

saabmagazine

THE INTERNATIONAL PRODUCT MAGAZINE FROM SAAB AUTOMOBILE 2/2010



A Swiss adventure for
the all new Saab 9-5



These are extraordinary times for Saab as we head towards our first anniversary as an independent company. The reaction from customers around the world, who have given such incredible and positive support, has been truly remarkable. Many of the plaudits for our continued revival should go to

our CEO Jan Åke Jonsson and our Chairman Victor Muller, both of whom received well-deserved awards for their 'never-give-up' attitude.

This issue of *Saab Magazine* is packed with news and reviews that demonstrate just how much is happening in the world of Saab. Our brand new Saab 9-5 continues to meet with great press and customer response.

The Saab 9-3 range is also full of new offerings. For example, the Saab 9-3 TTiD has achieved lower emissions that fall within the European 120g/km CO₂ limit: the 180hp engine comes in at 119g/km – a class-leading figure.

We also unveil the Saab 9-4X, Saab's first entry into the dynamic and fast-growing crossover market. The sleek design of the new 9-4X, inspired by Saab's aircraft heritage and our Aero X concept car, really sets it apart from its competitors.

The new co-operative spirit at Saab continues. We have signed a strategic agreement with BMW for the supply of new-generation engines and linked up with a range of partners for our new Saab ePower electric vehicle prototype, and joined forces with American Axle Manufacturing (AAM) for the engineering, development and marketing of innovative electric all-wheel-drive systems, as well as electric and hybrid driveline systems.

Thanks again to all those loyal Saab employees, customers and fans around the world who never gave up believing in Saab's future. Our new-found independence couldn't have been achieved without all of your support!

Knut Simonsson Executive Director Brand & Marketing

www.saab.com

Follow the progress of Saab's new car launches and concepts with Saab-i, our email newsletter. To sign up, just click on the Saab-i link at www.saab.com and choose 'international site'

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You can find out much more about these stories and other latest Saab news by visiting <http://newsroom.saab.com>

Saab and BMW in engine agreement

In a groundbreaking agreement that further emphasises Saab's new-found independence, Saab Automobile and BMW announced an agreement for the supply of engines to be used in next-generation Saab vehicles.

Under the purchase, supply and development agreement, BMW will supply Saab with four-cylinder 1.6-litre turbocharged petrol engines from 2012. The engines will then be adapted to meet Saab's specific requirements.

Saab Automobile CEO Jan Åke Jonsson said: "BMW's engines and their fuel-saving innovations are widely regarded as a benchmark in the premium segment. We look forward to integrating this technology into our next-generation vehicles in a true Saab way."

Victor Muller, Chairman of Saab Automobile, added: "This is a major step for Saab on our road to becoming a profitable independent premium carmaker. In line with our strategy, we will continue to capitalise on our own engineering expertise while also working with the very best partners. Both parties are open to exploring further opportunities as part of this relationship in the future."

→ Read more at: <http://newsroom.saab.com>



The new Saab 9-5: one of the best for 2011

Time magazine has nominated the new Saab 9-5 as one of the best cars for 2011. The magazine said: "Like a patient with an active lifestyle who endured a long hospital stay, the Swedish carmaker is eager to show that it is ready for competition with the Saab 9-5, the first all-new version of the model in 13 years." *Time* added that the new 9-5 "comes with

a top-notch suspension, crisp steering, a turbocharged engine that can take the car from 55mph to 90mph (about 90 km/h to 145 km/h) in an instant, a comfortable interior with a cockpit modelled on those found in airplanes, and a starting button in the centre console".

→ Read more at: www.time.com



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Award for entrepreneur Muller

Saab Chairman Victor Muller has been named Entrepreneur of the Year by *Automotive News Europe* in recognition of his incredible efforts in securing Saab's future and implementing its business plan. Muller's "dynamic business acumen" and "extraordinary tenacity" helped save the company, said the magazine. But Muller was keen to add that while he was honoured to receive such an award, "it was for all the Saab employees, and Saab management, who have shown such tremendous commitment during a challenging but exciting period in the company's history".

→ Read more at: <http://newsroom.saab.com>

Saab forms new tech company

Saab Automobile and American Axle Manufacturing (AAM) have joined forces to create a jointly owned company for the engineering, development and marketing of innovative electric all-wheel-drive systems, as well as electric and hybrid driveline systems.

Carlsson's first win – 50 years on

Legendary Saab rally driver Erik Carlsson was reunited with his rookie co-driver Stuart Turner in October 2010 to mark the 50th anniversary of their first British RAC Rally win.

Carlsson and Turner defied the odds to win the first of a hat-trick of RAC victories – with the help of their little three-cylinder, 750cc Saab 96. Erik went on to win the Monte Carlo rally twice, as well as the San Remo and Acropolis rallies.

Now 81 years old, and still acting as a Saab ambassador, Carlsson, along with Turner, was guest of honour at a luncheon in London where the historic Saab 96 went on display. To mark the occasion, Saab Great Britain announced a 280hp Saab 9-3 Aero Carlsson model, a limited edition of which only 96 will be produced.



Saab community



→ **App fans will** want to get their hands (or their iPhones and iPads) on the recently launched – and very free – ‘Saab’ app. Cruise along to the iTunes App Store and get more out of life with the new Saab app, which includes information on both the new 9-5 and new 9-4X.

→ **Saab has launched** a new music tab posted on its official Facebook page. Drivers are able to find songs and playlists added by other music-loving Saab fans. Via the music streaming service Spotify, Saab fans can search from a vast music library and add their favourite driver-friendly tunes. The most-liked songs will make it to Saab’s official playlist, published on a monthly basis. Simply log on to Facebook and make your way over to Saab’s fan page to add your flavour to the mix.

Spotify is currently available in Sweden, Norway, Finland, the UK, France, Spain and the Netherlands. Go to www.spotify.com for the latest updates on which countries currently offer Spotify.

→ www.facebook.com/saab

→ **Saab clubs and** enthusiasts now have their own lounge on Saab’s Facebook page. There’s a directory, and information can continuously be updated about clubs, enthusiasts and events from all over the world. All of the events shown on this page are not carried out by Saab but by the legions of true fans of Saab Automobile.

Over the years Saab has developed a strong relationship with Saab owners. Enthusiasts are organised in local clubs that share information about new and old car models with a true passion for Saab. The clubs also arrange club meetings, both national and international. By using Saab’s Facebook page as a global ‘lounge’, the clubs and enthusiasts will get a digital platform

where they can share information.

Upcoming events are presented on a map and by using the event directory you will find local and international Saab-related happenings. Use the map to see if there’s anything going on in your area. By using the club directory and segmenting your search you might just find clubs and enthusiasts with the same type of Saab interest as you.

→ Go to: www.facebook.com/saab and click on the ‘Saab Clubs’ tab

→ **The town of Trollhättan** hosted thousands of Saab enthusiasts from across the world during the summer. Now you can see some of Saab’s dedicated fans in action by visiting → www.youtube.com/saabcarsofficial

→ **Saab devotees in America** gathered during the summer at the Saab Owners’ Convention. The Saab Club of North America celebrated its 30th anniversary by holding its annual Owners’ Convention in Aurora, Ohio



between July 22-25, 2010. The festivities commenced with an optional Track Day at Nelson Ledges Road Course where attendees had the opportunity to drive the very course where Saab’s turbocharged 900 showed its stuff to the country. The event was packed with exciting activities, seminars and keynote speeches from Jan Åke Jonsson, CEO of Saab Automobile AB and Victor Muller, CEO of Spyker Cars NV.

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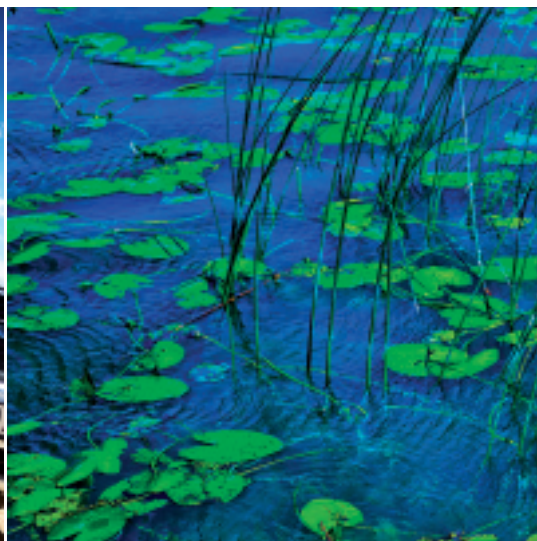
PHOTOS/ALEX P

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A Swiss adventure

Car photographer Alex P has photographed hundreds of cars in locations all over the world. When asked to take pictures of the all new Saab 9-5 in Switzerland he found that he was very quickly captivated by the new model and all it had to offer

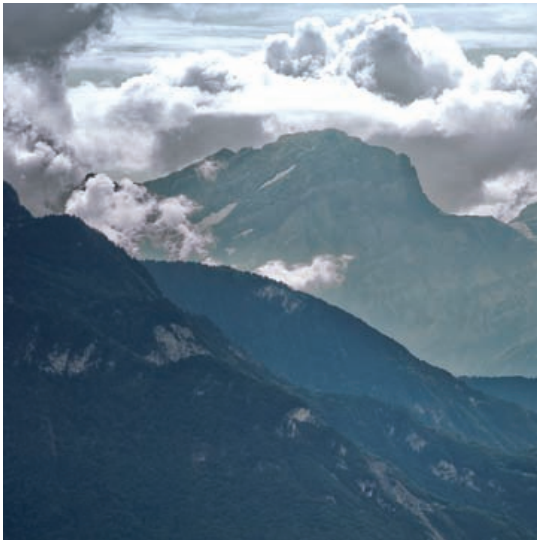




CAR PHOTOGRAPHER ALEX Puczyniec, usually known as Alex P, loves cars. Wherever possible he tries to drive to shoots in Europe rather than fly and in the years that he has been photographing cars he has seen and experienced just about everything. Every kind of car, every kind of road condition, every predictable – and not so predictable – weather pattern, every location that takes your breath away. So it is uncommon for Alex P to really enthuse about a new car when on assignment. This time it's different.

As Alex readily admits, this particular shoot – driving the new Saab 9-5 V6 Turbo XWD from Zurich to Geneva and photographing its best assets in a variety of urban and rural locations along the way – provoked the kind of passionate response that happens only very occasionally in his daily life. "I love cars," he says, "the way they look, the way they drive, the way they work. I drive hundreds of thousands of miles, so one takes the brochure descriptions with a pinch of salt. But not this one. Not this car.

"My first impression when seeing the new 9-5 in the flesh was that it's so good-looking. It really is a powerful



Left
Photographer
Alex P captures
the all new
Saab 9-5

On the roads around
Lake Geneva the new
Saab 9-5 could really
show its impressive power



new presence on the road. And the immediate sensory input, when entering the car and getting into the driver's seat, is that you have a perfectly adjusted driving position. There's a kind of instant affinity. Everything feels and falls to hand. This is true ergonomics."

For a photographer with large quantities of equipment, the new Saab 9-5 also had to comfortably and safely accommodate all of this paraphernalia: camera gear, personal luggage and assistant's luggage, computers, valeting gear. "The thing is," says Alex, "that there was still space left after we stowed it all! Thankfully there are adjustable restraints that form a solid bar, preventing valuable kit from taking off."

Now it was time to drive. "I started the engine and entered 'to Geneva from Zurich' in the Satellite Navigation system. Controls are well weighted, clunks have the right click, ticks have the right tock – there is refinement here. Within a few seconds of entering the cockpit I agree with myself that having one of these new 9-5s will be good for me!"

There are immediate effects for Alex as the car sets off in rainy conditions. "The head-up display really intrigues





Once you push the start button, Saab's XWD cross-wheel-drive system is already active, continuously monitoring your way of driving

me. Its intro is a few seconds of jet-plane imagery, visual confirmation that you are in good hands. I am looking forward to how the car will perform in different driving environments – city, country lanes, plus a fair bit of motorway. I am looking for just the right locations that will do justice to this Arctic White Saab. It's really important to understand how a car looks moving in the environment rather than in studio shots. It's my job to understand the effect that a car has on people because I need to translate that into pictures."

Alex says that he can sense the "interest and appreciation" from both onlookers and other drivers as the new 9-5 speeds along. "This is good," he adds, thinking all of the time about how best to place the new 9-5 in certain locations, and with particular backdrops, to do it justice. "Although we were constantly location hunting, this new 9-5 had raised the bar so high that I simply didn't want to stop driving."

