

HORSLIGNE

LIFESTYLE, LUXURY AND ADVENTURE



CONTENTS HORSLIGNE

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HORS LIGNE MAGAZINE

35, RUE DES BAINS

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PUBLISHER'S LETTER

HORSLIGNE

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COVER PHOTO
THE STINGRAY, A PERSONAL SUBMERSIBLE
FROM EXOMOS SEE "UNDERWATER ADVENTURE",
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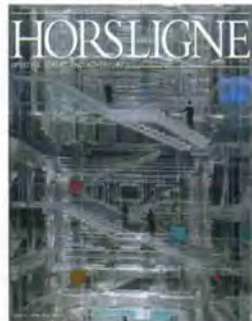
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ERRATA HL 114:
THE NAMES OF THE FOLLOWING CONTRIBUTORS
WERE UNINTENTIONALLY OMITTED IN THE PRE-
VIOUS ISSUE:
KERRY-JANE LOWERY FOR THE ARTICLE ON
FUNCTIONAL DESIGN, "ARE YOU SITTING COM-
FORTABLY," AND SVILEN ALEXANDER VILAROV
AS ARTISTIC AND CREATIVE DIRECTOR OF THE
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PUBLISHER:
PROMOEDITION S.A.
A QUORUM COMMUNICATION COMPANY
35, RUE DES BAINS
P.O. BOX 5615
CH-1211 GENEVA 11
TEL.: +41 (0)22 809 94 60
FAX: +41 (0)22 781 14 14

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MAGAZINE FOR A SELECT READERSHIP.
ON APPROVAL OF ELIGIBILITY IT MAY BE RECEIVED
ON A COMPLIMENTARY BASIS.
AN APPLICATION FORM CAN BE FOUND IN THE
MAGAZINE.
PRINTED IN SWITZERLAND BY BENTELI HALLWAG
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Hors Ligne has the privilege of entertaining a longstanding partnership with Cornèr Banca in Lugano, both with Cornèrcard (the VISA and MASTERCARD card center) and more recently with its Private Bank department. For its Spring edition, *Hors Ligne* is now proud to welcome a new partner: Ferrari. As such, *Hors Ligne* will now be distributed to all Ferrari owners and dealerships in Switzerland.

We would also like to welcome in these pages the bestselling American author Douglas Kennedy, who we had the honor of interviewing several issues ago. Mr. Kennedy graces the last page of *Hors Ligne* with an amusing account of his experience learning French since acquiring a *piéd-à-terre* in Paris several years ago.

Architecture plays an important part in this Spring edition of *Hors Ligne*. We take a look at world-renowned landscape artist Enzo Enea, who manages to retrieve a part of the primal paradise of the Garden of Eden with each one of his creations. We also cover the emerging trend of star architects who are no longer shunning commercial brands, and take on the challenge of turning a trip to the mall into an experience with art. The Naples metro is having the same effect on travelers, who enter a different "museum" of contemporary art at every subway station.

Merging the two prominent themes of this issue, photographer Amir Anoushfar offers us a magnificent portfolio of Iranian architecture reflected in the bodies women. Geneva-based Jean-Daniel Meyer, on the other hand, brings out the beauty in food and fashion jewelry. Finally Victor Politis, a longtime contributor to *Hors Ligne* whose "traveling photography" constitutes a continuously updated visual archive of human exchanges, explains his addiction to photography, his approach to the art form, and how he has juggled this lifelong passion with a highly successful career as a businessman.

The outspoken new Head of the Cinema Section at the Federal Department of Cultural, Nicolas Bideau, hopes to place Swiss movies on the global map by placing greater emphasis on the production process and commercial appeal. The national market share for Swiss films has reached almost 11%, but there's still a difficult task ahead to break the international market. As a magazine published in Switzerland, *Hors Ligne* lends its support to this praiseworthy endeavor.

