to be on a date with the air that surrounds it. It's based on the current 7 Series. A perfect fit for Italy - because BMW cooperated with Pininfarina, just to make sure. Another Italian company, Riva1920, came on board to design the interior, which chose Kauri wood which is supposed to have lain in the swamps of New Zealand for 48,000 years. The leather is hand-made by the Italian manufacturer Foglizzo. If you take a closer look,

you'll see a properly positioned "V12" next to the Pininfarina logo. Elegance at the Concorso d'Eleganza. Splendid. Destination: 2015. That's when the new Mercedes CL is supposed to come out, too. So BMW wants to use their long coupé to stir things up. Drum roll, please!

Karim Habib, Head of BMW Design: "What's so appealing about the cooperation with Pininfarina is that you get a completely different and very special perspective of luxury and exclusiveness. These are the aspects that Pininfarina has always stood for, and here they've proven their keen instinct and special finesse. They are the perfect partner to make this concept car a reality."



Opel Monza

Back To The Future

Will it be retro? No. Although Opel did have a Monza once, in various performance categories and equipment versions. With a powerful 6-cylinder engine. But that's enough history. 35 years after the original Monza there will be a Monza concept car at the IAA. A reincarnation, a kind of reminiscence. A concept car to open the gates to Opel 2.0. Greedy design. A low center. Sculptures on the hood, front and sides. This design will pave the way for the Opels of tomorrow. What you see is a well-developed sense of confidence, a sporty presence. A stern look, with slits instead of headlamps. "It's me, the 'new' Monza." This has nothing to do with the old one. Except for

the name. Opel still hasn't revealed anything about the inner workings of the beefy vehicle. Lift-off at the IAA. One thing is for sure: Opel will score. The bolt of lightning is glowing again.

Friedhelm Engler, Director of Advanced Design at Opel/Vauxhall: "The sculpture of the Monza concept car stands for efficiency, lightness, and the use of new materials. And brand-specific dynamics. Design in a healthy symbiosis with a maximum of functionality - that's a design principle at Opel."



Pininfarina Sergio

Just Think

He was an intellectual Italian gentleman with old-school manners, Sergio Pininfarina. For more than 55 years he worked for the company of the same name and produced many Italian design jewels on behalf of Ferrari. Eight years after his death at the age of 85, a vehicle bearing his name was revealed at the Geneva Motor Show: Sergio. A memorial. A barchetta, or small boat. A boat completely without a windshield. Behind the two seats there's a safety bar, just like the flying bridge on a yacht. At the sides small wing doors move up and to the front. They form the entry of the vehicle, which adapts and reinterprets a number of Sergio elements. Such as the non-stop lighting strip at the front, or the round tail lamps that were often used in Ferraris. After all, its technology is based on the Ferrari 458. An eccentric fellow, whose front looks a bit like the back. And

this exaggeration of conventional design ideas makes up its extraordinary appeal. Of something slightly utopian.

Fabio Filippini, Pininfarina's Design Director: "We can't say the Sergio was inspired by one specific car. Rather, we were motivated by the spirit of Pininfarina's best sports cars, the Ferraris of the 60s and 70s that were designed under the leadership of Sergio Pininfarina. In particular, the Dino Berlinetta Speciale of 1965, the Ferrari 250 LM, the P5, the Modulo, and the Mythos."



Giugiaro Parcour

Automotive Low-Rise Jeans

Freestyle? Parkour is a bit like cross-country golf. A parcour - spelled with a c and an s - is a prepared obstacle course. So the Parcour (sans s) by Giugiaro, aka Italdesign, leaves a few options open. Such as, a different view. It's an SUV two-seater GT crossover sports car, the shape of which is definitely a first. And it even manages obstacles wherever the parcours demands it. The fine 22-inch tires easily handle small obstacles already in the car's lowest position. Once the Parcour is at its full height, it's great for off-road trips. So it's an SUV two-seater? Hardly. The V10, 550 hp engine hp is the same as in the Gallardo - but this is more high speed than dirt duster. And once the Parcour is at the level of a pair of low-rise jeans it looks like a muscle car. Its doors open butterfly-style, inviting you to a quick race on winding country roads. In addition to the coupé Giugiaro has also produced an open

version. While it has conventional doors, the rest is just as unconventional as the coupé, which suggests that the Parcour will find its place on both the Parkour and the parcours. You could also interpret it as a transition study on the SUV concept by Lamborghini. After all, Giugiaro forms part of the Volkswagen Group which, in turn, owns Lamborghini.

Fabrizio Giugiaro, designer of the Parcour: "With every prototype, we start with the same question: what is missing from the world of cars today? These days, we demand a car that is a comfortable and high-performance vehicle, irrespective of its use and of the type of terrain. We teamed this with the setup of the ideal mid-engine sports car. The result is the Parcour, a mid-engine sports car with minimum overhangs."



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Design

09

3.

Your

TEXT Helmut Werb

Body

Does how we look influence our perception of ourselves and our well-being? Do we change our personality when we change our appearance? rampdesign has asked one of the foremost plastic surgeons in Beverly Hills, the mecca of cosmetic surgery.

——— Dr Nicholas R. Nikolov, one of the most successful plastic surgeons in the United States, prefers a more natural approach to surgery than most of his colleagues. He calls this “aesthetic harmony”. Whatever that may mean, it has certainly found favor in Tinseltown. Dr. Nikolov counts Oscar winners and other Hollywood A-listers among his patients.

Dr. Nikolov, your approach to plastic surgery is a bit different from others. Would you be so kind and explain it to us?

I need to clarify that. To say that my approach is different would imply that there is a right or wrong. It is truly my personal belief and my philosophy that whatever we are trying to achieve cosmetically has to be subtle. We have to create a better version of oneself and not necessarily create a different person through drastic changes. Every person has a beauty, and the goal is to bring that beauty out, to emphasize it and put it in harmony with the individual.

Human bodies are never really perfect. And still plastic surgery is trying to make them so. Does that really work?

I can't speak for others, but for me beauty actually lies in one's imperfection rather than in perfection. What I see as more important in my work is to create harmony between the different parts of the body or the facial features, and not necessarily to create the perfect face. If you look at some of the people we find most beautiful, it is not the ones who have the perfect face but the people who have distinctive features that are in harmony with each other and complement each other.

Is there an ideal body, an ideal look?

That is a very interesting question. What we find beautiful changes with time. We may like curvier hips, or straighter hips, or bigger breasts are en vogue, or a more athletic body is desired. All of those things change with time. What was attractive in the 20s or in the 50s is different from what we've found beautiful in the 80s or now. Society sets the mark of beauty, the media, celebrities. If someone has become popular all of a sudden, that look becomes very desirable.



I can't speak for others, but for me beauty actually lies in one's imperfection rather than in perfection.

Have you had patients come to you with the request for changes that you could not fulfill or go through?

We are talking about two different issues here. First a patient might ask for a change that, technically, is not possible or maybe a change that is not medically safe. As we are performing surgery for cosmetic reasons, there really is no sense in taking on unnecessary risks. And then there are maybe changes that I strongly disagree with aesthetically. My philosophy is that if someone asks for something that is outside my comfort zone, it is very difficult for me to create such a look. If I don't feel that I do something positive for my patient, it is impossible for me to try to achieve that. In that case, I would turn away the patient and strongly recommend that they do not go through with it.

When you change a person's look, do you then also change the human being?

