

B E Y O N D

BY LEXUS

A JOURNAL ON DESIGN AND CRAFTSMANSHIP



THE ONE » P11

The RC F GT3: how Lexus has designed one of the world's most impressive sports cars, scheduled to appear on race circuits around the world next year.

BLUEPRINT » P40

Carwan, Lebanon's go-to contemporary art and design gallery, is currently situated on the ground floor of a Beirut architectural landmark. We pay a visit.

THE ROAD » P60

On an adventure through Vietnam's central highlands, we follow two chocolatiers in pursuit of their most important ingredient: the Vietnamese cacao bean.

PIT STOP » P78

New Zealand's food and wine industry is booming. We visit one remote Waipara Valley vineyard that is leading the way in quality production.



THE LAB » P86

Lexus designers refuse to use off-the-shelf car paint colors, instead preferring to make their own from scratch. We meet the team behind the process.

BEYOND BY LEXUS

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ISSUE 4 2014



INTRODUCTION

For 25 years, Lexus has combined dedication with passion to craft a range of high-performance automobiles celebrated for precision and progressive technology. Our brand is devoted to quality. We continually strive for the exemplary, the flawless and the sublime.

Lexus's commitment to excellence is clear throughout this issue of BEYOND BY LEXUS, particularly in two stories: a bold and dynamic introduction of the newly revealed NX, a premium SUV that represents Lexus's first entry into the compact crossover segment; and a peek at the impressive RC F GT3, Lexus's latest race car, which will line up on GT3 series grids around the world in 2015.

Both models articulate our brand's philosophy. But Lexus is not singularly concerned with cars – we have other interests, too. This August we celebrate the first anniversary of INTERSECT BY LEXUS, an intimate concept café and exhibition space in Tokyo designed to envelop visitors in our design culture. And 2014 marks the second iteration of the LEXUS SHORT FILMS project, which provides promising young directors and writers ongoing support and highlights our brand's commitment to creative talent.

Speaking of talent, we round off this issue with an interview of the talented Japanese golfer Hideki Matsuyama, who won his first PGA Tour title earlier this year and whom Lexus proudly sponsors. The passion with which he approaches his craft echoes our own: in all we do, we strive for quality and endeavor to be the best.

TOKUO FUKUICHI

President
Lexus International



BEYOND BY LEXUS

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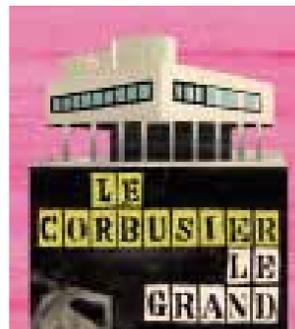


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THE GOLFER
In a brief interview, the up-and-coming (and Lexus-sponsored) golfer Hideki Matsuyama explains how he approaches his craft.

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.

Corrections: Certain model specifications in the last issue of BEYOND BY LEXUS were misstated. The RC 350's wheelbase is 2,730mm, and its engine output is 314hp. And the CT200h's total system output is 100kW. The hat on page 73 is by Japanese milliner Misa Harada, not Asprey.

BEYOND

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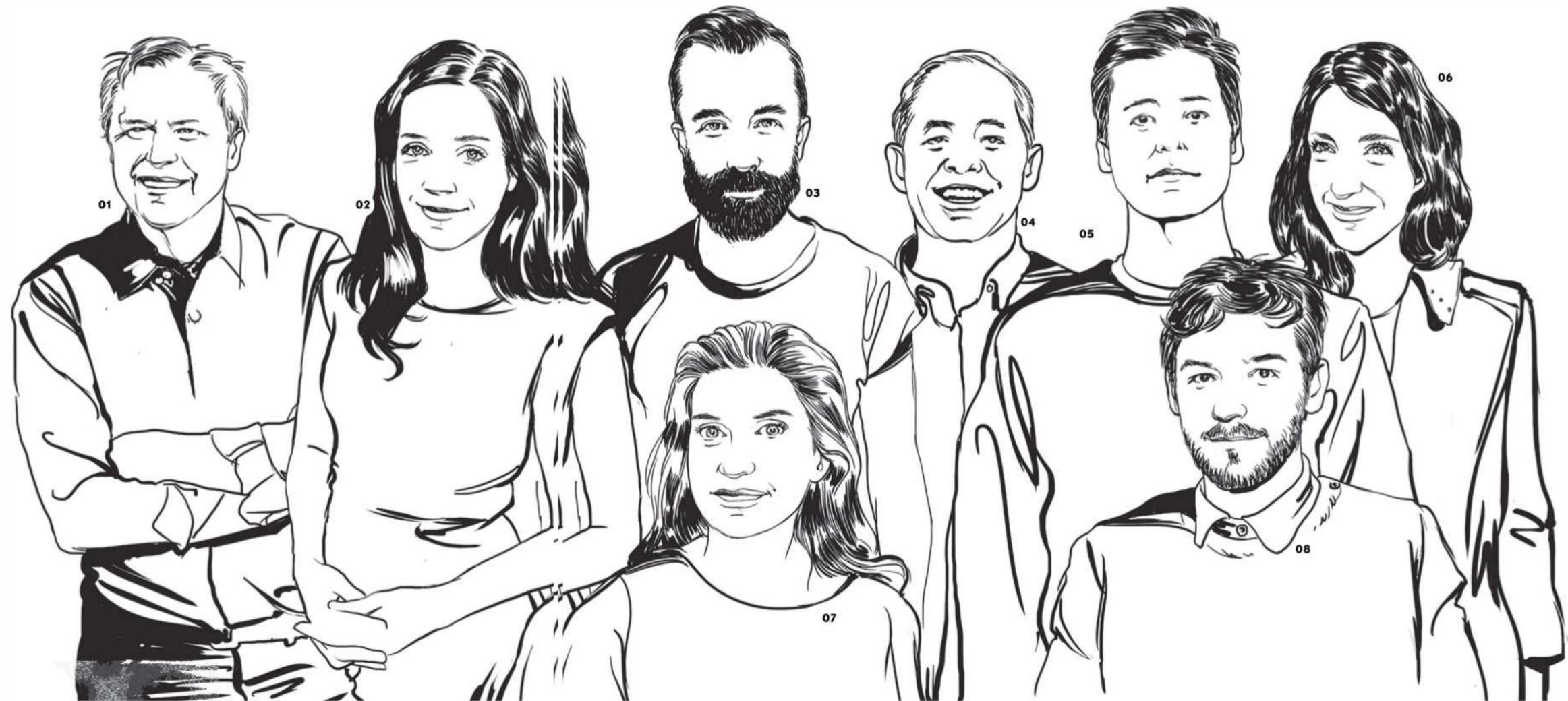
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01 ROSS HONEYSETT
PHOTOGRAPHER

The Australian photographer Honeysett has shot for *Vogue*, among other titles. For this issue he photographed GASPI in Tasmania. "I witnessed the pavilion's persona change throughout the day as storms and squalls rushed through the valley, punctuated by periods of brilliant, clean sunshine," he says.

02 CHRISTINA FALLARA
PHOTOGRAPHER

Fallara is a portrait, landscape and travel photographer based in Austin, Texas, whose work has appeared in *The Economist*, *Vogue* and *Rolling Stone*. She shot this issue's The Ten section in Dallas. One of the highlights of her trip to the city? "The well-appointed Joule hotel," she says.

