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EGGIST

01 Lifestyle magazine
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seven elements

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SS

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THE MAGAZINE ABOUT SHOPPING
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TRANSCULTURAL STREET IDEAS

BONUS!
CONCERT GUIDE FOR BOSTON, NYC, PHILADELPHIA
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colorful new cocktails

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seventeen

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that has occurred and from which the light has
shined and the story is simple.

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AVANT GARDE #2

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Magazine Spread

- 2-page article, facing each other so you have twice the space

"Steampunk's key lessons are not about the past. They are about the instability and obsolescence of our own times."



Steam

People like steampunk for two good reasons. First, it's a great opportunity to dress up in a cool, weird way that baffles the straights. Second, steampunk set design looks great. The Industrial Revolution has grown old. So machines that Romantics considered satanic now look romantic.

If you like to play dress-up, good for you. You're probably young, and, being young, you have some identity issues. So while pretending to be a fireman, or a doctor, or a lawyer, or whatever your parents want you to be, you should be sure to try on a few identities that are totally impossible. Steampunk will help you, because you cannot, ever, be an authentic denizen of the 19th century. You will meet interesting people your own age who share your vague discontent with today's status quo. Clutch them to your velvet-frilled bosom, because you will learn more from them than you ever will from your teachers.

Stretching your self-definition will help you when, in later life, you are forced to become something your parents could not even imagine. This is a likely fate for you. Your parents were born in the 20th century. Soon their 20th century world will seem even deader, weirder and more remote than the 19th. The 19th-century world was crude, limited and clanky, but the 20th-century world is calamitously unsustainable. I would advise you to get used to thinking of all your tools, toys and possessions as weird oddities destined for the recycle bin. Imagine starting all over with radically different material surroundings. Get used to that idea.

If you are European, you may further realize that you are surrounded by an ever-growing European "museum economy" that sells your heritage as a "heritage industry." Familiarity with steampunk will certainly help you here. The heritage industry does not sell heritage, because heritage is inherently unsellable. Instead, it sells the tourist-friendly, simplified, Photoshopped, price-tagged, Disneyized version of heritage. Steampunk is great at mocking and parodizing this activity. That's what makes steampunk a thoroughly contemporary act.

This dress-up costume play and these subcultural frolics will amuse and content 90 percent of the people involved in steampunk.

However, you may possibly be one of those troublesome 10 percent guys, not just in the scene but creating a scene. Frankly, the heaviest guys in the steampunk scene are not really all that into "steam." Instead, they are into punk. Specifically, punk's do-it-yourself aspects and its determination to take the means of production away from big, minddeadenin companies who want to package and sell shrinkwrapped cultural product.

Steampunks are modern crafts people who are very into spreading the means and methods of working in archaic technologies. If you meet a steampunk craftsman and he or she doesn't want to tell you how he or she creates her stuff, that's a poseur who should be avoided. Find the creative ones who want to help you, and who don't leave you feeling hollow drained and betrayed. They exist. You might be one.

Steampunk began as a literary movement—for some reason no one understands, it started with young Californian fantasists writing about Victorian Great Britain, specifically James P. Blaylock, Tim Powers and K. W. Jeter. This guy Jeter made up the term "steampunk." He made no money doing that, and you've likely never heard of him before now.

I doubt this much bothers Jeter. Jeter was a major disciple of Phillip K. Dick, so he always understood the inherent limits bourgeois mundane reality.

