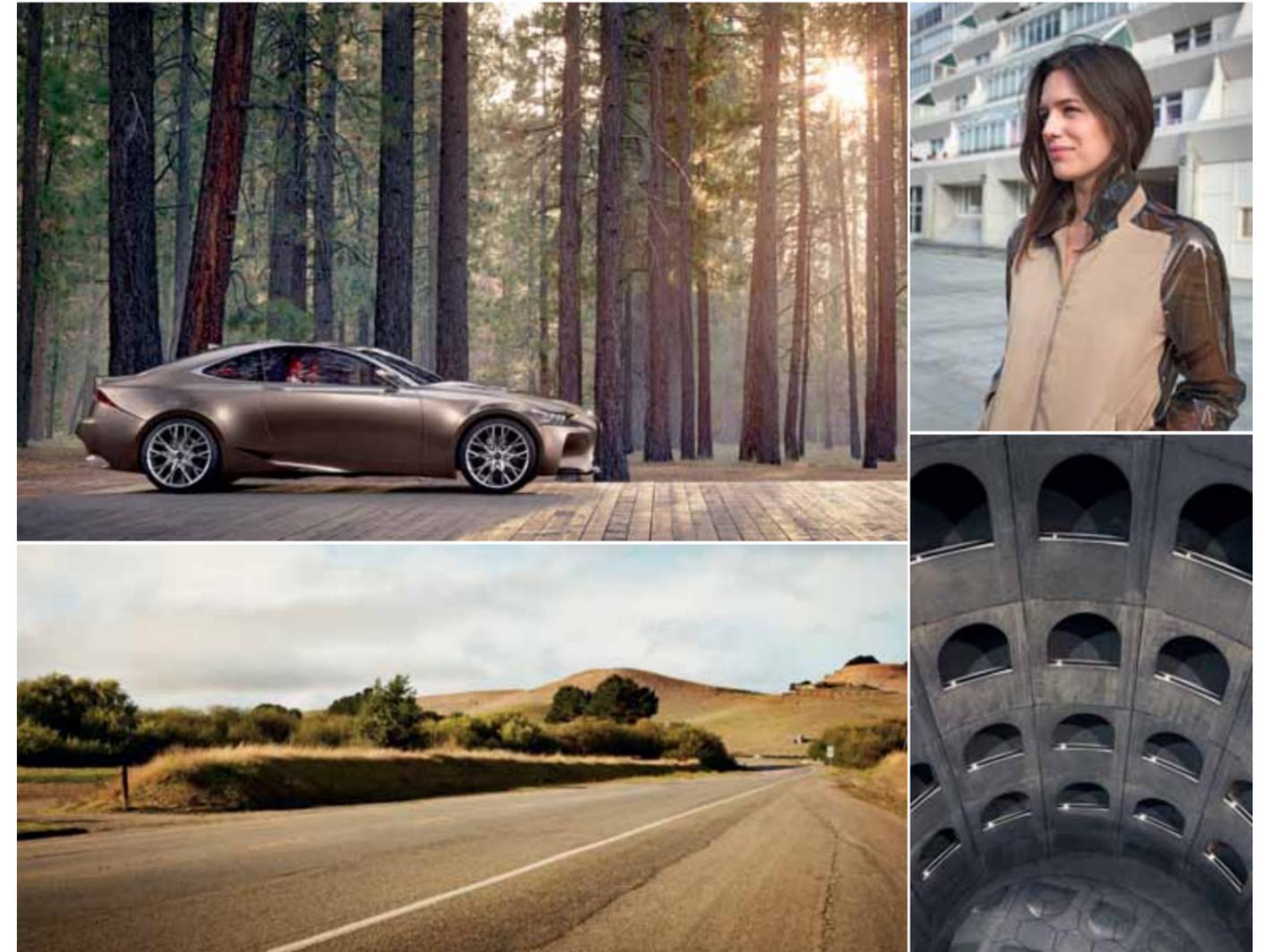


# B E Y O N D

BY LEXUS

A JOURNAL ON DESIGN AND CRAFTSMANSHIP



**THE ONE » P15**

We unveil Lexus's newest concept coupe, the LF-CC, offering an exciting glimpse of its well-crafted bodywork, stylish sleek lines and pitch-perfect design.

**BLUEPRINT » P40**

A studio visit to the São Paulo office of Brazilian architect and influential tastemaker Isay Weinfeld, to look into his creative process and artistic vision.

**THE ROAD » P52**

Art curator Jens Hoffmann takes a drive up the California coast in a Lexus LS, experiencing the landscape's twists and turns and the vehicle's expert handling.

**HUMAN NATURE » P64**

We pay a visit to Viewpoint Snøhetta in deepest, darkest Norway in our series examining the relationship between the hand of man and the natural world.



**THE LAB » P80**

An insightful and exclusive look behind the scenes at Shibetsu, Lexus's proving ground located in the unforgiving terrain of Hokkaido in northern Japan.

B E Y O N D B Y L E X U S

A JOURNAL ON DESIGN AND CRAFTSMANSHIP

ISSUE 1 2013



## INTRODUCTION

Next year, Lexus will mark its 25<sup>th</sup> anniversary. It is a short history for a manufacturer that has achieved so much. During this period, Lexus has built its reputation by developing pioneering hybrid technology, and taking a characteristically Japanese approach to design and craftsmanship.

As Lexus observes this significant milestone, we continue to strive for perfection in all we do.

Considering both design and the environment as two key elements that underpin all our work, we seek to create vehicles that exceed our customers' expectations and enhance their way of life, while causing minimal damage to our world.

BEYOND BY LEXUS is a reinforcement of these interests. Over the next hundred pages, we will bring you the most exciting developments happening not only at the company but also in the design industry at large. We hope to introduce you to the people, the places and the products that share our concerns for intelligent design.

We consider this title to be a showcase of talent that inspires us as a company, and in turn we hope that it serves to stimulate you.

At this important stage in Lexus's history, we aim to drive forward, to steer the company to great new achievements and, crucially, to go beyond the expected.

KIYOTAKA ISE

President  
Lexus International





P7



P8



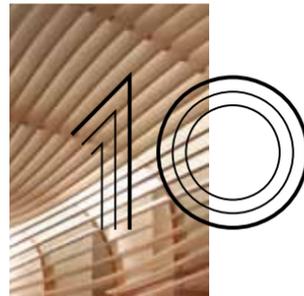
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**THE COLLECTION**

Introducing CRAFTED FOR LEXUS, a lineup of special objects produced by some of Japan's most skilled craftsmen especially for Lexus.

Vehicle specifications are correct at the time of going to press. The car models shown may not be available in all countries. Please contact your local Lexus dealership for more information.

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# BEYOND

BY LEXUS

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**JONATHAN DURBIN**  
WRITER

Toronto-born, NYC-based Durbin graduated from Columbia's School of Journalism and has written for *Interview*, *Travel + Leisure* and *Esquire*. For this issue, Durbin's profile of curator Jens Hoffmann took him to California for a drive up the coast. Durbin's ideal trip? Driving from El Paso to Marfa, Texas, in a Lexus IS C. "A convertible and a road trip go hand in hand," he says.



**CLÉMENT JOLIN**  
PHOTOGRAPHER

Jolin considers himself a citizen of the world, with bases in Paris, London and Los Angeles. His photography has been featured in *Self Service* and *Vogue Brazil*, and he's shot public figures as varied as pop star Lana Del Rey and French politician Nicolas Sarkozy. Jolin's ideal road trip would be a leisurely drive around the scenic Grand Canyon in a Lexus GS 450h, for what he calls an elegant and quiet ride.



**NICOLE SWENGLEY**  
WRITER

London-based journalist Swengley has written for most British newspapers and is a regular contributor to the *Financial Times's* magazine *How to Spend It*, where she focuses on design. In this issue of BEYOND BY LEXUS, Swengley ponders the development of Thonet's iconic bistro chair. For Swengley, no road trip would be complete without Dylan and other 1960s musical heroes.



**THIBAUD HEREM**  
ILLUSTRATOR

French architectural illustrator Herem draws freehand, without a ruler to guide him. He has collaborated with Liberty London, etching its iconic building off Regent Street, and in 2012 he published *Draw Me a House*, an architectural coloring book for adults. He would like to explore the seemingly endless highways across the American landscape.



**RICARDO MORENO**  
WRITER

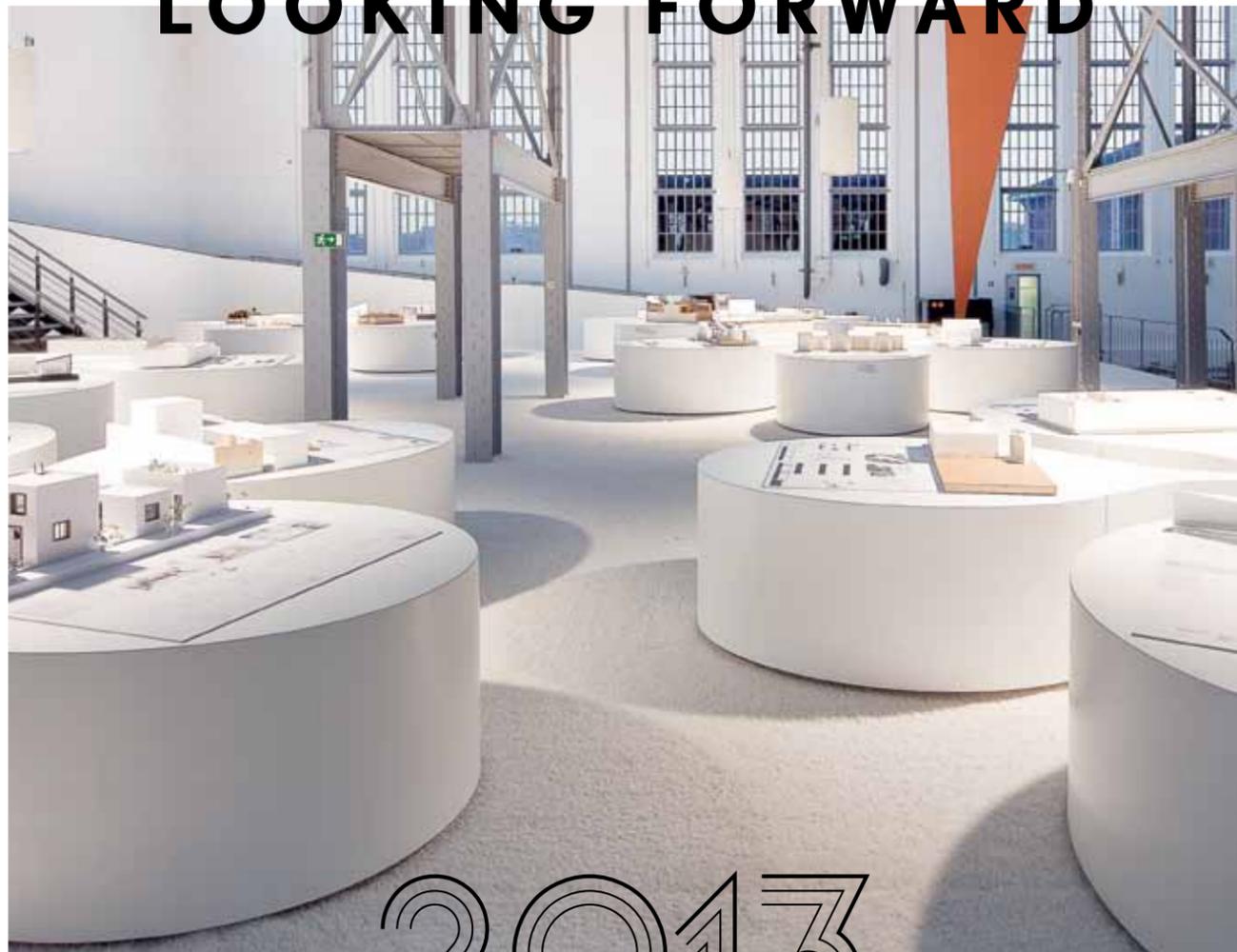
Moreno was born in the south of Brazil and currently resides in São Paulo, where he's written for a host of publications and acts as São Paulo correspondent for *Monocle*. In this issue of BEYOND BY LEXUS, he meets with architect Isay Weinfeld. Moreno's dream road trip, in a Lexus LX, would feature the tunes of Fleet Foxes and Bon Iver.



**DANIEL RIERA**  
PHOTOGRAPHER

A regular photographer for *Fantastic Man* and *The Gentlewoman*, Barcelona-based photographer Riera has shot many figures during his career, from musician Devendra Banhart to director Robert Rodriguez. In this issue, he turns his attention to the new Lexus IS. In his dream ride, an LX 570, Riera would explore the Americas and let the road lead the way.

# LOOKING FORWARD



# 2013

01

## LISBON ARCHITECTURE TRIENNALE LISBON

"It's the first time Lisbon Architecture Triennale has had international curators, and people are curious to see what we're going to do," says British-born Beatrice Galilee, chief curator of this year's three-month-long architecture festival. The third edition will see various locations in Lisbon host a number of exhibitions, workshops and talks. Each event will adhere to this year's theme of "plurality of contemporary spatial practice" – a cerebral mouthful meaning architecture beyond buildings.

In the current economic climate, architectural commissions getting the

go-ahead are fewer and farther between, and the triennial will examine how the next generation of architects is finding innovative ways to survive.

"Building has become a tiny percentage of what architectural practices actually do," says Galilee. She and her team of curators hope to generate a conversation about how future practitioners will operate in the face of an increasingly hostile environment.

"Right now, an innovative way architects are working is by repossessing properties and working with developers to refurbish them. This is a prime example of



regeneration without physical intervention that has a spatial effect," explains Galilee. Despite the seemingly academic undertone of this year's triennial, the event is slowly opening up to a wider public and a more international audience.

The program, alongside the exciting transformation of some city squares by Mexican architect Frida Escobedo, promises to be colorful and thought-provoking.



There will be three main exhibitions, including "Future Perfect," a show that takes place in a former power station. Curator Liam Young invited video-game designers and scientists to give their take on future metropolises, fragments of which are then realized by an on-site 3-D concrete printer.

How does such a young architecture fair in one of the less brash European capital cities stand up against the big guns, such as the Venice Biennale? Lisbon's aim is to uncover the new talent that the world should be keeping an eye on, instead of putting the spotlight on the achievements of already-established stalwarts – what Venice has always excelled at.

"We're giving an opportunity for architects to talk about the next generation, what they will do and how they will do it," says Galilee. For an architecture fair, this abstract and considered look to the future is uncharted territory, and we're curious to see what Lisbon will deliver. » AK

SEPTEMBER 12-DECEMBER 15, 2013  
TRIENALDELISBOA.COM

### Q&A



BEATRICE GALILEE  
CURATOR

» **WHY IS THIS TRIENNAL IMPORTANT?** Despite Lisbon being huge on architecture, there's no architectural institution in Portugal. The founder José Mateus saw the opportunity to do the Triennale as something really important, to push it into the spotlight.

» **IS IT SIMPLE TO CURATE ARCHITECTURE?** Architecture curation is still finding its feet, and we're trying to offer some new ideas about how it should be done. Curating architecture is a mind-bender to find ways to exhibit a building, so we've taken a thoughtful approach.