03 TIMOTHY MOORE
WRITER

Moore is a partner at Melbourne architecture office SIBLING and has previously worked as editor of *Architecture Australia*. He wrote this issue's Human Nature feature in Tasmania. "Upon my arrival home, I booked another return trip to Tasmania for the Dark Mofo festival," he says.

04 MARK SMITH
PHOTOGRAPHER

For this issue Auckland-based Smith, who has worked for a variety of international titles, took a trip to the Waipara Valley. "The hardest thing was not to get distracted by the snow-covered mountain ranges in the distance, the blue skies overhead and the warm autumnal light," he says.

05 DEVIN BLAIR
PHOTOGRAPHER

Blair, a London-based photographer who has worked for titles including *Fantastic Man* and *Pin-Up*, photographed our fashion story, *The Twenty*. Best memory from the shoot? "We were shooting and Paul Smith walked by," he says. "He may even be visible in one of the shots!"

06 MELISSA GOLDSTEIN
WRITER

Goldstein, who is based in Los Angeles, writes about design and culture for *Elle* and *The Wall Street Journal*. For this issue she visited an equestrian facility to document part of the LEXUS SHORT FILMS project. "I was so enthused by the barn's architecture that I envied the horses that got to live there!"

07 CAROLE CORM
WRITER

Beirut-based writer Corm is the founder of publishing house Darya Press and the Lebanon correspondent at *Monocle*. For this issue's *Blueprint* article she visited Carwan Gallery. "I was excited to get to meet some of Carwan's designers," she says of her trip, "including the young Carlo Massoud."

08 JAMIE HAWKESWORTH
PHOTOGRAPHER

Hawkesworth is a respected fashion and documentary photographer whose work has featured in *Self Service* and *WSJ. Magazine*. For this issue he traveled to Vietnam to shoot *The Road*. "The colors and textures on the trip were fantastic," he says. "The light and the mood really gave life to the adventure."

SEEING SIGHTS

TEN EVENTS AND PLACES AROUND THE WORLD WORTH VISITING THIS AUTUMN

DESIGN



AN ARCHITECTURAL INVESTIGATION VENICE

This year's Venice Architecture Biennale, which shares the city's Giardini park on alternating years with its sister fair, the Venice Biennale, is most exciting. It's twice as long as usual, running six months instead of the regular three, and curated by Rem Koolhaas, whose architecture studio, Office for Metropolitan Architecture (OMA), has created some of the world's most impressive buildings. In true OMA fashion, this year's biennale is a vehicle for architecture rather than architects, operating under the single, research-focused theme of *Fundamentals*. National pavilions will examine each country's response to modernism over the past century, while Koolhaas, in collaboration with key architectural schools, will present *Essential Elements of Architecture*, an examination of a building's components, such as walls, toilets, stairs and balconies, and their importance. Without the balcony, for instance, which has allowed dictators, popes and queens to wave above thronging crowds, history would be completely different.

THROUGH NOVEMBER 23
LABIENNALE.ORG

Q&A

BEATRICE LEANZA
CREATIVE DIRECTOR
BEIJING
DESIGN WEEK



Now in its fourth year, Beijing Design Week (September 26 - October 3) offers a unique platform for design, craft and the urban environment in the quickly changing Chinese capital. We speak to creative director Beatrice Leanza.

» HOW IS THE FAIR DIFFERENT FROM OTHER MAJOR INTERNATIONAL EVENTS?

Beijing Design Week is an incubator, allowing different parts of the design industry to come together and mold a language of what design is and does within China. We work all year long with small, local producers and large international companies to create products and develop thinking and awareness. The fair just happens to manifest physically during that one week.

» WHAT'S NEW THIS YEAR?

Last year we had four core areas: the historic Dashilar district; the 798 art district; the 751, with its industrial, huge Bauhaus-style spaces; and the artist village. This year we're adding Sanlitun, the iconic shopping area. I've been in China for 11 years and have seen it change drastically. Design Week already speaks to professionals, but we're increasingly speaking to a cultured and design-sensitive portion of the local population.

UPCOMING DESIGN BOOKS

GLOBAL

LANVIN: I LOVE YOU, RIZZOLI

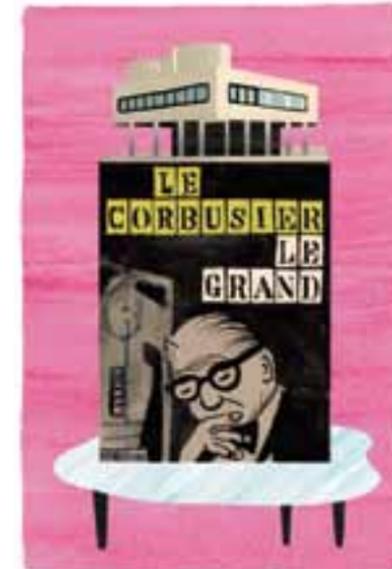
Lanvin's design director, Alber Elbaz, has a penchant for a dynamic runway show and thinks highly of the brand's window displays. This Rizzoli book documents these theatrical moments as well as the fashion that features within them.

LE CORBUSIER LE GRAND, PHAIDON

This book, which includes a spectacular 2,000 images, is an insightful and kaleidoscopic look at the architect Le Corbusier. Originally printed in a larger format, this smaller version has more charm.

TM: THE UNTOLD STORIES BEHIND 29 CLASSIC LOGOS, LAURENCE KING

An intriguing collection of firsthand interviews, *TM* tells the stories behind the conception of 29 leading marques, from Coca-Cola to Deutsche Bank.



ART



CELEBRATING PRINT

NEW YORK CITY

The New York Art Book Fair (NYABF), organized by cult bookstore Printed Matter and held every September, is one of the most influential fairs on the circuit, not least for the caliber of its almost 300 exhibitors. Here are two progressive publishers we recommend looking out for.

NIEVES

An independent publishing house based in Zurich, Nieves is run by Benjamin Sommerhalder, who has been attending the NYABF since 2005. This year the publisher will present a selection of

new titles, Sommerhalder says, as well as some old favorites. Expect work by the likes of former Sonic Youth guitarist Kim Gordon and photographer Ari Marcopoulos.

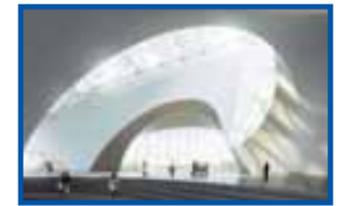
LIBRARYMAN

Swedish publisher Libraryman, founded in 2008 by editor Tony Cederteg, will use this year's NYABF to showcase exciting new work by photography icon Gerry Johansson as well as the second issue of the company's highly sought after film and fashion magazine, *Dogme*.

SEPTEMBER 26 - 28
NYARTBOOKFAIR.COM

THREE NEW MUSEUMS

GLOBAL



01 HARBIN CULTURAL ISLAND, HARBIN, CHINA (ABOVE)

Designed by Beijing-based MAD architects, the island will host a theater, a recreation center and a public square that will be used to exhibit local art and culture.

02 LOUIS VUITTON FOUNDATION, PARIS, FRANCE

The foundation, designed by Frank Gehry, sits within the storied Jardin d'Acclimatation and will house art gifted by Bernard Arnault, famed art collector and CEO of LVMH.

03 THE ASPEN ART MUSEUM, ASPEN, USA

Designed by Pritzker-winning architect Shigeru Ban, the new building will add 12,500 square feet of exhibition space and a rooftop sculpture garden to the museum.



MAJOR ART

AMSTERDAM

This autumn the Stedelijk Museum in Amsterdam will host the first major European retrospective of artist Marlene Dumas, with works from the late 1970s to today, including a number of pieces made especially for the show. "Her work is expressionist but also analytical," says curator Leontine Coelewijn. "She explores what we are, what we feel and what painting can be today, making her an important reference for art and artists."

