

RegularBold

**new work and  
work in progress  
06/07**

Artek / Sausage Chair poster

The Finnish furniture company Artek, founded by Alvar Aalto, re-launched the so called ‘Sausage Chair’ designed by Nanna Ditzel in the 60’s. For the promotional poster we worked with photographer duo Metz+Racine. The original idea was to make lots of sausage dogs from balloons but in the end we preferred the balloons by themselves.



artek

Artek oy ab  
Lentatie 3 - 5 B  
FI-00010 Helsinki  
Finland  
info@artek.fi  
www.artek.fi

pölse  
stol/  
sausage  
chair

Four high quality turned oak legs, a back and a seat. The sausage chair is so clever and simple in construction that it is a wonder that no one else had thought of it before...

Easy to ship, to construct and to store, Nanna Ditzel's triumph is an extremely comfortable easy chair that sits happily in hotel lobbies, restaurants and bars, or will perform just as well in a domestic interior.

**Nanna Ditzel**  
Born in Copenhagen, Denmark in 1923, Nanna trained as a cabinetmaker before studying at the School of Arts and Crafts and the Royal Academy of Fine Arts in Copenhagen. She graduated in London design in 1946 and established her own design studio together with Jørgen Ditzel five years later and continued to work in the design sector until shortly before her death in Copenhagen in June 2005.

From the start of her career in the post war years, she was always challenged by new materials and new techniques. Nanna worked in various materials such as fibre glass, veneerwork and bent rubber and in various disciplines such as cabinetmaking, jewellery, tableware, applied art and textiles.

In the 1950s she experimented with split level floor seating. From 1968 to 1985 she lived in London, establishing the international furniture house Interpace in Hampstead with Karl Hørdt.

Among her designs in continuous production are: provably for Oleo Jensen, textiles for Knudsen and Knudsen for Fredericia, Kist, Glemser amongst others.

Nanna Ditzel has exhibited internationally at One Women exhibitions in Amsterdam, Berlin, New York, Vienna, London, Stockholm, Milan, Glasgow, Wiesbaden, Bayreuth, Paris and Denmark.

Awarded numerous international prizes, including in 1990, the Gold Medal in the International Furniture Design Competition, Japan, for her Sausage Chair (Fredericia). Elected Honorable Royal Designer in London in 1990 and awarded the Mønstret Artek Chair by the Danish Ministry of Culture in 1998.

Belmacz 'Bauhaus' poster

We designed this Bauhaus-inspired poster for the jewellery company Belmacz. The Poster has angular creases which create an abstract shape when folded together. It was sent out in a custom made angular envelope.

Photos by Ram Shergill.

In connection with this project we designed a new font called 'Muggenburg Grotesk', based on a historic typeface used on cinema posters.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890  
.: , ; ● ■ ▲ ! ? @ & \*





A B C D E F G H I J K L M N O P

Q R S T U V W X Y Z

© 1 2 3 4 5 6 7 8 9

## Belmacz catalogue 2006

For this A3 catalogue we photographed the model on a glass table with a scaffolding pole in front. Later we took out the pole on the computer and replaced it by an overprinted silver bar going across the spread. We were interested in experimenting with the interaction between a photographic image and an abstract design element. Photographer: Michael Massingham





## Hive London

In collaboration with Emulsion architecture we are currently working on the identity and shop design for a chain of hair salons. The first one is a refurbishment of an existing salon in Pimlico. The theme is based around a busy bee hive with warm colours and natural materials.





## Logo

The Hive London logo must be clearly visible whenever it is used. It is essential that the logo is used correctly and consistently in all media of communication. It must never be redrawn, modified or enclosed in a box or frame. The logo should be applied in the authorised colour palette, in black and white or specified monochrome colours. It should never be reproduced in any other colour.

When the name 'HiveLondon' is used in addition to the logo, it should be written in lowercase with initial capitals, as 'Hive London'.

Variations in the use of the logo will undermine the impact and consistency of the brand.

Please avoid to:  
alter the proportions of the logo  
reproduce the logo in any colours other than the authorised colour palette  
add effects to the logo, eg shading or outlines  
enclose the logo in a box or frame

### 1.1 Standard logo



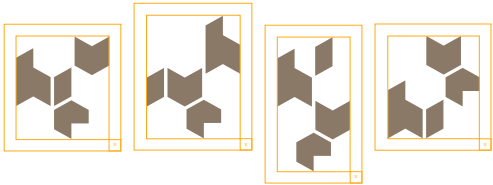
This is the standard logo of Hive London. It should be used for all applications.

### 1.4 Alternative logo variations



Beside the standard logo there are four alternative logo variations with a more decorative character. They should be used when readability is not a priority.

### 1.5 Alternative logo freezones



An equally constructed freezone should be applied to the alternative logo variations.

## Colours

Colour is an integral part of the Hive London brand. The logo should always appear in an authorised colour palette. Users must identify which colour should be used for which application. The palette presents a consistent and recognisable image across all media of communication.

Text should be printed in PANTONE Warm Gray 10 U. For laser printers and fax sheets black is recommended. The selected colours can also be used as a solid background, for headlines and subheadings or as an accent colour to highlight important parts of a text.

If it is not possible to print the logo in a 4 colour process or as individual PANTONE colours it is recommended to use the logo in the specified monochrome colour.

### 2.1 Colours for logo and typefaces



**PANTONE 1595 U**  
CMYK (8/37/75/4)  
RGB (207/110/65)  
Web #CF6E41



**PANTONE 145 U**  
CMYK (8/52/84/9)  
RGB (190/125/59)  
Web #C47038



**PANTONE Warm Gray 10 U**  
CMYK (50/46/44/3)  
RGB (133/122/114)  
Web #657A72



**PANTONE 130 U**  
CMYK (0/14/87/0)  
RGB (235/154/40)  
Web #EFA28

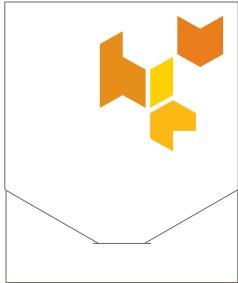


**PANTONE 116 U**  
CMYK (0/26/77/0)  
RGB (255/184/29)  
Web #FFB31A

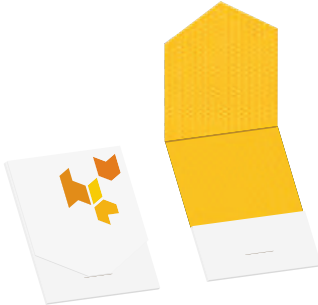


**PANTONE Black U**  
CMYK (75/68/67/93)  
RGB (0/0/0)  
Web #000000

### 5.8 Hive set envelope



The Hive set envelope shows one of the logo variations on the front and the shop address on the back. The inside uses a honey comb pattern in the corporate colours.

