

TRUE DESIGN#3

COLLABORATIONS Bethan Gray's take on the Rado True Thinline

DESIGN CONQUERORS Five designers who changed the world

CERAMIC 10,000 years of cutting edge materials

GARDEN DESIGN The timely new trend

VISIONARIES The future is here



VISIONARY DESIGN

**IS A
GATEWAY
TO THE
FUTURE**

GOOD DESIGN HAS ONE **EYE ON THE FUTURE**

Matthias Breschan, CEO



Welcome to Rado True Design #3. As a major player on the international design scene, Rado is leading the way in design and materials innovation to create watches that look good for a lifetime.

In the world of design, we know how important it is to be aware of what's happening in other industries. Some of our research into design and materials technology has opened our eyes to pioneering new trends and their designers. In this edition of Rado True Design, you can read about some of these new trends and trailblazers as we take you on a journey into the future.

To look forward, you sometimes have to take a step back. In True Design #3 we look back at the work of some great designers who are still influencing today's designs. We focus on landscape architecture, natural elements and partnerships with organisations such as Grandi Giardini Italiani that are inspiring Rado's pioneering design. We take a look at where previous winners of our Rado Star Prize competitions are today and also focus on some of our major international design fair collaborations.

As the Master of Materials, Rado is particularly interested in the latest material innovations – many of which the brand has pioneered. In this edition we look at how ancient and ultra-modern materials can work in perfect harmony and at how Rado believes ultra-lightness is the way forward.

I hope you enjoy this glimpse of the future. ©

MASTER OF MATERIALS



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Cover
Rado True Thinline
Credit: Lidewij Edelkoort, Trend
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Bethan Gray Photo: Julian Abrams
courtesy of Bethan Gray.

MOOSE hunting trophy for MOUSTACHE

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NEWS

As the Master of Materials, Rado continues to lead the way in pioneering design and innovation. Taking inspiration from sources as diverse as gardens to contemporary design, Rado will keep pushing the boundaries of what is possible.

By Josh Sims

1

Open bar

Pushing a bolder aesthetic, the new Rado DiaMaster introduces a multi-layered dial with the elements of time displayed in decentralised, intersecting circles. Perhaps more striking still, however, is the use of a bar running horizontally across the dial to bridge the opening in the upper layer. It's the kind of abstract, expressive detail rarely found in modern watchmaking.



Rado DiaMaster. Photographer: Gieves Anderson. Credit: Lidewij Edelkoort, Trend Union.



Rado HyperChrome Bronze. Photographer: Martyn Thompson. Credit: Lidewij Edelkoort, Trend Union.

2

Opposites attract

For a coloured timepiece that retains an inherent classicism, natural tones such as brown work well, especially when combined with a material that gradually develops a rich, deep, matt patina over time. This is why Rado has explored a blend of bronze, for pushers and side inserts, and ceramic for the case, which definitely won't develop a patina, for its new HyperChrome Automatic Chronograph Bronze. It's the ying and yang of passing time and permanence.

3

Golden means

Might this be a meeting of the two great materials of high-end contemporary furniture? If wood has the character but lacks the lines for modernism, and metal has the graphic edge but lacks warmth, enter the trend for the best of both worlds: furniture's use of bronze tone metallics, with shades of copper, brass and rose gold on the side. The use of these metals might be far from new - after all, they pre-date stainless steel by millennia. A return of the Bronze Age to the domestic sphere can be seen in the materials' use in combination with wood, and in giving new life to design classics.



OFIS Tubular Chair by Lucas Muñoz.
© Lucas Muñoz



Yin & Yang House. Photo: Penda
Diagram 1 by Penda & Neya

4

Up your garden game

A dominant 21st century trend in home design has been the blurring of indoor and outdoor space: living area segues seamlessly into the garden. But now, architecture studio Penda has devised a way of bringing the realms into closer co-existence; with a design, set to be built this summer, that sees a house's surrounding garden plot continue up an outer stairway and over the tiered roof, so that 'nature space' is not lost to the building's footprint. The design is targeted at tackling inner-city build-up, in which a garden is typically a luxury, but also with a view to encouraging grow-your-own self-sufficiency.

5

City square

Rado's history in watchmaking is again underscored by the release of a limited-edition archive piece, the Tradition 1965 Automatic. With a rectangular case akin to a city block, 'tuning fork' hands and indexes inspired by the skyscraper forms of the Manhattan skyline, the Tradition 1965's retro-futuristic aesthetic is countered by the use of a decidedly modern case material, PVD-coated Grade 5 titanium. To signify that it is an automatic movement, the dial is equipped with the anchor logo, which pivots with the orientation of the watch.



Rado Tradition 1965.
Photographer: Giles Anderson
Credit: Edelkoort, Trend Union

6

On the grid

It's been called the single most important document in New York City's development. Why? Because it was the Commissioners' Plan of 1811 that put into place the rectangular grid plan of streets that would become arguably Manhattan's most striking characteristic. Only the occasional feature: a reservoir, some public spaces, a market; was allowed to disrupt what was otherwise a rigid arrangement known, appropriately, as the 'gridiron'. Indeed, what was in fact a very old idea, the same approach was applied to ancient Egypt and Indus Valley settlements 4,000 years ago, and later by the Romans, would come to be the dominant philosophy of city planning across America, albeit with different sizes of grid. The very idea of a grid - uniform, simple, unpretentious - was said to embody the everyday life of a nation of equals.



NYC & Company, Julianne Scher

TRUE TO THE IDEA

We take a closer look at the two latest Rado design collaborations, where Rado invites designers to create their idea of what a modern timepiece should be. Fashion designer Flora Miranda – Rado Star Prize winner in Austria 2017 – offers an exercise in complex simplicity, while British furniture designer Bethan Gray celebrates craft and light play in a decidedly bold and feminine timepiece that will save her from her smart-phone.

By Anders Modig



Bethan Gray

“You can always push designs further with craft made by hand,” says Bethan Gray. The love of craft was the main reason she left Habitat to set up her own eponymous studio 10 years ago – she wanted to realise her intricate designs without compromising on natural materials. Since then, Gray has won multiple awards for her often Middle East-inspired marquetry furniture, including the Elle Decoration Award for Best British Designer. Whether tables, chairs or cabinets, they all feature a material awareness and level of craftsmanship rarely seen in the 21st century.

Her watch, the Rado True Thinline Studs Limited Edition is a decidedly feminine, yet bold and assertive timepiece with straight edges and a large dial. The vivid sundial marquetry dial is made of 12 segments of brushed metal cut with extreme accuracy.

This is a miniaturisation of her maple veneer tables made by skilled craftsmen sharing her relentless quest for perfection.

“The team at Rado found a way of recreating my idea by making a master dial with 12 segments. This look

will then be exactly reproduced on single-piece dials through a galvanisation process,” Gray explains.

After making “lots of simple mockups and models” in her London studio, she and her team arrived at a straight leather strap whose thickness is a continuation of the case height. The 20 studs are made of brushed stainless steel with a gold coloured finish, which can also be seen on the bezel and on the logo. The latter is, interestingly, not on the dial but applied on the inside of the sapphire crystal through a metallisation process.

“For me the biggest thing with this watch is the strap. The textured leather where you can feel the grain gives a contrast to the smoothness of the ceramic case – the element of touch is very important! It was also a given that it should not taper in order to signal more confidence.

We experimented with shiny studs for an even stronger contrast, but arrived at the matt brushed finish where you see the lines, as this gives more of a handmade feeling.”

What is your relationship with watches?

“I haven’t worn a watch for a long time. In the past I generally wore

Above: Bethan Gray
Photo: Julian Abrams

Opposite: Rado True Thinline Studs Limited Edition





Above: Rado True Thinline Studs Limited Edition

Below: Dhow Cabinet with brass inlay on directional veneer. Photo: Julian Abrams courtesy of Bethan Gray

men's watches, but I stopped when I got a smartphone. Now I am really looking forward to wearing a watch again, to be able to find out what time it is without getting distracted by my phone."

How did you experience the experimental willingness of Rado's design and product team?

"Brilliant. They were really willing to test different solutions to make my ideas possible, developing new methods in their manufacturing process. In the end it was great teamwork. As a designer I also appreciate working together when it comes to making important decisions along the way."

Will this experience be applied in your future work?

"Well, I'd love to work more on this scale. It is interesting to work on a watch, which gives such a visual impression of one's identity – it is a very different and exciting journey to design something that you are wearing every day wherever you go, compared to furniture that has its place somewhere in your home."





Stud Mirror with leather rim and brass studs
Photo: Julian Abrams courtesy of Bethan Gray

Below: Flora Miranda
Photo: Kollektiv Fischka

Right: Flora Miranda's "Feminize Dress" from the collection "Press Reset"
The dress is crafted by hand from silicon and silk
Photo: Elsa Okazaki



Flora Miranda

"As a fashion designer I work very sculpturally, but movement is always a part of it. This is why I find kinetic sculptures exciting; they create complexity through movement," says Flora Miranda, who has designed the Rado True Thinline Radar Limited Edition – a watch without hands symbolising the movement of gears in a machine. Her starting point was to create a three-dimensional object in motion. Inside a static case setting the boundaries, the material itself should display time, thus removing the need for the hour and minute hands.

"In everything, I do enjoy complexity. But inside the complexity you need to create a focus, a central point. This point is kind of the framework that holds everything together and creates a simple message so that people know what they are looking at," Miranda says.



Complex three-dimensional movement is nothing new to the Austrian who graduated from the Royal Academy of Fine Arts in Antwerp. In 2017 she won the Rado Star Prize in Vienna with a time-challenging dress made of cut-up holographic bands. Exhibited inside a glass box, together with a mechanism generating movement, she called it an "exploration of the speed of disintegration, teleportation and quantum physics." Her work impressed Rado so much that the brand invited Miranda to be the first Rado Star Prize winner to design a watch.

Rado

The Rado True Thinline Radar Limited Edition has been a creative collaboration that has gone through many changes. The first idea was based on a stiff yet flexible fabric that would have the element of time being pushed upwards by the internal gears

of the watch. This was, however, too large and complex to realise – unlike her unique made-to-order dresses (Miranda has also just launched a prêt-à-porter line available online), the watch must be producible in a limited edition of 1,001 pieces.

"In the end, experimenting together with the production team at Rado we came up with a graphical solution of the same idea which uses two polycarbonate discs filling the space of the case. The two discs, powered by an automatic movement, are layered on top of each other, and they show the time by having a three-dimensional pattern each, one with a defined hour zone and the other with a minute zone. However, since they are transparent and constantly move at different speeds, they are constantly changing – but the 'focus in the complexity' is there, so that you can read the time."



Flora Miranda's "Pixel Glove" from the collection
"_Sidereal_Ethereal_Immatereal_"
Photo: Flora Miranda

At the time of writing the product department at Rado is resolving the last remaining manufacturing details. How will the discs move when stacked upon each other? What can be done to make sure that they are not too heavy and to prevent the discs from getting stuck? "I look forward to feeling it and experiencing the watch in reality. It is important that it will look like a luxury product; that must be there, and I am sure it will be," says Miranda.

What relation do you have to watches?

"I see watches like jewellery. They are really less of a functional object than decorative, but of course, they have a function. Watches have gears inside, which produce information.

You can read this information on the watch; it doesn't create time, but it gives you an orientation and measurement."

It sounds like you are very much into the making and production?

"Yes, I am very much into machines – the fashion industry is based on machines. I have a big goal: to at some point construct my own machines. I believe that by creating your own machines and your own tools, including code and software, you can really create unique pieces using unique methods, and thus have a unique status as a designer.

What was the biggest challenge of designing a watch?

"The big challenge was that it is so small! It is difficult to make a prototype

on this scale. The pattern I created is not even possible to draw by hand, I had to design on the computer. The first material tests I made on a much bigger scale, which was five times as large as the watch. As a designer you have the experience to know which proportions look good, but this small scale was a new and exciting territory."

But the watch still relates very much to your other work?

"Absolutely. As a fashion designer I am obsessed with the physical movement of the material, how it shifts with the body. A watch is a machine, which is simply moving as a body does." ©

LOVE TESTIMONIES

Precious witnesses to time, watches are often chosen to mark major life events, including weddings.

By Yannick Nardin

First communion, coming of age or milestone birthdays are some of the special occasions watches are chosen as gifts for those close to us. Both jewellery and an everyday tool, they

fit equally to men and women of almost any age, and there are a variety of types and price ranges to suit any personality and budget. Designed to last throughout the years, they also represent symbolic precious gifts. More than just a financial investment, they symbolise a special moment, conveying strong emotional value and travel with their owner through life. Sometimes they even become family heirlooms.

Watches offered as symbols of celebrations share several features. First, it must equate to the person in terms of values, now and in the future. Next, the quality and the calibre, mechanical or quartz, must appeal to the recipient. This kind of timepiece should also show craftsmanship – be it through its mechanism or how it has been designed – and the tastes of the person when it comes to design. Last but not least, the materials used are usually precious, making the gift truly special.

What about gifts exchanged by lovers? The custom of the fiancé proposing to his future wife with a ring was established in the 15th century. Generally it is set with a diamond, as the hardness of the gem symbolises the strength of the couple.





Opposite: Rado HyperChrome Captain Cook
Photo: Winky Lewis
Credit: Lidewij Edelkoort, Trend Union

Above: Rado HyperChrome Captain Cook &
Rado HyperChrome Captain Cook Diamonds
Photo: Winky Lewis
Credit: Lidewij Edelkoort, Trend Union



A durable watch

If the diamond, king of longevity, needed a queen, high-tech ceramic could play that part. This material developed by Rado is highly scratch-resistant. It is 10 times harder than 18 carat gold and one of the lightest materials used in high-end watchmaking. It offers an array of colours – pure white, cool grey, gleaming metallic plasma or chocolate brown – together with different finishes – polished or matt – while perfectly withstanding everyday use. Rado also combines high-tech ceramic with diamonds, creating precious feminine models.