SEPTEMBER 6 - JANUARY 4
STEDELIJK.NL

FOOD



SOUND WAVES

REYKJAVÍK

From November 5–9, multi-location music festival *Iceland Airwaves* will bring hundreds of musicians, along with thousands of music enthusiasts, to Iceland's tiny capital. Here are three more distinctive concert venues to visit.



Photography by Moyan Brenn

01 LITTLE HOUSE OF MUSIC

In the center of Reykjavík's town square sits the Little House of Music (Eldhús), the epitome of Icelandic charm. The tiny red house holds only five people, allowing for intimate musical moments.

02 KEX HOSTEL

Throughout the five days, the reception area of this hostel is taken over by the famed Seattle radio station KEXP to tape a live broadcast of some of the best bands Iceland has to offer.

03 BLUE LAGOON CHILL

After spending the night seeing some amazing bands, Blue Lagoon Chill, set in the famous geothermal spa, is the perfect place to relax while listening to a mix of DJs.

URBAN EATING
LOS ANGELES

Despite its relatively empty streets, downtown Los Angeles is undergoing a culinary revolution. The once abandoned area is now home to fashionable spots in which to shop, sleep and, most important, eat. The food is impressive in quality and range: the ingredients used have rarely traveled more than 100 miles, and the price of an excellent meal can be anywhere from \$9 to \$195. Baco Mercat, run by 39-year-old chef Josef Centeno, serves delicious dishes whose influences are impossible to trace. Centeno, who has opened three restaurants in the area in the span of a few years, cites strong neighborhood support from both local residents and chefs. "LA is very different from New York and San Francisco," says Centeno, who has worked in all three cities. "New York has a very old-school dining mentality, and San Francisco is extremely opinionated. LA is a blank canvas. You can take a chance without being judged, and if you fail, you won't be financially devastated."

BACOMERCAT.COM

GOOD FOOD
NEW ZEALAND

Each November, locals and connoisseurs on New Zealand's North Island celebrate their love of food and wine at two fantastic festivals.

01 TOAST MARTINBOROUGH

Held in the Wairarapa region, Toast Martinborough boasts award-winning wines (including the region's famed pinot noir), scrumptious food and live entertainment.

02 F.A.W.C.

Over on the east coast, Hawke's Bay hosts the summer series of the Food and Wine Classic (F.A.W.C.), where visitors can enjoy signature Hawke's Bay Bordeaux-blend reds.

FILM & MUSIC



PHOTO AND FILM FESTIVAL

ADDIS ABABA

Addis Ababa is fast becoming a major cultural hub in eastern Africa: Ethiopia's capital hosts two film festivals and various music events (including Acacia, a much heralded jazz and world music festival). It is also home to the Addis Foto Fest, a weeklong photo and film festival that supports the development of the media in Africa. "I felt there needed to be a balanced

perspective on how the image of Africa is produced and disseminated to the global community," says Aida Muluneh, who launched the festival in 2010 and remains its chief curator. This year the program will include exhibitions, portfolio reviews, art installations and film screenings.

DECEMBER 1 - 7
ADDISFOTOFEST.COM

THE ONE



1
RC F GT3

» » » » » » » »

THE LEXUS RC F GT3 SIGNALS AN AMBITIOUS FORAY INTO THE WORLD OF SPORTS CAR RACING. ENGINEER YUKIHIKO YAGUCHI EXPLAINS HOW, AND WHY

TEXT BY SHOHO HAGIWARA AND PHOTOGRAPHY BY GREG WHITE



**THIS MODEL MARKS LEXUS'S
AMBITION TO MAKE ITS
PRESENCE FELT ON THE TRACK,
AND PROVES JAPAN'S ABILITY
TO MANUFACTURE A
WORLD-CLASS SPORTS CAR**

Yukihiko Yaguchi has a lot to be proud of. A chief engineer at Lexus, Yaguchi is the man behind the RC F GT3, a heavily modified version of the RC F, Lexus's new high-performance coupe. He's proud of the car, which will soon sit at the pinnacle of Lexus's performance-oriented range. He's proud that Lexus has become one of the few Japanese manufacturers to develop a vehicle compliant with the strict parameters of GT3, a grand touring motor-sport category that abides by regulations set by the FIA (Fédération Internationale de l'Automobile), the world's governing body for auto racing events. And he's proud that his car is being so widely acknowledged.

The RC F GT3 is the latest model in the Lexus F range, a division of cars largely associated with performance, precision and progressive technology. The range includes the widely lauded Lexus LFA, a two-seat coupe that has competed in various endurance races.

"The history of the F range actually began with the IS F in 2007," explains Yaguchi. "Since then we've launched several game-changing models – both concept cars and production vehicles – but this sports car definitely represents a highlight."

When the RC F GT3 Concept was unveiled at the 2014 Geneva International Motor Show, in March, it generated a wealth of justified hype, and plenty of headlines. It made clear Lexus's ambition to make its presence felt on the racetrack, where previously it had little bearing,

and it proved Japan's ability to manufacture, from start to finish, a world-class sports car.

"We're now in the process of fine-tuning the vehicle," says Yaguchi. "Once it's done, we'll start supplying the cars to racing teams to race in the 2015 season. GT3 cars can enter countless races around the world, including the 24-hour race at Nürburgring, in Germany, and the United SportsCar Championship (USCC) in the US. It's great that many racing fans will get to see our product in action."

Like the Lexus RC F, the most powerful V8 performance model the brand has yet developed, the RC F GT3 is full of engineering features aimed at extracting the best out of its 540-plus horsepower engine. The car will be an asset to any race team. Its purpose-built front fenders and front-end underbody treatment have been designed to minimize drag. Its rear spoiler stands tall and wide to provide the car with enough downforce to improve stability (and therefore increase its speed) around bends. And "Lexus's latest carbon fiber technology has been applied wherever appropriate," says Yaguchi, "to keep the car's weight to a minimum."

He continues: "With attention to detail in mind, we've fine-tuned everything from the car's agility and handling response to the mechanics of its onboard devices. We have here a very serious racing car. But at the same time, drivers of all skill levels would be able to enjoy driving it on circuits around the world." //

NEW THREADS

» » » » »

LEXUS IS IMPROVING VEHICLE PERFORMANCE BY ADOPTING
A ONCE-UNUSABLE MANUFACTURING MATERIAL.
SHOGO HAGIWARA EXPLAINS HOW

TEXT BY SHOGO HAGIWARA AND PHOTOGRAPHY BY MIKIO HASUI

Until recently, carbon was considered a second-rate material when it came to manufacturing cars. Benefits lay in its weight – it's light and flexible – but the substance lacked strength in comparison with steel and aluminum, and it was prone to breaking under pressure.

Recent technological advances have turned that widely held view on its head. Carbon is still light, but it is now also sturdy, rigid

and reliable under intense pressure. So much so that Lexus has begun to use the material in a variety of applications, notably in a comprehensive package of carbon fiber parts fitted to the brand's new coupe, the RC F. Here we explore the parts (the engine hood, the roof and the rear spoiler), the material from which they're made, and the technology that has enabled them. //

THE BENEFITS

Each part of the carbon package – the engine hood **01**, the roof **02** and the rear spoiler **03** – makes a huge difference in vehicle performance. Using carbon in exterior body panels lowers the car's total weight, which in turn lowers its center of gravity. That means tires can better grip a road's surface, especially when cornering, making it resistant to sideways g-force. Carbon makes a difference on the inside, too: chassis and cabin sections formed of the material can increase a vehicle's rigidity. That's why Lexus engineers opted to use carbon to construct the body frame of the LFA, the brand's two-seater supercar, and why they've extended use of the material here, in the RC F package.



