



The One Stop Creative Agency

twohundredby200 is a multi-disciplinary design studio specialising in graphic & web design, promotion, marketing and the creation and building of brands.

We create work that excites, inspires and most importantly meets the needs of our clients.

Our team love all aspects of design and enjoy injecting some humour and surprises into our work.

If you have a project that needs that something extra, then get in touch with us via info@twohundredby200.co.uk or call us on +44 (0)1383 417667.

www.twohundredby200.co.uk



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Issue 12

Welcome to issue 12 of the
twohundredby200 magazine.

This issue packed full of superb creativity
from across the world.

There is a distinct architectural slant to
this issue as we showcase some stunning
examples of interiors each of which are
truly inspirational.

I would like to thank everyone who has
taken the time to get in touch with us to
tell us about their projects and those who
sent in work for the exposure section. It is
really exciting to see this work come in and
we are looking forward to the next issue.

You can find out more about how to
submit your work to us by visiting our
website.

Cheers

Sean Makin
Editor

seanmakin@twohundredby200.co.uk

*Cover: A stunning theatre set designed by Mazen Chamseddine.
Find out more on page 30.*

GENTLEMEN OF THE ROAD

SCOTLAND



31 JUL
+
01 AUG

AVIEMORE

STOPOVER

BEN HOWARD MUMFORD & SONS

PRIMAL SCREAM THE MACCABEES

SIMIAN MOBILE DISCO (DJ) LIANNE LA HAVAS

KING CHARLES HONEYBLOOD JACK GARRATT THE VERY BEST

MORE TO BE ANNOUNCED

PLUS

THE WALL OF DEATH

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GENTLEMENOFThEROAD.COM



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Spring Fling in Edinburgh

An exhibition by some of the best-established and emerging artists and makers from Spring Fling has opened recently in Edinburgh. The Spring Show exhibition is at The Dundas Street Gallery, Edinburgh.

More than 150 people attended a special opening night preview at the gallery which has been organised by Dumfries and Galloway-based Spring Fling in partnership with the Fine Art Society Edinburgh.

Among those taking part are the jeweller Joanne Garner who is from Dumfries and Galloway but currently lives and works in Edinburgh, portrait painter Kate Knott and photographer Laurie Campbell, who has a passion for creating images from lost and forgotten items from everyday life.

Leah Black, Spring Fling Director, said: "It's great to be staging our first Edinburgh exhibition and the response to last night's preview was tremendous. We are really pleased to be able to introduce a fresh and exciting selection of visual art and craft – much of it from Dumfries and Galloway – to people in Edinburgh. The region has a fabulous artistic heritage and is increasingly recognised as a hotbed of contemporary creativity."

The Spring Fling Show at The Dundas Street Gallery takes place at the same time as the Fine Art Society's exhibition of work by the Faed family which is taking place just upstairs. The Faed family were renowned Dumfries and Galloway artists of the 18th and 19th centuries. Jacqueline Murray, gallery manager, said: "We have really strong connections to the region and it's tremendous to have one



exhibition celebrating its artistic past right beside another which is showcasing the tremendous creative talent that exists there today."

VisitScotland Director of Events Paul Bush said: "Spring Fling's international reputation continues to grow, with these new exhibitions opening in Edinburgh and Berlin taking the event to a new market. By showcasing the event outside Dumfries and Galloway, we hope this highly engaged audience will make the trip to see the full programme in May."

Joanne Garner said: "I love Edinburgh but keep very close links to Dumfries and Galloway, and it's superb to see the two brought together in this exhibition."

Most of the exhibitors live and work in Dumfries and Galloway, which is one of Scotland's most sparsely populated and rural areas, while others have strong links to the region.

www.spring-fling.co.uk
www.dundas-street-gallery.co.uk

Artwork brings Borders Railway to life!



Borders Railway recently unveiled a massive artwork on wheels in the run up to their nationwide launch.

With just six months to go until Scotland's most awaited rail project in over a century is open to the public, Infrastructure Secretary Keith Brown revealed the 70 metre long train wrapped in specially-designed livery to promote some of the top attractions of those areas served by the new railway.

The livery has been designed to catch the eye of train-loving kids and rail enthusiasts as the three-carriage Class 170 travels between Scotland's seven cities and it features illustrations of Edinburgh Zoo's beloved pandas, Midlothian's famous and historic Rosslyn Chapel and the Scottish Borders' world-class scenery.

Unveiling the train at Edinburgh's Waverley Station,

Mr Brown said: "The Borders Railway is one of the Scottish Government's biggest infrastructure projects and the longest domestic railway to be built in the UK in over a hundred years. The communities of the Scottish Borders, Midlothian and Edinburgh will all benefit from the new work, study and social opportunities. We also want to maximise the benefits by bringing people from all over Scotland to use this new line. This train will enter normal service in the ScotRail fleet and will operate between Scotland's cities, exposing the Borders Railway to many more people throughout the country. Its eye-catching design will be a fantastic and memorable promotional tool and I look forward to seeing it becoming a real hit on social media as it makes its way around Scotland!"

Innocent Un-Plugged Festival



Life's a bit too connected these days, so why not switch off for a weekend and go back to your festival roots with innocent un-plugged.

Taking place on the second May bank holiday weekend in a magical forest location outside London, Innocent are encouraging people to turn off Twitter, have fun without Facebook feeds and enjoy the moment off screen.

With over half of Brits missing out on special moments and experiences because we're spending too much time on our mobiles, it really is the time to unplug, chill out and enjoy!

Innocent un-plugged is the first big off-the-grid festival offering festival-goers a unique experience

with the opportunity to leave their technology at home just for a weekend and remember how to love life without wires. No Wi-Fi, no 3G and no traditional electricity – all power will be generated by people (think pedal power and giant hamster wheels!) or the sun and anyone who's caught dabbling on their devices will have to accept a penalty challenge.

Douglas Lamont, innocent drinks' CEO commented, "With 1 in 4 (23%) admitting to feeling pressured to keep up to date with their social channels, as a nation the pressure to be



plugged in has never been more apparent. People are missing out on what is happening in front of them and are too distracted by technology to enjoy the moment. We know it's also affecting people's relationships with their friends and family, innocent un-plugged is a chance to have a fantastic weekend away from frantic city life. With great music, delicious food, inspiring speakers, workshops and a wood-fired spa, revellers can have an incredible weekend without feeling the need to scroll through their social feeds."

As well as brilliant music on The People's Stage, including headline acts The Correspondents, renowned DJ, Norman Jay and old school classic Mr. Motivator, festival revellers can enjoy a host of inspirational speakers like Kids Company founder, Camila Batmanghelidjh and journalist, author and broadcaster Grace Dent in the innocent inspires

yurt. There will also be plenty of activities to enjoy throughout the weekend such as Laughter Yoga, a Morning Glory rave, exploring the woods with Fergus the Forager, the Abandoned Apothecary, wood-fired spas and more. And not to forget, delicious, locally sourced food throughout the weekend, culminating in a big banquet in the forest. And all the juice and smoothies you can shake a stick at.