With best wishes to all

Roland Ray
Roland Ray

> *BELOW:* MODEL FOR THE PIAZZA GARIBALDI STATION, BY DOMINIQUE PERRAULT. THE CONCEPT: "A DENSE GEOMETRICAL GRID FOR A GIANT PERGOLA." *NEXT PAGE:* MODEL FOR THE STATION UNIVERSITÀ BY KARIM RASHID.

> *CI-DESSOUS:* MAQUETTE DE LA GARE PIAZZA GARIBALDI PAR DOMINIQUE PERRAULT. LE CONCEPT: «UNE GRILLE GÉOMÉTRIQUE DENSE POUR UNE PERGOLA GÉANTE.» *PAGE SUIVANTE:* MAQUETTE DE STATION UNIVERSITÀ PAR KARIM RASHID.

NAPLES GOES UNDERGROUND

AFTER YEARS OF NEGLECT AND LITTLE URBAN PLANNING, NAPLES HAS BEEN EXPERIENCING SOMETHING OF A REVIVAL SINCE THE LATE 1990s. SPEARHEADING THIS URBAN RENEWAL IS THE NAPOLITAN METRO SYSTEM, WHICH PROMISES TO BECOME A MAJOR ARTISTIC AND CULTURAL ATTRACTION FOR THE CITY.



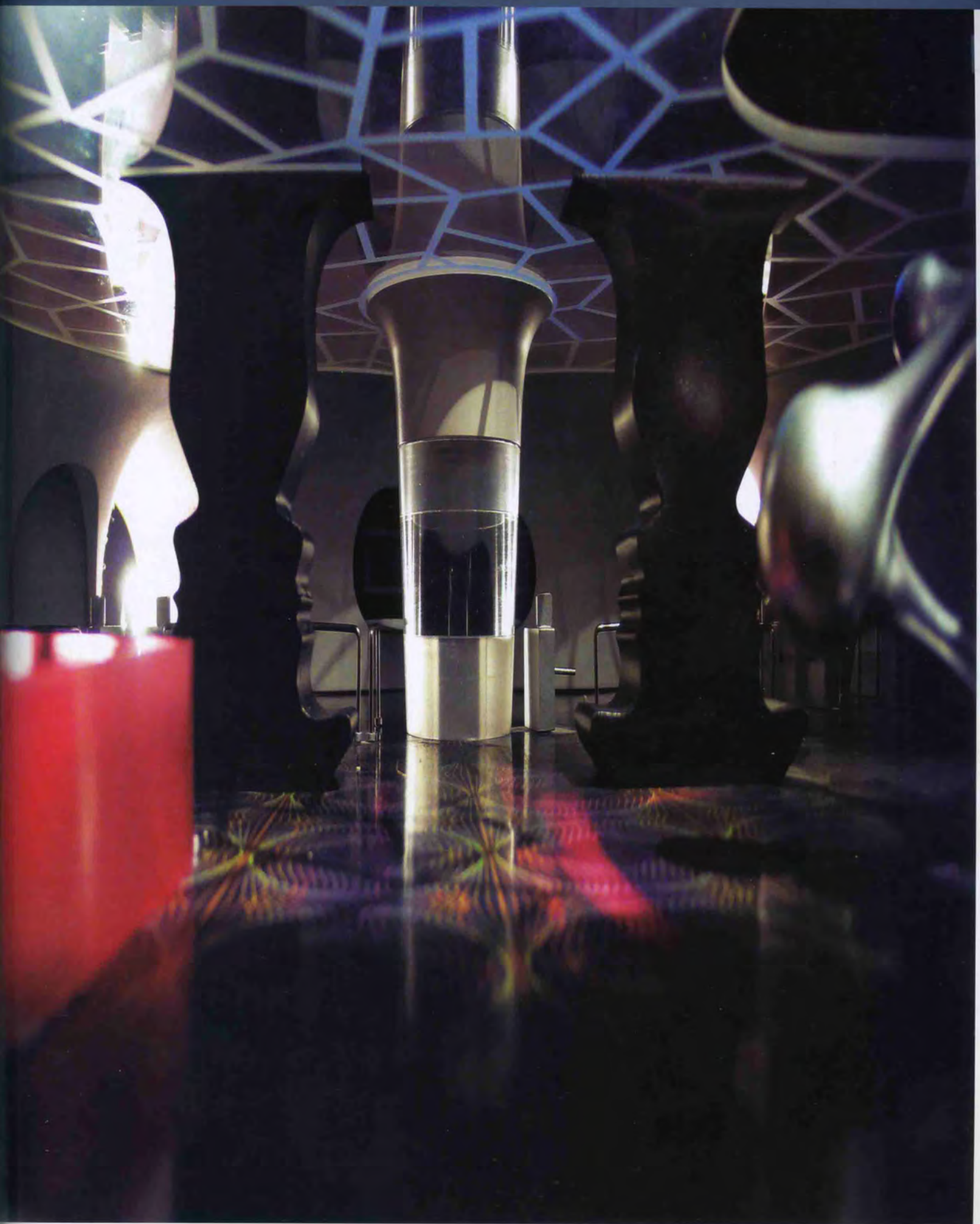
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Antonio Bassolino's tenure as Mayor of Naples from 1993–1998 is generally viewed as a period of civil, economic and social renaissance for the city. When he was elected, he was handed a sprawling city choking with traffic and pollution, and facing high levels of poverty, crime and unemployment.