THE WEAVE

The surfaces of the carbon package elements feature intricate patterns formed when a multitude of carbon fibers are woven together diagonally – a pattern typical of carbon parts (see *detail*) – giving the RC F a sharp and sporty appearance. Examine a unit of carbon under a microscope and you'll find the material to be an extremely fine acrylic fiber measuring only several micrometers (a unit of length equal to one thousandth of a millimeter) in diameter. Depending on the strength of the material required, anywhere between 3,000 and 24,000 of these fine threads are bundled together to form a tow, and numerous tows are woven into a carbon fabric, similar to a yarn.



HOW THE PARTS ARE MADE

The engine hood **01** and the roof **02** are formed from four 0.5-millimeter-thick carbon sheets machine-pressed together at 140 degrees Celsius. The rear spoiler **03** consists of two different materials, carbon and fiberglass, and becomes beneficial when the car exceeds 50mph. At this speed the spoiler automatically extends upwards, giving the wheels more traction on the road. It may be extended manually at any speed.

"Technological advances have made carbon less expensive to purchase than before," says Ryoichi Ishikawa, project manager of the Lexus Sports Vehicle Management Division. "But it's still expensive, and we can only use it for vehicles in the upper echelons of the lineup. Our ultimate goal is to further develop our technology to make carbon parts inexpensive enough to use in entry models. In my view, carbon, which is now five to six times stronger than steel, is a material of the future."

MASTER GLASS

» » » » »

NICOLE SWENGLEY CELEBRATES AN ICONIC
STANDARD-BEARER OF FINLAND'S CREATIVITY

TEXT BY NICOLE SWENGLEY
PHOTOGRAPHY BY VAN VINCENT

In 1936 the Finnish designer Alvar Aalto and his wife, Aino, entered sketches of a fluid, free-flowing vase into a design competition run by Karhula-Iittala, two Finnish glassworks founded in the 1880s and jointly owned by Ahlstrom, a materials company. Such competitions ran regularly as open invitations to find new designs for production, but the 1936 version was particularly prestigious: winners would have their works produced for the Finnish pavilion at the 1937 Paris World's Fair, which would entertain more than 30 million visitors. Aalto, not yet the acclaimed designer he would later become, acknowledged an opportunity for international recognition and sent off a series of detailed plans, a speculative action that was quickly vindicated.

The Aalto vase won first prize, and when it was unveiled at the fair, its revolutionary shape – until then most glassware had been round or geometrical – instantly captured the public's imagination. (Further attention sprung from the piece's inclusion as an interior furnishing at the Savoy restaurant in Helsinki, designed by the Aaltos and opened in 1937.) The vase now embellishes interiors not just in Finland, where it soon became a standard-bearer of the country's creativity, but around the world. And it remains a cornerstone of Iittala's production – millions have been sold to date.

Inspiration for the vase's organic shape has been attributed to diverse influences, including the undulating Finnish landscape. The Aaltos' competition entry was titled *The Eskimo Woman's Leather Breeches*, yet Alvar – whose surname means “wave” in Finnish – reputedly said the piece's lines were prompted by the shape of a puddle. Modernist abstract art and sculpture may also have played their part. “The design was the result of revolutionary thinking – it freed glass from a symmetrical form,” says Päivi Paltola-

Pekkola, vice president of the Iittala brand, which uses production techniques that have changed very little since 1937 to create the vase. The process of mouth-blowing, shaping, cooling, cutting and polishing the glass remains highly complex. Seven people are involved at various stages of the production process, which takes a minimum of eight hours to complete. As Paltola-Pekkola says: “It needs a skilled master blower (*see right*) and as good a polisher to finish it. Not even all the great Iittala blowers can make the Aalto vase.”

Sadly, the Aaltos never benefited financially from the design's success; Iittala (now part of Fiskars Group, a metal and consumer brands company) owns the trademark. Still, the piece remains widely celebrated, not least by several contemporary designers who have paid homage to the vase's shape: Maxim Velcovsky, Jan Cvrtník and the late Tobias Wong have all used the vase as a mold. As Paltola-Pekkola says: “It is as relevant today as when Aalto designed it.” //

Q & A

HEIKKI PUNKARI
IITTLA MASTER
GLASSBLOWER

How long have you been making the Aalto vase?

Since 1979.

What is the biggest production challenge?

Blowing into the mold. It is extremely difficult to get the glass mass of equal thickness in every part of the vase because of its shape.

Which part of the process do you enjoy the most?

Seeing the outcome gives you a good feeling. I do feel very proud of making an icon of Finnish glass craftsmanship, which the world will see. It's a fine job.



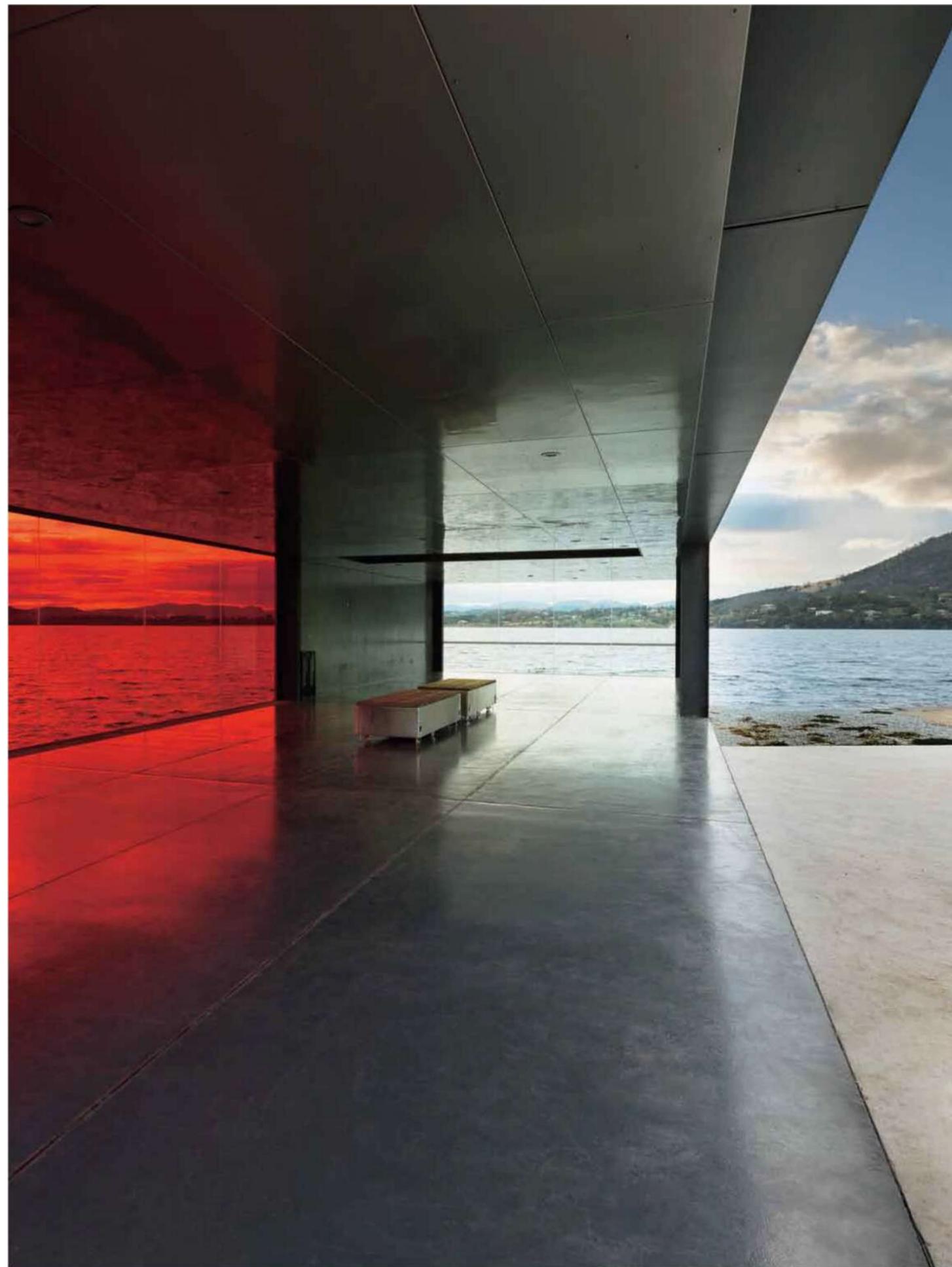
The Aalto vase in the colors rain and clear. Aalto wanted the design made from everyday glass, not lead crystal, so the early vases used glass available in the factory at that time. Since the 1960s more colors have been added.