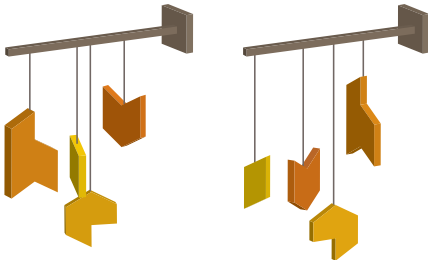


## Retail

For all retail elements, especially the shop signage, it is important to consider the material in which they are produced when positioning the logo.

The images shown on the following pages are only suggestions. The signage and shop graphics can vary slightly in different locations depending on the local architecture and other requirements. However, the overall impression of Hive London shops should always be consistent.

### 7.1 Signage

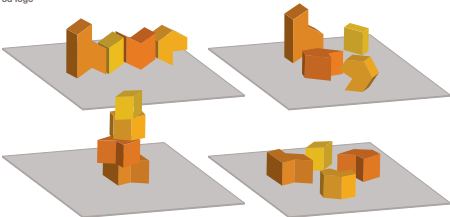


### 7.5 Shop counter



One of the alternative, more decorative versions of the logo should be on the shop counter. Different shops could use different variations of the logo here.

### 7.6 3d logo



A three dimensional version of the logo made from wood and painted in the specified colour could contribute to the friendly atmosphere of the shop and provide entertainment for waiting children.

## Promotional

Promotional items either have a direct function, like the bags, or can be used as a marketing tool. Their purpose is to increase the public awareness of the brand.

Promotional items can be given to customers directly in the shop or sent by mail. Adverts in local newspapers or magazines can be used to recruit staff, make people aware of special offers or generally to advertise the shop and its products to potential new customers.

### 6.1 Bag

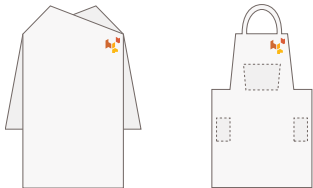


### 7.7 Jar and bottles



Different versions of the logo could be used on different types of products. In this way the brand is always recognisable but individual products can be distinguished from each other.

### 7.8 Cape and apron



The logo can be stitched onto capes and aprons. In this case one of the alternative logo versions should be used.



## Tom Dixon press poster

A poster announcing different exhibitions and activities of the well known furniture designer. The back of the poster shows the studio members in front of Tom's 'Cone Light'. Photo: Tom Dixon Studio

**Milan,**  
the greatest design show on earth...  
But it's thirsty work. We will be  
able to help refresh you with our  
designer cocktails on our biggest  
stand yet at SUPERSTUDIO PIV -  
supported by Bombay Sapphire.

Milan Design week  
5 - 10 April 2006

**Philip Treacy's  
G hotel in Galway  
has taken 300  
mirror balls in an  
extraordinary  
single chandelier  
installation.**

Check the world's leading milliner's  
new departure into interiors on:  
[www.theghotel.ie/g/](http://www.theghotel.ie/g/)

**Vote for us!**  
Nominated for the Design Museum's *Designer of  
the Year* competition. The public vote counts –  
we'll be showing our stuff in a battle of the giants.

From 4<sup>th</sup> of March 'til 18<sup>th</sup> of June.  
More on: [www.designmuseum.org](http://www.designmuseum.org)

**Cologne or bust...**  
A small trade stand with a selection of our  
latest lighting products and two trend lectures  
...that should do it.

Köln Messe, Cologne  
16 - 22 January  
Press Day: Monday 16<sup>th</sup> January 2006  
Hall 11.1, Stand F041

**Birmingham,**  
apparently the best place to show  
in the UK. So we head north for  
our first appearance at The Lighting  
Show. Come and see us, otherwise  
it'll be dead lonely up there.  
Plus we'll be lecturing about the  
new directions in metallics.

Check The Lighting Show Muse Trend Book on:  
[www.thelightingshow.co.uk](http://www.thelightingshow.co.uk)

NEC Birmingham  
22 - 25 January  
Press Day: Monday 23<sup>rd</sup> January 2006  
Hall 8, Stand C105

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London WC1N 2JG  
United Kingdom  
Telephone: +44 (0)20 7400 0500  
Fax: +44 (0)20 7400 0501  
[info@tomdixon.net](mailto:info@tomdixon.net)  
[www.tomdixon.net](http://www.tomdixon.net)

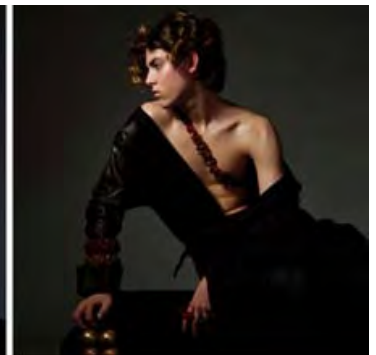
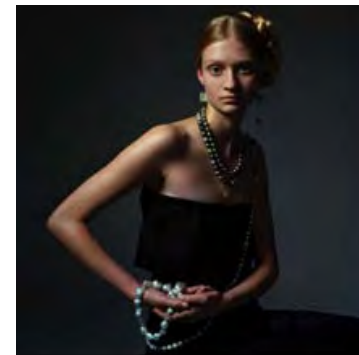
Press enquiries: [press@tomdixon.net](mailto:press@tomdixon.net)

**Tom  
Dixon.**



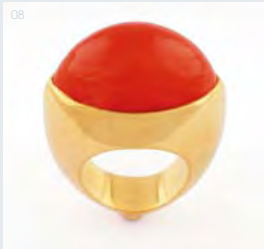
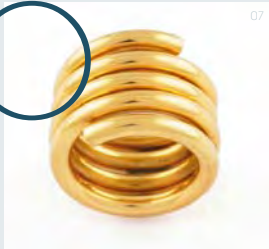
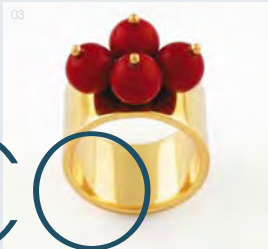
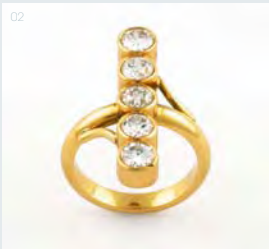
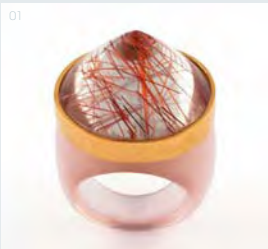
## Belmacz catalogue 2005

The photography for this catalogue was inspired by old paintings which is why we over-printed them with a fake crackling varnish. The images are mounted on 4mm board and compiled in an 'artist portfolio' with layers of thin protective paper in between. Photos: Ram Shergill



Belmacz poster series

We like to write a bit of concrete poetry and sometimes we manage to convince our clients to use it.



