

# ONPAPER

Publishing

## ONPAPER00 - onpaper00.com 2001-03

**ONPAPER was a coffee table publication, launched in 2001, in Paris. onpaper00.com was the first issue of ONPAPER.**

### Editorial policy

Informative- Eclectic- Honest- Opinionated- Intrepid- Provocative- Intelligent- Humorous-Credible- Fluent- Witty- Challenging- Innovative- Stimulating- Accessible- Independent- Balanced- Inquisitive- Current- Relevant- Spirited.

ONPAPER is feature driven, offering more topical and in-depth articles, reviews and commentaries.

### Look

Visually led.

Highly stylised and provocatively designed.

Sexy- Intelligible- Clean- Stylish.

### Market

Mainly aiming at 25-40 something years old.

Published 4 times a year, high quality coffee-table type publication for the culturally aware, style conscious, discerning, and inquisitive young professionals. ONPAPER aims at the high end of the « cultural lifestyle » magazine market. Each issue is built around a central theme giving ONPAPER a less disposable feel. ONPAPER's frequency, format and contents are geared to cultivating a core audience of subscribers and collectors worldwide.

### Format

296mm x 296mm 4 x 270gsm matt laminated covers

84 x 110gsm matt pages

Perfect bound





# Mission Statement

If you're young and the least bit informed, today's world is much too complex... It would be too simple, to say that ONPAPER's mission is to re-affirm obvious truths and dispel obvious myths.

## MISSION STATEMENT

Admittedly, the idea of ONPAPER portending itself as young and crusading independently published David battling the Goliath of the established press is pretty tempting. It might, at first glance, seem the obvious path of least resistance. Though, ultimately, it's the most fraught with danger. This is obvious.

Simply put, ONPAPER is about young people defining their own values for the 21st Century. For instance, we couldn't say, we've absolutely no interest in making money. We grew up in the 80s, when money and the free-market ruled everything. Though, appreciating money and what it brings doesn't mean we'd do absolutely anything for it, however.

ONPAPER also aims to be informative. Again, reflecting the values of our generation, we know that information is power. We are arguably the most informed generation in the human history. Or rather, we have the most information available to us collectively. Amongst other things this is bound to make us pragmatic-how do I refine this information? This doesn't necessarily make us unrealistic; idealism isn't a dirty word to us. Maybe this pragmatism means we're more discerning and practical about how we achieve our ideals?

ONPAPER is not a "lifestyle" magazine. Our mission isn't about stimulating consumerism. Speaking of the obvious: 2005. The 21st Century is the past. ONPAPER is about looking forward. A new millennium means new attitudes and new values, as well as new challenges. The IT and Digital age; genetic engineering and biotechnology; sampling of music; culture; the reemergence of religion; the increasing movement of people and ideas around the planet. And that's just the tip of the iceberg. What will tomorrow really hold for us? Is it going to be another American Century, or will we see the rise of a new world? And what of Asia, South America, Africa, and the Middle east's cultural, technical and economic impact on the world?

ONPAPER intends to explore these issues fully and honestly. Yes, it's an ambitious mission, requiring ingenuity, wit and innovation. But more than that, it also requires us to be provocative, stimulating, accessible and relevant. We can't afford to get too impressed by our own cleverness - at least not all the time. We know we're fallible, but as long as we learn from our mistakes and move forward, it'll all be okay.

ONPAPER is not a publication about politics, sure. But it is a publication with politics, certainly.

Text by Ayo Ali of Illicit and the editors: cary\* lense and Frank Lonic

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# GLOBALIZATION: WHAT SHOULD WE MAKE OF IT?

## GLOBAL WARNING

In 1998, when globalization became fashionable, 589 books and 2882 thesis were devoted to globalization. This fact can indicate that the subject was developed, criticized and understood. It means equally that the opinions and the contradictory elements multiplied themselves. That shows first of all, how difficult it is to write on globalization, to do a report. As its name indicates, this is a phenomenon that includes and concerns all, the economy, the corporation, the communication, the culture, the environment, the individuals and the planet entirely. Therefore anyone can easily arrange to put anything behind this word. And if since September 11th, globalization disappeared from the front covers of the magazines, it continues to have a direct effect on the life of each of us.

