

Design Talks

Design Miami/ Basel 2007

FRONT: Design Miami/ 2007 Designer of the Future

Moderator: Li Edelkoort

Panel: FRONT – Sofia Lagerkvist, Charlotte von der Lancken, Anna Lindgren and Katja Sävström

WAVA CARPENTER: Good afternoon everyone. Welcome to Design Miami/ Basel and today's Design Talk. I usually don't say very much before the Talk starts because I leave it to the stars, but today's talk is very special for a couple of reasons and I'd like to explain why.

First of all, we have Front, who have won our Designer of the Future Award, and I'd like to explain how that process works. We contacted 150 established designers, artists, and architects to ask them, "Who do you think should be the Designer of the Future?" The young designer with the most potential?

We ended up with a shortlist of about seven young designers, and we took that to our selection committee. And out of that process, Front was clearly the winner and we're very proud of that. Everyone was very much in love with the conceptual basis behind their work and the performative quality in some of their processes. Everyone thought that they brought something really new and dynamic to design today. And you may have noticed that in our Satellite Exhibition area, we have other young designers as well, who have presented design in this performative way. This led to yesterday's Design Talk, which was on the idea of Design and Process. Mr. Vito Acconci was supposed to be in that talk, but due to airline difficulties he was unable to make it. However, he is here today. So this talk will come first and we'll lead that into Vito Acconci afterwards.

So let me introduce who is on stage. And they'll tell a little bit about the work and we'll bring Vito up afterwards. We're very pleased to have Li Edelkoort moderating this talk with Front. She's the chairwoman of the Design Academy Eindhoven and she also has a business in Paris forecasting trends in design. So she is the perfect person to talk to the Designer of the Future. Her work is in the future, their work will continue in the future. So it's very perfect. I think I'll turn it over to Li to introduce the girls, and I hope you stick around to hear Vito, as well. Thank you.

(1:01:18)

LI EDELKOORT: Hello girls. We are sitting here experiencing real 21st-century designers, because these girls have been established only since 2003 so it's a very young group. Because we are in 2007. Four girls in four years have established an international renom e, an incredible name. And we are going to try to find out how that happened, why

that happened, what will happen in their future and how they master their skills. They met as students at Konstfach in the Masters department, I believe. And beforehand, you were all doing another discipline, [weren't you]?

FRONT: We met during our studies at Konstfach, and we all studied industrial design. We were friends and at the end of our studies, we started to collaborate. We did a project that we called 'Design by Animals' and another project that we called 'Technology in New Form.' Those projects were the first projects that we did together.

LE: So, in fact, you already started to collaborate in school.

FRONT: That's right. We started to collaborate and we did it evenings, weekends and in our spare time. That was the starting point of our collaboration. That was still in school, and we were discovering designers and what a designer actually does. That's when we were starting to experiment with collaborating with animals.

FRONT: We studied industrial design and it's quite traditional... Even though it consists of most techniques and materials, it's very formal in its way of looking upon, for example, electronics and cars, and those are the kind of products that we are supposed to design. And we were always asking why. Why are these the materials that we are supposed to use? Or why are these shapes better than others?

(1:04:18)

LE: So you were rebelling against the institute.

FRONT: Yeah, I think that is what students should do, in a way. I think it's always important to try to expand the frames that you are in.

FRONT: But one thing that we learned while we were in school was an important thing and it's about collaboration. When you are doing a project or if you're going into a project, you have to seek knowledge from different places. We always work as a group and it always comes out from a discussion. But together we can do the research and find the people that are really good at what they're doing. For instance, we work with robotics and we work with animals, so it's a specific thing you learn when you're studying industrial design. That you go into a project and you seek the knowledge.

LE: Now although you are a group, you are not uniformal. I think you are all very personal. I would like to learn a little bit more about each of you. And I would like you to answer the question: What is your earliest memory of an object you cherished? An object which you had when you were a child, what is the first memory you have of something you really wanted to embrace as an object?

FRONT: Wow. One of the things when we work together is that we work a lot with discussions, and they could be about anything. It could start off with a childhood memory like you're talking about now. And one of the things that we have been talking about is that I remember I had a little box and, when you open it, it has a little ballerina that starts to dance and it plays a little bit of a tune. I remember that each and everything I put into this box, I valued more. It was like a little treasure box. And these are the kinds of qualities that we are looking for and looking back to, so that is something that we can use in our work.

LE: Anybody else has a favorite?

