

About

Omid Kalantar Motamedi studied Design and Visual Communication at Soore Fine Arts University (Iran,2004). Throughout 20 years of professional experience, he gained a great deal of business and management skills as Art director and senior Graphic designer combined with academic knowledge of Art and Design.

He graduated in Visual Art and Visual Communication Design, an MFA program from Eastern Mediterranean University (Cyprus,2015). He founded his Cyprus design studio in 2013. In 2012 he collaborated with Profile, advertising company and publisher of 3 monthly magazines, responsible for advising and generating innovative concepts, brand designing, generate design presentations, logos, collaterals, page layouts, and advertisements. Since 2013 he is a faculty member and senior instructor in the Graphic Design Department of Fine Arts, Design and Architecture Faculty at Cyprus International University.









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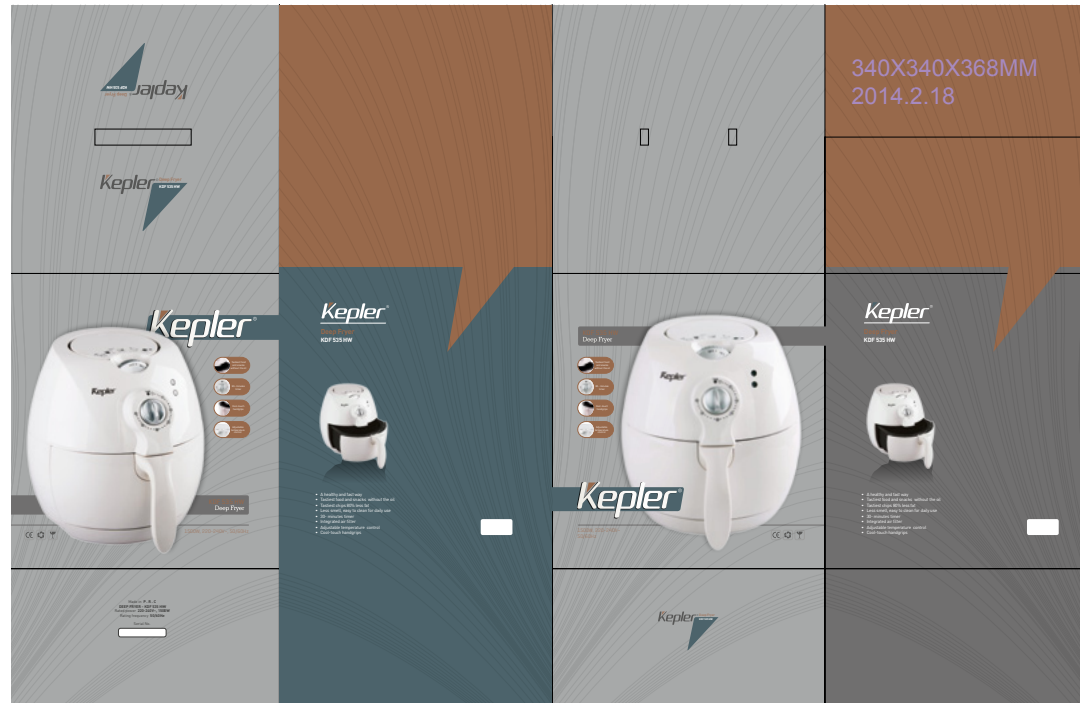
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TECHNICAL FEATURES