### Clashes

The European summit, the G8 and all the international assemblies attracted for a long time, only bankers and politicians. Since Seattle, in December 99 the anti-globalization movements made themselves to the party. In Dallas, Göteborg or Prague the anarchists, ecowarriors meet themselves at all the gatherings where globalization is debated or organized about. They are called Reclaim The Streets, Globalization From Below, Rupture Society, Ya Basta or Just Bunch that we saw in Geneva shared with wildflower blossoms. They were not protected against the bludgeon policemen of Berlusconi. For the first time, the conservative forces rebated by the violence.

### Paradoxes

The acronym are English, Danish, Malaysian, Italian, Californian, Brazilian or German. They originate themselves into networks around the entire world to fight the international capitalist. The informed is their major tool. It allows to communicate quickly at low cost and with a security level without equivalent. It is nevertheless the weakest point of many anti-globalization organizations. At the same time it follows the technological gap between rich and poor, it is one of the privileged vectors of the americanization of cultures. According to estimations, 70% to 80% of world's websites come from the United States.

### Sell and travel

The negotiation of the borders is first of all the work of the merchants and the conquerors. The first objective of Marco Polo (coming from a rich family of Venetian merchants) was first of all economic. He tried more to establish a direct commercial relationship with China to bypass the Arabic monopoly than simply to look for adventure. The same mercantile instinct pushed Vasco de Gama to discover the Cape of Good Hope, Christopher Columbus to cross the Atlantic or Magellan to do the first trip around the world. To the hall of fame of great travellers, it would be necessary to add the Arabic merchants that during centuries sailed the Indian ocean and travelled through Asia to buy and sell spices and silk and broadcast knowledge. Is there a link between these merchants of yesterday and the multinational corporations of today? Three industrial revolutions later and still the omnipresence of merchants. There is only merchants left. We work all for merchants. While writing in this review that lives partly of advertising and generous donations, don't say just do the thing? Aren't we not just a packing around an advertiser's simple support to food? Besides, you noticed, we did not quote any brand - it is commerce that does our world. The Dollar and maybe the Euro, by their international change rate states here an underlying affair. One of the founding projects of the European community was to reach the level of satisfying integration to avoid wars again. The idea was that, while having in common more interests than rivalries, tragedies comparable to the two World Wars would become impossible. It was also a reaction for the small European countries to try to exist between the American and Soviet giant. This federal project did not build itself with the people but thanks to the commerce. To do commerce, it is necessary to have something to sell, to be able to transport it and eventually to protect it. The "third world" has not the same preoccupations evidently.

### A islet of wealth and liberty

Should we wonder about the advantages and consequences of globalization elsewhere than in industrialized countries? Seen from Africa, globalization is more like primitivism. The longing of conflict of interest and tribal claims. This gives for example the emergence of the world's 1st multinational and reducing concept, symbol of the growing break up of the continent. At the very moment where the mobility of people is promoted, herding multiply themselves. They close themselves also. The Rio Grande and the Mediterranean are handcuff walls more than places of exchange. Almost all the countries of Europe redefine their conditions of immigration and the green card, someone for the American market is the issue of a Somalia. Thus, we see paradox in the era of nomadism and flexibility, the acquisition of the nationality becomes a basic condition for participation in the economical and social circuits. From Africa, the debate that shakes us must appear well futile. The continent gets access to media stations only when a bomb attack destroys an embassy or in the first days of a new civil war. The process of globalization induces conflicts, movements of resistances form themselves in reaction to the assimilation of the West and values that it carries. These are for example the Islamist movements in the Middle East and in Afghanistan or the Zapatist revolt in Mexico. But conflicts with religious, ethnic or cultural connotation multiply themselves also because of the perverse effects of globalization, generated in the developing countries. Thus in Sierra Leone or in the Democratic Republic of Congo, the issues represented by the mining resources and the competition between the multinationals that exploit them are not stronger to the financial conflicts that occur. Besides, the politics of structural adjustments imposed by the IMF to politically fragile countries are bearers of danger in these poor countries, where the State is often incapable to insure the basic services (health, education), social problems generated by these reforms are instability factors. This makes the reason why most strongest opponents to globalization are often the worse dictators (Bouidin, Afghanistan).