FRONT: I actually remember that I also had a box when I was a kid. I kept everything that I would bring in case of a fire. I kept everything that I should bring with me. And that was small stones, some coins from different countries.

FRONT: A collector.

FRONT: I found that box a week ago, and I was very surprised because it was such crap in the box. But I valued it very, very much. And that's something that we find very interesting, as well, in our work. That small things within an object can be very valuable for you in certain circumstances.

(1:07:29)

LE: It sparks interest in a new idea sometimes. This ordinary object, in fact.

FRONT: I was really into small things, and I treasured these porcelain cups I had... that we then later realized all four of us had these sets to serve coffee but they were really teeny tiny small. It's really interesting that something taken from the real world like these cups that you are playing with as a child are shrunk down to really teeny small cups that you can't use for anything more than their symbol for being a set of plates and cups. So we enlarged it later in the project that we did together.

LE: What happened when you enlarged? Because you cannot do that in equal steps so easily.

FRONT: It's really fascinating because this cup must have been shrunk down once [upon] a time, but when we brought it back, the material and the cup was really fat. Everything was so enlarged, the walls of the cup and everything. The first one you can't use for anything. And the last one just becomes an object. But the ones in between can be an espresso or coffee cup or a teacup.

LE: In relation with these objects, when did you realize that what you wanted to do was industrial design? What was the moment that you decided to go to school?

FRONT: Somehow I think all of us have been very interested in objects for a long, long time. There was a genuine interest in what objects are from the beginning. It's very difficult to say what actually happened, when I decided to become a designer. But I think it's somehow an interest in objects from the beginning.

FRONT: I was working with set design before I started to study industrial design, and it was a very interesting school, in a way. To first get to know a lot of different objects and also see which of these objects to choose for a film set to support the story and the film that is made. Gradually, it grew into that I wanted to create my own things that hadn't been done before. And I think we share an interest in technology, and that's one of the reasons we have chosen to go to industrial design.

LE: So you already chose in your institute to be the four of you, and to join your individual [selves] to become one whole. Yet, every project you do, you need one more partner. Whether it's a rat, or a fly or graffiti or magicians. So you always want to work in numbers, in fact. Why is this? Four is not enough?

FRONT: We get this question a lot. How can you work in a group? That's the opposite question, perhaps. Because we think it's so natural to work in a group as a designer, because as a designer, you always collaborate in any kind of project. You always have certain parts of the process that are always a collaboration. Katja was talking a lot about seeking knowledge in people that know more than you do yourself. And designers can combine different knowledge and create something that hasn't been created before.

LE: So you've had a very collaborative spirit from the beginning. The last encounter was with magicians. How did that come about?

FRONT: Well, it actually started [when] we were talking about how other professions use objects in their work. So we decided to start with magicians who are a bit like designers. They build their own objects, and they sort of try to communicate through objects, and they test and add and do different things. They use objects very much, and they work with recognition which we also do as designers. So we thought it was interesting to seek more knowledge about magicians. And it was a really fun. It's an ongoing project. We seek more knowledge because we select a never-ending story. And it's quite tricky to get the knowledge because it's like a secret society almost. If you're going to go into certain websites, you have to find the right password. When you talk to

magicians, they are very secret. So you sort of have to guess, and if you're right, they can tell you. But they don't want to just give you the answer right away.

(1:13:18)

LE: How did they relate to the idea that it would become a physical object?

FRONT: I think they thought it was really, really interesting. Because I don't think they really thought that we would be a threat to their work. It's more something that they thought [was] a bit interesting, and I think they also got some new ideas or inspiration. It's been like that in every project. If we find someone who's an expert, they always think it's very interesting to tell more about it. And I think that's something in between us, as well. As soon as you sort of have to verbalize, tell other people what you're doing, then you get to get more knowledge about your own work. So I think they thought it was really interesting to meet us. We had all these questions and really tried to find out and found out our own.

(1:14:23)

LE: I was amazed that this exhibit you have here has great coherence although the pieces are from several periods of your work. Whereas when I was reading and studying the material of your short life career, I was impressed with the idea that the link between the steps is really the looking for new partners and new technology and new ways to get to a design. That means that, realistically, you are not having an idiom or form which makes me recognize a Front design. It's not like a Phillippe Starck you will always recognize as a Phillippe Starck. Whereas in your work, the link is much more a mental link than a formal link. So you are more of a relationist than a formalist, in a way. Yet when I came here, I did see that there was a form link as well. How do you manage these two streams? The conceptual stream and the more form-driven stream?