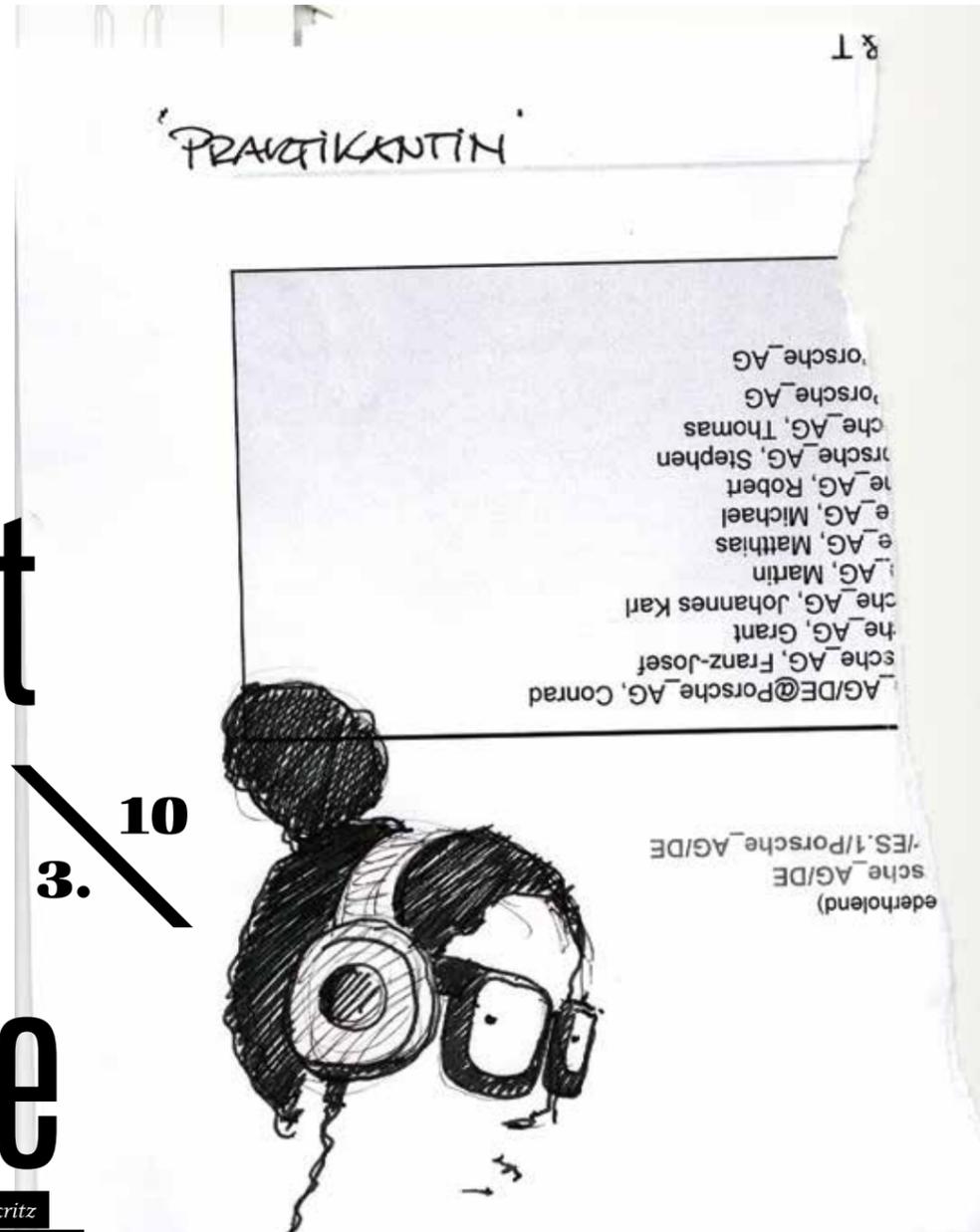
That is, ultimately, a very difficult question. I do not think that you change the human being at all. However, their personality might undergo changes. For example, I had a young man as a patient who had a very large nose. He was very intelligent but also very shy and withdrawn. He really had a hard time with social interaction. After the surgery, he blossomed within three or four months where he was smiling and happy. It was almost hard to recognize the boy. In my opinion, this happy personality was always in there, however suppressed. So there are situations when we might feel insecure or suppressed by our appearances that keep us from being ourselves. Once that physical issue is resolved, we are allowed to be the person we have been all along, but that personality was hidden due to our looks. If plastic surgery is done for the right reasons, I am able to increase confidence and self-esteem, and it is always noticeable. Older persons may feel young but don't look that way anymore, so what's inside doesn't match what's on the outside. When they have a facelift, all of a sudden they act much younger and they become more active. \



Just In Time

TEXT Michael Köckritz
SKETCHES Michael Mauer

3. / 10



Of course you can capture a quick, fleeting and immediate moment or idea. You just need to be ready. A pen and a notepad may come in handy, too.

For years, Michael Mauer, Head of Design at Porsche, has had both at hand.

And we were at least allowed a quick glance at the result.

———— The idea came up when we had lunch together. First his, then mine. Because during our talk Michael Mauer suddenly replaced his cutlery by this little black book he's always got with him to quickly make a sketch of something pretty flat with wheels on it using just a few confident strokes. And then - just like that - he snapped the book shut. That got me curious, of course. He had just noted down an idea, he explained with such confidence that I was even more intrigued.

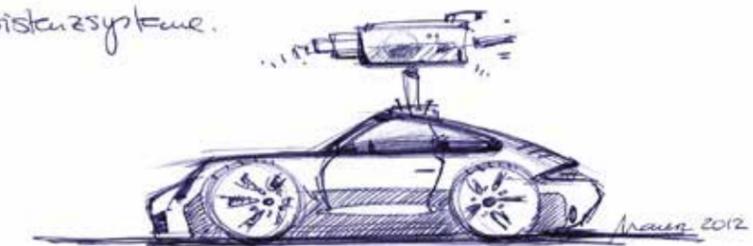
He's been keeping books like that since he started as a young designer at Mercedes. They weren't always in his jacket pocket like they are today, they weren't always pocket size, but still. Their relationship got closer during his time at Porsche. Since 2004 Michael Mauer has been head of the design department at Porsche AG, and ever since then he's shared his life with these little black books, in a variety of shapes and sizes. He probably has an entire shelf full of these things, densely packed with everything that comes to his mind or raises his attention. Or that might be a nice distraction when things get boring. So apart from sketches inspired by specification sheets, the books contain the names of controllers on their last legs or diligent interns, plus aircrafts, plus features of his dream houses. Drafts of cars and sports cars, and Porsche's a constant presence anyway.

I probably needn't say more about my idea. Of course I wanted to show a couple of those sketches in my magazine, but what's more authentic than a first, immediate sketch of an inner image?

So here we go. \

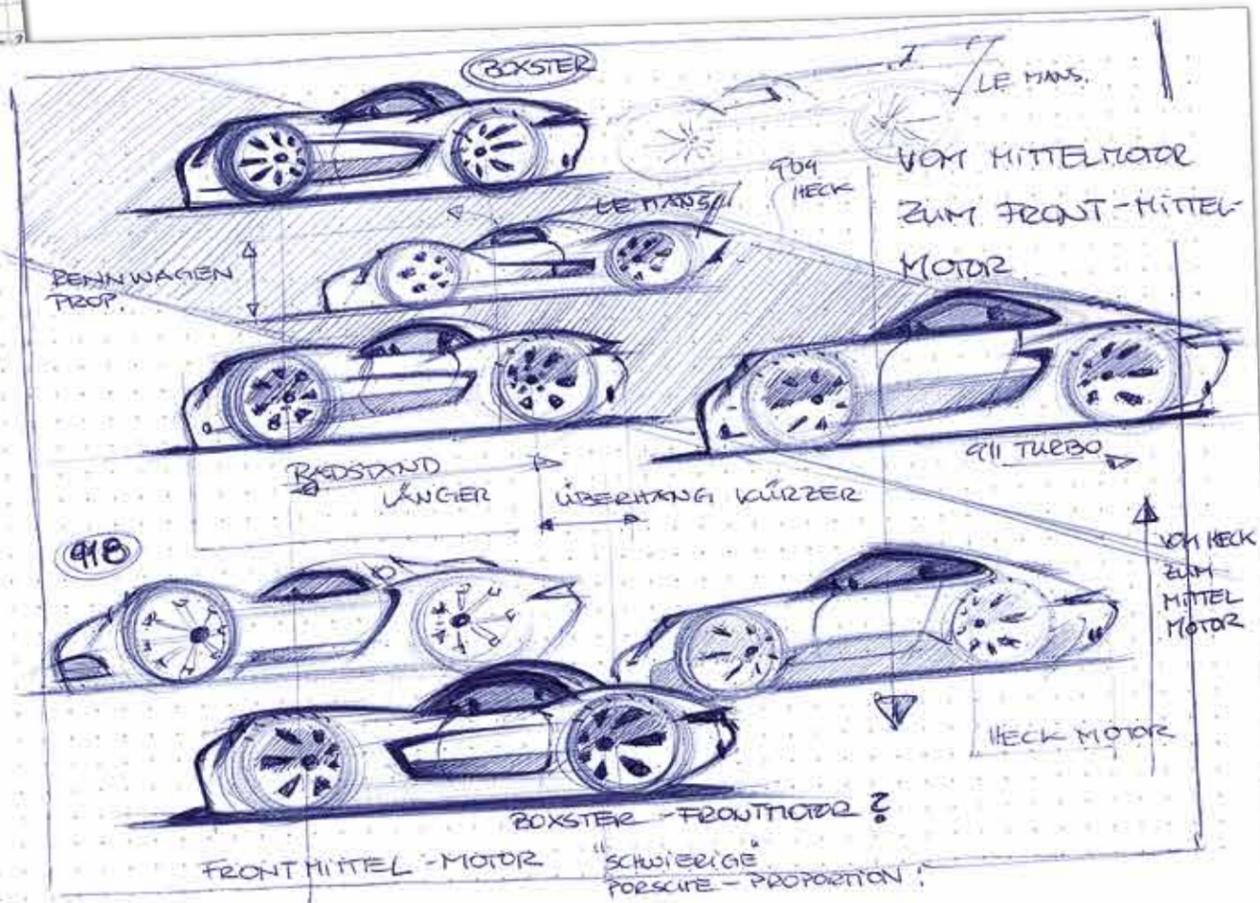


KAMERA - basierte
Fahrerassistenzsysteme.

