

idn

International
designers
Network

Retro Graphics

Nostalgia Modern times

Allied with today's technology, the rough-and-ready art of half-a-century ago holds great appeal for many of today's top designers. Travel back in time with these nostalgic creators who are bringing new meaning to the word "retro".

Aesthetic Apparatus | Doe Eyed | Doublenaut | Jim Datz | Jimmy Turrell
Middle Boop | Pandayoghurt | Tyler Stout

**COLOUR +
Motion**

Led by Maxime Bruneel's sweet opener, fasten your seat belts for a roller-coaster ride through the colourful world of 18 leading short-film directors – for all of whom colour is a key ingredient. Keep your eyes peeled and prepare to bathe in a rainbow array of tints and hues. And don't be frightened by the contribution of "scream-printing" maestros Aesthetic Apparatus, whose vocal backing has to be heard to be believed. After checking out today's design scene in the historic home of Polish poster art, take a stroll through the milestone Shenzhen-Hong Kong architectural exhibition. All this, plus the latest animations, short films and commercials from around the world.

IDN ALL DOLBY DIGITAL 101MIN.

Design's poster-boy comes of age

A new generation of Polish designers is trying to move away from the country's image as a poster-producing giant and take Poland into a dynamic new design era.

Sister cities unite to advance urban architecture in China

The 3rd Shenzhen & Hong Kong Bi-City Biennale of Urbanism/Architecture achieved its goal of presenting "Two Cities, One Theme, One Exhibition".

Type Casting

The innovative passions of Jarrik Muller.

International edition
€15 / £10 / C\$19.90 / US\$17.50 / A\$18.95

Volume 17 Number 2
2010, Two



02
**Retro
Graphics**
www.idnworld.com

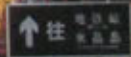
built + to wear



highlighted
project
#1

by
**Ball Nogues
Studio**
www.ball-nogues.com

HONG
KONG



Interview with Benjamin Ball

Project: *Built To Wear* – an installation with 12,000 pieces of clothing hanging by clothes clips to form a tensile net structure

"For *Built To Wear*, we attached articles of clothing to strings that were cut and painted in Los Angeles using the *Installer*. Colours painted onto the string became a map for the placement of clothing items attached to the string with clothes pegs. The clothes hang in a manner similar to the clotheslines we see hanging throughout the city."

IdN: What was the creative process for the installation?

BN The theme for the Biennale was "City Mobilization, an open-ended idea, but we wanted to engage with it in a way that might provide it with specific meaning. We imagined a project that could be more than an exhibit; we wanted to make something that might provoke action from visitors to the Biennale and would simultaneously comment on the rapid transformation of urban space while requiring mobilization of resources in both Los Angeles and

Shenzhen. How could an installation address these ideas?

We have been working with catenaries [the curves produced by a hanging chain or cable] for over a year. We worked with a software developer to make parametric digital tools that enabled us to study the form and generate construction information for thousands of catenaries arrayed in space. We also built the production tools to make these projects – a computer-controlled machine [the *Installer* with Variable Information

Atomizing Module] that enabled us to cut thousands of individual lengths of cordage material, then paint patches of colour onto them.

We have also been working recently with a process we call "cross manufacturing", whereby we make architecturally scaled structures comprised of parts that serve the dual role of building component and individual consumer goods. This means that a project will have a second life after its life as an installation is over. The installation

could therefore serve as both a pavilion and a kind of clothing display. The clothing could be given away when the Biennale is over so that the project would produce almost no waste while also activating social space through acts of consumption.

We thought that American Apparel would be a perfect company to donate over-stocked clothing because it produces the type of garments that are now typically produced in China and are then shipped everywhere in the world; the materials for the project

SHENZHEN



Bio | Ball Nogues Studio

www.ball-nogues.com

Founded by Benjamin Ball and Gaston Nogues, the LA-based studio focuses on integrated design and fabrication practice. It uses unusual materials and newfound digital tools to lay the experimental ground for architecture that "enhances and celebrates the potential for social interaction through sensation, spectacle and physical engagement".

8, 10, 11, 12, 14, 16, 17 / photographed by Benjamin Ball
9, 15 / photographed by Bai Xiaoci
13 / photographed by Brianna Gorton



would be coming into China from America – a temporary reversal of the flow of goods coming out of the Pear River region. The project illuminates an evolving economic phenomenon while asking us to contemplate the different manufacturing situations in China and the US.

We were attracted to the skylight space beneath the Civic Plaza in Shenzhen – we thought it was well suited to making a hanging catenaries installation. The size of the space and the light quality were intriguing. We wanted to

make something that would affect the architecture of the exhibit design – we wanted the exhibit to become an architectural event in its own right. We also thought that the light from the skylight would activate the array of clothing as texture. Using our software, we studied various configurations and colour schemes for the catenaries. We wanted a shape that would affect the movement of people and create a dialogue with the installation immediately below it – *Walking On Water* by Hideyuki Nakayama.

IdN: Which was the most challenging part?

BN The clothing took only three days to ship from Los Angeles to Shenzhen, but it took four days to clear Chinese customs. We had nothing to do during those four days but worry about whether we would be able to finish on time, so we visited *Windows On The World* – a cultural experience, but I'd rather have finished the project prior to being a tourist. As a result of the hold-up at customs, however, we worked with a huge team of 30 wonderful students from the university who volunteered to help us assemble the project.