Photography by Lynton Pepper

02

## AUTOMOTIVE WEEK PEBBLE BEACH

Since 1950, automobile enthusiasts from around the world have flocked to California's Pebble Beach golf course for the annual festival celebrating the art and design of vintage vehicles. Kicking off Automotive Week is the Tour d'Elegance, a 17-mile drive through the cypress-filled forests of Monterey, where the grace of the automobile in motion is displayed and savored by car junkies. The Concours d'Elegance, the main event taking place next to the 18<sup>th</sup> hole of the golf course, sees 200 of the world's most collectible cars vying for the coveted prize of excellence in engineering, design and historical restoration. The festival will also include the unveiling of various new concept cars – highlighting advances in technology and design in the automobile industry. » BM

AUGUST 15-18, 2013  
PEBBLEBEACHCONCOURS.NET





Photography by Mark Iantasca

03

### NOHO DESIGN DISTRICT NEW YORK

One of the most interesting spin-offs of New York's International Contemporary Furniture Fair (ICFF), Noho Design District (NDD) returns to Manhattan's NoHo neighborhood for four days this May. Described by cofounder Monica Khemsurov as an event that gives "emerging designers a platform to show strong experimental work," NDD is an edgy design showcase bridging the gap between established designers and the up-and-coming set. Its annual program of pop-up shops, exhibitions and performances has helped keep New York design week pinned to the global calendar. » BM

MAY 17-20, 2013  
NOHODESIGNDISTRICT.COM



Exhibition: Cy Twombly, "The Last Paintings," 2012



06

### ART BASEL HONG KONG HONG KONG

In its ongoing monopolization of the world's art capitals, Art Basel will take up residence in Hong Kong this May, joining its other annual editions in Basel and Miami. Last year, the owners of Art Basel and Art Basel Miami Beach, MCH Swiss Exhibition, signed an agreement with Asian Art Fairs to take control of the four-year-old ART HK. Welcoming around 250 of the world's leading commercial galleries, the fair is a sign of how important Hong Kong has become as the art world competes for the attention of Chinese collectors. Making the most of the zero percent sales tax, Gagosian Gallery (pictured above left) and White Cube have recently opened spaces

here. "Asia clearly has huge potential, and there are more billionaires now in Asia than in Europe," says Art Basel's Asia director, Magnus Renfrew (pictured below left). Keeping the three editions different, however, is still important. "Art Basel has 50 percent of its exhibitors coming from Europe, Art Basel in Miami Beach has 50 percent of its exhibitors coming from the Americas, and Art Basel in Hong Kong will have 50 percent of its exhibitors coming from Asia and the Asia Pacific region," says Renfrew. "The thread that will tie the three shows together is quality." » TM

MAY 23-26, 2013  
ARTBASEL.COM/EN/HONG-KONG



04

### SHANGHAI INTERNATIONAL FILM FESTIVAL SHANGHAI

With China and East Asia quickly becoming two of the hottest properties in the film industry, all eyes return to that part of the world this June for the 16<sup>th</sup> Shanghai International Film Festival (SIFF). Although Hollywood still reigns at the Chinese box office, the local industry is slowly managing to cope with censorship, sponsorship and piracy issues to create quality homegrown productions — with SIFF remaining the best showcase of Chinese and pan-Asian moviemaking. » TM

JUNE 15-23, 2013  
SIFF.COM

05

### FRINGE FURNITURE MELBOURNE

Fringe Furniture is one of the many must-see elements of the Melbourne Fringe Festival. An important asset of the city's buzzing and bold design community, the annual Fringe Furniture show is the perfect showcase of local design talent in the region. Awards are given for lighting design and sustainable and waste-wise design, and to the jury's preferred emerging talent. » TM

SEPTEMBER 2013  
FRINGEFURNITURE.MELBOURNE-FRIDGE.COM.AU



Sculpture: Gordon Tait, "Amalgamation"

07

### SCAPE 7 CHRISTCHURCH

This September, Kiwi public art initiative SCAPE hosts its regular biennial, transforming Christchurch into an open-air gallery. Since 2000, seven permanent works have been commissioned by SCAPE following the festival, most recently "Muegano," by Mexican artist Héctor Zamora, a piece made of 27 greenhouses in the city's botanical gardens (pictured right). "The structure's geometric frame resembles the house in Western culture, while the organic matter embodies the presence of the natural world," says Zamora. Expect more shape-shifting structures from 2013's event. » BM

SEPTEMBER 20-NOVEMBER 2, 2013  
SCAPEBIENNIAL.ORG.NZ



08

### WORLD ARCHITECTURE FESTIVAL SINGAPORE

At last year's festival, the World Building of the Year award went to Wilkinson Eyre Architects for a construction on home turf — the Cooled Conservatories at Gardens by the Bay in Singapore (pictured left). This year, an estimated 1,750 architects from around the world will again be in attendance to see who takes home the many awards on offer. They will also enjoy the stellar lineup of talks and discussions. » TM

OCTOBER 2-4, 2013  
WORLDARCHITECTUREFESTIVAL.COM

09

### TOKYO INTERNATIONAL BOOK FAIR TOKYO

The 20<sup>th</sup> edition of the Tokyo International Book Fair, one of the biggest publishing trade shows in Asia, attracts an estimated 1,000 publishers and production companies from both home and abroad. On display will be just about everything book-related: from manga and children's books to academic tomes and encyclopedias. There will be a section dedicated to e-books, too. A must-see destination for bookworms. » SH

JULY 3-6, 2013  
BOOKFAIR.JP



10

### SHARJAH BIENNIAL 11 SHARJAH

One of the most interesting cultural events in the Middle East, the much enjoyed Sharjah Biennial takes place once again this spring. Curated by Yuko Hasegawa, chief curator of the Museum of Contemporary Art in Tokyo, the festival takes inspiration from the traditional Islamic courtyard as a metaphor for the "Westerncentrism of knowledge in modern times." Hasegawa has enlisted artist Yang Fudong and architects Studio Mumbai and SANAA's Kazuyo Sejima to create work for the event, as well as Tiffany Chung, whose cartographic art (pictured right) examines urban development. » BM

MARCH 13-MAY 13, 2013  
SHARJAHBIENNIAL.ORG



Artist: Tiffany Chung, "Tanger 1943," 2012





11

## SALONE INTERNAZIONALE DEL MOBILE MILAN

The furniture fair returns for its 52<sup>nd</sup> edition in Milan this spring. Last year's event was a rather muted one, focusing on showcasing good, sensible new design instead of merely putting on a show. This year, the world will look to Milan to identify the next trends, as the design industry steadies itself after the economic turbulence a few years ago. In addition to the regular program, Salone organizers have invited French architect Jean Nouvel to undertake a special

project investigating contemporary design for work spaces. It will be on display inside the SaloneUfficio pavilion, and should draw attention to the predictable nature of many of today's offices. What has us most excited about Nouvel's plan is the addition of some choice furniture and furnishings devoted to – and produced by – the modern masters of architecture. » TM

APRIL 9-14, 2013  
COSMIT.IT



IT REALLY  
REFLECTS  
WHERE WE  
ARE NOW



12

## LEXUS DESIGN AWARD MILAN

The work of the finalists of the inaugural Lexus Design Award will be among the many special items on view during this year's Salone del Mobile. Launched at Tokyo Designers Week in October 2012 (the stand is pictured above), the award is open to everyone – from product designers to architects to craftspeople from around the world.

Following an open call, a handful of designers were selected as finalists earlier this year, with the two winners then receiving lengthy mentorship from celebrated designers Sam Hecht and Junya Ishigami. During the show in April, Lexus's panel of expert judges, including Paola Antonelli and Jaime Hayon, will critique the work on display.

With a broad theme of "motion," the award is sure to result in a fascinating diversity of ideas. Ishigami says, "There isn't really a particular answer to this theme – it really reflects where we are now."

"The Lexus Design Award gives the opportunity to the next generation of designers to show us where the future might lie," says Hecht. We certainly hope that the unique chance provided by the award will allow new talent to gain the recognition it deserves. » AT

APRIL 9-14, 2013  
LEXUS-GLOBAL.COM



THE TWO-DOOR LF-CC CONCEPT COUPE SETS A NEW DESIGN STANDARD FOR LEXUS BY OFFERING ONE OF ITS BOLDEST VISUALS TO DATE

The main pillars of the LF-CC, Lexus's latest concept model, which made its long-awaited world premiere at the Paris Motor Show in 2012, are "design," "driving pleasure" and "state-of-the-art hybrid technology."

The LF-CC's bodywork is its most striking asset, thanks to the expertise and experience accumulated within the Lexus Design Division over the 10-year or so period since the introduction of its L-finesse philosophy. L-finesse, coined from the brand's core values of "leading-edge" and "finesse," is a self-imposed design concept to which Lexus has always aspired. Over time, the designers have honed the concept, improving it each time they develop a new concept or production model.

"We went back to basics to restudy and develop our visual language, thereby setting this vehicle far and away from its rivals in terms of exterior styling," says Takeshi Tanabe, project manager of the Lexus Design Division.

The spindle grille makes its presence known on this vehicle with its 3-D-esque profile. Strong, sculptural lines originating from the grille run from the surface of the hood to the rear. The large front fenders — another no-nonsense design feature of the vehicle — are aerodynamically shaped to guide the flow of oncoming air to the engine and front brakes.

Completing this distinctive look are the LED projector headlights inserted in the narrow gap between the upper and lower fender surfaces. The clever headlight system is a unit of three independent lights, each with its own heat sink,

sharpening the frontal expression of the vehicle and making it even more dynamic.

The bodywork on the side is also impressive. The distinctive lines rise upward from beneath the body via the rear fenders and move toward the rear before seamlessly merging into the trunk lid and spoiler. Thanks to the uniquely sculptured roof treatment, the car has a distinctive coupe profile. It is easy to imagine the car being thrust into top speed in no time at all.

"The modeling experts applied the finishing touches to the 1/1 clay model to ensure the perfect exterior styling of the vehicle," Tanabe says, reflecting on the careful creation process in which the human touch is always integral.

The rear-wheel drive LF-CC is powered by a combination of the all-new 2.5-liter, 4-cylinder gasoline engine and a compact magnet electric motor. This cutting-edge hybrid power train emits an industry-leading 100 g/km of CO<sub>2</sub>. It also benefits from a power split device that combines and reallocates power from the engine, electric motor and generator, depending on operational requirements.

In the past, Lexus enjoyed great success with the SC, a luxury sports coupe known as the Jewel of Lexus because of its elegant appearance and sporty steering. Since its removal from the lineup in 2010, there has been demand for something to take its place in Lexus's portfolio. Although it is not a direct successor, the LF-CC, or at least the production model of it, is certainly the natural contender to fill the void that has been left. //



# BEST FOOT FORWARD

A DASHING VISUAL FEATURE INTRODUCED WITH THE CURRENT GENERATION GS IN 2011, THE SPINDLE GRILLE HAS HERALDED A NEW CHAPTER FOR LEXUS AS A PREMIER AUTOMOTIVE BRAND

TEXT BY SHOGO HAGIWARA  
PHOTOGRAPHY BY GREG WHITE

## 01 GRILLE TRIM CHROME FINISHING

The vehicle's finishing traces the contour of the spindle grille to create a unified appearance so distinctive that the origin of the car could not be mistaken for any other brand.

## 02 LOWER GRILLE APERTURE

Positioned low on the front end, the lower grille aperture gives a strong road presence to the vehicle. Its trapezoid-like shape assists the flow of air into the engine room.



The bold, 3-D appeal of the grille's profile is the result of an ongoing design evolution. The upper half of the grille, a trapezoid-like shape, was first introduced in 2005 with the GS model. It was part of Lexus's attempt to create an individual face for the brand — soon leading to the decision to develop an additional lower grille aperture, forming the resultant spindle grille.

"Everyone at Lexus believed that we should try putting forward our L-finesse design philosophy in a much bolder manner," explains Takeshi Tanabe, project manager of the Lexus Design Division. "L-finesse consists of the following three elements: seamless anticipation, intriguing elegance and incisive simplicity. They all must be reinforced in our design."

Many drawings and clay models later, the overall design concept was perfected. The upper and lower grille apertures have been

merged to form one distinctive shape, with chrome lining decorating the grille's trim, making a bold visual statement.

The recognizable geometric grille is a result of its function, too. In particular, the lower half is structured to assist intake airflow, optimizing the temperature of the engine under the hood.

Each part of the grille is sculpted and positioned by the slimmest of margins, ensuring a seamless surface treatment. The paint job is also of excellent quality; even half-hidden parts of the grille's profile are finished, using a variety of shades if necessary, so that it appears sound from all angles.

"The elements behind the grille — things like ducts and cables that may not seem tidy — are not at all visible from the outside either," says Tatsuya Hattori of the Lexus Product Development Division. His team was responsible for drawing up the actual

blueprint of the grille. "We've looked at every tiniest detail to maintain the superb look of the face, as well as to ensure the maximum safety to pedestrians."

The spindle grille is Lexus's seal of authenticity, and all future models will come with this bold frontal design. Each version will receive a slightly different design treatment to cater to each model's specific target audience.

Only available to owners of the F SPORT grade — the raciest of all the categories — is an even more sporty-looking grille. Its mesh face is made of dozens of tiny L-shaped pieces that are vertically aligned, a masterpiece by Lexus craftsmen. Just a quick glance indicates what a painstaking process it must have been to forge such intricate architecture. Such attention to detail should delight any driver who is lucky enough to get behind the wheel. //



### THE TECHNIQUE

Michael Thonet patented his revolutionary method of steam-bending wood in 1842. His innovative technique involved gluing together long, narrow veneers, clamping them into metal presses, then blasting them with steam to create the required shapes. Solid beech wood was used for the curves of his elegant Chair No. 14.



# TAKE A SEAT

THE THONET 214 IS ONE OF THE FIRST EXAMPLES OF MASS-PRODUCED FURNITURE MADE WITH CRAFTSMANSHIP IN MIND, AND IT REMAINS A BEST SELLER TODAY



The 214 has taken on many guises in its history, with the woven seat later adapted in various ways

TEXT BY NICOLE SWENGLEY  
PHOTOGRAPHY BY LEANDRO FARINA

In 1859, when Michael Thonet created this solid bentwood chair — originally called Chair No. 14 and known today as the 214 — at the Vienna carpentry business he ran with his five sons, he could not have anticipated its impact on the history of furniture production. Used in cafés and restaurants worldwide, this timeless classic has been in production ever since, with nearly 60 million fabricated to date. Its significance, however, goes far beyond its elegant design.

Earlier experiments during the 1830s in his Rhineland hometown of Boppard had led to Thonet's revolutionary invention of bentwood furniture. This was a radical development that transformed furniture production from a workshop-based craft into an industry, with chairs mass-produced for the first time rather than individually handcrafted. No wonder Thonet is regarded as one of the great pioneers of industrial design.

The 214 is more than an early example of mass production, though. Its design was a masterpiece of simplification. Constructed from six components and a handful of screws, it was the world's first flat-pack chair. The components for 36 chairs fitted into a crate less than one cubic meter in volume, so that it was easy to ship chairs worldwide for

on-site assembly and still charge prices lower than those of local furniture producers.

The 214 was an instant success. Sinuous curves and a simple, unfussy shape captivated a public hungry for a lighter, less opulent aesthetic, and the chair was available at prices people could afford. Meanwhile, its functionality and durability appealed to café owners the world over. Some 19<sup>th</sup>-century coffeehouse originals are still in use today; others are in permanent collections, including the V&A Museum in London. Variations (with armrests or with plywood or upholstered seats and even a children's version) have subsequently been introduced by Thonet's fifth-generation, family-run business, while the original design has spawned countless unauthorized copies.

