



# The Automatic

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# ATTACK OF THE FIFTH MUTANT ZOMBIE FLESH EATING chickens FROM MARS

A new game from  
MATTHEW SMITH  
author of  
MANIC MOWER  
& GET SET WOLLY

Starring ZAPPO the  
DOG ★

Dry, dusty deserted field, in the heart of Arizona. Soft rest the landing claws of the Martian silver ship. Many were the cackles of delight from tall and vicious chickens. Oft strolled through cheery cactus grove went Zeppo our young hero, showed peacefully contentment. A broken shell of Elephant Bird across his path became. His eyes and ears alerted up. His nose a-twitchy raised to the wind. He saw them leave their silver ship; he saw their mutant hatching. He heard their evil plans for dogs and beasts. He said, "I shall not fear these fiends from Planet Mars, they are but chickens". He wished he hadn't for every single chicken turned to where he stood, and hoisted up their fearsome weapons. With nothing left to do, he jammed the broken egg shell on his head. The confusion reigned for half a tick and while he ran away, a thousand flaming bolts of fire burst all around his tail.

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## CONTENTS

- 4 • MUSIC
- 6 • FASHION
- 8 • BRANDS
- 10 • GADGETS
- 11 • COOKING
- 13 • ART
- 15 • ARCHITECTURE

We interview The Automatic after their performance on reading's main stage

Vintage reviews 2008's London Fashion Week and let you know all the latest trends

The top brands of BrandZ's 2008 ranking are put under the microscope.

The hottest gadgets in Mobile Phones, Audio, MP3 Players, Computers and more.

Ching-he Heung gives us some delicious chinese recipes for wowing our friends and family.

Peter Doig gets interviewed about his work and inspiration

We look at some of the best pieces of Architecture around Glasgow.



# The Automatic

## The Interview

This week, the UK's most mosh-stirring rockers The Automatic will release their second full-length record 'This is a Fix' just days after they dared go where most bands would not even think to, and use their Reading main stage debut to showcase their soon to be known new tunes. Though their brows were still visibly moist from their tremendous festival stand, Robert Hawkins and James Frost took a moment to talk to VINTAGE about the their new record, what you can see from the main stage and hearing loss.

**VINTAGE:** How did you feel the show went?

**Robert:** Enormous! Enormous! We've never done anything that big before. Even doing Glastonbury, it wasn't main stage but it was small in comparison to this one. It was overwhelming really; it was incredible to see that many people there to see us, especially Saturday morning.

**James:** Especially after last night with Rage Against The Machine where I'm shore everyone got very drunk, so to see that many people out, so scared, I think we all were..

**Robert:** Oh defiantly, defiantly all just tweaking our boots before we went on.

**James:** It's one of the few festivals or gigs in general that we get nervous before. Two years ago we did it but when you're on tour every night, you're not nervous at all you just walk on. But especially Reading Festival it's just nerves wrecking. But straight away as you hit the first chord it's gone, but before it, like that ten minutes before the set we were just like \*sighs\*.

**Robert:** We all came off stage and were like "We just played the main stage!" It's great!

**VINTAGE:** Did you all jump around like giddy-teenagers?

**James:** No, no, just kind of sat down, and finished my beer. Very calming and probably a bit un-rock'n'roll... It's only eight songs so before you know it..

**VINTAGE:** Sure. You played directly after The Blackout, what do you think motivates the Reading organisers to put on the heavy rock acts so early in the day?

**Robert:** I think that they've been around for a very time and work really, really hard at being a band. Putting them on the main stage was more a recognition of that and I guess, they were a quite a late addition to the bill as well...

**James:** There was always going to be a band on before us, which is cool. We've played gigs with them before, the first gig we played with them would have been four years ago, and they used to be in other bands and stuff. It was cool because they were from Wales as well and so it was a nice Welsh introduction to the day. They are great musicians and funny guys as well. But I think they did wake everyone up too.

**We came off stage and were like "We just played the main stage!" It's great!**

**VINTAGE:** Why so excited about these songs in particular?

**Robert:** It's just kind of a new band. We had to re-group when Pennie (former Automatic synth player) left and got Paul on board, and that has changed things. We've learnt a lot about writing music and being musicians and that's reflected on this album. We are really happy with everything we have written; you know we are really proud of this work.

**James:** I defiantly more proud of this one, it just sounds like what we've always wanted to do. We're excited to be in a position where we are playing Reading Festival and we're doing a lot of things with the second album. We are doing our best to remind everyone that we are still here, it's nice to have things is to prove that.

**Robert:** Creatively we have hit our stride now and we want everyone to know that. We want people to see that band we are today, which is what we have been aiming for a long time.

**VINTAGE:** So how do you feel all the new songs, as there were quite few, went down today?

**James:** I think we were pretty much the only band on the main stage today playing that many new songs. Obviously The Killer's might be, as hey have a new record coming out, but the rest of the bands all have at least two records, and The Killer's have a longer set. If you include 'Steve McQueen' it was five new songs out of eight. I think every other band are going to be doing stuff off records they have already released. It's kind of weird but I think people we just listening you know? We did three new songs in the first four songs and they were just watching.

I think we were pretty much the only band on the main stage today playing that many new songs.

**Robert:** We seemed to have increased the crowd towards the end so I think it's a good indicator of quality I think.

**"I'd make them wear those ear defenders. Ears are very important."**

**VINTAGE:** Casting your eyes into the crowd from the main stage what was the most bizarre thing you saw?

**James:** Probably our mate Allan actually. We have a mate who is just taller than anyone else- he's massive. Rob took a photo of him... (Robert takes his camera out to show me) He just sticks out with his shirt on. He is the giant in the crowd.