Punk

WORDS: DAVE VICKERS PHOTOS: COURTESY OF STEVEN HOLL ARCHITECTS

CURATOR OF LIGHT

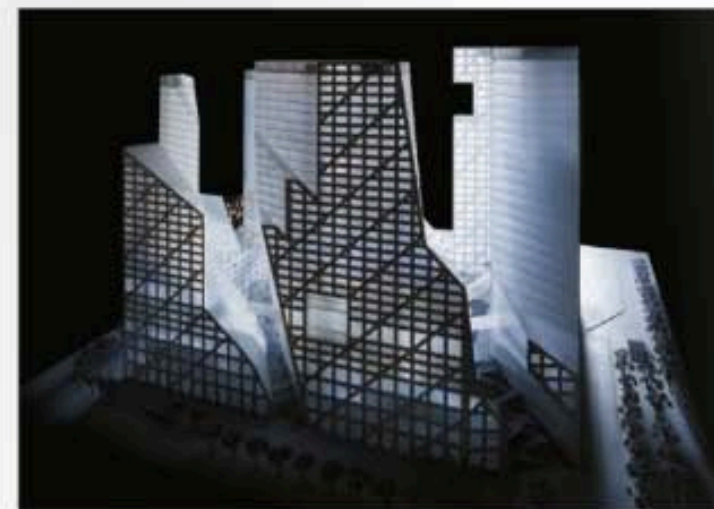
STEVEN HOLL ARCHITECTS > Holistic design

THESE DAYS, MODERN ARCHITECTS ARE RAPIDLY BECOMING AS GLAMOROUSLY DARE-DEVIL AS THE SCREWY BASE-JUMPERS WHO PLUMMET FROM THE VERY ROOFTOPS SOME OF THEIR DARING NEW CONCEPTS SUPPORT. IN THE SAME MANNER, MANY MODERN DESIGNERS LIVE EXTRAORDINARILY CLOSE TO THE EDGE; IT'S PROBABLY THE ONLY WAY TO GET NOTICED IN SUCH A COMPETITIVE FORUM. BUT OF COURSE, DON'T EXERT ENOUGH CAUTION, OR PULL THE CHUTE TOO LATE, AND CAREERS CAN TUMBLE WITH THE GRAVEST OF CONSEQUENCES; IT'S NOT EASY. ON THE CONTRARY, HOWEVER, CORRECTLY INTERWEAVE THE LATEST CONSTRUCTION FABRIC WITH A CONCEPTUAL BRAVADO THAT HABITUALLY PUNCHES STRUCTURAL DESIGN TO ARTISTIC PROMINENCE, AND CELEBRITY STATUS LOOMS.


AWARDED. One of our beloved design heroes, whose career is far from decorating the pavement, is routine award-accumulator Steven Holl. His designs experiment with materials, the spatial arrangements he employs accommodate open thinking from within, while daring exteriors excite the eye without affronting the immediate backdrop. Holl's unique exploits of natural light pierce and delineate forms, intelligently shrinking volume and partially reinstating natural horizons within observer peripherals.

INSIDE THE MAN. To reach the giddy penthouse of popularity where Steven Holl now permanently resides, a mix of serious design attitude, tungsten knowledge and complete dedication must be strictly observed. This boy didn't get to the top by taking long lunches and lying-in on a bank holiday. Even at his engagement party, he presented his future wife with a 3D rendering of an engagement ring which was then passed around the New York office for scrutiny, talk about a proposal! He's conceptual in every area obviously, luckily she is also an architect so don't get any ideas, that sort of passion felony can be seriously misinterpreted in the wrong circles. Hardly a romantic then, but certainly a colourful character, he even has a back-up plan (as most geniuses do), and if the wheels of fate had taken him in another direction (God forbid!), we'd probably be raving on about his watercolour creations in the art section! Just goes to show, while the masses happily bathe in a tide of mediocrity, others are simply destined for success, whatever it may be. It's not like he hasn't earned it though, educationally he travelled, savouring the zest of international shrines of wisdom in Washington, Rome and London. Holl's post-grad work in London's freely structured Architectural Association in the mid-seventies sewed the seeds for his experimental work, which he went on to teach at the Parsons Institute of Design. In the meantime, he opened his architecture practice in New York in 1976 and after winning early recognition for his writings, drawings and un-built projects, Holl began teaching at Columbia University.

