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How is it that you live, work, eat, sit, read, converse, have coffee with a friend, or even remain for many hours in a space where every inch is crammed with elements such as: floors with graphics, abnormal seats, unusual curves forging the atmosphere in a new way, unseen facades, glass tables riding bicycles, ergonomic rooms...and yet find air for your eyes to breathe and feel calm and relaxed like there is nothing around you?

I believe this is basically achieved by four factors (probably more as they might be infinitely divided!):

1) A certain responsibility for showing other people what you can do (i.e. "Service"). 2) Experience (i.e. "Knowledge"). 3) Playing with time, avoiding and letting the pressure grow while procrastination enzymes pump like a heart, bad sleep, hard neck, bits of panic, fast eating, dirty dishes and unmade beds (i.e. "Deadline!"). 4) Some kind of bug that stings you somewhere in your central nervous system and makes you want to get to that place you envision just before factor number 3 is about to kill you! (i.e. "Inspiration").

The magic influence on the people who visit these places is demonstrated by the fact that the brands, companies, restaurants, and design were achieved in such a gentle manner that they present the products or services in question in a non-aggressive way that doesn't impose upon the customer's life. The visitors are still "possible clients" and free to decide whether or not they want to buy the product/service. The presentation isn't invasive; it's elegant and enjoyable; for in the end the real objective is seduction. Nobody denies commercial goals, but if there is a design based on a concept that is respectful and that incorporates the designers' pleasure in creation, then it works as the best host and you don't need over-blown style assaulting you with what you need for your life. People don't need to be told what to do or want.

Preface

When you enter one of these new atmospheres, you live a different and yet joyful experience. It is one that proposes to the public a little turn in their day or routine that they may not take otherwise. It creates new situations, and it is right at those moments where the design itself is being "creative", because it is constantly suggesting new feelings, experiences, inspiration, etc, to the person who walks by and connects with it. Designers create a living tool. Although, it would be somewhat pretentious to think that these experiences are "better" than say, getting a cup of coffee at a subway stand in the city, or getting a typical piece of food anywhere in the streets of the world like an acarajé in Brazil, a hot dog in New York City, a falatel in Tel Aviv or a choripán in Buenos Aires; because those experiences are somehow ancient, pure, cultural; and nobody can beat them. A high end design is a cure to the environment that is loaded with so much unnecessary visual information all the way between the subway stand and a place like "La Cite des Affaires" in St. Etienne, In a way they are opposite extremes but they are next to each other on the other side, in some type of symbiotic balance.

By challenging the work area, understanding customs and respecting people's sensitivities, dedicated designers can compose on the given space like it was a canvas, a song, or a story. The plate is made with flow, swing, light, colors, rhythm, tension, balance and some personal spices as well. The streets of the world have suffered an architectural and technological revolution aftermath, where construction and visual communication have mixed up in a new world system that has lost that beautiful old school anthropological way to build and create signs, like you can still see in smaller towns from more autochthonous cultures. It doesn't have to be a Peruvian tribe village necessarily, it's also Ouro Preto, or even Paris. What has happened to that sense of the aesthetic and commercial projects elevating from natural environments without transforming into their own enemies?

Industrial, urban, interior, graphic, fashion designers, architects, movie directors, television producers and so on should all be conscious and aware of the impact and influence that projects create on a society. Sometimes, when this job is applied on a level presented in this book, which contains work that functions with a genuine care for the visual and public environment, it can almost become a social service and contain bits of a humanistic career. Let's not forget the wonderful and precious state of "nothingness". Just think of a blank clean empty room with nothing in it, just clean air; or a green beautiful forest, and a red endless canyon; if you are to put anything in there it had better be an element that respectfully adds something. That natural nothingness is a precious state of harmony, if there is nothing, there is already lot.

So, enjoy a break to the eye and body, provided by this selection of great, pleasant design work; which thanks to the authors' commitment, service, knowledge, inspiration...and deadlines of course!...these spaces exist by not only not losing a natural original tranquility and harmony, but also reinstalling it.

Federico Rozo

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Studio Makkink & Bey

Designer Jurgen Bey and architect Rianne Makkink have operated studio Makkink & Bey together in Rotterdam since 2002. The studio's many projects are very diverse, and include public space projects, product design, architecture, exhibition design and applied arts. Aspects like analysing the content, looking at the relationship between purpose and shape, design as a bearer of a story, and the relationship between spectators and bearers, designer and commissioner, can originate from exhibition design and architecture, but are also used in projects of other disciplines. Urban planning, architecture, landscape architecture are inextricably bound to product design. The light bulb has had an influence on architecture, the way a house is built influences its interior, a skyscraper could have never existed without the invention of the elevator.



Camper Steps

Design Agency: Studio Makkink & Bey Designer: Rianne Makkink & Jurgen Bey Photographer of the portrait: Jeroen Hofman



The design for a new store concept for a Camper shoe shop in Lyon, is grounded on basic walking movements. Movements forward, upward and downward are shaped in staircase pedestals, stools or stepladders and outlined in bright red lines on the stairs, wall and floor. Stairs represent the conjunction of separate places. While performing as a place to meet, sit on or pass through, they expand places and establish rhythm, depth and infinity of spaces.





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