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RATIO

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DEMO

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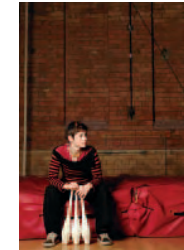
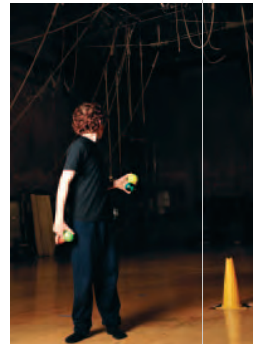
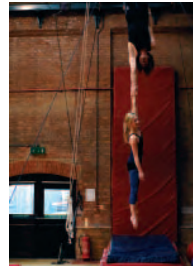
MO

NO



## The Circus Space brochure

The Circus Space in Hoxton, Europe's only college for circus art, asked us to design its review of the year 2004/2005. We worked with Photographer Michael Massingham and designed a brochure that uses two different types of paper, one for the photos and one for the text pages. The flaps and inside cover show images of the large space which used to be a powerstation.

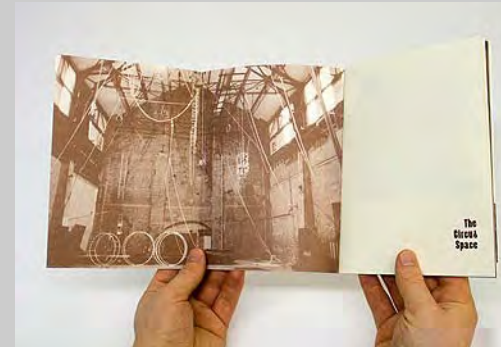


The Circus Space  
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London N1 6HD  
T: +44 (0)20 7729 9522  
F: +44 (0)20 7729 9422  
enquiries@thecircusspace.co.uk  
www.thecircusspace.co.uk

Registered charity No.1001839  
VAT No. 810331485

*Review 2004 / 2005*

**The  
Circus  
Space**





In 1985 a group of Circus Artists got together to work out how they could build a home in which they could nurture and develop their art. The idea of The Circus Space was born and work began to realise the vision of creating a dedicated place where circus could grow.



Adult Programme

**Adult Evening Classes**  
Evening classes remain very popular with an average of 44 classes per week offering tuition in a range of circus skills including flying and static trapeze, acrobatic tumbling and balancing, handstands, trampolines, corde lisse, clown and tight-wire walking. This is largely a recreational programme that attracts people from a range of backgrounds - professional performers, people who did gymnastics when they were younger, people looking for a fun alternative to the gym and aspiring circus artists.

**Performances**  
In 2008 the Adult Evening Programme hosted two performance events. In August thirty students performed in a highly successful Aerial and Acrobatic Day, which was an informal event for first-time performers to show off their skills in front of their friends and family. In November eight students from the Adult Evening Programme performed in a sold-out "Try-Out Cabaret". In February 2009 a flying trapeze performance by two evening students, taught by Pauline Paley, was included in a professional Circus Space Cabaret for the first time ever.

**Introduction Workshops**  
The successful Half Day Introduction to Circus Skills and Introduction to Western Skill courses continued to provide people of all ages and abilities (including several hens and stag parties) with their first taste of life in the circus. Almost every one sold out in advance. To meet demand the Western Skill Workshops were expanded from six to twelve dates a year and in the autumn Whole day Introduction to Circus Skill Workshops were launched.

"I just had to write and say a huge thank you for such a fantastic workshop on Saturday morning. It was a highly enjoyable experience and I would strongly recommend it to anyone." - Harriet



Degree Programme

**Conservatoire for Dance and Drama**  
The CDD was established in 2001 to secure the future of some of the UK's best vocational arts training establishments.

The Circus Space's programme now sits alongside an acclaimed one of nationally and internationally recognised institutions and our membership highlights an increase in the profile of circus arts training in the UK. Together, CDD members are committed to offering the best possible training to talented students and preparing them for careers in their chosen fields.

Through our membership of CDD we are entitled to receive funding from the Higher Education Funding Council in the same way that universities and other higher education institutions do.

The other members of the CDD are: London Contemporary Dance School, Royal Academy of Dramatic Arts, Bristol Old Vic Theatre School, Northern School of Contemporary Dance, Central School of Ballet, London Academy of Music and Dramatic Arts, Rambert School of Ballet and Contemporary Dance.

**Foundation Degree and BA(Hons)**  
Two new degree courses were successfully validated by the University of Kent in Canterbury. Students will now be able to obtain a Foundation Degree in Circus Arts after two years of study, followed by a BA(Hons) after a third year. This represents a milestone in circus arts training in the UK as these two new qualifications mean that the art form now possesses its own state-funded educational programme at degree level.

"I can only say to the circus - to study a degree! What could possibly be better?" - Haydn Hower

The degree programme is supported by:

Higher Education Funding Council

hfc

The Levenshulme Trust

UBS

UBS

Productions and Professional Development

We provide practice space and business support to professional artists as well as producing and devising our celebrated Circus Space Cabarets.

Highlights of the year

The Circus Space Cabaret has its longest ever run.

Over 40 East London based artists and companies are developed through the Circus Business Support Project.

Membership of the Professional Development Centre exceeds 400.



Corporate Programme

The Corporate Programme delivers highly original, tailored workshops to the business community.

Highlights of the year

The Circus Space is recognised as the #1 arts based corporate training provider in London by Arts and Business.

We receive 207 enquiries almost entirely through word of mouth recommendations.

The programme continues to receive 100% positive feedback.



Productions and Professional Development

**Performances**  
Over the past eighteen months The Circus Space has begun to strengthen its role as a production and performance venue. This was demonstrated by a hugely successful 14 night run of Cabaret shows in autumn 2008.

The Cabarets are designed to celebrate the best of contemporary circus as well as provide valuable performance experience for younger artists. They have featured world-class artists from the UK and abroad (often on their first UK engagements). In addition every show has included a Circus Space graduate and almost all have showcased East London based artists as part of our ongoing commitment to local talent. As a result the Cabarets have attracted an enthusiastic regular audience.

We also supported the establishment of a new London based company, Circus Olympia, by enabling it to present two performances at The Circus Space.

In total, 42 performances have taken place and been seen by over 7000 people.

We are now planning our performance programme for the opening of the rejuvenated Combustion Chamber

when we can begin to develop our own fully devised shows.