FRONT: One project that we have done, that we started in the beginning when we started to work together, was that we were interviewing people in their homes about their objects. And we tried to collect the stories and wanted to see what made the connection between the person and the object. We realized quite soon that the storytelling function within a product can be stronger than the practical function. So in each project we look at that. Maybe we can build in a story or make people connect easier with the product. That we are trying to communicate what we have been talking about when we came up with the idea. I think we're trying to document our process often, as you see here, with film, and we're trying to reach out so everybody can take part [in] what we're doing. And the shapes of the things that we're doing, I think that's a discussion too. That everybody is giving their thoughts so maybe it becomes something that you can recognize in the end.

(1:17:10)

FRONT: When I heard you say that you saw that they were our objects, I got very happy because I think so, as well. And it's sort of a surprise every time. It's nice to hear.

LE: If you go on the website and you go one by one, it doesn't seem to have much of a link. When I go from a rat-eaten wallpaper to a branch table to the teacup, they are very big steps. But maybe this is a more mature moment where these things start to link.

FRONT: I think a lot of our discussions are about how designers work. In fine art, artists are very often looking at what art can be, what the artist's role is, and looking at art itself. And I think that our process and the different projects are about looking and [searching] into what designers do and what we can add as designers. What kinds of values. All designers are working with various standardized objects, in a way. A chair or a cup or something. Everything that is already existing. And what is then the value that we can add as designers and the qualities that we add by making a new object. Hopefully then, when you see a lot of our projects together, you can see the link: that it's all about parts of the process. That is a lot of what we're interested in.

LE: Some of your products are meant to bring things out in the open, especially in the technology driven products like the radio and the hi-fi. You want to break it open and show us the inner workings. Whereas maybe in interiors you are more into hiding things and the magic of...it's just reflection. So it's very strange that there are the two movements towards making things bare and dressing things up. How does that work in your mind?

FRONT: I think we're interested in what it is within an object that makes you create a relationship to it. When you speak about the loudspeakers, for example, where we show the technology inside and the radio where [all the technological] parts are visible, that is something we like about technology objects. That the technology inside is just as beautiful as the outside. With furniture, there could be other things that you can find interesting. For example, the 'Reflection' cupboard, which is a reflection of a room where it has been before. We're trying to [search] for small parts or for other functions within objects – [rather] than their practical function – that makes you look upon things in another way or makes you reflect on what you're actually seeing.

FRONT: What we've been talking about is convention and how we look upon objects. If we can make people look once again at objects they have at home, and maybe look at them in a bit of a different way, then we're very happy. For example, the loudspeakers: When you all of a sudden see all of the technology and that it's quite simple, that maybe makes you look once again at your loudspeakers at home. Or if you see the 'Reflection' cupboard, then you all of sudden notice that a lot of things reflect the room around it. And those are the small things we want to add to objects.

(1:21:34)

LE: So you don't have a preference for one process or the other? You just use it whenever needed.

FRONT: Everything that we do, all projects that we do, comes out of the specific thing that we are talking about at the moment. So we don't choose at random, but maybe we choose a way to show it that works better with that specific project.

LE: Now I'm sure that the audience is very keen on looking at you because you're also very beautiful girls. I would like to ask you to each sketch a new model. Can you do that? Just sketch something.

FRONT: In air you mean?

LE: Come on, don't be shy!

FRONT: Only if you sketch something, as well.

[Laughter]

LE: If I sketch something also?

FRONT: Yeah, you have to sketch something.

LE: Okay! I'll start.

FRONT: You start.

[Li stands and begins to sketch in the air. Front also begins to sketch in the air.]

FRONT: What were you sketching?

LE: I was sketching a lamp.

FRONT: It's very different to sketch something in 3 dimensional.

[Applause]

LE: This is an introduction to tell a little bit about this project you did in Tokyo. Because I think that was the major breakthrough of your career. We have seen the film here, but maybe you can comment on it also live. Or you can show it and comment on it.
(1:23:42)

FRONT: 'Sketch' furniture is a project that we developed while we were in Japan. We were invited to stay as artists-in-residence for one-and-a-half months at Tokyo Wonder Site in Tokyo. It gave us a great opportunity to look more into Motion Capture, which is a technique that captures your movements, and it's used in the film industry and for computer games.

You can look at the film.

FRONT: We use this technique in another way than it's usually used. So we draw pieces of furniture in the air by using this Motion Capture technique. We can't see anything that we are doing.