Date: 23rd - 24th May

Location: Near Sevenoaks

Tickets: www.innocentunplugged.com

The release of tickets will be staggered to make sure everyone gets the chance to reserve them and innocent will be running a weekly competition giving away a pair of tickets on Facebook.

Silk Pearce design book for Cambridge CBI



Silk Pearce has designed a new book for Brookgate, the property development and investment company, showcasing their vision for a new city quarter in Cambridge.

The casebound book, entitled, 'See, Be' reflecting the postal code CBI, charts the complete regeneration of the area around Cambridge railway station from the initial masterplan by Richard Rogers Partnership, and includes the thinking, planning and progress to date of this





ambitious mixed-use scheme for one of the UK's best loved cities.

Silk Pearce's design features more than 10 specially commissioned illustrations by Sarah McMenemy using bold colour and collage as a foil to the more formal architectural 3D renders, location photographs and plans. The illustrated vistas bring alive the public spaces that are a characteristic of the scheme which will include modern piazzas, pocket parks, public art and sensitive architecture to complement the station's elegant Grade II listed Victorian façade.

"Silk Pearce has designed a beautiful and inspiring book to help businesses and investors visualise the final CBI Cambridge development and to see where their building relates to the overall plan. The book explains the original concept to create a world-class gateway for visitors arriving at the station, while also offering some of the UK's 'best in class' office accommodation and a series of generously proportioned public spaces for residents, visitors and workers to enjoy," said Sven Töpel, CEO of Brookgate.

The book's title 'See, Be' is also the strapline conceived by Silk Pearce for the development

as a whole and has been used extensively on marketing material, hoardings and on the website cbi.cambridge.eu – all of which have also been designed by the group.

"It is a real pleasure and a rare opportunity to produce a book for a client who really appreciates the effects of good design on print and paper," explains Jack Pearce, joint creative head at Silk Pearce.

"With the first of the major buildings at CBI now completed it is also clearly an approach that is equally reflected in bricks and mortar, or more accurately in stone, steel and glass."

www.silkpearce.com

Fife Independent Film Expo

The inaugural Fife Independent Film Expo will take place on 9th May at Lochgelly Centre.

After receiving an amazing 1200 submissions, the day will feature 53 shorts and 5 feature film screenings.

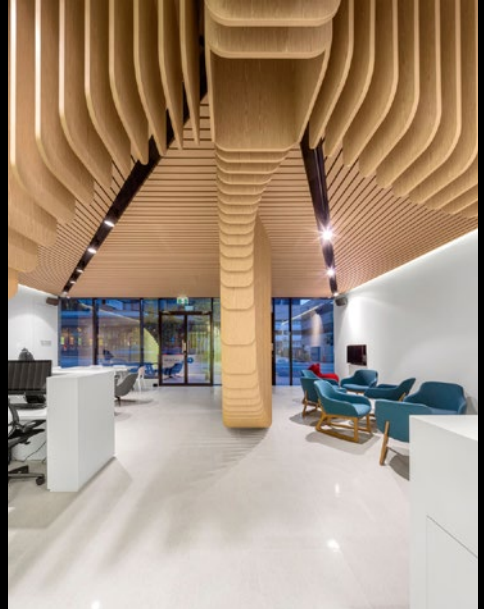
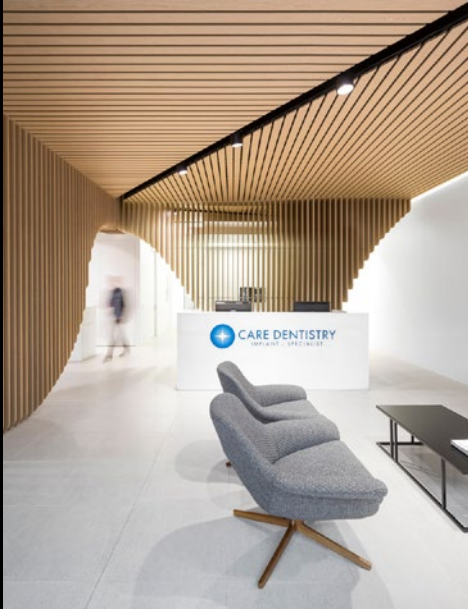
Budding film fans will also be able to enjoy a Q&A with filmmakers, animation and film workshops and networking opportunities.

Download the Fife Independent Film Expo programme to find out information on screenings, the awards ceremony starts at 7.45pm.

There will be a series of workshops on animation and film making on the day.

Find out more by visiting <http://onfife.com/fife-independent-film-expo>

What if...we made magic in Sydney?



Pedra Silva Architects share the story behind their recent project for Sydney based Care Implant Dentistry.

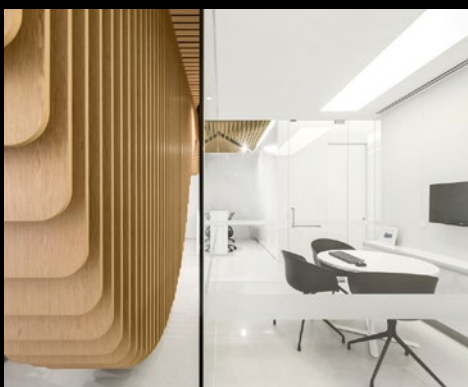
On one of Sydney's high-end retail streets we were invited to design a high-level state of the art dental clinic. The actual space and the brief provided by the client posed a few challenges that got us thinking. An aesthetic is something that may be mistaken as an additional almost cosmetic layer to a design, but in our projects, the aesthetic is a clear response to problem solving.

In this particular case the client requested two receptions with two entrances that could function separately but without compromising the sense of spaciousness and its relationship with people passing by. In the same space we also had a stubborn structural column that seemed to impose itself in all the attempts of trying to integrate it into the design. The solution? Answering the brief

and magically making the column disappear!

To achieve this we created a sculptural wooden element that serves as a filter between the two reception areas. This element serves a dual function: allowing for partial vision between spaces by separating them and at the same time making the concrete column vanish! Built from suspended wooden planks that start with narrow elements that then widen to engulf the existing column, this element was a response to a premise and became the predominant feature working as a space generator, influencing the ceiling and other elements.

The public accesses the clinic from Archer Street, leading towards the appropriate reception desk



and waiting area. The waiting areas are composed of two lounges, one for general dentistry and the other for dental implant practice.

The remaining space of the clinic is arranged around a central corridor that starts in the reception area that connects all the intricate parts of the dental clinic, from examination areas, surgeries, client areas and technical spaces. In the middle of this corridor you find a transparent central core made of glass allowing for natural light to penetrate the interior of the space.