GREEN INNOVATION. More recently, Steven Holl Architects is celebrated for an open philosophy of design excellence and green innovation. A philosophy that is internationally acclaimed and keeps both his New York and Beijing departments buzzing with an influx of pan-global, individually site-specific architectural demands; a practice the company completely revels in. "While anchoring each work in its specific site and circumstance, we endeavour to obtain a deeper beginning in the experience of time, space, light and materials"; a point from the company mission statement that illuminates the stringent rules of originality adopted here. It is an attractive ethos that sings out to the art world, and the company portfolio shows a popular affinity with exhibition designs, galleries and museums.



Sliced Prowess Block, Chengdu, China. The Project consists of five towers with offices, serviced apartments, retail outlets, a hotel, café, and restaurants.



Back to the future: A chopping crew on a farm in Arkansas must resort to the age-old practice of hoeing to get rid of pigweed that has become resistant to glyphosate, the active ingredient in the herbicide Roundup.

AGRICULTURE

THE GROWING MENACE FROM SUPERWEEDS

Pigweed, ragweed and other monsters have begun to outsmart the advanced technologies that protect the biggest U.S. cash crops

By Jerry Adler

IN BRIEF

Chemical herbicides keep nature at bay for only so long: weeds inevitably develop resistance to the chemicals.

Indeed, weeds have begun to become resistant to glyphosate, the key ingredient in the widely used Roundup and a chemical that the biggest cash crops have been genetically engineered to withstand. Agricultural scientists must now seek out new strategies to protect plantings. Meanwhile some critics argue that reliance on genetic engineering should be reassessed.

Gothic Horror

By Steven Heller

The Nazi party's obsession with cultural dominance extended far into calligraphy, lettering and type

During their period of rule over Germany (1922-45), the Nazis politicized art and nationalized aesthetics in an attempt to control all aspects of life. And they succeeded. No detail was too minute, no facet of everyday existence too arcane for a master plan devised and administered by a slew of functionaries both high and low. All art forms were strictly scrutinized and rules established to insure conformity within the bounds of ideological purity.

Early in the rise to power of the National Socialist German Workers Party (NSDAP, commonly known as the Nazi party, infighting triggered fierce debates between proponents of Modernism (i.e. those who accepted Expressionism and, to a certain extent, Bauhaus ideas) and Volkism (i.e. those who revered Teutonic folk traditions). Ultimately a rigid and retrograde Nazi style developed that inveigled its way into society through the concept of Gleichschaltung (literally 'synchronisation'), the integration as well as consolidation of National Socialist cultural dominance over everything from architecture to typeface design.

Propagating the appropriateness of commonplace letterforms became part of the Nazi party's culture-creating mission as a direct consequence of its belief that stringent doctrines, issued through extralegal decrees and enforced by slavish bureaucracies, were the way to German hearts and minds. The cumbersome title of Alfred Rosenberg's Office for the Supervision of the Entire Cultural and Ideological Education and Training of the National Socialist German Workers Party, speaks volumes about the weight Hitler placed on artistic matters, and graphic design was included. The Führer Princip (or principle of the 'Leader State') demanded that unquestioning conformity begin at the top and trickle

down through bureaucrats, some of whom, by virtue of their early party membership, assumed undue dominion over the so called new graphic and typographic design.

In order to be allowed to keep working, graphic designers, calligraphers and typographers were compelled to join the Reichskulturkammern (the 'State chambers of culture' that had replaced outlawed trade and crafts unions) and adhere to their dubious regulations. The aesthetic guidelines formulated somewhere in the bowels of these chambers dictated the use of lettering not only in party and government documents but even unofficial usages, and their control went beyond the Deutsche Propaganda-Atelier, the graphic design division of Josef Goebbels' Reich Ministry for Popular Enlightenment and Propaganda (RMVAP), to every creative office agency and studio.

In order to be allowed to work, graphic designers and typographers were compelled to join the Reichskulturkammern (the 'State chambers of culture' that had replaced outlawed trade and crafts unions) and adhere to their dubious regulations.