**Robert:** It's nice to see old fans as well.

**VINTAGE:** I noticed during your set that there was a mother in the audience with her infant child on her shoulders listening. Do you think your music is relevant for children under the age of five?

**(Robert and James both break into laughter)**

**James:** Under the age of five?

**Robert:** I think it's like a Disney cartoons in that it appeals to kids but there is always jokes for the grown ups too. It's good for every one you know and the grown up jokes go over the children's heads.

**James:** I think 'Monster' had an appeal that's spread so widely between five-year-olds and sixty year olds.

**VINTAGE:** Would you expose your own children to...?

**Robert:** Yes, Absolutely!

**James:** I'd make them wear those ear defenders. Ears are very important- I have lost my hearing completely so when I have kids I'm going to save their ears defiantly. Bit it's cool that there are people of all ages watching us.

**VINTAGE:** What will be the first record to expose your offspring too?

**James:** Ah...

**Robert:** Here you go, this is what your Dad did, where it all went wrong...

**James:** Just whatever is out at the moment at that time that I like.

**VINTAGE:** So finally, you are heading up to Leeds soon, which crowds do you like better? Go on, we won't tell anyone...

**Robert:** Well we went to Reading as punters three years in a row so we have that loyalty. So Reading means more to us, but Leeds is equally important to us as a gig, the crowd there is always amazing.



# London Fashion Week Review

London Fashion Week was so hot this season, there was a danger of the catwalk tents bursting into flames. The event was positively sizzling with new trends, dazzling ideas and weirdly wonderful clothes that owed their existence to creative independence and passion.

And for once, no one was asking those tired old questions: "Who is the next McQueen, the next Galliano?" There was no need.

The city's new generation of designers ñ Giles Deacon, Christopher Kane, Marios Schwab, Louise Goldin, Duro Olowu and Gareth Pugh among them demonstrated they have no need to rest on anyone else's success and can stand on their own Doc Marten-clad feet.

Between them, they spelt out London's fashion future in a kaleidoscope of bold colour, directional shape, inventive technology and adventurous techniques.

Christopher Kane ushered in a return to romance for next spring/summer a trend echoed by Giles Deacon and Nathan Jenden. Marios Schwab made body-consciousness quite literal with heat-transfer prints that changed colour. Meanwhile, Louise Goldin's collection was a melting pot of stretchy, plastic club and sportswear references.

Clare Tough wove a magic carpet with her knitwear, and Duro Olowu led the print parade, mixing florals and geometrics in velvet and chiffon.

Stella McCartney made her LFW debut with her latest collection for Adidas. Matthew Williamson's London catwalk comeback featured a global gipsy collection of nomadic embroideries, Mexican beading, hippie flounces and combat gear, accessorised with patent shoe-boots the footwear of next season.

Luella Bartley, returning after five years showing in New York, pioneered a new 'geek chic' look, with florals, sequins and Batman references. There was a hint of nerdiness, too, at Peter Jensen, while Betty Jackson, Eley Kishimoto and Paul Smith took the mismatching patchwork concept into bohemian-Bloomsbury territory.

Elsewhere, a more sophisticated 'sleek chic' look took the spotlight, with silky jersey and leather at Amanda Wakeley, geometric patterns at Jonathan Saunders and soft-shine silks at Jasper Conran.

When Anna Wintour, editor of American Vogue, recently addressed the British Society of Magazine Editors she compared producing the September issue, a startling 5lb in weight, to "making a movie". She could have been talking about London Fashion Week.

Prince sang at Williamson's show; Johnny Borrell, Quentin Tarantino and Courtney Love attended the V&A Couture Gala; and Tom Ford chaired the Fashion Fringe competition. "London is where it's happening," he mused. "That's why I spend so much time here."

One thing is for sure, Milan and Paris have a tough act to follow.

## What's hot this year

- Tuxedo lapels and waistcoats
- Shorts, romper suits and playsuits
- Harem pants and midi hemlines
- Cuff details on trousers and visible zips
- Decorative, shiny shoes
- Pearlescent and plastic-coated fabrics
- Ruffles and flounces
- The 'fashion hoodie' and racer-back dresses
- Heat-transfer prints; Mexican, Aztec, Inca embroideries
- Feathers, snakeskin, chiffon and cheesecloth
- Geek Chic
- Safari



# Top Worldwide Brands

Companies are beginning to recognize that brands are among their most valuable assets. Brands account for about one-third of the value of Fortune 500 companies.

We look at this year's BrandZ rankings and what the most valuable brands are.

This year's BrandZ Ranking proves that brands are becoming ever more powerful in driving shareholder value.

The combined value of all brands in the BrandZ Top 100 increased by 21%, from \$1.6 trillion in 2007 to \$1.94 trillion in 2008, more than twice the increase experienced the previous year. Google tops the list again with a brand value of \$86.1bn, followed by GE at \$71.4bn, and Microsoft at \$70.8bn.