**Professional Development Centre**  
With over 400 members, the PDC continues to provide practice space, a fortnightly e-bulletin with news of auditions, performance and funding opportunities, access to our library (which has the best circus video archive in the country) and support for East London based companies through the European Regional Development Fund.

Many PDC members have benefited from performing in the Circus Space Cabaret and will benefit from our enhanced production and venue role.

"I felt The Circus Space Cabaret on a high! The old poster statue in Hoxton is a fine place - a miniature that is in one space and immense. It is delightful to sit at a table with a little candle burning and look upwards." - The Observer

"...are only two in common to Hoxton's Circus Space so we were open on old style without being circus can still be the heights when it goes the balance right." - Evening Standard

The Professional Development Centre is supported by:

PROJECT PARTNERFINANCED BY THE EUROPEAN UNION

Kenneth Partridge Foundation



**The Programme**  
The Circus Space's Corporate Workshop Programme offers unique, tailor-made courses that can be successfully applied to team building, conferences and brainstorming sessions, away days, and graduate and mid-career training programmes.

The Clients

This year we worked with staff at all levels from 75 businesses including LBS, Ashurst, Innocent Drinks, Natwest, Sainsbury's, Nike, Selfridges, Coca-Cola, British Telecom, Hermes, British Airways, American Express and Creative Partnerships. 46% of our workshops took place at the Circus Space with the remaining 40% taking place offsite at locations as varied as Chelsea Football Club and Nairobi, Kenya.

**Teacher Training**  
In 2007 we held a staff development training day for the teachers who deliver our corporate workshops. This training reflects the growth of these workshops and is a testimony to our commitment to delivering a top quality, value-added programme.

"A really fantastic time was had by all... Everyone really enjoyed their time with you and can't wait for the future! I have already recommended the session to all of my colleagues." - American Express

"A fantastic space - a hidden gem." - Nike

"Great day - thanks - one of the best of this type of some days we have done." - Chrysler Bank

Corporate Programme



**Moving on from Woodberry Down and Shoreditch Youth Circuses**  
Both the Woodberry Down Youth Circus and the Shoreditch Youth Circus came to an end this year. We have been working on engaging students from these projects in the new London Youth Circus as we shift the focus of our Youth Programme. We have moved from the skills based training that we have previously specialised in, to a more holistic approach that encourages young people to explore circus creatively and artistically. The London Youth Circus is central to this new strategy.

**London Youth Circus**  
The London Youth Circus, launched in September 2008, bridges the gap between recreational circus and the full time training that is offered by the degree programme. The focus is on sporting creative potential, providing ongoing sustainable training of the highest quality and supporting young people in their ambitions.

To open up opportunities we have successfully secured funding for 17 scholarships which will be awarded to local young people who may not otherwise be able to access training of this nature.

**Big Tips and Little Tips**  
We have kept up our other classes, with 80 young people aged 5-11 regularly attending the Big Tips and Little Tips Circus Skills Classes. We have enjoyed watching these younger students grow in confidence as they explore their potential.

**Partnerships**  
This year we delivered projects in schools and festivals and worked with other top class youth arts providers including the National Youth Theatre, Northern School of Contemporary Dance and Northern Ballet Theatre in Leeds and London Talent. We have also developed a work experience programme to give young people an insight into our work.

"I really enjoy seeing my daughter come and looking excited and saying 'it was hard work today' but her meaning that is a good thing!" - Maria

"I wait all week for this class. It's the best!" - Luke

"I think that the classes are really enjoyable. I feel fit and flexible afterwards. It's really good to be doing something active and different." - Ruby

The Youth Programme is supported by:

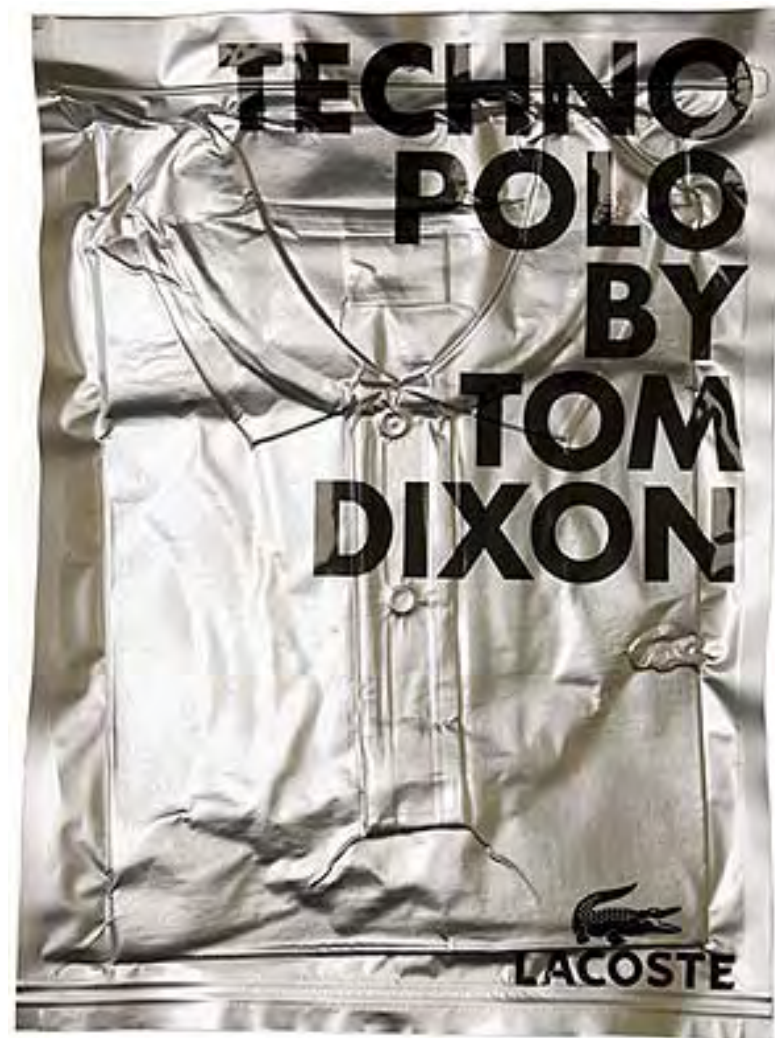
UBS

UBS



## Lacoste – eco / techno polo

In collaboration with Tom Dixon we worked on the branding and packaging for two very different types of polo shirts commissioned by Lacoste. The most eco-friendly way to package a shirt was not to print on the packaging at all and use embossing instead. For the techno polo we designed a speaking label that plays Tom's voice at the push of a button – very techno.