At the far end of the clinic you find the main surgery where advanced oral procedures are performed. As a national reference in the dental arena, the client Dr. Christopher Ho requested

that this space be designed in a way that would allow for these complex procedures be seen by peers sharing the experience and knowledge. This was achieved by placing an observation room on a higher level with a large window towards the surgery and connected with a camera allowing for fellow surgeons to view procedures from close-up on a large screen.

In summary this is a space where complex procedures are performed and we tried to create a corresponding space that communicates this level of sophistication leaving a positive and memorable impression on the patients who used it.

www.pedrasilva.com

Red Dot Award celebrates 60 years of design history



60 years of award-winning design – what began as “Permanent Show of Elegant Industrial Products” in 1955 has become the world's largest exhibition of contemporary design.

About 2,000 exhibits are presented in the Red Dot Design Museum Essen. Back then, like today, all of the exhibits were assessed by an independent expert jury and awarded for their outstanding design quality. The Design Zentrum NRW has been organising the internationally renowned competition for design, now the Red Dot Design Award, since 1955.

On the occasion of this anniversary, the Ruhr Museum and Red Dot Design Museum in Germany's Ruhr metropolis are presenting an exhibition on 60 years of design history in Essen.

It is the first cooperation of the two largest museums at Zollverein UNESCO World Heritage Site. With the title “Enduring, not ultimate form”, the joint exhibition will place a spotlight on the highlights of Red Dot's history.

From 29 June until 23 August 2015, visitors to Hall 5 of Zollverein can go on a journey through the history of award-winning design – from “Industrieform”, the original name of the award organisation, to Red Dot. The exhibition presents current and historical exhibits and reconstructs highlights of former presentations.



Posters and photographs from the last six decades are documented alongside eyewitness accounts.

Professor Dr Peter Zec, President Design Zentrum NRW and founder of Red Dot, is looking forward to the project: "In the same way that design has constantly changed and developed over the years, so too has our institution always kept abreast of change. This is why this journey into the past, back to the roots of the Red Dot, is something very special and extremely exciting."

The initiators of the anniversary show, Prof Dr Peter Zec and Prof Heinrich Theodor Grütter, Director of Ruhr Museum, are pleased about another prominent supporter: The President of the German parliament, Prof Dr Norbert Lammert, will assume the patronage of the exhibition "Enduring, not ultimate form".

Born close to the city of Essen, the top-ranking politician is aware of the increasing importance of good design and of the Red Dot Award: "Design in its language of form is an important part of our culture – it is formative and at the same time a reflection of the Zeitgeist.

"We now live in a highly stylised society in which recognition has enormous, not least economic importance. This is because clever design ensures



attention on a global market of exchangeability. But attention itself is not always a seal of quality. Just how important good design is (or has become) is demonstrated by the success story of the Red Dot Design Award as the world's biggest competition for product design – 'made in the Ruhr region!'"

The title of the exhibition "Enduring, not ultimate form" is a quote by journalist Clara Menck which was created in relation to the design exhibition in the 1950s.

The phrase refers to the timelessness of the basic form of day-to-day objects: This "enduring" quality is only made complete through constant change and optimisation. For example, while the design of a chair is entrenched in people's lasting collective memory, there will never be the "ultimate" chair.

Exhibition dates: 29 June – 23 August 2015
www.red-dot-design-museum.org
www.ruhrmuseum.de

blumarlin creates new identity for Spike



Brand design agency blumarlin has created a dynamic new identity for the entertainment network, Spike, which debuted across platforms on March 3rd 2015.

The Viacom-owned entertainment network is shifting from a male-centric brand positioning to one that appeals to a wider audience and delivers original programming created to engage, inspire and push the boundaries of the unexpected.

This transformation is driven by the empowering maxim, "Broad with Edge," which turns classic convention on its head and disrupts the norm to face the future. The new brandmark is a visual representation of approachable edginess. It features clean, classic typography, establishing appeal that expands past ultra-masculine connotations to a broader audience. The diagonal "edge" is the revolutionary element that breaks the norm, creating movement and tension.

Spike's new "edge" runs through the full visual identity. Contrasting imagery and color are both divided and connected at the same 46.11-degree angle. A bold B&W primary color palette compliments the sharp, high contrast identity system and is accented by unexpected and sophisticated tones. Photography is used to tell a story – it is vivid and editorial, allowing the viewer to become immersed in situations and characters.



Working with Brooklyn-based creative agency and production company Juniper Jones, the identity comes alive on-air with swift and sleek movement. The diagonal “edge” creates seamless transitions, opening and closing to introduce programming, further showcasing the dynamism of the Spike’s new brand mark. Juniper Jones’s work on the on-air identity also provided direction to the digital expression of the brand, ensuring that Spike retains the impact of the brand identity in the digital world.

Additionally, blumarlin has laid the foundation of the new Spike brand identity in a beautiful and inspiring brand bible, produced in limited numbers for Spike’s key team members.

Terry Minogue, Senior Vice President, Brand Marketing & Creative at Spike comments, “Spike has always been a brand that pushes the boundaries

of the unexpected through its programming and attitude. Blumarlin has produced a simple mark with disruption, creating a visual shift that represents a confident step forward for our brand, but retains the edge that has characterised Spike from the very beginning.”

“As the concept came to life, we knew it had the potential to be a great fit for Spike,” comments Marcus Hewitt, Executive Creative Director blumarlin New York. “The cut across the letterforms reinforces the name and encapsulates the energy of Spike, but it’s still a simple iconic mark that will appeal to a new generation of viewers. The mark is able to communicate so much with minimal means, which is the mark of a successful identity.”

www.blumarlinbd.com

The SBID International Design Awards 2015

The SBID International Design Awards 2015 are now open for submissions. Following the success of previous editions, this year's SBID Awards are designed to surpass the rest.

Since its inception in 2011, the SBID Awards has served to recognise, reward and celebrate all design excellence, from super luxury projects to innovative design and new talent on limited budgets.

This year's edition will include the new categories Office Design and Healthcare Design which will be added to the existing popular categories ranging from best Hotel Design, Retail Design and Intelligent Design to best KBB Project, Public Space and Visualisation (3D renderings) to make a total of 14 categories. Architects, interior designers and manufacturers are invited to submit their projects and products into the SBID Awards 2015. The deadline for submitting entries is Thursday 30 July 2015.

The SBID International Design Awards has come to be regarded as one of the highest accolades in the interior design industry. Each category undergoes an exclusive two-tier judging process by panels of leading industry experts for both technical content and aesthetic creativity and evaluates elements such as brief compliance, budget, health & safety, and fit-for-purpose design.

Finalists will be announced in September 2015 while the winners will be announced at the SBID International Design Awards ceremony at The Dorchester hotel in London on Friday 27 November 2015. Entry is free of charge for SBID members and a fee applies for non-members.

www.sbidawards.com

Inspired by the Pop Art of Roy Lichtenstein



A glamorous policewoman is chasing a mysterious criminal around the walls of a new Ceratec collection. This is the story of POP: a project that breaks with conventions to bring comic art into a new dimension.