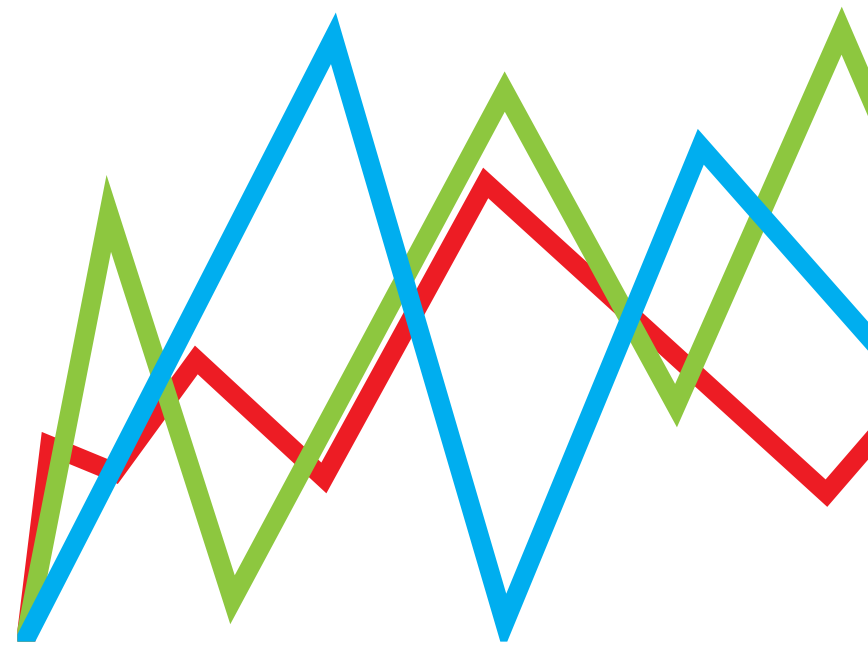
The biggest risers in the ranking include Apple at \$30bn with the biggest dollar increase in the Top 100 list, and BlackBerry, that entered the BrandZ Ranking at number 51 thanks to a brand value increase of 390%.

Interesting trends from this year's BrandZ Ranking include:

1. Established Asia vs Emerging Asia — Chinese brands continue to get stronger according to the new BrandZ Ranking. Seven brands in this year's Top 100 come from mature Asian economies: Japan, Korea, and Hong Kong. Their aggregate brand value increased by only 7% in the last year (to \$111bn). In contrast, the value of the four Chinese brands that made this year's BrandZ Top 100 increased by 51% (to \$124bn). China Mobile, Bank of China, China Construction Bank and ICBC are only just starting to expand beyond China so they have considerable potential for further growth.

2. Continued Rise of the BRICs — Emerging markets play a key role in driving growth for international brands, for example Apple and Gucci. In addition, the new BrandZ Ranking shows that domestic brands from emerging economies are gaining momentum. Chinese brands performed strongly and Russian-based mobile operator MTS entered the ranking at number 89. MTS is the first Russian brand to make the Top 100 list with a brand value of \$8.1bn. Other BRIC brands to watch in future brand rankings include Lukoil, Beeline, and Baltika from Russia, ICICI from India, as well as Brahma, Petrobras, and Bradesco from Brazil.

3. Technology Boom — The technology sector (including mobile operators), which accounted for 28 of the Top 100 brands, outperformed all other categories in this year's BrandZ Ranking, with a brand value growth of \$187.5bn. This is more than half of the Top 100's total increase. Source: Millward Brown Optimor (including data from brandz, Datamonitor, and Bloomberg)



## 1st • Google

The search and advertising giant Google extends its lead at the top of the branding league through the introduction of successful online applications such as Google Docs and Google Mail.



## 2nd • G.E. (General Electric)

General Electric continues to grow, with its long history and large number of businesses, it won't be disappearing any time soon

The Rankings in detail:

## 3rd • Microsoft

Vista may have flopped but Microsoft is still going strong with growth almost being on a par with Google.



中国移动通信  
CHINA MOBILE

## 5th • China Mobile

Well known in Asia, China Mobile is the largest mobile phone operator in China. It is the world's largest mobile phone operator ranked by number of subscribers, with 415 million customers



## 8th • McDonald's

Well known in Asia, China Mobile is the largest mobile phone operator in China. It is the world's largest mobile phone operator ranked by number of subscribers, with 415 million customers



## 4th • Coca-Cola

Still the dominant leader in the Soft Drinks market and one of the most recognizable brands in the world.



## 7th • Apple

Apple enjoyed 123% brand value change in 2008, close to 50% more than anyone else in the top 20. The iPhone has helped Apple spread into new profitable markets.



## 9th • Nokia

Though the iPhone has become one of the most popular handsets, Nokia still has a healthy market share due to the iPhone's cost.