Still produced today, the 214 continues to inspire contemporary architects and designers, including Austrian-born, Paris-based Robert Stadler, whose 107 chair — a contemporary reinterpretation of the classic 214 — was launched by Thonet in late 2012. //





5

» » » » » » » »

FROM BUILDINGS MADE OF FOAM TO BRIDGES COATED IN LED LIGHTS, WE MEET FIVE BIG THINKERS WHO ARE DOING THINGS DIFFERENTLY



02



03

01

**PERNILLA OHRSTEDT**

ARCHITECT, LONDON

Raised in Stockholm, 32-year-old architect Pernilla Ohrstedt first moved to London to take a foundation course at Central Saint Martins College of Art and Design. Despite being raised in an “architecture-saturated environment” — both her parents work in the trade — Ohrstedt had yet to decide on her future vocation when she arrived but soon knew that her interests lay in the built environment. “But I wanted to do it in a different way, and I realized schools here let you do that,” she explains. “Possibly you can see that in the way I work; I’m a sort of reluctant architect.”

As she admits, it is perhaps no surprise that one of the projects that she has been most noticed for is not actually architecture at all. Last year, Ohrstedt worked with the London-based fashion company Antipodium, creating a refracting “skin” fabric that blurred the lines between fashion, product design and the built environment. She says that it investigated “how fashion deals with the body, and how architecture deals with the body.” Her multifaceted interests in art, installation, performance and fashion have helped define her unique approach to architecture. So far, she has used foam, sand, ice and even sound to create structures. “I really enjoy architecture when it’s interdisciplinary, as I feel it gives you a much richer language,” she says. This concern is represented by one of her most interesting assignments, a project for the British Council and the Royal Academy of Arts in Singapore in 2011. Designed with fellow Bartlett School of Architecture alumni Asif Khan, the Future Memory Pavilion was a two-coned structure made predominantly of rope.

“These thin black ropes almost created a drawing against the sky,” Ohrstedt explains. Sand would fall every 10 minutes from one cone, gradually building a sand dune beneath it, symbolic of the landfill that Singapore is built on. Under the other cone, a block of ice would slowly melt throughout the day, emblematic of the temperate spring climate that the hot, humid island continually mimics with air-conditioning.

“In the UK, a pavilion is somewhere you go in summer and have a picnic, but in Singapore, you don’t hang out outside,” Ohrstedt says. She and Khan set out to change this with the shrewd use of raw materials in their well-received architectural structure. “We began to think, how do we get people to want to go there, without making another big air-conditioned space? How do we resensitize people to their climate?”

Materials such as ice and sand, which change form over time, have been a recurrent element in Ohrstedt’s work. In 2011, Ohrstedt and Khan produced Cloud, a project that used foam made of helium, water and soap to create a floating roof. The pair also worked

together designing the Coca-Cola Beatbox pavilion at the London 2012 Olympic Park, a structure that used sound as a building material. It was the last project the pair worked on before disbanding later last year: Ohrstedt quickly went on to form her own studio. One of her first solo projects is for a Swedish summerhouse maker, helping design a new type of “additional home” in the UK. It’s a significant achievement for a Swede who arrived in London a decade ago, not knowing where it would take her.

Going solo was a wise move: last year, Ohrstedt was short-listed as Emerging Woman Architect of the Year by *The Architects’ Journal*. “I always wanted to be more than the average; I wanted to do it my own way,” she says. “I think I’ve found a way to do it like that, and hopefully that uniqueness will be my strength.” » TM

[pernilla-ohrstedt.com](http://pernilla-ohrstedt.com)

01 Pernilla Ohrstedt in her London studio  
02 The Anti-P Skin by Ohrstedt for Antipodium  
03 The Future Memory Pavilion project, commissioned by the British Council in Singapore

Portrait by Heiko Prigge

02

**ALAIN LEE**

INDUSTRIAL DESIGNER, TAIPEI

01



Craftsmanship might not be the first thing that comes to mind when you hear the words “electronics” and “made in Taiwan,” but 45-year-old Alain Lee hopes to change that.

Lee is the design director of Pegacasa, a Taipei-based company that takes an artisanal approach to IT and stationery products. It is attached to Taiwanese electronics giant Pegatron Corporation, and Lee has designed everything from bamboo flashlights to the world’s first leather laptop, trying to bring a sense of craft to the nuts and bolts of the IT industry.

“We didn’t choose to use bamboo because it was an Eastern element,” Lee says. “It was because the ancient, traditional

[pegacasa.com](http://pegacasa.com)

craft of Taiwanese bamboo weaving is slowly vanishing.”

Lee and his young team of 22 designers create everything from staplers to pencil cases, mouse pads to key rings, produced in a rich range of materials. He is keen for his team to be obsessive about its craft, explaining, “When we use bamboo in our products, I ask our designers to become experts on the plant, learning about pests, diseases, suitable soil and water environment design.”

It is this attitude that has helped Lee set the record straight about the design prowess of his homeland. “The important thing is not ‘made in Taiwan,’” he says, “but how to inspire the world.” » TM



02

01 Pegacasa design director Alain Lee in his Taipei workshop 02 A selection of well-used work tools in the studio 03 Pegacasa has quickly become known for taking a unique approach to the design of household electronics

Photography by Kenneth Hu

03



03

**LEO VILLAREAL**

LIGHTING ARTIST, NEW YORK

Earlier this year, the world's largest light sculpture was lit up on one of the world's most iconic pieces of engineering. To commemorate its 75<sup>th</sup> anniversary, San Francisco's Bay Bridge was covered in 25,000 twinkling white LED nodes, creating New York-based artist Leo Villareal's "The Bay Lights."

Villareal is one of the most established artists producing site-specific illuminated works of this nature. For Villareal, who has installed groundbreaking projects at the National Gallery of Art in Washington, DC, and the Brooklyn Academy of Music and MoMA PS1 in New York, this project, located just an hour's drive or so from Silicon Valley, was hugely symbolic.

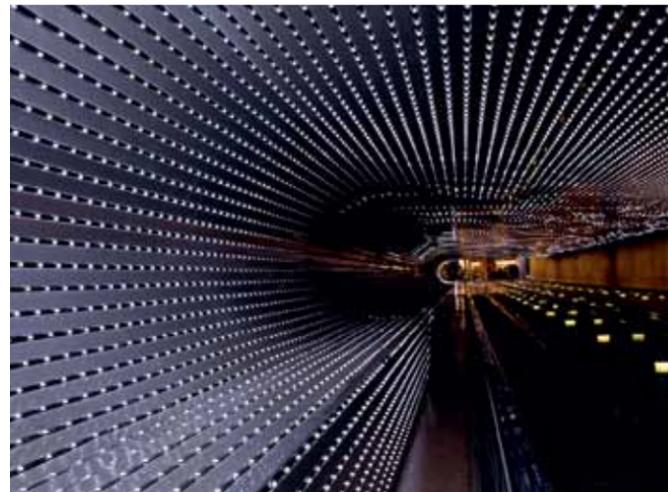
"The Bay Area is incredibly inspirational to me," he says. "I lived in San Francisco in the early 1990s and worked at a research lab in Palo Alto. There is such a wonderful spirit of innovation and creativity that opened my mind and helped me to integrate art and technology in a deep way."

Although the installation makes a significant visual impact, Villareal's pioneering use of innovative, environmentally minded LED technology consumes minimal energy – even on this grand scale. "This project would not be possible without LED technology," he says. "Of primary concern to me is that we are using energy-efficient technology. It has very small impact. It is custom-made for its environment and takes its inspiration from the systems that surround it. The traffic, weather and organic systems all factor into the abstracted movements of the lights." » TM

[villareal.net](http://villareal.net), [thebaylights.org](http://thebaylights.org)



01



02



03

01 Leo Villareal in his studio in New York 02 "Multiverse" (2008) at the National Gallery of Art in Washington, DC 03 "The Bay Lights" in San Francisco 04 Villareal at work

Portraits by Michael Edwards

04

04

**KENMEI NAGAOKA**

DESIGNER AND RETAILER, TOKYO

The design store D&Department revolves around the "long life design" concept, coined by owner Kenmei Nagaoka, which puts faith in built-for-life design. The store began when Nagaoka, a trained graphic designer, started showcasing well-made pieces of design, which he'd find at thrift stores, in his Tokyo apartment. The range quickly grew to include the classics (including Tendo Mokko and Karimoku furniture) as well as standard, everyday items made by craftspeople throughout Japan, soon occupying a 16,000-square-

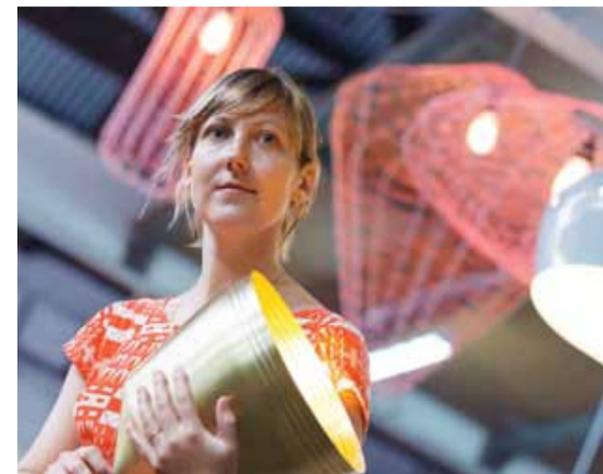
foot retail space just outside Tokyo. "Our responsibility is to connect artisanal manufacturers with end users," Nagaoka says. "We wanted our shop to be a place where they can interact through truly excellent design products."

Last year, D&Department opened a location in Tokyo's Hikarie mall, showcasing food and design from each of Japan's 47 prefectures. Nagaoka's big-picture thinking on a local scale has spurred a whole new appreciation for quality design that stands the test of time. » SH

[d-department.com](http://d-department.com)

01 D&Department director and designer Kenmei Nagaoka 02 Treasured design finds for sale at the D&Department retail space in Tokyo

Photography by Kohei Take



01



02



01 Kate Stokes in her Melbourne studio 02 The modeling process 03 A series of Coco Pendants in the making

Photography by James Lauritz



01



02

05

**KATE STOKES**

PRODUCT DESIGNER, MELBOURNE

"Too many things are rushed in life nowadays; there seems to be this urgency about getting the new thing out there, but I'm determined not to buy into that," explains Melbourne-based Kate Stokes, owner of the design studio Coco Flip. She started the company in 2010 with the help of an Australia Council for the Arts grant, focusing on making well-considered furniture and lighting locally and to the highest specs.

Coco Flip first received attention in 2010 for its ash and spun-aluminum Coco Pendant lamps. As the Melbourne studio becomes more globally popular, Stokes is keen to stay nimble and, crucially, ethical: for example, she works closely with a UK company to produce the Coco Pendant in Europe using local lumber. "I don't want to design solely for the Australian market; it's about reaching out to an international market whilst maintaining integrity," she says. "In terms of manufacturing, if it doesn't feel good, then you probably shouldn't be making it. That's my philosophy." » TM

[cocoflip.com.au](http://cocoflip.com.au)

03

THE REVEAL

## MAKING AN ENTRANCE

THE NEXT-GEN LEXUS IS MODEL SHOWS  
SOME OF THE MOST SUPERIOR BODYWORK,  
THE MOST INTELLECTUAL STEERING AND THE  
MOST POWERFUL DRIVING CAPABILITIES  
EVER RELEASED IN THE RANGE

The edgiest, the most daring and arguably the sexiest model in the 20-plus-year history of the Lexus marque, the latest IS is leading the way for the premium brand.

Since the unveiling of Lexus's LF-CC concept car at the Paris Motor Show last year, the car community's collective breath has been held for the arrival of its latest model, with many expecting that it would take its leave from the coupe concept.

Those predictions were correct, with the impressive next-gen IS taking many a creative cue from the LF-CC (see page 17). The 3-D spindle grille and the LED headlight system with integrated heat sink and L-shaped daytime running lights are present on the latest IS. As seen on the concept coupe, the lines originating from the bold-looking grille also offer impressive visuals, while front air-intakes and bulging fender flares constitute a powerful facial expression. It is rare that the overall visual concept of a one-off vehicle has been adopted on a production model to such an extent, but it also indicates how determined Lexus has been to maintain its position as one of the most elite members of the world's automotive industry.

Marveling solely at the visuals, however, doesn't do justice to this delightfully beefed-up sports sedan.

"The previous IS had garnered accolades for its overall driving performance," explains the chief engineer in charge of this IS design, Junichi Furuyama. "So, obviously, we had to aim really high, especially to bring its fun-to-drive features to the next level. We also understood that the next IS must become the one that would transform Lexus into a truly premium automobile brand."

Firstly, Furuyama and his team made a huge effort to improve the gearbox performance so that the vehicle moves exactly as the driver intends. To achieve that end, the prototypes were built from the wheels up, and tested on circuits both at home and abroad, including the Nürburgring in Germany, known for its demanding course layout. During the later stages of development, the prototypes were also tried out on normal roads around the world, with testing vehicles doing almost one million miles on the road over a total of three years.

All that mileage has paid off. Thanks to Team Furuyama's effort, the new-gen IS shows incredible improvement over the previous model. The feel of the steering is especially outstanding: the car's response to the driver's input is direct and exact, enabling the driver to keep the car's movements in check, even around tight corners.

As soon as you hit the open road, the eight-speed automatic transmission — available only on the IS 350 FR model — reveals exactly what it's made of. Capable of reaching horsepower of more than 300, acceleration is as smooth as it is powerful, sending the vehicle into the region of 60 mph within a fraction of time. The IS 350 also features a Drive Mode Select system ranging from ECO and NORMAL to SPORT/SPORT S and SPORT S+. F SPORT models are also available, featuring the Adaptive Variable Suspension system as an exclusive option, while 3.5-liter-engine models are fitted with Variable Gear Ratio Steering.

Although much state-of-the-art technology has been employed to develop the latest IS, what matters most of all is the adhesive joint and laser screw welding, both of which allow body parts to be joined far more solidly than previously possible, contributing to the improvement of the overall body rigidity.

"We tested these two new technologies on a prototype during the development stage and saw their real contribution to body rigidity," Furuyama recalls with a wry smile. "The benefits of these technologies were far more than expected, which ultimately led us to determine that the new IS must be equipped with them." //

TEXT BY SHOGO HAGIWARA AND PHOTOGRAPHY BY DANIEL RIERA

### THE TAILLIGHTS

Inspired by Lexus's L-finesse design philosophy, several L-shaped motifs can be found on the Lexus IS, including the daytime running lights on the front (see page 35) and the taillights at the back. These also contain L-shaped LED projectors.









**DAYTIME RUNNING LIGHTS**  
 The L-shaped daytime running lights (DRL) on the frontal treatment were designed to be shaped like an arrow, helping form a bold and speedy visual expression. Unlike the format on its predecessor, the lights on this IS are housed independently from the headlights.