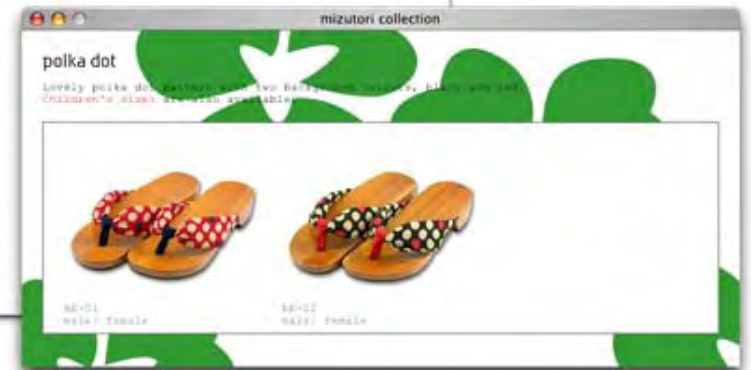
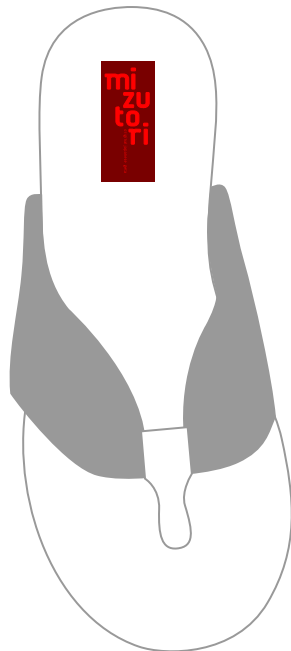


## Mizutori Geta

We designed the identity, website and brochure for this traditional Japanese Geta company. Geta are the type of shoes Geisha wear. The logo follows the Japanese spelling of the word.

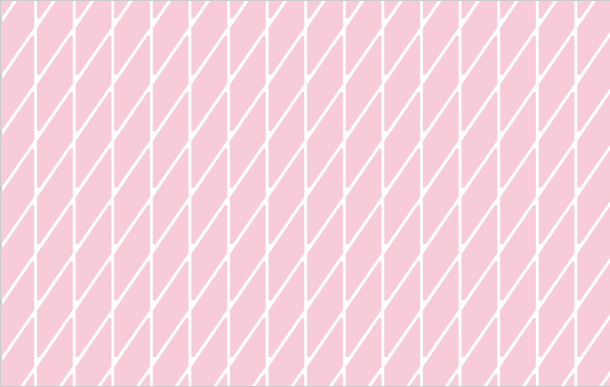
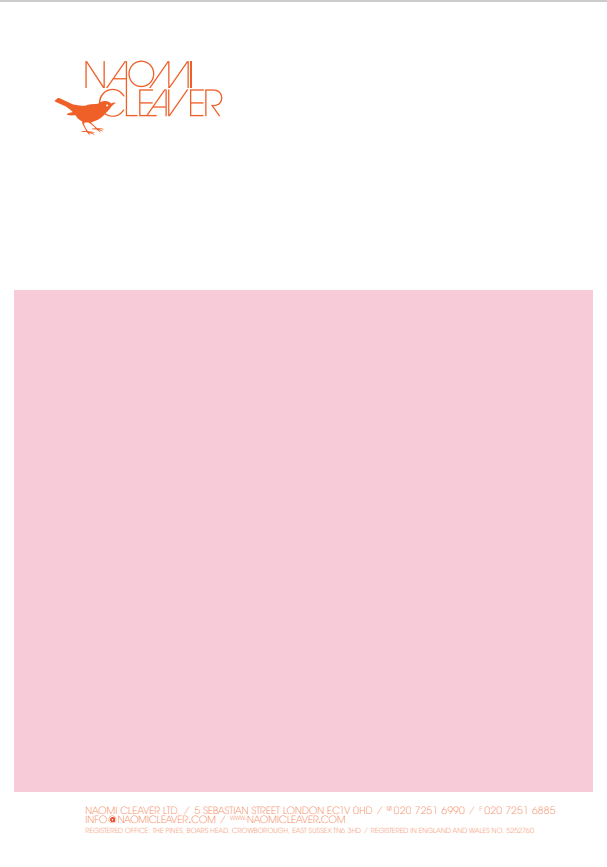
# mizu tori

original japanese geta



Naomi Cleaver identity

In collaboration with graphic grandmaster James Goggin we designed the new logo and stationary for Naomi Cleaver. Commenting on her Channel Four interior program ‘Honey I ruined the House’, someone in the TV programme called her a ‘mouthy bird’. We though that describes her very well and the logo was sorted.



## Six Sites for Sound

We designed the catalogue, flyers, poster and press adverts for this exhibition on sound art in collaboration with Resonance FM. The exhibition took place in six different locations which is symbolized by the six little speakers in the logo.

The catalogue consists of a book and a CD held together by two rubber bands with punched slots on each side. Since the catalogue was supposed to be exactly double the height of the CD cover it was very difficult to find matching rubber bands with the correct width. After having not much luck in the UK we eventually managed to find a company in China that made the rubber bands. However, we wanted to print the title on the rubber bands but the limited budget didn't allow screen printing in China. So we ended up stamping 2500 rubber bands by hand.

For this project we design a custom made font that reminds of volume scales on stereo systems and expands when stretching the rubber bands.

### Jem Finer 'Slowplayer'

Alma Enterprises  
1 Vyner Street, London E2 9DG  
+44 (0)7913 653 910, [www.almaenterprises.com](http://www.almaenterprises.com)  
1 – 31 July 2005 / Friday – Sunday: 12 – 6pm

### Michael J. Schumacher 'Room Piece London 2005'

MOT  
Unit 54, 5th floor, Regents Studios  
8 Andrews Road, London E8 4QN  
+44 (0)20 7923 9561, [www.motinternational.org](http://www.motinternational.org)  
1 – 31 July 2005 / Friday – Sunday: 12 – 5pm

### o.blaat (Keiko Uenishi) 'Aboard: fillip2'

Fortescue Avenue / Jonathan Viner  
33 Fortescue Avenue, London E8 3QB  
+44 (0)7968 548 764, [www.fortescueavenue.com](http://www.fortescueavenue.com)  
1 – 31 July 2005 / Friday – Sunday: 12 – 6pm

Private views in all three galleries:  
followed by a performance at Fortescue Avenue  
Thursday 30 June: 6 – 9pm

Tour and discussion led by Jem Finer  
meeting point at Alma Enterprises on 1 Vyner St, E2  
Saturday 9 July: 12.30pm

### Late at Tate Britain

Featuring as part of Late  
at Tate live performances by  
Jem Finer and Dawn Scarfe,  
Michael J. Schumacher,  
Keiko Uenishi, Brandon Labelle  
and Mathias Gmachl.  
Tate Britain, Millbank, London SW1P 4RG  
+44 (0)20 7887 8888, [www.tate.org.uk](http://www.tate.org.uk)  
Friday 1 July: 6 – 9.30pm / free event