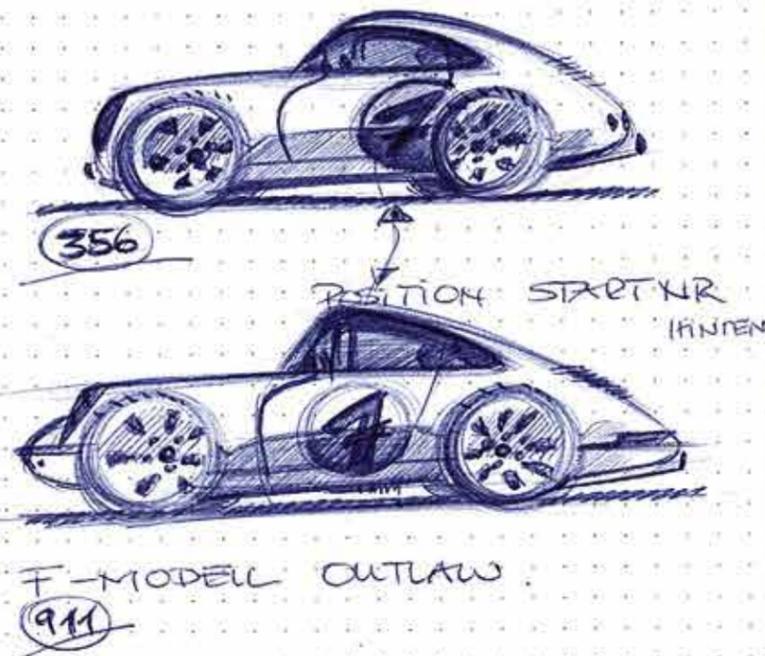


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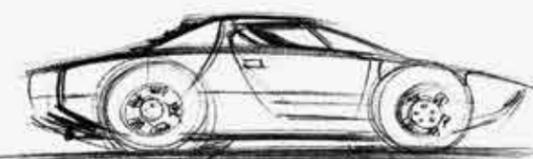
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SITZEN



DE 2 FÜR DIE M-GRUPPE
356 OUTLAW



LAMPEN

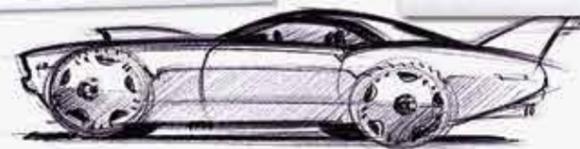


haus '07

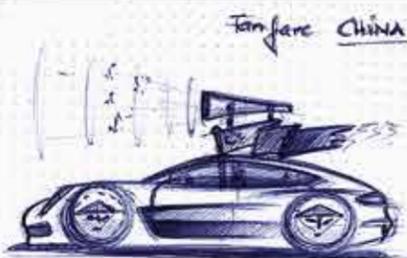
LANCIA STRATOS
... NOCH EIN TRAUWAGEN.

E AUCH ALS
BRUM
TONI

Google + Fonds



... ICH GLAUB ICH TUN FÜR DIE
ROAD-RUNDEN

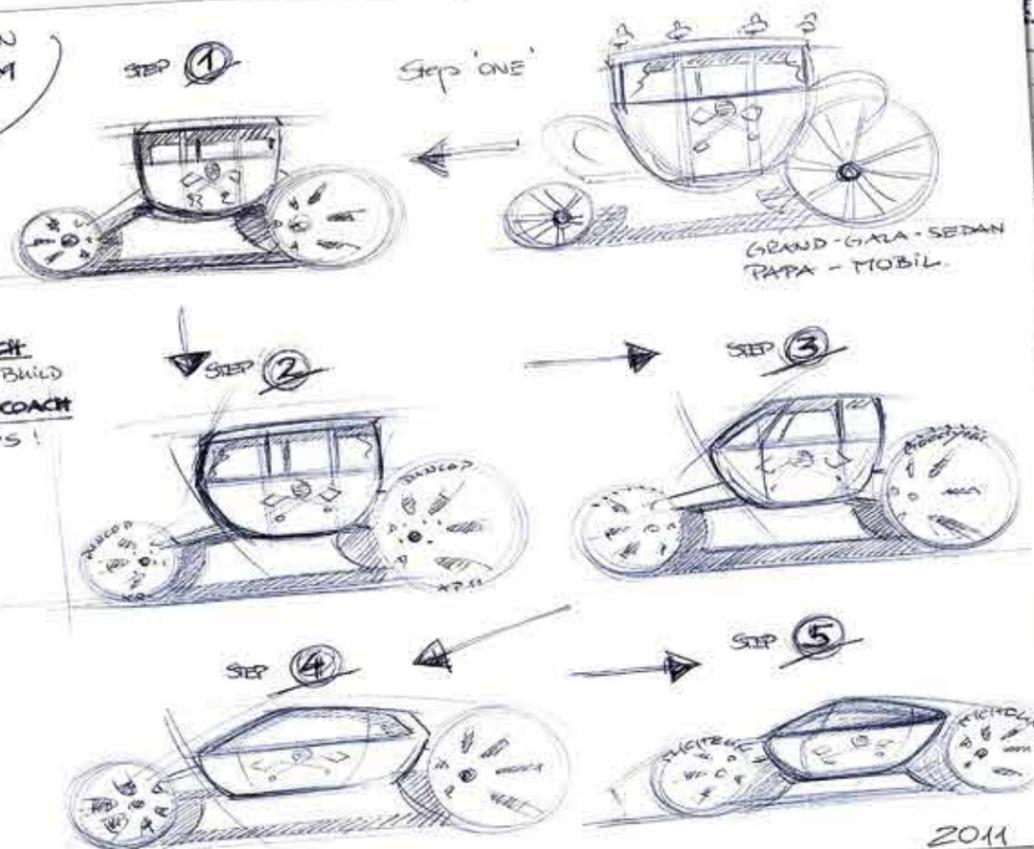


FÜR DEN CHINESISCHEN MARKET
BRACH ES EINE QUALITATIV
HOCHWERTIGERE TYPEN!
(WEIL IN CHINA SO OFT GEHURT
WIRD GIBEN DIE TYPEN KUPFEL).

Bühnen den Best wert
im Schlamm mit
Wohnanhänger
Wohnung Carport Anforderung

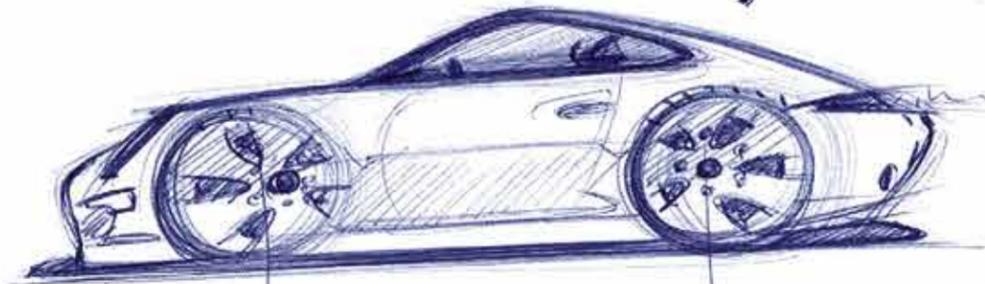
KONZERN-DESIGN
WORK SHOP ROM
BESUCH VATIKAN

THE LAST COACH
THAT WILL BE BUILT
IS A SPORTS COACH
IN 5 STEPS!