### Are cultures soluble in the market?

The development of the technologies of information facilitates the globalization of communication. The exchanges of cultural goods know a spectacular increase. To such point that information became a motor of the world wide economy. The film, the disco, the cinema, the world wide web, all that nourishes our imaginary profits only to the cultural industry represented by some big groups. The exchange of symbols is consequently measurable. Between 1975 and 1991, 85.5% of the exportations of cultural goods originating from developed nations, represented during the same period 20% of the world-wide population. The film offers of the latin-american videoclips is composed to 70% of films of the North American industry. 70% of the web sites found on the Internet are originated from the United States. These two figures show that global communication, if it concerns a lot of receivers (and there is only few transmitters). One also can see the world like Jean Marie Messier, the former CEO of Vivendi Universal that declared recently to a French newspaper: "Globalization, it is some worldwide successes (Emmen or U2) and at the same time, the necessity for productions with strong national cultural identity's more than half of the music sold in France is French. In Asia, last year, amongst the ten big hits, were three Asians, one American and one European. How many Asian hit made it in Europe or in America? Nevertheless, this crossbreeding of the cultures phenomenon isn't only one way direction. Despite the preeminence of cultural codes of the dominating countries, the reverse movement can also be observed. An important number of Latino-american immigrants entering the United States did to evolve the cultural offers. The Latino music, reproduced rhythms, dances and sounds able to make anyone from Milwaukee to Frankfurt or Yokohama want to dance in the same manner, the Latino-american literatures and more and more African and Asian are recognized and valorized in Europe. Thus the migratory movements do us much to evolve the cultures and participate to balance the terms of exchange.



photography by Samy Belgicem.

### And me?

Each of us feels the effects of globalization. What we consume originates from hundred different places. An object used by a citizen in Barcelona, made in Istanbul and distributed in Carr or Miami. These objects that surround us, whether they have a Japanese inspired design or African statistics, are only accessories of the surroundings. They don't translate a change of our mentalities, just states here an underlying affair. Our purchasing power allows us a big freedom of movement. This one is equally authorized by the fact that we, editors of this feature, are today to do a democratic. Nevertheless, what do we remember of our trips? Tourist, discovering the splendours of the Grand Canyon, in Beijing, are less than prosecuted by the condition of the Chinese peasants, constrained to exodus towards the cities because of drought and economical problems that have happened in this country since 15 years. Our work habits find themselves also modified. We can propose our work on a stock market online. We just need to know the internet address, to know how to write in English, to have the skills, knowledge and the required experiences as well as adequate equipment. Few people can afford this luxury. Besides the fact that our work is a simple merchandise, the obvious conclusion is that everyone undergoes globalization, but very few profit from it.

on the planet, more than 1.7 million years ago? Man has a marked tendency to shed itself, to conquer and to want to dominate. The world hedges, it inexorably shrines, there is still space for everyone, but not everyone takes the same space. Globalization is a dynamic, not a plot woven by a mafia of shareholders. It will be what we make of it. Or we will be what it makes of us. For sure, it would be necessary to have more unity, without however the heterogeneity of our world. It would be necessary to divide up better wealths, it would be necessary to control nuclear proliferation. It would be necessary to finish up discussions, it would be necessary to stop polluting the planet, etc. It is necessary for me to have a Jaguar...

Text by Frank Lonic & cary\* lense

### Let's be optimistic

Since when do we talk about globalization? If the term exists since a long time in our dictionaries, it began being used only in 1980, after the fall of the Berlin wall. It is a word focused on a article supervisor, even in a position to promote one ideology without real conviction, but it has a history. This is maybe the reason why it migrates profit for a few years, of a net, regain of interest. There in Muslim countries, but equally on the whole Great continent, the construction of the Roman empire or the Mongolian empire, the expansion of Islam since the 7th century, aren't they also other faces of globalization? And further again, when the Homo Erectus, one of the ancestor of the modern man, went out of Africa to shed itself everywhere



Illustration by Gado (Kenya), published in "The Naor" (Nairobi)

# Big City List

- BigLightBigStreetsBigPeopleBigCansBigHug
- BigDrugsBigGodBigFaceBigShowBigBeds
- BigKissBigDanceBigKaraokeBigTVBigSound
- BigLiesBigPhonesBigBooksBigSceneBigCum
- BigNudeBigDrinkBigMouthBigFoodBigMoney
- BigSuckBigFuckBigArseholeBigCuntBigDick
- BigDickBigCuntBigArseholeBigFuckBigSuck
- BigMoneyBigFoodBigMouthBigDrinkBigNude
- BigCumBigSceneBigBooksBigPhonesBigLies
- BigSoundBigTVBigKaraokeBigDanceBigKiss
- BigBedsBigShowBigFaceBigGodBigDrugs
- BigHugBigCansBigPeopleBigStreetsBigLight

## Big Everything

This is a big place  
There is nothing small here

Big Good bye from Big Louis



Photography by Aitor Terai



Salvador Bahia is situated in the heart of the Al Sainos Bay. From each nook of the Redonda the colors of villages reflect themselves in the sea and unveil a tale of their secrets and their past history.