Powering up the alpine hairpin bends confirmed the new 9-5's promise of responsible performance and Alex wasn't going to give up driving easily in order to concentrate on taking pictures.

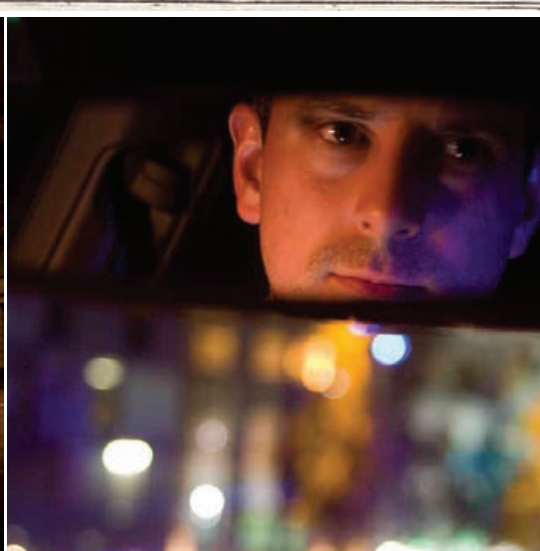
"I have to remember I am on a shoot," he says, "as a photographer! Wet hairpin, sporty speed and... there's the perfect view. Never mind. There'll be another one soon!" And in the stop-start rain, cloud, spray and sunshine "the automatic windscreen wipers didn't need a single manual override or tweak to sensitivity. Genius. It's all in the detail. And here it all feels one hundred per cent."

But despite Alex's desire to keep on driving instead of photographing, the work did happen, as you can see from the dynamic shots on these pages. "There are so many details worth photographing," says Alex. "If I am uninspired by details I struggle, but not here. I am left wondering if we have enough time."

Of course there was enough time and on the way back, after capturing some dynamic shots of the new Saab 9-5, Alex is able to wax lyrical again about his driving experience. "The engine sound along the mountainside pushes along to the next hairpin with the steering communicating precisely the message the chassis is whispering. With all four wheels driven there is seriously huge confidence behind the wheel. And this wheel itself has all that's needed to drive without letting go. Truly tactile." Truly Alex P. €



Zurich's dynamic urban environment gave the new Saab 9-5 a chance to really show its qualities





Saab's faithful followers

What is it about the all new Saab 9-5 that has made such an impact around the world? Three customers in Switzerland talk about why they bought the car and what being part of the Saab family means to them

Willy Graf **Financial planner**

I have been driving Saabs for more than 20 years and was always happy with whichever Saab I drove. I wanted to give a sign that I trusted the new owners of Saab and I even ordered my new Saab 9-5 – the Aero XWD 2.8T 300bhp model – before seeing it. I just signed up.

I have had the car for about three weeks now and already driven 2-3,000km. The car is just excellent and has everything one needs. The head-up display is terrific. It's so comfortable and the navigation system is unbeatable. I was also really pleased that the new Saab 9-5 comes so close to the original concept-car designs – the new car looks so good and makes a big impression.

For me, committing to the new Saab 9-5 was about not owning what I would call a "show off" or mainstream car. The new 9-5 is just excellent with good visibility, a big boot to hold all of the material I need to carry around with me – and it has the power as well!

Laurent Friedli **Corporate financier**

It's a really beautiful car. I loved the design immediately and I didn't even take a test drive before buying it. I chose the Aero 2.0T and ordered it as soon as it came out in the middle of April. I trust Saab completely and my dealer – Milliet SA in Crissier, a suburb of Lausanne – has been excellent.

I actually bought my first Saab in 1992 – it was a 9000CD. A friend convinced me to buy one and since then I have never driven anything else. The new Saab 9-5 is my seventh Saab.

I love the way the new 9-5 drives and, because I am a classical music enthusiast, the Harman Kardon Surround Sound music system is really excellent and of superior quality. But overall it is the reliability, comfort, passenger space and the luggage compartment that appeals to me about Saabs. And I like the fact that it's different from the leading classic German cars – it's more discreet, less swanky – a quality brand for people who don't like showing off!

Max Schlag-Plattner **Construction engineer**

My first Saab was also a 9000CD, in white, which I bought in 1992. I have always been drawn to Saab's demand for perfection, safety, reliability, comfort and very good value for money, coupled with the trusted support offered by the Saab Service Centres that guarantee carefree driving.

It was the attractive, elegant appearance and the new convincing bodywork design that drew me to the new 9-5. At the initial presentation of the new car, in Zurich during December 2009, the elegant design and perfect shape really intrigued me. The generous space, especially for passengers in the rear, and the very comfortable interior finish are really convincing and cater for every requirement.

Not only among my friends and acquaintances, but also on the road, I am experiencing particular interest in, and enthusiasm for, my new Saab 9-5!

“IT WAS THE ATTRACTIVE, ELEGANT APPEARANCE AND CONVINCING DESIGN THAT DREW ME TO THE NEW SAAB 9-5”

The new Saab 9-5. Anything but ordinary.

Saab has recently become an independent company. From now on Saab cars will be even more Saab. This new era starts with the launch of the new Saab 9-5. Combining smart solutions with advanced powerful technology, it offers a driving experience that's anything but ordinary. Find out more at saab.com



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SAAB 9-5 SEDAN FUEL CONSUMPTION, COMBINED DRIVING: 5.3–10.6 L/100 KM; CO₂ EMISSION, COMBINED DRIVING: 139–244 G/KM (TID4 160 HP MANUAL – TURBO6 300HP XWD AUTOMATIC). MEASURED ACCORDING TO 1999/100 EC. ENVIRONMENTAL CLASSIFICATION: EURO 5. FOR THE LATEST INFORMATION PLEASE CONSULT SAAB.COM.



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On the road to zero emissions

Saab's propulsion strategy is entirely geared to combining increased respect for nature while maintaining performance. Jonathan Arnold looks at the latest exciting developments and talks to key engineers

EVEN DURING ITS darkest days, when Saab's future seemed bleak, a team of dedicated engineers continued to work on ways to make Saabs more fuel efficient, with lower emissions than ever before, and without compromising performance. Not only that, but these latest improvements are another vital step on the road towards Saab's vision of zero emissions.

That dedication is evident right across the Saab model range and can be encapsulated in the phrase 'Saab EcoPower Technology'. Quite simply, Saab's overarching propulsion strategy is entirely geared to combining increased respect for

nature while maintaining performance. To achieve this delicate balance in Saab cars, everything is considered: aerodynamics, turbocharging, weight and friction reduction – they are all part of the formula.

For example, in the Saab 9-3 TTiD the deployment of two-stage turbo technology to increase power and efficiency has culminated in the significant achievement of delivering lower emissions that fall within the European 120g/km CO₂ limit. The 180hp engine comes in at 119g/km – a class-leading figure. You can read much more on how the engineers achieved this feat on the following pages.

BioPower



But there are some other, equally impressive developments to report. Saab's BioPower technology – wherein the car runs on bioethanol, petrol or any mix of the two – continues to offer drivers the opportunity to further reduce their contribution to fossil CO₂ in the atmosphere. The new Saab 9-5's 2.0-litre turbo BioPower engine, like its petrol-only stablemate, utilises direct injection and variable valve timing, on both inlet and exhaust sides, to further improve fuel consumption, emissions and performance.

And now, with the addition of an E85 fuel indicator for Saab BioPower flex-fuel engines, a read-out in the car computer menu shows the proportion of E85 that you have left in the fuel tank.

“Saab's BioPower technology further improves fuel consumption”

ePower



But the work does not stop there. At the Paris Motor Show in October 2010, Saab unveiled its latest development. The Saab 9-3 ePower is a prototype all-electric car, created in co-operation with Boston Power (batteries), Electroengine in Sweden AB (electric powertrains), Innovatum (project management), the Swedish Energy Agency (part financing) and Power Circle (Sweden's electric power industry trade organisation). Saab 9-3 ePower is designed around the driver to provide a thrilling new driving experience. The Saab 9-3 ePower is the prototype for a test fleet of 70 vehicles that will participate in extensive field trials in Sweden during 2011. The performance of the cars will be evaluated under a variety of real-world driving conditions as part of the development process for a purpose-built, electric Saab vehicle.

The battery design for the Saab 9-3 ePower can be tailored to fit in spaces under the floor that were previously occupied by the exhaust system and fuel tank. This space enables the car to have a low centre of gravity and excellent dynamics.



JØRGEN ULVSGÅRD

While work continues on radical proposals for future Saabs, today's model range offers clear evidence of Saab's commitment to lowering emissions while maintaining performance. The latest striking changes to the 9-3 range for model year 2011 could not have been achieved without the hard work put in by a team of engineers.

Two of the key players in this 9-3 programme are Stefan Barbunopulos, Energy Integration Engineer, and Ingrid Sjunnesson, Engineering Manager – Energy. Says Barbunopulos: "There has been a lot of dedicated work from a core team. We continued working flat out even during the turbulent times, so you can understand now how focused the team is to deliver EcoPower technologies across the range."

The outcome of this work is that an average ten per cent reduction in CO₂ emissions has been achieved across the entire 9-3 petrol and diesel range. In terms of CO₂ per unit of horsepower, the 180hp engine delivers the most efficient performance in the compact segment, an achievement of which the team at Saab is rightly proud.

Barbunopulos adds: "We made a long list of potential improvements in order to achieve low fuel consumption." For

example, Barbunopulos, Sjunnesson and the other team members introduced low-rolling-resistance tyres, aerodynamic improvements, unique engine calibration together with the 'longer final drive', which reduces engine speed and thus reduces fuel consumption. "With the longer final drive there would," admits Barbunopulos, "be a small performance reduction, especially in overtaking performance, but to balance the longer final drive we've increased torque on the 130/160hp version to 320 and 360Nm respectively. Previously we had 120hp/280Nm and 150hp/320Nm. With the twin turbo you have really good low-end torque response without compromising astonishing power at the other end."

Ingenious engineering solutions are typical of this work on the 9-3 EcoPower range. "We also introduced an intelligent voltage control system," adds Sjunnesson, "that optimises the battery charging. Even the rims have been optimised to have minimal air drag influence around the wheel arches."

The rolling friction of the vehicle was reduced by introducing low-rolling-resistance tyres that reduce the friction between the tyre and the road without compromising handling and safety targets.

Stefan Barbunopulos (left) and Ingrid Sjunnesson – working hard to lower emissions

Saab 9-3

Meanwhile the aerodynamic drag was reduced by the introduction of aerodynamic blades, which reduce the underbody drag.

This all-encompassing approach to reducing emissions and lowering fuel consumption meant that no area was left unexamined in the engineers' quest. Says Sjunnesson: "For example, transmission gear ratios have been optimised regarding range to enable the engine to run at high-efficiency operating points. The engine was calibrated towards the more stringent EURO5 emissions requirements. Indeed, all MY11 engines now comply with the EURO5 requirements. The low CO₂ emissions were obtained by optimising the engine calibration through optimised multiple injection strategy and improved control of exhaust-gas recirculation, fuel injection pressure and intake air swirl."

Both Sjunnesson and Barbunopulos state that "the challenge was to develop a low-CO₂ vehicle without compromising other characteristics of the vehicle. Thanks to very good teamwork between experts of different disciplines, the hurdles were overcome and the vehicle characteristics were optimised. As an example, the longer gear ratios lead to lower engine speeds, which could lead to vibrations. Therefore, the driveline has been carefully optimised by a team of noise and vibration experts and powertrain experts. The reduction of engine speed also improved the overall noise levels."

Of course it is only when you get behind the wheel of one of the models in the 9-3 range and experience just how much has been achieved in these areas that you see how committed Saab engineers have been to pushing the envelope – even during the most difficult and challenging of times.

But there is more work still to do. Says

Barbunopulos: "The low CO₂ emissions we have for model year 2011 are just one step on the road towards Saab's vision of zero emissions. The research and development engineers at Saab work continuously to improve and optimise already existing technologies and developing new creative innovations."

Sjunnesson echoes this sentiment: "In the area of aerodynamics, the Saab engineers have a close co-operation with university researchers, to further reduce aerodynamic drag and improve high-speed stability. To reduce vehicle mass, the solution is optimised design concepts and introduction of lightweight materials. There are several engine research programmes ongoing that will continue to optimise the engines towards increasing demands on low emissions and improved performance. In the area of electrification, advanced engine concepts, in combination with electric motors, will create new interesting possibilities.