	IS 350
<b>LENGTH</b>	4,665mm (183.7in)
<b>HEIGHT</b>	1,430mm (56.3in)
<b>WIDTH</b>	1,810mm (71.3in)
<b>WHEELBASE</b>	2,800mm (110.2in)
<b>SEATING CAPACITY</b>	5
<b>DRIVE WHEELS</b>	Rear-Wheel/All-Wheel Drive
<b>ENGINE TYPE</b>	2GR-FSE
<b>CYLINDERS</b>	V6
<b>ENGINE OUTPUT</b>	228/6,400kW/rpm (306/6,400hp/rpm)
<b>TORQUE</b>	375/4,800Nm/rpm (277/4,800lb-ft/rpm)
<b>TRANSMISSION</b>	8AT (for RWD), 6AT (for AWD)
<b>SUSPENSION</b>	Front: Double Wishbone Rear: Multilink

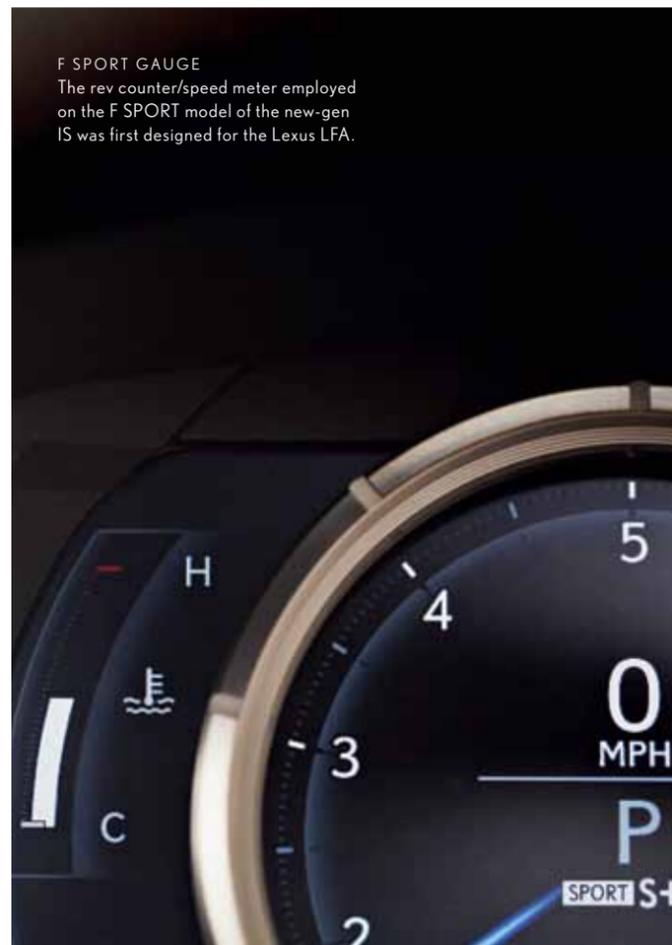




**INTERIOR DESIGN**  
Taking advantage of Lexus's state-of-the-art human-machine interface (HMI) technology, the cabin has been developed based on the latest ergonomics. The combination of increased width and an extended wheelbase provides a comfortable contemporary environment, especially for rear-seat passengers.



**F SPORT GAUGE**  
The rev counter/speed meter employed on the F SPORT model of the new-gen IS was first designed for the Lexus LFA.



THE RANGE  
Besides the IS 350 (pictured),  
the all-new IS range will include the  
IS 250 and the IS 300h, all available  
with the F SPORT option.





DESCRIBED BY SOME AS TROPICAL MODERNISM, BRAZILIAN ARCHITECT ISAY WEINFELD'S CREATIONS ARE KNOWN FOR HAVING A LOT LESS CONCRETE AND A LITTLE MORE SOUL THAN MOST

# ORDER AND PROGRESS

TEXT BY RICARDO MORENO AND PHOTOGRAPHY BY VICTOR AFFARO



01

01 Architect Isay Weinfeld on the mezzanine floor of his São Paulo studio 02 Sketches of residential project Edifício OKA 03 Souvenirs and inspirations from around the world in Weinfeld's private office

**ARCHITECTURE HAS ALWAYS BEEN AN EXCUSE FOR ME TO RELATE TO OTHER PEOPLE**



02

expansive office in the Vila Madalena neighborhood of São Paulo, a city for which he has arguably helped define a creative identity over the decades.

Born and raised in São Paulo, the 60-year-old architect likes to stress that his work is devoid of any particular style. Despite the architectural ancestry behind him, most notably Brazilian modernists such as Oscar Niemeyer and Lúcio Costa, Weinfeld has always preferred to think independently. Weinfeld's style has earned him a loyal following around the world, attracted to his unique vision of tropical modernism. Whether it be bookshops or bars, hotels or homes, there is a happy union of straight lines with wide spaces, sophisticated textures such as dark wood and leather with mud or velvet, that is common to all his creations. With numerous commissions from wealthy Paulistanos, Weinfeld has helped define a discreet and sexy style for modern-day Brazil, all long proportions and natural materials, signed off with a healthy smack of lush vegetation.

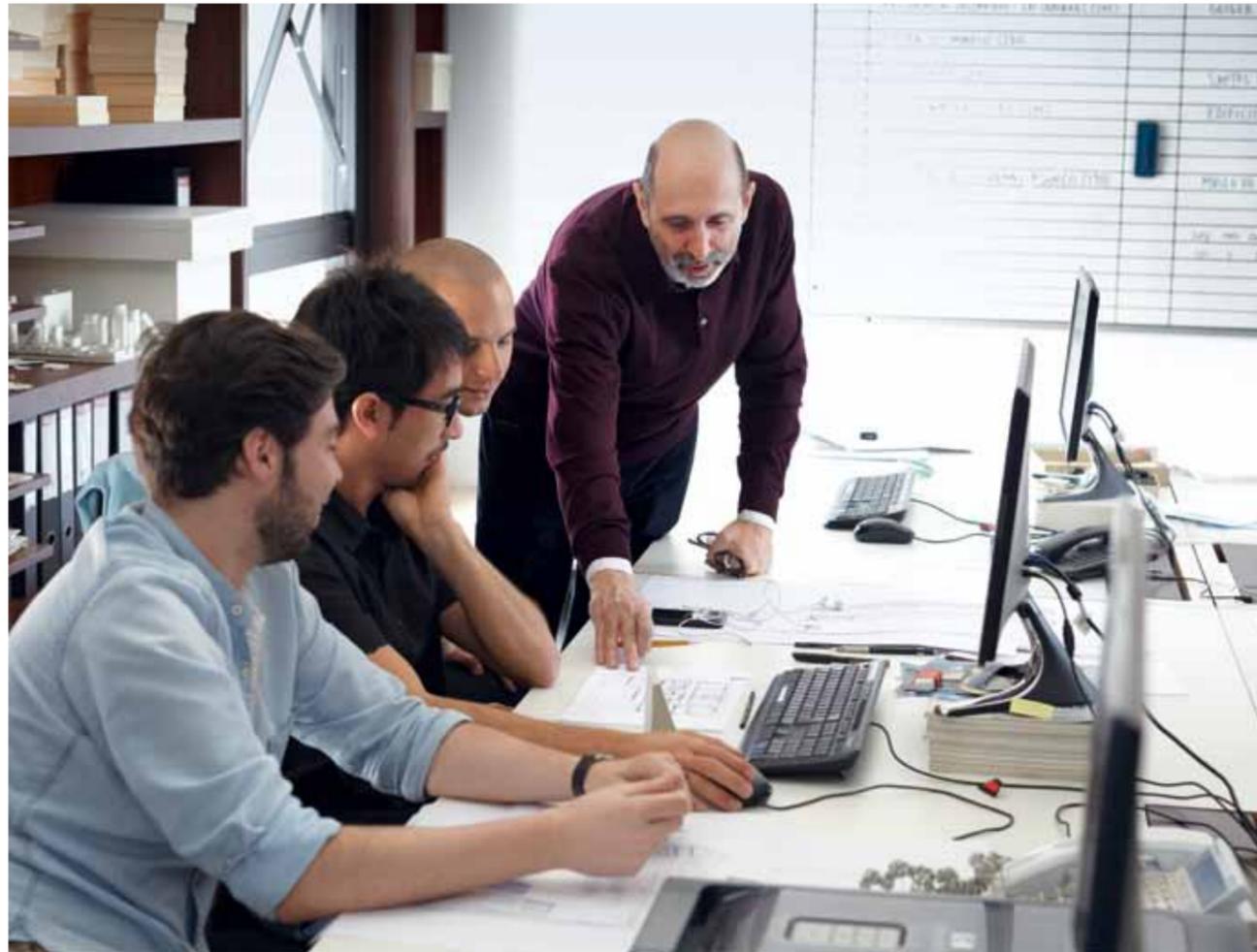
Weinfeld's portfolio is wide reaching in style and situation. Among his many hits are the Fasano hotel in São Paulo, the residential building 360°, Bar Número and the five branches of bookshop Livraria da Vila. Weinfeld's studio was also responsible for

At the entrance of the Isay Weinfeld Arquitetura studio in São Paulo, there is a set of old metal signs with arrows that point in all directions. In reality, they do not represent much beyond the Brazilian architect's pleasure in collecting vintage goods and antique finds. On a more poetic level, though, they're a clear indication of Isay Weinfeld's ability to look in all directions when designing. In the 40 years that Weinfeld has spent working in architecture, he has become known for rarely repeating himself.

"I'd rather make a mistake trying something new than repeat the same hit project of the past," he points out, sitting in his

03





THE AVERAGE AGE OF THE INTERNATIONAL RANGE OF STAFF AT ISAY WEINFELD ARQUITETURA IS 30

the Square Nine hotel in Belgrade and the Fasano Punta del Este hotel in Uruguay. The team is currently working on another Fasano hotel in Salvador.

Weinfeld properly began his architectural career in 1975, after graduating from São Paulo's prestigious Faculdade de Arquitetura e Urbanismo do Mackenzie. Interestingly, Weinfeld has never prided himself on his drawing skills, and readily admits his expressive, emotional relation to design. "You draw with the head, not with the hands," he explains. The sole purpose of the two mechanical pencils that he carries in his pocket is to make changes to

floor plans already printed on paper, as he prefers to take a more elemental approach to the creative process. When accepting a commission, the charismatic Brazilian will more often turn to rock concerts, novels, trips abroad and long conversations for inspiration, rather than hiding away at the drawing board. "Architecture has always been an excuse for me to relate to other people," he says. He never does what he wants, but what the customer wishes. "In my own way. There's a subtle difference," he says.

Weinfeld is a "globalized" architect in every sense of the word — not least in reputation. Recent accolades have included

wins at the 2012 MIPIM Architectural Review Future Projects Awards in Cannes (for the São Paulo residential building Edificio OKA, which consists of eight units of varying sizes arranged in a 62-foot cascade down a slope in the city) and a nod for World Building of the Year at the World Architecture Festival in Singapore (for the Fazenda Boa Vista Golf Clubhouse). The studio is currently working on a high-rise residential commission for the royal family of Monaco. Globalization also applies to his team of 35 professionals that, besides staff from across Brazil, also includes talent from Germany, Portugal and Uruguay.

#### ISAY WEINFELD RÉSUMÉ

1952 »	Born in São Paulo
1975 »	Graduates from Faculdade de Arquitetura e Urbanismo do Mackenzie in São Paulo
2000 »	Wins the Rino Levi and IAB (Institute of Architects of Brazil) Awards for the Inglaterra Residence in São Paulo
2003 »	The Fasano opens in São Paulo
2004 »	Wins the Best Contemporary Design Award at Decorex Fair, London, for his first furniture project: the Zezinho sideboard
2005 »	Opens his first international project, the Clube Chocolate store in Porto, Portugal
2009 »	Wins the top prize at the MIPIM Architectural Review Future Projects Awards for the residential building 360° in São Paulo
2012 »	Wins the competition to build a high-rise residential building for the royal family of Monaco

Having spent three decades based in an office in the plush neighborhood of Itaim Bibi, the studio moved to the W305 Building in the slightly more ramshackle area of Vila Madalena three years ago. The office is around 8,730 square feet, spread over two wings of the building's seven floors. The construction's rooftop garden provides a panoramic view of São Paulo, a perfect place for meetings throughout the day. "It is here where I come to evaluate new proposals, review old projects and think about life," Weinfeld says, looking out across the metropolis.

Past the sober waiting room and its dark wood walls, furnished with models inside acrylic boxes, most of the studio works around four tables in a broad room flooded with daylight. Weinfeld's office is located on the second floor. There, stacks of magazines share desk space with a laptop. In one corner, the stuffing of an old ocher leather armchair tears the upholstery open at its seams. On the shelves sit a colorful model by the Campana Brothers, a plastic miniature of Queen Elizabeth II and a metal sign emblazoned with the word "stop." "I love a thrift store," he says. "I bought the armchair and the sign on a recent trip to London."



04

A self-confessed perfectionist, Weinfeld is involved with all the commissions that he accepts. He lays great emphasis on following everything closely, from the construction of the pillars to the design of the doorbell (which, in this case, he creates with paper and pencil in hand). "I must confess that I find it hard to drop the ball," he says. "There is no money that could pay for the emotion I feel when I see a project finished."

Weinfeld draws a parallel between his work as an architect and that of a psychoanalyst, preferring to listen more than talk. Each project begins with an exclusive, private tête-à-tête between Weinfeld and the future client. Once the details are agreed on, the whole Weinfeld team is then brought on to help incubate the concept, collectively working on drafts that the boss then amends, improves and revises.

04 Weinfeld freely admits to never having learned how to draw at architecture school  
05 A model of the 22-story residential project 360°. It was the overall winner at the 2009 MIPIM Architectural Review Future Projects Awards  
06 The team at work



05



06



MODELS ARE INTEGRAL TO THE DESIGN PROCESS AT THE STUDIO

**THERE IS NO MONEY THAT COULD PAY FOR THE EMOTION I FEEL WHEN I SEE A PROJECT FINISHED**

Matching his own interests in the extracurricular, Weinfeld likes to get to know his clients deeply, what they like, what music they listen to and where they like to travel. It is a *sine qua non* condition for any job.

It is this commitment to customer service that has helped Weinfeld build up such a loyal client base over the years. His most successful professional marriage has famously been with Brazilian restaurateur and hotelier Rogério Fasano, whom he started collaborating with in 2003, when the Fasano opened in São Paulo. Weinfeld has since worked on restaurants, a golf club and even a ballroom for Fasano.

To date, Weinfeld has also worked on numerous projects with Samuel Seibel, the owner of bookseller Livraria da Vila. The innovative revolving doors of the award-

#### MODERNISM IN BRAZIL

Kick-started in the 1930s under the influence of Le Corbusier and Russian architect Gregori Warchavchik, Brazil's modernist architectural movement had its heyday in the 1950s and '60s with the construction of Brasília, in the hands of masters Oscar Niemeyer and Lúcio Costa.

Among the movement's most striking features were rationalism, functionalism and geometric shapes devoid of ornamentation. Instead of windows, glass façades were used to integrate buildings with their surroundings. Although highly admired, the art of Niemeyer was unique, unrepeatable, and he leaves no heirs — as any Brazilian working architect would readily admit. The influence of Niemeyer — who died in 2012 at the age of 104 — is ever present, although his successors have taken a more organic, poetic and minimalist direction.

winning Alameda Lorena store, inlaid with bookshelves, kicked off the relationship in 2007 amid much fanfare from the design community. Each subsequent store has cemented a recognizable design DNA for the retail chain.

"This is a bookstore, so the goal here is to sell books," Weinfeld explains. "But in each of the stores, I applied different concepts and inspirations. Each of them has a very particular identity, yet you know right away that it is a Livraria da Vila." He has also worked closely on, appropriately, retail projects for Brazilian flip-flop superbrand Havaianas.