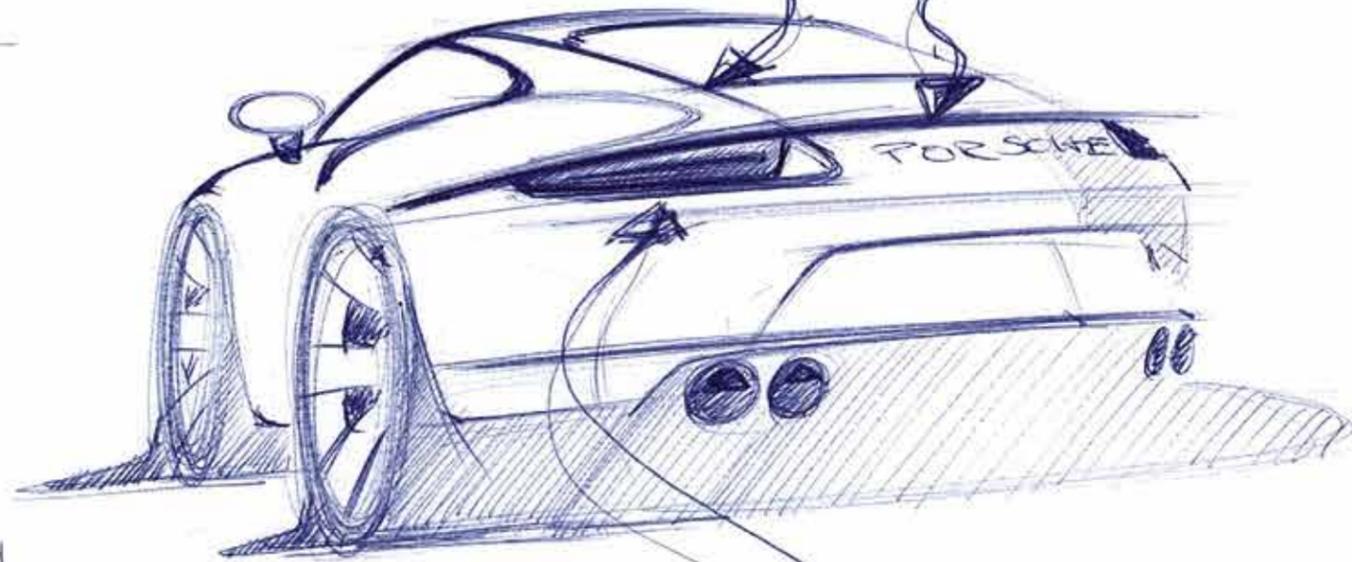
2011

Silhouette gestreckter!



Radstand länger!

Konturlinien für neue Härte + Frische



Welcome to the 21st century!
The 911 is easy on the eyes with its stretched and crouched silhouette clearly carrying the genes of the sports car icon. The sketch on paper immediately got us curious.

Deck abgesenkt!

typischer Heckenschwanz!



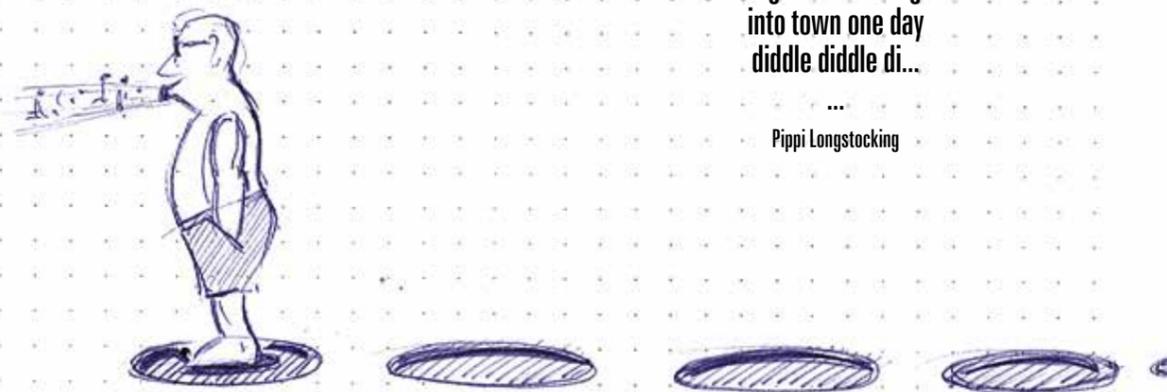
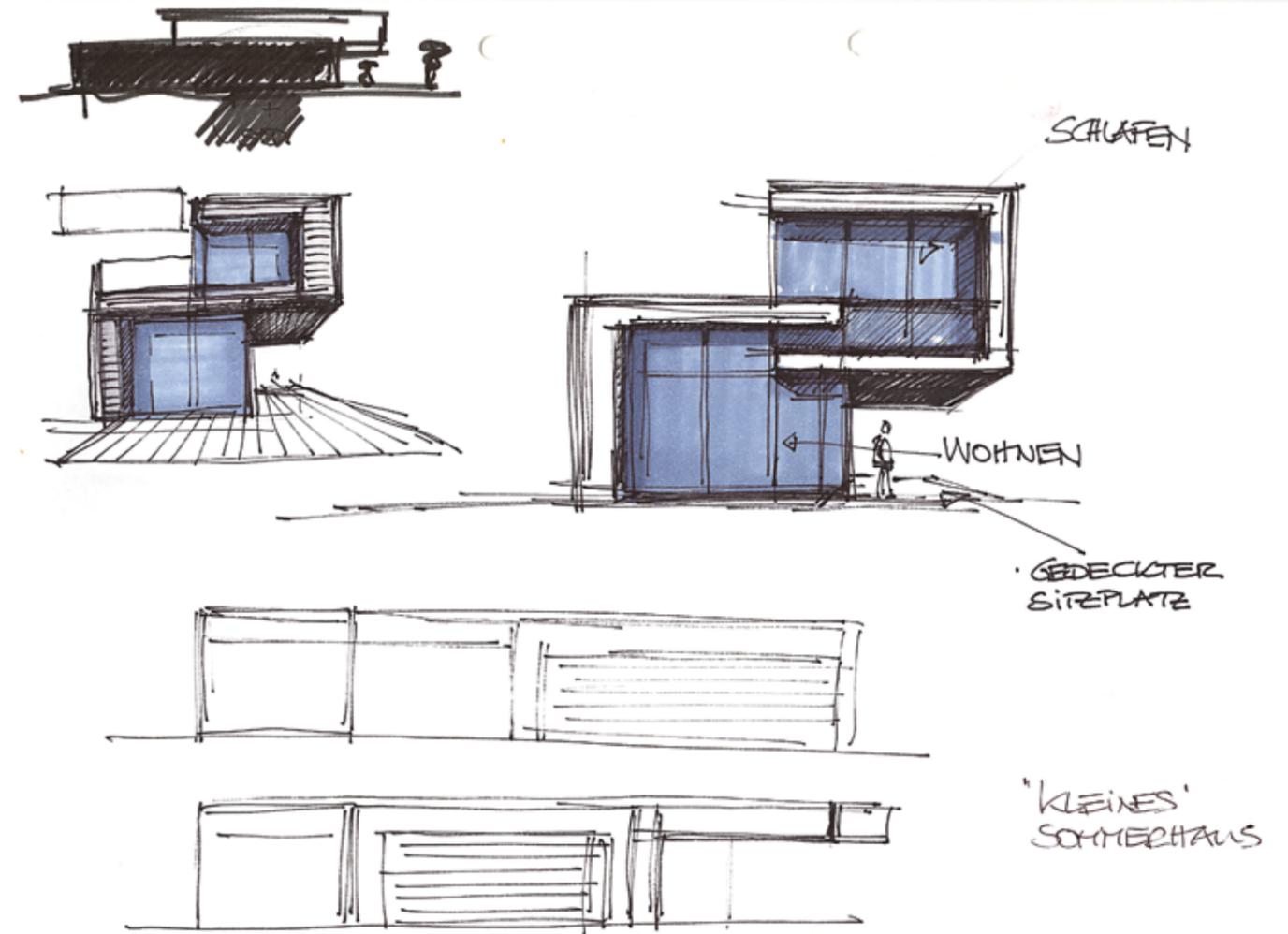
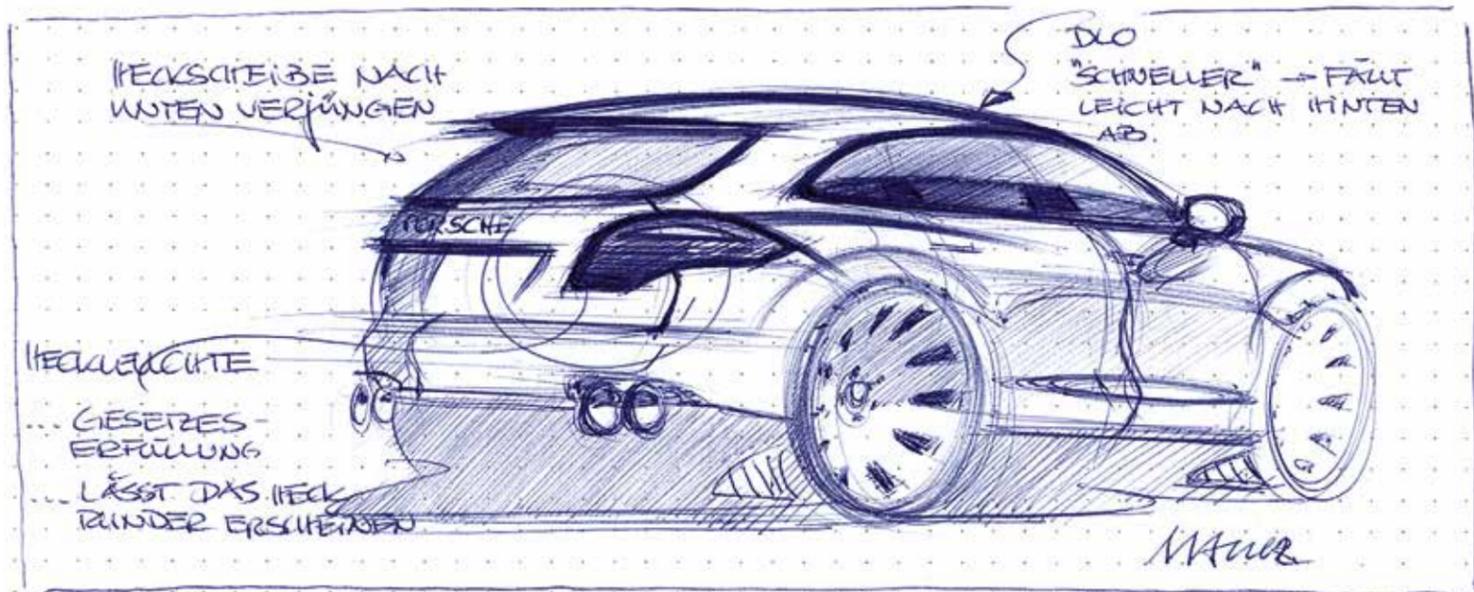
Schmale Heckleuchten !!