The big gathering begins on the beach of Rio Vermelho as early as dawn. To the sound of drums, waves of people come spontaneously and in varied order to pay homage to their queen.

In the beginning, the Orixas were men. Men who became Orixas because of their wisdom. Men who became Orixas because of their strength.

Men who were revered because of their virtues. Since, we pay homage to their immensity and to their acts. And that's the way these men became Orixas.

In each town was established a worship. In memory of a prodigious ancestor. And the legends themselves transmitted through generations, to pay them homage.

In the Candomblé, the Orixas symbolize the strengths of Nature. Each of us has an Orixa that guides and protects us. The mother of all the Orixas is called Iemanjá, queen of all oceans and seas; she embodies absolute femininity, a force that dominates the waters of the Earth.

More. In the Portuguese missionaries days, the slaves were forced to practice the Candomblé, the Brazilians of African origin associated their Orixas to Catholic pictures and icons. They revered thus Yemanjá through the pictures of the Virgin Mary represented for example in "Nossa Senhora do Consolation, Nossa Senhora dos Navegantes, or Nossa Senhora das Candeias".

Yemanjá celebration takes place on February 2 and is one of the most beautiful and most popular in Brazil.

text and photographs by Paula Prandini



MUCH ADO ABOUT NOTHING

A lively debate, one remembers, though very circumscribed, that raged in power with the passing of the articles, lectures, symposia (notably the one, pitiful, of Ecole supérieure des beaux-arts de Paris), books and numerous essays that were published then - and finally, holds back false-trial.

denounced by its opponents of the past, has won. That it that, in France, continue to be exposed - in the centres of art or the big museums, that continue to be promoted (with more or less successes according to the evolution of curves of number of people going to contemporary art places since twenty years now), by its old defenders, private sometimes, but before all public delegates and consultants to the plastic arts, directors of centres of art, curators duty mandated.

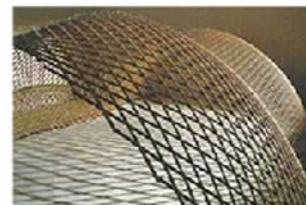
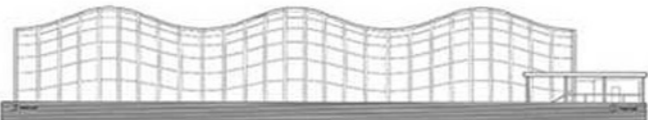
The conflict ended up, for lack of fighter it seems - or for other reasons: exhaustion of mediatic interest for a quarter of a century, disenchantment of these and of their authors, dogmatic status of the positions. Dare we add inequality of forces in presence?

rather unique in his professional approach, Shigeru Ban prefers projects with small budgets. He has a taste for the challenge of providing for the largest possible number of people. Ban pulls off his projects by inventing more economical construction techniques and by using inexpensive materials: prefabricated reinforced concrete pillars, elements (steel) fabricated inside the church and with recycled paper tubes.

SHIGERU BAN

A NEW APPROACH TO ARCHITECTURE LIGHTNESS INVISIBILITY AND HUMANITARIAN VOLUNTEERING

ARCHITECTURE



Ban's early works feature a great deal of open space, which corresponded to a certain view of modernity: the need to hide no longer exists. The interior opens onto the exterior and the landscape is itself the door - Bourgeois, in the case of Wall Street House, at the city square that of Courbin Wall House, Chiyoda, effects have no place here, there are no decorative ornaments to serve as signposts.

Shigeru Ban later works, his dictum finds even more concrete expression: the architect will use the very furniture of the house as an architectural foundation. In Furniture House for example, furniture in large measures replaces walls.

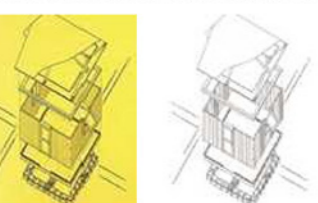
Since 1995, when Kobe was devastated by one of the terrible earthquakes in Japanese history, Ban has taken to volunteering to help the most destitute of the refugees. It was the photograph of the church left uncompleted in the midst of the debris of a church that convinced him to act. Father Yukaki Kaneko agreed to allow Ban to realize his project of a paper church on the condition that the architect had the money and complete the project on his own.