The dimension of a tile collection inspired by the Pop Art of Roy Lichtenstein. 12 different illustrated tiles alternate with a colour range of 10 bright colours to recount this exciting adventure of facial close-ups, cult symbols and explosive exclamations. Wow! The POP is a milestone in the history of the art. Its colour palette has roots in the 50s and remains as fresh as ever. Its rectangular 5×13 format is highly dynamic, and ideal for a backsplash or an eye-popping wall covering.

It is also available in four original textures that create a sensual, almost organic energy. With its invigorating colours and lustre, your space will be anything but anonymous: the Pop brings excitement to your whole interior. Show your colours!

www.ceratec.com

New mural work from Olaf Hajek, Lilesadi and Padma Bhatt

Nordic mural firm, Photowall, has recently announced the launch of a three-of-a-kind design collaboration.

Three motifs, by three different designers, from three different countries.

Serpentine flowers, graphic forms and colourful trees. Three unique works of art – all with their very own design style.

German designer Olaf Hajek, Dutch design studio Lilesadi and Austrian illustrator Padma Bhatt are behind Photowall's latest design initiative.

The motifs from the three designers all have different expressions. Olaf Hajek has worked with acrylic on wooden board, Padma Bhatt has drawn her motifs using a range of different analogue techniques, and Lilesadi has worked digitally with different structures and geometric shapes.

"We are passionate about working with different designers and are thrilled to be able to present many international collaborations. We aim to have more of this kind of collaboration in the future," says Niklas Johansson, co-founder of Photowall.

The motifs are available exclusively from Photowall as made-to-measure wall murals.

Lilesadi's motif Marble 2.0 and Padma Bhatt's Bird dreams cost £33 per square metre, and Olaf Hajek's Bouquet costs £35 per square metre.

You can find out more by visiting www.photowall.co.uk



An identity-defining narrative for the Artopex



Artopex, one of Quebec's largest manufacturers of office furniture, commissioned Lemay to design its new showroom in the heart of historic Old Montreal.

The project is located in the prestigious former headquarters of the Royal Bank of Canada. After sitting vacant for more than 25 years, the emblematic building has been completely revitalized and rethought in order to give Artopex a space that reflects its image and values.

The project aimed at more than displaying products: the goal was to communicate the manufacturer's history and identity with a graphic and spatial narrative thread, with the ultimate objective of preserving memories and emphasizing the quality of its products. The idea of territory emerged as the central theme for the entire interior design concept.

Starting at the entrance, an uninterrupted ribbon of images of Quebec landscapes guides visitors





through the different zones of the showroom, spread across two basement levels. Quebec's urban, industrial and natural landscapes translate Artopex's commitment towards the community and the environment, two values at the core of the company's culture. The pixelated treatment of the background images creates a defocused effect that directs the eye toward the product, making an original contribution to its display.

From the outset, the architects faced two major challenges: the front door is dwarfed by imposing neoclassical columns, and the showroom's basement location suffers from a shortage of natural light. In response to the first, an enormous LED-animated marquee draws the gaze and

energizes the entrance with a variety of lighting effects. Addressing the second, a large opening in the floor leads to oversized wooden stairs serving as a meeting place as well as a display space, while flooding the lower levels with natural light. The arrangement of the different zones, linked by lighting effects, creates several contrasting ambiances that enhance the visitor experience.

The new Artopex showroom becomes a tool for creative product displays. Normally seen at the individual scale, here furniture is experienced in relation with the environment.

www.lemayonline.com/en

OLD TOWN Barber Club Est. 2014

WWW.OLDTOWNBARBERCLUB.COM

Well groomed...

twohundredby200 were asked by a Dunfermline based barbers to create a old style identity which captures the traditions of barbering as well as making the shop stand out from the crowd and showing that it really is a cut above the rest.

The Old Town Barber Club is a place where the beard is celebrated and beer is drunk. A manly place to dwell!

The resultant identity was influenced by the work of traditional signwriters of the past and captures the charm of the past but is still practical for modern use.

The identity has been taken across the signage, web site, printed material and will be featured on packaging for the the shops own products. A monogram was also designed for promotional use.

www.oldtownbarberclub.com



In Limbo – New Independent Horror Film



"In an abandoned hotel a psychology students encounters with the restless spirits of forgotten children, leads her to discover her own families hidden secrets."

In Limbo, new independent horror film, follows the story of Victoria a student of psychology studying at the world famous Koestler Institute at Edinburgh University.

During a summer break Victoria and two friends decide to visit a now deserted hotel in the foothills of the Peak District. It is near here that a number of sightings of Black Eyed Children have recently been reported by locals. Who are the Black Eyed Children, and why are they suddenly revealing themselves now? What do they want and how are they linked to Victoria and her families past?

The film is the first feature film by first time director Stuart Wheeldon, Stuart is based in the Derbyshire town of Wirksworth; his previous work includes a number of short films and plays which have been produced in the UK and in Europe. The film itself is influenced by the famous Cannock Chase sightings of Black Eyed Children, these were recently reported in numerous national newspapers and local press.

100dayfilms consists of a number of industry professionals whose talent spans from Art Direction to Script Editing, The group are all inspired by the concept of bringing to life a real life story, but also reinventing the genre of horror:

100dayfilms intends to make from script to edited film ready for viewing the feature film in one hundred days. The countdown began on March 17th 2015 . It is hoped that filming will begin in June 2015 in the Derbyshire Dales.

Find out more at www.stuartwheeldon.wix.com/inlimbo

The Tire Shop Project



The Tire Shop is MARK+VIVI's inaugural project located in the transitioning city of Verdun, Quebec.

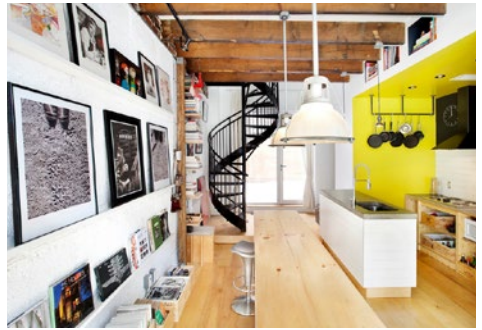
The renovated 800 sq.ft space, a former tire shop, functioned as the designers' live/work studio and housed La Façade Art + Architecture, a storefront gallery dedicated to the exhibition of local contemporary art and experimental architecture.

Originally built in 1920, the Tire Shop's newly exposed structure supports the playful integration of simple, raw, modern, industrial materials with smart and efficient design.

"We have had an overwhelmingly positive response from our neighborhood" say designers Mark Fekete and Viviana de Loera. "We wanted to create a home that served as a catalyst for the

design community while providing opportunities for local artists who would otherwise not have a chance to exhibit their work".