Woffhügelschwanz prägnanter!

DER NEUE 911cT

Spur vorne verbreitert!

Mann
2011



freckles on her nose
diddle diddle di
a girl came riding
into town one day
diddle diddle di...

...
Pippi Longstocking

CONTROLLER AUF DEM LETZTEN LOCH
PFEIFFEND



MICHAEL MAUER

After graduation Michael Mauer studied car design at the department of Transportation Design at Pforzheim University. Between 1986 and 1989 he worked as an exterior designer at Mercedes in Sindelfingen before being appointed Head of Van Design overseeing design work for the Mercedes V Series as design project manager in 1989, a post he held for two years. As Head of Design he was in charge of the first SLK generation between 1991 and 1992, and between 1992 and 1995 he was Design Team Leader for the interior and exterior design of the A Series, the SL, and the SLK. From 1998 to 1999 he headed up the Mercedes-Benz Advanced Design Studio in Japan.

In 1999 he switched to Mercedes' smart subsidiary where, as Head of Design, he was responsible for designing the smart Roadster and several concept cars as well as a smart SUV. Michael Mauer left Mercedes in 2003, joining Saab as Head of Design between 2000 and 2003. Maintaining his responsibilities at Saab, he was also appointed Head of General Motors Europe Advanced Design in 2004, but left the same year to succeed Harm Lagaay as Head of Design at Porsche. The Panamera (based on the Cayenne), the 918 Spyder Hybrid study, and the latest version of the iconic sports car 911 – the 991 – were designed under Mauer's leadership.

RADAR TO THE SCENE

CULTURAL TIPS

REALLY
COOL,
REALLY
GREAT,
REALLY
UP-TO-DATE.
AND
REALLY
INSPIRING,
TOO.
HERE
ARE
THE
RAMPDESIGN
CULTURAL
TIPS.

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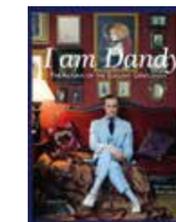
BOOKS



© ROSE CALLAHAN

Old School

“What am I then,” asks Faust in Goethe’s “Faust Part I”, “if it’s a flight too far for me to gain that human crown I yearn towards with every sense I own?” And Mephistopheles replies: “In the end, you are - what you are. Set your hair in a thousand curlicues, place your feet in yard-high shoes, you’ll remain forever, what you are.” We should heed this advice when leafing through *I Am Dandy*, a coffee-table book full of fantastic photographs and distinguished texts promoting the return of the elegant gentlemen with old-school manners. And then we should try to imagine what it would be like if everything was different: If we tucked a perfectly folded handkerchief into our suit’s breast pocket and wore calfskin shoes and a touch of makeup - turning, just like that, into a gentleman, a dandy rather; not just a wannabe, but a real one: Pretty eccentric, vain and of course idling away.



ROSE CALLAHAN, NATHANIEL ADAMS:
I Am Dandy. The Return of the Elegant Gentleman. Text: English. Gestalten, 39.90 euros.

Ish Bin Ayne Bearleener

Berlin and creativity are one. Anyone who lives in Berlin or who is creative knows that. If you don’t, you’d better read *The Berlin Design Guide* that fits any pocket to find out where to find the capital’s design hotspots and most inspiring locations. Arranged by chapters (Architecture, Art, Fashion, Object and Visual Design, Eat/Drink/Sleep), with statistical data (Did you know that there are 33,000 artists in Berlin? Hamburg only has 13,000, LOL!), interviews with creative people, a directory, maps, and photos. *The Berlin Design Guide* wants to be a reference for all creative city guides that may follow. And is it? Yes, ma’am.

KRISTINA LEIPOLD, VIVIANE STAPPMANN (HRSG.): *The Berlin Design Guide.* A practical manual for exploring urban creativity. Text: English. Gestalten, 16.90 euros.

The Novel And The Aunt

In *Tante Karos Gefühl für Stil* (*Aunt Karo’s Sense of Style*), a nicely illustrated fashion novel by fashion journalist Beate Berger, it’s all about Barbara. Barbara is a costume designer with slight weight problems. And she has a husband who keeps his cool at all times and who lives in Berlin, gaining awards for his neurological research work. She, on the other hand, lives in Paris, in an estate she inherited from her glamorous aunt. It has oak flooring and a small atrium garden. One day, Barbara is unexpectedly awarded an Oscar. She goes to the Vanity Fair Oscar Party, where, among other things, she talks about shoes. Then she buys apple pie from a baker in Paris who uses real apples instead of apple sauce for his pies. Later on, she compliments on the black platform boots of a gossip reporter working for the “Fine & Dandy” magazine. And so on and so on and so forth. At one point, we learn that said reporter’s “critiques were dreaded”, yet they were “also respected as they were fair”. Our critique is fair, too: Yeah, *Tante Karos Gefühl für Stil* is worth a read.

BEATE BERGER, MARIA KLEINSCHMIDT: *Tante Karos Gefühl für Stil.* Ein illustrierter Moderoman. Bloomsbury Berlin, 24.99 euros. Available November 12.

Vienna Biking

Back in the days when monopolization and globalization had not yet permeated the economy and everything was better anyway, there used to be countless bicycle brands in Vienna - more than one hundred even between 1930 and 1980. Be it solid, avant-garde, skillfully delicate or innovatively welded ones without sleeves: 'twas a great time, all this tinkering in those small mechanic's workshops. And it would also be great if one could see all of them together, all those old bicycle manufacturers, just to get an overview. And that's why bicycle lovers from Vienna have done some research for 30 years, rummaging in archives and asking for information. Now their book *Wiener Mechanikerräder (Viennese Mechanic's Bikes)* is out, full of images and including a bicycle glossary from A to Z.



Karl Schmaderer, participant in the 1936 Olympic Games, did hill climbing on the brakeless Degen bicycle.

MICHAEL ZAPPE U. A.:
*Wiener Mechanikerräder
1930 – 1980. Eine
Rundfahrt durch
mehr als 100 Wiener
Fahrradmarken.*
Verlag Gebrüder Hollinek,
59 euros. Available at
[www.wiener-
mechanikerräder.at](http://www.wiener-mechanikerräder.at).



Houses For People

What kind of houses do architects come up with when they build their own homes? Will they express themselves creatively? Will they fit all those eccentric features in their houses that their clients would usually dismiss right away? No, they don't, as we've learned in *Wie Architekten wohnen (How Architects Live)*. Their homes are modern, indeed, but they are also - homey. The book shows 100 buildings and is both an exciting and worthwhile read. Oh, if only we could all be architects!