"Saab is working in parallel with different hybrid and electric vehicle concepts to find the best solutions that will fulfil customer demands. In line with this work, there will soon be a demo fleet of Saab vehicles with 100 per cent electric drive on public roads."

With such commitment from a revitalised Saab, it seems as if there are some truly radical times ahead. €



“The challenge was to develop a low-CO₂ vehicle without compromising other characteristics”



A passion for Saab

Saab Magazine meets Saab's Design Director, Jason Castriota

ANYONE WHO THINKS that Jason Castriota, Saab's newly appointed Design Director, has little or no connection to the brand and its heritage should think again. Castriota's love affair with Saab goes right back to his childhood, growing up in a "Saab family" in which his parents and their friends all drove Saabs. Indeed, those passionate aficionados around the world worried about where Saab design might be heading under Castriota's stewardship will breathe a collective sigh of relief when they learn that everything Saab stands for is very much in Castriota's own DNA. And he has no intention of abandoning Saab's vital legacies.

"Looking beyond the love affair that one inevitably has with their first car," says Castriota, "I was really enamoured with the 900's distinctive silhouette and clamshell hood, its durability and above all its phenomenal snap oversteer and drifting capabilities at the limit. My car was perpetually sideways! Of course the utility of the hatchback and fold-down rear seats was great too..."

Castriota's first car was a 1989 Saab 900 three-door hatchback, which mostly captivated him. "I must admit," he says, "that the Rose Quartz metallic and burgundy velour interior was pretty awful and I often dreamt of repainting it dark grey and adding the SPG body kit."

“I WAS REALLY ENAMOURSED WITH THE 900'S DISTINCTIVE SILHOUETTE AND CLAMSHELL HOOD”

“I really lusted after the 900 SPG Turbo and much to the chagrin of my professors I spent appreciable time sketching a new, more modern version instead of taking notes. Saab has always held a place in my heart and 20 years later from sketching Saabs in math class (and bending the laws of physics with my 900 on twisty back roads) I have the honour of being a part of the team that will rebuild the company! Needless to say I am humbled and excited to be given this opportunity and responsibility.”

Castriota certainly has the pedigree to give Saab design something special for the next phase of its development following the Spyker rescue.

Thirty-six-year-old Castriota hails from New York and graduated from Emerson College in Boston before attending the prestigious Art Center College of Design in Pasadena, California. In 2001, he left the college to join Pininfarina's design studio in Turin, Italy. He moved to the position of Director of Design at Stile Bertone in 2008 and then opened a design consultancy with offices in New York and Turin.

While at Pininfarina, as lead designer for the Maserati Granturismo, Castriota explains that he faced “nearly the same conditions and pressures to those we face today with the design and development of the new 9-3”. Says Castriota: “The Granturismo was designed and conceived on an extremely tight time schedule and budget during the most critical phase in the rebuilding of the Maserati brand. Like Saab, Maserati needed a design that captured the essence and magic of the brand's DNA. We needed to design a car that was undeniably a Maserati but also one that simultaneously pushed the brand forward.

“My former colleagues and I fought to create the best car possible under extremely difficult circumstances, and I am proud to say we succeeded. The Granturismo has been a runaway success and helped Maserati win back clients and critics alike.”

So what exactly are Castriota's plans for Saab design? “My relationship with Saab is a unique one,” he says.

“I am contracted to design the new generation of vehicles as Design Director and am in the thick of all the major brand development and portfolio planning conversation.

“It is no secret that we must always keep to Saab's roots. Mind you, we will not pursue a retro design, nor can we simply take an evolutionary step. If Saab is to be truly successful in today's increasingly competitive market, we need to create cars that will satisfy the Saab faithful. And yet at the same time we must also win the hearts and minds of new customers who may have never previously considered a Saab. This means we must strike a very delicate balance between respecting Saab's unique DNA, but still have the courage to push it forward.”

Castriota has been charged with the responsibility of creating a “true, bold Saab”; a new Saab car that is instantly recognisable as a Saab long before you see the badge. Adds Castriota: “We are pushing flat out to accomplish that end. Everyone is going the extra mile.” Evidence of all this commitment will be seen in future cars on which *Saab Magazine* will report.

Castriota's appointment marks an important strategic step by Saab in its renaissance as a newly independent carmaker. Says Castriota: “Whether you are working on a city car that will be made in the hundreds of thousands of units, or a supercar that will only be produced in a handful of examples, compromises will always have to be made. Ultimately, the success of a design has nothing to do with how much a car costs or doesn't, or how fast it is or isn't. In my eyes, a successful car design is one that is created with passion. Deeper still, it must be coherent and properly reflect both its end purpose and the brand's core values.”

Castriota has those core values at the very heart of his plans for Saab design. “I'm an enthusiast,” he says, “and it is for precisely this reason that I was attracted to Saab. Helping to push and evolve an icon is in my eyes one of the greatest challenges a designer can face.” Saab lovers around the world await the results of that challenge with great excitement. €





STIG HEDSTRÖM



“WE MUST STRIKE A VERY DELICATE BALANCE BETWEEN RESPECTING SAAB’S UNIQUE DNA, BUT STILL HAVING THE COURAGE TO PUSH IT FORWARD”



The new Saab 9-4X unveiled

Saab's first foray into the dynamic crossover market is a stunning vehicle that is instantly recognisable as a Saab, yet progressive enough to turn heads

FRESH, SLEEK, SPORTY: three words that can only begin to do justice to Saab's thrilling new Saab 9-4X, its first entry into rapidly growing crossover market and further evidence of Saab's renaissance as an independent premium carmaker.

Of course, you wouldn't expect Saab to produce anything other than a distinctive, Scandinavian-inspired car, one that appeals to modern, active people on the lookout for something decidedly different. The Saab 9-4X's sleek design, inspired by Saab's aircraft heritage, really sets this new car apart from its competitors. With its sporty driving appeal, the new Saab 9-4X is a real

statement of intent. So what gives the 9-4X such an individual look and feel?

The Saab 9-4X exudes progressive looks alongside car-like handling that challenges best-in-class performance. Indeed, what gives the Saab 9-4X such excellent driving qualities is, in part, its unique body structure, purpose-designed for a crossover application, which is free from those compromises that inevitably occur when adapting an existing sedan or wagon format. Indeed, extensive development testing alongside competitor vehicles showed that the Saab 9-4X has a level of dynamic performance, in ride as well as

The Saab 9-4X has a level of dynamic performance, in ride as well as handling, that challenges the very best in the class



handling, that challenges the very best in the class.

With the Saab 9-4X, clean and uncluttered surfaces combine with dynamic Saab styling such as the wraparound windscreen, turbine wheels, hi-tech ice-block-design lamps and the aircraft-inspired main instrument panel. At the rear, the lighting carries forward the signature design theme introduced in the all new Saab 9-5. It won't go unnoticed how the new Saab 9-4X draws its inspiration from the award-winning Aero X concept car. It's all distinctly and decidedly Saab.

But even with all of these special attributes, the Saab 9-4X is nevertheless a further reinforcement of Saab's new





independent thinking – so evident in both the new 9-5 and the 9-3. The two efficient, all-aluminium V6 engine variants – a 265hp 3.0i V6 and a 300hp 2.8 turbo V6, the latter available in the Aero specification – both with six-speed transmission, are light and compact, featuring variable-valve timing, delivering power ratings typical of larger displacement engines. The 300hp 2.8 V6 Turbo engine delivers zero to 60mph acceleration in 7.7 seconds and combined-cycle fuel consumption of 18mpg (European figures not available at the time of going to press).

Coupled with this, the Saab XWD advanced all-wheel-drive system infinitely varies drive torque between the front and rear axles, giving a light and fast-acting

system that optimises grip in all conditions, dry or wet, smooth or loose, on road or off road. Another feature of the XWD is Saab's electronically controlled rear limited-slip differential – or eLSD – which can transfer up to 50 per cent of rear torque between the rear wheels to whichever has more grip.

Another benefit available in the Aero specification of the Saab 9-4X is Saab's DriveSense – an adaptive chassis function that uses real-time damping control to help the 9-4X react to how it is being driven and to changing road conditions. In addition to the default 'Comfort' setting, the driver can select 'Sport' mode, which introduces a firmer range of adjustments for the dampers, as well as a sharper

throttle pedal response and raised gear-shifting options. And never forgetting Saab's ethos of responsible performance, an 'Eco' mode also re-maps the throttle pedal and gear-shifting patterns for optimal fuel economy.

Inside the new Saab 9-4X there's a spacious cabin that can accommodate up to five adults, with a driver-focused cockpit, ample storage and a flexible cargo management system with a U-shaped rail and flexible cargo divider. The cabin is defined by a signature Saab cockpit layout: the centre console, centre stack and main instrument display are presented within a single form that sweeps up around the driver. The references to Saab's aircraft heritage are subtly apparent.



For example, a selectable, altitude-style speed read-out, green illumination for the needles of the three main dials, Night Panel and traditional Saab 'joystick' adjusters for the mesh-style air vents all combine to give a sense of the driver-as-pilot. The rear-seat passengers have their own climate controls, rear-seat entertainment system and the ability to recline the seat should they so wish.

All of these attributes give active people, who really enjoy an outdoor lifestyle, the space and character that they need, but at the same time the Saab 9-4X is ably suited to the needs of a family. Sporty and versatile, combined with true Saab looks, the 9-4X is a distinctive new presence on the road. €



Express yourself!

There are some exciting new additions to Saab's extensive Expressions range of clothing, model cars, items for children and much more. Here are just a few of them



Saab Aero Pen – Black and Oak

This stylish pen was uniquely designed for Saab Expressions by the designers at Saab's Design Centre. The ergonomic shape and feel are inspired by Saab's aircraft heritage and it comes in a grey painted finish or a black satin matt finish. Delivered in an environmentally friendly non-woven bag.



Saab Mono Watch

Another unique Saab design is this all-stainless-steel wristwatch that's water resistant down to 5ATM. The Saab Mono Watch comes with one large leather strap and one smaller for easy replacement. Delivered in a Saab gift box and available with either a black or white face.



Saab Active Sunglasses

These stylish sunglasses, in contemporary graphite grey, really help reduce glare. A must for active Saab drivers everywhere.



Pure BioPower Eco Clothing

Don't forget to take a look at our extensive ecological clothing range. Every step in the manufacturing process has been certified to ensure minimum harm to the environment and maximum style for you!

Visit www.saabexpressions.com for the latest products and for on-line purchasing opportunities (applies to certain markets only).

www.saab.com

Accessories designed for you

What better way to personalise your car than with Saab Genuine Accessories? Each accessory is designed and tested for your car to ensure optimum functionality, safety and quality. Here's a selection of just some of the latest accessories. Take a look at the full selection by visiting www.saab.com



Sunshades

These handy black mesh sunshades, for side and rear windows, are the perfect way to exclude distracting sunlight from passengers and driver alike. Designed to enable opening of the rear side windows – even with the sunshades in place – they also help reduce solar radiation and heat build-up in the cabin.



Alloy wheels with painted finish

Three exciting 19" x 8½" wheels are now available. There's a 10-spoke Turbine wheel that comes in a powerful Panther Black finish, a 5-spoke wheel in Edge Glossy Black and a 5-spoke Edge Silver, each of which gives your Saab a truly special look.



Alloy wheels

These 5-spoke Turbo Star, 20" x 8" alloy wheels include hubcaps with the Saab word mark. True Saab individuality.

Brembo brakes

These high-performance brakes with drilled 355mm front discs are a superb addition.



Mudflaps

These essential accessories for any Saab help protect the car body, as well as other road users, from flying gravel and splashing water.

Scratch protection/seating mat

This clever accessory rolls out from the luggage compartment to protect the bumper when you are putting in or taking out items from the car. It can easily be removed for use as a waterproof seating mat.