With a strong commitment to sustainable living, Fekete and de Loera state, "One of the greatest sustainable aspects of our building is not what was used to revitalise it but rather how we live because of it. Coming from California, we realised the incredible waste of time and natural resources involved in daily commuting, not to mention the pollution. Living in Montreal, our goal is to eliminate our dependency on the car and to turn to public transportation. So, now we work from home and do our part in eliminating vehicular pollution.



The time we save not sitting in traffic is better spent becoming acquainted with our neighborhoods, supporting local businesses, and living an overall healthier lifestyle."

MARK+VIVI is an interdisciplinary design studio based in Montreal, Canada. Once asked what their mission was, they replied "We'd like to help revitalize our city one building at a time."

Do you have a question
for the twohundredby200
team?

twohundredby200 have our
very own regular podcast.

We will be covering a wide array of topics from life in the 200 studio and magazine through to tips and tricks from our designers.

The team will also answering your questions and offering some advice where we can. So if you have anything you would like to ask in connection with the magazine, studio or the design industry, then please get in touch.

You can listen online or subscribe through iTunes

www.twohundredby200.co.uk/200-podcast

Old Songs

I have fifteen minutes to get to the hospital. Dr. Em will wait if I'm late but I don't want to be. A few old notes sigh in the shade but I keep my eyes on the canopy above. There are glints of sunlight where the oak leaves don't quite touch. I close my eyes and breathe in a lungful of cool air. Some strength returns to my limbs so I make my legs walk. I'm careful not to touch any of the stones. Each one is different. Some are tall and arched, some small and square, some have flowers resting at their feet, others are cracked or have crumbled edges. They are all silent.

I hear the roar of traffic in the distance. Someone's car stereo pumps out number twelve on the "Best of '99". There are supposed to be steps here somewhere that lead up and out onto the bridge but all I can see are different kinds of shadows.

If my mind wasn't so foggy I might not have come here. Four months is a long time to be ill. The virus itself was a quiet demon. It crept in, made me cough, sneeze, run a temperature for a week and a half, then crept out. I went back to work. A week later I collapsed. I saw three doctors before they sent me to Dr. Em. She says I'll be alright. I have plenty more sunny days ahead of me.

Dr. Em was the hospital's brightest neurologist when my grandmother was there. She was having her gallbladder removed. I was nine then. I brought her bluebells in a dirty old tin after school.

"I told you no fussing," she'd tutted. "It's just a silly stone." But she had the nurse put my bluebells in a glass vase and place them on the windowsill where they shone an even brighter

blue. Two days later we buried her. I put the bluebells back in their tin and never looked at them again.

My head's spinning now. I sink to the ground next to an old oak. When I open my eyes again I wonder if I've shrunk like Alice after her magic potion. The stones are taller than me now, a city of blank grey walls.

The leaves above me shiver in a sudden breeze. A lyric whistles through the dark. Another follows. Soon I'm in a cloud of broken verses.

Then I hear it.

Its youth pulls at me.

I creep closer, brush aside weeds. Trace the words with my finger.

Madeline Grace Holland, 1966-1971.

Daughter, sister, niece.

There are no gifts here. The ground is cool beneath my knees. Next to the inscription is the engraving of a flower, a beautiful sighing thing that could be a bluebell.

My soul shakes as I sing. I don't know all the words but I sing what I can. I sing soft and I sing loud. I sing of bluebells shining bright and strong. I sing until this old song floats into the sunlight.

Isabel Caves
lady_nightingale@hotmail.co.nz
New Zealand

I am an emerging writer who lives in Auckland, New Zealand. I recently completed a diploma in short story writing under the tutelage of NZ writer Tina Shaw. I write literary fiction and fantasy fiction for young adults.

twohundredby200 creates identity for the Edinburgh Coffee Festival

The festival will celebrate Scotland's bustling and vibrant coffee scene and promises to be an unmissable occasion for café culture vultures, discerning coffee lovers and those working in the coffee industry.

Featuring approximately 25 handpicked artisan coffee roasters, speciality tea stalls, cafés and coffee equipment companies, the Edinburgh Coffee Festival will also offer visitors the chance to learn from the experts in interactive workshops, tastings and demonstrations.

Martin Dare, Edinburgh Coffee Festival organiser, said: "We look forward to welcoming 25 specially handpicked suppliers to Mansfield Traquair in October. These roasters, brewers, baristas and coffee bar owners are enthusiastic and passionate about their products and so our visitors will gain a wealth of knowledge and insight in the world's coffee and tea industry as well as the industry closer to home in Scotland.

"Coffee roasting and tea farming is a rapidly growing market for Scotland and one which can enhance the country's reputation for food and drink. The coffee and tea industry does not always come to mind when visitors think of Scotland and so the Edinburgh Coffee Festival will provide the perfect platform for these companies to promote their products to visitors and their local communities.

"Of course the festival isn't only about coffee. We will also welcome tea and chocolate merchants and other independent vendors, making for a fantastic all round day out for foodies."

Fiona Richmond of Scotland Food & Drink which is supporting the event, said: "Scotland Food & Drink is delighted to see the launch of Edinburgh's



very first coffee festival, which will be an exciting addition to the Year of Food and Drink celebrations. A specialist coffee revolution is underway, with a rising number of Scottish companies taking up the craft, carefully sourcing and roasting beans and bringing the highest quality tasting experience to their customers. This festival will only add to this trend, and prove what an interesting and dynamic sector this is."

twohundredby200 were commissioned to create the branding and website for the event. Sean Makin of the studio said: "twohundredby200 has a long tradition of working with events and festivals but we have never worked within the coffee arena before so this project was something new for us. We were extremely happy to have been approached and commissioned by the Project R Events, the organising team behind the Edinburgh Coffee Festival, and it has been a great experience working with them".

You can find out more about the Edinburgh Coffee Festival by visiting www.edinburghcoffeefestival.co.uk

Fabriano Boutique Goes Colouring Mad for National Stationery Week

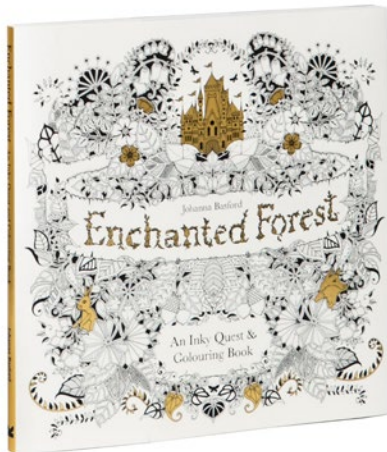
Fabriano Boutique is celebrating National Stationery Week by hosting an Enchanted Forest Colouring Competition at its Covent Garden store in London.

Published by Laurence King, Enchanted Forest is a colouring book created for grown-ups by talented illustrator Johanna Basford.