LE: So in reality it was more like here. Not like in the film.

FRONT: That's right.

FRONT: Basically, it's cameras all around in the room, and then you use a sensor as a pen. So you sketch the furniture, like Lotte said, directly into space.

LE: And were you also wired or not?

FRONT: No. That's how they do it for films, when you're going to read the whole body's movements. We just used one as a pen.

LE: Just to have the sketch.

FRONT: Yeah. So we developed it as a performance while we were in Japan and showed it during Tokyo Design Week.

LE: And how did Tokyo react?

FRONT: They really liked it. For example, a lot of people came there just to test it. Like Naoto Fukasawa, he made a drawing. A lot of interest.

LE: So you also let other people make drawings.

FRONT: Yes, we did.

LE: So that is the ideal technique? For the future consumer to make his own furniture?

FRONT: Could be. Something that has been great with this opportunity and working with galleries is that you get opportunities to test techniques and materials that wouldn't be possible to do on your own. And it's not possible to do it in full production yet. Things that in ten years will be totally different, so that's really great.

LE: You've always somehow introduced the end user in the reflection on your work. Sometimes interviewing them, sometimes letting them tell stories. Will you continue with those explorations of the consumer?

FRONT: Oh, you mean with the 'Sketch' furniture?

LE: Just in general.

FRONT: Yeah, could be. Yes, I think for example the other technique that we used is Rapid Prototyping, which is a technique where these movements that you do are translated into a computer file. And then we took the computer file and used Rapid Prototyping, which is a 3D printer.

(1:26:58)

FRONT: It's an amazing technique. It's getting better and better.

LE: But what I like about it is that most people using this technique are making very complex Escher-type things, whereas you use it in a very free form. I've never seen it used in such a free form.

FRONT: It's like hi-tech handicraft almost. The technique helps us to preserve the original sketch so the piece of furniture is actually the original sketch. It's like [there are] no steps in between.

LE: And you are selling these pieces, as well, aren't you?

FRONT: Yeah, we're working with Friedman Benda Gallery in New York with these pieces.

LE: So are you going to do more and more autonomous work, or are you also still going to do industrial work?

FRONT: We want to work as broadly as possible and work in different fields.

FRONT: Yeah, if we have the opportunity to work that way, [where] the different fields are giving to each other. So if we can do a product for a gallery, as Anna was talking about before, then it's a really complicated technique. But the idea [is that] maybe we meet somebody or do something along the way when we're doing these complicated projects, and then maybe we can apply it to something that is mass-produced in the end. And the mass production is giving to the limited editions so that's really our way of working. It's combining and finding new ways that we can have the opportunity to work in this gallery area and in mass production.

(1:29:04)

LE: Would you ever design fashion?

FRONT: You never know. You should never say never.

LE: It would be fascinating if you did a collection for Hennes & Mauritz. Front for Hennes. Front for Fashion.

FRONT: We dive into any new fields that we can.

LE: There are no borders in your work. Now, you operate almost as a pop group. The four of you. You're on the road all the time. You travel a great deal. I see you everywhere in the world, performing. Is it like a pop group [where] there is a leader and somebody who keeps the rhythm and somebody who does the lyrics and somebody who tells the stories and somebody who has the bass? Is there a form of role-playing or division, or is it everybody doing everything?

FRONT: It's a question that we get quite often. And I think that's because we are a group. People really get a bit confused and they really want to define what you are doing and what you are doing. But I think one of the great things [about] being in a group is that you can change places and do different sorts of things, and I think that always gives some freshness, as well. That if you've been having a certain part for a time, you can say, I can do this instead and I'll do your work and that works fine. And that's how we do it a lot. That we change places and do different sorts of things.

LE: But you are always making the photos?

FRONT: The photos?

LE: The photos of the work.

FRONT: No. The photos are usually made by photographers, but we always collaborate on all projects that we do.

LE: So you act totally interchangeable for each role. Business, travel arrangements, creative work.

FRONT: ... We have figured out how to work very close together. The part that [separates] us is much smaller than the part that's really keeping us so close together and to be able to create something from the first idea to the final object together. I think the important part is actually that we share all ideas and we talk a lot about what we experience. One of the key things is that we always are open with all ideas. There are groups who work together, but then they exhibit [independently], and then they keep the best ideas to themselves. And I think that is what we've figured out: How to be able to really share everything. In one way, I wish there would be things that differentiate us more from each other. For example, to be good at design, you don't only have to be very creative. You also have to be good at economics. We are everything. It's the four of us in the company. [We have to be] able to travel together, and wherever the four of us go, the company goes with us, because we are there. And so that is an advantage but there are also other things. These three years that we've been working together, we have realized that you need to have other skills [in] other things to be able to work as a successful company. So we are perhaps one side of a design company and in [some] ways, we should be more different.