Previous attempts at improving living conditions and transportation struggled against an aging infrastructure, disparate architecture, protected archeological sites—and a lack of vision. Bassolino had the inspiration to revamp the city's transportation while attracting tourists and promoting the arts: He would tackle the problem by digging underground.

The Municipality of Naples and the region of Campania contacted world-class architects and artists to build a new metro system whose subway stations would set the stage for an urban renewal of dilapidated neighborhoods and industrial zones, much like Gehry's Guggenheim museum that gave a new vibrancy to the city of Bilbao in Spain.

In 2001, construction started on a grand scale rarely seen in Italy. The new Naples Metro is part of a larger regional transportation system and, at 22 billion euros, it is the second-largest public works project in Italy, behind the national high-speed railway network. When the project is completed in 2011, more than 33,000 commuters are expected to use the metro rail every day. This massive endeavor presented the daunting challenge of incorporating functionality, purpose and aesthetics, while respecting Naples' archeological treasures, the densely populated areas above ground, and uncertain hydrogeological parameters underneath. The Mayor also required that the subway stations not only enhance their physical site by becoming focal points for local residents, but they must be a positive addition that will breath life into socially moribund areas and



> 1_ MATERDEI STATION DESIGNED PAR ATELIER MENDINI IN 2003; EARTHENWARE HIGH-RELIEF BY LUIDI ONTANI. 2_ SALVATOR ROSA STATION DESIGNED BY ATELIER MENDINI; ARTWORK BY NATALINO ZULLO. 3_ DANTE STATION DESIGNED BY GAE AULENTI, OPENED IN MARCH 2002; ARTWORK BY MICHELANGELO PISTOLETTO.

> 1_ STATION MATERDEI RÉALISÉE PAR L'ATELIER MENDINI EN 2003; FAÏENCE EN HAUT-RELIEF DE LUIDI ONTANI. 2_ STATION SALVATOR ROSA RÉALISÉE PAR L'ATELIER MENDINI; ŒUVRE DE NATALINO ZULLO. 3_ STATION DANTE OUVERTE EN MARS 2002 ET RÉALISÉE PAR GAE AULENTI; ŒUVRE DE MICHELANGELO PISTOLETTO.



become places of contemplation as well as transit. The artists and architects recruited for the project are among some of the top names in the industry: Peter Eisenman, Massimiliano