Galvanized by the realization of the church, the volunteers agreed to follow through on the project by clandestinely building paper houses to reduce the unhealthy tents in which the refugees were subjected to hazards of the weather and from which they were soon to be evicted by the authorities. The 30 Loghouses were constructed with elements (steel) fabricated inside the church and with recycled paper tubes. Assembled over the course of a single weekend - each house requiring only 10 volunteers for its assembly - the houses quickly became the center of a very closely-knit community.

The United Nations' High Commissioner on Refugees asked Shigeru Ban to design a model tent, which could provide shelter for the Rwandan refugees. The refugees as a source of income often resell the metal tubes, which had been used locally for construction projects, and many trees were felled as substitutes. This situation provided the perfect opportunity for the use of Ban's ecologically responsible recycled paper tubes.

In 2000, Shigeru Ban witnessed his dreams come true since he has been selected to design the pavilion for the World Exposition held in Hannover. This 2600 square meter work realized in consultation with the first Otto was the first project made from recycled paper at a World Exhibition.

text by Jérôme Julien-Comic / translation : Derrick D. Allums illustration & photographs courtesy of Shigeru Ban Associates



QATSI FOR EVER

THE PAST THIRTY YEARS HAVE SEEN THE PROLIFERATION OF FORMS OF INDEPENDENT CINEMA THAT CHALLENGE THE CONVENTIONS OF MASS-MARKET COMMERCIAL MOVIES FROM WITHIN THE MOVIE THEATRE. GODFREY REGGIO IS PROMINENT IN THE FILM WORLD FOR HIS QATSI TRILOGY, ESSAYS OF VISUAL IMAGES AND SOUND WHICH CHRONICLE THE DESTRUCTIVE IMPACT OF THE MODERN WORLD ON THE ENVIRONMENT. HE IS THE INVENTOR OF A FILM STYLE WHICH CREATES POETIC IMAGES OF EXTRAORDINARY EMOTIONAL IMPACT FOR AUDIENCE WORLDWIDE.

KOYANISQATSI: Reggio's debut as a film director and producer, is the first film of the QATSI Trilogy. The title is a Hopi Indian word meaning "in out of balance". Created between 1972 and 1982 the film is an apocalyptic vision of the collision of two different worlds - that of the technology versus the environment. The musical soundscapes were composed by Philip Glass. KOYANISQATSI attempts to convey the beauty of the world we usually perceive our world, our way of living as beautiful because there is nothing else to perceive. It also lives in this world, the globalized world of high technology, all one can see is one layer of commodity stacked upon another - in our world this - original - is the proliferation of standards. Copies are copies of copies. There seems to be no ability to see beyond, to see that we have enclosed ourselves in an artificial environment that has remarkably replaced the original, nature itself. We do not live with nature any longer, we live above it, off of it as it were. Nature has become the resource to keep. This artificial, new nature alive.

Collectively, Reggio's films have many messages or subtle, sometimes, destruction of nature. What's common to them is their concern with the inevitable destruction of war, technological delaying of our society, the increasing pace of our lives and 1987. What is there to say except that there is an almost insurmountable effect in each of his films. Reggio's films are considered "art films, rightly, their symbolic messaging is powerful enough to teach, the films are not to be passive, to raise questions that only the audience can answer. This is the highest value of any work of art, not pre-determined meaning, but meaning gleaned from the experience of the encounter. The encounter is the interest, not the meaning. If meaning is added, each image opening a window of exploration. The raw power of the imagery of POWAGQATSI is the heart of understanding the film.

In 1991 Reggio directed ANIMA MUNDI, a film commissioned by Selenia, the Italian jewelry company, for the World Wide Fund for Nature which used the film for its Biological Diversity Program. ANIMA MUNDI is a montage of intimate images of over seventy animal species that celebrates the magnificence and variety of the world's fauna. Godfrey Reggio is currently writing, co-producing and directing NAGQOYQATSI, the final chapter of the QATSI Trilogy, and is a frequent lecturer on philosophy, technology and art.

According to the latest news, Reggio's third film, was having funding problems and it would only proceed upon co-producers Francis Ford Coppola and Georges Lucas as to whether NAGQOYQATSI gets made. text by caryll ivresse photography: G all rights reserved.



MASTHEAD

- FRANCESCO REGGIO
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Ayv Alt
Franz Balkl
Nicolas Cassart
Roland Lacouture
ARSLAY HURWILL
Ayv Alt
Derrick D. Allums
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Saburo Louis Teru
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Wolfgang Lary
FRANCESCO REGGIO
Shigeru Ban Associates
United Nations (cartographic dpm)
SIA
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