On the masculine side of the engagement, grooms receive cuff links, but also wristwatches. “Offering a watch to the groom is still a very popular custom,” explains a high-end watch retailer situated on Parisian shopping street Rue Saint Honoré. This tradition has been growing ever since the end of the 19th century after the invention of wristwatches. Literal “timekeepers,” watches also evoke a never-ending love.

A more whimsical argument is that the timepiece will remind the fiancé to be on time to his own wedding.

Today, some couples also choose to pair watches, either to wear them at their

wedding or for later, as a symbol of their vows. “Couples buying pair watches for their wedding are still very rare here in Switzerland, but this kind of gift makes perfect sense,” explains another retailer on Geneva’s famous Rue du Rhône. Edgy, vintage, classic or sporty, more masculine or feminine, the variety in designs and materials offers many pairing opportunities, allowing spouses to create a look as unique as their relationship. ©

Above: Rado True Automatic Diamonds
Photo: Winky Lewis
Credit: Lidewij Edelkoort, Trend Union



Rado True Diamonds & Rado HyperChrome
Automatic Chronograph
Photo: Winky Lewis
Credit: Lidewij Edelkoort, Trend Union

THE RED ZONE

Rado has been involved in tennis for decades – and always with a worldwide scope. The brand's latest Rado HyperChrome Match Point Automatic Chronograph Limited Edition, which introduces a new shot clock feature, proves Rado's association with the sport goes deeper than image.

By Nick Rice

Below: Rado HyperChrome Diamonds & Rado HyperChrome Match Point Automatic Chronograph Limited Edition
Photo: Marco Bertani

Opposite: Rado HyperChrome Diamonds
Photo: Marco Bertani

Maker of tennis-inspired timepieces, Official Timekeeper of numerous international tournaments on clay, grass and hard courts, Rado also supports emerging young talents around the world. Similar to its work with

emerging design talent, the Rado YoungStar Programme supports the next generation of tennis talent that will be gracing the world's courts for years to come.

Mastering new methods and materials is one of Rado's fortes and the latest demonstration of this is seen in the Rado HyperChrome Match Point Automatic Chronograph Limited Edition. The latest iteration of the Match Point watch features the addition of a shot clock timing function. A red scale is located between 3 and 5 o'clock demarcating the final 10 seconds of the maximum 25 that a player has between finishing one point and serving for the next.

The 2017 introduction of a shot clock on tournaments' scoreboards has caused some debate in tennis. While the intention is to speed up matches, the opposing argument is that epic battles lasting up to six hours adds a unique quality to the sport.

The current rules for ATP events stipulate that, if the server takes longer than 25 seconds, the umpire can take away the first serve. If the receiver takes longer than 25 seconds to be ready to play, the umpire can give the point to the server. Problems can arise though, when the rule is







Above: Rado HyperChrome Match Point Automatic Chronograph Limited Edition
Photo: Marco Bertani

Opposite: Rado HyperChrome Diamonds & Rado DiaMaster Power Reserve
Photo: Marco Bertani

applied arbitrarily by umpires, as happened in two prominent matches last year. Both players had disputes with the umpire after being penalised on the rule. While commentators argue that enforcing it inconsistently is worse than not enforcing it at all, some players maintain it's too short an amount of time to recover and prepare. A certain world number one has said publicly that, "It depends on

what the fans want. If the fans want short points and players playing without thinking, maybe it is good."

The HyperChrome Match Point, limited to 999 pieces, is powered by a high-end Swiss-made automatic chronograph movement; and the HyperChrome plasma high-tech ceramic monobloc case with polished steel side inserts means it is incredibly light, and would hardly be felt on the wrist. The ceramic monobloc is fired in a plasma oven, where gases activated at 20,000°C alter its molecular structure, giving it a distinctive and unmistakable metallic shine.

The matt and polished plasma make a striking contrast with the blue and silver dial, which has sporty red accents for the seconds hand and shot clock zone. Again, Rado has its finger on the pulse as the colour blue is currently a strong theme in the watch industry, as are textured dials, which provide a striking contrast with the smoothness of the ceramic.

Creating a shot clock feature on a bold technical watch is a master stroke by Rado and it resonates with the brand's philosophy – "if we can imagine it, we can make it." ©



DESIGN CONQUERORS





Aqua Tower in Chicago by Studio Gang. Image by Steve Hall © Hedrich Blessing, Courtesy Studio Gang

FIVE DESIGN HEROES

Architect and urbanist Alessandra Cianchetta runs a groundbreaking practice, which has, among many other projects, produced the master plan for La Défense in Paris and a new museum on the outskirts of the city. She is also a brilliant writer, which is why we have asked her for a personal account of five architects and designers who have, and are, truly changing the world.

By Alessandra Cianchetta

“Architecture is how people meet in space.” – Kazuyo Sejima

Sleek, bold, uncompromising, sharp, quietly forceful and utterly driven architect Kazuyo Sejima, born in 1956, uses a wide range of polished, reflective materials in quest of lightness, fluidity, whiteness and transparency. Her spaces are made of shiny surfaces in opalescent grids, polished steels, glass, marbles and metals. She masters diffractions, transparencies, overlaps and shimmers like a fashion designer; indeed she has had a long-time, fertile collaboration with Comme des Garçons. With her business partner, Ryue Nishizawa, she founded

SANAA, an office with multiple commissions worldwide. SANAA's spaces are dreamy, delicate and evanescent but a world away from minimalistic froideur. They are filled with a rarefied and perfectly composed sense of happiness. They bring a sense of calm, a profound connection with nature and a central idea: people meeting happily in space. In an interview with Caroline Roux for *The Gentlewoman*, Sejima says: “I have a dream that architecture can bring something to contemporary society. Architecture is how people meet in space.” Her aesthetic is of a sophisticated kind of simplicity, developed through experimental small-scale residential projects such as the House in a Plum Grove and on a larger scale through a series of important museums such as the 21st Century Museum of Modern Art in Kanazawa, the New Museum in NYC and the Louvre-Lens. Born and trained in Japan, a male-dominated culture, she is the first woman to ever be appointed the artistic director of the Venice Architecture Biennale, in 2010. She named it, rather straightforwardly, “People meet architecture.” The same year, she became the second woman – after Zaha Hadid – to receive the Pritzker Prize, architecture’s equivalent of the Nobel Prize.

Below: New Museum in New York, Kazuyo Sejima + Ryue Nishizawa / SANAA
Photo: Dean Kaufman

Opposite: Wire Chair, Eames Plastic Armchair and Eames Plastic Side Chair by Vitra ©Vitra





Charles and Ray Eames: The sunny side of the Cold War

Charles and Ray Eames made films, art, buildings, multimedia installations, toys and their legendary chairs bending plywood, wire mesh, fibreglass, plastic or aluminium in an endless and tireless process of experimentation. She was a painter. He was an architect. They started working together in 1941, and together they built a home, the Case Study House #8, set on a verdant and balmy slope in Pacific Palisades, among eucalyptus trees and glorious views of the ocean. Completed in 1949, the house would become an icon for the modern movement. It was far removed from Mies van

der Rohe's "beinahe nichts" or other algid sorts of contemporary modern houses, but rather a global work of art. A showcase of Ray and Charles' curiosity and creativity, its lightweight structure is closely connected to the surrounding landscape, dissolving into it. In their 1955 film about the house, Bernstein's notes play and the camera insists on close-ups of colourful flowers, trees, leaves, shadows and reflections inside-out. The steel and glass fade away leaving room to fabrics and feathers, carpets and masks, their celebrated chairs, memorabilia, candles, tiny pieces of Japanese papers. All these were powerful sources of inspiration. Everything was connect-

ed: their life, their experiments, a joyful and creative process based on indefatigable testing and reiteration, embracing trial and error. The film recalls Bardi's sketches for her Casa de Vidro with lines depicting architecture and others delineating flowers, plants, and animals. The Eameses operated at the height of the Cold War, but they were "the sunny side of it," as the Observer architecture critic Rowan Moore puts it in his review of the Eames Exhibition at the Barbican. They were the very image of Californian cheerfulness. Sometimes perfection was less than ideal, but not enough to taint the joyful confidence permeating all their life and work.

Álvaro Siza Vieira: Piccoli paradisi impossibili

I first met Portuguese Pritzker laureate Álvaro Siza Vieira in his U-shaped office overlooking the river in Oporto in 2000 when I was writing a book on the private houses he had built over a span of fifty years. I remember a meandering conversation about the importance of slowness in architecture. “A good architect has the ability to create ‘little impossible paradises,’ capturing a perfect transient moment, always considering emotion, despite the many imperfections or fragilities of a given site, context or project,” he said as the rising sun let plenty of natural light into the grey building. More recently, as a guest of a dear friend, I spent a rainy New Year in the small yet perfect house Siza designed for himself in his seminal social housing complex Quinta da Malagueira in Evora. Its intimate patio, a recurring theme in Siza’s houses, was framed by white walls and cobbled in stone, severe yet soothing. The climbing plants on its pergola played with reflections of the flames in the fireplace. Walls, cobbled stones, firelight, nature: the very image of that little impossible paradise. Álvaro Siza became relevant on the international architectural scene after

Portugal’s Carnation Revolution in 1974 when his small-scale projects such as suburban houses echoing Adolf Loos, a housing estate in Oporto or his swimming pools and restaurant by the ocean near Oporto met with critical acclaim: They revealed another kind of modern architecture deeply rooted in its regional, local context. Over the decades Siza, today 85 years old, has built extensively both in Portugal and abroad, never oblivious to regional contexts and always aware that the very aim of modern architecture is, in the first place, to produce positive social results.



Above: School of Architecture in Oporto Architect: Álvaro Siza Vieira. Photo: Åke E:son Lindman

Right: Spittelau Viaducts Housing Project in Vienna
by Zaha Hadid Architects
Photo: Åke E:son Lindman

“Without that element of uncertainty, that sensation of travelling into the unknown, there would be no progress.” – Zaha Hadid

My first encounter with the dazzling Zaha Hadid (1950-2016) dates back to 2005. We met at a party held at the Ragged School in Union Street, East London to celebrate an architectural competition, and she had just won the first prize to design the new headquarters of the Architecture Foundation in Bankside. A year earlier, in 2004, she had been the first woman to be awarded the Pritzker Prize. The celebration was momentous; she was one of the world's most successful and celebrated architects, yet had been given scarce commissions in Britain, where she was based. There was resistance. That competition had been my first big thing. It would change my life, in many ways, some unrelated to architecture. Wrapped in an avant-garde cape, she distilled the powerful aura only exceptional individuals have. Hadid was a “presence”. We talked. She waxed lyrical about the challenges and odds of architectural competitions, the necessity of persistence, of keeping and trying, and to have an unshakeable

faith in oneself and how pleased she was to at last be built in London – the aura of stardom did not hinder a great warmth and a sharp sense of humour. She had an outstanding persona already as a student at the Architectural Association and, aged 32, she won a high-profile competition in Hong Kong: The Peak. The competition drawings – echoing Suprematist structures – had a rare boldness. Like most of her first projects, The Peak remained unbuilt. She was famously dubbed a “paper architect” whose fluid, continuous spaces were judged unbuildable fantasies and dismissed as “artworks.” A decade later she was the first female recipient of the RIBA gold medal. Her office grew and delivered many buildings in exot-

ic locations in a relatively short space of time – Zaragoza, Rome, Abu Dhabi, Guangzhou, Beijing, Michigan, Baku, Vienna, Seoul, Antwerp and many other places. She did, eventually, build in London too – the Olympic Aquatics Centre in 2012. Hadid was born and raised in Baghdad before moving to Beirut and London. Interviewed by Alan Yentob for a BBC documentary “Who dares wins”, she tells how her extremely liberal and cosmopolitan upbringing would be key to what she would achieve later. “They (her parents) would let me experiment and see how far I would go. Your success will not be determined by your gender or your ethnicity, but only by the scope of your dreams and your hard work.”





Jeanne Gang: Building relationships

“I use ecology as a model,” Jeanne Gang tells me, “ecology meant as the study of the relationships between the different parts of a system, the living things and their environment.” She affirms that what architects design are nothing but relationships – between individuals, communities, networks. Design is always a pivotal driver to promote serendipitous conversations between different groups – otherwise disconnected – to increase opportunities for positive social interactions and ultimately deliver better projects. The 54-year-old Gang has an impressive track record of projects across scales from large urban plans to cultural buildings and skyscrapers. At the city scale, her Philadelphia Civic Commons case study is a recent example: “Discovering the human assets and (trying) to match them with the physical assets in a city” is paramount. She stresses how crucial it is in all projects to engage in a dialogue and “organise information and outputs from the people involved in a given project, communities and stakeholders.” Unquestionably, such a *modus operandi* is unusual; architects usually share a propensity to engage

in the solipsistic acclaim of their projects. If relationships are key, a “strong architecture” is very much needed. “I realise that architecture is a powerful component to make the urban design come alive.” Gang’s architecture is indeed very powerful. Her Aqua Tower (2010), a mixed-use 82-story curvaceous building, has reshaped the skyline of downtown Chicago. Its curved overhanging concrete balconies, dubbed “social connectors,” make wise use of climate and winds and promote social interactions, building up relationships among neighbours. Interestingly or irritatingly, the building was described as “one of the tallest buildings in the world designed by a woman” in Gang’s Encyclopaedia Britannica profile, but “high-rises are always about statistics,” she cheerfully tells me. Gang trained as an architect at Harvard University where she now teaches in design studios and was recently named a Professor In Practice. She worked with Rem Koolhaas/OMA before setting up her practice in Chicago. Today she has offices in New York and San Francisco as well, and employs around 50 women and 50 men – quite a leap from two decades ago when she was, as she puts it “a lady with a laptop.” ☺

Above and opposite: Studio Gang designed Writers Theatre in Glencoe outside Chicago. Image by Steve Hall © Hedrich Blessing, Courtesy Studio Gang



DIVING FORWARD

Vintage expert and watch auction consultant Geoffroy Ader takes a closer look at the designs of the Rado Captain Cook – a classic diving watch that ended up setting a modern course.