GENARO POSTIGLIONE:
Wie Architekten wohnen.
Taschen, 29.99 euros.

This Goes Too Far

The word "scandal" is easily said and the word "taboo" is also an often-used favorite. After all, there's hardly any artist who would like to be considered a part of the establishment - that's why there are so many scandals, which eventually only exist in the eyes of the artists themselves and of those who do not want to contradict them. And then there are the real art scandals bearing real risks, first and foremost that of being ostracized. The coffee-table book *Skandalkunst (Scandalous Art)* presents the history of art from the Middle Ages until today by example of exactly these scandals: From the sacrilege to political incorrectness to sexual border-crossing, from Paolo Veronese's Last Supper to the disturbingly humane Diego Velázquez to graffiti artist Blu who painted a mural on a wall of the Museum of Contemporary Art in Los Angeles in 2010 - and which was censored right away. Lessons learned: He who dares to compromise hypocrisy has always lived a life in danger.



ELÉA BAUCHERON, DIANE ROUTEX:
Skandalkunst. Zensiert. Verboten. Geächtet.
Prestel, 30.80 euros.

I Say Fashion

The works of 36 fashion photographers from all over the world - including renowned artists such as Mario Testino and David LaChapelle, but also young, rather still unknown aspirants such as Yelena Yemchuk and Wing Shya - are joined in an illustrated book published by Prestel. It documents the change and trends of fashion photography of our times. Distilled from the latest issues of the relevant fashion magazines.



PAUL SLOMAN
(HRSG.):
*New Fashion
Photography.*
Text: English.
Prestel,
34.95 euros.



Yasunari Kikuma: Untitled + 0, 2012. This is the work of Central Saint Martins College of Art and Design graduates, London.



Aram Bedrossian, 2010, from the "Bonnie and Clyde" series. Photographed for LoveCat magazine.

Made Of Rock And Saliva

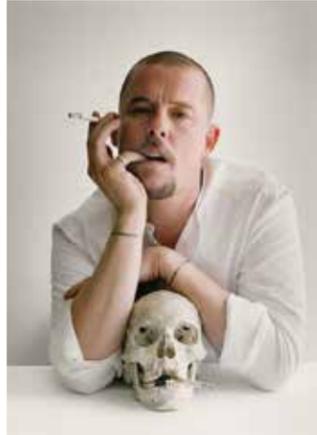
Animals are builders? Indeed! Caddisfly larvae spin protective cases using an excretion from salivary glands, which holds together substrate materials such as small fragments of rock or plants. In Namibia, weavers build huge apartment-house nests with room for up to one hundred pairs. Hidden in the fields, the Eurasian harvest mouse constructs its little round nest spun from grass using its long and highly prehensile tail. Even snails and mussels have their own "mobile homes" tightly connected to their bodies. Behavioral scientist Jürgen Tautz explains in his introduction to the amazing coffee-table book *Architektier (Animal Architect)* that animal constructions are the result of natural and sexual selection. With its building activities, the animal changes the environment to its advantage. And: animal constructions are the epitome of sustainability. They are environmentally friendly, are often used by several generations, and are biodegradable. Nature photographer Ingo Arndt shot the photos in *Architektier* over a period of two years, all over the world. Absolutely recommendable.



INGO ARNDT:
Architektier.
Baumeister
der Natur.
Knesebeck,
49.95 euros.



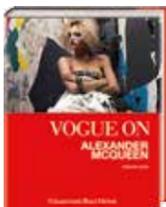
© PATRICK DEMARCHELIER



© TIM WALKER

Alexander McQueen 2009, less than a year before his death.

At times, McQueen was up for parodies. This is an allusion to Dior's "New Look".



CHLOE FOX: *Vogue on Alexander McQueen*. Collection Rolf Heyne, 16.90 euros.

I Say Fashion, Vol. 2

Photographer Anton Corbijn describes Alexander McQueen as a "fashion terrorist". One thing is for sure: McQueen was an eccentric. He was depressive, unworldly and sensitive. An outsider. (You could also call him a visionary, rebel or revolutionary, if only those terms hadn't been overused to become merely empty words.) He was completely absorbed in his work, which at the same time, was real torture for him. People like that do exist. And the world lost one of them when Alexander McQueen committed suicide in 2010. That's a pity. Not least because of McQueen's talent. And, of course, because of his creations and his art. A volume of the fashion library "Vogue on" - presenting biographies and works of the most influential fashion designers from the Vogue archive in a compact format - is dedicated to him. The photos in *Vogue on Alexander McQueen* were taken by Mario Testino, Corinne Day and many more.

EVENTS

Skulls And Butterflies

Using jewelry to set oneself apart from the rest and to underline one's individuality has always been an elementary desire of mankind. The works of jewelry artists from antiquity to the present day are presented in the show *Boys get skulls, girls get butterflies* at the MAKK Museum of Applied Arts in Cologne (the title refers to a quote by New York's tattoo artist Scott Campbell). The pieces of jewelry are presented according to topic - in five diamond-like modules in the hall of lights. The show displays exhibits from the MAKK collection together with works of goldsmith Georg Hornemann.

BOYS GET SKULLS, GIRLS GET BUTTERFLIES
September 21 to December 15, 2013
MAKK - Museum für Angewandte Kunst Köln
(Museum of Applied Arts in Cologne)
www.makk.de

Piece of jewelry in the shape of a snake, Georg Hornemann, Düsseldorf 2000.



Helmet with visor ring and skull, Georg Hornemann, Düsseldorf 2008.



© GEORG HORNEMANN, PHOTO: MARTIN KLIMAS

Butterfly brooch, Western Europe, around 1890.



Pendant with Amor and skull, Germany or France, around 1665 to 1700.



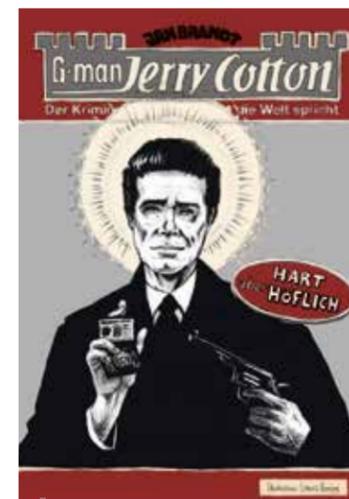
© MAKK, PHOTO: MARTIN KLIMAS

Heroic

Fifty authors, including Jan Wagner, Sabrina Janesch and Julia Schoch, tell about their childhood and their heroes like Jerry Cotton, Bolek and Lolek, ALF, Winnetou, Super Mario, the Robber Hotzenplotz, Maya the Bee, Tintin and many, many more. It's got style and humor, written with much expertise and zeitgeist knowledge. But what excites us most about *Helden der Kindheit (Childhood Heroes)* are the illustrations by Felix Scheinberger and Rüdiger Quass von Deyen (one is an illustrator, the other a professor of design) and forty talented young artists of Münster University of Applied Sciences. They are colorful, distinct and well worth seeing.



ANDREA BARON, KAI SPLITTGERBER (HRSG.): *Helden der Kindheit* - aus Comic, Film und Fernsehen. Edition Büchergilde, 19.95 euros.



The Bright City

When French painter Fernand Léger returned to Paris after WWI, he was surprised to see how the city had changed: He found it loud, dazzling, and bursting with energy. Inspired by this atmosphere, he created the monumental painting "La Ville". It marks the beginning of Léger's most experimental phase: For him, painting had become part of a more extensive, urban, commercial form of art. The exhibition *Léger: Modern Art and the Metropolis* at the Philadelphia Museum of Art deals with this exciting field of art; it explores the key role of Léger's master piece - and European avant-garde - for art of the 1920s. The exhibition shows 160 works (paintings, multimedia, design, architecture) of this era, including works by Francis Picabia, Piet Mondrian and Gerald Murphy.

LÉGER: MODERN ART AND THE METROPOLIS
October 14, 2013 to January 5, 2014
Philadelphia Museum of Art
www.philamuseum.org

Fernand Léger: *La Ville* (1919). Philadelphia Museum of Art.