(1:33:16)

LE: And you have to produce four times as many ideas because you have to share with four, everything you do.

FRONT: But it's really that one comes with the first seed to an idea, and then the next person says, "Yeah but perhaps we can do this!" And, "I read this in an article and I've seen this!" It's really building on top of that idea.

LE: So a sort of continuous brainstorm?

FRONT: Yeah, in a way. I think also that it makes us put words into what we are doing. If I were working on my own, I would just be thinking a lot on my own and keeping it to myself until the opening. But we can discuss a lot about what the project is about [from] so many different angles already from the start. So when we come to the point [where] we should put the form to it, for example, it comes quite natural. [There are] very few

discussions and debates about whether it's going to be red or blue or round or square. That's not where we have the most interesting part of the work.

LE: [It's the] more conceptual part. How do you do this research for new technologies which keep coming up in your work? You're always grasping for something out there. How do you do that? How do you manage to find all this new technologies and how do you find that?

FRONT: Sometimes you have to [search] for it. The new technology. For example, if you want to make your first sketching [of] the final object than you have to seek out how [you can do it]. And you have to search for techniques that could work to make it possible. But we are all, as Sofia said before, very interested in and curious about new things that come up and new technologies that we read about. Or it could also be old technologies that we use in a totally different way. For example, we made a table out of branches. Peeled branches are like the most common material in the world, but we made something new out of it by pressing them together. So we're very interested and curious about new things, and when we discuss, we always share these thoughts together.

FRONT: And I think another important design is also to dare to fail. I think it's important just to try out a lot of different things and see what I can give. And a lot of times, things don't go your way and then you have to decide if you should continue or just go another way and choose something else. But you learn from each and every step and you seek your way, and I think that is what designers usually do in all processes.

LE: How did Marcel Wanders brief you to come to the lamps? How did you meet him and how did this happen?

FRONT: He asked us, "Can you make a lamp that even my grandmother would like?" And that was the whole brief.

LE: That was the brief? Okay.

[Laughter]

So how did the process then go?

FRONT: We asked his grandmother.

FRONT: We had minor projects that we were showing a little bit earlier here where we were interviewing 100 people in Sweden about objects in their homes. We were talking to them, asking them to tell stories about their objects and a lot of people had these very

specific stories about figurative objects that they liked. It could be a radio looking like a cat or a little porcelain figure. So one of the angles that we were thinking of was, if we could do something really figurative, could that create stories and make people bring this to their home and have [it] as part of all of their stories in their homes? And it's interesting to see. We have exhibited it in a lot of different places and a lot of people pet it. I think there are few lamps that are petted.

LE: They're very inviting, I think. So are these objects actually selling? Because I've seen them in many magazines but are they also in people's homes?

FRONT: We were actually very surprised. We were spending six weeks in Japan last year, in Tokyo, and the retailers were very surprised that the Japanese people actually brought them to their own flats.

(1:38:21)

LE: The horses?

FRONT: Yeah. Because the flats are very small, usually, in Tokyo.

LE: Normally they live in two tatami flats.

FRONT: It was really fun to come to different countries and see the different reactions. In Japan, the pig table was the most popular thing. That was very, very popular. There was a long waiting list for that one.

LE: That's interesting. What I also found remarkable in your work is that in a really strange way, it's very Scandinavian or Nordic. It doesn't seem to carry other influences [very] much. So, how do you feel about this? Do you feel strongly related to your environment?

FRONT: You mean the Nordic [thing]?

LE: Your country, the identity, the sort of national identity.

FRONT: I think a lot of people ask. They said, "Oh you make such Swedish work!" And we couldn't really understand. We said, "Oh but we work with technology and randomness." So it didn't feel like the typical, simple design from Sweden or Scandinavia.

LE: No, it's not like Scandinavian design. But it has a form of serenity, I guess. There's not an echo from the East. It's not Latin, you know.

FRONT: But people said that it was related in nature. That is something that might be a connection to our heritage. Random nature and animals.

LE: Are you going to do work with nature again? Like animals? Is that done?