By Anders Modig



Above: Rado Captain Cook Mark I (1962)

Mark I

Water-resistant watches have been around since the 1920s. But real diving watches that can be used as a tool – watches that are pressure, and water-resistant to at least a depth of 100 metres – only came on the scene in the early 1950s. In 1962 Rado presented its first diving watch, which functioned well beyond the limit. It took the name Rado Captain Cook. “This was the golden age of advertisement, and names that people would remember flourished. Captain Cook says it all: exotic oceans, adventure and other ingredients that can be woven into a story,” says vintage watch auction expert Geoffroy Ader. “To have a rotating bezel to measure dive time is also a requirement when it comes to diving watches. At this time the technology existed for rubber straps, but several brands still equipped their watches with leather straps.”

The bezel on the Rado Captain Cook Mark I makes 120 distinct clicks per full revolution and is made of aluminium and Bakelite. And it wouldn't be a Rado without some interesting design details: The 37-millimetre-wide bezel leans inward towards the rounded boxed-cut glass, and the grip-friendly teeth of the bezel are straight and vertically cut, where-

as most bezels are cut at a 45° angle. Bezel teeth often correlate with the minutes, but in this case there are 10 teeth for every five minutes.

Perhaps these unique attributes were the result of the fact that this was the first decade when higher educational institutions started to offer specialised courses for watch design. Last but not least, the Rado red anchor shows that this is an automatic watch. In 2017, this model was re-introduced as the HyperChrome Captain Cook. Of course this version is more technically advanced in several ways: an ETA movement with up to 80 hours of power reserve, a sunbrushed dial and a ceramic bezel – but it stays true to the quirky angles, the original case size, sword- and arrow-shaped hands and a stitched leather strap.

Mark II

Captain Cook Mark II came out later in the year 1962. But despite the short time lapse, this was truly the next generation of diving watch – it could go down to 22 bar (220m). With this watch and the concurrent DiaStar, Rado entered another design era – one of the most experimental watch design periods since Art Deco. The straight, horizontal cut-offs mix the round with the square, and there are no visible

潜水予寶



MANHATTAN
全鋼:\$350



CAPTAIN COOK
全鋼:\$295

翡翠型

星期日曆自動首創新構造方
形防水錶壳保証潛水720呎。

海軍上將型

日曆自動獨有設計鑲嵌緊密
保証潛水1,600呎。

雷達表

傑出名錶配傑出人仕

 **RADO**

《ラドーの新製品》
本格的ダイバー・ウォッチ



世界の冒険・ラドーのマーク

ラドー
キャプテン・クック






強靱な構造と
驚くべき性能！
水深220フィート(220m)の
水圧に雲々無畏！

※《ラドー・キャプテン・クック・MKII》
は、今までにない洗練されたスタイルの
ケースに特殊のガラスを装着し
た強靱な構造のダイバー・ウォッチ
です。

※海や、山で効果的に使っていないで
ため、タイム・メモリー・アラームで
す。中身の時間を計ることができま
す。

※夏のシーズンだけのものではありません。
一年を通じての魅力がある。サー
クル・ウォッチ・タイプ(全周周)です。

※夏こそ強い個性の腕時計を！
《キャプテン・クック・MKII》は、その
“個性を誇る”代表的な時計です。

■自動巻・カレンダー付・防水220フ
ィート(220m) 保証全日本保証
※タイム・メモリー・アラーム付
■キャプテン・クック・MKII付
30 日 ¥35,800

lugs. These are often referred to as hooded lugs. Vertically taller than the Mark I, the tonneau-shaped case measures 37 millimetres from side to side.

The model name on the lower half of the black dial appears in a new font – a sans serif, similar to Helvetica, but somewhat widened – and the A in Captain Cook is seemingly custom made to resemble the A from the Rado logo. These are some of the design codes that would become commonplace a few years later.

“The Mark II is amazingly typical for the late 1960s, which again

shows Rado’s pioneering ability as a design brand,” explains Geoffroy Ader. This is an even better tool. Instead of a rotating bezel for the dive time (or air reserve indicator, if you like), a second screwed-down crown controls the concave internal rotating bezel, which according to the brochure from half a century ago “cannot jam or get put out of adjustment”.

Practicality is the essence of a diving watch. It must be easy to read, and these baton hands and clear index markers – especially the 20 minutes in red to measure dive time – show that this watch means business.

Above left: Pioneering print advertising in Japan featured Rado’s design-led imagery

Above right: A Rado Captain Cook MKII campaign in Japan played on its diving credentials



Above: Futuristic themes are common in Rado's 1960s advertising

Opposite: Rado Tradition Captain Cook MKIII

The hierarchy of the hands also indicates that this really is a watch to be used for diving. "Clearly the minute hand is the essential one – which makes perfect sense, since your life depends on it. Also, the hands clearly complement each other. Just look at how the luminous plot of the second hand slides just above the shorter hour hand," Ader says. Another interesting detail of the minute hand is that the Super-LumiNova® on the minute hand has the shape of

a sword, thus linking Mark II with the sword-handed Mark I.

A metal rice grain bracelet holds the 12.8-millimetre-thick piece in place. Ader notes, "This kind of bracelet is typical for the 1960s, but this design is specific to Rado, mixing the grains with squares." Surprisingly, it is attached with a quick release; thus no tools are needed to swap out the NATO bracelet that was also included in the package.



Mark III

The year 2018 sees the birth of the Mark III, a similar silhouette with horizontal cut-offs and a tonneau case. The case has, however, a more contemporary width – 46.8 millimetres. Yes, it is a large watch, but the hooded lugs provide a comfortable and ergonomic fit even for smaller wrists, and the convex parts above and below the dial shrink the visual impact.

“Instead of steel we used titanium. But as this lightweight material is highly prone to scratches, we have

hardened it up to 1,000 Vickers – so it is five times harder than steel; almost as hard as high-tech ceramic,” says Hakim El Kadiri, VP of Product Management at Rado. El Kadiri reveals the principle, “In an oven firing at high-temperature, a gas is introduced, which infiltrates the pores of the titanium, hardening it from the inside out. So, it is not a new layer, like a PVD treatment which is only about two or three microns thick on top of a material – this is a truly transformed material, over 30 microns deep.” As far as can be ascertained, Rado is the

only watch company using the process. Another unique feature of the Mark III is the inner convex rotating bezel – whose shape is closely mimicked by the sapphire crystal. “You see everything like in a thin glass box,” El Kadiri explains. The big red indexes of the MKII are swapped for a high-visibility, disruptive yellow on the MKIII. Yellow signals an alert warning – diving is a serious business – but El Kadiri says it is a happy coincidence that we are seeing a lot of yellow highlights on the 2018-2019 catwalks. ©

TIMES SQUARE

The mid 1960s Rado Manhattan was inspired by the towering cityscapes of New York. What was the impact back then, and how does today's Tradition 1965 Automatic update this pioneer?

By Anders Modig

Big, chunky, rectangular and water-resistant like a diver's watch: when the Rado Manhattan arrived on the scene in 1965, many took notice of this disruptive piece inspired by New York City. As with many other Rado watches, it was the start of more to come. "Manhattan really looks like a typical 1970s watch, the kind of design that so many brands made just before the quartz crisis hit the Swiss watch industry. Manhattan was clearly in the avant-garde of what was to come in the 1970s," says vintage watch expert Geoffroy Ader about the pioneering shape.

Given how early Rado was, the anything-but-square communication from 1965 seems almost clairvoyant, as it was marketed with the slogan "years ahead". The catalogue from 1965 reads: "Superbly styled square watch that is exceptionally water-resistant." It was, and to this day still is, quite a feat to produce a square watch water-resistant to 22 bar, as it is much easier to construct a tight case when you can screw down a round case back to make it shut.

"But you cannot call Manhattan a diver's watch, since it doesn't have the diver's watch indications or function," Ader says.

Today's Tradition 1965 Automatic is water-resistant to 5 bar and balances staying true to the original design with contemporary technology and materials. To start, the chunky, square applied indexes, reminiscent of extra-large skyscrapers reaching above the skyline, are very similar to the original, albeit with a shiny rhodium-coloured treatment. The hands are wide, extremely clear and legible with a middle groove, giving them the nickname "tuning fork hands". The width has been updated to span a full 44 millimetres, and this is also the measurement from lug to lug. The blue, vertically brushed dial is completed with a contrasting red spinning Rado anchor – the symbol used on all of Rado's automatic watches.

The contemporary case is made of PVD-coated grade 5 titanium, which is light and durable. The engraved case back and the crown are also in this high-grade titanium.

The XL size comes in a limited edition of 1,965 pieces, as does the medium-size stainless steel version with a sunbrushed silver dial. The medium case measures 35 millimetres, and this has also been produced in another 65 pieces encrusted with 302 diamonds on the dial and the case.

"Manhattan and the Tradition 1965 distinctly show that Rado is one of the brands that takes watch design and heritage seriously," concludes Ader. ©



Above: Rado Manhattan (1965)

Opposite: Rado Tradition Automatic 1965 XL
Photo: Gieves Anderson
Credit: Lidewij Edelkoort, Trend Union



PIONEERING TYPE

What can be deciphered from vintage advertising? Demian Conrad, instructor of editorial communication at Geneva University of Art and Design, shares professional insights around the communication used by Rado in the decades during which it became a global brand.

By Anders Modig

The aim was clear in 1957, the official year “Rado” appeared on the dials of this Lengnau watchmaker; the company wanted to sell its products around the world. With roots going back to 1917 it already had an international clientele, predominantly in the Americas. But now, having established its brand identity, the world needed to know - enter advertising and communication. The vintage ads and catalogues that supported the brand in this successful task show that Rado was not only a pioneer in materials, but also pushing the enve-

lope in graphic design both in terms of aesthetics and typography, the latter a cultured craft related to watchmaking in terms of precision and attention to detail. Demian Conrad, who besides teaching also runs the Lausanne-based graphic design studio Automatico studio, shares his impressions from these crucial two decades of brand history.

1957 – 40 Years of Existence

“To me this is really signalling that the American lifestyle is coming to Europe.

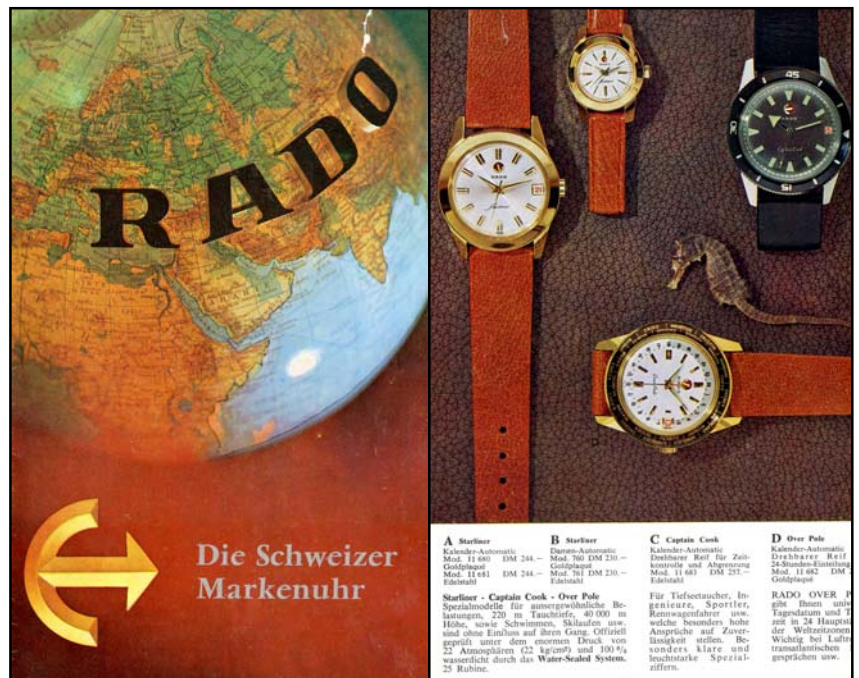


Right: One of the first brochures with the brand name Rado

Opposite: The late 1950s combined global, design driven and sporty elements

The elegant lady with beautiful hair has a slight air of the provocative advertising used in America to promote the emancipation and empowerment of women. This modern woman clearly symbolises that women deserve more status – and rather masculine watches that are much more than jewellery. At the time, using colour was quite a statement – and an expensive statement at that. This four-colour brochure with black-and-white product photos that have been hand-painted for that inimitable Technicolor® feel was highly costly. The kind of paintbrush background by the lady was a stylish statement that was widely used then, including by Warhol. It was also innovative to emphasise that the watch was an everyday item by coupling it with the word ‘unbreakable.’ A word which, despite its exaggeration, was widely used in marketing. The coat of arms in the top right corner is the odd one out here – maybe it is there to convey the idea of heritage, since this was created for the 40th anniversary of the company.

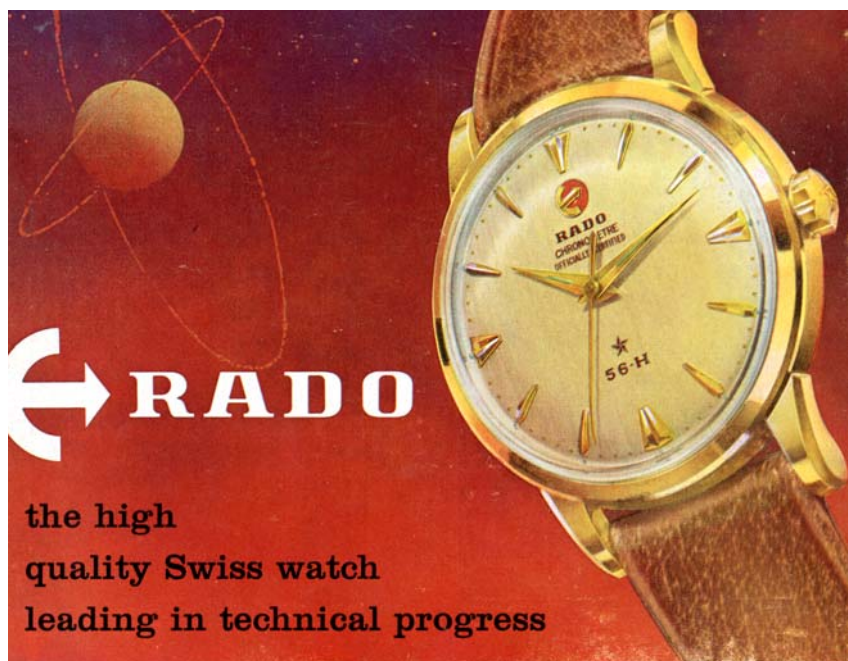
Emancipation can also be read into the high level of technical product information and the telephone, which symbolises professionalism. This lady is much more than a housewife, and she wants the watch to show it.”