The 2011 model line-up

INTRODUCING THE SAAB 2011 MODEL RANGE. FOR ALL THE DETAILS AND TO CREATE YOUR OWN MODEL, VISIT **WWW.SAAB.COM**

SAAB 9-3 SPORTCOMBI

Sporty, sleek and purposeful. The design says it all. So get ready for loads of fun, masses of innovative versatility and an exciting Saab turbo range



SAAB 9-3 SPORT SEDAN

Follow the lines, trust your impression. Spirited performance and driving inspiration beyond belief await you – as well as an exciting Saab turbo engine range



SAAB 9-3 CONVERTIBLE

A four-season four-seater inspired by Scandinavia. Designed with a daring spirit. Press the remote and the top is down in only 20 seconds



SAAB 9-3X

A smart all-rounder for outdoor enthusiasts. Distinctive looks, versatile body, higher stance and XWD – the ideal alternative to large and heavy crossovers or SUVs



NEW SAAB 9-5 SEDAN

Sleek, dynamic looks, sophisticated technology, and an extensive powertrain line-up. Driving has never been so much fun

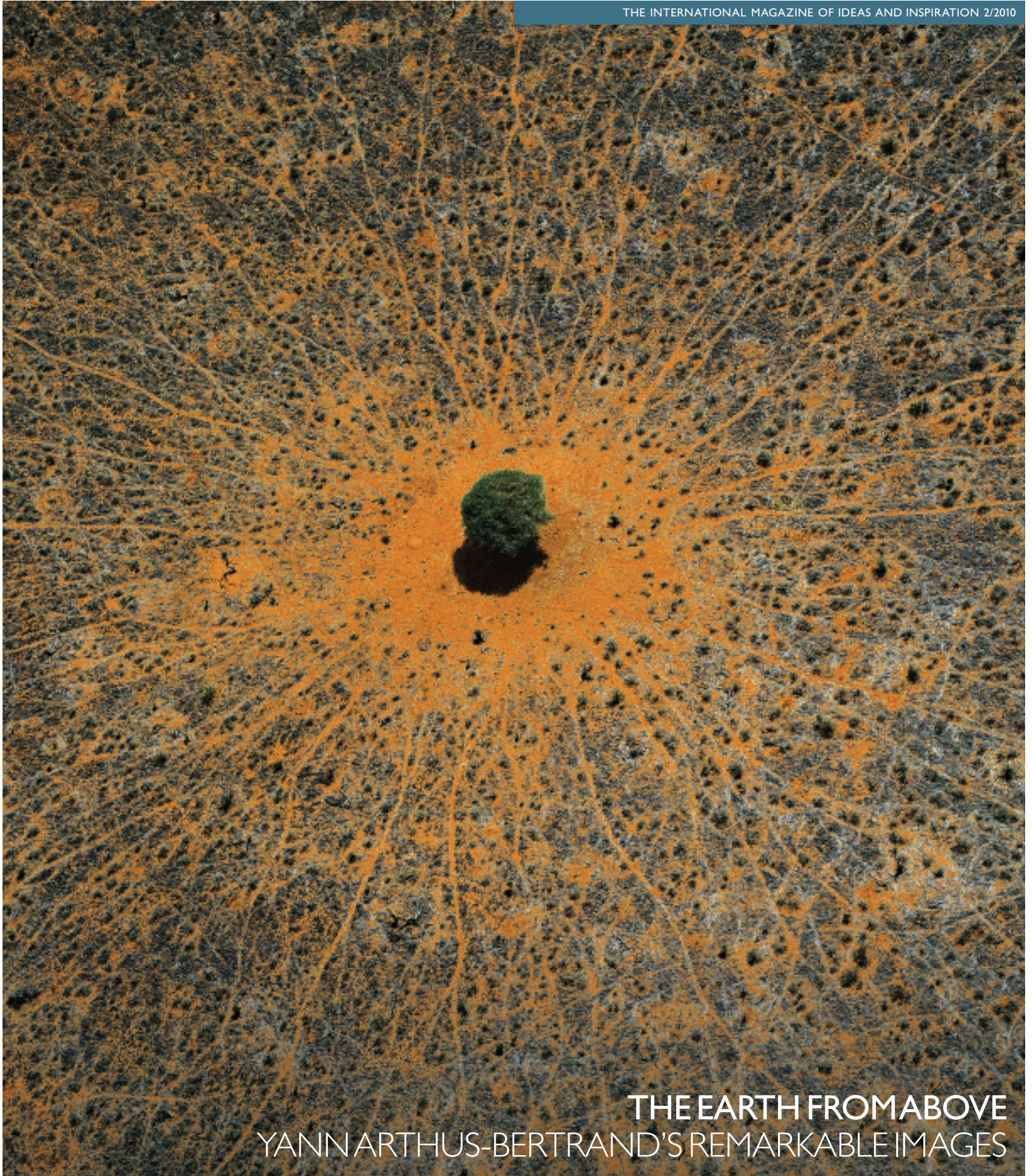


NEW SAAB 9-4X

Strong and sporty to drive, the 9-4X is the fresh, alternative choice for independently minded crossover buyers

saabmagazine

THE INTERNATIONAL MAGAZINE OF IDEAS AND INSPIRATION 2/2010



THE EARTH FROM ABOVE
YANN ARTHUS-BERTRAND'S REMARKABLE IMAGES

The power of no compromises.

The Saab 9-3 TTiD emits from 119 g CO₂/km and consumes a modest 4.5 l/100 km. Even so, the two-stage turbo engine gives you up to 180 hp to enjoy. This means that you don't have to compromise between power, lower emissions and reduced fuel consumption. The Saab 9-3 TTiD gives you all three. Find out more at saab.com

Saab 9-3 TTiD SportSedan – from 119g CO₂.



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TSAVO-EAST NATIONAL PARK,
KENYA. YANN ARTHUS-BERTRAND

'Anything but ordinary' has been the clarion call for Saab ever since it evolved from its aircraft roots more than 60 years ago. This issue of *Saab Magazine* continues that philosophy by covering a range of people and ideas that challenge our preconceptions about the world around us. For example, the Danish architectural practice, Entasis, has some quite radical ideas for ways to transform the former Carlsberg brewery in Copenhagen, while the French photographer Yann Arthus-Bertrand and the Canadian designer/typographer Marian Bantjes have created their own particular styles that demand attention. We also go to the furthest reaches of our planet to find out exactly what lies at the four corners of the earth – these are no ordinary destinations. We also look at the future of social networking – that ubiquitous tool that everyone uses – and discover the magic of the particularly Swedish pastime of lobster fishing.

The 'anything but ordinary' theme continues at the other end of the magazine where we test drive the stunning new Saab 9-5, talk to Saab's new design director about his plans for the future, tell you all about the radical improvements in CO₂ emissions and fuel consumption, and unveil the thrilling new Saab 9-4X crossover.

Jonathan Arnold Editor

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Canadian designer and typographer Marian Bantjes has just produced a new book, called *I Wonder*, which is a feast for the eye as well as the mind. Jonathan Arnold reports

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DESIGN

Stockholm Furniture Fair

IT'S THE PLACE to really see what's happening in Scandinavian design. Every year the Stockholm Furniture Fair and Northern Light Fair is the focal point of Stockholm Design Week and, in 2010, as many as 773 exhibitors showed off their wares. One commentator said it was the only place to see where trends in contemporary design are really heading. The 2011 fair is from February 8-12 and is well worth a visit.

www.stockholmfurniturefair.com

ECO-FRIENDLY BUILDING

Green prison

A 'GREEN PRISON'? And in the US? Well, yes. The US Green Building Council has just awarded the Washington State Department of Corrections its most prestigious award for the Coyote Ridge Corrections Centre in Connell in the state's Franklin County. Since rebuilding work began in October 2008 the Centre now uses 5.5 million gallons less water than its conventional equivalents, saving its operators \$370,000. Solar panels occupy nearly 17,000sq ft, flooding its corridors with natural light. State-of-the-art long, thin windows keep cells cool in summer and retain heat in winter. Efficient boilers and ventilation systems help halve energy consumption while building materials don't contain organic compounds, making the interior more habitable.

www.usgbc.org



INTEGRUS ARCHITECTURE

www.saab.com



BRUHL

EYE OPENERS

Ideas, events and inspiration to move your mind

SCANDINAVIA HOUSE

Showcasing Nordic culture for 100 years

SINCE ITS INCORPORATION in New York State in 1911, The American-Scandinavian Foundation (ASF) has served as the leading cultural and educational link between the US and Denmark, Finland, Iceland, Norway, and Sweden. Many of its cultural events take place in the splendid Scandinavia House: The Nordic Center in America, which celebrates its 10th anniversary in 2011. Intended to be an American showcase for Nordic culture and life where Americans could learn more about the Nordic countries, Scandinavia House was

financed by the generosity of more than 300 donors from the US and abroad. Throughout its centennial year, the ASF will enhance its regular programming with a variety of celebratory initiatives exploring arts and ideas. The ASF will mount three special exhibitions in collaboration with major institutions throughout the US and Scandinavia: one focusing on Nordic design and architecture, one on contemporary art, and the third inspired by the ASF's groundbreaking Scandinavian Art Exhibition of 1912. www.amscan.org

AGRICULTURE

Vertical farms

IT'S EITHER A brilliant idea or completely crazy. Either way, the wonderfully named Dickson Despommier, Professor of Public Health at Columbia University, thinks we should be advocating vertical farms wherein crops are grown in high-rise buildings to help alleviate some of our food shortages. Despommier argues that as horizontal space for growing crops is limited – and vertical space remains abundant – we should be turning over some of these high-rise blocks to food production. He says: “The concept of indoor farming is not new. What is new is the urgent need to scale up this technology to accommodate another three billion people. An entirely new approach to indoor farming must be invented, employing cutting-edge technologies. Vertical farms, many storeys high, will be situated in the heart of the world’s urban centres. If successfully implemented, they offer the promise of urban renewal, sustainable production of a safe and varied food supply (year-round crop production), and the eventual repair of ecosystems that have been sacrificed for horizontal farming.”

www.verticalfarm.com



REX FEATURES

ARCHITECTURE

Oslo Opera House

DESCRIBED AS A flat ‘iceberg’ shape with inclined, white lines, the Oslo Opera House, first opened in 2008 by King Harald V of Norway, continues to wow visitors from both near and far. The Norwegian firm Snøhetta designed the building that, by the end of its first year, had attracted 1.3 million visitors. The building has received its fair share of awards. It won the culture award at the World Architecture Festival in Barcelona in 2008 and was winner of the 2009 Mies van der Rohe Award – a major European prize for architecture.

But perhaps it is the building’s skateboard-friendly design that gives the house a certain something for those visitors less enamoured with Wagner and more so with ramps.

www.oslooperahouse.com



BIRDSEYEPIX.COM



ALAMY

SCANDINAVIAN LIVING

Finland voted best country

IN A RECENT study conducted by *Newsweek* magazine, Finland was declared the best country in the world in which to live. Covering areas such as health, economy, education, politics and quality of life it will come as no surprise to Saab lovers that Scandinavian countries fare so well in the report. Sweden came third in the list with Switzerland sandwiched between them. From a cultural point of view Helsinki has been declared World Design Capital for 2012, emphasising its rich design and architecture heritage. Design manifests itself in the everyday lives of Helsinki citizens in many ways, ranging from home furniture and items that represent old Finnish design traditions to modern urban solutions in the city and contemporary interior design.

www.visitfinland.com

www.wdc2012helsinki.fi

www.saab.com

One of Entasis's
exciting design
proposals for the
way in which the
former Carlsberg
brewery will be
transformed for
a new generation



CITY OF CONTRASTS

Rose Etherington investigates the thinking behind Entasis's award-winning scheme that aims to transform Carlsberg's former brewery in Copenhagen



WITH THE HIGH value of land driving industry out of city centres across the globe, opportunities to create new city districts from vacated industrial zones make urban planning a hot topic. Amid a plethora of schemes featuring large gestures and clusters of imposing icons the refreshingly sensitive, human-scaled, quieter approach of Danish architecture studio Entasis stands out.

Headed by husband and wife team Christian and Signe Cold, the studio shot to international prominence last year when awarded 'best masterplan' at the high-profile World Architecture Festival in Barcelona for their project entitled Our Space, comprising a strategy to develop the former Carlsberg brewery in Copenhagen into a new district for the city.

What makes Entasis's approach to city development so intriguing is their insistence on traditional narrow streets coupled with ultra-modern, mixed-use buildings. "Carlsberg is a real city where you meet people who don't necessarily have the same income class or the same typical background," says Christian. The partners look to the small streets of historical Copenhagen, where their office is based, for ways to make this a reality. "If you want to make contact with other people you make it by eye contact," he continues. "This is considerably lacking if you get further away than 50 metres, so a street profile in a true city should not be broader than 50 metres. Of course you can have boulevards and so on, but if you spot a good friend on the other side of Champs-Élysées you really have a hard time greeting him."