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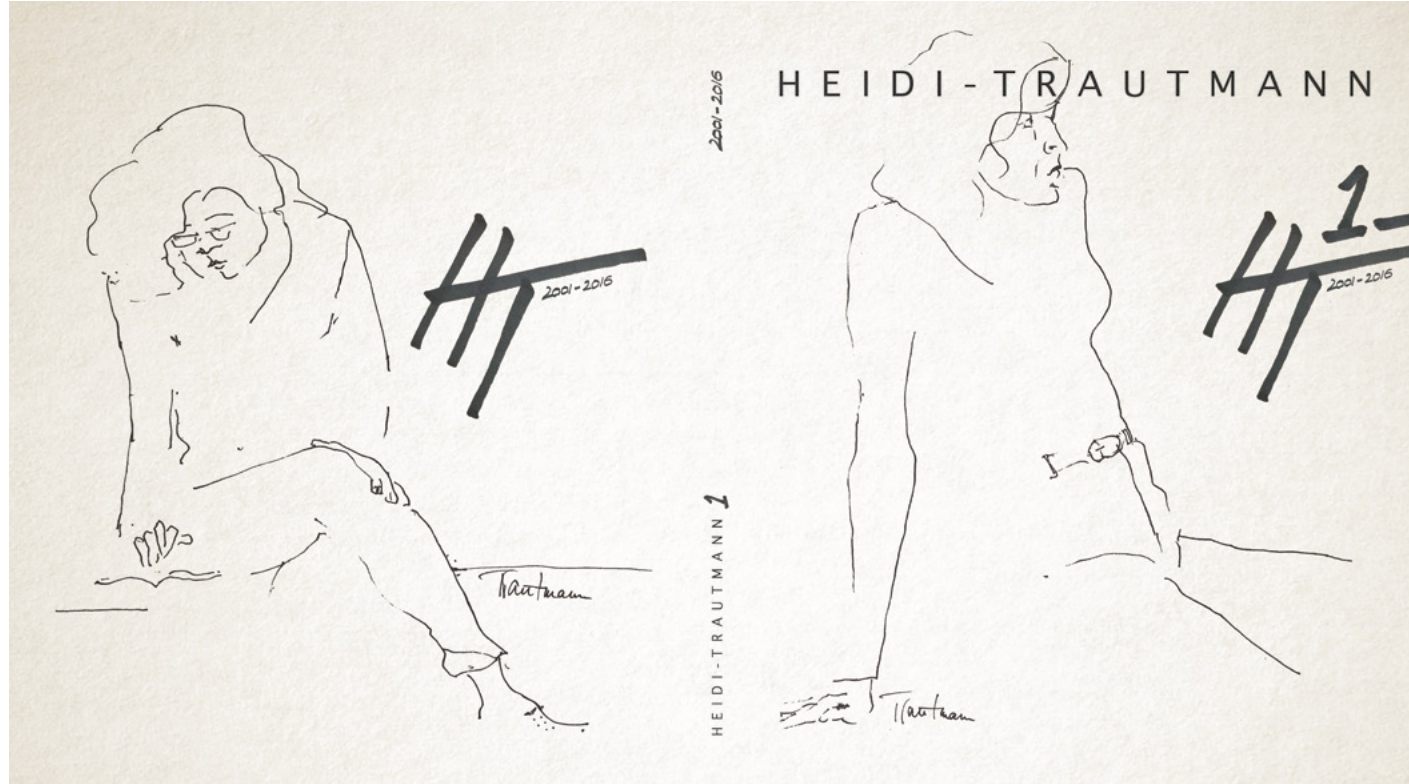
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I | 01-162

2001-2009 COLLECTION

There are so many ways to look at an object in front of you, be it a model or be it a still life or landscape, for me it is the atmosphere, the warmth an object gives off, the tension it creates, the story it tells. I see the scene in front of me as an excerpt of a wider picture, of a story, and as I see the story continued beyond the rims of the canvas or paper, I work as if the base I am working on is limitless. Experimenting with all kinds of material, tools, techniques is for me the salt in the soup, so to speak. Sometimes the scene in front of you requires a more conservative approach, but it is then interesting to try other methods of vision, give it another background, create a new story. A part of a nature scene looks different with the daylight moving, with rain pouring or enveloped by snowflakes. People under stress look different, one can feel it, the muscles show, than people that are happy, everything is relaxed, and it is this relaxation I want to show or the distress. It might be that I read bad news in the newspaper and it keeps following me for days; this will influence my work in whatever I am involved in, painting or writing.