FRONT: It's very difficult to say what we are going to do in the future because we always dive into different things that we can't handle from the beginning. [Laughs] But yes, we will continue to work in the same way, and I don't know, we get inspiration from many different fields and it totally depends...

LE: This computer work that you also do...you want to master the computer and use the programs in a very subversive way and change the programs and morph. So how did you learn these things and how did you get interested in doing that? What is the challenge of using these programs in a very personal way?

FRONT: Computers are a very important tool for a designer. It's something that's used through their education and when you work as a designer. So of course we think it's interesting to look deeper into what we can do with our different tools that we use every day. So that's one of the reasons why we looked into computers. I think it's quite interesting [how] sometimes you can almost see what sort of computer program someone has used to do a certain piece of furniture. It's really affecting the design. In the same way as woodwork or different sorts of materials. The computer is also one part also a big part that affects.

(1:42:01)

LE: You are mastering it in your own way, though. You are putting it in your own way.

FRONT: We made a project where we let the 3D scanner scan different objects, different ordinary objects, and the 3D scanner was really lousy and made them in it's own way. So all the objects became something totally different, although you could still recognize what they had been from the beginning. And we found it very interesting that people rely very much on what computers do and sometimes it's really the other way around. The computer makes a lot of mistakes all the time and this is one of the examples of that. Those mistakes could be really beautiful.

LE: So many of the works are, in fact, arrested movement. The movement is there and then you say, here it is. In this case, especially. And in the 'Panton' chair, also. And in the 'Folding' table. You are searching for the moment. Sort of pre-collapse or something.

FRONT: I think it's interesting to see that design is never static. It's something that is continuously changing. Every time you make something, it's a print of that moment of

time, and it's expressing a certain period of time. For example, we made an interior design in an art gallery outside Stockholm where we were talking a lot about this. In the beginning, we were thinking, "Oh God." Before we had made a lot of prototypes and things that were exhibited like here, in a very safe environment, and now people were going to touch it and wear it, and we were just [saying] that it was going to be destroyed after a while. But after that, we changed the perspective and said let that be part of the process then. So we made an interior design that is constantly changing so we built in part of it that is [determined] by the people's movement in the art gallery. For example, the floor that looks grey but underneath the grey floor we have painted it gold. So the more people who have walked on certain areas, there will be golden paths. And the flowers that were just small plants on the sides grow seven meters a year. After just one year, it was like a jungle in that room. We think it's important to look at how things are changing. As a designer, you create something and then it's put on the shelf in a store. What happens when 10,000 people buy these pieces and take them home? How does it change? What happens with time and things that get connected to the objects?

(1:45:18)

LE: Well it's very powerful, this idea of action design. And I think this show has pulled it very interestingly together to show that many young designers are creating from activities. I think that is something very much of this period and you seem to also be triggered by this all the time. You always need nature. In this case, the consumer is actually embellishing your design, isn't it? How in this case of the interior, the consumer really becomes the actor. He's going to finalize the design.

FRONT: In one way, I think the consumer is always the actor. It's their feelings if they hate or love this object. Or if they get memories. You buy the ugliest things when you are traveling somewhere, and you bring it home, and you think that you are going to love it, but the moment you come into your home, you just hate it. But it's part of that trip, and the memories that are connected to it make you not throw it away. I think those are the things that are really interesting within design.

LE: We are going to finalize this little talk because two of the girls have to go back home to Stockholm to have an opening of a big exhibit in a design museum. Is there a burning question in the room?

Anyhow, I wanted to bestow a very special token on these girls on behalf of the Design Academy because I think they are pretty amazing Amazons, combining beauty and brains, which we don't see so often and therefore, I'll decorate you with the order of the Academy. I don't know how to do this, though. Here it is.

[Applause]

It was, I think, initially made for Viktor & Rolf. But this is what we give to our master students, so you are now a little bit part of us, as well. I'm getting nervous about doing this, I don't know how.

FRONT: I can do it.

LE: Can you do it?

FRONT: Thank you.

FRONT: Thank you very much.

LE: They are nice and heavy, huh?

FRONT: We'll have to pay overweight.

[Laughter]

LE: Oh you lost one charm. She is losing the key. Ha ha ha. Okay, thank you very much.

FRONT: Thank you!

LE: Great luck in the future.

WAVA CARPENTER: Hello again. Since two of the girls have to leave, we're going to let them go catch their plane. There should be a car waiting for them up front.

[Tape ends.]