Rado 1958 (circa) – Been Around the World

“Here I see a strong connection with a 1960s American news broadcasting aesthetic, especially in the three-dimensional lettering, and a global approach which signals a kind of media entertainment. Furthermore the O reminds me a bit of the Olivetti O, one of the famous branding efforts at the time.

To centralise the Middle East, Africa and Eastern Europe on the image is somewhat surprising – but maybe it is just a side effect of the obvious: wanting to show that Rado was a pioneer in being a global brand that extends not only to the USA, but also from Central Europe to the Far East.”



compelling as the colours: ‘scratch proof’, ‘100% waterproof’, ‘unbreakable’, ‘eternal’, produced in Helvetica. Today the world might suffer Helvetica fatigue, but to use this type back in 1965 only eight years after its conception was rather groundbreaking. Yes, the typesetting may be far from today’s standards, but to be such an early adopter of Helvetica means that Rado was well aware of contemporary developments. This was a special moment in time when radical Swiss designers were dominating the global graphic design scene with a scientific approach to typography. About a decade later it had become totally mainstream to use Helvetica in all forms of communication.”

1960 (circa) – Rado 56 H

“This is an archetypally beautiful watch, extremely essential in its round, less-is-more design. At the time, the high-tech engineering country Switzerland of course wanted to feel connected with the Space Race, which was in its infancy. Today space is used to sell everything from cookies to cars. But back then space was still fresh, and to connect a high-precision chronometer watch with space – the dream technology at the time – makes perfect sense. But somehow this kind of watch archetype signals more an official watch of China rather than the Space Age. I am puzzled as to why this campaign idea was not used for one of Rado’s more futuristic DiaStar designs that already existed at the time.”

1965 – Red Alert

“In the mid-1960s, the graphically strong combination of red and black was widely used. In this folder the two-colour print is emphasised as a strong colour combination where the red also signals the Swiss flag. Despite the apparent simplicity, the different lifestyle and images of the watches come across very clearly – especially thanks to the words being as equally

1973 (circa) – Still Got the Blues

“Of course, the big thing here is the blue. Blue is the colour of the sky, open space, it is a strong and dreamy colour. Above all, blue is also on the opposing side to yellow on the colour wheel, and is thus the best way to enhance gold. This is a classical technique that has been used ever since painters of Christian themes started using blue to emphasise the halo.

By using the mid 1920s Bauhaus font Futura, Rado shows its finger is on the pulse of the times, as geometric fonts had a strong renaissance in the 1970s. A lot of time has also been spent on the spacing between the words – it almost comes across as algorithmic. It is interesting to see that the round and square combination of the watches is used in the graphical framework.”

In a day and age where vintage has returned as a prominent inspiration not only in the watch world, it makes perfect sense to go back to the archives. With today’s technology archaic communication can be reformulated and refreshed – and who doesn’t like a touch of nostalgia every now and again? ☺

Above: 1960 advertisement for Rado 56 H

Opposite: Period advertisements from the mid 1960s and early 1970s

JUNE 1965



RADO

RADO SAPPHIRE
sparkle like a star
The *Bijou* that
preserves its eternal beauty
(RADO SAPPHIRE are
available in all leading
Jeweller stores)

JULY 1965



RADO
DIASTAR

**A REVOLUTIONARY WATCH
IN THE TOP SWISS QUALITY**
A creation in world exclusivity
with unbeatable features

The only scratchproof watch
in the world

The only super-waterproof
watch in the world with a
sapphire crystal

(RADO DiaStar is available in all
leading Jeweller Stores)

SEPTEMBER 1965



RADO
GOLDEN HORSE

**Every day more and
more requested:**

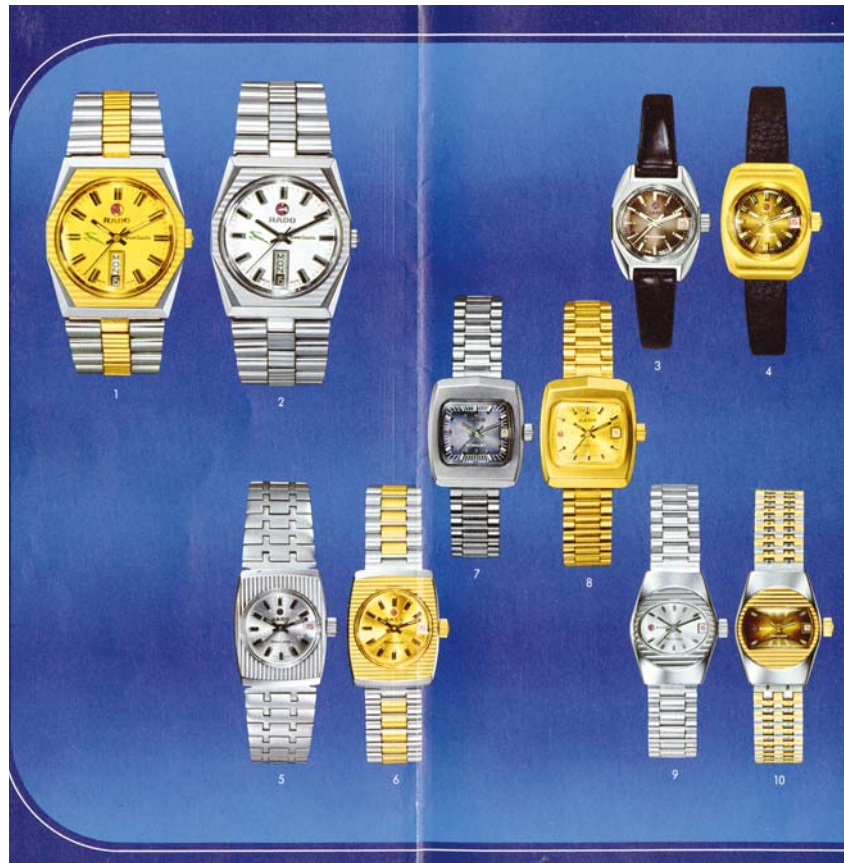
high precision, self-winding,
calendar, 100% waterproof
(RADO WATER SEALED system)
The Swiss watch you wear with
pride
(RADO GOLDEN HORSE is
available in all leading Jeweller
stores)

NOVEMBER 1965



RADO

RADO SAPPHIRE
sparkle like a star
The *Bijou* that
preserves its eternal beauty
(RADO SAPPHIRE are
available in all leading
Jeweller stores)



Rado Novelties:

For those who expect
a watch to have a character
of its own and
an unmistakable style.

Rado presents a range of new steel and gold-plated models. Like all Rado watches, the models illustrated here clearly reflect the exclusive, characteristic Rado styling. They mark their owners as discriminating admirers of functional beauty. All these watches are equipped with an automatic precision movement. They are water-resistant and are available with a simple or double calendar mechanism and a variety of dials.

Nouveautés Rado:

Pour tous ceux
qui exigent d'une montre
un caractère individuel et un
style unique.

Rado présente une palette de nouveaux modèles en acier et plaqué or. Toutes ces montres reflètent indubitablement le fameux styling Rado. Leur possesseur sera dès lors considéré comme un fervent admirateur de la beauté fonctionnelle. Ces modèles sont équipés d'un mouvement automatique de précision avec calendrier simple ou avec date et jour. Ils sont étanches et offrent un choix varié de cadrans.

CERAMIC MATERIALS





MATERIAL WHIRL

The University of Maryland's Isabel K. Lloyd on the cutting-edge ceramics research dedicated to solving human problems big and small

By Anders Modig



Ceramics expert Isabel K. Lloyd is proud to be part of a technical profession with an impressive history. "People have been making clay-based materials for at least tens of thousands of years, if not longer," says the associate professor and undergraduate program director in the University of Maryland's Department of Materials Science and Engineering.

Having said that, traditional ceramics used by primitive communities to fashion objects such as bricks, tiles and clay pots do differ from most of today's ceramics. But even the high-tech ceramic compound zirconium oxide often used by Rado, a white crystalline material that contains one part zirconium to two parts oxygen, shares some basic qualities with clay pots. All ceramics are inorganic, non-metallic solids with strong molecular bonds. As a result, they boast superior hardness – high-tech ceramic is three to four times as hard as stainless steel – and extremely high melting points (2,000°C and above).

Lloyd has been enthralled with the properties, uses and potential of the material ever since she earned her Bachelor's degree in ceramics from Penn State University in 1975. Having devoted much of her career

to ceramic innovation, she is now at the centre of a whirl of activity at the University of Maryland investigating how ceramics can make engineering more efficient.

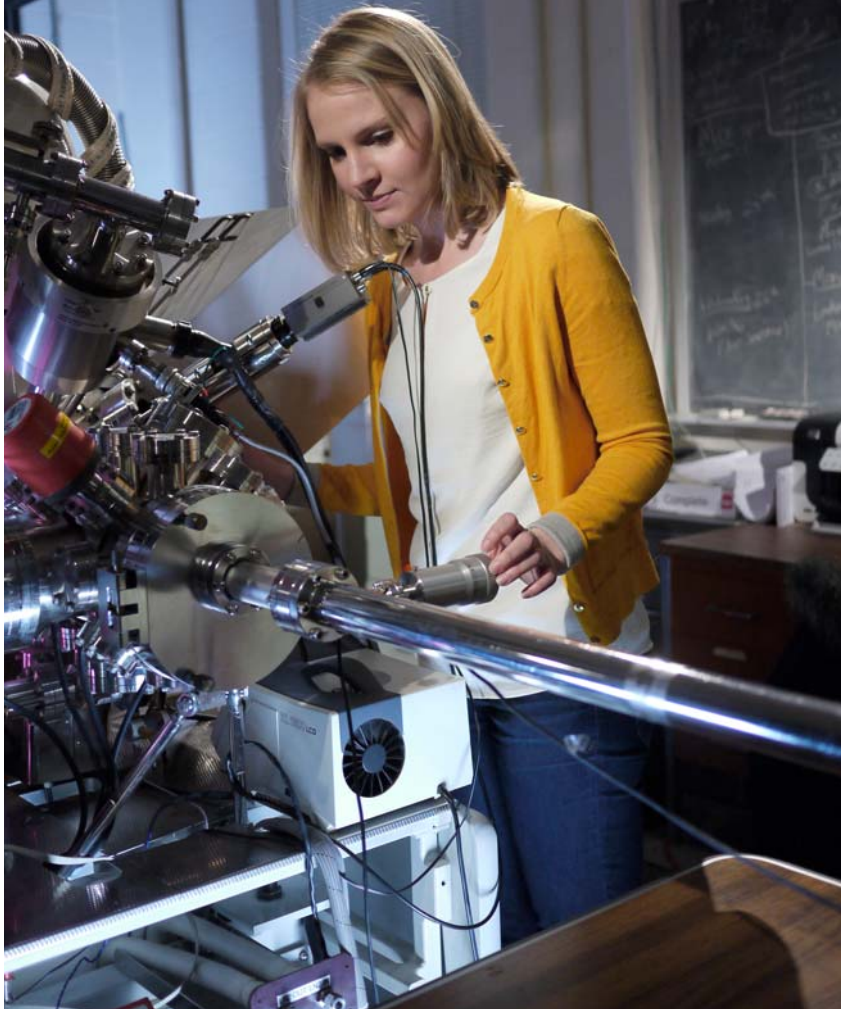
"One cool thing we're doing here is a new approach to preserve silver objects," Lloyd says, citing a ceramics research project by University of Maryland PhD candidate Amy Marquardt. "Silver tarnishes and you have to polish it and when you polish it, you lose details. Amy has developed a technique where instead of polishing it every 10 years, you only have to do it once every 150 years."

On a YouTube video explaining her research, which earned the top prize in the 2014 U21 Three Minute Thesis (3MT) competition, Marquardt says that to preserve cultural artefacts, most museums currently use a plastic coating that lasts about 10 years. Eventually, the plastic must be taken off, the object polished, and the coating reapplied.

"That creates a nearly constant cycle of damage and recoating," Marquardt says. "My research is looking to break that cycle by creating a new coating enabled by nanotechnology. This transparent ceramic coating is applied

Above: Professor Isabel K. Lloyd

Opposite: Prize-winning PhD Candidate Amy Marquardt



one atomic layer at a time. It allows me to create films that are nearly invisible.”

Such cutting-edge research is merely the tip of the proverbial iceberg of the ceramic innovation taking place at the University of Maryland.

“We have a number of people here working on ceramic materials to use in field cells and batteries that you might use in an application where they run at higher temperatures,” Lloyd says, drawing a distinction between batteries featuring ceramic elements and traditional lead acid batteries as well as lithium batteries, which can catch fire if overheated. “If you take an ionically conducting ceramic, you can use it as the electrolyte of the battery in a fuel cell, so you can make batteries that don’t catch fire and have higher densities when you store things. On this campus, that’s probably one of the biggest things going on with ceramics.”

Modern-day advanced research into ceramics applications doesn’t end there. In addition to exploring how ceramics can be used by contemporary watchmaking, medical and dental industries, where their biocompatibility lends them a competitive edge, PhD candidates and professors on campus are also experimenting with how to incorporate ceramics into fibre optics used in security systems, communications networks (including phones and the internet), sensors, and imaging devices for tight places, including the human body.

While many of these applications sound impossibly technical, far removed from most people’s daily lives, the beauty of ceramics is that they are equally integral to the most basic rituals of a person’s day.

“Every time you open your refrigerator door, you’re in day-to-day contact with ceramics,” Lloyd says. “The gasket that seals your refrigerator door is a gasket filled with ceramics.”