Blackletter and 'Spiritual Health'

There was no sanctioned central office type doctrine, so those bureaucrats concerned with lettering routinely did attempt to second-guess Hitler's prejudiced desires and interpret his rambling pronouncements (for example, his identification of 'two dangers': the 'spoilors of art', a nebulous degenerate group, and then the Cubists, Futurists, Dadaists, etc. This cultural auxiliary to political destruction was tolerable neither from the racial nor from the national point of view'). Different ministries established their own styles within prescription, though one in particular, the Labour Front (DAF), directed by Hitler's close ally Robert Ley (who also administered the pseudo-Modernist Strength Through Joy movement), was given jurisdiction over many culture chambers, including those overseeing graphic design and typographic style.

Ley's departments were responsible for developing teaching materials as well as issuing organizational handbooks that included design guides, they also produced annual type specimen books, featuring a limited number of favoured typefaces, most of which were in the blackletter and Fraktur families. In addition, however, Rosenberg's cultural

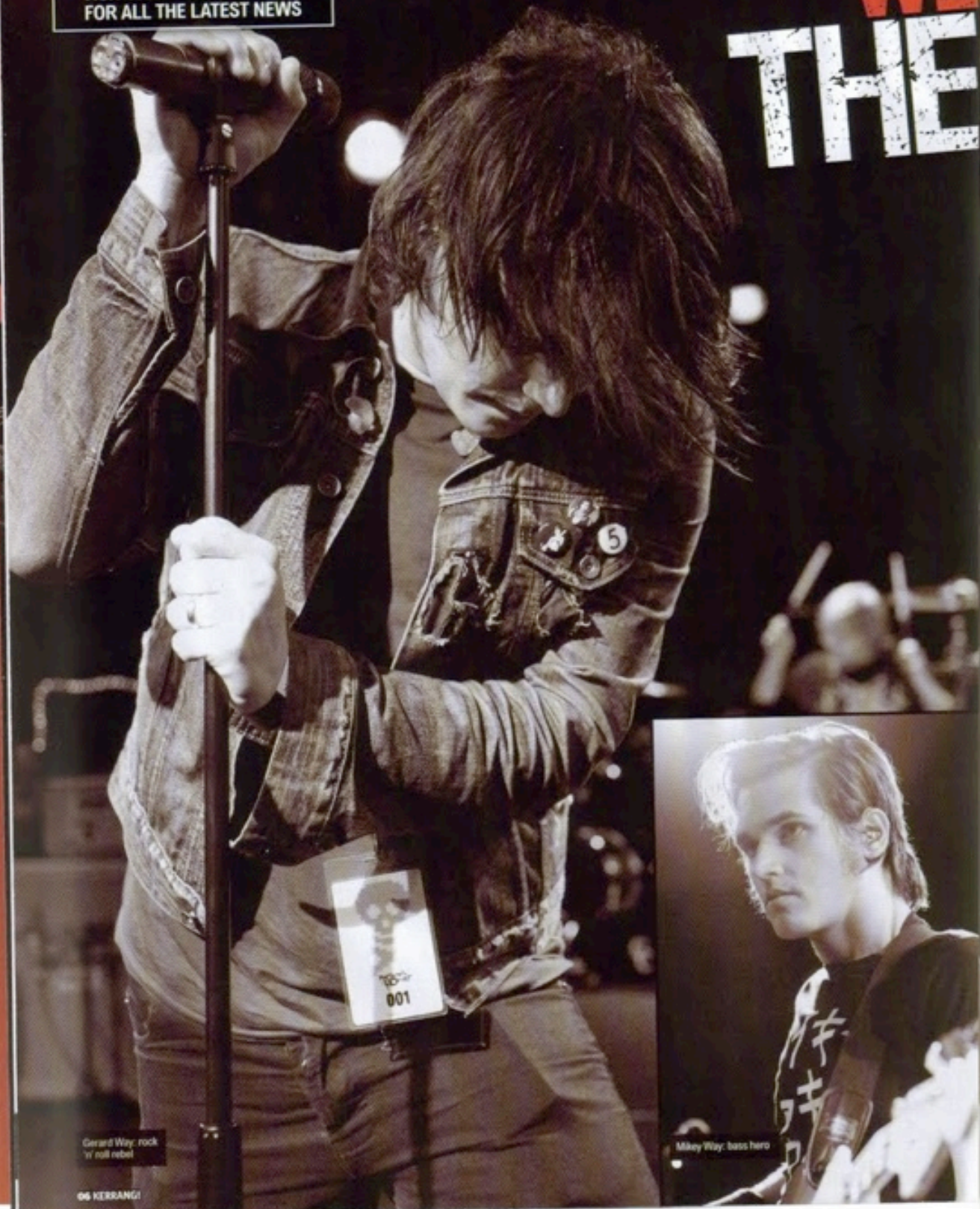
NEWS

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WORLD EXCLUSIVE!

"WE'RE BEING THE BEST MCR WE CAN BE!"

MY CHEMICAL ROMANCE INVITE KERRANG! TO THEIR RECORDING STUDIO...



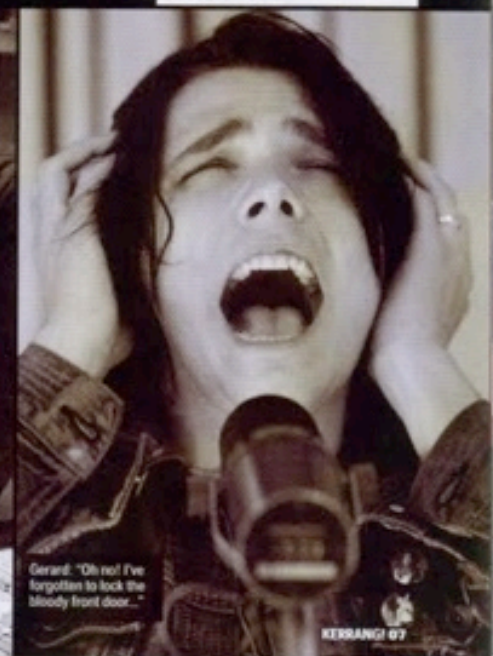
Gerard Way: rock 'n' roll rebel



Mikey Way: bass hero