HUMAN NATURE

SOUTHERN EXPOSURE

»»»»»
A NEW PAVILION IN AN AUSTRALIAN ART AND SCULPTURE
PARK MAKES THE SUBURBAN SUBLIME

TEXT BY TIMOTHY MOORE AND PHOTOGRAPHY BY ROSS HONEYSETT



A VIEWFINDER THROUGH WHICH TO SURVEY THE NATURAL TERRAIN



01

Q&A

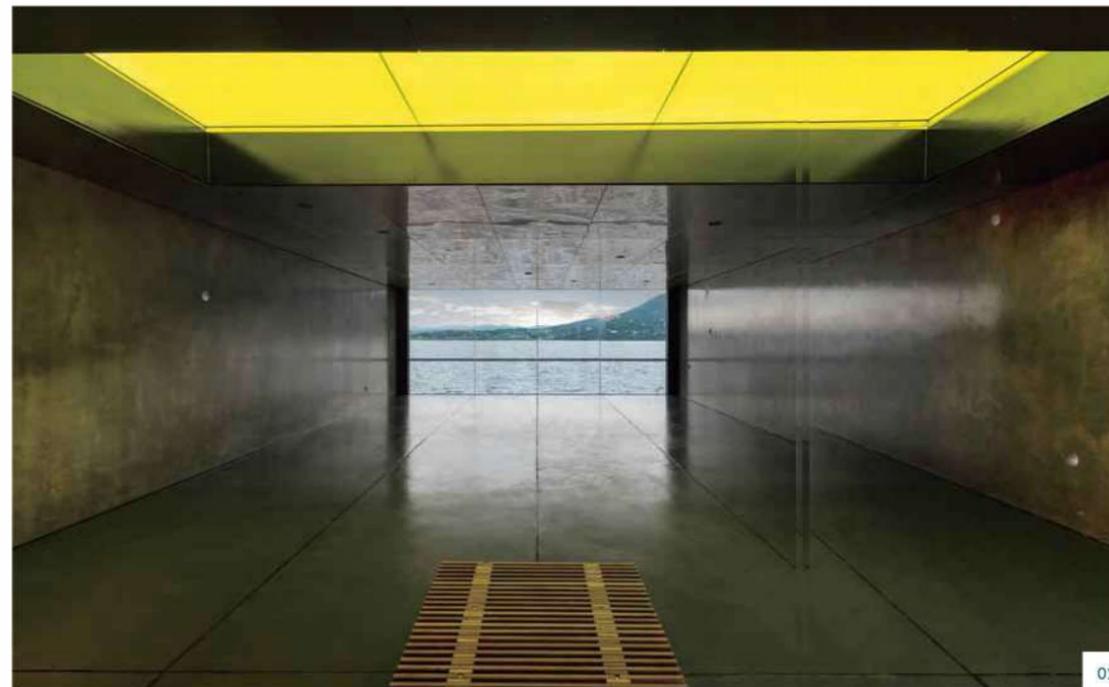
THOMAS BAILEY
ARCHITECT, ROOM 11

The three-meter-high walls at the pavilion block out the urban surroundings so visitors feel alone with the landscape. Are you hoping to bring people closer to nature?

Architecture has the problem of needing to touch the ground at some point, and this necessitates walls. The walls give you a sense of being on an island when you stand on the existing concrete platform. It creates a sense of separation from the rest of the park. The walls remove some of the context, but, more importantly, they highlight the surrounding amphitheater of hills and allow you to read the landform.

Light plays an important part of the experience. How does the mood of the pavilion change over the course of the day?

A skylight creates a gold shadow that moves throughout the day. Another key element is the concrete: it is so still that when light plays across its surface, the light seems even more fragile, perfect and ephemeral. This heightens the moment of illumination. I enjoy the idea that making architecture is more an act of reading place rather than pure creation or imposition. Architecture has a great ability to augment what is already present.



02

The southernmost Australian city of Hobart, on the island state of Tasmania, is refashioning itself as a contemporary art destination. The Tasmanian Museum and Art Gallery recently reopened after significant renovations, while in 2011 the A\$75 million Museum of Old and New Art (MONA) was established in the city's north. (Both institutions draw 300,000 visitors per year, 80,000 more than the population of the greater metropolitan area.) But if you follow the sinuous Derwent River estuary from MONA a kilometer southeast toward Elwick Bay, an art haven of a different nature is slowly taking shape.

The Glenorchy Art and Sculpture Park (GASPI) is located on a waterside strip of land cut off by a major highway from the industrial suburb of Glenorchy. Designed by Room 11, an architectural practice based in Hobart and Melbourne, the slender park is demarcated by colorful boardwalks that connect three modest open-air pavilions dotted along the curve of the bay. Stage 1, completed in 2011 to coincide with the opening of the MONA, comprises two of the three pavilions, the boardwalks and *The Waters Twine*, a newly commissioned site-specific sound piece by artist Susan Philipsz, which represents the conversation of two washerwomen on either side of a rivulet and is installed during special events. More permanent GASPI artworks are in the pipeline. In the meantime, casual pleasure-seekers

dominate the park, recasting the local populace as joggers, skateboarders, picnickers, dog walkers and promenading bird-watchers.

At the termination of the arc, on the barren headland of Wilkinsons Point, sits pavilion three, completed in 2013 as part of the park's second stage. The structure acts as an end destination for the three-mile walk around the bay (it conceals discreet washroom facilities) and appears upon approach as blunt walls of concrete, glass and timber battens, humbled only by the hilly landscape that surrounds it. Stepping between the walls onto a rough concrete podium facing the water, a visitor suddenly feels alone with nature, an experience heightened by the cold crush of Antarctic winds. On the northern edge, a pavilion wall is made of warm red glass, providing a tinted viewfinder through which to survey the natural terrain beyond.