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I|01

VIEW FROM MY
KITCHEN
YEŞİLTEPE, 2001

Acrylic, 40x60 cm

VIEW FROM MY
KITCHEN
YEŞİLTEPE, 2001

Acrylic, 40x60 cm



I|02

VIEW FROM
OUR BEDROOM,
2001

Acrylic, 40x60 cm

VIEW FROM
OUR BEDROOM,
2001

Acrylic, 40x60 cm





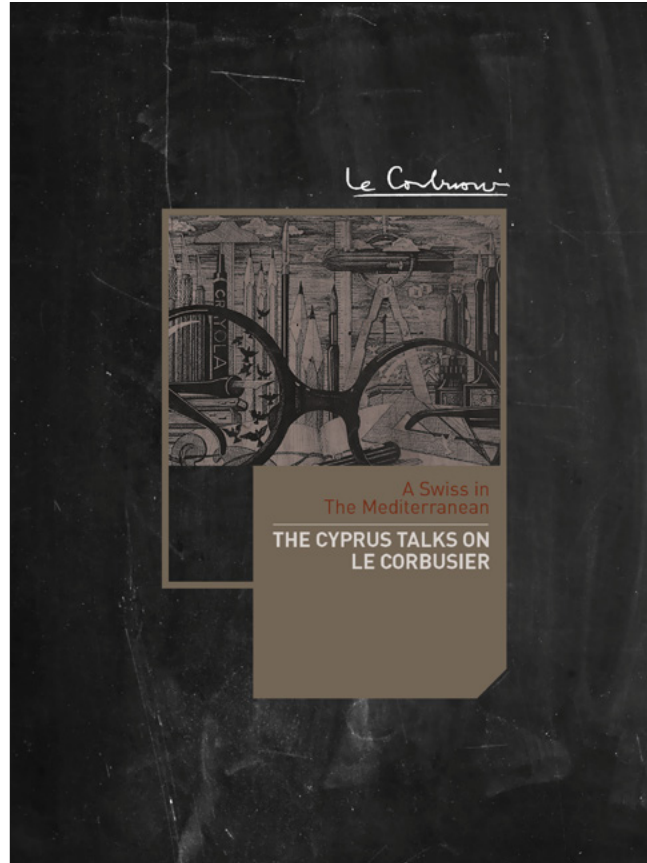


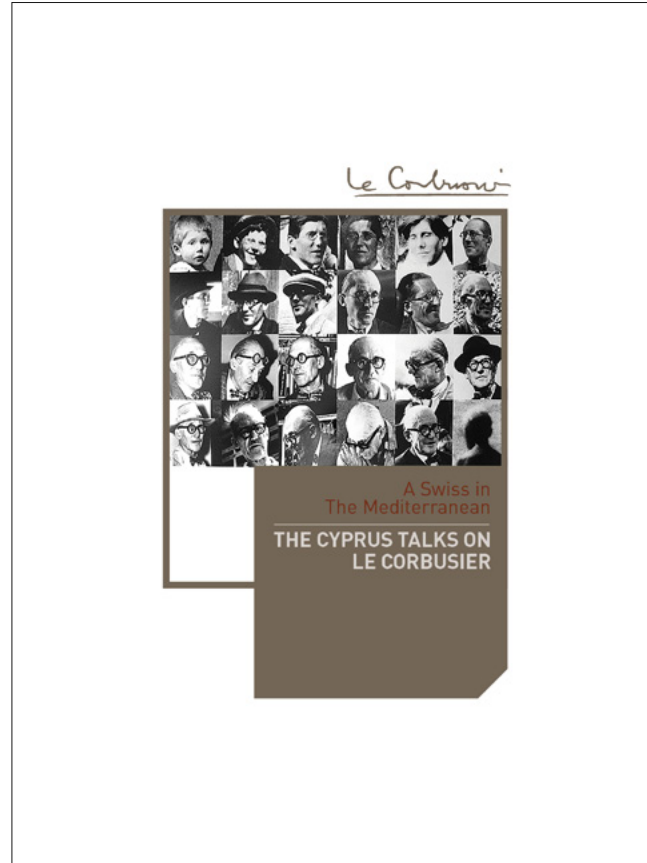












 Le Corbusier
in America

We have verified Williams' thorough working method. We also checked his contribution of contents and assignment of new senses, his precision, approach to accuracy, the elementary detailed arduous and deep observation of the object thus discovering the data that form the construction and the relationship between these and the whole.

The house was finished in 1955 after a difficult construction process. The Curutchet family lived in the house for a short period of time and left it ten years after although the doctor used it for professional reasons while in La Plata. The house was scarcely used and poorly up kept for a long time. It was in a very bad state until 1997 when, coinciding with Le Corbusier's centennial, it was completely restored and declared a National monument.