Gerard, Ray Toro and Frank Iero: men at work



Gerard: "Oh no! I've forgotten to lock the bloody front door..."

NEW MCR TRACKS THE LOWDOWN

HERE'S A TEASER OF WHAT'S TO COME...

SAVE YOURSELF, I'LL HOLD THEM BACK

SOUNDS LIKE: Down 'n' dirty rock 'n' roll collides with stadium rock, with a big, emotive My Chemical Romance chorus that makes you want to jump up and down in a sea of thousands of other people.
STAND-OUT LYRICS: 'You can leave this world, leave it all behind/We can steal this car if your folks don't mind/We can live forever if you've got the time...'

STILL ALIVE

SOUNDS LIKE: A bouncy and playful romp - complete with all-girl gang vocals - about the hazards of playing the Reading and Leeds festivals. Gerard wrote this anthem from the perspective of a teenager getting ready to throw a bottle of piss. Tasty!
STAND-OUT LYRICS: 'We came here to rough up everyone we see/Get off the stage and ask yourself "Am I still alive?"...'

DEATH FOR DISCO

SOUNDS LIKE: A thumping great ode to the pleasures of raucous rock 'n' roll hedonism with an unabashedly pop chorus.
STAND-OUT LYRICS: 'Cos all the good times, they give you cancer...'

TRANS AM

SOUNDS LIKE: Huge melodies and epic songwriting intermingle to create a glorious runaway teen riot.
STAND-OUT LYRICS: 'Gravity don't mean too much to melt this our destiny/This world is after me...'

MY CHEMICAL Romance frontman Gerard Way has revealed to Kerrang! that the emo superstars' forthcoming, as-yet-untitled album will be a vast departure from the epic grandeur and theatrics of 2006's *The Black Parade*.