Perrault, Boris Podrecca, Umberto Siola, Silvio d'Ascia, Richard Rogers, Alvaro Siza Vieira and Eduardo Souto de Moura, Karim Rashid, Sergio Cappelli, Oscar Tusquets Blanca, Vittorio Magnago

art stops." The designs received great acclaim at the 7th International Architecture



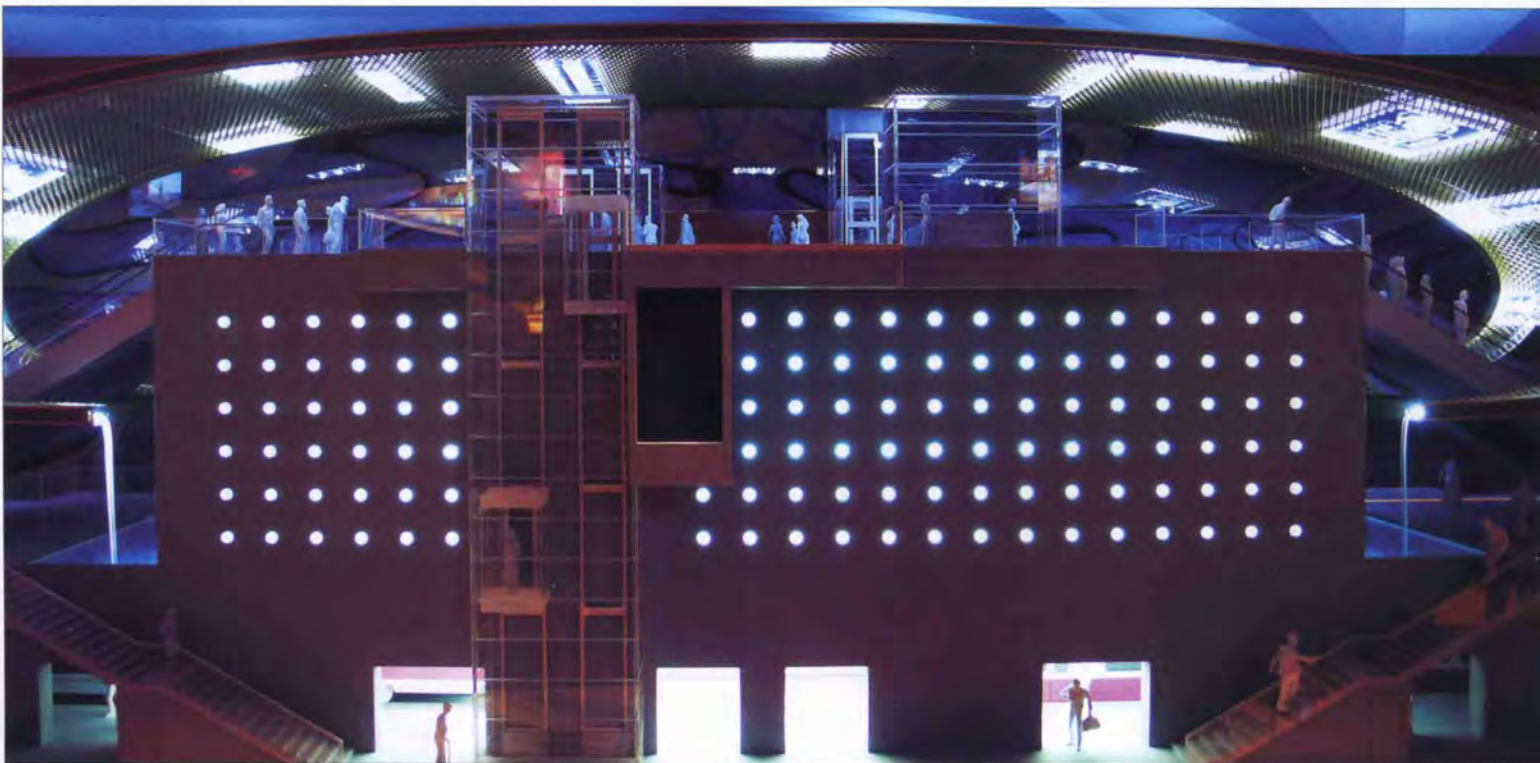
Fuksas, Zaha Hadid, Mario Botta, Hans Kollhoff, Enric Miralles and Benedetta Tagliabue, Dominique