Room 11 has leveraged the spirit of the location to give a new sense of optimism to the former industrial site, which bluntly reflects the civic ambition of Glenorchy. GASPI is a park firmly rooted in its industrial context; it appeals to the practical and physical experience of finding pleasure in the landscape. Its existence also highlights the confidence of Room 11, GASPI CEO Pippa Dickson and the local council in the creation of not only a place to appreciate art but also a space in the urban environment to contemplate nature. //

03



01 A look inside the third GASPI pavilion, which includes a tinted window that frames views of the town of Glenorchy 02 The view out to Elwick Bay; panes of red and yellow glass have been used to add color and atmosphere to the space 03 The pavilion cantilevers dramatically over Elwick Bay's choppy water

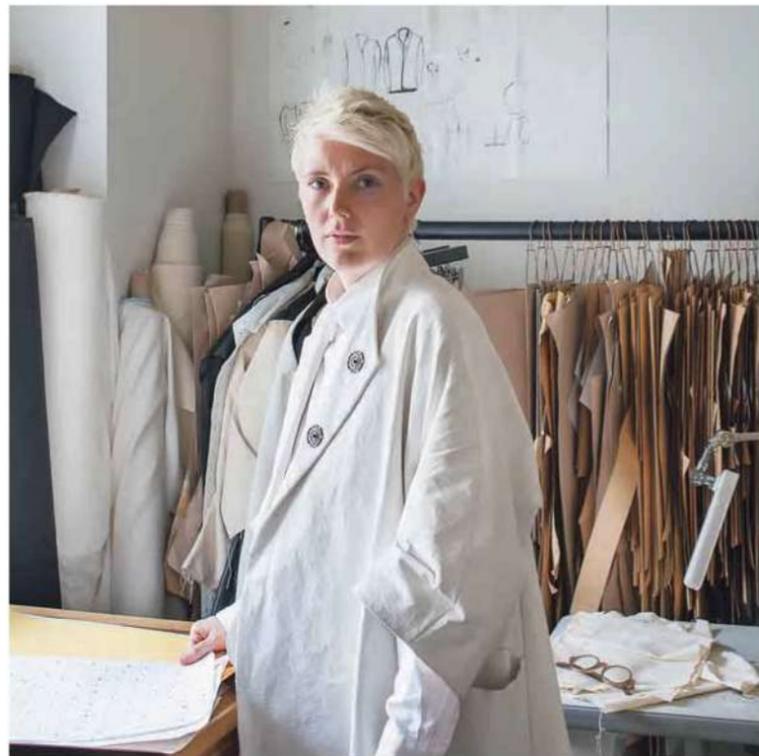
FAYE TOOGOOD

DESIGNER

Faye Toogood began designing interiors in her bedroom with two assistants. They would have lunch together, share cups of coffee together. When she'd wake up in the morning, they would be there, waiting to get down to work. Over the past six years, Toogood's company has grown to being 12 strong, but the familial aspect still pervades, and the work has been consistent in quality. Studio Toogood creates interiors and furniture. (Recently the designer has also made unisex outerwear, which she produces with her sister under the name Toogood.) Everything the designer comes up with is made in the United Kingdom, and everything is imbued with a sense of the outdoors, drawing inspiration from natural geometries, colors and materials. It makes sense: Toogood spent her childhood in the remote rural county of Rutland, without a TV until the age of eight. Today, however, she is equally as happy in the outdoors of London's Hampstead Heath.

How do you start your workday?

I've set up the office so that I don't have a desk. The idea is that I shouldn't really sit down and be stuck behind a computer. Instead I spend my time walking around,



| | |
|------------------------|---|
| Age | 37 |
| Location | London |
| Upcoming events | This September, Toogood will launch the second collection of her unisex outerwear, under the label Toogood, as well as a limited edition of furniture for the PAD contemporary art fair in London |

discussing projects with designers, looking at drawings, choosing things, looking at books. I've made a very conscious effort to get off the computer. I have one – it's sitting on the table over there, and I'll have to flip it open when I get home.

But you check your e-mail on your phone?

No, not really. I go home around five, bathe the baby, put her to bed and then open my laptop. People have to understand that it's going to take 12 to 24 hours to get a response back from me. I'm very fortunate in the sense that I don't actually organize myself. I have someone who does that for me. I like that – it means I can think about other things. I'm not a control freak in that way. But I am in terms of aesthetics and things that the studio produces – you know, the process and the principles behind what we do. That's my job.

How does that influence the studio's design and output?

I don't design through cut-and-paste formulas, so we don't have a house style. I'm not interested in that. What holds the work together is the process and the approach. 'Multidisciplinary' is not a new word now, but when I set up the studio, there weren't many multidisciplinary practices. We have furniture designers working on fashion, and fashion designers working on a piece of furniture, mixing it up and getting fresh views on things.

Do you give designers a lot of free reign?

Yes, a huge amount. The very young ones as well, because someone did that to me. I was 22 when I got my first job at *World of Interiors*, and I was told I needed to fill 10 pages the following month. I had no clue – I hadn't even been on a shoot before. » ML



» Toogood's Spade chair, pictured above, is her most iconic piece of furniture. It takes inspiration from the garden tool it claims its name from

MARK COLLE

FLORIST

The Antwerp-based florist Mark Colle creates floral masterpieces from modest daisies, common carnations and familiar roses. "I like the challenge of creating something beautiful out of something that people consider to be common or even ugly," explains Colle, who has a penchant for using simple flowers in traditional colors. His arrangements, which are both classic, reminiscent of Flemish still-life paintings and undeniably modern, have been used by fashion designers such as Raf Simons, Dries Van Noten and Ann Demeulemeester. Colle's work has populated photo shoots, showrooms, various catwalk shows.

Colle works from his flower shop Baltimore Bloemen, which is crammed with

all sorts of blooms, from exotic orchids to prickly thistles. Adjacent to the shop is his studio, where his compositions take shape. Like an old master, he prefers the solitude of his studio to the bustle of the shop floor. "My most productive time of the day is in the evening; it's when I feel most inspired," says Colle. Here he formulates initial plans, gathering ideas, experimenting with floral and color combinations, and calculates the quantities needed. "I prefer working on my own," he admits.

The execution of his projects, however, often takes place a few hours before the relative event is about to start. "Flowers are usually the last thing people think about," explains Colle. "Most of our work



» Colle makes a point of using common flowers, such as the red roses pictured above, instead of more exotic varieties to create his impressive bouquets



| | |
|------------------------|--|
| Age | 36 |
| Location | Antwerp |
| Upcoming events | Colle is currently working on events in New York, specifically at the Russian Tea Room. He is also collaborating with Dior Haute Couture |

is very last minute and can only be carried out in the actual space. We have to be very organized." The bigger the installations, the more helping hands he needs to realize the ideas he has conceived alone – often far more than the six permanent staff members whom he employs. For his largest-scale project to date – Raf Simons's debut show as creative director at Christian Dior – Colle had a team of some 50 people to assist him with wallpapering a series of five rooms from floor to ceiling in blossoms. Colle's floral panels echoed elements from the collection and set the show's mood even before the first model appeared on the catwalk.