"There must be friendship and complicity," Weinfeld says. "You can ask any of my customers how our relationship is even after we have finished a project. We always become good friends. Otherwise the project would be impossible. It is a relationship that takes two, sometimes three years. It requires daily intimacy with a lot of interaction."

As the signs at the entrance of his office indicate, Weinfeld looks in every direction, and he always hits the target. //

#### THE ISAY WEINFELD PORTFOLIO



LIVRARIA DA VILA ALAMEDA LORENA, SÃO PAULO, 2007  
There are four branches of the bookstore chain in São Paulo, one in Campinas and one other planned for 2013 in Curitiba. All have one feature in common: the pivoting bookshelf doors first implemented in this Alameda Lorena store.



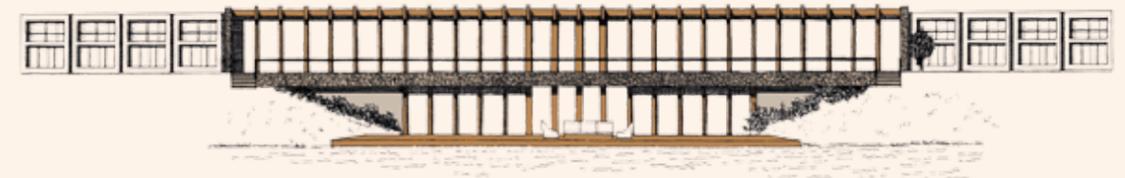
EDIFÍCIO OKA, SÃO PAULO, 2015 (EXPECTED COMPLETION)  
With OKA, Weinfeld took advantage of the 62-foot slant of the street to arrange this cascade of eight horizontal units. The project was awarded at the MIPIM Architectural Review Future Projects Awards in 2012.



CASA GRÉCIA, SÃO PAULO, 2009  
This 20,667-square-foot house, located in the Jardim Europa neighborhood, is divided by four huge separate blocks made of concrete and wood. It is built on a downhill lot, with a lap pool located below street level.



FASANO PUNTA DEL ESTE, URUGUAY, 2010  
The arid, rocky land of Las Piedras, five miles from Punta del Este, contributes to the power of this project. Erected over the stony landscape, the hotel offers 32 bungalows, a bar, an indoor pool, two restaurants and equestrian facilities.



FASANO BOA VISTA, PORTO FELIZ, 2011  
The 2.9-square-mile complex, 62 miles from São Paulo, was the first countryside hotel by the Fasano group. Designed in a long, horizontal format that embraces the lake in front, the 39 rooms are arranged in 13 conjoined two-floor boxes made of wood and stone.



## 10



OUR AGENDA OF 10 PLACES TO VISIT IN THE COMING MONTHS, POOLED FROM THE FOUR CORNERS OF THE WORLD



Artist: Manal Al Dawayan, "Esml", 2012

## ALAAN ARTSPACE RIYADH

When Alaan ArtSpace opened late last year in Riyadh, it was no surprise that the gallery's inaugural exhibition was titled "SoftPower." Featuring works by three key female Saudi artists, it showed how clear Neama Alsudairy, founding director, and Sara Raza, head of curatorial programs, were at not shying away "from presenting challenging, relevant work," as Raza claims. Meaning "now" in Arabic, Alaan also includes a library, shop and educational hub and publishes its own biannual, bilingual publication, *Hamzat Al-Wasel*. The gallery is a sign that Saudi Arabia is a key player in the ever-burgeoning contemporary-art scene in the Gulf. "Alaan ArtSpace is a place for Saudi nationals, locally based expatriates and art lovers across the region and internationally who are interested in Middle Eastern art," says Alsudairy. » TM

ALAAANART.COM

1

## THE TEN



2

## HOTEL ENDÉMICO BAJA

The wine culture of northern Baja, Mexico, may still be relatively unknown outside the country, but its small-scale estates and rustic terrain are finally luring curious gringos south of the border. With the arrival of the new Hotel Endémico, they have an appropriately forward-thinking — and-looking — place to rest.

Opened by Grupo Habita, the team behind Mexico City's Hotel Habita and Downtown México and New York's HôtelAmericano, Endémico is set on a hillside high above Baja's Valle de Guadalupe, 90 miles south of San Diego.

At a mere 240 square feet, the accommodations may be snug, but what they lack in size, they compensate for with

HOTELENDEMICO.COM



eco-credentials. Designed by young Tijuana-based architect Jorge Gracia, the Endémico's 20 box-like cabins harmoniously hug the desert terrain with almost imperceptible intrusiveness. Perched just above the ground to minimize environmental impact, each cabin is crafted from dark wood and rusted steel panels treated with flax-seed oil to protect it. It's the best place to enjoy the region's bounty — the zinfandels and sémillons are sourced directly from Endémico's own vineyards. While Baja might not yet be the new Napa, with Endémico now open, the region has clearly arrived on the global oenophile agenda. » DK

## BAKER D. CHIRICO MELBOURNE

3

Melbourne's Daniel Chirico is what many might call a "baker's baker." Rightly considered among Australia's most creative artisanal bread masters, Chirico elegantly and lovingly marries flour and water with service and style, and nowhere more so than at the second Melbourne outpost of his Baker D. Chirico bakery, on Faraday Street. The snug retail space was designed by local architects March Studio to evoke an oversize bakery basket. Much like March's previous work for Melbourne-based skin-care line Aesop, the bakery presents an unconventional spin on conventional pieces of lumber. Here, floor-to-ceiling plywood slats are overlaid and interwoven like a rigid honeycomb, wrapping above and around shoppers as they select their goods. In between are cell-like nooks housing baked wares, with March's design allowing air to pass freely and cool them. "The variety and expanse of the walls gives freedom to arrange and alter the display according to mood or season," says March cofounder Rodney Eggleston. Chirico's products, he continues, are offered "naked of packaging and ready to be portioned and sold." » DK

BAKERDCHIRICO.COM.AU



4

## GINZA KABUKI-ZA TOKYO

It sometimes seems the blend of "old meets new" is an architectural trope in itself in Tokyo — and the latest example will be the Kabuki-za theater, the new and improved Kabuki playhouse set to reopen in April 2013. The theater had been a popular destination for fans of the traditional dance since 1889 until it closed in 2010 for refurbishment by architect Kengo Kuma.

"Ginza Kabuki-za takes over a lot of design cues from the previous Kabuki theater," Kuma explains. "Elements such as tiled gable roofs and parapets are all present on the new construction, too, since they are important assets that embody the long-standing history of the theater." The new theater is equipped with improved access and a rooftop Japanese garden; behind it is a new, impressive 29-story high-rise containing shops and offices.

"The façade of the high-rise complex is inspired by a special lattice pattern unique to Japanese architecture," Kuma adds. "With this, the traditional theater and the contemporary building can coexist in harmony." » SH

KABUKI-ZA.CO.JP



## AIRE ANCIENT BATHS NEW YORK

5

Set within a converted textile factory dating back to 1883, Manhattan's Aire Ancient Baths proves that even in the face of ongoing adversity, Spain remains a center of stylish ingenuity. Rambling over three floors in the heart of TriBeCa, Aire is the first US outpost from the Seville-based minichain inspired by ancient bathing traditions. Here in New York, Aire takes this concept of thermal enjoyment to elegant — and exclusive — new levels. Around 20 visitors are allowed into Aire's sprawling 16,000-square-foot sanctum at once. At the center are four minipools, some crafted from Valencia marble, ranging in temperature from a steamy 102 to bracing 46 degrees Fahrenheit, along with a saltwater pool and a communal bath.

Although Aire is new, its overall aesthetic was influenced by TriBeCa's traditional cast-iron architecture. Indeed, many of its interiors were crafted from materials used during the building's initial construction, ranging from wooden joints to the iconic red bricks, according to project architect Ignacio Alonso of Barcelona-based Alonso Balaguer architects. "Aire's main inspiration was actually the building itself," Alonso says. » DK

[ANCIENTBATHSNY.COM](http://ANCIENTBATHSNY.COM)



## GARAGE CCC MOSCOW

7

A Soviet-era prefab concrete pavilion built in 1968, reconditioned by Rem Koolhaas's firm OMA, will become the new home of Dasha Zhukova's Garage

Center for Contemporary Culture in Moscow later this year. OMA's vision for the property includes galleries, offices and workshop spaces, with some typically innovative Koolhaas design features. These include walls hinged from the roof and floors that lift, allowing for a totally flexible exhibition space. The polycarbonate-wrapped structure is an important gift to a city that is increasingly proving its importance as a cultural center. » TM

[GARAGECCC.COM](http://GARAGECCC.COM)



## MOMOFUKU TORONTO

6

There's nothing modest about the new Momofuku restaurant complex in downtown Toronto. Opened last fall next to the new Shangri-La Hotel, the four-restaurants-in-one Momofuku Toronto is a triplex tribute to Korean-American chef David Chang's pan-Asian epicurean ambitions.

Fronted by floor-to-ceiling glass walls, Momofuku owes its exterior architecture to Vancouver's James K. M. Cheng and interiors to Toronto-based The Design Agency. Anchored in cast concrete, white oak and glass, Momofuku is divided into four discrete spaces spread over three floors: steamed buns and ramen noodles in the casual, first-floor Noodle Bar; the Nikai bar and lounge on the second floor; the third-floor 80-seat Daisho

[MOMOFUKU.COM/TORONTO](http://MOMOFUKU.COM/TORONTO)

for full-size meals; and Shoto, with just 22 seats.

Though unified by The Design Agency's singular aesthetic, each Momofuku space offers a unique experience. Midcentury-style furniture infuses Nikai with a contemporary edge, and the color-saturated works of art provide the Noodle Bar with visual drama, while a long, black granite bar provides tiny Shoto's seating. Still, Momofuku's most monumental element, "Rising," is actually encountered even before guests arrive inside: a 33-foot stainless-steel tree-like statue by Shanghai-based performance artist Zhang Huan. » DK



Photography by Scott Wright

## INTERSECT BY LEXUS TOKYO

9

This year sees Lexus launch a significant new initiative in the form of INTERSECT BY LEXUS, a unique retail and lifestyle space and showroom in the heart of Tokyo's Aoyama neighborhood.

Over a year in development, INTERSECT BY LEXUS is the result of a collaboration with the Japanese interior design firm Wonderwall, which has helped create a place where people will meet, ideas will form and minds will be broadened.

Bringing Lexus to life in a new way, INTERSECT BY LEXUS will focus not only on the brand's cars but

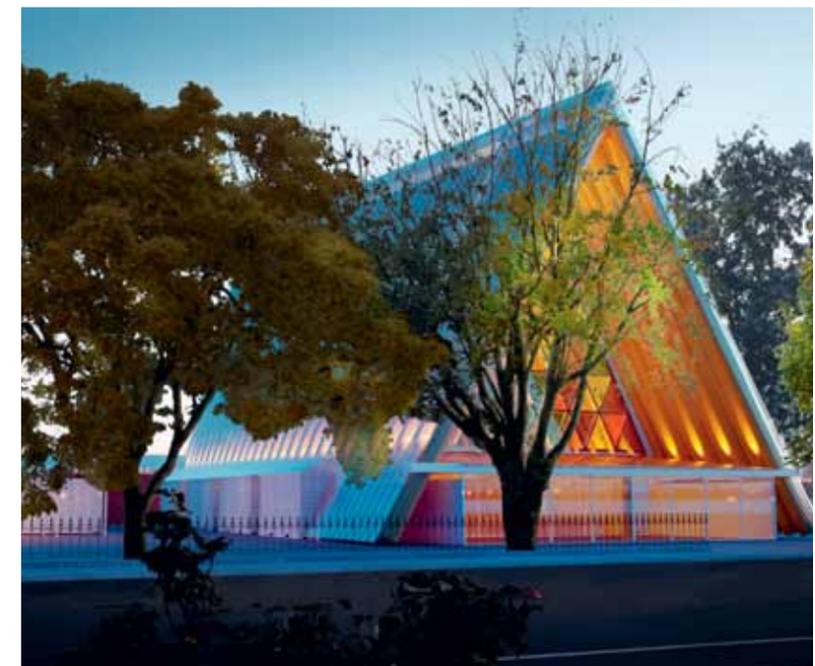
[LEXUS-GLOBAL.COM](http://LEXUS-GLOBAL.COM)

10

## TRANSITIONAL CATHEDRAL CHRISTCHURCH

A cardboard stand-in for New Zealand's Christchurch Cathedral, ravaged by the disastrous earthquake in 2011, was recently unveiled. It has been designed by Japanese architect Shigeru Ban and can host a congregation of 700 people. With most event spaces in the city ruined by the quake, it is hoped that the cathedral will last for many decades. But what happens when it rains? "Actually, there is a considerable amount of concrete, steel and timber in the building," explains Craig Dixon, a church spokesman. "The cardboard which is exposed to the weather — very little — is coated with a protective high-grade polyurethane." » TM

[CHRISTCHURCHCATHEDRAL.CO.NZ](http://CHRISTCHURCHCATHEDRAL.CO.NZ)



8

## ULTRAVIOLET SHANGHAI

French chef Paul Pairet first conceived the idea of Shanghai restaurant Ultraviolet 15 years ago, when he decided to challenge the traditional à la carte service — or *mise en place*, to use his own terminology — and create something far more pioneering. Fast-forward to last year when Ultraviolet opened, and the result was the world's first multisensory immersive restaurant.