## THE TOP 30 BRANDS

- |                              |                               |
|------------------------------|-------------------------------|
| 1 • Google                   | Sachs                         |
| 2 • GE (General Electric)    | 58 • Samsung                  |
| 3 • Microsoft                | 59 • Nissan                   |
| 4 • Coca-Cola                | 60 • Marks & Spencer          |
| 5 • China Mobile             | 61 • Amazon                   |
| 6 • IBM                      | 62 • Yahoo!                   |
| 7 • Apple                    | 63 • Morgan Stanley           |
| 8 • McDonald's               | 64 • UBS                      |
| 9 • Nokia                    | 65 • eBay                     |
| 10 • Marlboro                | 66 • H&M                      |
| 11 • Vodafone                | 67 • Wachovia                 |
| 12 • Toyota                  | 68 • Ford                     |
| 13 • Wal-Mart                | 69 • Chevrolet                |
| 14 • Bank of America         | 70 • Budweiser                |
| 15 • Citi                    | 71 • Colgate                  |
| 16 • HP                      | 72 • Harley-Davidson          |
| 17 • BMW                     | 73 • Subway                   |
| 18 • ICBC                    | 74 • Merrill Lynch            |
| 19 • Louis Vuitton           | 75 • JP Morgan Express        |
| 20 • American Express        | 76 • Hermès                   |
| 21 • Wells Fargo             | 77 • BBVA                     |
| 22 • Cisco                   | 78 • State Farm               |
| 23 • Disney                  | 79 • Gucci                    |
| 24 • UPS                     | 80 • Cartier                  |
| 25 • Tesco                   | 81 • FedEx                    |
| 26 • Oracle                  | 82 • Tide                     |
| 27 • Intel                   | 83 • T-Mobile                 |
| 28 • Porsche                 | 84 • Zara                     |
| 29 • SAP                     | 85 • Chanel                   |
| 30 • Gillette                | 86 • IKEA                     |
| 31 • China Construction Bank | 87 • Ariel                    |
| 32 • Bank of China           | 88 • Telefónica Movistar      |
| 33 • Verizon Wireless        | 89 • MTS                      |
| 34 • Royal Bank of Canada    | 90 • Esprit                   |
| 35 • HSBC                    | 91 • TIM                      |
| 36 • Mercedes                | 92 • Motorola                 |
| 37 • Honda                   | 93 • Barclays                 |
| 38 • L'Oréal                 | 94 • Avon                     |
| 39 • Pepsi                   | 95 • Auchan                   |
| 40 • Home Depot              | 96 • VW (Volkswagen)          |
| 41 • Dell                    | 97 • AXA                      |
| 42 • Deutsche Bank           | 98 • AIG                      |
| 43 • ING                     | 99 • Mastercard               |
| 44 • Carrefour               | 100 • Standard Chartered Bank |
| 45 • NTT DoCoMo              |                               |
| 46 • Target                  |                               |
| 47 • Siemens                 |                               |
| 48 • Banco Santander         |                               |
| 49 • Accenture               |                               |
| 50 • Orange                  |                               |
| 51 • BlackBerry              |                               |
| 52 • Chase                   |                               |
| 53 • Nike                    |                               |
| 54 • Canon                   |                               |
| 55 • AT&T                    |                               |
| 56 • Starbucks               |                               |
| 57 • Goldman                 |                               |

Start mulling the wine and stocking up on tinsel - Christmas is just around the corner. Despite all the doom and gloom of the credit crunch, it's been a bumper year for gadgets.

Consumer electronics are falling in price all the time, and there's something out there to suit all tastes and budgets. There's still plenty of time to track down the perfect gift for tech-savvy family and friends, but if you're stuck for ideas, take a look at our list of the top 10 gadgets everyone hopes they'll find under the tree this Christmas:

#### 1. Sony Rolly

This year's ultimate novelty gadget, the Sony Rolly has been a smash hit in Japan, and it's finally spun, rolled and shimmied its way across to the UK. In many ways, Rolly is little more than a glorified portable speaker, but he is incredibly entertaining. Load songs onto Rolly and watch in awe as he spins into life, flashing his lights and dancing along to the music. You can also beam songs to Rolly from your mobile phone via Bluetooth. Rolly comes complete with choreography software, so you can design dance routines for him to perform in time to your favourite tracks. Expensive, but utterly captivating.

Perfect for: *teenagers*

Price: £248.99

<http://www.sonystyle.co.uk>

#### 2. Flip Ultra

This little pocket-sized camcorder took the US by storm when it launched there earlier this year, and it's easy to see why. Perfect for the YouTube generation and the technologically challenged, the Flip Ultra's greatest selling point is its simplicity. With one-touch recording and a decent digital zoom, the Ultra can store up to 60 mins of footage on its 2GB internal memory. It uses AA batteries, too, so you'll never run out of juice. Video and sound quality is surprisingly good, but the piece de resistance is the film-editing software stored on the Flip that automatically runs whenever you plug the camcorder into your computer. Editing your footage is a doddle, and the Flip Ultra makes a great stocking filler.

Perfect for: *budding film-makers*

Price: £79.99

<http://www.amazon.co.uk>

#### 3. Asus Eee PC 900

Netbooks are this year's gadget phenomenon, emerging from nowhere to become one of the biggest selling computer categories on the market. These ultralight, ultra-portable laptops offer little in the way of storage, but are perfect for writing emails and surfing the internet on the go. Asus's Eee PC range is the pick of the bunch; opt for the version running the streamlined Linux operating system to boost the speed performance of your machine. This Eee PC has a 9in screen, built-in Wi-Fi and webcam, 20GB of storage, 1GB of RAM and plenty of USB ports as well as a memory card reader.

Perfect for: *students and road warriors*

Price: £266.26

<http://www.microdirect.co.uk>

#### 4. Mech RC

The Mech RC is a pre-assembled, fully programmable robot that can be bent to your will. While it's unlikely it will be able to take over Christmas cooking duties, the Mech RC can be made to dance, stomp around and play music through his integrated speaker. It comes with software so you can program new moves, and the whole process is incredibly intuitive. Bags of fun and educational to boot.

Perfect for: *youngsters looking to make the step up from Lego*

Price: £399

<http://www.iwoot.com>

#### 5. iPod touch

The iPod touch is a powerful personal multimedia player that's great for watching videos on as well as listening to music. You can surf the internet whenever you're in a Wi-Fi hot spot, and download a host of clever, useful applications to the device, such as restaurant guides and translation tools. It's also a mean portable games device, with graphics that give the PlayStation Portable a run for its money. Lots of high-profile publishers are making games for the iPod touch that take advantage of its touch-screen and motion-sensing accelerometer, making it one of the best entertainment devices around.