Bernhard Hoesi remained near Fernand Léger with whom he studied painting and developing collage techniques. In 1951, he moved to the United States to share his experiences at the University of Texas.

That same year, Amancio Williams inaugurated his first exhibition at the Harvard University where sometime later Jerzy Soltan worked as a teacher. Both of them corresponded with George Candilis who was in Tangiers in charge of the ATBAT in Africa and where later he put the Team X into work. They all rotated around Modernity. They were far away but very close to Le Corbusier, re-writing and widening unfinished texts.

Fifteen years later, in 1968, Amancio Williams had already developed his best proposals: a system for hospitals in the Province of Corrientes, an excellent project for a factory in Curitiba, and he had already built some of them, the well remembered Exhibition Pavilion for Bunge & Born amongst others. The University invited George Candilis to Buenos Aires to deliver a lecture. The old friends met again and they had the chance to remember those moments and to read those texts again:

"Yesterday, after my lecture, Amancio Williams invited me to share a saignée. I met him 20 years ago in Paris when he was visiting Le Corbusier's atelier. I remember that he showed me his work that influenced me a lot. Then, I thought that Amancio Williams was to exert a very important influence over the development of the conception of architecture. I then lost all contact with him.

When I had the chance to ask any Argentine man about his work, this was the general answer: he always does the same things; he is a little separated from the rest".

I understood that those studies carried on in such a noble way and so full of spiritual purity, could not be apart from the others.

I must admit that I was jealous of him while admiring his work. I wished I could do similar things. However, I must say I do exactly the opposite".

Those unwritten texts were being read again.



 LE CORBUSIER
IN BRAZIL
Antonio Amado Lorenzo

“There are, for a great traveller as myself, privileged surfaces over the map of the world, among the mountains, the planes and flat lands where the great rivers flow towards the sea. Brazil is one of those generous places that we take great pleasure call it friend.”
Le Corbusier, 1962¹



Fig. 1 Le Corbusier with Mottese de Carvalho in front of the Pão de Açúcar, 1930 (PLC)

Le Corbusier relationship with Brazil lasted for more than thirty years. In spite of the great expectations for his work in this American country, where he hoped to materialize his proposals which old Europe would not let him, this long lasting relation with Brazil was not at all successful. On the contrary, frustrating expectations followed, and future projects were interrupted likewise complaints and demands by the architect. Le Corbusier relationship with his Brazilian colleagues who, from the beginning, considered him a messiah in the new architecture, was difficult and great adhesions and different opinions appeared (Fig. 1).

For years, Le Corbusier devoted most of his energies to propose ambitious urban projects. He intended to change the concept of city and what was even a major utopia to transform the world by means of architecture and the making of a city. Work spaces would be centralized in 200 m high skyscrapers, with huge means of transport both vertical and horizontal to be able to commute a great number of people to the different parts of the city. Such proposals as the ones elaborated in Rio de Janeiro, with less rigid geometry, but also with broad motorways over the covers of blocks of buildings, were similar to those already designed for other cities.



Fig. 2 Le Corbusier beside a Rio de Janeiro beach (PLC)

In this way, a number of cities such as Genoa, Argei, Rio de Janeiro, could be spared of the menace of enormous highways being built in level curves (Fig. 2) on the basis of a standard structure which would give room enough to a great number of people!

First trip, 1929

Le Corbusier's initial voyage to Brazil, in the austral winter of 1929, meant a lot to him. To start with, a trip on a liner, which was supposed to be the germ of a number of buildings such as the *Unité de Habitation* in Marseille. He had been invited to give ten lectures in Buenos Aires, though he also gave lectures in Montevideo, Sao Paulo and Rio de Janeiro. Le Corbusier was then 42, and was already a worldwide known lecturer, not so as an architect. His lectures in South America, though, had a great impact among young architects interested in the new architectural avant-garde.

In those years, it was being discussed within political circles, a growing interest in the possibility of building a totally new and modern capital city to substitute Rio de Janeiro. Having been informed by some friend of these incipient ideas, Le Corbusier foresaw an opportunity to develop his ideas on modern cities. He then contacted Paulo Prado, a rich man from Sao Paulo who was also well known for backing the

1 "Some search for my Brazilian friends" (1911/1962), Vol. AA, Le Corbusier #4 (Bene), p. 282.