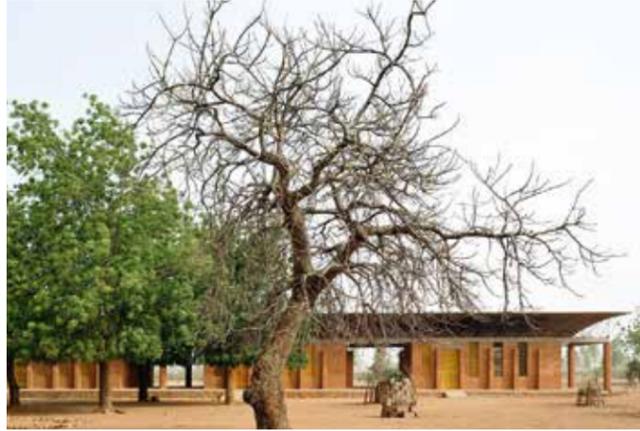


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Buildings With A Face

African cities are growing rapidly. And so are townships and faceless, large-scale projects. In contrast, efforts are being made to establish independent and individual approaches to African architecture. The Afritecture show focuses on exactly these projects originating from the reflected dialog with local art. The show focuses on sub-Saharan countries and buildings of the past ten years.

AFRITECTURE – BAUEN IN AFRIKA.
September 13, 2013 to January 12, 2014
Pinakothek der Moderne, Architekturmuseum der TU München
www.architekturmuseum.de



Elementary school in Gando, Burkina Faso.

© DIEÉDO FRANCIS KÉRÉ



Wilhelm Wagenfeld:
MT 10, 1923-24.

© V&G BILDKUNST, COLLECTION VITRA DESIGN MUSEUM,
PHOTO: ANDREAS JUNG



Artists' duo mischer'traxler:
"Emil & Clara" from
the Relumine series, 2010.

© MISCHER'TRAXLER

LET THERE BE LIGHT

Be it a light bulb or a neon tube: Artificial light has always been an object of design concepts. Artists and architects have dealt with lighting design. Numerous icons of design history bear witness to this, such as the Bauhaus lamp by Wilhelm Wagenfeld. Current designs, e.g. by Olafur Eliasson and Rogier van der Heide, take advantage of the different applications of light and develop new fields of application themselves. These pieces are shown in a vast exhibition at the Vitra Design Museum - in addition to the classics of the museum's lamp collection. (We know it's tempting, but please refrain from writing to the editor, pointing out the incorrect use of the terms "light bulb" and "neon tube". Thank you.)

LIGHTOPIA
September 28, 2013 to March 16, 2014
Vitra Design Museum, Weil am Rhein

MUSIC



© LUPU SPINNA

Music To Rave It Up

Marla Blumenblatt, a 28-year-old Viennese with Macedonian roots living in Berlin, wants to be famous. And you can help her - just buy her new album *Immer die Boys (Always the Boys)*. What's in it for you? Ha! Marla is going to sweep you off your feet with her energy and her groovy 50s beats! (In mono!) With a lot of "la la la" and stuff! But that's not yet it: Marla Blumenblatt's explicitly erotic and lascivious allusions beggar description - even if you're sitting in the backseat of a Cadillac. (Example: "I'm sitting here, in a pink bath tub in my garden, waiting for you.") Pretty saucy, this girl. She's half Little Richard, half Trude Herr, half Nina Hagen. And those drifty bass runs! And scraping drums. And high-pitch bawling. Now your turn.



MARLA BLUMENBLATT:
Immer die Boys.
Audio-CD, Four Music (Sony),
approx. 17 euros.

Pub Sounds

New material from Sting: The former lead singer of Police will release his album *The Last Ship* September 20. Sting actually wrote the songs for a theater play of the same name, which will have its world premiere on Broadway in 2014. The play is set in Sting's hometown Wallsend, a place with a history of shipbuilding in the North of England. It is about the decline of the shipping industry - and tells the story of shipyard workers who decide to build their own vessel to sail off into the world. The idea behind the album is - according to Sting - to bring back the importance of work and to give it a new reputation. Accordingly, his songs on *The Last Ship* sound as if they came directly from a pub. Real music from a real style icon.



STING: *The Last Ship*.
AUDIO-CD, Interscope (Universal),
approx. 16 euros.

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Power To The Artists!

TEXT *Jan Rentzow*

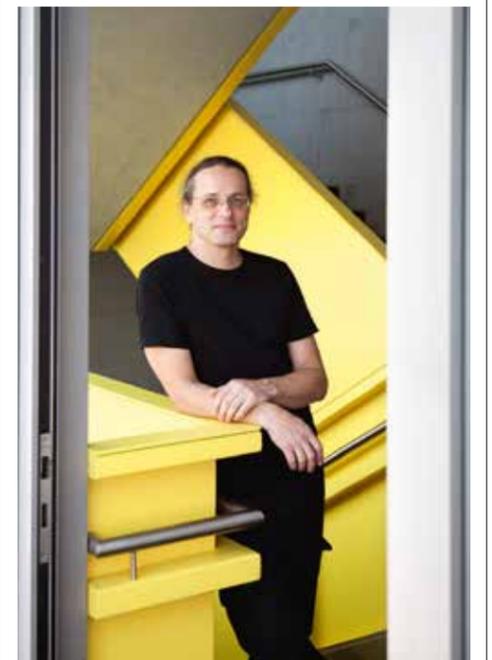
PHOTOS *Dominik Gigler*



Ars Electronica in Linz (Austria) is a festival of tomorrow — art, technology and society connect to the latest developments, trends, provocations. There's the Ars Electronica Center, the Museum of the Future, and there's the Futurelab. If tomorrow is already made visible today, it's much easier to design it. Good thinking, friends!

— Sometimes it's nice to have artists who know how to provoke properly. Be it through genetic art to clone one's favorite plant, or robots that look like the men who created them, or synthetic biology - as long as you reach out and grab people's minds, it's good.

The Ars Electronica Festival in Linz and its Museum of the Future don't support all technology that forms part of the exhibition. Yet it's great that they're there, because people who see the technology are either appalled, or they become thoughtful, or they want to discuss it. You want to know how an artificial brain works? No problem. But there is so much more to learn. Here, visitors start to understand what it means when we humans put progress to use. What happens when progress becomes more and more important. What it does to us all. With each and every single one of us. Us, the human team. Gerfried Stocker has been Artistic Director of Ars Electronica for 18 years. He's concerned about a lot of things. For instance, about how we will design what we call our future in times of constantly new technologies. Actually, he isn't concerned about technology as such. He's concerned about us.



Gerfried Stocker has been Artistic Director of Ars Electronica for 18 years. He isn't concerned about technology. He's concerned about us.



“I think that any artistic project almost intrinsically deals with the future.”

We meet him in a glass elevator, a tall man who travels all the way up with us, dressed entirely in black. He’s already been to a press conference today, and he’s also already opened budget talks for the next couple of years, as his museum, which he wants to connect with people, has to turn a profit. But he seems pretty optimistic.

Mr Stocker, once you enter the museum, you get the feeling you’re kind of walking through art and through the future. Have you already taken a look into the future today?

Yes, in many ways. I think that any artistic project almost intrinsically deals with the future, because we always want to show the latest technological developments. But this is not just about technological progress, it’s also a question of how this progress will affect us and

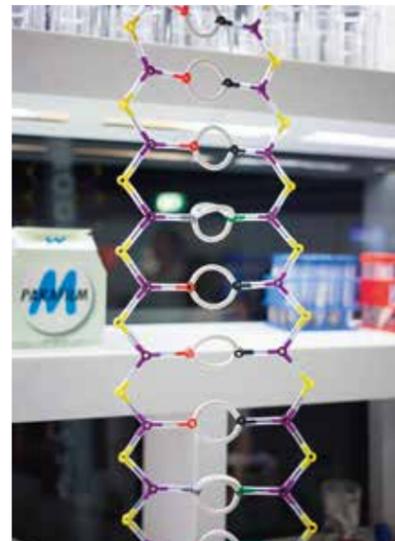
how you can intervene in a creative way. After all, 2.4 billion people in the world are online, and one billion are regularly on Facebook. We’re living in an era with the highest number of technological innovations ever. Nobody can say yet where this will lead us.

Why is it so important for us to know what technology, or rather technological advances, will do to us?

Because we like to be in control of things, and we like to know what we’re doing. We’re used to modern devices. We don’t even notice that they’re there. We take them for granted, which is why we don’t even think about them. We just accept technology. But if you think of all the visions and hopes of politicians and of the industry, of all the innovative and creative people around us, and when you think of the economic competition between Asia and Europe, I would say you can only be creative and innovative when you don’t just accept things, but actually take the leap. When you feel ready to actively engage with the things that are happening around you.

You use art to make people think about and deal with the future. Is art a driver for technology?

It’s a catalyst within the communication process. It’s a pioneering force. Art takes your thoughts a couple of steps further and points out ways in which something can develop. And it doesn’t do so to invent products of the next generation and to develop services and killer applications for the next economic miracle. That’s why art can be so unbelievably inspiring



and why even the most creative and innovative design agency will never reach such a quality of inspiration. Art has the advantage of removing itself from the pressure to rationalize.