The Our Space scheme involves creating new gardens, plazas, streets and infrastructure, erecting nine towers including 3,000 new homes, retail and office space. A development of this size would normally see shops and restaurants enclosed within a mall, but Entasis insists

that retail spaces open directly on to the street. "We know that [a mall] will drain the streets of people and you will not meet your neighbour or your friend in the street because everyone is inside. If you want to create a city which is vivid and where people are in the streets, they have to have an errand to run and they can't all be on their way to the museum," Christian explains, "so shopping and retailing are certainly a part of city life."

In their ideal district each new building would have shops, restaurants or educational space on the ground floor, offices above and apartments on the upper, lighter storeys, meaning "you don't have a part of this new city which goes to sleep at five o'clock in the afternoon because people go home from work. You have people around in all of the areas in the city all day long because you mix living and office spaces and so on."

Contrast this with the controversial Bjørvika port redevelopment under construction in Oslo, where a cultural district of iconic buildings by major studios are to jostle for attention on the waterfront, framed by a line of 12 high-rise structures christened the Barcode Buildings behind. The joint plan by Dark Architects, a-lab and MVRDV has been widely criticised precisely because it offers large-scale buildings detached from adjacent neighbourhoods and even creates a barrier between them and the fjord. Christian and Signe's idea, on the other hand, is to create scattered towers with a small footprint so "the shadow from the towers will not be massive and it will move quickly over the plazas".

The pair met while studying at the Royal Academy in Copenhagen and founded Entasis in 1996, when they won a competition to design the new entrance to Copenhagen Zoo. "The funny thing is that we are not actually town planners," says Signe. "We consider ourselves building




Entasis's design for Our Space in Copenhagen will insist on traditional narrow streets mixed with ultra-modern buildings

“THE SCHEME
INVOLVES
CREATING
NEW GARDENS,
PLAZAS, STREETS,
INFRASTRUCTURE
AND TOWERS”

Entasis admits to feeling more affinity with an earlier generation of Scandinavian architects





architects.” It’s clear that they take great pride in all their quietly assertive built work, and the same focus on human scales prevails whether in their Krakahusene housing scheme where all apartments open on to inner courtyards, or an extension to the Kildeskovshallen swimming pool originally built by Modernists Karen and Ebbe Clemmensen in the 1970s.

While Entasis admires the work of its contemporaries in Denmark, it admits to feeling more affinity with an earlier generation of Scandinavian architects. However, it remains wary of the early Modernist tendency to avoid specifying the function of a space in favour of freedom. “Spaces without functions and any specific programme are not talking to us as human beings, so on the one hand we want to create as many offers as possible to the people but on the other hand we want each of these offerings to be very exact and have an exact identity. So it’s a kind of programmed modernity that we are going for more than this non-programmed very flexible modernity that earlier city planners claimed to give to the people.”

Internationally, it distances itself from what Christian calls the “punkish” Dutch school of design and identifies more closely with the quiet intensity of Swiss building. “We’re not impressed by large scales or high-cost buildings,” he asserts.

Similarly, it’s the awards on a national scale that Entasis is most proud of. “The World Architecture Festival is amazing but in a way also very abstract,” says Signe. “You have this very short presentation and judges coming from all over the world and judging within a very short time. I think that the national recognition we have received means more to us because we know the people that have given us the award and that they respect what we are doing.” The Nykredit Architecture Prize, awarded to Entasis in 2009, is the largest monetary prize in Denmark. “We were also awarded something called the Eckersbert Prize. That’s very old-fashioned: there’s no money but it’s a very prestigious recognition from your fellow architects.”

Sustainability plays a key role in all urban projects and here again the mixture

of functions that Entasis advocates plays a part: “If you have a city area where you can live and work and you can do your sports and you can go to the theatre and so on, you really don’t need a car.” A new station and network of bicycle routes at the Our Space development, for example, would strengthen Copenhagen’s already prolific cycling culture, while excess heat generated by shops at street level could be used to heat homes further up the building. In addition, many of the existing brewery buildings would remain in place for use as public and cultural destinations, each coupled with one of the nine new towers. “We think of Carlsberg as a site where we have to create a hundred infill projects with the best international and national architects,” Christian summarises, and Signe is quick to clarify: “We don’t want to build old buildings, we want to build new buildings but in a city pattern which is old-fashioned.”

While the partners agree it would be very difficult to develop such an approach to urban planning if they lived in a skyscraper city like New York, they don’t worry that their philosophy belongs to Copenhagen. “It tends more to be something that everyone relates to,” Christian muses. “Tourists want to go to Venice or to Rome to see these beautiful plazas and experience that people are very close together. It makes sense to us as social humans.” With this in mind, he hopes their model of intimate building could be repeated internationally. “To us it seems like every city in Europe has exactly the same site within itself... where you have reached the conclusion that an old industrial site in a city area doesn’t make sense any more. Would it make sense in China? I think yes because Chinese people have the same needs and demands as we have for being in these spaces where you actually meet each other. But when you look at the development of China, for example, it tends to be roaring like a lion and much more spectacular. This is the quieter way of working.” €

Rose Etherington is editor of online architecture magazine www.dezeen.com



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www.orrefors.com

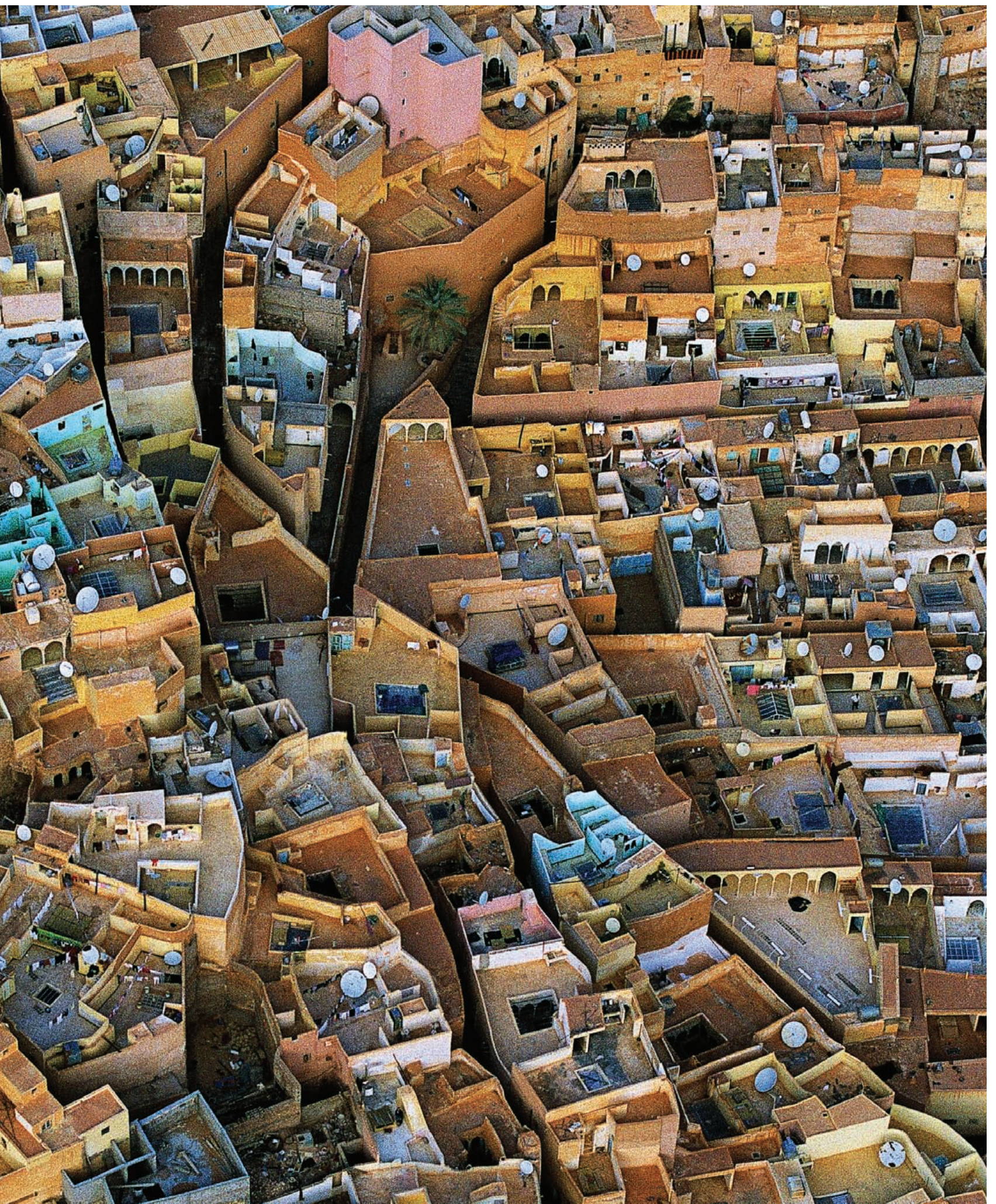
Earth from above

PHOTOGRAPHY | YANN ARTHUS-BERTRAND 13

Yann Arthus-Bertrand is one of the most controversial photographers working today. His striking images of life on planet earth – mainly photographed from the air – have been seen by millions of people around the world and continue to invoke outrage and compassion in equal measure. On the following pages *Saab Magazine* offers a brief introduction to Arthus-Bertrand's work that graphically illustrates the effects of man's impact on earth









© YANN ARTHUS-BERTRAND / ALTITUDE

Car breakers, Saint-Brieuc, Côte d'Armor, France

SO WHO IS this 64-year-old Frenchman with a mission to change the way we see the world around us? Early career moves included dabbling with the movie industry and running a wildlife park in France before Arthus-Bertrand found his true metier: photography. Arthus-Bertrand founded the Altitude Agency in 1991, the world's first press agency and images bank specialising in aerial photography. More than 500,000 pictures were taken for the Altitude Agency in more than 100 countries by more than 100 photographers. It set the benchmark for this kind of work.

Says Arthus-Bertrand: "I first discovered aerial photography in Kenya with my wife, in the 1970s. I was studying lions, but also

trying to make a living by taking tourists up in a hot-air balloon. The Rio Earth Summit in 1992 changed my life completely, turning me into an activist. From the air, you see things you can't see from the ground – you really understand the impact of man, even in a place you know well. My work is meant to convince people we can no longer live like this."

In 1994 Arthus-Bertrand embarked on a major study of the state of the Earth sponsored by UNESCO. In the end he had amassed a breathtaking inventory of the world's most beautiful (and not so beautiful) landscapes, taken from helicopters, hot-air balloons and any other airborne machine he could lay his hands on. The resulting book from this project,

Earth from Above (La terre vue du ciel) has sold more than three million copies and has been translated into 24 languages.

In 2000, Arthus-Bertrand's *Earth from Above* free exhibition was set up on numerous exhibition stands placed at the gates of the Jardin du Luxembourg in Paris. It was his way of making these images as accessible as possible to as many people as possible. The exhibition then travelled the world stimulating debate in more than 110 cities. In 2008, *Earth from Above* was released on DVD bringing his images to an even wider audience.

In April 2009, Arthus-Bertrand was officially designated as the United Nations Environment Program (UNEP) Goodwill Ambassador and received the



Fields near Kiffa, Mauritania

'Earth Champion' award for his commitment towards the environment and his work on public environmental awareness.

As one commentator put it: "Arthus-Bertrand seeks to uncover the story behind the landscape, not just create a pretty picture. Indeed, his subjects are not always photogenic – his prints show poverty and strife as well as green tranquility; and everywhere in his work is the encroaching hand of humanity and its enterprise. He keeps close track of the co-ordinates of his locations, so other photographers may track their progress over time." Other film-makers have also been drawn to Arthus-Bertrand. With no less an iconic figure than Luc Besson, he produced a

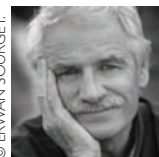
feature-length documentary film called *Home*, which features aerial views of 50 countries.

Arthus-Bertrand adds: "I always take hundreds and hundreds of pictures. I used to work for *National Geographic*, and they gave us a lot of film. I still shoot too much, but you don't get a second chance with something like this. So you shoot a stop under, a stop over, with a lot of different lenses and shutter speeds."

Arthus-Bertrand is well aware of the impact his own activities have in generating greenhouse gases. So, he now finances projects that promote renewable energies, are more energy efficient and encourage reforestation, thus reducing the impact of his activities.

Action Carbone is one such project.

Richard Lacayo, from *Time* magazine, said recently: "Yann Arthus-Bertrand is an aesthete with the soul of a moralist. He uses the beauty of the world to beguile you into a photograph in which a larger lesson awaits. His lesson is about the planet in jeopardy." €



To find out more about Yann Arthus-Bertrand's work and his charitable undertakings, visit: www.yannarthusbertrand.org

The *Home* movie can be seen at www.youtube.com/homeproject
Action Carbone can be found at www.actioncarbone.org

It's a 'Twittermobile'!