Lampugnani, and Anish Kapoor. The first five stations on Line 1, built 2001-2003, are known as "the



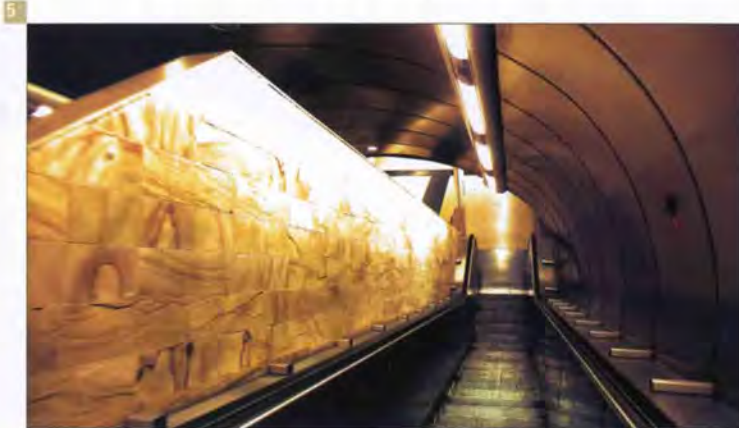
> MODEL OF "CAPODICHINO AEROPORTO" STATION BY RICHARD ROGERS. 2_ CHIAJA STATION BY UMBERTO SIOLA. 3_ THE MATERDEI STATION OPENED 5 JULY 2003. 4_ MODEL OF SAN PASQUALE STATION BY BORIS PODRECCA.

> 1_ MAQUETTE DE LA GARE «CAPODICHINO AEROPORTO» PAR RICHARD ROGERS. 2_ LA GARE CHIAJA PAR UMBERTO SIOLA. 3_ LA GARE MATERDEI OUVERTE LE 5 JUILLET 2003. 4_ MAQUETTE DE LA GARE SAN PASQUALE PAR BORIS PODRECCA.



> 5_ ESCALATOR IN THE SALVATOR ROSA STATION THAT OPENED IN APRIL 2001. 6_ THE DANTE STATION BY GAE AULENTI OPENED ON 17 MARCH 2002; ARTWORK BY NICOLA DE MARIA.

> 5_ ESCALIER ROULANT DANS LA STATION SALVATOR ROSA OUVERTE EN AVRIL 2001. 6_ STATION DANTE DE GAE AULENTI, OUVERTE AU PUBLIC LE 17 MARS 2002; ŒUVRE DE NICOLA DE MARIA.



Exhibition in Venice in 2000, and Naples Line 1 became synonymous with a new approach to railroad architecture. Contemporary art and architecture have blended together to transform these traditionally dull waiting areas into



“dynamic museum-like hypogeums [subterranean chambers of ancient buildings].” Pastel colors, huge murals, sculptures, video installations, ceramics and mosaics grace these new temples of art.

“The works of art presented in the Naples metro are both modern and ancient,” writes art critic Achille Bonito Oliva. “The artists build on the dual aspects of a railroad structure: a place of transit and a waiting area. On the one hand, the traveler is presented with a work that is adapted to the fact that he is moving through space, the time it takes to get from one station to the other; on the other hand, he can take pleasure in the aesthetic and surprise encounter with art. ■

MASSIMO VICINANZA

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Dans les années 90, après des décennies d'incurie et d'abandon, Naples vit une extraordinaire renaissance, les autorités de l'époque ayant décidé de parier sur le tourisme et sur l'art.