So art gives you the freedom that other disciplines don’t?

Art creates this freedom. That’s the task of art.

Sounds like a plea for artists.

If you look at all those management guidebooks “How can I be innovative?” it’s fair to say, forget it. Just invite some artists, take them seriously, let them develop scenarios and ideas, and give your employees time to deal with them. That will probably lead to better results than some great seminar or walking on a tightrope for the hundredth time during a team building exercise. In a way, art is also a fitness program for your mind and creativity.

Everyone’s now talking about what the Internet is doing to our privacy, he continues. Of course it’s bad that it’s going down the drain. But it’s not only our attitude to privacy that’s changing, it’s also our attitude towards the public space. Stocker outlines how we’re moving into a world in which young people, especially, will have a different interest in what happens to them in the public domain as their lives are already largely public. Young people aren’t less but instead more democracy-oriented, he says. There’s a different kind of awareness. In the future it will no longer be enough to have people put their ballot paper into the ballot box every four years. There’s a completely different pressure on people to get involved – people who are members of a generation that has been brought up to “have a say in every piece of crap,” as he puts it.

Why do people develop technologies?

We develop technologies because we have a longing. Communication, the need for human interaction, is the most primitive longing there is, and it’s behind the development of many new devices. In the beginning it was difficult for us to use a computer – everything was so abstract and virtual. Now technology is getting more and more concrete. We create technology according to our personal preferences.

What are we currently learning?

That’s an exciting question. What we’ve just learned and what’s now influencing consumer products is the aspect of physicality. We want to be able to feel things, too. Anyone using

modern communication devices bends their finger to apply a fingertip because it’s the most sensitive part of the body. Everything we touch with this body part directly enters our brain and releases hormones. What we’re currently learning is that social aspects play an essential role, that the Internet is not an infrastructure of machines that help us exchange information and data as efficiently as possible. Rather, it’s a network of people exchanging whatever they want to exchange.

What does this kind of learning mean for us?

Once we’ve finally understood that it’s all about a social space we will start to demand, create and implement social rules, social rights, justice and all those terms that had vanished for quite some time. But it will take 15 years until we’re ready. Not everybody will be happy with it, because very often we still think of the Internet as the Wild West. But it will be necessary.

Create the future as well as observe it – that’s what the Ars Electronica Futurelab stands for. It’s a pool that attracts people from all over the world, from Turkey, Spain, Australia. Today, there are more applications from the Massachusetts Institute of Technology than from any local university.

Here at the Futurelab they build prototypes, here they cooperate with companies on future strategies. Here things become visible and audible – robots and quadcopters, for instance. It’s supposed to be all about enthusiasm, the realm of what’s possible, about free thinking, and about a constant flow of impetus. Moving as a group, 25 representatives of twelve scientific disciplines set out on the ice of the future behind their office doors. Sometimes, on this ice, they verbally repeat things that may become important for the world so often that eventually even their grandmothers would understand.

In English.

Until everybody understands, even the world outside.

Take a look into the future. To what extent will the world have changed in ten years’ time?

That’s a question you can answer on so many levels. As for which technologies will have proven useful, you can easily extrapolate a couple of things. In ten years, we’ll still



be dealing with everything that is related to information, knowledge, the availability of things, the amount of data that we can store. Things like life logging, which involves protecting our identities online, will be self-evident. Take the medical sector, for example, which we strongly focus on in our museum, which is a collection of interfaces between robotics, biotechnology, neurotechnology, modern prosthetics, and the enhancement of the human body. Progress in this field will determine what kind of prostheses there will be, how biotechnology and stem cell research will lead to replacement organs. These are the things that will come. I think that in ten years' time there will be scientists who, for the first time, will at least admit that they can clone a human being. And it's those things that we will need to discuss and that will be huge challenges for us. I think that in ten years' time, certain data mining practices that are currently in use will be banned. Of course they will be secretly abused by organized crime or the intelligence agencies, but at least they will be socially unacceptable and monitored. That's an absolutely crucial point.

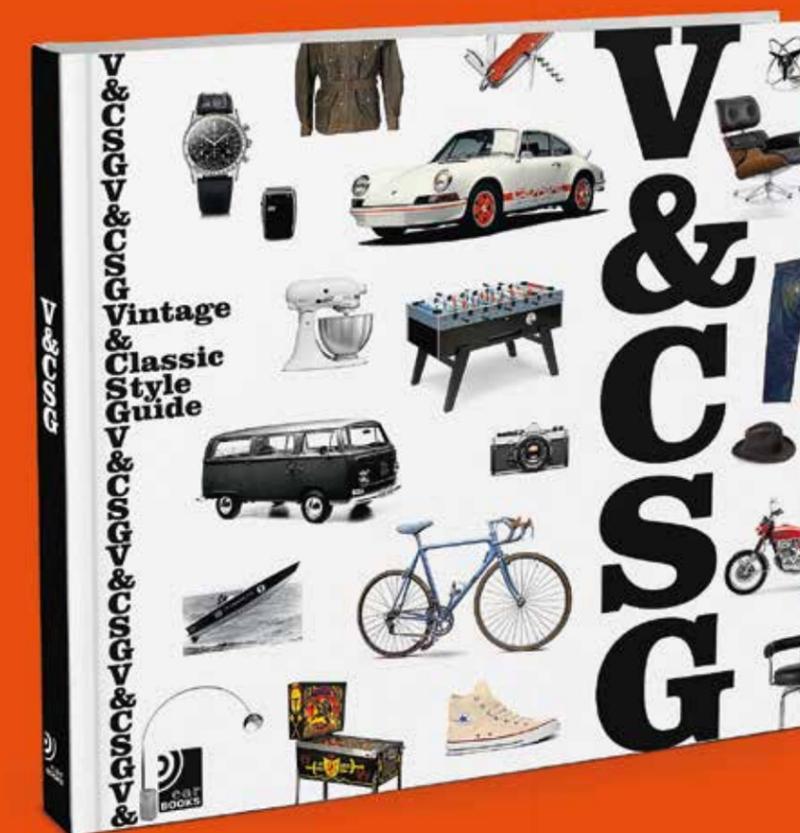
In ten years' time, will we be driving cars that we no longer have to steer ourselves?

Not yet. It'll probably take a little longer than that. The technology will be there, but it simply won't be socially accepted. In regions where mobility is a given because everybody uses public transport, the level of acceptance might be higher than in regions where it sometimes still takes up to two days to get someplace.



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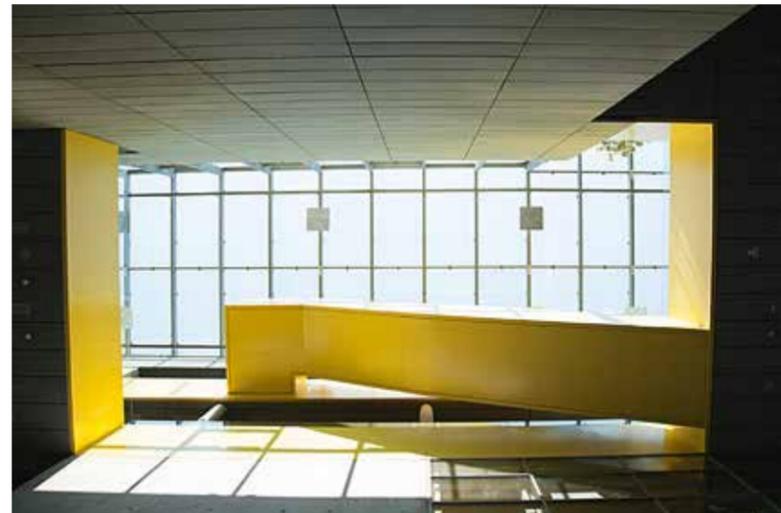
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**Art
creates
this
freedom.
That's the
task of art.**



Communities that value the concept of personal mobility will have an emotional opposition to self-driving vehicles. I think that in communities like that we'll see rather different forms of mobility, such as a semi-collective or semi-public means of transport. Maybe we won't have cars any longer but miniature subways that don't just follow a certain route - be it on rails or not - but which you can call like a cab. And it's very well possible that they will be autonomous. Plus, it would make legal matters much easier.

You are the director of Ars Electronica so you have authority. Your word counts. Do you have a utopic wish?

I'm convinced that artistic actions and ways of thinking can create value, and our success has very often proven me right. The utopic wish that I have is that there will be artists on every commission that's set up to discuss a problem.

Sounds good. \

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