Dr. Anatoliy Gruzd and Philip Mai explain how the convergence with other technologies such as the internet, GPS, 3G/4G and Wi-Fi will mark a turning point in the development of social networking – even when you are driving your car

IMAGINE A DAY in the not-too-distant future when your car knows that you are stuck in traffic and will automatically send a message to your co-workers that you will be 30 minutes late to a meeting (which the car knows about from your on-line calendar) and that they should start without you (an auto-response pre-selected by you for such a situation).

This day may be a reality sooner than you think. As recently reported by the *New York Times* one manufacturer is field-testing a car dubbed the 'Twittermobile'. This car can combine real-time information from its hardware such as its current speed, fuel consumption, location, with information gathered from the internet such as local weather and traffic reports, which then allows the car to send messages like 'Stuck in traffic; not looking forward to next 50 miles, either' to your followers on Twitter, a popular social networking site for exchanging short messages.

This scenario is possible thanks to the rise of on-line social networking sites and its convergence with other technologies such as the internet and GPS. Together, these technologies can quickly and effortlessly leverage contextual information and combine it with information about you and members of your social network to provide real-time, incident-specific

information to help you make more informed and potentially better decisions. This is but one of the many promised benefits of on-line social networking.

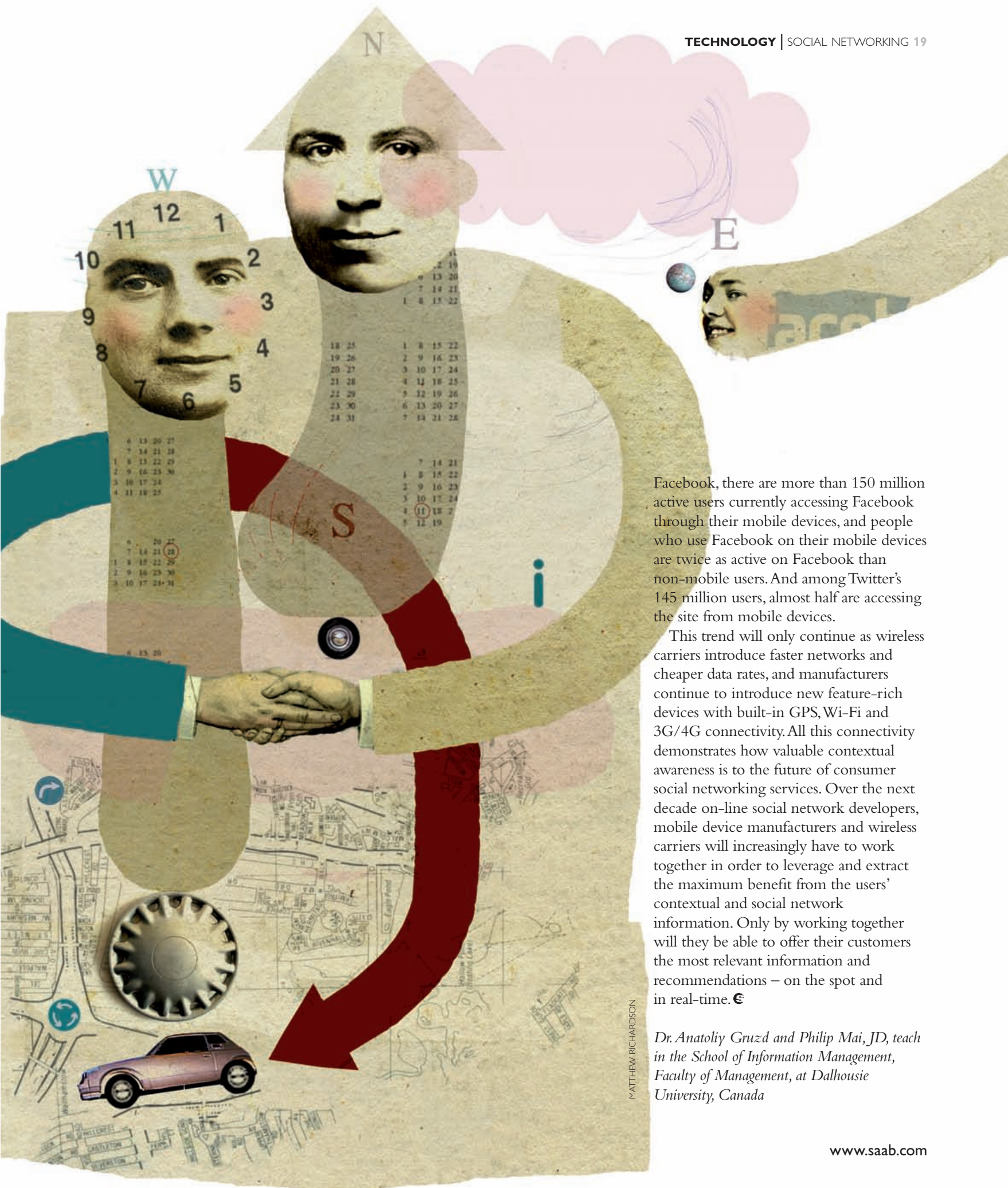
At their core, on-line social networks are not that different from traditional face-to-face social networks; they both serve two basic social functions: firstly, to help people connect to, and share information with, their existing 'friends', and secondly to find new 'friends' based on their current on-line or off-line activities and interests. But what sets on-line social networks apart is the fact that they allow people to maintain more social connections than ever before. The current generation of on-line social networking websites began with the introduction of Friendster in 2002 followed by MySpace, LinkedIn and Bebo in 2003. Today, there are hundreds of active social networking sites in existence and more are being launched everyday. On September 1, 2010, Apple announced Ping, a new social discovery and networking platform for music lovers, and according to PC World, Google is rumoured to be working on 'Google Me', the latest attempt by the search giant to be relevant in social networking.

Today, the two largest and most popular social networking sites in the world are Facebook and Twitter, with 500 million and 145 million users respectively. While

the success of these and other mega social networking sites makes it difficult to imagine that there is room for new entrants, the layout and contours of the on-line social networking landscape are still unclear. There are many thorny issues that must be addressed including maintaining and guaranteeing a minimal level of trust among users and developers of various social networking services, and balancing users' concerns over privacy and ownership of their social network data (user-generated and behavioural) against the legitimate commercial needs of advertisers and investors who are paying for all this innovation. In the end, the challenge for all parties will be to decide what they are willing to give up against what they each might gain. However, if the privacy attitude and expectation of 'Generation Y' are any indication of how people will view these types of issues in the future, then there is no doubt that over the next decade, users' notions about ownership and privacy of on-line social network data will continue to change in favour of more openness and transparency.

But regardless of where and how those lines about trust, privacy and ownership of users' data will eventually be drawn, one thing is clear; the future of social networking is mobile. According to





Facebook, there are more than 150 million active users currently accessing Facebook through their mobile devices, and people who use Facebook on their mobile devices are twice as active on Facebook than non-mobile users. And among Twitter's 145 million users, almost half are accessing the site from mobile devices.

This trend will only continue as wireless carriers introduce faster networks and cheaper data rates, and manufacturers continue to introduce new feature-rich devices with built-in GPS, Wi-Fi and 3G/4G connectivity. All this connectivity demonstrates how valuable contextual awareness is to the future of consumer social networking services. Over the next decade on-line social network developers, mobile device manufacturers and wireless carriers will increasingly have to work together in order to leverage and extract the maximum benefit from the users' contextual and social network information. Only by working together will they be able to offer their customers the most relevant information and recommendations – on the spot and in real-time. €

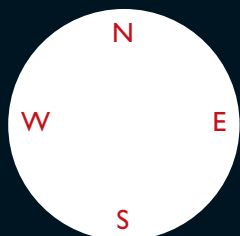
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MATTHEW RICHARDSON



TO THE EXTREMES OF OUR PLANET

What are the most extreme places on land in the world? Travel writer Gary Mead offers an insight into our planet's most northern, southern, eastern and western land masses





PHOTOS COURTESY OF FRANK LANDSBERGER

N KAFFEKLUBBEN ISLAND, NORTH OF GREENLAND

WHAT IS THE most northerly land point of our world? It's certainly not the North Pole, which is simply a point of reference in the midst of the Arctic Ocean, and is almost always covered with constantly shifting sea ice. The North Pole also needs to be distinguished from the North Magnetic Pole, which slowly over time shifts its position and, after all, is no more than the point on the surface of the northern hemisphere at which the Earth's magnetic field points vertically downwards. The most northern land point is in fact another island, Kaffeklubben Island, about 7km off the northern coast of Greenland and 700km from the North Pole. Kaffeklubben – 83°39' north, 30°36' west, is owned by Greenland, the autonomous country within the

Kingdom of Denmark. Kaffeklubben is tiny, no more than one kilometre long and even narrower than that; no wonder that it was not even recognised until 1900, when the US explorer Robert Peary, who made several expeditions to the Arctic between 1886 and 1909, first spotted it – although he did not land there. It was the Danish explorer Lauge Koch who first set foot on the island, in 1921, naming it after the coffee club in Copenhagen's mineralogy museum. Encrusted in ice and lichen, Kaffeklubben truly is Ultima Thule, the land beyond the borders of the known world. Even Kaffeklubben's status as most northern land point is being challenged; some argue that Oodaaq Island – a rock about 30 metres in diameter and one metre tall – is actually more northerly, but Oodaaq is often completely flooded.



Above Known also as the Coffee Club Island, Kaffeklubben is a small island lying off the northern tip of Greenland and is the most northerly point of land on Earth

E CAROLINE ISLAND, KIRIBATI

CAROLINE ISLAND'S CLAIM to be the world's most eastern land point is not entirely undisputed. It results from an arbitrary decision by the government of the Republic of Kiribati (pronounced Kiribas) to re-designate the International Date Line from January 1, 1995, moving it more than 1,000km to the east, thus 'relocating' the whole of Kiribati to the western side of the date line. So the former most eastern land point, Tafahi Niatoputapu, in the Tonga islands chain, was displaced from the record books by a stroke of a pen. Kiribati's President, Teburoro Tito, claimed the move was designed to eliminate confusion arising from Kiribati straddling the Date Line, meaning the whole of the widely dispersed island republic was always in two different days. But some regard the redrawing of the Date Line as a cunning ploy, by which Kiribati ensured that it was able to claim the status of being the first to see the sunrise in the new millennium on January 1, 2000. Caroline Island was that first spot, and Kiribati's government stamped that home by re-christening it Millennium Island. The switch of the Date Line did the trick – an estimated one billion television viewers around the world watched the

celebrations held on the (normally uninhabited) island to welcome the new millennium – even though the sun actually first rose that day over a point of land between Dibble Glacier and Victory Bay, on the coast of East Antarctica.

In the late 19th century Caroline Island was briefly a hub of guano gathering, a good source of phosphate fertiliser, but since the late 1930s was a true desert island – until the somewhat eccentric Ron Falconer, a Scot, his wife Anne and their two children, turned up there on a boat in 1987 and built their own self-sufficient settlement. The Falconers were always regarded by Kiribati's government as illegal interlopers, and they were finally evicted in 1991. Falconer's book, *Together Alone*, describes their life on Caroline and is regarded by some as a minor classic of travel writing. The only visitors to Caroline these days are Polynesian copra gatherers and the occasional passing cruise tourists – but those are rare too, given that Caroline is 1,500km from the nearest permanent settlement on Kiritimati (Christmas Island, where the UK conducted nuclear tests in the late 1950s), and 4,200km from the Kiribati capital of Tarawa. Come the next millennium the world's media is probably going to have to find a different spot to first capture the dawning of a new age.

Top right Since the late 1930s, Caroline has been a true 'desert island', with only the occasional passing cruise ship disturbing its idyllic tranquillity

Bottom right Caroline Island is 1,500km from the nearest permanent settlement





THE SOUTH POLE, ANTARCTICA

OF ALL THE most extreme points of the compass only the South Pole is truly beyond dispute. Lying at the opposite extreme of the North Pole, the South Pole is perhaps the ultimate in inhospitable extremes, and certainly much less enticing for the visitor than Attu (see next page), Caroline or even Kaffenklubben. But unlike those, it's vast and today relatively accessible – a whole specialist tourist industry has sprung up in the past two decades around visiting Antarctica.