Johanna's previous book, Secret Garden, has sold nearly 1.5 million copies and Enchanted Forest is already reprinting just one month after publication.

Visitors to the stationery and gift emporium can try the therapeutic pastime of colouring-in using free extracts from Enchanted Forest, appropriately printed on Fabriano's Woodstock Betulla paper. The best entry posted on Instagram with the hashtag #fabrianolovesenchantedforest will win Fabriano Boutique's Pencil Case, a rainbow set of 24 fine quality pencil crayons presented in a stylish linen wrap, plus a signed copy of Enchanted Forest. Runners up will win a handy Fabriano Boutique Multi-functional Elastic Band – a stationery kit/notebook combination to use on the go.

Even the youngest visitors to the Covent Garden shop can try their hand at colouring with Fabriano Boutique's exclusive My Drawing Wood wall frieze and co-ordinated Snake Drawing Kit, with its 16 triangulated ergonomic crayons. Designed specifically for 3-6 year olds, the Magic Wood Collection helps youngsters hone their writing skills by encouraging correct pencil grip and concentration. At the same time, parents can enjoy the widely reported calming effects of colouring-in!

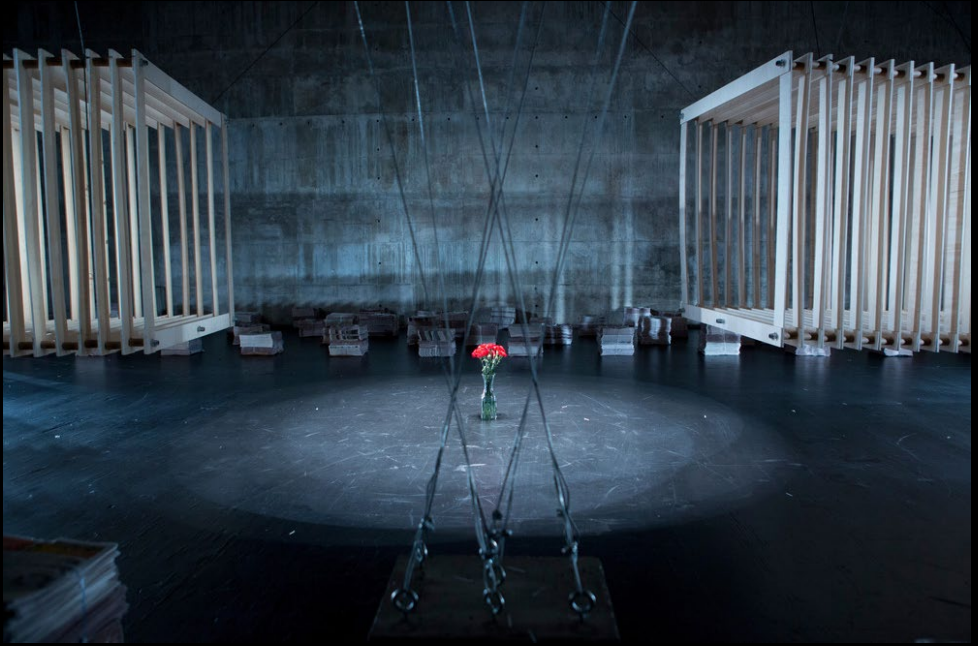


National Stationery Week celebrates the written word and all things stationery. This year it coincides with the 800th anniversary of Magna Carta and the 750th anniversary of Fabriano paper, reminders of how well handwriting and paper have stood the test of time. www.nationalstationeryweek.com

Johanna Basford is an illustrator and ink evangelist who creates intricate and hand-drawn illustrations rooted in the flora and fauna that surrounds her home in rural Scotland. www.johannabasford.com

Fabriano Boutique, located at 21 Neal Street, Covent Garden, London WC2H 9PU, is featured on National Stationery Week's London Stationery Trail. www.fabrianoboutique.co.uk

Scenography - Ephemeral architecture



This project uses an old barracks converted into a theatre as a setting for a contemporary version of Shakespeare's *King Lear*, creating a dramatic space for the actors and spectators. The idea is to create an installation modelled on the city, a 360-degree theatre.

This immersive design, this ephemeral architecture, is inspired by *King Lear* and his fate. Overnight, he is stripped of his power and status and left homeless – a nobody living in a nowhere, and attached to nothing. It is also inspired by the performance of the actors and in turn, influences their performance. The two drive and sustain one another: The set becomes a space-time to be inhabited.

Three worlds intermingle in this scenography created in situ, three elements define the space: an immense wooden structure, numerous stacks





of newspaper, and a concrete block. These three elements come into conflict with the light and the music and create the marketplace in which the ideas of the actors and the audience will be expressed.

In this striking theatre, the raw concrete walls are left exposed, and form part of the scenographic landscape.

Contrasting with the stark brutality of these walls, the wooden structure divides the room diagonally, offering a degree of transparency and malleability. It is a conspicuously strange object, a work of art, an opening, perhaps even a passage to an imaginary world.

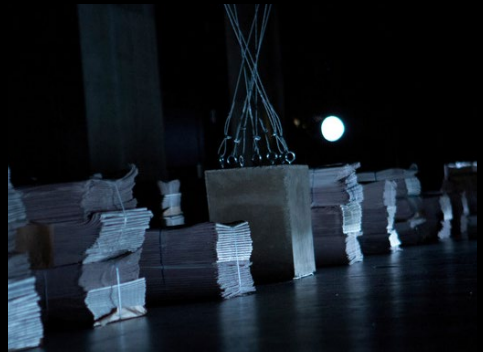
The wooden structure becomes at once the contents and the container. It is a walkway through the large empty rectangle of the theatre.



Suspended in the air, this installation represents a nowhere land, a place that is inhospitable and perilous to traverse, two mirror-image sculptures separated by a void, a black hole which becomes the centre (of the universe) and which extends to infinity.

The 175 stacks of newspaper, reporting the city's news, populate the space, transforming it into a labyrinth, a cemetery. They serve both to create King Lear's barren heath and to provide seating for the audience.

The stacks are arranged in the room along a Cartesian urban grid, traversed by two storms, transforming this configuration by creating two new centres, one at either end of the room. The boundaries between the spectators and the actors become blurred.





The concrete block, of the same dimensions as the stacks of newspaper, is positioned facing the wall of the room. It is a gravestone at the centre of the universe. It becomes the counterweight to the suspended structure and the landmark of our imaginary city.

The steel wires used to suspend the installation heighten the feeling of insecurity and fragility, creating a poetic image and evoking the strings of destiny, the ties between human beings, the social hygiene of the city.

by Mazen Chamseddine, Architect.