Perfect for: *music fans, avid gamers and people of all ages*

From £169

<http://www.apple.com/uk>

#### 6. Klipsch Image earphones

These in-ear headphones are so incredibly comfortable and lightweight that you'll forget you're even wearing them. The earbuds mould to neatly fit your ears, providing a rich music-listening experience, with lovely, crisp tones even when listening at low volumes. These headphones are pricey, but worth every penny, and perform equally well whether you're listening to music as you pace it out on the treadmill or commuting on the Tube.

Perfect for: *audiophiles*

Price: £105.95

<http://www.hifiheadphones.co.uk>

#### 7. Wii Fit

This exercise game from Nintendo encourages players to get into shape through a series of mini-games and fitness programs, guided by on-screen instructors. Improve your strength, balance and flexibility with Yoga exercises on the balance board, and give your heart a workout with the running races and aerobic tasks. A great way to work off the Christmas turkey - but stocks are low, so you'll have to shop savvy to get your hands on one.

Perfect for: *the whole family*

Price: £100

<http://www.game.co.uk>

#### 8. Pure Evoke Flow

This beautiful looking radio combines the best of DAB digital radio with an entire internet's worth of talk shows, foreign language stations, niche music channels and surprising finds. Just connect it to your home Wi-Fi network, use the online programme planner to download a list of stations to the device, and listen away. You can even hook it up to your iPod or MP3 player, and use it to stream the music library stored on your computer.

Perfect for: *fans of the Archers, homesick expats*

Price: £146.76

<http://www.superfi.co.uk>

#### 9. Olympus Mju 1030sw

Solidly built and fantastically robust, the Mju is a triumph of engineering. This 10-megapixel digital camera is waterproof to a depth of 10m, will survive a fall of 2m, and is crushproof up to a weight of 100kg. But this is not a case of brawn over brains - the Mju offers all the bells and whistles we've come to expect from digital cameras, including image-stabilisation, face-detection and red-eye reduction. Freezeproof, scratchproof and capable of producing great shots.

Perfect for: *action men, adventurers*

Price: £209

<http://www.ukdigital.co.uk>

#### 10. Nintendo DS

Nintendo has sold a staggering 87 million DS consoles worldwide, and once you've played one, it's not hard to see why. The touch-screen DS is ideally suited for on-the-go gaming, and there's a fantastic library of games to choose from. Whether you want to hone your mental agility with titles such as Dr Kawashima's Brain Training, take care of a virtual pet with Nintendogs, or simply appreciate the zany charm of Lego Batman, this console has something to offer everyone.

Perfect for: *people of all ages*

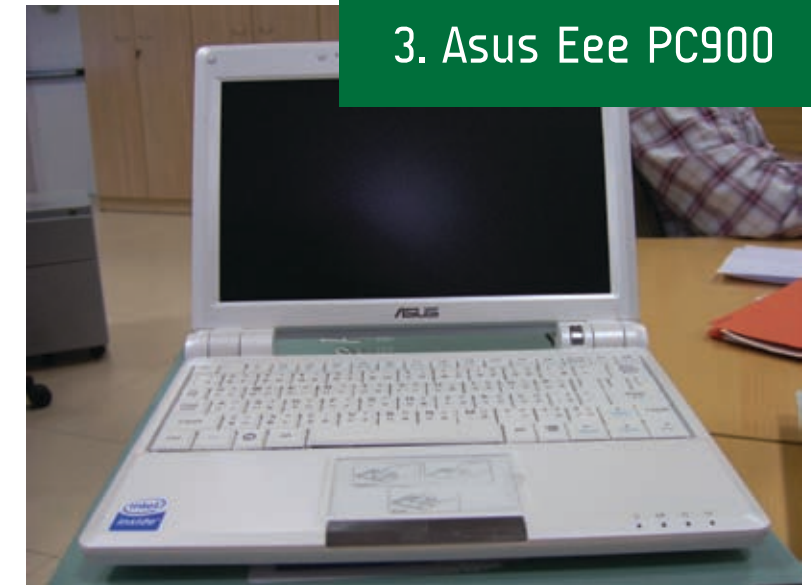
Price: £99.99

<http://www.amazon.co.uk>

### 1. Sony Rolly



### 3. Asus Eee PC900



### 5. iPod touch



### 2. Flip Ultra



## Cooking for Family and Friends, Chinese Style

4 Chinese Recipes from Ching-He Huang, star of BBC's Chinese Food Made Easy



### 'Lion head' meatballs:

**Makes 12**

*Preparation time less than 30 mins*

*Cooking time 10 to 30 mins*

### Mu shu chicken:

**Serves 4**

*Preparation time less than 30 mins*

*Cooking time less than 10 mins*

### Knowing your Soy Sauce:

*Soy Sauce is quite regularly used in these chinese recipes, knowing which to use is important.*

Made from defatted soya beans fermented with salt, water and crushed barley or wheat, soy sauce (or soya sauce) forms a basic ingredient in Japanese, Chinese and other Asian cooking. It's either added to dishes during cooking or used as a table condiment. There are many varieties of soy sauce that vary in consistency and in strength of flavour.

Light soy sauce is quite thin and has a saltier flavour than dark soy. It's used to give flavour to dishes without darkening them, such as when stir frying vegetables or chicken, for instance. Dark soy is thicker in consistency and richer. It gives good colour to noodle dishes and its sweetness makes it a good dipping sauce.

The darkest and richest is Indonesian ketjap (or kecap), which is made from black soya beans. Tamari is a dark soy sauce that's made without wheat, and is therefore suitable for coeliacs. Soy sauce is a versatile store cupboard ingredient. It makes a great marinade or it can be splashed into stews or used in sauces for meat and vegetables.