### Resonance 104.4fm broadcasting Six Sites for Sound

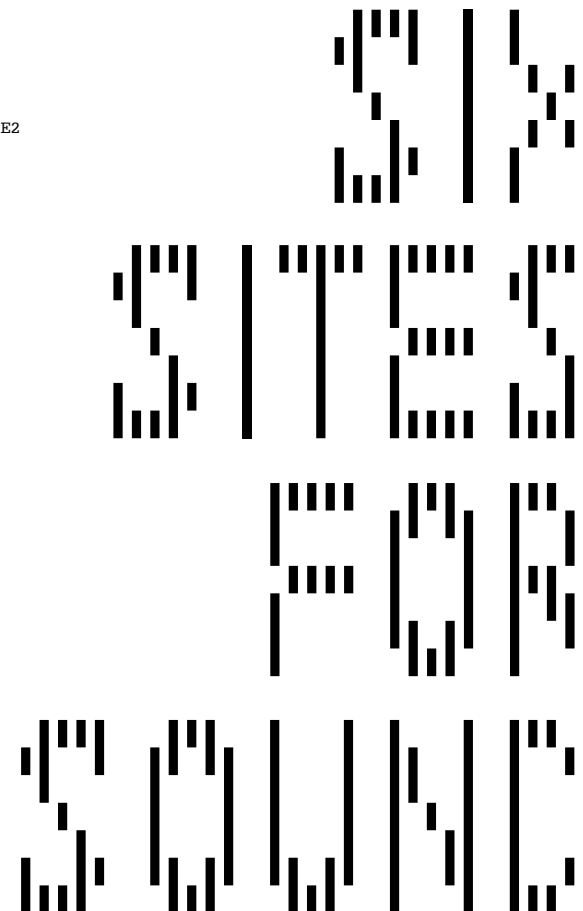
Tuesday 28 June / Thursday 7 July: 7 – 8.30pm  
For details, check:  
[www.resonancefm.com](http://www.resonancefm.com)  
[www.sixsitesforsound.net](http://www.sixsitesforsound.net)

### Publication with CD

On the occasion of Six Sites  
for Sound, Resonance  
Magazine is releasing a  
special issue (vol 10.2)  
on Sound Art, accompanied  
by a CD featuring a selection  
of works by internationally  
renowned sound artists.



1 – 31 July 2005





## RESONANCE SUPPLEMENT

**CD Related Section**  
A textual and visual illustration  
of the accompanying CD



## 16 Graceful Crystallisation

by Mathias Gmachl

## RESONANCE SUPPLEMENT

**70 CD Related Section**  
A textual and visual illustration of the six tracks featured on the accompanying CD

*To move from the space of the art gallery to the realm of public space is immediately to conjure various tensions, histories, and possibilities. While it is apparent that art may find its place within public space, it is equally apparent that it does so with a certain amount of aggression (intentional or not). For we might ask: does the public realm need art?*

BY BRANDON LABELLE

Various historical moments have seen art incorporated into the public, whether as a form of propaganda, as in the Russian Revolution, or as a form of protest, as in the Civil Rights Movement, as seen in the Percent for Art programme begun in the 1960s in the United States, amongst other countries, which state that a percentage of the total budget (usually one percent) of urban infrastructure projects must be allocated to public art, including commissioning and display of public art. Showing such agencies – from governmental propaganda to corporate design – we might point out that the public is not always the intended audience, but is progressively sought the public through performance, installation, sound and happening to overcome the limitations of art's representational guise. To get at the heart of the rest was also to get at the heart of the public, and the public is not always the intended audience into public space. From Alison Knowles performing her *Street Piece* in Soho in 1962, which asks, "Make something in the street and give it away," or her *Color Music* series (1963) which appropriated the public space of the street for her performance, to the cello on his back in the streets of France (1962), which played havoc with class symbols imposed by the Communist state, art was an increasingly subversive surprise disrupting the humdrum rhythms of public life.

In such public performances the use of sound can be heard as attraction and repulsion, whereby public glee is coupled with annoyance. Both may exist side by side in a state of compromise in front of the performing body (as in Knizak's unabashedly poor cello playing), which is understood as a temporal presence, that is, a momentary harangue onto the movements of daily life that may enrich or degrade (depending on your perspective) that life. Nevertheless, sound's presence within public space must be heard

### Vandalism and Complaints: Sound's Other Mask

to raise the ante at her public presentation. For as we know, sound carries a complex and dynamic punch that entrails while potentially disorients. The music of *Wendell* is a testament to the power of a very complex nature, for sound invades through a seemingly subtle way while digging deep into the nerves. It may be said already to occupy the border between pleasure and pain, performing across the spectrum of human sensation. The music of *Wendell* does not stop on the spine. This may in turn be underscored as the very core of sonorous potentiality – it may operate and define, through being both innocuous and totally invasive, the spectrum of human sensation. The music of *Wendell* is a testament to the power of sound, power and energy, as being both individually and socially constitutive of value. Music comes to define personal identity by stitching together the fragments of a self, and by doing so, it is a testament to its organization, while being granted meaning through the very sharing of pleasure and/or pain within the social formation of either musical fans or their antithesis. From this perspective, music is a testament to the power of sound, as a sonic force of celebration as well as the cries of dislike.

Sound too is generative of such opposed reactions. When channelled into the production of public art it may be understood as a gift to the dynamics of audition, magnetized by its attempt often to make apparent an aspect of the given environment or site. At times, however, it may be understood as a demand for attention, light or water, sound art in the public realm often seeks to further the potential of harmony by creating an audible breach by which new forms of attention, perception and care may be generated. Projects by artists such as Hildegard Westerkamp, Max Eastley, and William Lewis have sought to make the listener aware of the textures of the ear to find its place. Leading listeners through a sonic portrait of Vancouver, Westerkamp's soundwalks (initially produced in relation to her involvement with Vancouver Co-Operative Radio in the 1970s) exemplify the artist's desire to make apparent the life of environment, to make the listener aware of the textures of the ear. Lewis intervenes with fragments of narrative about certain locations, so as to lead the ear in and out of levels of perception and appreciation.



Mati Ghar, the building which housed Nada. Photo by Hildegard Westerkam

## 34

A not so Lonely Place: A conversation between two Artists



James Webb, Saturday night can be the loneliest place on earth, 2005. Photo by James Webb.

other readings associated with it. The work wasn't meant to comment on specific things, rather to create a situation where meaning, interpretation, questioning and commentary could arise.