With space for just 10 diners, each of the degustation menu's 20 courses at Ultraviolet is accompanied by its own bespoke moving-image backdrop projected onto the walls, while an ambient sound track plays overhead to complement each mouthful. The dining odyssey is paired with an equally theatrical menu, with dishes including a foie gras cigarette with cabbage ash, cucumber lollipops and engloved truffle lamb. Pairet has deliberately indulged every one of the five senses, but insists that food is always center stage in his gourmet film set. "A good idea is not much if its execution fails," he says. "In the case of Ultraviolet, the technology was set to strengthen the focus on food." » TM

[UVBYP.PC](http://UVBYP.PC)

THE ROAD

Tadich Grill

*The Original Cold Day Restaurant*

ESTABLISHED 1849

240

CALIFORNIA'S OLDEST RESTAURANT



ONE OF THE CONTEMPORARY-ART INDUSTRY'S MOST NOTED VOICES, ART CURATOR AND CRITIC JENS HOFFMANN DISCOVERS THE BEAUTY OF THE CALIFORNIA COAST IN A LEXUS LS

## STATE OF THE ART

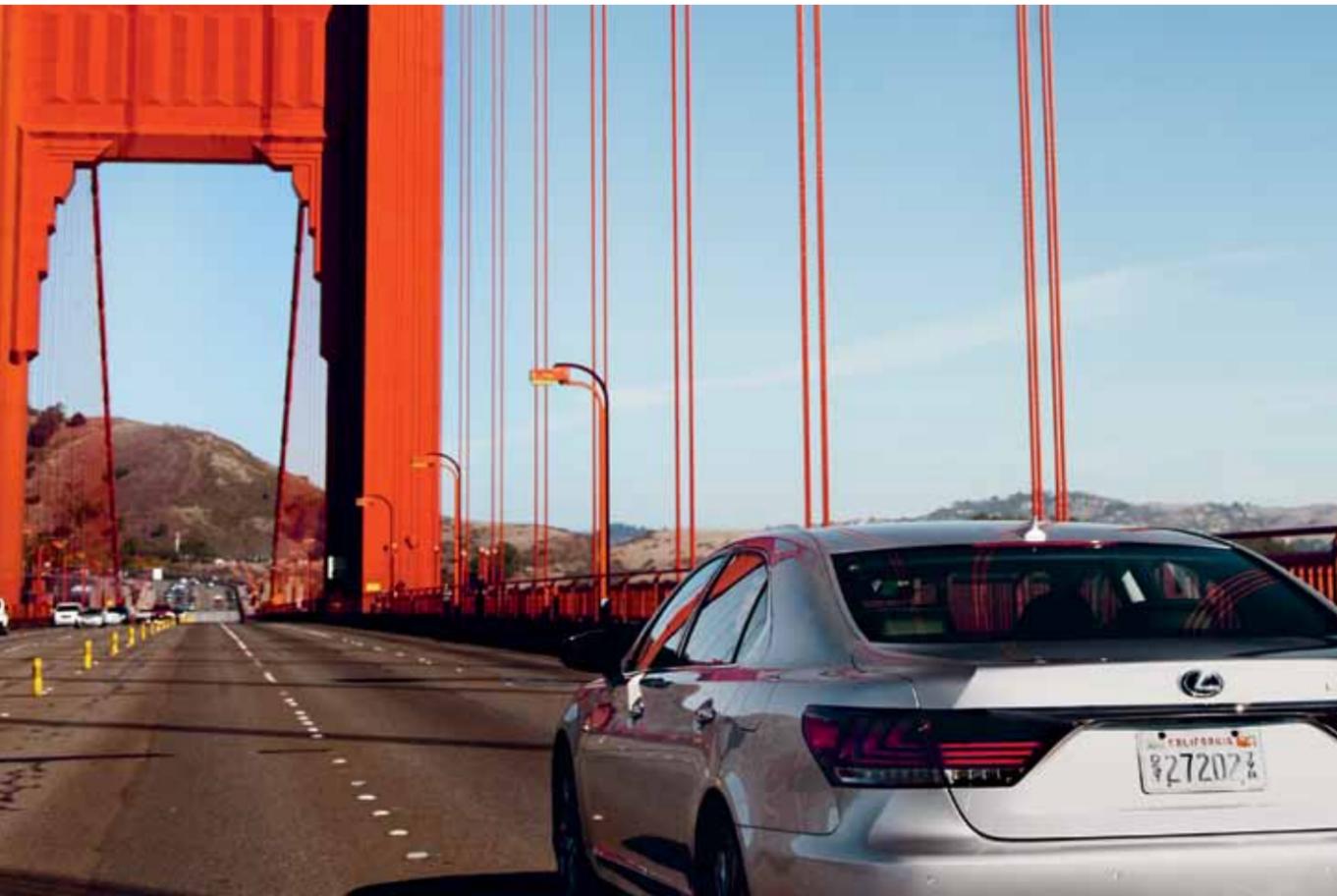
TEXT BY JONATHAN DURBIN  
PHOTOGRAPHY BY CLÉMENT JOLIN

"This is the furthest in America we can go," says Jens Hoffmann over coffee at San Francisco's Tadich Grill, looking out to the city beyond. "There's always this sense of maybe just falling off into the ocean. California is the edge of the avant-garde."

Parked in the street outside is a platinum Lexus LS 600h L, Hoffmann's trusty steed in the 80-mile journey up the winding California coast he is about to set off on. It's a handsome car — with its raked spindle grille,

it looks sporty, knowing and a little wry — and ready for the journey ahead.

This is one of Hoffmann's favorite drives: a short but challenging ride across the Golden Gate Bridge and into the countryside, where the hazards of wildlife, crumbling embankments and low visibility are all part of the charm. Having crossed the bridge, he'll head to Stinson Beach, onto the forests in Samuel P. Taylor State Park and then farther up to Point Reyes, Tomales Bay



and finally Bodega, a quintessentially California small town — the setting for what he calls Alfred Hitchcock's "sunshine noir," *The Birds*.

Just 20 minutes outside San Francisco, you would never know you were anywhere near a metropolis. Here there are cliffs bleached by fog, islands poking out of midmorning mist and highways running through lush vegetation and redwood trees. The LS provides an elegant vantage, surveying the Pacific Coast Highway with a confident silence that absorbs every shock from the road.

The drive north is one Hoffmann has embarked on many times, but this time it holds special potency. For the curator, today's ride will be a farewell to California.

For the last six years, 38-year-old Hoffmann has been the director of San Francisco's influential CCA Wattis Institute for Contemporary Arts, and this is one of his last weekends in the city before embarking on a new position at The Jewish Museum in New York.

A rigorous thinker who announces himself with a crisp European accent and globe-trotting résumé, the curator — or "exhibition maker," to use his term — is something of an overachiever. Since 1998 he has helmed more than 30 international art exhibitions, including the first Berlin Biennial, as well as hugely important biennials in Shanghai, Istanbul and Lyon. He has worked everywhere from the Guggenheim Museum in New York

## 101 COLLECTION

One of Hoffmann's ongoing projects is the 101 Collection at the CCA Wattis Institute for Contemporary Arts in San Francisco. The collection groups together works made by artists who live along the West Coast, the route Hoffmann is taking today, as well as a little farther afield. The "101" of its title refers to the long highway that runs through the states of California, Oregon and Washington. "We started acquiring works from artists that work here — very classic ones, midcareer and emerging," says Hoffmann. "I would say there's about 200 pieces now. It ranges from blue-chip artists like John McCracken or Ed Ruscha to very young up-and-comers who maybe had one show in a gallery in San Francisco or LA. The breadth is really, really wide."

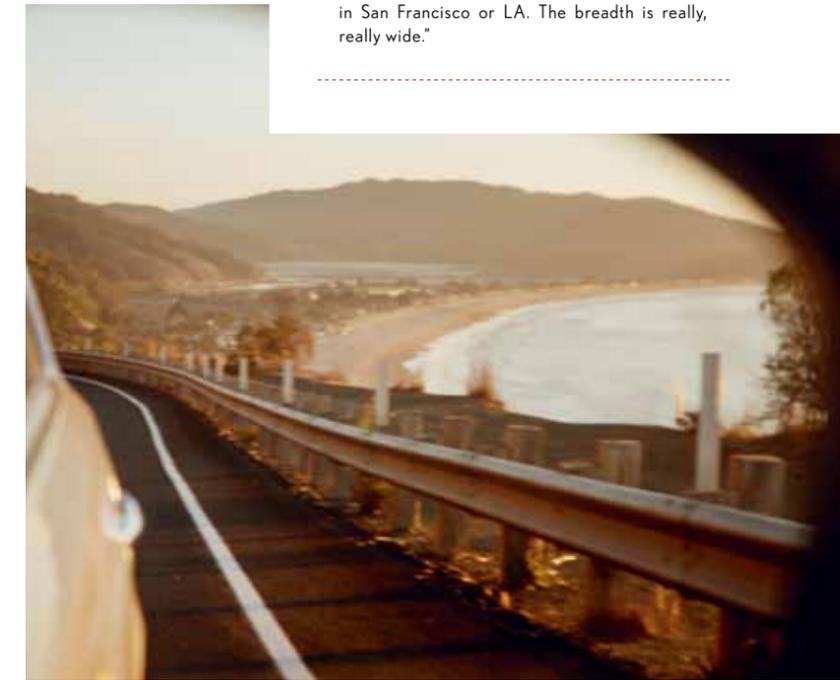


to London's Institute of Contemporary Arts, and has published widely. Hoffmann has long been interested in the possibilities and appeal of the open road. Two of his recent shows, one of which was part of an annual series drawing from works in the 101 Collection at the Wattis and "On the Road" at Artpace in San Antonio, Texas, were based on drives through the US countryside.

The engine of the LS is fired up outside Tadich Grill. Established in 1849 during the state's gold rush, the restaurant claims to be California's oldest. Hoffmann fuels up downtown before driving over the Golden Gate Bridge and heading north. The LS is a pleasure to drive along the cliffs and coasts of California — a smooth, curve-hugging ride, with amenities including climate-controlled seating, analog clock with a GPS function and bamboo detailing across the dashboard and the steering wheel. It's a sophisticated way to observe the shifts in landscape, where even the mundane elements of suburbia — malls, gas stations, fast-food joints — are made dramatic by the sudden backdrop of mountains and coastline.

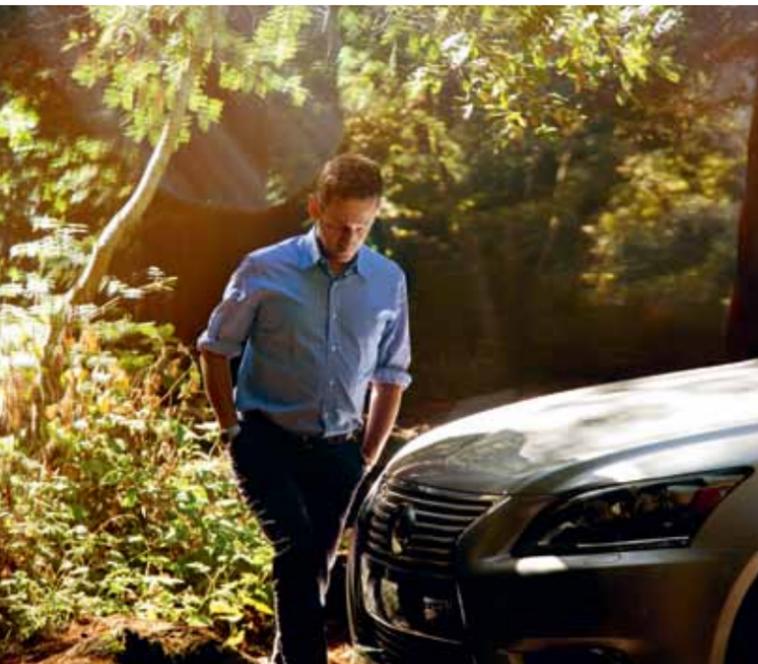
"I always do these road trips when I need space in my head," he says. "I don't even take a map with me. I just sit in the car and drive around and look for things. One comes across the most surprising things when one is just drifting around the landscape."

For this farewell tour, getting lost was not an option. The Lexus hybrid comes equipped with a convenient





IT'S SO SOFT,  
SO QUIET, THERE  
ARE NO NOISES.  
I FEEL LIKE I'M IN  
FIRST CLASS ON  
LUFTHANSA



"ON THE ROAD"

Hoffmann mounted this road-focused exhibition, titled after the Jack Kerouac novel, at Artpace in San Antonio, Texas, in 2010. The show was divided in two parts. The first was devoted to artists whose works and practice addressed exploring the American West by car, including both historic figures like Walker Evans and more contemporary stars like John Baldessari. The second was an exhibition of materials Hoffmann had gathered himself on a two-week trip across Texas and New Mexico. Among them were rodeo photos, a ring in the shape of Texas and the receipt from a restaurant where Hoffmann had ordered the 72-ounce steak special – the curator had an hour to ingest the meat to get the meal for free. He lost. "I didn't finish," he says. "I had three bites, and I was already passing out."



ONE COMES  
ACROSS  
THE MOST  
SURPRISING  
THINGS WHEN  
ONE IS JUST  
DRIFTING  
AROUND THE  
LANDSCAPE





THE GALLERY'S  
A STAGE, AND  
THE AUDIENCE  
CAN COME  
ONSTAGE AND  
PARTICIPATE



12.3-inch navigation display. That may not be conducive to aimlessness, but few other vehicles could deal so well with Hoffmann's wanderlust. "It's so soft, so quiet, there are no noises," Hoffmann declares at the wheel. "I feel like I'm in first class on Lufthansa."

The car might be soothing, but the road isn't. The trip north is a drive that demands cast-iron nerves and a steel stomach. The switchbacks are sudden, severe and guard-rail-free. The LS handles the turns smoothly, without decelerating, the sight lines of its intelligent headlights pinned to the road. The view is more than worth the trouble. The redwoods in Samuel P. Taylor State Park give way to the cold gray marshes outside Point Reyes and then, farther up, breathtaking views near Tomales Bay, where the LS moves calmly through misty escarpments. The car is navigated by its running lights — forged like the Lexus logo's L, rotated 90 degrees — and strong fog lights. At one of the highway's turnouts, the Lexus pulls over while Brian Eno's "An Ending (Ascent)" plays on the radio. Hoffmann looks out across to the ocean, almost blanked out by fog. It's a noir moment — fitting, given he's headed up the coast to pay tribute to Hitchcock.

Hoffmann is a fan of Hitchcock's work, feeling a kinship with film directors in general in his role as a curator. "It's this idea of the author, someone who is in charge of every detail of the creative production," he explains. "The gallery's a stage, and the audience can come onstage and participate."

It's little surprise that Hoffmann's discourse borrows theatrical terms, because he once attended the Ernst Busch Academy of Dramatic Arts in Berlin, where he enrolled to become a director. Hoffmann was born in Costa Rica and sent to boarding school in Germany. "It was interesting to live in Berlin at that point — the

wall was coming down and you had a sense of the pre-war history still existing in East Berlin," he says. "It was like being within both worlds." The theater gave him the experience to work on Documenta X in 1997, an important survey of modern and contemporary arts, which, in turn, opened doors in the art world. "There was always an interest in the visual arts. I also felt that discourse in visual arts was more sophisticated than in theater."

By the time Hoffmann arrives in Bodega, the midday sun is out and it's easily 10 degrees warmer than it was out on the coast. The town doesn't appear to have changed much since Hitchcock shot there, and the town's businesses still offer a quaint slice of northern life — a bar, a surf shop and the Bodega General Store, which has the largest collection of *The Birds* merchandise anywhere. Even those who only have a passing familiarity with the film will remember St. Teresa of Avila Church, whose stark white presence looms over the town in the film. In real life, it's much the same. The sun strikes it in such a way that it becomes blinding to behold.

About a half hour from the city, the curator cruises along the scenic Panoramic Highway, overlooking cloudy valleys, and into San Francisco. He pulls over and switches the engine off to admire the view, reflecting that his move to New York for the new position won't be easy. When asked what he'll miss most about the West Coast, Hoffmann doesn't equivocate. Even before he cites San Francisco's laid-back attitude, the absence of social pressures and the relative tranquillity of the city, he delivers an answer that's apropos for someone whose career hinges on reimagining ways to best view works of art. In this, as in other aspects of his life, he's meticulous, expressing himself with razor-sharp precision.

"The light," he says. //

	LS 600h L
<b>LENGTH</b>	5,210mm (205.0in)
<b>HEIGHT</b>	1,480mm (58.3in)
<b>WIDTH</b>	1,875mm (73.8in)
<b>WHEELBASE</b>	3,090mm (121.7in)
<b>SEATING CAPACITY</b>	5/4
<b>DRIVEN WHEELS</b>	All-Wheel Drive
<b>ENGINE TYPE</b>	2UR-FSE
<b>CYLINDERS</b>	V8
<b>TOTAL SYSTEM OUTPUT W/ MOTOR</b>	438hp
<b>ENGINE MAX OUTPUT W/MOTOR</b>	389hp
<b>ENGINE MAX TORQUE</b>	385lb-ft
<b>TRANSMISSION</b>	E-CVT
<b>SUSPENSION</b>	Front: Multilink Rear: Multilink





# JOURNEY'S END

VIEWPOINT SNØHETTA, A REINDEER OBSERVATION PAVILION LOCATED IN NORWAY'S DOVREFJELL MOUNTAIN RANGE, IS A WELCOMING PLACE WHERE MOTHER NATURE AND MANKIND COMFORTABLY COEXIST

TEXT BY TOM MORRIS AND PHOTOGRAPHY BY KETIL JACOBSEN

The chilly Dovrefjell mountain range is a long ridge of terrain that sits majestically in central Norway. Dovrefjell's highest mountain is Snøhetta, a peak that grandly rises to 7,500 feet above sea level and is home to some of Europe's last herds of wild tundra reindeer. When the Norwegian Wild Reindeer Foundation decided to build an observation point for nature lovers there, it was no surprise that the

organization engaged the aptly named Oslo-based firm Snøhetta to undertake the project.