### Sweet and tangy chilli beef :

**Serves 2**

*Preparation time less than 30 mins*

*Cooking time less than 10 mins*

#### Ingredients

For the sweet and tangy dressing

1 tbsp light soy sauce

4 tbsp lemon juice

2 tbsp orange juice

1 tsp groundnut oil

1-2 tsp caster sugar (or to taste)

1-2 tbsp honey (to taste)

½ small cucumber, halved lengthways, de-seeded and finely chopped

1 green chilli, de-seeded, finely chopped

For the beef

1 tbsp groundnut oil

250g/9oz beef fillet, cut into 5mm/¼in strips

1 tsp Shaoxing rice wine or dry sherry

pinch crushed dried chilli flakes

1 tsp light soy sauce

pinch ground white pepper

To serve

1 large handful baby spinach leaves, washed

2 heads pak choi, green stem variety, washed and sliced

1 small mango, peeled, stone removed, flesh finely diced

#### Method

1. For the sweet and tangy dressing, mix together the light soy sauce, lemon juice, orange juice, groundnut oil, caster sugar and honey in a small bowl. Whisk well to combine, then add the cucumber and chilli. Stir and set aside.

2. For the beef, heat a wok until smoking and add the groundnut oil, then add the beef and stir fry for a few seconds. Add the rice wine or sherry and cook for one minute.

3. Add the crushed dried chilli flakes, light soy sauce and pinch of ground white pepper. Cook for 1-2 minutes, or until the beef is cooked to your liking.

4. To serve, scatter the spinach and sliced pak choi over a serving plate and spoon the chilli beef into the middle. Drizzle over the sweet and tangy dressing, sprinkle over the finely diced mangoes and serve immediately.

### 'Dragon prawn' noodles:

**Serves 2**

*Preparation time 30 mins to 1 hour*

*Cooking time 10 to 30 mins*

#### Ingredients

650g/1lb 6oz live lobster

2 tbsp groundnut oil

5 cloves garlic, crushed

2.5cm/1in piece fresh root ginger, peeled, finely chopped

4 tbsp yellow bean sauce (available from Asian grocers)

4 tbsp light soy sauce

2 tbsp Shaoxing rice wine or dry sherry

350g/12oz yellow shi whole wheat noodles or medium egg noodles, cooked according to packet instructions

4 spring onions, sliced lengthways

dash toasted sesame oil (optional)

#### Method

1. Freeze the lobster for 30 minutes. Heat a large pan of boiling water, then very quickly plunge the lobster in the water and cook for 7-8 minutes, or until pink and cooked through.

2. Lift the lobster out with tongs and reserve the cooking liquid. Using a large cleaver or knife, chop off the tail and cut into three sections. Chop off the claws. Divide the body in half lengthways. Chop each half into two pieces. Using the back of the cleaver, crack the shell of the claws and all the other pieces - this helps to let the sauce seep through and flavour the meat as the lobster cooks. Discard the rest of the lobster.

3. Heat a wok until smoking and add the groundnut oil, then add the garlic and ginger and fry for a few seconds. Stir in the yellow bean sauce, soy sauce and rice wine or sherry and cook for 30 seconds.

4. Add the lobster pieces and stir well to coat the lobster in the sauce. Add the cooked noodles and toss through well. Add 3-4 tablespoons of the reserved cooking liquid (keep the rest to make a good seafood stock). Finally, add the spring onions, toss through well and serve immediately on a large serving plate.



#### Ingredients

For the meatballs

500g/1lb 2oz beef mince

4 garlic cloves, finely chopped

2 tbsp grated fresh root ginger

2 spring onions, finely chopped

pinch sea salt

1 tbsp Shaoxing rice wine or dry sherry (or more, to taste)

2 tbsp light soy sauce

1 free-range egg, beaten

1 tbsp cornflour

pinch ground white pepper

For the finished dish

100ml/3½ fl oz groundnut oil

750ml/1½ pint vegetable stock

300g/11oz Chinese leaf, quartered lengthways

3 dried Chinese mushrooms, soaked in warm water for 15 minutes, then drained (alternative use fresh chestnut mushrooms, sliced)

1 tsp light soy sauce

1 tbsp cornflour, mixed with 2 tbsp cold water (optional)

sea salt and ground white pepper

2 large spring onions, sliced

dash sesame oil (optional)

#### Method

1. For the meatballs, place all of the meatball ingredients into a large bowl and stir to combine.

2. With damp hands, take a large mound of the minced meat mixture and mould into a ball that is a little larger than a golf ball. Place on a plate and repeat with the remaining meatball mixture.

3. For the finished dish, pour the groundnut oil into a large deep pan and heat over a high heat. Using a metal ladle, carefully lower each meatball into the oil and spoon some of the oil over the meatballs. Cook for 4-5 minutes, or until golden-brown all over.

4. Pour all but two tablespoons of the cooking oil out into a heatproof bowl. Add the stock to the pan and arrange the slices of Chinese cabbage around the meatballs, curving them around the sides of the pan lengthways, then add the mushrooms and soy sauce and bring to the boil. Cover the pan, reduce the heat and cook gently for 15 minutes. Alternatively, cook the meatballs in the oven; arrange in a casserole dish, cover with kitchen foil and cook in a preheated oven at 100C/210F/Gas 9 for 30 minutes. If the sauce is too thin, add the cornflour paste and stir until thickened.

5. Take the meatballs off the heat and season, to taste, with sea salt and ground white pepper. Transfer to a serving dish, garnish with the spring onions, sprinkle over a dash of seame oil and serve immediately.