The city environment with its public places entails a whole subset of issues relating to urban planning, architecture and social practices. An artist working in such an unpredictable situation can use that element of surprise towards altering, if even for just a moment, an individual's perception of everyday reality. You have sought to do this in the past with installations such as *Snatch*, 2001, where fragmented vocal samples were broadcast from the Cape Town harbour clock tower. Tell me about your public space work that resulted from your residency at the Centre for Contemporary Art in Kitakyushu (2004/5).

The gallery is quite a 'loaded' environment. Something that my work is particularly interested in is public space and I think it's there that contemporary art, sound art and music can have more effective impact. I don't think I did as many explicit interventions into public space. I thought of these as small poetic gestures. They didn't really have an audience, and exist as documentation of conceptual works. For *Saturday night* can be the loneliest place on earth, 2005, I hacked into the PA system of Yahata's aeronautical theme park Space Worlds interrupting their muzak with a 6-second broadcast of outer space sounds. I was very interested in the space weather. Hearing it was very important that I worked with the PA system and the speakers present. I wanted to limit myself to only what was available.

## A not so Lonely Place: A conversation between two Artists

In a similar vein, the environmental intervention *There's no place called home*, 2004/5, which comprised of the sounds of South African birds (African Fish Eagle, Kacolin, etc.) installed in Japanese winter flocks, and similarly the sounds of Japanese crows (very much the avian sound of winter in Japan) set up in South African summer trees, was a very simple piece. No computers, no major editing, and not a plug-in in sight. I liked the DIY aesthetic of both these artworks, as they seemed to fuse the concept, context and medium in a very simple, but thoroughly personal and autobiographical way. Site specificity is very important to me. I like to create situations that work in the environment, whether it is in a peaceful, subversive, threatening or comical way.

David Toop wrote of the Japanese term *shakkei* meaning 'borrowed scenery'.<sup>7</sup> A very brief explanation is that neighbouring or far-away places are in some way integrated into an artwork. Being someone who has a keen fondness for Toru Takemitsu's music I was interested to read there that Takemitsu had perceived the shakkei concept in the design of the Japanese tea ceremony installation. There's no place called home has parallels to such a sonic strategy, by placing of sounds in an environment otherwise foreign to where they may have originated. It speaks too of a certain sense of longing for something distant. Perhaps this brings us back to our earlier discussion of what it means to be isolated. Struggling with alternative routes to the obvious ones, always for a far more rewarding experience in the end. By seeking the deal of the deal (the deal) – the ability in its various forms and that of cultural difference, have in turn created work of a unique and ultimately poetic quality.

Further information concerning James Webb's work can be found on [www.artthrob.co.za/04aug/artbio.html](http://www.artthrob.co.za/04aug/artbio.html)

His forthcoming CD is entitled ZA and will be available on the Open Second label. Any enquiries or comments are welcomed and can be directed at the following email addresses: Mark Schneider: markschneider@gmx.net  
James Webb: jameswebb@nwweb.co.za

2 David Toop, "Haunted Weather: Music, Silence and Memory", London: Serpent's Tail, London, 2004.

**Mark Schreiber** is a South African artist living in London whose works have been mainly in the area of sound installations, compositions and performances.

A not so Lonely Place: A conversation between two Artists

Growing up before and during the dismantling of Apartheid had a powerful effect on my creativity. I looked to foreign influences for some inspiration, but they always remained foreign. The bands I liked never played in South Africa, the exhibitions by artists I liked never came here. I saw a lot of people imitating what was being fed to us from overseas (in the form of mass-media marketing, and the more vital independent stuff that made it over on a mixed tape from London) and this both intrigued and annoyed me. I escaped with the aid of my imagination. I enjoyed the idea of juxtaposing elements from different cultures to create new things that would make people re-think the situation they were in.

With regards then to the understanding of socio-political contexts your work Prayer, 2002, commented on very local sounds and their accompanying cultural and religious associations. This may be a good time to ask about it.

Prayer started in 2000 as a reaction to the spate of bombings that were happening in Cape Town. Many spaces associated with America were being targeted, including Planet Hollywood, McDonalds, etc. No one really knew what was going on, and it seemed that people were throwing the responsibility around. A war of words, threatening to become something more, was erupting between people and the word 'religion' was everywhere. As a Capetonian, one's idea of this city was being re-mapped due to the bombs. Our surreal perception of the Noonday Gun (and therefore, time itself) was also re-written as it sounded so much like a bomb.

One of my responses to what was happening was to start collecting prayers for peace from all the religions in Cape Town. Having read for a degree in Comparative Religion from the University of Cape Town, I had a head start in finding out who to contact. I met with religious leaders from all the major religions, as well as cults, offshoots and reform movements. Thirty six prayers, in total were recorded. The project continues to grow as I discover more and more groups to document.

These prayers were installed on twelve speakers, submerged into a carpet of under-felt, arranged in a formation that referenced the Kabbalistic Tree of Life. The prayers were played in a random manner. There is one prayer per speaker, so when you enter the room you are met with the sounds of twelve different prayers at any given time. Only when you kneel down to listen to an individual speaker do you hear that specific prayer coherently. This creates a physical component to the installation, as the audience can genuflect to experience single prayers amongst the many.

Religion is a very powerful force in South Africa, and indeed throughout the rest of the continent, and the bringing together of these voices seemed to be the right thing to do. The bombs that were being used for political / religious aims were the start of the work, though the piece also acts as a sonic cultural map of the city and has many