"Snøhetta architects are well known both nationally and internationally because of their award-winning buildings," says Heidi Ydse, nature interpreter at the Norwegian Wild Reindeer Foundation. "Snøhetta took its name from the mountain Snøhetta,

## IT'S QUITE THE OPPOSITE OF WHAT WE USUALLY THINK OF AS PUBLIC AND PRIVATE

the queen of Dovrefjell.” She quips, “Snøhetta versus Snøhetta, a catchy title.”

The initial concept for Viewpoint Snøhetta, as it is now known, was simply to create a place where ramblers, reindeer conservationists and picnickers could gather to enjoy the natural splendor of Dovrefjell. “The weather can be quite harsh up there, so it was a very welcome thought to have a warm building to go into,” says Ydse.

Snøhetta’s response was to create a striking 970-square-foot pavilion formed of raw steel, pine and glass, an inviting and eye-catching retreat where *Homo sapiens* can interact with the natural world.

“The particular location of the reindeer center opened the possibility to investigate the relation of the national park as a private space for nature itself and the ‘pavilion’ as public space,” says Knut Bjørgum, senior landscape architect at Snøhetta, “quite the opposite of what we usually think of as public and private.”

Despite the pavilion’s conspicuous appearance, the architects were keen to build something complementary to the surrounding national park — and a place that could withstand its harsh elements. The raw steel rectangular frame alludes to iron found naturally in the surrounding bedrock, and the simple shape was inspired by traditional housing conventions in the area. Inside, pine lumber has been combined with a cozy stove to create the distinctive womb-like environment. The pavilion was an appropriately vernacular response to the brief.

“The materials have a relation to the local building traditions, but we wanted to work with the materials in a new way, using contemporary digital techniques in

the manufacturing process,” says Bjørgum. Snøhetta used 3-D CNC carving to design the grotto-wall-like wooden structure of the southern elevation. Traditional shipbuilders in Hardangerfjord, an area located just south of Bergen, created the wooden formation by layering numerous 10-square-inch pine beams, pinned simply together with pegs. The undulating ripples of the wood resemble the jagged topography of the Dovrefjell range opposite, creating the ideal place for visitors to enjoy and savor panoramic views of the range.

“The cave-like wooden core, with its integrated benches, is a soft interpretation of the intimacy generated between people and landscape, where one is depending on the other,” says Bjørgum.

Open 24 hours a day in the summer season, Viewpoint Snøhetta received about 20,000 visitors in 2012. During the last ice age,

01



01 Viewpoint Snøhetta is the perfect resting place for visitors to the national park  
02 A multitude of square pine beams are pinned together with pegs  
03 The curved shape of the wooden elevation matches the mountains and horizon line behind

02



03



wild tundra reindeer lived across much of Central Europe, but the hooved and hairy population was slowly pushed north as the ice cap melted, and westward from Russia. This cold northern corner of Europe is its last stomping ground, and the Norwegian Wild Reindeer Foundation was established in 2006 to promote the preservation of the majestic mammals. Viewpoint Snøhetta is part of this ambition.

“The architects’ deeper thoughts about the symbols of the pavilion and the calm surroundings create a good atmosphere for reflection and increasing people’s knowledge about our lovely nature and its values,” says Ydse, who regularly takes groups up to the pavilion. “If the weather is lousy, we make a fire in the oven and have our lunch inside. If we are lucky, we also get a glimpse of the musk ox or Europe’s last remaining wild tundra reindeer.” //



**THE TWENTY**

FROM ITALIAN LEATHER GOODS TO THE BEST OF BRITISH  
BLANKETS, THIS IS OUR GLOBAL SELECTION OF GEAR TO  
TAKE ON YOUR NEXT TRIP



THE TWENTY

# 20



THE TYPICAL BUSINESS TRIP ROUTINELY INVOLVES AN EARLY START. MAKE GETTING UP AND GOING AWAY A LITTLE BIT EASIER WITH THESE 20 TRAVEL ESSENTIALS

PHOTOGRAPHY BY MARK SANDERS AND STYLING BY MITCHELL BELK

01 IPAD CASE WANT LES ESSENTIELS DE LA VIE 02 WALLET ETTINGER. BOTH AT TRUNK CLOTHIERS



03 KEY RING VALEXTRA



04 BOOK THE NEW YORK TIMES. 36 HOURS: 150 WEEKENDS IN THE USA AND CANADA. BARBARA IRELAND

05 MOISTURIZER SISLEY 06 TRAVEL KIT BAXTER OF CALIFORNIA





09 PASSPORT HOLDER SMYTHSON



11 SHOES COMMON PROJECTS AT TRUNK CLOTHIERS 12 SUNGLASSES THOM BROWNE



13 SHIRTS PAUL SMITH 14 SCARF HACKETT



## PIT STOP

# TOPSY-TURVY

LOCATED SIX-AND-A-HALF STORIES BELOW A QUAIN SQUARE IN THE FRENCH CITY OF LYON, THE PARC DES CÉLESTINS PARKING GARAGE IS A MASTERFUL EXAMPLE OF IMAGINATIVE CIVIC ARCHITECTURE



TEXT BY TOM MORRIS  
PHOTOGRAPHY BY JOAKIM BLOCKSTROM

Unveiled in 1994, the 72-foot-deep Parc des Célestins parking garage is the result of an intriguing team effort between architect, engineer and artist, initiated as part of a Lyon-wide scheme to push as many parked cars underground as possible. It was a drive to free up the streets in the city center by the then mayor Michel Noir, improving quality of life for citizens in the inner city. “We wanted to give the people of Lyon not only a practical place to store cars but also a public space,” says François Gindre, director of Lyon Parc Auto. There was also the desire to create for visitors a good first impression of Lyon. “When you arrive by car into a city, you have to park it somewhere. Because of that, the parking garage is like the front door to a city. It is the first place you see, and where you begin to look around you. That deserves to be a nice space.”

The Parc des Célestins was one of a handful of underground parking garages developed as part of the scheme, employing the services of both architects and artists.

“Usually a car park is something built by just technicians — engineers getting the best cost out of concrete,” says Gindre. “Our request was a bit different: it was ‘Give us something beautiful and pleasant and enjoyable.’”





01

The Place des Célestins was once overrun with vehicles at ground level, clogging up the space outside the imposing Gaspard André–designed Théâtre des Célestins.

“Twenty years ago, the small Place des Célestins was a traffic hub, with cars driving around and parking in the middle,” describes Gindre. “It was an unfriendly place. By putting 415 cars underground, it was possible to conceal all the parking, remove most of the traffic and create a nice space in front of the theater.”

Lyon Parc Auto commissioned the services of skilled architects Michel Targe and Jean-Michel Wilmotte to collaborate with veteran French artist Daniel Buren in order to create a truly unique subterranean space to house the cars. With 415 slots, the result is one of the most interesting and arresting examples of practical civic architecture.

One enters the parking garage down a ramp at the southwest corner of the Place des Célestins, adjacent to the theater on Rue Gaspard André. The driver is then

directed to the top of a spiral ramp and swung round and round the outer layer of two parallel cylinders. The car then swoops into a space off this downward spiral, parks, then exits the parking garage again by driving up the inner spiral cylinder. It reaches ground level at the northwest corner of the square on Rue Charles Dullin.

The result of this cunning architectural master plan — just 174 feet in diameter and 72 feet deep — is an astonishing structure. The spiral design is bewildering and, with no clear delineations between each level, rather disorienting: it’s not uncommon to see people, car keys in hand, pacing around and around looking for their vehicles. But the drive from ground level to parking space and to the exit again is seamless and efficient.

Yet it is not this canny approach to getting cars in, parked and out that makes the Parc des Célestins so special: it is the involvement of installation artist Daniel Buren. At the center of the inner cylinder sits a revolving mirror, angled at 45 degrees. It spins



02



03



04

continually, offering up a moving reflection of the arches above. A periscope located in the middle of the pedestrianized square at ground level is connected to a peephole, presenting the general public a view into the parking garage below. This is Buren’s contribution, the artwork “Sens Dessus Dessous,” which translates as “topsy-turvy.”

The spectacle underground is similarly an impressive sight to behold. The combination of ring after ring of arches, cleverly uplit from each corner, and the classical music radio station that plays overhead creates an atmosphere that is nearly ecclesiastical. Almost two decades after it was completed, the Parc des Célestins continues to impress and surprise.

“Being not too modest, we were the first to experiment in this way,” says Gindre. “Now we’re proud to see other European cities making beautiful parking garages. Cars are part of our lives, and parking garages are part of our cities. We were very satisfied.” //

05



01 A vehicle drives up the inner spiral at the Parc des Célestins 02 The arches help create an ecclesiastical atmosphere 03 The parking garage is a feat of clever subterranean engineering and design 04 A periscope in the square looks down to the spectacle underground 05 Attention was also devoted to the signage of the parking garage

THE LAB

# TRACK RECORD

WE TAKE A LEXUS LFA FOR A TURN AT SHIBETSU, THE VAST PROVING GROUND IN NORTHERN JAPAN, WHERE SOME 200 TEST-DRIVERS PUT THE LATEST MODELS THROUGH THEIR PACES EVERY DAY

TEXT BY SHOGO HAGIWARA AND PHOTOGRAPHY BY KOHEI TAKE





A jet aircraft making an emergency landing on a racetrack surrounded by forest might sound like an action sequence from a James Bond movie, but the Shibetsu Proving Ground, one of Lexus's test facilities in Japan, is more than equipped for such a stunt. The vast 3.59-square-mile site is outfitted with a staggering 2.4-mile-long straight, more than ample room for a jet, let alone the large quantity of test cars that take to its routes each year.

The Shibetsu Proving Ground — or SPG — opened in 1984 after six years of planning and building. Rumor has it that the scale of the construction was so large, the Soviets mistook it for a fort being created by the Japanese. Hidden behind heavy security and tall metal fences are five circuits, each varying in size and function. The longest of these is 6.2 miles. The tracks are surrounded with tiny villages of buildings and facilities, used to assess and maintain all kinds of vehicles, ranging from production cars to highly confidential prototype models. Shibetsu's reputation precedes it — simply speaking, it is the best and biggest proving ground in Asia.

Perhaps contrarily, Shibetsu itself is an unremarkable little town located near Asahikawa, Hokkaido, with a population of just over 20,000. Despite its small size, it has its own place in the history of the automobile: the very first Lexus model, the LS 400, was developed from a basic idea into a full-fledged luxury sedan at this proving ground during the 1980s.

"We shipped several cars to SPG in 1985 to kick-start the research and development of the LS 400," recalls Hideki Watanabe, now employed as chief engineer at Lexus. "Back then, the construction of the main circuit wasn't complete, but the 2.4-mile-long high-speed straight had been built already. So we test-drove prototypes on that straight — day in, day out."

The ability to try out new Lexus models on high-speed straights like the one at Shibetsu was imperative in helping the nascent brand set its sights on the overseas market in the early days, allowing Lexus engineers to tweak and test their vehicles to meet the demands of foreign customers.

"Before SPG, we did much of the high-speed testing overseas and the fine-tuning at home, but this approach wasn't ideal," Watanabe recounts. "There were times when our Japan-based engineers struggled to get

to grips with feedback from, say, Europe — simply because they were not present at the testing. Then SPG came into the picture, rectifying that situation, so we could all be on the same page, all the time."

A high-speed circuit on home soil did not take long to bear fruit for Lexus. First, Shibetsu helped reduce costs. It also sped up the research and development process, with the majority of testing now done in-house. When it came to the LS 400, the proving ground's biggest contribution was helping forge superb aerodynamics and an exceptionally quiet cabin environment. Lexus was aiming to roll out the LS 400 into the premium segment market as a full-size luxury sedan,

so finding a synergy between excellent driving performance and interior comfort was a must. Thanks to SPG, the engineers could analyze and perfect the vehicle's acceleration, movement and noises at speeds as fast as 155 mph, impossible on the shorter domestic courses previously used by Lexus.

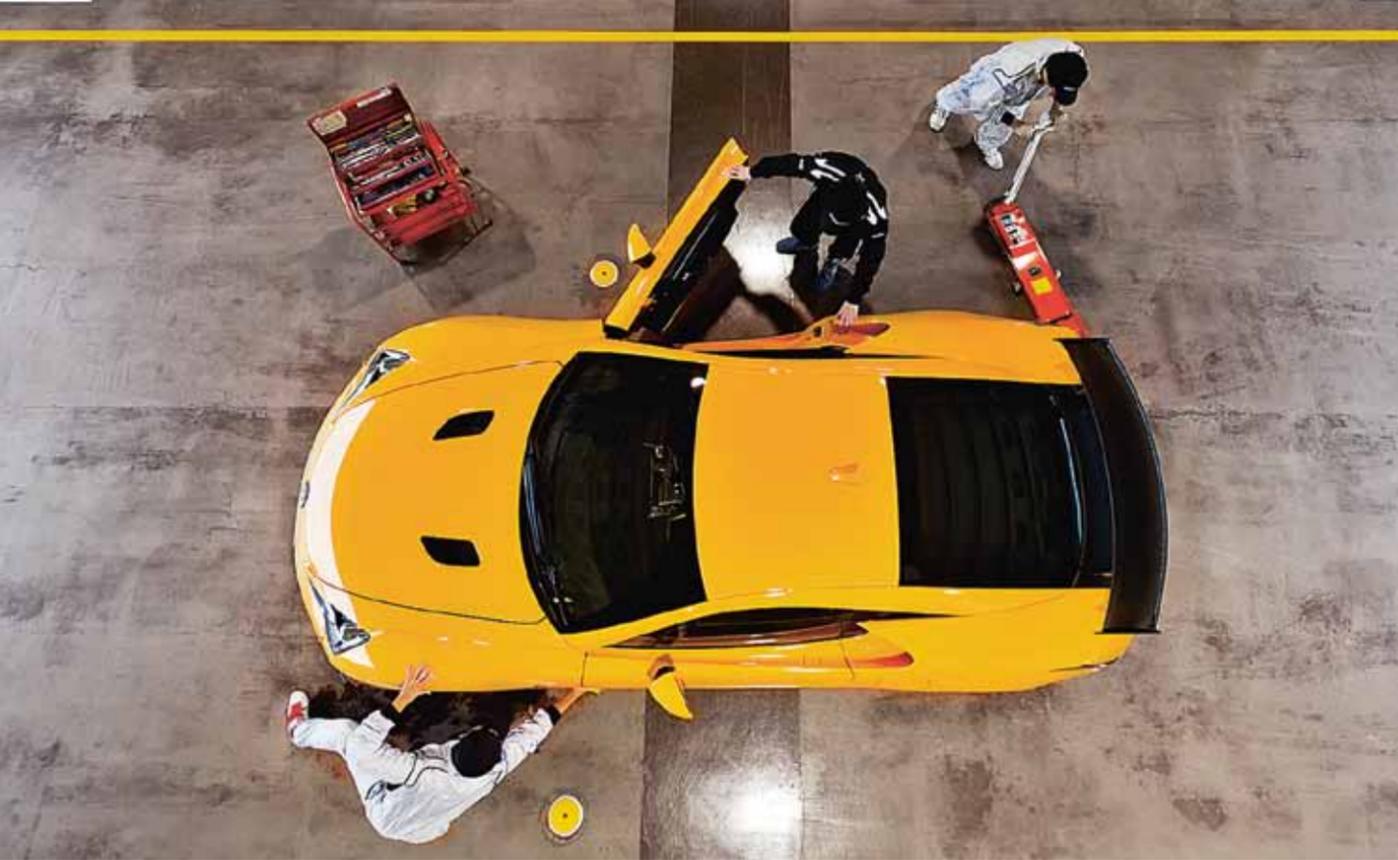
Leafing through a thick bundle of aged A4 paper, on which all manner of handwritten LS 400 data is noted in various scrawls (as it was in the days before personal computers), Watanabe recounts: "We made an especially huge effort in streamlining the exterior's architecture. As part of the process, we put clay on the steel body of a prototype and then sculpted it millimeter by millimeter until

#### ON THE UP

The tracks at Shibetsu are laced with various tricky twists and turns to put Lexus models to the test. The 450R turn, seen through the windshield of the LS in the picture below, is an asphalt road that curves up at 43 degrees. Building it according to the original blueprint was not an easy job. In 1985,

a road roller was dangled over the highest edge of the curve from a huge crane with strong wire, accompanied by heavy machinery, in order to lay the tarmac on the bank in question. This method was brand-new and bold back then, but was so successful it is still employed today.