In fact, most people are blissfully unaware of the degree to which ceramics are incorporated into the objects they hold near and dear – including snowboards and skis, golf clubs and tennis racquets (“because of the fact that they’re so stiff,” Lloyd explains), not to mention timepieces.

At Rado, high-tech ceramic is celebrated for a host of qualities sometimes overlooked by scientists. Hypoallergenic, light and scratch-resistant (due to its hardness), it is ideal for objects designed for personal wear. The material adapts to a person’s skin temperature almost instantaneously, and feels smooth to the touch. When wearing a ceramic wristwatch by Rado, it’s easy to forget where the body ends and the timepiece begins.

“Rado was one of the first watch brands to explore the use of high-tech ceramic and has continued to research and develop its use for new designs, using new colours and making the most of its unique properties. Such lengthy research into ceramic shows an impressive dedication to

this material, many of us don’t even notice we’re using. To use ceramics in watchmaking makes the product very durable – it is also used for antilock brakes in cars among other applications,” Lloyd says.

The qualities described above only scratch the surface of ceramic’s potential, hinting at the reasons why the material is so attractive to scientists and consumers alike. “The thing I really like about ceramics is they have so many different electrical, optical, and magnetic properties that you can do amazing things with them,” Lloyd says. “I’ve heard sushi chefs prefer [ceramic knives] because there’s no metal taste to them, and because they stay very sharp.”

“I have a zirconium oxide knife in my drawer,” she adds. “I’ll use it if I want to chop very fine slices of tomatoes.” To use a high-tech material for cutting vegetables may sound unremarkable – but it proves the versatility of a material that can be used for anything from watches and space missions to state-of-the-art fibre optics communications. ©

Above: Plasma high-tech ceramic watch links cool down after being treated in a high-temperature oven

Opposite: High-tech ceramic watch cases before they are sintered in the oven



CASE CLOSED

The research and development department at Rado never sleeps. This year they are unveiling two new materials that bring hitherto unseen properties - and design possibilities - to the watch world.

By Anders Modig



Rado DiaMaster Ceramos

The Rado DiaMaster Ceramos offers the best of both worlds: the sheen of metal and the hardness of high-tech ceramic. What sounds like an anomaly is now possible thanks to a eureka moment at the research and development department 10 years ago, when Rado's team of scientists and engineers realised they could actually combine the two, thus increasing hardness. Rado has perfected the balance of approximately 90% high-tech ceramic and 10% metal alloy to create its unique Ceramos™. The material is injected at high pressure into a precision mould before sintering at 1,400°C, which gives a final hardness of 1,700 Vickers for the steel-coloured version and 1,300 Vickers for the rose gold colour, comparing favourably with the 1,200 Vickers of regular high-tech ceramic. The differences come from the different raw materials used to achieve the colours—for the steel colour it is titanium carbide, whereas the rose gold utilises titanium nitride.

Unlike normal steel and rose gold, the colour of the 8.3-millimetre thin monobloc case with a titanium caseback will never change and won't fade over time. Because of the extreme durability of the material we decided to go for a very simple, classic shape for the case. This is also the reason we removed the seconds hand of this automatic model.



Rado DiaMaster Ceramos
Photo: Gieves Anderson
Credit: Lidewij Edelkoort, Trend Union



Lighten up

Rado's lifelong mission is not only about creating new materials, but also about incremental improvements. This is exactly the progression for the HyperChrome Ultra Light, which first came out in 2016. The case and case back are now even lighter, thanks to an improved material consisting of silicon nitride (Si₃N₄) and titanium nitride (TiN), with the hues of brown and bronze currently possible. Both materials are mixed together to achieve the bronze-coloured version, and the brown, earthy tone is realised by mixing silicon nitride and a brown pigment. The raison d'être of the HyperChrome Ultra Light is to create a watch so light

that you almost forget that you have something on your wrist.

The mere 56 grams come not only from the extremely light ceramic – about half the weight of the standard high-tech ceramic used by Rado – but also from using black anodised aluminium bridges and mainplate for the automatic movement. However, this limited edition watch with hardened titanium side inserts is not merely an exercise in materials – this is also a design statement, with sunray high-tech ceramic dials inspired by 20th-century pocket watches and a sporty vintage NATO strap or, on the bronze-coloured version, a brown aged leather strap. ©

Above and opposite:
HyperChrome Ultra Light
Photo: Martyn Thompson
Credit: Lidewij Edelkoort, Trend Union



BRONZE 'METALLIST'

For a brand devoted to pioneering innovation, Rado did something surprising earlier this year: It looked back to the past - the ancient past - for material inspiration. Rado's embrace of the ancient alloy represents an intriguing departure for the high-tech watchmaker.

By Victoria Gomelsky

With the March debut of the HyperChrome Automatic Chronograph Bronze, Rado enters unfamiliar territory by combining bronze and high-tech ceramic for the first time. "At Rado, we are known for our use of pioneering high-tech materials so it was a little unusual to be dealing with an ancient material," said CEO Matthias Breschan.

First manipulated by humankind around 3500 BC, bronze is an alloy that primarily consists of copper

combined most commonly with tin and other metals (such as aluminium, manganese, nickel or zinc). Used to fashion everything from art to weaponry, the material develops a unique patina over time. That may explain why bronze has been so popular of late in Switzerland, where a slew of watchmakers are using it to imbue their collections with the appearance of something carefully aged.

The design choice to include bronze in combination with high-tech

Below and opposite: Rado HyperChrome Automatic Chronograph Bronze

Opposite:
Photo: Martyn Thompson
Credit: Lidewij Edelkoort, Trend Union





ceramic brings something unique to this trend, and conveys the Swiss watch industry's embrace of both tradition and experimentation. "What we've created is a watch of great contrasts that is nevertheless a watch of great harmony," Breschan said. "Bronze is ancient, relatively heavy, relatively soft and its colour changes over time to make each piece unique. High-tech ceramic is modern, light, and extremely hard and its colour and shine don't fade with

time. Bringing two seemingly opposite materials together in this one HyperChrome is really a feat of engineering."

"Working this alloy into the pieces for the finished watch was no problem for our highly skilled team. Our only challenge was finding a way to pause the natural patination process of the bronze so it remains unchanged until the watch is with its new owner," Breschan said.

While the technique Rado eventually perfected to temporarily halt the ageing process remains a carefully guarded secret, the HyperChrome Automatic Chronograph Bronze - limited to just 999 pieces-will, rest assured, transform gradually through oxidation, from its initial pale gold colour into a deeper, darker hue that quietly marks the passage of time, and is unique to each watch and wearer. Talk about a timekeeper! ©

COLOUR IT IN

The effect and affect of colours have fascinated architects, designers, psychologists, philosophers and artists for centuries. And why are we so drawn towards white?

By Alessandra Cianchetta

“Colours, like music, are about feelings, passions and inspirations. We love colours but we are afraid of colours, 80 percent of the paint sold in the world today is white because most people are afraid to make colour decisions”, says colour specialist and former CEO of NCS Colour Karl Johan Bertilsson in his talk “Colour and Trends 2018”.

This dilemma is anything but new. “Choosing colours should not be a gamble, it should be a conscious decision. Colours have a meaning and a function,” Verner Panton said in his 1991 book “Notes on Colour”. 70 years earlier, in his 1920s writings for the avant-garde publication “L’Esprit Nouveau” and the colour collections developed with paint manufacturer Berger.

Legendary architect Le Corbusier set connections between types of pigments – natural or otherwise – and colours. He explores the spatial-physiological effects of colours and the emotional effects associated with them. “Blue creates space,” he writes “ultramarine blue is an optical lightener that widens dark spaces and makes them seem brighter. The atmosphere in a room painted with these colours would be light and elusive.”

Le Corbusier’s 1930s palette (KT 32) is the lighter and more delicate of the two, a later one, developed in the 1950s (KT 43) being more vivid and saturated. Le Corbusier assigned particular functions to each colour, using one to heighten spatial perceptions emphasising weight or depth, and another to alter the perception of volumes, unify environments or create pleasant and warm atmospheres. “Some conditions of the environment accompany the use of colour. To exist genuinely, some tones call for full light (red); half-light kills them. Others withstand twilight better than that; they vibrate intensely in it (some blues). To fix rules would be perilous; however, the classification into two large categories of warm tones (tone and value) heads either toward the light side (warmth, gaiety, joy, intensity), or towards the shadow side (freshness, serenity, melancholy, sadness),” as described in Arthur Rüeeggs “Polychromie Architecturale” and Le Corbusier’s “Color Keyboards” from 1931 and 1959 respectively.

Colour is the subtler of the elements a designer can use to alter the character of an environment, making an impact and producing an influence on human behaviour, decision-making and physical and emotional

Opposite: From the exhibition The Music of Colour, Sam Gilliam 1967-1973 at Basel Kunstmuseum Crystal, 1973, Acrylic on canvas, 236 x 75 x 19 cm, Photo: Fredrik Nilsen, Courtesy of the artist and David Kordansky Gallery, Los Angeles ©2018, ProLitteris, Zurich





Above: From the exhibition *The Music of Colour*, Sam Gilliam 1967-1973 at Basel Kunstmuseum Rondo, 1971, Acrylic on canvas, oakbeams. 261 x 366 x 198 cm
 Photo: Lee Thompson, Courtesy of the artist, Kunstmuseum Basel and David Kordansky Gallery, ©2018, ProLitteris, Zurich

health. Colour is paramount in buildings, cities, interiors, products and garments. Impalpable pigments concoct palpable atmospheres.

The psychological and physiological effects of colours have been the subject of abundant scientific literature and a profusion of empirical studies. When related to spatial environments most studies look at offices and factories; colours strongly affect workers' performance, production and added value. Others look at museums, hospitals or clinics, restaurants and shopping malls. Quite crucially, colours determine buyers' decision-making processes as the majority of people use the visual dimension when they decide what to purchase. Colour alone drives that decision to a great extent. Within such a context, colour forecasting developed as a specific sector of trend

forecasting. The first colour forecast was released in the U.S. in 1917 in anticipation of what buyers would be likely to buy.

Interestingly, colour perception varies with cultures. However, across most cultures, white is broadly perceived as a neutral, soothing colour. Austrian philosopher Wittgenstein hits the nail on the head in his book "Remarks on Colour", written in the last 18 months of his life: "Isn't it white that which does away with darkness?"

The white bias dates back to the 1506 discovery of the Laocoon group in Rome, as Karl Johan Bertilsson recalls. As this became one of the world's most famous statues, Greek and Roman antiquity were envisioned as colourless marble until the 19th century.

However, later archaeological discoveries would prove this perception inaccurate. Antiquity was not a world of serene white any longer but high in colour, like the statues of the gods in the supposed Fritz Lang film in Jean-Luc Godard's "Contempt". But the association still has enduring perceptive con-



sequences. Frequently connected with democracy, wealth, cleanliness and superior ethics, the “whole moral, ethical, functional and technical superiority of architecture is seen to hang on the whiteness of its surfaces,” writes architectural theorist Mark Wigley in his book “White Walls, Designer Dresses” Wigley’s reinterpretation of modernist architecture argues that the white wall, its most representative element, is comparable to a garment. He goes on and develops a fascinating theory of architectural surfaces and their close relationship to the “psychosexual economy of fashion” and colour at large.

Colours, including white, which can also be linked with poor performances, dysphoria and depression, have positive and negative effects, as pointed out in several studies published in

the “Journal of Environmental Psychology”. Red was found to produce strong arousal but an equally strong distraction, diminishing concentration. Blue, grey, and beige were found to minimise attention or induce sleep. In other studies blue was found to mitigate suicidal instincts; hence its use in train stations was praised. Other studies brought opposite conclusions.

Green is reputed most times to have a calming, relaxing effect. The implication in the design of public spaces – particularly in learning spaces, working spaces or healing spaces and in the choices of materials and relative colour palettes – is enormous. But, as Wittgenstein poetically noted, colour does not stand on its own. “A colour shines in its surroundings. Just as eyes only smile in a face.” ©

From the exhibition *The Music of Colour*, Sam Gilliam 1967-1973 at Basel Kunstmuseum, Green April, 1969
Photo: Julian Salinas
Courtesy of David Kordansky Gallery, Los Angeles, CA,
© 2018, ProLitteris, Zurich

BACK TO THE ROOTS

**Trend forecaster Lidewij Edelkoort on
archaic inspiration, new materials and
a future that could learn a lot from the forest.**

By Lidewij Edelkoort

We live in a non-fashion moment – everything is just t-shirts, sweatshirts and jeans; clothes mirroring a non-interest in fashion. And since more and more luxury brands are appointing street wear designers as heads of design, several brands are too busy to make time for conceptual meetings; some brands let computers design the next collection with algorithms based on best sellers this season, it is only going to go more into this non-fashion direction.

This is one of the reasons why it is much more interesting to look back further in time, to return to the beginning of time to find new ideas. How man used nature and resources is very instructive; how people discovered the use of bark and leaves; the use of earth; the use of natural materials. The whole idea that you could employ all these finds in nature to create what we now call culture – I find that hugely inspiring.

Can it be done again? Increasingly biology is a new, influential source of research. For years different domains have studied animals, and I am sure the next step is to look more closely at plants. I believe that the tech giants are now studying nature to find new ways of communication and that universities are looking more and more at the internet of forests – because a forest is very intelligent in the way it is interconnected and in the way it sends messages. Plants also seem to have that ability to keep secrets and also diffuse them. Thus, it is very interesting to return to the roots.

The increased interest in nature we also see in the advent of biomaterials. Mushrooms and kelp are two recent fibres which keep evolving, and cotton should be replaced by old materials like nettle and hemp. Nettle used to be on all the farms prior to cotton. You can eat it, it is great against rheumatism, and it is beautiful as a yarn. It looks a bit like linen, but not as aggressive as linen, you know linen is always fighting back, but nettle is almost like a wool. I have seen some super amazing denim made of nettle fibres. This material dyes very well and to grow doesn't use any drop of water – no water at all! We also have bio-engineered spider silk – the fibre, the yarn, the first dress has been made.