2 Reviews of Le Corbusier in 1934, after his visit to the Fiat factory in Ugento, Milan. Sources: Willy's Notebook, Oscar Le Corbusier, Complete Works.

Princeton: Princeton Architectural Press, 1994, p. 25.

































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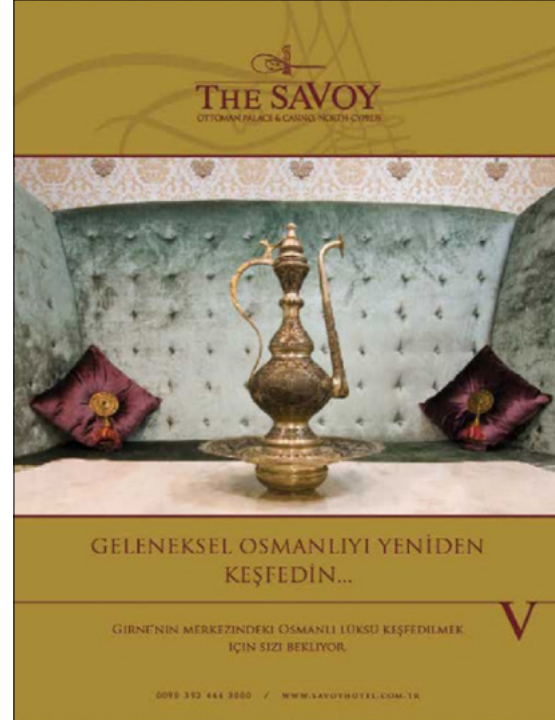
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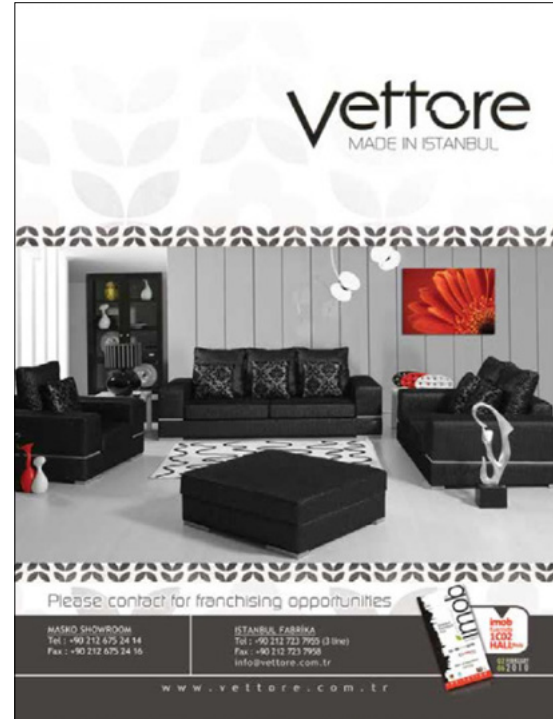
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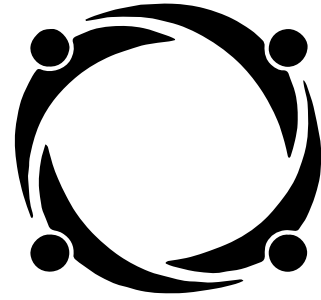
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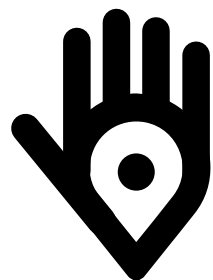
almahāra

A decorative floral ornament consisting of several stylized leaves and flowers arranged in a semi-circular pattern below the text.