You can find more recipes from Ching on the BBC Website or in one of her cookbooks:

#### Chinese Food Made Easy:

**100 simple, healthy recipes from easy-to-find ingredients**

by Ching-He Huang

ISBN: 9780007264988

#### China Modern:

**100 Cutting-edge Recipes for the 21st Century**

by Ching-He Huang

ISBN: 9781856266734

## Scottish Art Feature: Peter Doig



Fifteen years ago, while Damien Hirst and the other YBAs were storming the citadels of the art world, another British artist was working away largely unnoticed. But all that changed last year when one of his paintings sold for 5.7 million pounds - a record for a living artist. Here Peter Doig tells Vintage about LSD, fame and why the prices of his art make him feel physically sick.

As a painter, Peter Doig is a master of the unsettling. Even so, this must have been an odd experience: nearly a year ago, a picture he had made in 1990 of a white canoe mirrored on a lake at night, one of an obsessive series, sold at Sotheby's for £5.7m. It was the most ever paid for a painting by a living European artist. Doig didn't get the money - the painting had been owned by Charles Saatchi - but in that extravagant moment, he went from being a quiet critical success to an infamous commercial one. He was, suddenly, new evidence of the art world gone mad. How did that feel?

'It made me feel sick, really,' he says, after a longish pause. We are sitting eating croissants in a room at Tate Britain on London's Millbank, where Doig has a retrospective opening in February. 'I'm talking about nauseous sick, not so much disgusted or anything. That someone should have put their hand in their pocket and spent that much money on a painting of mine seemed so unconnected to anything that I ever did.'

Doig is a youthful 48, quick to smile. He thinks some more, has another go at it. 'As an artist, you are aware there is this strange money market out there, but you have no sense of how it works. The last time I had an exhibition, people wanted to buy the paintings, sure, but not for money like that. So you ask yourself: what happened to create that escalation? I thought when a painting of mine went for £300,000 that was a huge amount of money - I mean, when I was a trustee of the Tate 10 years ago, I remember

discussing how much a Sickert was worth and at the time it was thought about £300,000, so you wonder who is the architect of that change? Certainly not the painter... not me.'

The day after the sale, like every day, Doig had to go back into his studio in Port of Spain, Trinidad, where he has lived for the past five years. The studio is hot, dusty, industrial, in one corner of an abandoned rum factory. His oldest painter friend, and current neighbour, Chris Ofili describes the place as like 'an artist's Oxfam, full of paintings hanging around, almost discarded, as if there are lots of false starts'. Did the new price tag change the way Doig looked at those works in progress?

'It did for a long while, certainly,' he says. 'It made me wonder: what am I doing this for?' The way he works didn't help. He cheerfully describes his finished work as the product of 'mistake, after mistake, after mistake', a painstaking process of failing better, and talks of wanting the layered surfaces of his work to be 'slightly repellent, on close inspection'.

'If you are someone like Jeff Koons,' he says of the American king of kitsch, 'and you have to work out how to make a big chrome heart or something, then there are lots of people and a big production involved. The money is more natural somehow. For me, I am just on my own in the studio, trying to make things work. One thing is sure: it doesn't make painting any easier.'

Doig's first break, and the first money he made, came in 1993 when his painting

Blotter (Pictured above right) won the John Moores Prize. The painting, though apparently naive, carries the intensity that Doig is able to invest in his surfaces. He describes the way people look at paintings as 'different from how they look at anything else; it's a strange, lost scrutiny...' Blotter demands this gaze. It depicts a single adolescent figure standing alone on a frozen lake dwarfed by the woods and ice around him; it invites many questions, not least the relation of the figure to his teenage self. 'I understand it completely as something autobiographical,' he says, 'though I don't know it's easy to explain.' The painting partly grew out of a photograph he had taken of his brother, after they had deliberately flooded a frozen pond to see the effect the water had on reflection. 'The figure is not doing much, standing there, contemplating, moving his foot. But then there is this other stuff around. The painting is about noticing that stuff really - all my painting is concerned with something like that.'

The blotter of the painting's title is a reference to the LSD that Doig used occasionally as a teenager 'without being a total acid head like some of my friends'. Looking back, he suggests 'it was an important, sometimes terrifying drug to experiment with, though only people who have taken LSD would really understand how it might have affected my work. Blotter tries to catch the idea of all this activity in the head, but the body being still. It is something like being absorbed into the landscape, I suppose.'



Doig stopped taking psychedelic drugs when he was 18, but the experience remains a reference point. His paintings often feel very much like distant products of the Seventies, dwelling on damaged utopias, though he is anxious to loosen their moorings: 'Painting becomes interesting,' he says, 'when it becomes timeless.'

As a result, his best work occupies some uneasy space between anecdote and abstract; it never lets you forget either its reference in the real world, nor its painterly surface. Alongside his canoe pictures, the best expression of this is perhaps his 'Concrete Cabin' series, made in 1994, which also casts light on some of his recurring preoccupations. These paintings were all based on a near-derelict Corbusier building at Briey-en-Forêt in north-eastern France, which Doig stumbled upon while walking in adjacent woods. 'The building took me by surprise as a piece of architecture,' he says, 'but it was not until I saw the photographs I had taken of the building through the trees that it became interesting. That made me go back and look at it again. I was surprised by the way the building transformed itself from a piece of architecture into a feeling. It was all emotion suddenly.'

Some of this emotion he brought with him, some of it seemed centred in the place itself. 'The building is in a strange, sad part of France, very close to Verdun,' he says, 'and just approaching the town you are immediately aware of what went on in the First World War and the



Second World War. In the town, there is a graveyard with lots of black crosses on the graves of German soldiers. The woods have a sombre feeling that there is no getting away from. The paintings could not help but contain that.'