Colle prefers to ship his own flowers, (sourced from the world's largest flower market, in Aalsmeer, the Netherlands), eager to reduce the risk of a particular flower not being available locally. "I do worry every time my flowers get sent that they might not pass customs," says Colle. Luckily that has never happened. » AW

FERNANDO ROMERO

 ARCHITECT



| | |
|------------------------|--|
| Age | 42 |
| Location | Mexico City |
| Upcoming events | In December Romero and a team from his practice, FR-EE, will visit Art Basel Miami Beach to present a proposal for the Latin American Art Museum |

Romero is, however, in the midst of creating playlists that boost the productivity of his employees, much like techno does for him. “We’re in conversation with two people who are investigating how specific sounds can enhance the mind,” says Romero. “It’s not techno – it’s more connected with new age. The beat is generated in a way to promote brain function. It should be solved in the next year or two.” » ML



» Romero is renowned for the aluminum-clad Museo Soumaya, above, which houses the world’s largest private Rodin collection

“I spend most of my day reviewing projects,” says the Mexican architect Fernando Romero, “but when I have time for myself, and I want to focus, I listen to techno music.” Based in Mexico City, Romero is part of a burgeoning generation of young Mexican architects (which includes Tatiana Bilbao, Fernanda Canales and Paul Cremoux) who think globally but build locally. His buildings are organic in form and function, but their surreal shapes are routed in pragmatism. The cinch-waisted Museo Soumaya, perhaps Romero’s best-known work, for instance, is elaborate in form. But it impressively, and very functionally, houses the world’s largest privately held Rodin collection among other masterpieces in its airy white interior.

Before returning to Mexico City in 2000 to set up his own practice, Romero spent three years in Rotterdam, the Netherlands, at Rem Koolhaas’s Office for Metropolitan Architecture (OMA). It is here that he

acquired both his pragmatic nature – OMA-trained architects are famous for their intense diagrammatic planning – and his love for techno. “It wasn’t until I was working in Holland in the late ’90s that I started listening to a lot of techno,” he says. Romero prefers his music loud, as if he were actually listening to a live set. This allows his extraneous thoughts to melt into the reverberating base, achieving an audio transcendence. Solid critical and analytical thinking quickly follows, he says.

Thankfully employees at his practice, Fernando Romero Enterprise (FR-EE), are not subject to pounding base throughout the day. The studio is typically filled with more atmospheric music, as long as it doesn’t contain vocals. “I think if you’re listening to music and people start singing,” says Romero, “you can’t really concentrate. But we’ve also played Brian Eno’s ambient music, and that doesn’t really work either.”

THE REVEAL

DOUBLE ACT



» » » » » »

THE ALL-NEW LEXUS NX, THE BRAND’S BREAKTHROUGH COMPACT CROSSOVER, IS OUT NOW. WE TAKE TWO OF THEM ON A SPIN THROUGH THE MODERN ENVIRONMENT THEY WERE MADE FOR

TEXT BY SHOGO HAGIWARA AND PHOTOGRAPHY BY MIKIO HASUI



**THE NX IS EQUIPPED
WITH FEATURES DESIGNED
TO SATISFY EVEN
THE MOST PARTICULAR
OWNERS**

Last year Lexus unveiled the LF-NX, a distinctive, compact crossover concept car that hinted at the brand's potential drive into the crossover SUV market. Its profile was aggressive. Its motifs were bold and muscular. But it was also refined and athletic. One designer referred to it as "a lightweight fighter" – the kind of vehicle that combines strength and power with agility and finesse.

Concept cars are often one-off affairs. They're experimental and progressive, indicative of a marque's technical prowess. Few conceptual design elements ever make it onto a vehicle produced for the mass market. But the Lexus NX, the LF-NX's production-ready successor, is different. It has a more measured look than its predecessor. And its headlights and mirrors have been enlarged for practical reasons. But otherwise the evolution has been linear and smooth. Sophistication has been retained, as have many of the SUV's original design traits: the sculpted front end, the bulging rear fenders, those powerfully protruding wheel flares, that impressive body rigidity.

The car is also equipped with the brand's first turbo engine, which comes with a water-cooled cylinder head and integrated exhaust manifold. Usually, important technological

advances like this are first applied to more established models such as the LS, says chief engineer Takeaki Kato. But he made sure the NX would break that rule.

"We knew that a newly developed turbo engine would be hard to include in what we call a rookie model like the NX," says Kato. "But it was extremely important that our very first compact SUV would be equipped with an engineering edge over its rivals to make sure it gets noticed in this increasingly competitive market."

Against the odds, Kato's wish was granted, but he didn't stop there. He also assembled a team dedicated to improving handling – importantly, the NX drives more like a sedan than an SUV – and the development of a new NX transmission.

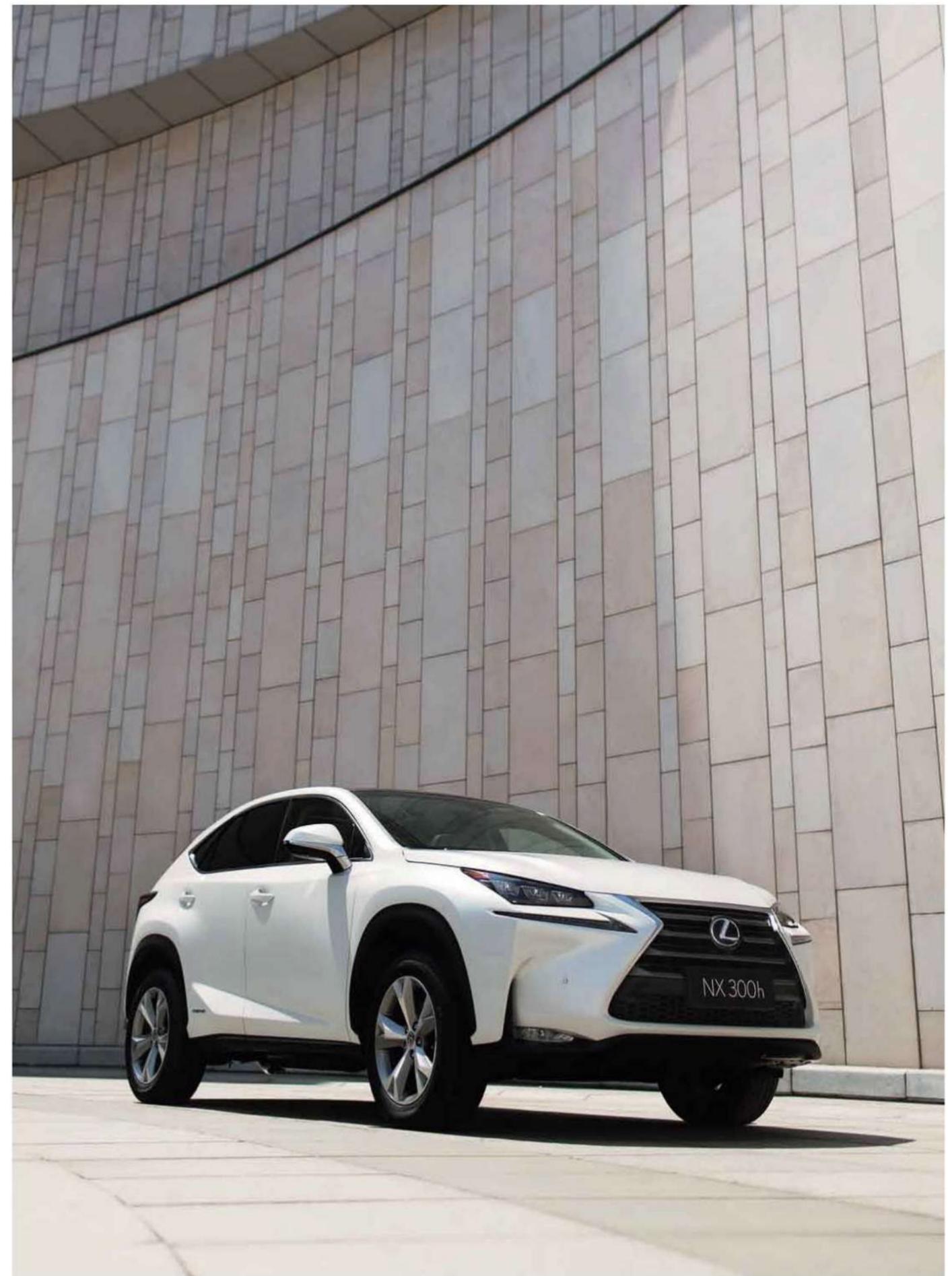
"While developing the engine, we also began work on a new six-speed automatic transmission," Kato explains. "By incorporating a new on-demand drive control system to instantly calculate the amount of engine torque the vehicle needs at any given time, we managed to extract the most out of the turbo engine."