A not so Lonely Place: A conversation between two Artists

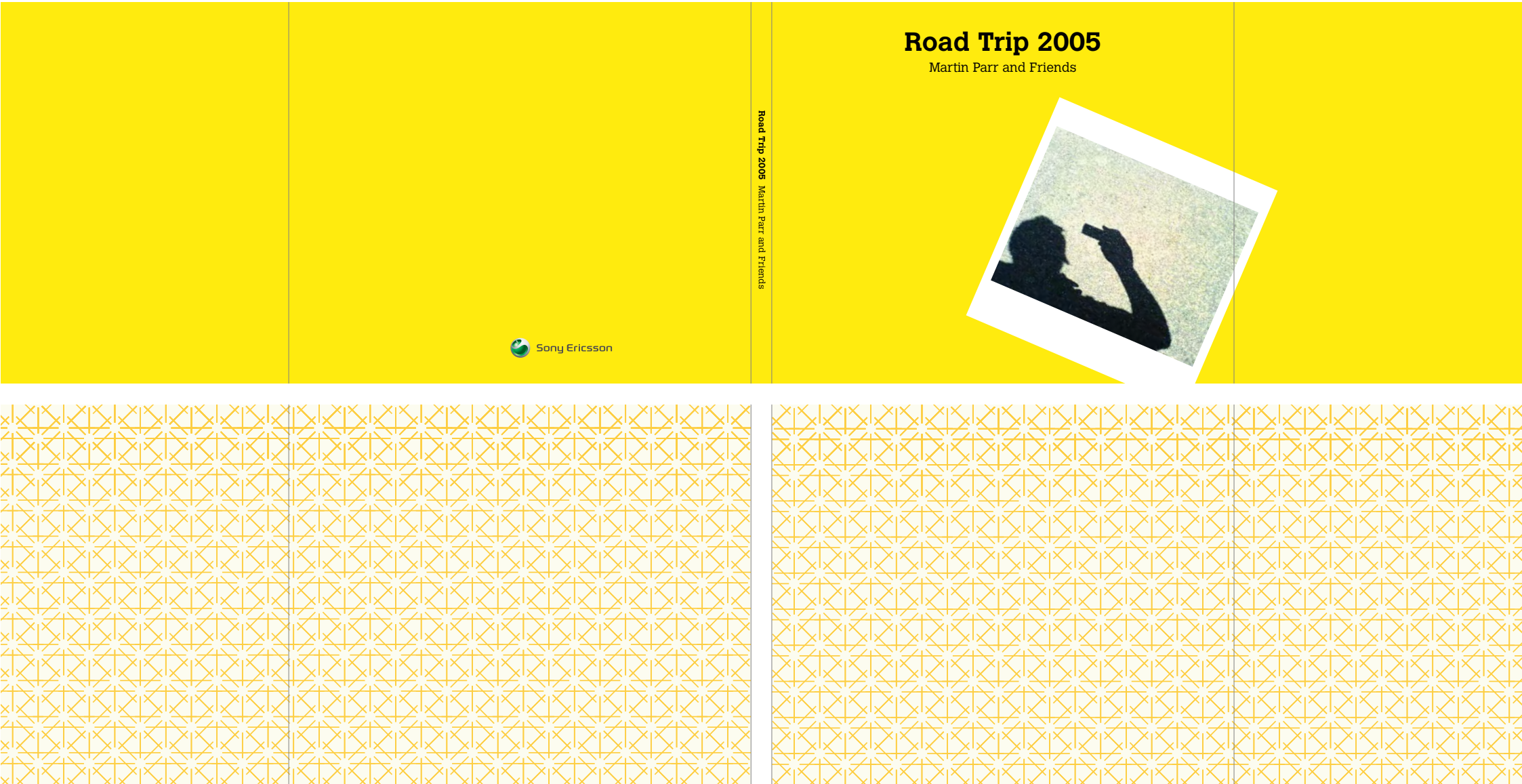


James Welch, *Prayer*, 2002. Photo by Adrienne Van Eede

## Road Trip 2005 – Martin Parr

In collaboration with Dare Digital we designed a book featuring images by Magnum photographer Martin Parr and people around the world using a Sony Ericsson camera phone.

The book is designed like a photo album with a grid system of printed slots that 'hold' the images. Some photographs appear to be fallen off the page.



Perhaps it's a sign of the times that what you are holding now is a collection of images taken with phones, posted to a web site, filtered, printed on paper and finally bound in a book. As we help radically alter the experience of taking and sharing photos – for good – some things remain constant. A great shot is all about making the most of opportunities. Martin Parr is clearly a master of seeing things in situations that most would not. However, some of the amateur photographers who followed Martin's tips and posted shots to the site have shown flashes of brilliance too. Those chosen for this book have received a very special accolade – their shots rubbing shoulders with those of Martin Parr.

At the start of this project we had the idea that photos taken with the K750 and other Sony Ericsson phones would be good enough to keep. We think this book is certainly proof of that.

— Sony Ericsson

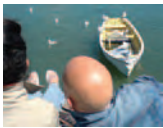
So here is the book from my summer travels with the K750 Camera Phone.

I am delighted to be sharing these pages with some of the many other users of this fantastic new phone, who sent in their images from around the world to the Sony Ericsson web site.

What I enjoyed most about this camera phone was the fact that I could squeeze a worthwhile image out of a "nothing much happening situation." The moments when one would not normally be thinking about taking a photo. This was particularly the case in low light, when previously I would have had to use flash. Not only that but the quality was such that I could use it professionally.

How on earth do they squeeze all that technology into something so small and neat?

— Martin Parr



Martin Parr / Cornwall, UK



Gaurav Sethi / India



Philippe Dautrebande / France



Martin Parr / Madrid, Spain



Martin Parr / Padstow, Cornwall, UK



Nail Richards / UK & Ireland



George Lewis / UK & Ireland



Patricia Lelanski / France



Martin Parr / Padstow, Cornwall, UK



Martin Parr / Singapore



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[www.erdem.co.uk](http://www.erdem.co.uk)

## **Erdem**

We are currently working on the design of labels and press material for London fashion designer Erdem. We took the existing striped logo as a starting point and use the stripes on different layers of transparent paper so the text can only be read when they overlap.





### Belmacz badges

We thought it may be an interesting idea to wear expensive jewellery as cheap badges and produced a set of three different boards with five badges each for Belmacz. The set of screen printed card boards is inspired by a chips box we found during our lunch break at the market outside the studio and has precisely cut holes into which the badges fit.



## Lacoste launch at Dover Street Market

For the launch of Lacoste's Eco and Techno polo special edition by Tom Dixon we designed three large Bollywood style billboards and art-directed a short film. Our design for the billboards was hand painted by painters in India that specialize in Bollywood film posters, sent back to London and installed at Dover Street Market.



## tea

We are currently working on the identity and overall design of a small chain of tea shops, simply called 'tea'. The idea for the logo was that the inner part of the letter 'a' becomes the tea leaf which changes colour according to the type of tea.

tea

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black tea

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oolong tea

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green tea

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white tea

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pu-erh tea

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infusion tea



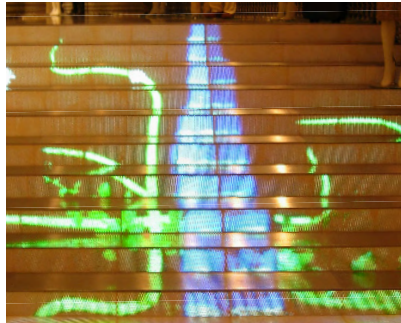
## David Archer Architects brochure

We produced a portfolio for David Archer Architects, designed to be customised and personally presented to prospective clients. The portfolio consists of a slim box folder which encloses a hand-sewn booklet with practice details and roll-folded project pages. On delivery each portfolio is sealed with a paper band to reflect the personalised nature of the piece.



## Louis Vuitton animations

We joined forces with the New Zealand based Dub Module to work on a series of animations for display in LV's Tokyo Roppongi store. We were involved in the development of the design concept, look and feel of the animations, and coordination of the photo shoot.



**Thank you for your interest.**

**RegularBold**

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