Such a romantic idea of painting was violently at odds with the sensation and irony of many of Doig's contemporaries, but eventually the market, and Saatchi, started to come round to his way of thinking (a shift which culminated a couple of years ago in Saatchi's show *The Triumph of Painting*, in which Doig starred alongside Martin Kippenberger and others). It is tempting to think he moved to Trinidad to escape the venality of the London art world, but it was less complicated than that. 'It was more to do with being excited by somewhere else,' he says. 'And giving my family some of the childhood I'd had. I went back to Trinidad in 2000 with Ofili; we were doing a residence together. He and I went back maybe seven times in the next three years - at any opportunity. One time, we were in a group show in Los Angeles and we managed to blag a ticket to go via Trinidad for two days - a crazy journey. It just got to us. I bought a piece of land when I went there in 2000, which wasn't something I would have imagined that I would do. It seemed like a good alternative to London, because, although I had left there when I was seven, it was so familiar to me. I could still remember my way around.'

He talks of his work with great modesty and with a sense of vocation. He's not



sure he wants the extra pressure of fame. 'This might sound strange, but I never thought of them as being particularly good paintings. I wasn't trying to make an anti-painting or anything, but I certainly enjoyed the idea that there was a lot of bad painting involved in them. That trips you up, too, though. What is bad painting? Picabia made some deliberately bad paintings, but they were by him, so great in a way.'

In that sense does he fear, now he is the most expensive painter in Europe, that he can do no wrong?

'Oh,' he says, laughing, 'I'm pretty sure I can still do lots of wrong.'

# Glasgow Architecture

View some of what we considering to be the best architecture in Glasgow, including the Radisson Hotel, the BBC Scotland HQ and the Glasgow building of St. Aloysius school.

## 1073 Argyle Street by Elder & Cannon Architects



1073 Argyle Street sits on a triangular site fronting onto Argyle Street where the Finnieston Railway Line cuts through the urban block formed by the St Vincent Crescent and Napier Place

tenements.

The new building seeks to be compatible with the overall integrity of the area and reinforces the classical tenement street edge to Argyle Street with a strong formal elevation respecting the scale and rhythm of Napier Place.



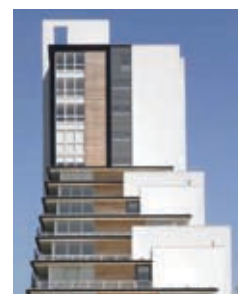
## BBC Scotland HQ by Keppie Architects

This £72m project on the River Clyde in Glasgow was designed by David Chipperfield Architects but Keppie Architects took control in late 2004, in a similar way to the Ocean terminal in Edinburgh (Keppie

from Conran & Partners).

## The Bridge Arts Centre, Glasgow by Gareth Hoskins Architects

The Bridge Arts Centre in Easterhouse won the British Construction Industry (BCI) Regeneration Award 10 Oct 2007, at the BCI Awards in London. The Bridge Arts Centre was also a finalist in the BCI Public Building Award and the Prime Minister's Better Public Building Award, an award launched by the Prime Minister in 2000 to encourage high-quality design in new public buildings. The Bridge : National RIBA Award 2007  
The jury citation described the building as an example of 'urban regeneration at its most powerful' and commented on the building's ability to 'lift the spirit of all who engage with it'.



## Queen Elizabeth Tower by RMJM, Scotland

This modern apartment block is located on the south bank of the River Clyde opposite Lancefield Quay. To the west is Pacific Quay and beyond the BBC Scotland building and Glasgow Science Centre.  
The style of the Queen Elizabeth Tower architecture is similar to blocks by the same practice at Homes for the Future and at Glasgow Harbour with bold rectilinear forms rendered in white.



## Westbourne Centre Barrhead by JM Architects

The project comprises of the refurbishment and extension of an existing and disparate storage building for our client Voluntary Action. The accommodation comprises of a series of office spaces and communal areas for VA and other local community groups. Key communal resources include a double height café and a large central circulation area which is lit by an internal courtyard.



## Public Square, Former Royal Maternity Hospital, Glasgow, Scotland by Gross.Max Landscape Architects

This inclined site of the former Maternity Hospital on Rottenrow has been turned into public gardens for the University of Strathclyde, the site owners. Materials used are solid and take advantage of the stepped site facing south towards the city centre.



## Aloysius School Glasgow Building by Elder & Cannon Architects

Although typical Primary Schools are single storey buildings on unrestricted sites, St. Aloysius College wanted to maintain its' presence in the city centre and develop within the urban character of its campus, thereby strengthening the bond between upper and lower schools.  
The challenge became to design an effective school within the tight constraints of a site restricted by the shallow urban grid, and in the context of the streetscape.



## Kingston Bridge Illumination by Leni Schwendinger with Ian Alexander

The £300k major public art commission, funded by Glasgow City Council, is entitled "Chroma Streams; Tide and Traffic". It is the work of New York lighting artist Leni Schwendinger in collaboration with



Ian Alexander of jmarchitects.

Sculptural armatures standing on the banks of the River Clyde hold hi-tech lighting fixtures which project colour onto the underside of the central span. The lighting sequences and colour palette is linked to road traffic levels on the bridge and the tidal flows of the Clyde.



## Radisson Hotel Glasgow - PR by gm+ad architects, Glasgow

In 1998, gm+ad architects were asked by London based site owners Pelham Developments to take part in a limited competition involving four other practices and prepare design proposals for a five star hotel on Argyle Street, Glasgow.

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