The New Jersey quintet, who have been out of the spotlight for over six months, are currently mixing their fourth studio album (which is tentatively scheduled for release next Spring) at Sunset Sound Studios in Hollywood, California with producer Brendan O'Brien (Pearl Jam, Rage Against The Machine).

"Our original game plan was to make a very quick, very visceral record," says Gerard, who reveals that, for the first time ever, this album will not have one overall concept, instead focusing on several themes like "strength" and "self-preservation".

"To be able to let go of your game plan is really hard," he explains. "There were many times where we had to really move on our feet very quickly and say, 'No, the album's taking a turn and we need to accept it, because if we fight it we'll end up with a record that doesn't make any sense'. This is the first time we've been able to go through everything with a fine tooth comb. Everything is taking so much longer, in a really great way. We've never been able to go through the songs like this and get things as great as we possibly can. It's always been like, 'You've got three months to record and two weeks to mix, then you're back on an airplane to go tour again!'. This time, we afforded ourselves the luxury of exploring every song."

"I'm really glad we did," Gerard admits with a laugh. "It took a while to figure out what the hell we were gonna do this time!"

Kerrang! had an exclusive playback of nine songs during the mixing process. The songs - working titles for the tracks we heard include *Black Dragon Fighting Society*, *Boy Division*, *The Only Hope For Me Is You*, *Save Yourself, I'll Hold Them Back*, *Still Alive*, *Death For Disco* and *Trans Am* - are the most raucous, dirty rock 'n' roll gems we've heard from MCR since their 2002 debut *I Brought You My Bullets, You Brought Me Your Love*.

"Oh, it's filthy," notes Gerard. "That's what I love about it!". MCR's overall sound remains as huge as we've come to expect since *Black Parade*, but the band - also featuring guitarists Frank Iero and Ray Toro, bassist Mikey Way and drummer Bob Bryar - have a new air of unabashed defiance.

"Even before my daughter was born," says Gerard (who became a father in May), "I was writing lyrics that were basically, if anything were to happen to me, and she were to turn 15 years old, she'd be able to listen to it and realise that her father and her father's bandmates and everyone involved in this, weren't victims. There's a huge amount of humour in *The Black Parade*, but there was so much angst."

"And now," he continues, "there's angst but it's different. I think we're rebelling now as a rock band. We're trying to keep it pure, but we're not playing victims anymore."

"We've realised that we're one of the youngest bands at our size," muses the frontman. "So there's a responsibility that comes with that, whether it's to fans or to outside listeners who aren't fans, to be the greatest American rock band. That was the goal. And it took a while to get there, but we're just being the best My Chemical Romance that we can be."

SAVE SHARKS

For most of us, marine pollution is a phantom menace that we don't know about unless, an oil tanker spectacularly discharges its cargo into the ocean on prime time television.

It's just going to take some combined and concerted effort - from everyday people who have a conscience and the integrity to play their part in the correction of these issues, before it is all too late. You can help change the way the world regards our oceans and encourage friends, family and colleagues to change their behavior towards protecting the marine environment. But then take inspiration from the dedicated individuals and their supporters who made us realise that lions, elephant, rhinos, tigers and gorillas were worth saving. It can be done.

Yet everyday, sewage, oil, chemicals, agricultural pesticides and plastic items enter the seas unchecked to cause untold havoc on the aquatic environment. And colleagues to change their behavior towards protecting the marine environment. But then take inspiration from the dedicated individuals and their supporters who made us realise that lions, elephant, rhinos, tigers and gorillas were worth saving. Instead of respect and awe for the ocean, industry, commerce and individuals the world over continue to regard the enormity of the seas.

Annually, approximately 706 million gallons of oil enters the oceans from a variety of sources including offshore drilling and oil exploration (37 million gallons), oil tanker accidents (62 million gallons), natural seeps (92 million gallons), industry and transport bi-products (137 million gallons) plus ship maintenance and bilge cleaning (363 million gallons).