Community Service

Thomas Garson Beyer
tbeyer4@gmail.com
UK

*I restore period property as a day to day
job and I write short stories and poems.*

Dave handed me the Knife. "I've been working my way along over the last 3 months," He said dutifully as he scanned the moss covered border. "And when I eventually finish, I'll just start at the the beginning again," I frowned as I surveyed the lengthy futile task, "surely we could put some weed killer on it, once the moss is off " I added. Dave Paused "No the council won't have that," "No Sprays they said" Before I could reply with an obvious solution, he reminded me that the moss would not remove itself. I agreed and put my head down. The concrete border was inlaid with pebbles, in a spiralling form spread across the park that was first made as a project for local offenders to toil over in community service.

I scratched at the cement with the knife, after a few minuet's I shifted my position from a dynamic crouch to a slumped sit. It was an overcast dull working day. After seven minuet's or so I paused, as I had a feeling I was being watched. looking up and to the left of my hemisphere of vision, my eyes were met by a portly, peroxidized, heavily made up, middle aged woman and a youngish man wearing a flat peak hat, both were smoking and nursing cans, whist sat on a memorial bench. I could tell I was subject of there critical discussion, and to avoid conflict I became more engrossed in my work. After fifteen seconds or

Community Service

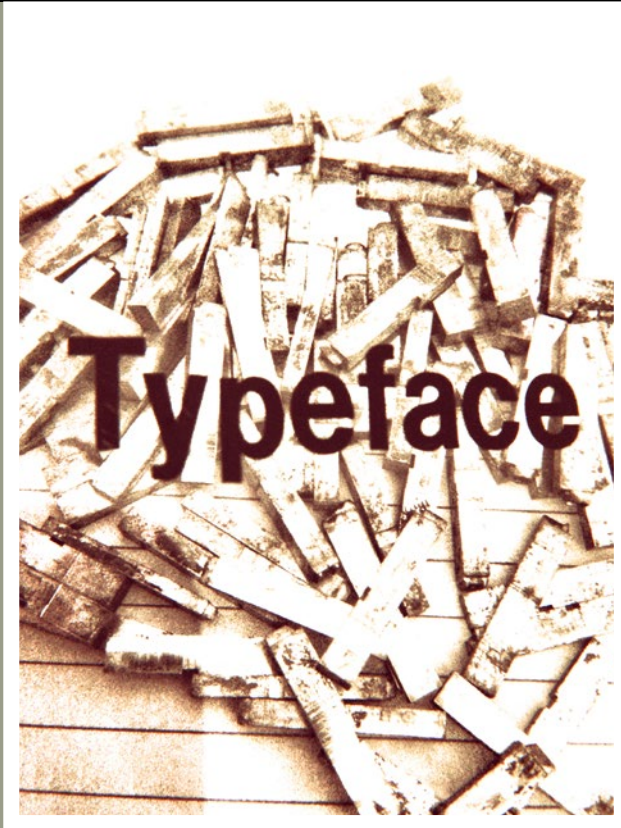
so I felt aware of the same scornful air. I looked up at them, with that the woman glanced at the young man in disgust of my inquisition.

She goaded the young man out of his seat and then approached us, the young man spoke to Dave first, "You'll be there till Christmas mate." Dave politely forced a smile and then immediately reassumed his work, they then focussed on me. "Alright" said the woman disdainfully. Hello I replied amicably. She overcame her wobbliness and tried to hone her delivery. "So are you getting paid for this?" she inquired with a sardonic delivery. I felt tense across my head. "um no" I said " I'm just helping for the day" " I thought I'd just lend a hand" She turned to the young man . " He's a fucking dosser terry" Panic and adrenalin filed my gut. "Excuse me "I said maternally. "That's dossing mate," she affirmed "No it isn't", I pleaded "I'm just trying to help out the community by caring for the park." "It's dossing "she firmly stated." " I'm just helping" I said in my most inoffensive tone.

I turned to the young man. "It's just helping isn't it." I smiled, reaching out for any friendship he could offer. He then said "They should pay you, you're getting mugged off mate" I accepted this offering and said "that's okay I won't be here

long". She then mitigated the truce "The council shouldn't care about the park, what about the homeless? They're the ones who needs help" she fixed her horrible glare onto me. The man realised he was in fact on the fence, he then took his ethnic hat off and displayed his grade nought hair style, "a ye see this." I nodded in acknowledgment of his shauned head. He then asked me where I was from in a clumsy equivocal manner: "Amersham" I lied. "Oh yeah , I'm from Hemel!" he callously smiled ,The Woman became elated with the mention of territory " Oh okay what's it like there." I small talked. His eyes fixed on mine ambiguously, whilst explaining the, alrightness of his town. Then at around the same moment we both realised I was still holding the knife.

His eyes flicked from dagger to mine, I remained motionless throughout as we were both overwhelmed by the potential Violence of our position. He then commenced his summary of Hemel Hempstead whilst walking backwards, the dyad then dispersed with the petering out of dossing and not bothering with dossers.



The winner of our competition to win a Mac Book Pro has been announced. Photographer Graham Reid of Lancaster created the winning design which was chosen from nearly 3000 entries.

twohundredby200 joined forces with 200 Digital and RPW to bring the opportunity to win a 15" MacBook Pro with retina display and to be in with a chance to win this awesome prize entrants had to get creative. We were looking for entrants to create artwork for a special cover for the twohundredby200 magazine based on the theme of "typeface". The competition closed on 31st January 2015 and it took a number of weeks to filter through and assess all the entries.

"The overall quality of the work sent in was astounding" said Sean Makin of twohundredby200. "We were not expecting the numbers of entries we received from across the world and it was really a challenge to pick one that really stood out and deserved to be the winner."

The chosen winner, Graham, will also have his cover used on special edition of the twohundredby200 magazine which will be published in the summer of 2015.

Third Space

NN Contemporary Art's 2015

The people that make up Northampton form the starting point for NN Contemporary Art's 2015 season presenting different ways to think about diaspora.

The programme includes artists working in all media from oil on canvas to site-specific installation covering ideas of migration, home, exchange and the ultimate future diaspora of the human race.

Third Space begins the season with an exhibition by two Northampton-born artists working with family, culture and personal history.

Sayed Hasan's grandfather was born in Pakistan and grandmother in England. His multidisciplinary practice documents and responds to identity, from his experience as a British mixed-race male. He uses lens-based media, performance and material forms to present personal narratives.

Sayed's previous projects include My Grandad's Car, exhibited at Heathrow Terminal 5 in 2012. Sayed Hasan and Karl Ohiri each travelled thousands of miles to Pakistan and Nigeria, in an attempt to bring their grandfathers' cars to the UK. For Hasan this car is a memory of visits to see family in Pakistan as a child and has become a symbol for contemplating the complexity of belonging to multiple places and cultures.

For Third Space, Sayed is making a site-specific piece in NN's ground floor gallery. His work will focus on representing the space which forms as a result of culturally mixed world, how it connects with the past, but offers new possibilities.

Vivienne Rattray's parents were born in Jamaica and came to the UK in the 1950s, settling in the



Midlands. Vivienne's work is influenced by her experience as a first generation African Caribbean from her family to be born in Britain.