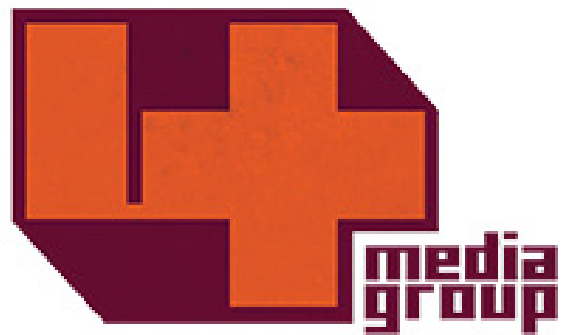






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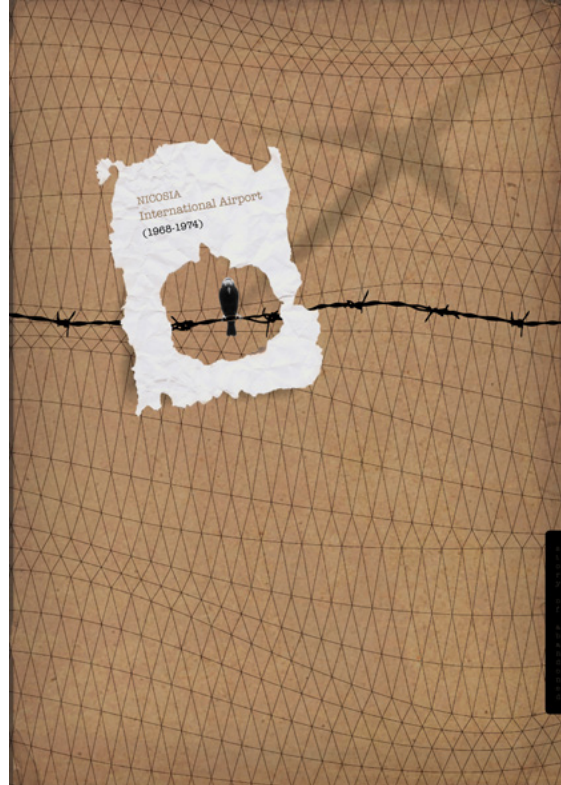


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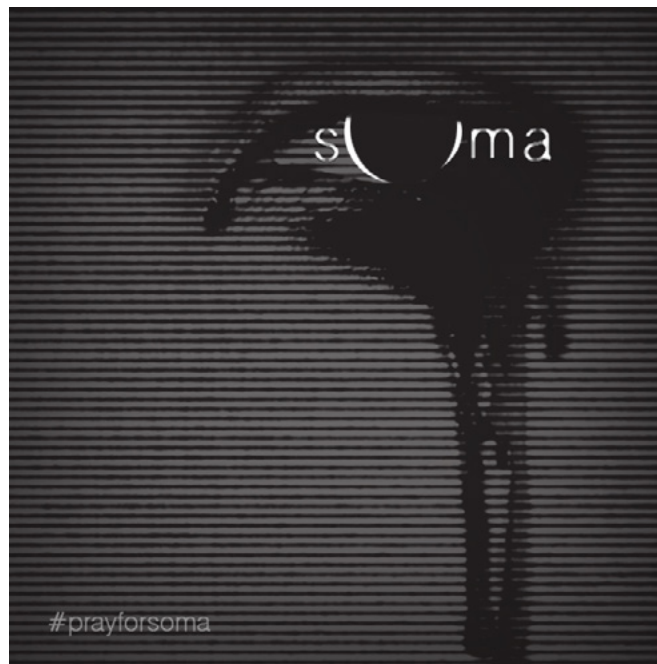
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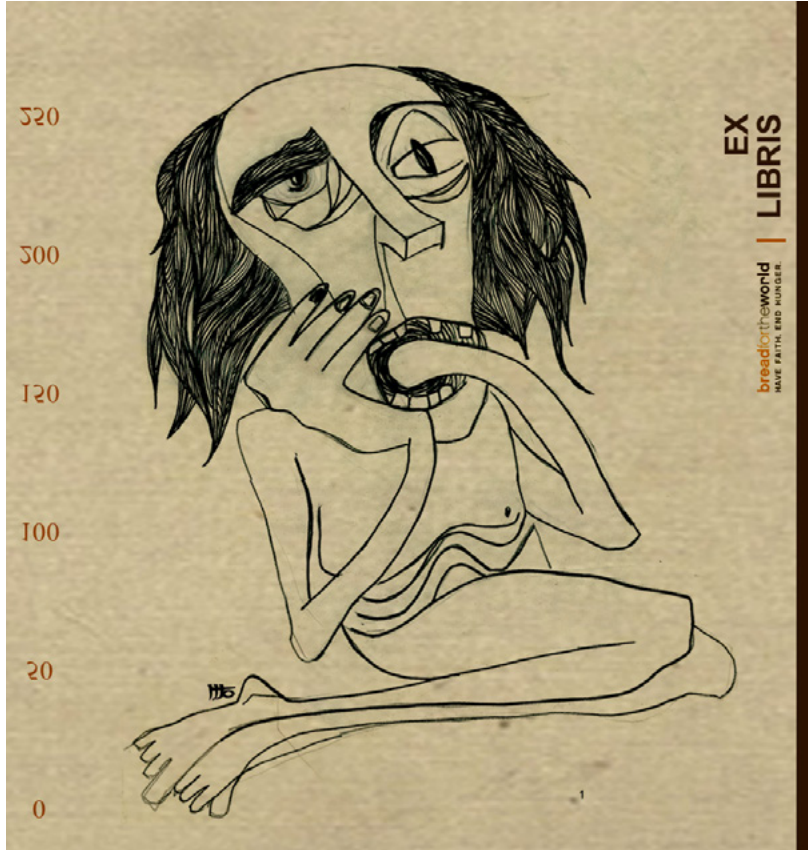