However it is still but a promise when these bio-yarns will take over from synthetic yarns. Before we are there it will take some time. I think it will take ten



years, maybe more – trends are always slow. Because what you hear about “in” and “out” and very fast trends is not true. What is going on now is not fashion trend; it is a slow societal reversal. This disruption is giving a lot of opportunity to very creative people – and also for creative consumers who are able to reconsider life in a new way. ©

– As told to Anders Modig

Lidewij Edelkoort, founder of Trend Union, is a trend forecaster based in Paris and New York. Former director of Design Academy Eindhoven, she recently designed a new Master of Fine Arts in Textiles as the dean of Hybrid Design Studies at Parsons School of Design.

Lidewij Edelkoort, founder of Trend Union
Photo: Ruud Van Der Peijl

GREEN REVOLUTION





A GRAND PARTNERSHIP

Rado teams up with Grandi Giardini Italiani – an organisation of some of the most magnificent gardens in Italy – which results in new watches and a wider audience to the ever more important green spaces that provide a bit of time out from our hectic lives.

By Josh Sims



“We are delighted to celebrate our partnership with Grandi Giardini Italiani. This partnership plays to the shared passion of both organisations for design and the natural world,” says Rado CEO Matthias Breschan about the alliance which was inaugurated in Florence in May 2018.

“It’s an inventive partnership for a watch company,” says Judith Wade. “It’s not motorsports or yachts for a change. It’s an unusual non-commercial collaboration, which gives new energy.” Wade is the founder, just over 20 years ago, of Grandi Giardini Italiani, an organisation of some of Italy’s most spectacular and historically important gardens. The range is vast: from the Renaissance to those created just a decade ago - each sharing the distinctive characteristics of Italian gardens that have transcended the centuries: proportion, colour and tasteful combinations.

“Once gardens were for the elite, for aristocracy, for the beautiful few,” Wade says. “Now they’re for everyone. In part that’s because we have a generation that understands the need to look after nature now. But it’s also because we seek them out as places of wellness.” That has, of course, in turn shaped gardens - aesthetically, functionally. Wade cites one garden ‘Arte



Sella', in Trento, in which a sculpture, one of the many found throughout the gardens, each made from wood grown within it, is suspended from a tree over a pond and 'writes' on the water. It's a quiet, contemplative piece - and a long way from the festivities that dominated Italian gardens historically.

"In the Renaissance they couldn't care less about nature - the garden was an expression of man's dominance over nature," explains Wade. "Pirro Ligorio, one of the greats of Renaissance gardens, wasn't a garden designer - he was a party planner. Gardens were just theatrical scenery. But now we go to gardens to have an experience.

We go to connect in some way - with scents, with colour, with the wind."

"Our shared passion and love of pushing the boundaries is showcased perfectly by the new True Thinline Nature collection, which was inspired by our partnership," says Breschan about the collection that so far includes three special edition watches, each inspired by colours of nature. For water, a blue mother-of-pearl dial, earth, in metallised brown, and now leaves, in a verdant green with a leaf detail to the underside of the dial. "These really are portable souvenirs of our gardens," says Wade, "and a reflection of how interest in gardens has become an important trend." ©



Left: Rado True Thinline
Photo: Martyn Thompson
Credit: Lidewij Edelkoort, Trend Union

Above: Rado Grandi Giardini Italiani event at Villa Gamberaia
Credit: SGP Italia
Photo: Stefano Trovati

Above right: Judith Wade
Photo: Dario Fusaro

BUILDING BRIDGES

**What is the role of a contemporary park?
Zaryadye Park in Moscow is about 24/7
accessibility, dissolution of borders, dialogue
with the surroundings and facilitating personal
experiences.**

By Anders Modig

The spectacular V-shaped cantilevered bridge extends 70 metres over the Moskva River, making it a vantage point where you have unprecedented views of Red Square, the Kremlin and St. Basil's Cathedral. From Zaryadye Park, Moscow's first new park in 70 years, these views are filtered by terraces built to recreate the four Russian regional landscapes: tundra, steppe, forest and wetlands. Its 14 hectares, planted with 760 trees, 7,000 shrubs,

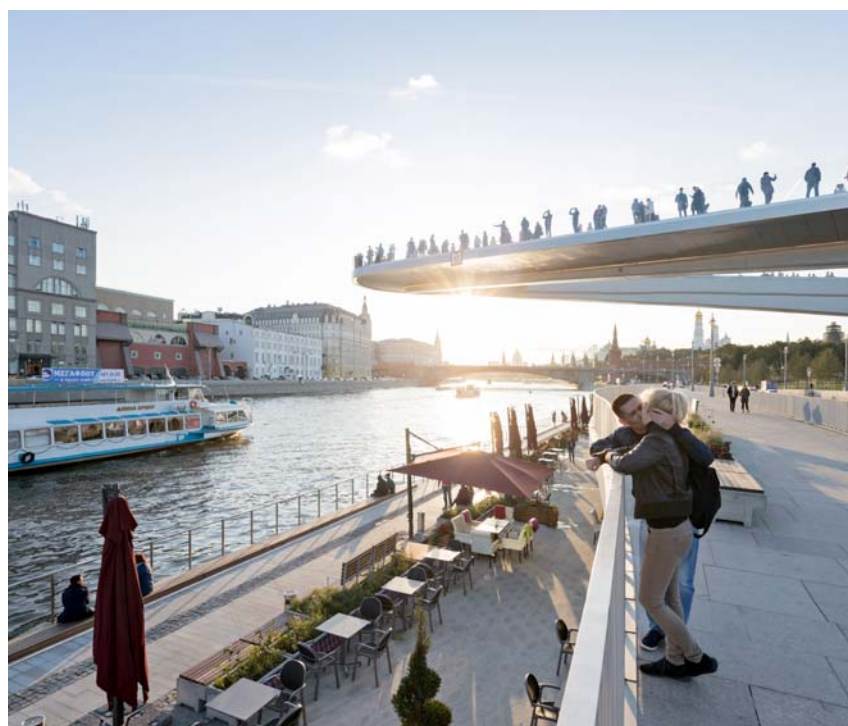
86 000 perennials and 150,000 annuals opened in September 2017.

Previously, these grounds were the foundation of the 3,000-room colossus, Hotel Rossiya, Europe's largest hotel. Despite previous plans to keep the prime location commercial, the city of Moscow decided to transform it for the greater good and called for a design competition. The winning proposal was made by an international group led by New York design studio Diller Scofidio + Renfro (DS+R), supported by Hargreaves Associates and Citymakers.

"The park gives new frames to the historical monuments; it adds a 21st century layer to the city," said Charles Renfro, the R in DS+R, who have carried out projects like the High Line in New York, The Broad museum in Los Angeles and the forthcoming concert hall in London.

The almost 1,000 different plant species are planted on five south-facing natural hills, which also serve as the roof of subterranean pavilions with restaurants and exhibition spaces. Renfro calls these intertwined hard- and softscapes, where city and nature melt together, where you can stand in a birch forest on the roof of a building, Wild Urbanism.

Below and opposite: Boomerang shaped bridge in Zaryadye Park in Moscow.
Photo: Iwan Baan, Courtesy of Diller Scofidio + Renfro





“The different grounds will create varied habitats – above all for birds and insects – and with time they will probably also attract smaller mammals,” says Mary Margaret Jones, leading landscape architect for Hargreaves Associates.

The V-shaped bridge, nicknamed the Boomerang, is a concrete construction enclosed in metal and features a larch

tree walkway. Here you are inside and outside – both in the park, while being removed from it. From this overlook of the park, which is open in all seasons 24/7, it is obvious that this is a place without hierarchies, as visitors are not asked to follow any defined path.

The intention is for each and every person who comes to Zaryadye to create their own personal experience,

which is even easier in a park with soft, fleeting edges between the plants and the hardscapes.

“We call it agritecture. We love the idea that concrete and plants are together in a casual discourse instead of keeping each other apart,” says Renfro. ©



GREEN CONCEPTS

Josh Sims takes a closer look at the principles of gardens around the world that have stood the test of time.

By Josh Sims

THE PERSIAN GARDEN

At once one of the oldest garden forms, dating to several millennia BC, and yet the most modern in its thinking, as a place for relaxation, socialising or spiritual repose the Persian garden was conceived as being your own patch of paradise. Typically walled in - Christian Garden of Eden mythology takes its use of the word from the Iranian 'pari-daiza', meaning 'enclosed space' - the Persian garden could be either ornate, casual or some of both. But it was always practical, especially in the heat: shade was plentiful - hence so were trees and pavilions; water features cooled the air, even the plants were chosen as much for their textures' interplay with sunlight as their colour or form. Indeed, it was a space that was meant to be used, not just admired: it was with Persian gardens - often connecting to the home via a courtyard - that the idea of blurring indoor and outdoor spaces was first conceived.

Photo: Åke E:son Lindman



THE JAPANESE GARDEN

As much an exercise in philosophy as green-fingeredness, Japanese gardens might be called an expression of (relative) minimalism, typically lacking ornamentation and favouring the old and worn over the new and shiny. It's in a simple, serene Japanese garden, perhaps, that you find a sense of both your own mortality, but also its part in the eternity of time. They're certainly old themselves, the tradition beginning around 600 AD. Then, as now, they're replete with symbolism, often Buddhist, Shinto or Zen in origin. Some of the most common symbols used are white pebbles, which evoke purity, or are placed to signify islands or mountains, sand, raked to suggest water, and Lotus flowers, which echo human potential.







THE JARDIN À LA FRANCAISE

A development of the French and Italian gardens of the Renaissance, the French garden ramped up the former's distinctive qualities: planting beds laid out in elaborate geometric forms, symmetrical lay out, tree-lined paths, topiary, different levels, statuary, grottoes and mazes, and the animation of water through the use of cascades and fountains. In short, this 17th century garden style expressed man's dominance over nature, rather than a communing with it. The masterpiece of the idea was André Le Nôtre's 38 years of garden design at the Palace of Versailles - all 15,000 hectares of it.

The French-inspired garden at Drottningholm
Palace outside Stockholm
Photo: Åke E:son Lindman





THE ENGLISH COUNTRY GARDEN

Arguably the dominant garden style of the late 17th and 18th centuries, the English landscape garden – pioneered by designers such as William Kent, Charles Bridgeman, and their protégé ‘Capability’ Brown – the English garden took an idealised view of nature, one often inspired by the work of landscape painters including Poussin and Lorrain. It typically included a sweeping vista – extensive lawns, tree groves, an artificial lake – punctuated by picturesque classical references such as faux temples, Gothic ruins and Palladian architectural follies. These mirrored the style of the country house around which the garden was set, but also expressed the owner’s learning and good taste.



The English-inspired garden at Drottningholm
Palace outside Stockholm.
Photo: Åke E:son Lindman.



THE WILD GARDEN

Contrary to the popular conception of the garden as a manicured space, wildlife gardening (or the 'nature-scaped' garden) is the holistic practice of considered planting, management and the provision of water sources and nooks and crannies in order to attract animal life, from insects to birds and small mammals. The practice has come to be regarded as essential - especially for urban settings - in countering the erosion of species that might have been considered commonplace not long ago. And, contrary to misconception, doesn't result in a garden just looking unkempt. Indeed, the greater a range of interests, colours, and heights of vegetation, of dry and damp spots, dark and sunny ones, the more species will thrive in a wild garden.

On Northery Island on Chicago's lakefront Studio
Gang transforms a man-made peninsula into a living
ecosystem.
Photo: Steve Hall © Hedrich Blessing, Courtesy
Studio Gang.



THE BIGGER PICTURE

Landscape architecture is the art of enhancing the dialogue between the built and the surrounding land. But no matter how meticulously you plan your work, there is always an element of surprise.

By Josh Sims

“What’s my job?” asks Teresa Moller. “The job is really to bring people closer to nature and the experience of nature on a day-to-day basis, especially as “urban” people become more and more divorced from it - because even brief contact with nature is a reminder of who we really are. This job isn’t about imposing what isn’t there, remember, but about bringing back what was there once.”

Moller is based in Chile and is one of South America’s leading landscape architects - or landscape designer, or garden designer, depending on what title is taken for this still niche but ever more important discipline. She’s worked with the space around schools, hospitals and art galleries, designed for parks and private residences, sometimes when the building in question has already been constructed and a mature vista brings its own demands.

“But the architectural profession has become more humble and increasingly asks us to work with them from the beginning of the project,” she laughs. “That’s as it should be, even though there are still architects who want nothing in the way of their building. They just want it to be visible from the other side of the

continent. But in the end these two elements - building and surroundings - should be one. It shouldn’t be the building and then the garden.”

Indeed, while landscape architecture does not entail the same legally regulated practice as architecture, it can be just as involved. “It’s a form of engineering,” Moller suggests. Aesthetics aside, air circulation and water usage are considerations, for example; budget too. For the Las Condes Medical Centre in Santiago, Moller used a geometric planting scheme for trees and a minimal variety of plants less because it looked good, more because it afforded easier and thus cheaper maintenance.

The passage of the sun is another consideration: what light and shade does it provide? How about at different times of the year? How will wind shape the space? What’s the soil condition like? How much does it rain in the region?

“It’s not like architecture in that you can 3D model everything in advance,” Moller stresses. “You can control a tree to some extent, but in the end it will do what it will. You can think of everything at the design stage and there’s still a surprise at the end.”

Opposite: Mohawk West Gardens by California-based landscape designers Terremoto
Photo: Caitlin Atkinson, courtesy of Terremoto





“These are gardens as a way of testing materials, or juxtaposing horticultural worlds that don’t normally go together,” he says. One project, for example, has used the formal gestures of a Japanese garden applied to an “entirely un-Japanese” desert setting; another sets scruffy, scrubby native plants alongside highly polished, more structural ones; the garden as a whole might, quite deliberately, pose a contrast to the building.

“We prefer collaborating with the architect. There’s often a lot of bureaucracy but through dialogue good things happen - you get taken down roads you wouldn’t have otherwise gone down,” explains Godshall. “And of course it’s important to be incredibly sensitive to the building, we’re working on an early modernist Rudolf Schindler apartment complex, which is a registered landmark, and trying to do something very new in that context gets complicated very quickly.