The South Pole actually sits on a windswept and freezing plateau at an altitude of almost 3,000 metres, 1,300km away from the nearest sea, at McMurdo Sound. Unexplored for aeons, getting to the South Pole became a matter of a desperate race in the second decade of the 20th century. A doomed British expedition led by Captain Robert Falcon Scott, in

1910–13, finally reached the Pole, whose geographic location is simply 90°S, on January 17, 1912 – only to find that the Norwegian explorer, Roald Amundsen, had beaten them by five weeks. In his diary for that day Scott, who shortly after perished in the appalling weather, wrote: “Great God! This is an awful place and terrible enough for us to have laboured to it without the reward of priority. Well, it is something to have got here.” Today the US has its own research station at the South Pole, the Amundsen-Scott South Pole Station, which is home to around 250 people, engaged on a variety of scientific research, during the summer months.

Today getting to the South Pole, although still requiring a bit of preparation (and a healthy bank balance), is much easier, to such an extent that there are growing worries about too many tourists. Since tourism to the South Pole got under way at the turn of the millennium,

almost 200 non-scientific visitors make the trip to the actual Pole each year, including repeat visits by pilots, during the only months when there is reasonable daylight, during early December to late January. During the southern winter, March–September, the South Pole is in permanent darkness. Temperatures are much lower than at the North Pole, essentially because the South Pole is in the middle of a continental landmass, while the North is at sea level and in the middle of an ocean, which acts as a heat reservoir. It almost never rains in Antarctica, and this desert climate means there are no resident plants or animals; air humidity is near zero. But although the region has no immediately obvious attractions for visitors, the world has shrunk in recent years – there is a growing population of travellers who have the time and money to visit the world's extremes, and a tourist industry has rapidly evolved to satisfy their hunger

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for something different. There is even an International Association of Antarctica Tour Operators (www.iaato.org), whose members run much more comfortable expeditions than Scott – or even Amundsen – endured, usually departing by ship from the southern ports of Chile or Argentina. Most of these are ‘cruise-by’ trips, involving no actual landing on the Antarctic and never approaching anywhere near the South Pole itself. However, one agency – Adventure Network International (ANI)/Antarctic Logistics and Expeditions (ALE) – operates land-based expeditions to the interior from its base camps at Patriot Hills in the Ellsworth Mountains and Blue One in the Dronning Maud Land/Indian Ocean sector of Antarctica. Those activities include mountaineering, camping at an Emperor Penguin colony, skiing and other trips to the geographic South Pole. By the end of 2009 around 40,000 individual visitors a

year were cruising to or past Antarctica, giving rise to calls for some controls over visitor numbers. But Antarctica – unlike the other three extreme points – is not a sovereign state, and so legislating to control tourist visitors is difficult.

One of those who accompanied Scott on the 1910 expedition was Apsley Cherry-Garrard, just 24 when he set out. In his opinion, “polar exploration is at once the cleanest and most isolated way of having a bad time which has yet been devised.” These days life is rather easier – you can skirt the Pole aboard a luxury vessel, quaffing the finest wines and enjoying the softest eiderdowns and, weather conditions permitting, even set foot on the continent. The cost for the very finest suite aboard the most luxurious cruise liner might be almost £40,000 for a couple of weeks – which is what Scott’s calamitous expedition cost in total, 100 years ago.



Below left One of the research stations situated at the South Pole engaged in a variety of vital scientific work

Below right The bleak but beautiful Antarctic landscape has spawned a range of luxury travel cruises

ALAMY





WATTU ISLAND, ALASKA

WHEN, IN AUGUST 2010, the US Coastguard demolished the 190.5-metre-high Long Range Aids to Navigation (LORAN) tower on Attu Island, the last remaining inhabitants of this remote and inaccessible island finished packing their bags. There were only 20 of them, all full-time members of the Coastguard. The LORAN tower had been rusting for years and was in dire need of restoration. But a combination of the economic recession, and the success of GPS (global positioning system) technology, meant that this once-vital navigational outpost was an easy target for budget cuts. Its original function – helping ships to avoid getting into trouble – had been superseded. So the tower that had dominated the island's Massacre Bay for 40 years is no longer – and, now that the coastguards have gone, visiting the world's most western spot – never a simple matter – has become even more difficult now that the island is uninhabited.

In 1741 a Russian expedition landed on Attu and gradually took control of the Aleutians, building up a lucrative fur trade through the introduction of the Arctic fox, which devastated the local wildlife. The Russians eventually left and the US assumed ownership of Attu in 1867, and a programme to eradicate the Arctic fox eliminated the final fox in the 1990s, leaving the island to become a safe haven for countless numbers of different bird species. It became a treasured spot for adventurous bird watchers, trying to track down some of the world's rarest breeds.

One of the Aleutian islands, Attu (latitude 52° 51', longitude 173° 11') is the most westerly spot of land relative to the US, which, strictly speaking, makes it the furthest western point of the compass. A relatively small volcanic spot, approximately 32km by 56km, Attu is dominated by a peak that rises to almost 900 metres, with a circumference largely ringed with deep fjords and domineering cliffs up to 100 metres high. The island's last 45 Aleut indigenous inhabitants were

left behind when, on June 7, 1942, the 301st Infantry Battalion of the Japanese Northern Army landed unopposed on the island. About 880 other Aleuts living on Aleutian islands closer to the US mainland (Attu is about 1,800km from the Alaskan coast) had already been evacuated. Forty-two of Attu's inhabitants survived the invasion, only to be incarcerated in a Japanese prison camp near Otaru, Hokkaido, where 16 of them died. On May 11, 1943 the US army started a bitter fight to recapture Attu. Eighteen days later the remaining (and by now desperate) Japanese forces launched one of the largest banzai charges of the Pacific campaign, led by Colonel Yasuyo Yamasaki, who, along with more than 2,000 of his soldiers, died that day in Massacre Valley, with only 28 prisoners taken by the victorious Americans.

Among the mists and rainfall that are the normal year-round conditions on Attu, the ghosts of thousands of Japanese and American soldiers wander the bleak hillsides, disturbed these days only by the natural symphony of the Hudsonian Godwits, Red-necked Grebes, Greater Scaup, Arctic Terns, Mew Gulls, Glaucous-winged Gulls, Pacific Loons, Rusty Blackbirds, Golden-crowned Sparrows, Willow Ptarmigans and many other types of bird that have made Attu a twitcher's paradise. But getting there these days requires diligence – and a lot of cash. The recent demise of Reeve Aleutian Airways has left the Aleutians without any regular air transport, while the departure of the Coastguard removes the last remaining regular base on Attu. Some Alaskan-based cruise operators still make the occasional foray close to Attu, which is now part of the Alaska Maritime National Wildlife Refuge, but the waiting list for such charter vessels is years, and the price prohibitive. So for now there are just the birds, nesting on the cliffs and amid the wreckage a sunken landing craft, a couple of crashed aircraft, and the other detritus of a ferocious and all but forgotten battle, fought long ago for control of one of the world's bleakest spots. €



Top left The bleak landscape that greets arrivals at Attu International Airport
Bottom left Attu is dominated by a peak that rises to almost 900 metres





Sweden's black gold

Every autumn, many Swedes head to the country's windswept west coast in search of lobsters. *Jörgen Ulvsgård* went along to the first week's fishing...

THE AIR IS tingling with first-night nerves on this pale grey, misty autumn morning on the Grundsund channel outside Lysekil in Bohus County, Sweden. Amateur and professional fishermen crowd round the jetty outside Pelles Rökeri (Pelle's Smokehouse). It's half past six in the morning and there's only half an hour to go before it's time to lay out the first lobster pots.

Amongst the rocks and skerries around the small fishing grounds, about a hundred boats are ready for the off. For the Roysson fishing family, with

father Tony and mother Kerstin each in their own boat, this will be the 30th year in a row that they've been involved in lobster fishing's 'opening night'. For their son Bobo it's slightly fewer, but fishing is their bread and butter and has been for generations.

Everyone living along Sweden's west coast knows that the first week of lobster fishing at the end of September is sacred to the inhabitants; as sacred as elk hunting is to hunters. Everyone sets sail to hunt for the sea's number-one delicacy – the lobster.



www.saab.com

“It’s just as exciting every time, despite the fact that we’ve been doing it for so long,” says skipper Tony as he uses his right hand to steer out to one of his favourite spots. His left hand holds the day’s first cup of coffee in a firm grip. “This is the most important day of the year, so I haven’t had time for breakfast yet,” he goes on, and his slightly stiff, concentrated features soften into a broad smile.

The mist lifts as we pass between small islands and sail farther and farther out into the archipelago. Suddenly the sun breaks through the leaden grey sky, the breeze stiffens and the skipper smiles contentedly.

“This weather’s perfect for lobster fishing. A bit of wind is good because the lobsters are moving around and the chances of a good catch increase,” says Tony. His left eye is continually glancing at the sonar, looking for the best position to drop in his first pot.

“Let her go!” he shouts to his son from the bridge and the lobster pot is thrown overboard. The pots are stacked on the deck and baited with salted herring. Amateur fishermen are allowed a maximum of 14 pots. The professionals are allowed 50.

From time to time, there’s heated debate about limiting the numbers of pots, not least for amateur fishermen, but every time proposals are put forward by politicians there’s popular protest on the west coast. The Marine Fishing Laboratory at Lysekil recommends that nothing should be done to limit lobster fishing. The crustacean stock is good, so it’s likely to be some time before

anyone dares to meddle with this deeply rooted tradition.

The lobsters move around on the rocky seabed at depths of 10 to 30 metres. If there are too many crabs in the area, lobsters don’t like it and will move away. “You can see this right away, because the pot will contain no lobsters and will be full of crabs instead,” says Bobo. One lobster in every two pots is an acceptable result, but there’s a lot of prestige at stake and a lot of gamesmanship goes on behind the scenes in lobster fishing.

In other words, there’s a lot of trickery going on to deceive and distract the opposition away from the best fishing grounds. Nobody will say where they laid their pots or reveal the size or number of lobsters they’ve pulled out.

“There are two things a west-coast fisherman will never admit: that he’s been seasick, or that he’s made a big catch of lobsters. This is kept secret as far as possible. If the catch has been poor, he’ll say that his lobster pots have been plundered, but this rarely happens. In these waters, everyone can see what everyone else is doing. The chances of robbing someone else’s pots and getting away with it are small,” says Bobo.

A few days after we’ve laid out the first round of pots, it’s time to empty them. Since this is my first time, I’m very excited when we spot the first marker buoys off Gåsö. These large buoys are marked with colours and symbols showing who owns the pots. We’ve just passed the legendary world boxing champion Ingemar ‘Ingo’ Johansson’s house, nestled between two cliffs on one of the islands. Ingo was a big fishing

enthusiast and owned three large fishing boats in Grundsund in the 1960s.

The lobster season runs from the first Monday after September 20 until the end of April. In practice, though, it ends in the middle of November. By this time the water has grown colder and the lobsters have moved to waters that are too deep, at least for amateur fishermen.

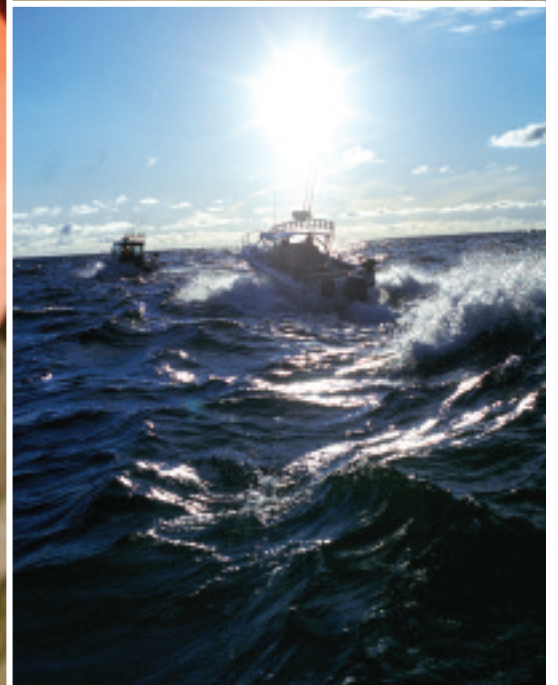
The first pot we haul in is empty, but the second contains a fairly big black lobster. And so it goes on, with a catch in just about every other pot. The last pot contains a real whopper. “We’ll have to weigh this one,” says Bobo and pulls out the scales. The needle stops at 1.3 kilos. “Not bad! It’s not often we get such big lobsters.”