01



05

05 Test-driver Toshikatsu Asada, clad in a racing suit and a full-face helmet, puts on his gloves to complete his testing attire 06 With 16 CCTV cameras in place, almost all the sections of the proving ground can be monitored at the control center by Naoto Kashikura and his team 07 "Commander" Muneo Yamamoto radios his directions to the drivers on the ground 08 The LFA is now ready to put in some laps; the letters on the wall read "Safety first"

02



03

06



07



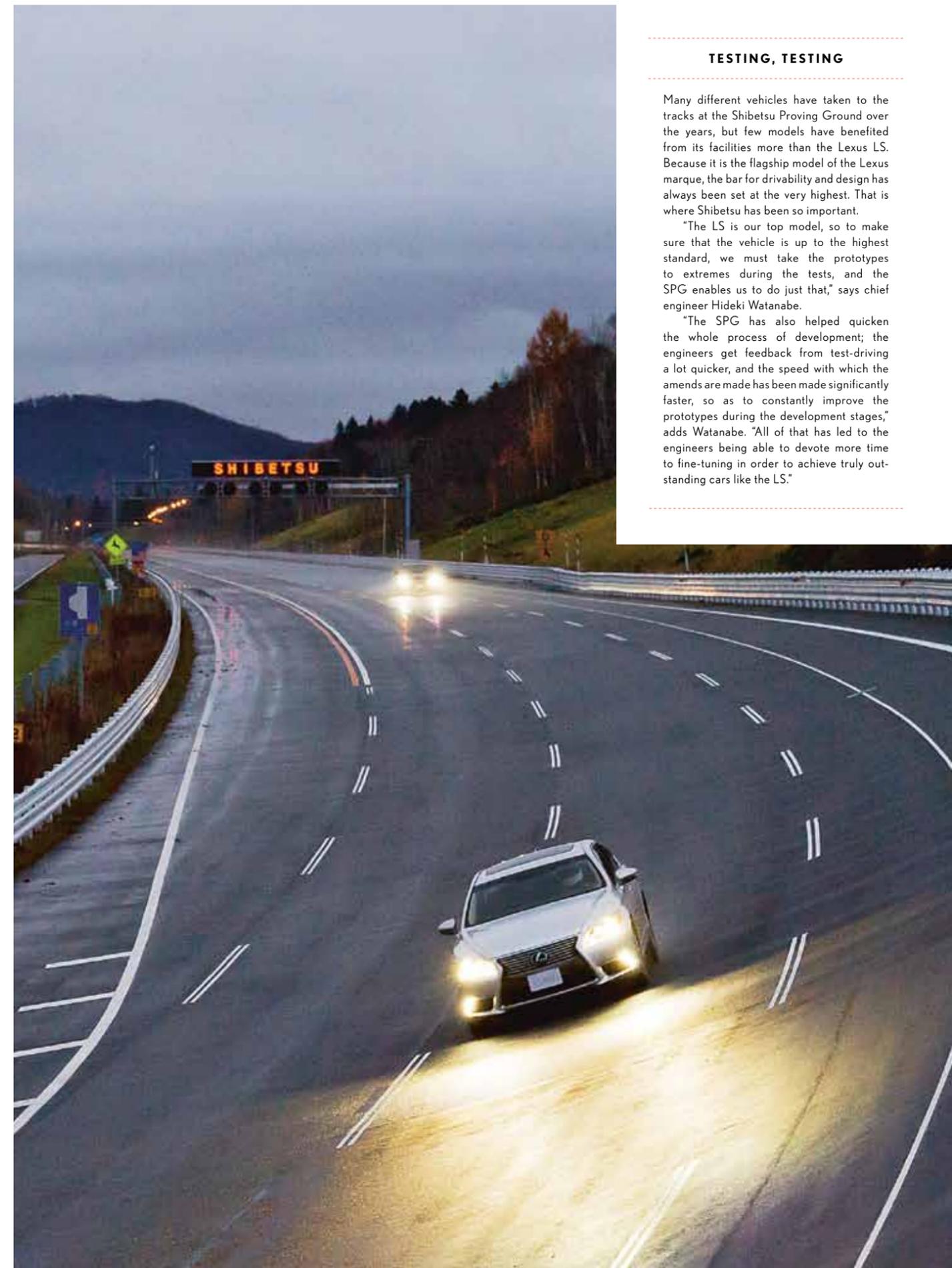
08



04



01 Test-drivers attend to the LFA before putting the famous sports car through its paces on the high-speed circuit 02 Outfits for the rescue squad are neatly hung by the monitoring room 03 Shelves are stocked with colorful snow boots for visitors. Shibetsu sees about 3.3 feet of snow on average per year 04 Test-driver Hideaki Eda checks tire wear and wheel alignment



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## TESTING, TESTING

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Many different vehicles have taken to the tracks at the Shibetsu Proving Ground over the years, but few models have benefited from its facilities more than the Lexus LS. Because it is the flagship model of the Lexus marque, the bar for drivability and design has always been set at the very highest. That is where Shibetsu has been so important.

"The LS is our top model, so to make sure that the vehicle is up to the highest standard, we must take the prototypes to extremes during the tests, and the SPG enables us to do just that," says chief engineer Hideki Watanabe.

"The SPG has also helped quicken the whole process of development; the engineers get feedback from test-driving a lot quicker, and the speed with which the amends are made has been made significantly faster, so as to constantly improve the prototypes during the development stages," adds Watanabe. "All of that has led to the engineers being able to devote more time to fine-tuning in order to achieve truly outstanding cars like the LS."

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TESTS IN EXTREMELY  
COLD CONDITIONS  
ARE ESSENTIAL TO  
ENSURE THE QUALITY  
AND DURABILITY OF  
OUR PRODUCTS

we were all happy with the result. We built and tested seven different kinds of exterior.”

The efforts of the development team paid dividends, with the LS 400 production model achieving the drag coefficient of 0.29.

“Given that it is still a challenge to break through the wall of Cd 0.25, you can see our LS 400 was exceptionally good aerodynamically, and it was all thanks to Shibetsu,” adds Watanabe with a smile.

The high-speed straight of the main circuit isn’t Shibetsu’s only cutting-edge feature. At the end of the straight track sits the 450R, a 450-meter-radius turn, with a bank angled at 43 degrees. This turn is designed in such a way that the driver can negotiate it without applying brakes at a cruising speed of 125 mph. Then comes the 1000R S-shaped bend, followed by the 250R, another superfast turn.

The four other circuits at Shibetsu also have their own special features – such as tree-lined country roads – to help put vehicles through their paces. To examine the effects of certain road conditions on Lexus vehicles, more than 20 road surfaces unique to different regions and countries around the world, such as the German autobahns, have been duplicated and installed on several sections of the courses at Shibetsu. All in all, SPG brims over with everything the Lexus automobile engineer – or *takumi* – needs to hone the vehicles.

Shibetsu’s geographical location in the north of Japan, beset by extreme weather conditions throughout the year, also makes it globally unique as a testing ground. Following the kaleidoscopic rainbow of fall leaves comes the harsh winter, when heavy snow is accompanied by subzero temperatures, sometimes reaching as low as minus 4 degrees Fahrenheit. The town sees about three feet of snow on average per year, and that depth can double in the surrounding mountains. The severity of the winter weather conditions may seem inhospitable to some, but the engineers

admit that the bitter cold and heavy snow are actually to their advantage.

“This location was chosen especially for its weather conditions,” says Fumitaka Nakamura, general manager at SPG. “The whole area is covered with snow over a period of four months, starting in November, with the peak snowfall coming between January and February.”

During the winter, the main circuit is closed, but Circuit No. 3 – a midsize course – comes into its own when its snow-covered surface is used for high-speed testing. Facilities to assess brakes, radiators and batteries in freezing environments are taken advantage of.

“It’s harsh on humans, but these tests in extremely cold conditions are essential to ensure the quality and durability of our products,” adds Nakamura.

Given the nature of the work that happens at SPG, thorough safety and security measures are put in place throughout the site. CCTV keeps a watchful eye over all corners of the proving ground at the control center. Should an accident occur, everyone on the ground carries a walkie-talkie so that help can be summoned in no time at all. Even the plain-looking guardrails have received special treatment to help reduce the severity of injury in case a car crashes.

“Since the main town is 12 miles away from here, we liaise with local authorities to have a so-called doctor helicopter dispatched in case of emergency,” Nakamura explains. “The doctors board an emergency helicopter and land on the ground to treat the injured as quickly as possible.”

If choppers are safe to land on these well-worn lengths of tarmac, then what about our 007 airplane?

“Well, in theory, jets can land on SPG, too,” Nakamura says. “The idea of using the long straight of the main circuit as a runway has been discussed. Shibetsu could be used as a legitimate airport.” He continues, smiling, “But it just hasn’t happened yet.” //



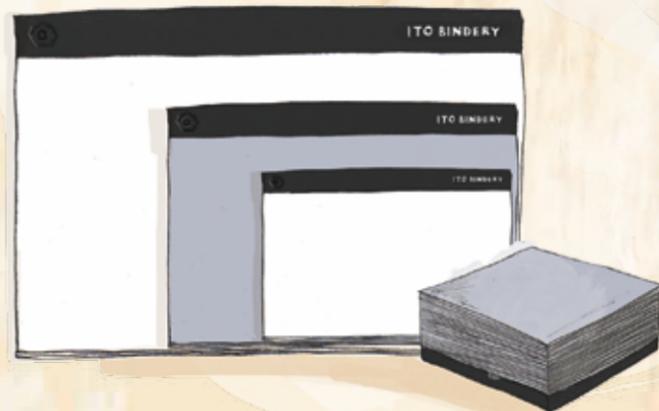
## CRAFTED FOR LEXUS

CRAFTED FOR LEXUS is a collaboration between the brand and craftspeople who are devoted to creating high-quality and largely handmade goods. For the launch of this new venture, Lexus has teamed up with Japanese designers who are committed to their craft, dedicated to their process and interested in telling a story with their creations. The carefully curated CRAFTED FOR LEXUS collection offers the Lexus driver — and anyone with an eye for detailed design and a taste for well-made products — sophisticated and timeless accessories. These items are, for now, exclusive to INTERSECT BY LEXUS, the brand's new retail concept space located in Tokyo (see page 55). They have been designed to be loved and are crafted to endure.

### TEMBEA TOTE BAG

Inspired by heavy-duty sailing bags, Tembea makes everyday tote bags out of durable canvas. The all-weather tote is treated with a paraffin wax that provides a waterproof coating, making it sturdier than a bag made of the average canvas material. The wide strap and leather detail support the structure of the bag, making it strong enough to hold everything from electronics to items for a weekend away. *Tembea* happens to be a Swahili word meaning "to wander," and considering the durability of this tote, wandering is exactly what it is made to do.

COLORS: navy, natural, olive  
SIZE: W39 x H36 x D17 cm  
torso-design.com



### ITO BINDERY DRAWING PAD AND MEMOBLOCK

Founded in 1957 as a bookbinding business, Ito Bindery continues to stay ahead of the game by creating products that adhere to a well-crafted design philosophy. Winner of the 2010 Good Design Award, the drawing pad and memoblocks are characterized by a corrugated-cardboard base mount and quality paper. The company has recently collaborated with Japanese retailer Muji.

COLORS: white, gray, black base mount  
SIZES: drawing pad (70 sheets): A6, A5, A4  
memoblock (350 sheets): W10.7 x H10.7 cm  
ito-bindery.co.jp



### KANEKO OPTICAL SUNGLASSES

Established in 1958, Kaneko Optical's premium eyeglass factory is located in Japan's eyewear capital of Sabae, in the Fukui Prefecture. The lenses of these sunglasses are ideal for driving, as they help temper the brightness and color of the surroundings. The brown rims are made from acetate for durability, with bincho-tan charcoal added to create the unique texture and color of the shades.

COLOR: brown frames with brown lenses, and wooden case  
kaneko-optical.co.jp



### TAMAKI NIIME SHAWL

Artisan weaver Tamaki Niime creates shawls and other textiles using the traditional Japanese method of weaving known as "banshu." Niime's small studio is located in Nishiwaki, famous for its fabric industry. There, midcentury vintage looms delicately entwine cotton with silk, wool or cashmere into beautiful handcrafted material. All of Niime's shawls are unique creations; this collection has been designed as a limited edition for CRAFTED FOR LEXUS and comes in gender-neutral tones.

COLORS: various  
SIZE: W120 x L200 cm (size may vary)  
niime.jp



### ROBERU LEATHER BAG

This acclaimed Japanese label is known for its leather products. With a meticulous eye for detail, founder Shinji Iwamoto ensures every handmade leather item is lovingly produced. Italian leather is dyed using organic tannins and steeped twice in oil to reveal its natural character. This process helps create a worn-in texture. Roberu's partnership with Lexus on this bespoke leather bag highlights the beauty of a functional design aesthetic, which is inherent in all products in this collection. Embossed with the CRAFTED FOR LEXUS logo, this limited-edition bag honors the tradition of excellent craftsmanship.

COLORS: brown, black  
SIZE: W48 x H33 x D18 cm  
roberu.com



### RHYTHM iPHONE AND iPad CASES

In a crowd of accessories devoted to the iPhone and iPad revolution, the Japanese leatherworker Shoichiro Ibushi and his atelier manage to stand out. At his small studio in Kagoshima, Japan, individual craftsmen make every item in this collection including bags, wallets and leather accessories. Rhythm's collaboration with CRAFTED FOR LEXUS has resulted in a hand-sewn technology accessory that will easily outlast any of-the-moment gadget.

COLORS: iPhone 5 case: black, blue, olive, natural, red  
iPad 2 case: black, natural  
SIZES: iPhone 5 case: H13.5 x W8.5 cm  
iPad 2 case: H22.5 x W28 cm  
rhythm2010.com



**BEYOND BY LEXUS**  
**ISSUE 1**