Though we sometimes do design in a way that makes the garden seem irrelevant to the building, and that can be wilder than most architects are often comfortable with. But the cool ones love it ...”

Of course, from the user’s point of view, the point of interaction with the outside space comes largely through the way it looks. This, however, doesn’t mean it’s without big ideas. David Godshall, of San Francisco and Los Angeles-based landscape designers Terremoto, speaks of the need to be “a real plant nerd with a thirst for botany”. This is necessary to be able to achieve, for example, a sense of lushness without extensive water use – especially in drought-hit California. But above and beyond this, he describes his work as being conceptual.

Above: Project by trees associates:
Fall foliage backdrop with sculpture by
Gary Jo Gardenhire. © trees associates

Opposite: Project by trees associates:
Tudor House, Gloucestershire, England.
©trees associates



Besides, stresses the UK-based Tim Rees, garden spaces “typically attempt to impose some degree of control over nature for the benefit of the people in them, and are ultimately about sparking some positive feeling”. He notes how city authorities are becoming increasingly aware of the importance of public spaces, given too a revival of the Victorian ideal that connected greenery with good health. But while a building is typically finished when construction

is completed, maintaining the positivity promoted by outdoor space - “the green architecture,” as he calls it - requires constant, on-going work.

The director of the prestigious garden design course at London’s Inchbald School, is also one of the few in his field to have a plant named after him. “I look at a garden with a sense of space, which needs an intuitive and emotion-based reaction, and with a sense of empathy for

your client, but also with a regard for how humans interact with gardens,” explains the co-founder of Trees Associates. “That’s why, for example, community gardens can be so powerful in bringing people together, because gardens need maintenance. What’s most exciting about [landscape design] is the dynamic aspect of the plants. Any garden is rooted in time. It will change right before your eyes. And it will wither unless you work on it too.” ©

VISIONARIES





A NEW ROLE

What is it like working in a forward-thinking design studio? True Design's editor-in-chief Anders Modig talks to Augustin Scott de Martinville, Elric Petit and Grégoire Jeanmonod, the founders of Big-Game, about how the role of the designer is evolving.

By Anders Modig



From a humble shared office in a former window factory in Lausanne, Switzerland, Big-Game designs furniture, door handles, cutlery, knives, pens, in-flight accessories, connected objects – and watches. Last year they were invited to collaborate on a timepiece for the True Designer collection by Rado, in which they designed the True Phospho, recipient of the Good Design Australia Award in May 2018 and Red Dot Design Award in April 2018.

The cramped office is just big enough for eight desks occupied by laptops, sample chairs and shelves full of other prototypes in various stages of production/completion – a surprisingly modest space given that this team of designers works for global clients including brands like Nespresso, Alessi, Habitat and Karimoku.

“To work in different fields with different types of objects makes the job never boring. And as each field has its own rules, we often come with a fresh eye where we can use our experience from another project – for instance the watch experience increased our precision,” says the French-Swiss-Belgian trio who met at the design university ECAL in Lausanne. They always work together and thus insist on being quoted as one.

You sometimes take a historical idea and give it a twist, which makes it avant-garde – is the world ready for that?

“Yes, we try to reference basic standards that a lot of people know, and sometimes we mix different references. Take for instance the Bold chair, which is an homage to modernism and the tubular chair by Mies and his contemporaries. But our chair is a little bit funny because it is covered by soft foam.”

Isn't it really difficult to be global with humour?

“We would never take a risk with humour. Remember that Bold is a relatively limited series for certain people interested in seeing these kinds of twists – and how far you can go really depends on the end user. It would be way too niche for a client like Ikea.”

So, tell me about Ypperlig, the Ikea project that came about in 2018?

“Ikea is really famous for its shelves, but we wanted to make a self-supported construction that doesn't require a cross-section and becomes very strong when you assemble it. It looks like a simple wood shelf, but the grey pieces are folded steel. At Big-Game we really like to simplify. We love the simplicity of a one-line

Above: Left to right: Elric Petit (B), Grégoire Jeanmonod (CH) & Augustin Scott de Martinville (F)
Photo: Cédric Widmer

Opposite: CARGO box for ALESSI



drawing – when you see the object, you should directly understand what it is.”

How would you describe the dialogue with the client, the relationship of designer and client – especially when it comes to daring ideas?

“The dialogue is really important. A good object is really made by two different parties: the client and the designer. That is why we really like to work with clients that really know what they are doing. The first thing we normally do is to visit the manufacturing facility to understand the history of the brand, how they have arrived at their objects. After that we challenge them with a lot of different propositions – that is always a good start for a discussion to understand

how far they are willing to go. Then we can get to work based on an understanding between the parties. But once we have met – always with all three of us – we can then do the rest of the communication online. For instance we just got off a call with our partner in Hong Kong who is preparing work for a company in Calgary, Canada.”

How do clients react to very new combinations or new things?

“We rarely push the limits for the sake of pushing the limits – if we do something, it is because it makes an improvement or it will make your life easier because you can behave differently. This approach makes it easier, because there is a motivation behind the design. One of the positive effects of three people working together is that it’s never just one guy liking a

solution or a material; you also have to convince the other two. So, when you arrive at the client, you have already convinced two people – the idea is truly developed and checked.

But why are you still always looking for clients? Why not simply go ahead and produce your pieces yourselves?

“Then we would lose the ability to work in many different fields. It is very addictive to always get to work with a new country, make a new story, be part of a new team. It is important for us to be specialised in not being specialised. It is also very important for us to work with big brands – you learn so much from working with companies like Karimoku, Japan’s biggest manufacturer of wood furniture.”



The three of you founded the company in 2004, and now you have four more staff. How has the role of designer developed in these years?

“When we started, the designer was often called upon at the end of a project for a bit of design to make the product look good. Now, we have a more central role. With this huge entrepreneurial and crowdfunding trend a lot of companies understand that they need designers earlier in the process. The company focuses on what the project is, the concept, and thus the designer plays a key role from the beginning and is the person making the idea come together. This makes the work way more exciting than before. Being in the centre of things we also connect people with each other. Then there is still the saving of old brands through developing and redesigning the core of their idea.

Are these old giants open to new ideas?

“They have to be! Take Giroflex as an example. They are one of Switzerland’s biggest brands for office furniture. To thrive they must invest in design and come up with something new, fresh, and exciting. Since the beginning of 2018 we became art directors with a five-year mission for Giroflex, a very exciting and big thing for us.”

What else has evolved in the design profession in the last 15 years?

“The technology. You can do so much more with software, and we are 3D printing everything we send out. It is fast and not expensive, and it’s much more efficient to hold something 3D in your hand compared to looking at it on a piece of paper. The technology also makes it a lot easier for a small company to have global clients.”

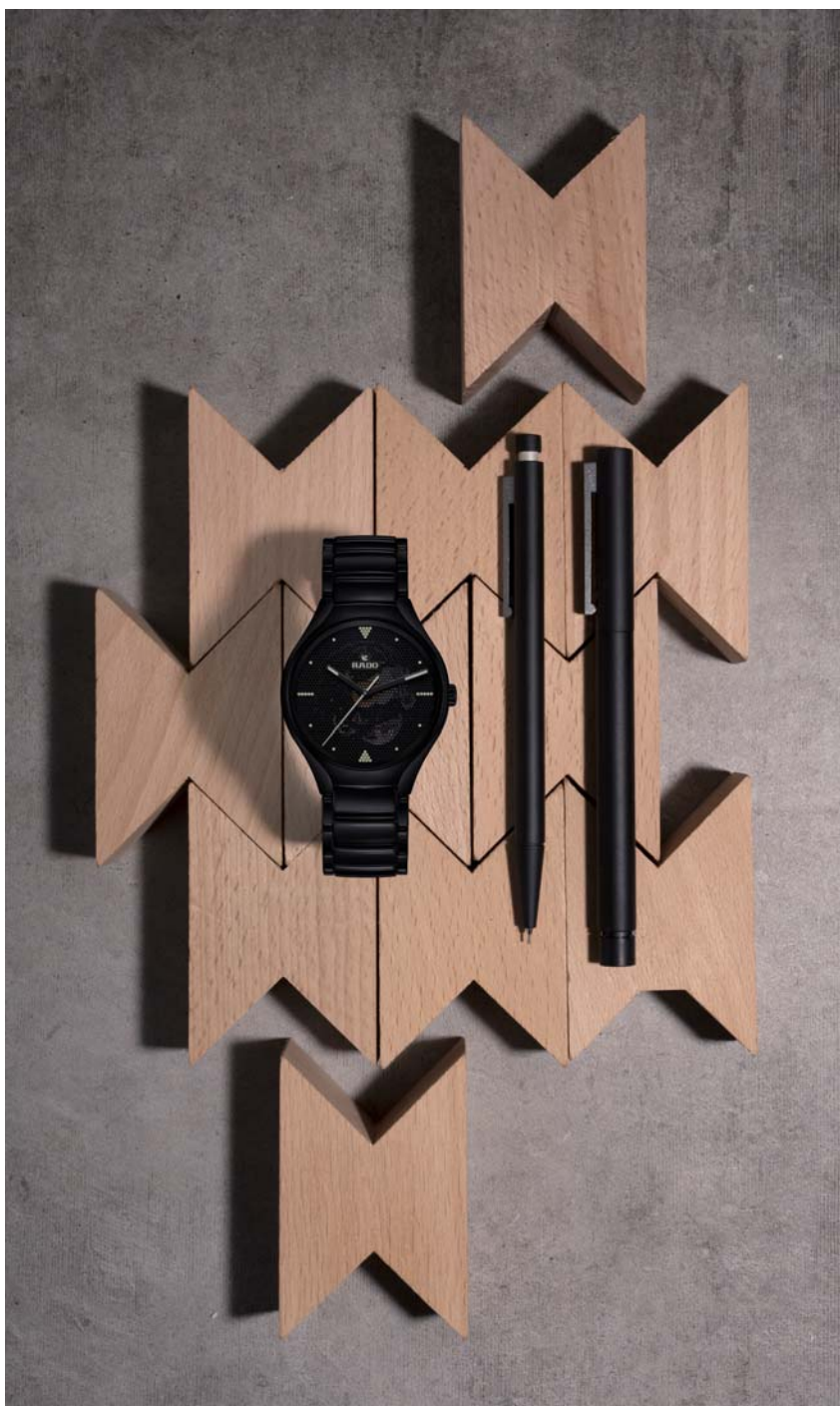
What about the sustainability awakening in this period?

“Good design is sustainable because a good object performs better than a weaker design, so you will keep it longer. It is not going to break as much. We designed what Swiss Air Lines refers to as the Bento Box, which is used when serving meals on mid-haul flights. This box reduces waste and creates a better experience for the passengers. Right now the European Commission is talking about banning straws and disposable cutlery for instance – which is an opportunity to design new non-disposable stuff that matches the new criteria. So, increased sustainability goals are good news for us designers.”

What is the difference between designing a watch and furniture?

“It is obviously the scale and the precision, which is crazy when it comes to watches. The Rado True Phospho project was the first time we were looking at measurements of 0.01 millimetres. We were really into precision before, but now even more – our eyes have changed. In the end the challenge with a watch and a chair is the same – it is about being consistent. You work separately on all the details like the hands, the logo placement, the pattern – but in the end they must all function together to create a homogeneous object.” ©

The design and works of Big-Game will be on display at the design museum Mudac in Lausanne July–September 2019.



BIG-GAME ON ITS MOST IMPORTANT PROJECTS

Animals, the first product, 2004

"A build-it-yourself hunting trophy made of plywood. It gave the name to our studio."

Bold Chair, the first chair 2009

"It is obviously a reference to tubular chairs by Mies van der Rohe and others – but made in foam. One is in MoMA's permanent collection."

Provins, first product to be made in more than a million copies, 2010

"Wine bottle for Provins, the biggest producer of wine in Switzerland."

Cargo Universal box for Alessi, the first project for a big name of design, 2014

"Great to work for one of the brands we dreamed of working for."

Rado True Phospho – the first watch for the Swiss watch industry, 2017

"This was the first time we had to make decisions about 0.01-millimetre measurements."

Big-Game on the Rado True Phospho

We asked for a lot of different things Rado had never done before, and in the end they did everything we wanted. The holes on the dial make it lighter – a strategy often used in sportswear – while also being a nod to skeletonisation. To work in ceramic made this really interesting; to us ceramic is really the perfect material for a watch.

Opposite: MOOSE hunting trophy for MOUSTACHE

Left: Rado True Phospho
Photo: Lisa Klappe
Credit: Lidewij Edelkoort, Trend Union

AN INTERNATIONAL DIALOGUE

New York, Madrid, Shanghai: three cities on different continents, all hosting major design events. Their directors share regional particularities and 2018 global trends in design.

By Yannick Nardin



This year, Rado has once more collaborated with design events around the world. Some are new to the scene, like the Madrid Design Festival; others have been established for a couple of years, such as NYCxDESIGN or Design Shanghai. Under the shared designation of “design events,” these encourage local creativity as well as international dialogue with a similar willingness to stimulate local talents and the public’s involvement.

**Edward A. Hogikyan,
Chief Marketing Officer of
the New York City Economic
Development Corporation,
speaking about NYCxDESIGN
Which trends did you notice this
year?**

“Sustainability continues to dominate much of the innovation we are seeing. The materials used for fabrication of everything, from apparel and furniture to lighting and construction, have put a spotlight on the myriad ways to minimise the environmental impact of so many products currently being used and discarded. This was evident not only in student exhibitions this year, but also from big global brands that recognise the need and desire for these types of products by the public. This trend appears to be global, and not just a local phenomenon.”



Do you feel design benefits from globalisation or gets standardised?

“I think globalisation is a real plus for design. The exposure to design from different countries and cultures can be inspirational to designers. I don’t think designers seek to copy what another country/designer has done, but rather use it to grow their foundation and of understanding different designs. I also believe it creates more of a dialogue between people, that ultimately enhances the overall conversation around design. A Swiss brand like Rado is a great example of this. With the Rado Star Prize, there isn’t one project or installation for all of the competitions worldwide, but rather each city or country has a unique challenge. The exhibitions around the competitions in each market are also unique, and reinforce the unique story coming from that country.”