The Roysson family are happy with the first week’s catch and we steer back in towards Grundsund. On the jetty outside the Pelles Rökeri restaurant, chef Johan Hanson stands waiting. The catch for the weekend’s ‘première’ party has been safely landed.

Since the popular TV series *Saltön* was filmed at Pelles Rökeri, visitors from near and far have found their way to Grundsund. “For the first few weekends after the start of the lobster fishing season, the restaurant is fully booked. But we keep on going till Christmas, then there’s a break until April,” says Johan, picking up the first lobster by its tail and dropping it quickly into boiling, salted water laced with dill. “It’s a quick, humane death,” he says, noticing my horrified reaction.

Out on the jetty, Lolo has laid the table for the first guests of the evening. Lobster doesn’t come fresher than this; it doesn’t come any more delicious, either. €

“THERE’S A LOT OF TRICKERY GOING ON TO DECEIVE AND DISTRACT THE OPPOSITION AWAY FROM THE BEST FISHING GROUNDS”



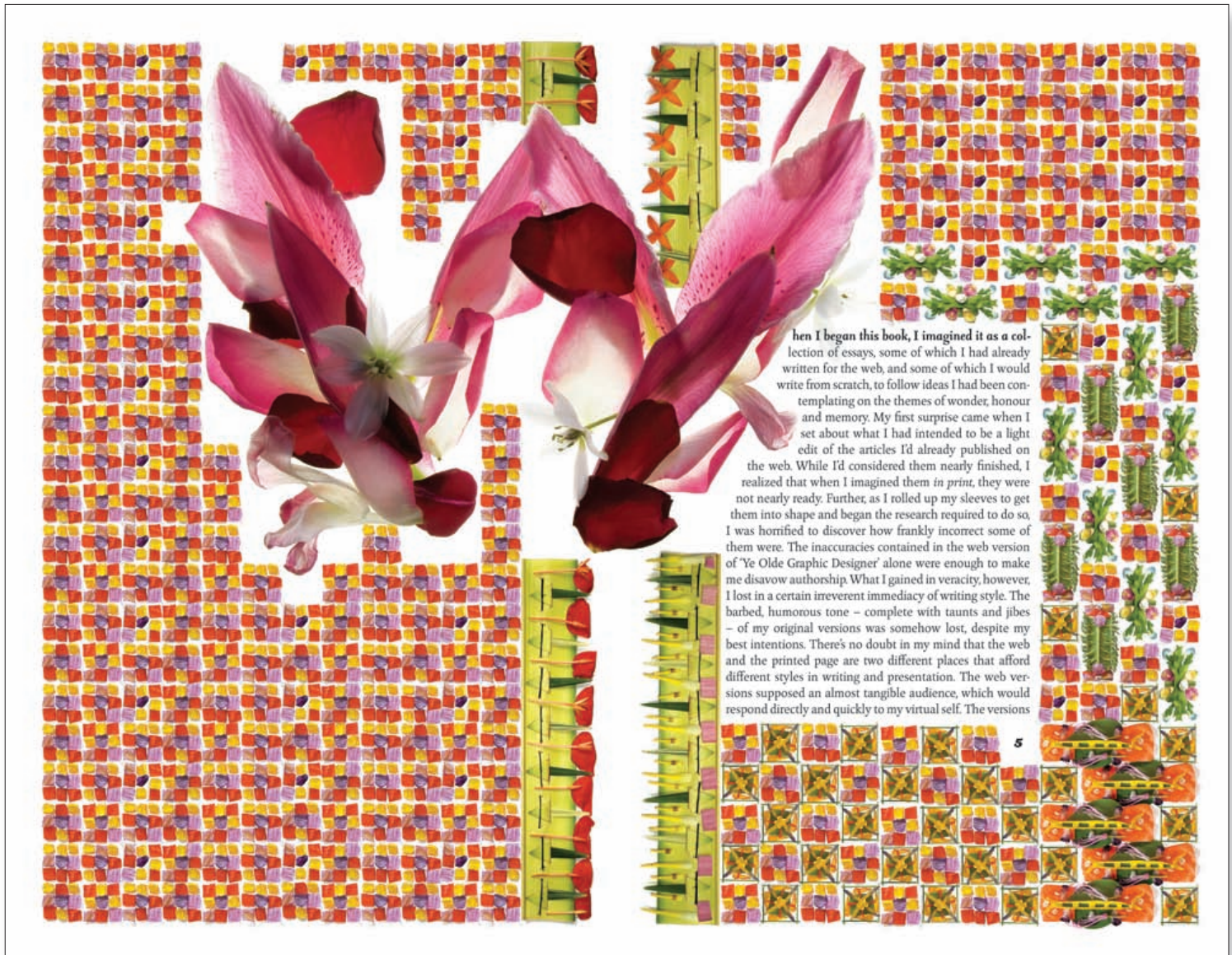


MAIN HALL Artists: Anne Bergh & Anders Eriksson Photo: photobigben.com

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ALL ARTWORK BY MARIAN BANTJES

On this and the following pages are some examples of Marian Bantjes's extraordinary designs from her book *I Wonder*

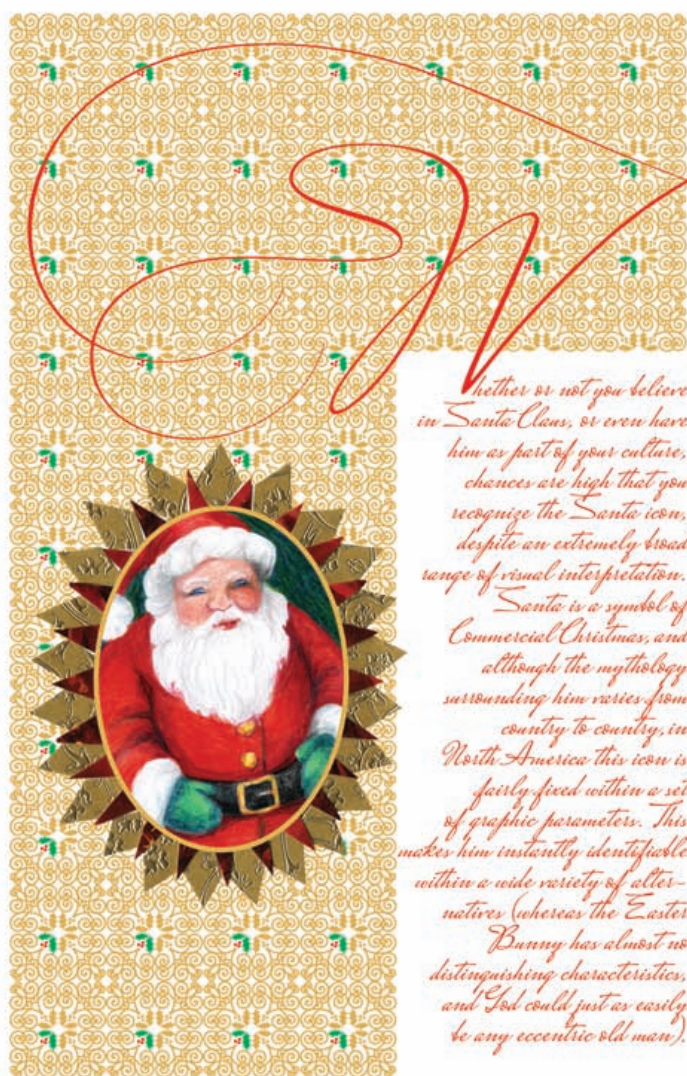
The art of ornament

Jonathan Arnold talks to the internationally celebrated Canadian designer and typographer, Marian Bantjes, about her intriguing new book, *I Wonder*, and her ability to defy categorisation

"EVERY DAY," SAYS celebrated Canadian graphic designer, illustrator and typographer Marian Bantjes, "I get an e-mail from someone who has been touched or inspired by a piece of mine. It's more valuable than laser-cut gold foil stamping on velvet-flocked paper." It is indeed. Such inspiration from admirers around the world is due, perhaps, because Bantjes's distinctive work sets her apart from the mainstream. She has developed an international cult following for the simple reason that her style defies categorisation. There is never anything

remotely ordinary about what she does.

Anyone unfamiliar with Bantjes's highly decorative and highly ornamental style should track down a copy of her newly published book, titled *I Wonder*. It is a marvellous mixture of the quirky and the unexpected. In many ways it defies categorisation – every page is a visual feast – and the more you look at it the more you see. Bantjes tackles subjects as diverse as Santa Claus as a graphic icon, roadside advertising, photography and memory, heraldry, stars and, of course, for a former typesetter, the alphabet's letterforms.



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Whether or not you believe in Santa Claus, or even have him as part of your culture, chances are high that you recognize the Santa icon, despite an extremely broad range of visual interpretation.

Santa is a symbol of Commercial Christmas, and although the mythology surrounding him varies from country to country, in North America this icon is fairly fixed within a set of graphic parameters. This makes him instantly identifiable within a wide variety of alternatives (whereas the Easter Bunny has almost no distinguishing characteristics, and God could just as easily be any eccentric old man).

I'm interested in how the Santa identity is maintained, and what it is exactly that makes Santa, Santa.

At its most complete, the Santa set is comprised of a fat, older white man, with a white beard and mustache, a red outfit and pointed, floppy hat trimmed with white fur and a pom-pom, a wide black belt, boots, mittens, and assorted paraphernalia and hangers-on (sleigh, elves, reindeer, bells, sack, etc.). This image is attributed in part to the 19th-century illustrator Thomas Nast, who was the first to use red and white for the outfit. It was also famously adopted and promoted by the Coca-Cola company in the 1930s.

The ingredients are sufficient enough to ensure that the Santa icon can appear in any number of forms or media without loss of recognition. From ceramics to felt to knitwear, you name it, Santa's been made from it. But it's also incredibly flexible, to the



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But *I Wonder* is much more than eye candy. It has a great deal to say about visual culture and attempts to encapsulate some of Bantjes's philosophical pontifications on ornament that she has been contributing to magazines and blogs for many years. "It's definitely a book for reading," adds Bantjes, "and that's why it is the size it is (not much larger than a typical paperback). It's not a coffee table book!" The ornamentation, powerful and captivating as it is, is meant to draw the reader into the text.

Says Bantjes: "The publishers came to me and suggested I do a monograph but

I didn't think I was ready. But I did have an idea for a book that was like an illuminated manuscript. I had been thinking a lot about the politics of ornament and the certain mystery about my work. Why do people respond so emotionally to ornamental work? 'Wonder' and 'Honour' were two key aspects of this and both are related to the religious use of ornament: the elaborate gates before palaces, certificates, all the things that mark out special people or special places and the intricacy involved."

Bantjes admits that her work is "very eclectic" and that she doesn't know why

she sees the world the way she does.

"They are meant to be brain twisters," says Bantjes, "that make people say 'I never thought of something that way before.'" Bantjes firmly believes that ornament is being "rediscovered" and that we need to understand it for today's world.

Yet the road to *I Wonder* – and this renewed interest in the craft of ornamentation – was not straightforward. Bantjes had been through many twists and turns in her career until she found her real niche. She began as a book typesetter and went on to co-found a graphic design



business that she stayed with from 1994 to 2003. When she left the company she admits to having a mid-life crisis. "The design work I was doing I felt wasn't worthwhile. I wanted to do more artistic work. Being a designer takes a lot of creative energy. But once I stopped, the ornamental sensibility came to the fore." Not that Bantjes is averse to allying modern methods with traditional skills. "I do all the patterns by hand," she says, "and then finish them in Adobe Illustrator on the computer. But I don't see my work as digital at all. I see it as hand-made!"

Working from her base on a small island off the west coast of Canada, near Vancouver, Bantjes now produces the kind of work that she wants to do rather than has to do because of financial or other non-artistic pressures.

"I will never regret walking away from my design business and starting something new. I wish I had done it sooner – but maybe I couldn't have done it sooner. I was 40, and maybe I needed to be 40. Maybe I needed to have the experience, both good and bad, piled up in my past to push me forward. Maybe it's a little like playing the

blues: 20- and 30-year-olds can do a lot of things, but they can't really play the blues. Maybe it was like that."

Bantjes is never one to resort to the predictable. Her next project revolves around "abstract edited film pieces". She says it will be a "huge learning curve". Whatever results from it is sure to be anything but ordinary. €

I Wonder by Marian Bantjes is published by Thames & Hudson, available in hardcover from October 11. You can find out more about Marian Bantjes's work at www.bantjes.com

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