Third Space presents Vivienne's monochrome oil paintings produced from photographs of her childhood and family in Jamaica, as well as personal collections of postcards representing her conflicting ideas of home. Vivienne has adopted the Scottish surname given to her grandfather of Rattray for her artistic practice. Vivienne's works focus on the perception and visibility of culture, its public and private face, identity, belonging and gender roles.

Events accompanying Third Space include Crit Group, Write Club, CPD Workshops for artists and Film Night. Events are free however booking essential, tickets available from Eventbrite.

www.nncontemporaryart.org



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www.twohundredby200.co.uk

Benny Brown

Illustrator

UK

benny-brown@hotmail.co.uk

I'm a 23 year old Illustrator from Suffolk in the UK.

My biggest passions in life are skateboarding and drawing. I enjoy the silly, weird and the not so glamorous areas of real life and use them as starting points to develop stories and ideas to create my work.



Rat

Illustrator

Northern Ireland
www.Fgbworld.co.uk

I'm an illustrator/street artist/sticker addict from Belfast.



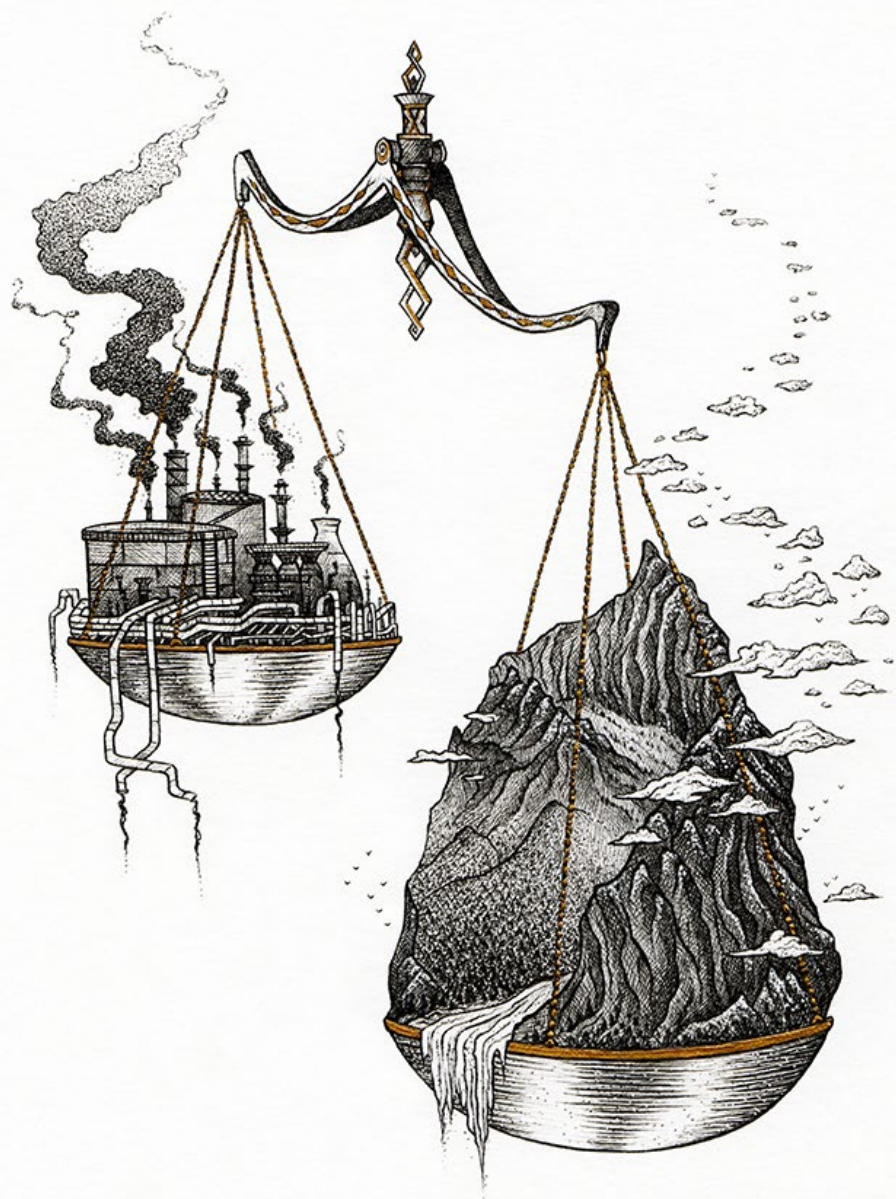
Mariya Olshevskaya

Illustrator

Canada

www.mariyaolshevskaya.com

I'm a freelance illustrator from Vancouver who has a passion for creating whimsical works that are rich in detail and colour. I love exploring themes surrounding wildlife, mythology and lighthearted humor. And I put birds on things!



Craig Black

Graphic Design

UK

www.craigblackdesign.com

My name is Craig Black, I'm an award-winning London-based multi-disciplined designer with a strong admiration for all letter-forms and typography.

Graduated in 2013 with a Bachelor of Design Degree in Visual Communication at the University West of Scotland. I have been working for the past year for clients including UEFA, RTÉ 2 and the BBC as well as small independent companies.

My skills cover print to motion and everything in-between. I have a thoughtful creative process, always refining and going further with my work. I gain inspiration from architecture, design and everything life has to give, whilst bringing these elements into my true passion of typography (be it hand-drawn, crafted or digital). The main purpose of my work is to create a unique and powerful connection with the viewer.







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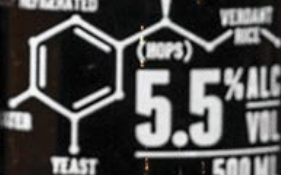
HARDWIRED BEER

COMES A TIME IN A MAN'S LIFE WHEN
A BATTLE OF MIND, BODY AND SOUL
WILL DO ANYTHING TO SURVIVE. THAT
MOMENT THAT COMES WHEN IT DOES ARRIVE
YOU WILL BE READY

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THIS BEARLE
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Crosshead

Street Artist

UK
@crosshead74

I'm a 21 year old illustrator currently based in Bournemouth but originally from Denmark, where (with the help of my Grandmother; a fellow illustrator) I began discovering my love of drawing from a young age. I like to think my illustrations have improved considerably since then, and nowadays my inspiration can come from almost anywhere, but I find myself continually fascinated by the concept of imagination. Its ambiguousness is intriguing, and I like narratives where you can't quite be sure whether something is really happening, or whether it is imagined. Recently I've found myself rediscovering my love of the pencil. Texture is very important to the imagery I create, and I like how versatile such a simple, widespread tool can really be. Alongside this I feel that experimentation with limited colour palettes helps to make my illustrations stand out and keeps them playful. I like to apply these techniques in creating strange creatures and interesting characters, and exploring them through one-off illustrations and different narratives.









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