**Zhuo Tan, Event Director of
Design Shanghai
This event is expanding, with
Design Beijing being held in
September. Do these events fill
a gap?**

“Yes, I think so. China is a huge market from a geographical point of view. We have established Design Shanghai as the leading design event in





Asia over the past five years. Every year, visitors are coming from around 30 countries in Asia. But we know that a lot of designers from the northern part of China didn't come to the show. It also made sense to build such an event in Beijing, since the city has the highest concentration of architecture and interior design companies in China.

Today, in China, what is the public's attitude toward design?

"I think the Chinese public is becoming more and more design-savvy, thanks to media exposure and high-end events like Design Shanghai. The public understands what design is about, starts to appreciate it more and becomes more willing to pay for it. Style wise, I think the contemporary look is becoming increasingly popular."

Álvaro Matías, Director of Madrid Design Festival 2018 was the inaugural year for this event. How was it tailored, especially for this city and public?

"Madrid Design Festival is a project held throughout the city, sharing a lan-

guage that can generate methodologies, change mentalities, positively alter our environment and - above all - redesign the world. The festival featured exhibitions, workshops, master classes, installations in the urban space, music, a programme for professionals and proposals from the city's business community. With this cross-disciplinary programme, it is a meeting point offering new perspectives to design lovers, encouraging the public to get involved, while offering professionals a place to meet. It also highlights the value of the legacy of companies and institutions committed to supporting design."

What position is the Madrid Design Festival meant to fill on the international design scene?

"The festival will set out an overall view of design, ranging from product and industrial design to graphics, architecture, interior design and communications, hybridising them all into a contemporary and innovative format. Madrid Design Festival exhibits proposals from leading designers, supports emerging ones and show-

cases the output of Spanish designers working and living in Madrid, in an attempt to highlight the constant creative development of the city."

Rado's participation in these three events is only part of the brand's worldwide involvement in the design community. To constantly renew its inspiration and to support tomorrow's design, Rado collaborates with numerous established designers as well as supporting emerging talent through the Rado Star Prize. This, alongside partnerships with other design events, shows the depth of the brand's commitment to improving the world through design. ©

Opposite top: Edward A. Hogikyan, CMO of the New York City Economic Development Corporation

Middle: Zhuo Tan, Event Director of Design Shanghai

Bottom: Álvaro Matías, Director of Madrid Design Festival 2018

Above: Part of the Rado exhibition at NYCxDesign 2018

CONSCIOUS DESIGN IS A DUTY

Through Cappellini, a trend-setting design company, founder Giulio Cappellini has been fostering talented designers for almost three decades now, with an untouched, refreshing and creative spirit. True Design talked to him about ecology, new trends and the duties of designers.

By Yannick Nardin

In the now famous story, in 1992 Cappellini introduced the S Chair by Tom Dixon, then still an unknown. This act ushered in a new era of author design, creative and media-savvy, as well as marking the beginning of limited design series. Himself a recognised designer, Giulio Cappellini is also the Art Director of the Istituto Marangoni Milano and lectures at the Milan Architecture University.

This year, you chaired the third edition of the Rado Star Prize Italy with the theme “Natural Freedom.” The winning project by Jayi Wang materialises the quality of air. How connected do you feel to ecological concerns?

“I think that the quality of the air and the environment in which we live deeply influences our way of living and our approach to life. Many people across the world live in big urban areas and cities where the air is very polluted and unbreathable. This is one of the biggest problems of today's society and tomorrow's, and we must be aware of it. Technological progress cannot destroy the environment, and that is why we decided to award Jayi Wang's project – which illustrates this problem very well – the Rado Star Prize.”

As a designer, how would you explore the topic of ecology?

“I think it is the duty of a designer to create useful and beautiful objects and at the same time be aware of climate change and create sustainable products which do not damage our planet and let people live and dream in a healthy way.”

How do new generations and their way of life inspire you?

“I travel a lot for work, and I try to observe the way of living of new generations all over the world very carefully. You can draw inspiration everywhere and from everything. When I design a new project, I especially think about a product that respects different cultures and local traditions. Today's young people pay attention and are well informed; they want to express their freedom of choice, which is less contaminated by the ephemeral trends of the past.”

Do you identify emerging needs?

“Nowadays there are for sure new needs regarding life and communication. Technology has made big progress and radically changed our way of living from travelling to communicating, and this change has affected all ages and walks of life.”



How do you feel they may influence design?

“The current way of living deeply influences design. Today we have to create contemporary, hybrid and nomadic objects, which can be adapted to different kinds of living

and working realities. A product is interesting if it is able to fulfil these needs. The era of beautiful but not useful objects has definitively faded. Nowadays we have to design consciously without neglecting creativity.” ©

Above: Giulio Cappellini
Photo: Antonio Facco

VISIONARIES CHANGING THE WORLD

A plethora of exceptional talent enters the design world every year. But, some are more conceptual than others – True Design takes a look at three designers who are changing design as we know it.

By Anders Modig

Imagine being seated in a chair with 60 springy, white tile-looking plastic squares. These squares happen to be interactive sensors – the coil-sprung squares sense your body's position and weight. Thus for every movement you make, a screen in front of you instantly recreates the chair design corresponding to the position of your body. When you have eventually found the perfect position, you can save the design – and let a machine make a chair that is unique for your body.

The Endless Form Chair is the brainchild of Chinese designer Zhang Zhoujie who graduated from England's top design school – Central Saint Martins Art & Design College –

in London in 2010. Ever since, he has explored what digital creative design can be, especially as a direct response to human interactions.

Endless Form, exhibited by Gallery All at Design Miami/Basel in June 2018, is part of a greater movement of user-centric design, where increasingly complex tailor-made forms can be created very quickly with industrial methods. Artificial intelligence performing together with humans gives infinite possibilities – and it (at least for now) still takes two to tango, according to a statement from Zhang: “Human emotions, instincts and needs are complementary to artificial intelligence,” he said.

Feel the smile

Ironically Dutch designer Simon Dogger is often referred to as a visionary designer – even though he lost his vision six years ago. From his seeing years he remembers and profusely misses what he is no longer able to experience in conversations, body language and emotions. But instead of falling into a dark hole, the prodigy set to work, resulting in the Emotion Whisperer (EMW), an invention which makes it possible for the visually impaired to identify and literally feel the emotions of people they are

Below: The Emotion Whisperer
©www.simondogger.nl





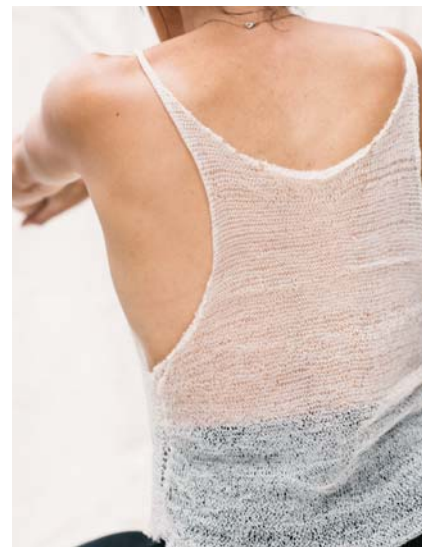
talking to. The Emotion Whisperer actually consists of three interconnected products: the glasses, the EMW stone and the app. The glasses have an integrated camera, which live-streams video to the app programmed with face and emotion recognition software that recognises six base emotions in different intensity levels. One is happiness, and when it detects a smile from your conversation partner it sets off a vibration in the stone. So, even if you have a visual impairment which doesn't allow you to see it, you can literally feel the smile.

Algae fever

Zero waste - but 100 percent design. The ultimate design goal may be possible with the advent of algae fibres. AlgiKnit - a sustainable biomaterials research group made up of Aleksandra Gosiewski, Aaron Nesser, Tessa Callaghan and Asta Skocir from

the Fashion Institute of Technology in New York, has created a series of textiles from a readily available rapid-growing biopolymer – which is science talk for kelp. The group aims to produce footwear and apparel and has already made prototypes of seamless sweaters as well as running shoes, all based on kelp, one of the fastest-growing materials in the world. This seaweed also recovers nutrients from runoff, thus the large water demands and toxicity of conventional dye processes may also be avoided.

After their lifespan, kelp products can be composted, thus producing zero waste. Given that the clothing industry is the second-largest polluter in the world, this is excellent news. As is the design awareness – gone are the days when eco-friendly designs had to signal a brown recyclable paper bag. The future is here. ©



Above: ©Endless Form/ Zhang Zhoujie Digital Lab/ Courtesy of Gallery ALL

Right: AlgiKnit. Image courtesy of Fashion Institute of Technology

TEN YEARS OF FUTURE STARS

Groundbreaking fashion, do-it-yourself dolls or eye-opening livestock documentation – the range of design projects that have received the Rado Star Prize is as vast as the design profession itself. But what are the winners doing today?

By Anders Modig



To make a better future you must foster the next generation. Well aware of this, Rado has been nurturing young designers for a decade now. It all started in 2008, when the design-focused watch brand teamed up with the Dutch Design Awards to hand out the first Rado Star Prize – or Rado Young Designer Prize as it was called in the early days. And from the very beginning it turns out the award can presage a future career.

2008, Christien Meindertsma, Netherlands

Then: Awarded for the self-published book PIG 05049

Now: Designs books, furniture and fabrics

Way before nose-to-tail eating made a comeback in haute cuisine, pretty much every part of a pig was already being used by efficient industries. This widespread application of animal products where you least expect it fascinated Christien Meindertsma, designer of PIG 05049, a book that followed the fate of one pig as it ended up in anything from a tenderloin to ingredients used in photo paper. The book, which laid the foundation for her career, is an unlikely hit in its

sixth edition, with more than 12,000 copies sold – extraordinary numbers for a self-published niche title.

“The Rado Prize and the other awards I received at the same time made me believe that you can work with really nerdy projects and still make a career of it,” says the designer born in 1980.



Above: Christien Meindertsma
Photo: Vincent Mentzel

Right: Flax Chair
Photo: Mathijs Labadie

Opposite top: The Rado Star
Prize-winning Stackable Vase (2011)
©Pong Product
www.pongproduct.com

Opposite bottom: Leo Yiu Chun
Pong at work in the Hong Kong
studio ©Pong Product
Photo: Louise Loong



The book documented a process. Today she aims to design products in the same way. “But whereas the meat industry is something that I find negative, I now focus on positive material research, resulting in books, textiles and furniture, for instance the Flax chair.”

For maximum freedom Meindertsma has chosen to work alone and teams up with collaborators for various projects. “Then I am free to spend a lot of time researching without asking permission, and all the communication and contacts are straight through me – there is no confusion in between.”

Meindertsma’s work is part of prominent collections such as the Victoria and Albert Museum in London and MoMA in New York, and she has also given a TED Talk.

2011, Leo Yiu Chun Pong, Hong Kong

Then: Awarded for Stackable Vase

Now: Runs the eponymous design studio Pong Products

“At Pong, we believe that even the most common object has a soul,” says Leo Yiu Chun Pong of the Hong Kong-based design agency Pong Products, where the two co-founders collaborate with five freelancers.

In his 17 years as a designer, he has created 170 products, won seven awards and filed two patents. One of the latest products is a clever pot with a spout for easy pouring.

“With a focus on smart product design, we are passionate about creating products which are interesting, functional and beautiful. We hope our products are modern in design but timeless in functionality, able to

inspire and last,” he says about their rich back catalogue.

“To get the Rado Star Prize, an international recognition, was very big encouragement for me to move forward and ultimately set up my own design studio,” he says.





Above left: Mickael Dejean
Photo © SDLVO

Above right: Collection AGRAFE
presented during exhibition of
DAYTIME at Hôtel Du Duc in Paris
(2018)
Photo: Mickael Dejean

Opposite top:
Design by Monica Monsanto for
Idaho Russet

Opposite left: Monica Monsanto

Opposite right: The Rado Star
Prize-winning Mbari Dolls



2014, Mickael Dejean, Paris

Then: Awarded for the Agrafe table

Now: Furniture designer under the brand Mickael Dejean

At the time of the award Mickael Dejean was still on the common route for many a designer: gathering valuable experience by working for an established designer. In his case it was for the multidisciplinary Paris-based Arik Levy, but since 2014 Dejean has been dedicated to developing his own brand.

“I was so proud to get an international award at the same time that I really started my career under my own name. The Rado Star Prize is a great opportunity for young designers who

want to participate in the history of design,” says Dejean.

He strives for “intelligent assembly” of material in his minimal products, where every visible part is also functional. The Agrafe table series is still a main part of his output, with two new editions on show in September at the ‘Maison et Objet’ trade fair in Paris. The designs were finalised in early 2018, but the production will not commence until 2019 – lead times are long in the design world. “Additionally I am working on the Acrobat clothes rack, the Allumette shelf and the Cratere ashtray. I’m also attracted to the fashion universe as a new perspective to complement my design approach.”



**2014, Monica Monsanto,
Johannesburg**

Then: Awarded for Mbari Dolls

Now: Product designer at Idaho Russet and IdeaNav

“Mbari” means family in Swahili, and South African Monica Monsanto is slowly but surely joining the global design family. Her Mbari moulds, that help children to make dolls in various materials, bear the Swahili word and give Monsanto the validation needed for a young designer.

“I was straight out of university, and the international exposure of the award made it possible for me to compete for work on a national level,” she says.

However, the design industry in southern Africa is not as prolific, compared to the rest of the world. “That’s why I stretch out globally. I am the exclusive service provider for the Dubai-based Idaho Russet, which offers design and prototyping services, where I assist in further developing with internation-

al clients. I am also working for IdeaNav Patents, Designs and Prototyping in South Africa, another company that makes ideas come to life,” she says.

In the future Monsanto plans to be based overseas to expand her career as a designer, which would not only benefit herself, but also her clients.

“I want to work and learn from only the best and eventually pass those skills on to younger designers starting out.” ©

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