



COS magazine
Spring and Summer 2015

1m² of paper
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COS magazine invited six enquiring minds to explore the possibilities of a square metre of white paper. First up is Julia Born, the Swiss-born designer living in Berlin, whose genre-spanning work, developed in dialogue with curators and fellow artists, often seeks to explore the idea of the piece of paper as an object. Julia considers the single sheet of paper to be a rare mystery, occupying an ambiguous territory somewhere between the two- and three-dimensional. For COS magazine she explores this idea with her square-based reimagining of the Möbius strip, the object with one continuous surface that results from twisting a strip of material and then joining the two ends with black tape. It's magical.

Photography throughout by severafrahm
Text by Mark Smith

Möbius strip
by Julia Born,
graphic designer





Amsterdam-based Anne Holtrop says he thoroughly enjoys the process of creating architectural maquettes, regardless of whether or not they ever see the light of day as full-scale projects (although they often do – his pavilion at this year's Expo Milano is the spectacular shelter for a host of Bahraini exhibits). During the model-making process, he often draws inspiration for the "footprint" of his structures from his extensive library of self-made ink stains on paper. The intriguing outline of one such blot forms the shape of Anne's 12-storey creation for COS magazine, seen here, all neatly clipped from a square metre of paper. The offcuts were then rolled tightly to create the vertical ligaments. Anne is editor-in-chief of *Oase*, a brilliant architectural digest that's published in Dutch and English.

1m² of paper
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Square circle
by Lernert & Sander,
directors/artists

Lernert Engelberts and Sander Plug are the Dutch duo whose beautifully considered, pleasantly bonkers short films – a chocolate bunny being melted by a variety of household appliances, for example, and their award-winning *The Sound of COS* – go viral as soon as they've made the leap from imagination to internet. With trademark playful wit, they have chosen to reverse the well-worn concept of "squaring the circle" in their submission: a perfect round derived from a square of paper. This deceptively simple idea took no shortcuts, however. The rounded extensions of the shape have been meticulously assembled from the corners snipped from the original square.

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A forerunner among the new breed of Japanese publishing creatives, Hiroshi Eguchi is the artist-proprietor behind Utrecht, a publishing house and meeting point based in the once-sleepy Tokyo district of Nakameguro. For his COS magazine creation, Hiroshi's first action was to crop the sheet into a 60cm square. He burned the offcuts in a small dish in order to make painting materials out of the paper itself. He used the resulting charcoal and ash to paint a haunting rectangle whose dimensions recall – what else? – a sheet of paper.



1m² of paper
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A pocket square
by Amie Dicke,
artist

By her own admission, Dutch artist Amie Dicke is unaccustomed to working with blank paper of unconventional dimensions. Indeed, the artist, whose work has appeared in the Tate Modern in London and the Schirn Kunsthalle in Frankfurt, is best known for assemblages of photographic images cut from the pages of glossy magazines. For her COS magazine submission, Amie was compelled to investigate the idea of space and compression by folding a square metre of delicate sketch paper to the point where it could be carried in that most intimate of hidden spaces, the pocket. The artist carried this version around with her for days in order to achieve its worn edges.

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Khalid Shafar is the rising star of Emirati industrial design whose playful works fuse modernist and traditional influences. His modular white marble tables, for example, are bound together with locally sourced camel leather. Appropriately for a man operating in Dubai, a city whose name is often used as shorthand for opulence, Khalid has chosen to examine the relationship between luxury and paper with his square metre. Whereas white linen table coverings and napkins have come to be closely associated with fine dining, their paper counterparts are a marker of disposability and fast food. In creating a bespoke table setting that combines bone china and pristine, monogrammed paper, he ponders whether the status of paper in our society can be reconsidered.