C'est le début d'un immense plan de transformation urbaine et d'un renouveau culturel. Mais le développement n'est pas au rendez-vous en raison des difficultés ancestrales de Naples – chômage record, criminalité – et d'un système de transport urbain totalement inefficace.

Le chef-lieu de la Campanie et ses banlieues comptent, dans un rayon de 30 kilomètres, plus de quatre millions d'habitants.

Dans certaines communes, le nombre

d'habitants atteint les 17 000 personnes au km². Au quotidien, tout cela se traduit par des embouteillages, du bruit et un niveau élevé de pollution.

Le développement de la ville devait donc obligatoirement passer par une modernisation du tissu urbain.

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Mais comment redessiner le plan d'une métropole riche d'un point de vue archéologique, mais dotée d'une architecture urbaine vieille et parfois dégradée? La réponse est venue du sous-sol avec la construction d'une nouvelle ligne de métro par des architectes de renommée internationale, parmi lesquels Mario Botta et Karim Rashid.

La ligne devait répondre à des exigences pratiques – relier le centre-ville, le port, la gare et l'aéroport aux différents quartiers –, mais aussi esthétiques. Ces contraintes ont suggéré une nouvelle approche théorique, esthétique et éthique du problème aux architectes dont le rôle ne se limitait plus à construire ou à rénover, mais se devait d'insuffler une énergie positive en intégrant l'art afin de transformer un endroit de passage en un lieu de contemplation.

Le défi consistait à utiliser les techniques les plus modernes et les plus fonctionnelles dans le respect absolu du tissu historique des

MÉTRO, BOULOT ET ŒUVRES D'ART

lieux. Sans oublier les difficultés liées à la morphologie du territoire, à la délicate situation hydrogéologique du sous-sol napolitain et à la grande densité de population en surface. Les cinq premières stations de la ligne 1, réalisées entre 2001 et 2003, connues comme les «Stations de l'art», ont concrétisé ce nouveau concept d'architecture ferroviaire qui y associe l'art contemporain. Chaque station abrite des œuvres d'artistes célèbres. Peintures, sculptures, installations, céramiques et mosaïques ont transformé des lieux, ou plutôt des non-lieux, traditionnellement dédiés à l'attente, en un véritable musée hypogée dynamique.

A ce sujet, le critique d'art Achille Bonito Oliva écrit: «Les œuvres d'art dans le métro de Naples sont tout à la fois modernes et anciennes, car l'artiste adopte l'itinéraire structural d'un parcours utilisé dans deux dimensions, le transit et l'arrêt. Pendant le transit, le spectateur utilise le fugace, le temps nécessaire à se déplacer d'un point à un autre du parcours. Pendant l'attente, il se réjouit du plaisir esthétique d'une rencontre avec l'art et d'une surprise pour le regard. Les deux dimensions créent un vrai et propre musée obligatoire. L'obligation d'un regard collectif sur les œuvres d'art et le plaisir

d'une démocratie étendue du goût collectif.» Le nouveau métro napolitain fait partie d'un plus vaste projet de transport régional qui, avec un investissement dépassant les 22 milliards d'euros, représente le plus important travail public d'Italie en cours de réalisation, après les travaux de construction du réseau ferroviaire national à grande vitesse. Lorsqu'il sera terminé, en 2011, le système intégré de transport régional transportera quelque 12 millions de passagers par an, à raison de 33 000 personnes par jour. ■

> 330-METER LONG MOVING SIDEWALK BETWEEN THE CAVOUR STATION AND THE MUSEO STATION. THE LATTER WAS DESIGNED IN 2002 BY GAE AULENTI.

> TAPIS ROULANT DE 330 MÈTRES QUI RELIE LA STATION CAVOUR À LA STATION MUSEO. CETTE DERNIÈRE FUT RÉALISÉE EN 2002 PAR GAE AULENTI.