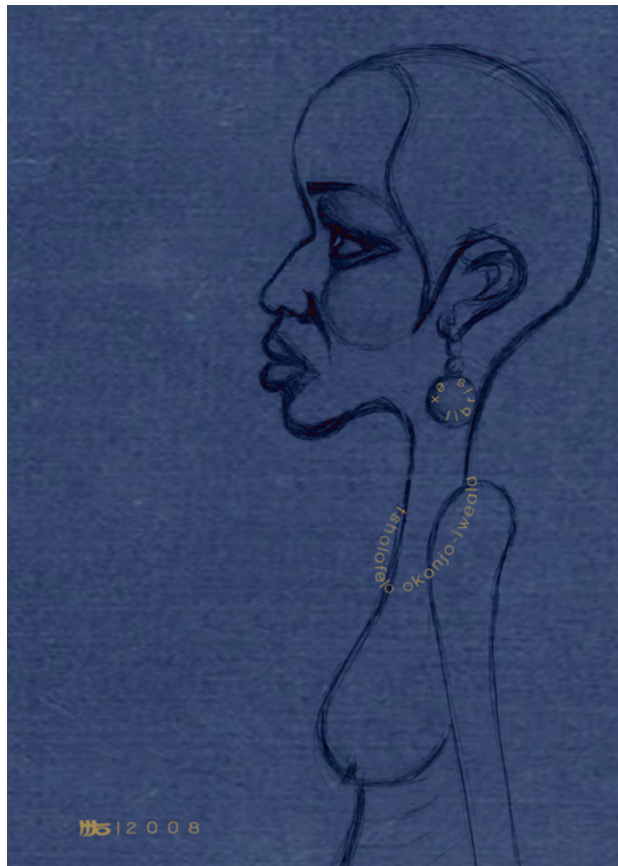


















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THALASSOTERAPI

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VÜCÜT BAKIMLARI

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CİLT BAKIMLARI

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AFRODİT VİP CİLT BAKIMLARI

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bölümlere uygulanmaz.

RETINOL
HER YAŞTA GENÇLÜKÜN

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Kajiper

• پخت و پز با کمترین روغن و بدون روغن
• پخت و پز با کمترین دما و با کمترین مصرف انرژی
• قابلیت پخت و پز با دماهای مختلف
• پخت و پز با کمترین زمان و با کمترین مصرف انرژی
• قابلیت پخت و پز با دماهای مختلف
• قابلیت پخت و پز با دماهای مختلف

KDF 535 H/AN

- A healthy and fast way
- Cooked food and snacks without the oil
- Reduced about 80% less fat
- Less smoke, easy to clean for daily use
- 800 programmable timer
- Adjustable air filter
- Adjustable temperature control
- Cool touch handle

1,500,000 (200,000 - 10,000)

**KDF 535 H/AN
DEEP FRYER**

Rice Cooker
KRC 635G