LOVE OUR SHARKS!

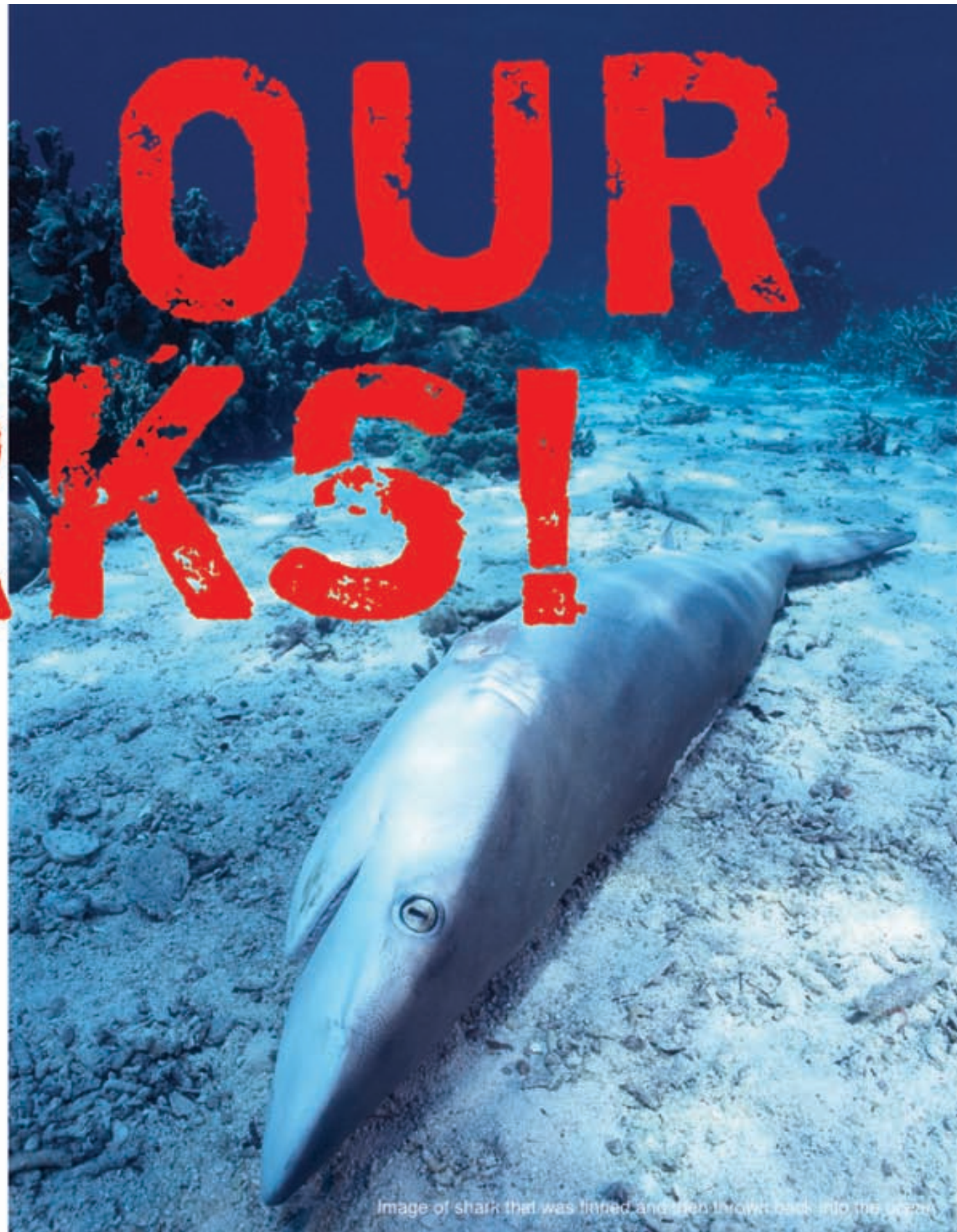


Image of shark that was killed and then thrown back into the ocean.