In addition to the turbocharged NX 200t, Lexus has also released the NX 300h, a hybrid that comes with a damping-control system

engineered to increase ride comfort. The F Sport model is also available for those who seek responsive steering and a more dynamic driving experience.

Setting performance aside, the Lexus NX is also equipped with a variety of features designed to satisfy even the most particular owners. There is the wireless charging tray, located in the center console, that lets you charge your smartphone while driving. And there is the panoramic view monitor, which gives the driver a full 360-degree view of the car's surroundings. Cameras are installed in the front and at the rear of the body, and on its left and right sides, and the images they capture are seamlessly integrated into an overhead view displayed on the navigation monitor to make it easier to enter and leave even the tiniest parking spaces.

The NX was built with the user in mind, something the development team is very proud of. The car is bold and smart, meant for a city dweller who is always on the go. Kato said that he had analyzed customers' needs so thoroughly that every aspect of the car had been designed not just to fulfill their wishes, but surpass them. "Therefore," he said, "there is little left for an owner to customize." We now know he really meant it. //





| | NX 200t | | NX 300h |
|------------------------------|---------------------------|---|---------------------------|
| LENGTH | 4,630mm* ¹ | LENGTH | 4,630mm* ¹ |
| HEIGHT * ² | 1,645mm* ³ | HEIGHT * ² | 1,645mm* ³ |
| WIDTH | 1,845mm | WIDTH | 1,845mm |
| WHEELBASE | 2,660mm | WHEELBASE | 2,660mm |
| SEATING CAPACITY | 5 | SEATING CAPACITY | 5 |
| ENGINE TYPE | 8AR-FTS | ENGINE TYPE | 2AR-FXE |
| CYLINDERS | 4 cylinders, In-line type | CYLINDERS | 4 cylinders, In-line type |
| ENGINE OUTPUT | 175kW / 4,800-5,600rpm | ENGINE OUTPUT | 114kW / 5,700rpm |
| MAX TORQUE | 350Nm / 1,650-4,000rpm | MAX TORQUE | 210Nm / 4,200-4,400rpm |
| TRANSMISSION | 6AT | TOTAL SYSTEM OUTPUT W/MOTOR * ⁴ | 145kW |
| | | TRANSMISSION | CVT |

* 1 Without license plate bracket

* 2 Unladen vehicles

* 3 With shark fin antenna

* 1 Without license plate bracket

* 2 Unladen vehicles

* 3 With shark fin antenna

* 4 The combined total power of the engine and electric motor (using the battery) exhibited as a hybrid system. (In-house measured figures)





The Lexus NX is available in a number of variables. Pictured here are the NX 300h, left, and the NX 200t. Product and specifications may vary by country.

BLUEPRINT

HOME FROM HOME



» » » » »

UNTIL RECENTLY THE CUTTING-EDGE DESIGN GALLERY CARWAN WAS A NOMADIC BUSINESS THAT POPPED UP ALL OVER THE WORLD. NOW ITS FOUNDERS HAVE A PHYSICAL SPACE ON THE GROUND FLOOR OF AN ICONIC BEIRUT LANDMARK. BUT FOR HOW LONG?

TEXT BY CAROLE CORM
PHOTOGRAPHY BY TANYA TRABOULSI



01

Beirut's go-to gallery for contemporary design, Carwan, is keeping alive the tradition of the caravanserais, the ancient trading posts of the East. The gallery offers a platform for exchange and creation, showcasing international designers who work with or are inspired by Middle Eastern crafts. And its contributor list is lengthy and impressive: Michael Anastassiades, India Mahdavi and Lindsey Adelman have all created for Carwan special collections of furniture, lighting and objets d'art.

Like the traders of the old caravanserais, the gallery's founders are relentless travelers, regularly scouting for new designers, discovering old craftsmen and attending a host of design and art fairs. Canadian-born Nicolas Bellavance-Lecompte lived in Berlin, Venice and Milan before discovering Beirut in 2009. His Lebanese partner, Pascale Wakim, grew up in Paris and studied in Barcelona, moving to Lebanon in 2008. The pair, who met through a mutual friend, clicked instantly as professional partners. And, interestingly, both are architects. "It helps," explains Bellavance-Lecompte. "Each project is like a small architectural piece."

Despite the city's socio-economic circumstances, Beirut and the surrounding area is enjoying a boom in real estate, and with it comes an appetite for

contemporary art and design. Numerous pop-up shows across the region (in Dubai, Doha, Abu Dhabi, even Riyadh) led Carwan's founders to realize that a platform for contemporary design was missing in the area. "We created a scene for design," says Bellavance-Lecompte enthusiastically, "and the public was very responsive."

Of course, there have been hurdles. People do not always understand why a piece of contemporary furniture should carry such a hefty price tag. (The craft and quality of Carwan's products are well worth the cost.) And shipping a piece from Beirut to Riyadh can be a logistical headache – contemporary design rarely ticks regular boxes on a customs form (though Wakim showed surprise when a Lebanese official had recently researched a designer online). The conflict in Syria has also had a negative impact, but Carwan has several projects involving Syrian craftsmen in the pipeline. "We go on as much as we can" says Bellavance-Lecompte, and "when the conflict ends, we will be in pole position."

Set up just under four years ago, Carwan held its first show, boldly titled "Milan Does Beirut," at the influential Ventura Lambrate exhibition space during the renowned Milan Design Week in 2011. The exhibition was a mission statement for the nascent itinerant gallery, highlighting

01 Nicolas Bellavance-Lecompte overlooks a site-specific installation at Carwan by the designer Carlo Massoud

WE CREATED
A SCENE FOR
DESIGN, AND
THE PUBLIC
WAS VERY
RESPONSIVE



02

02 Nicolas Bellavance-Lecompte and Pascale Wakim work on the Massoud installation 03 Totems by Oeuffice are exhibited on the gallery's mezzanine 04 Works by Philippe Malouin are stored in a corner of the gallery 05 Models by Oeuffice sit on gallery shelves 06 Three Arabian Vessels by Lindsey Adelman



04



06

designers from around the world. Enlightened Lebanese once furnished their houses with Mies van der Rohe chairs and Pierre Chareau lamps, while Western architects influenced by the Bauhaus helped bring modernism to Beirut in the 1950s and 1960s. Perhaps the most famous designer was Jean Royère, who worked in Lebanon with his colleague Nadim Majdalani, decorating private homes as well as glamorous hotels like the St-George and the Carlton, now sadly both defunct.

Aware of this heritage, Carwan opened in one of Beirut's modernist landmarks, a building complex, known to locals as the Gefinor, designed by architect Victor Gruen. Near the prestigious American University of Beirut, it links the upscale Clemenceau district to the busier Hamra neighborhood, and its glass facade, marble piazza and striking staircases have made it an icon studied by generations of architecture students. As Hani Asfour, professor of architecture and design at the American University, says, "This is the closest Mies van der Rohe ever got to Beirut." Unfortunately Carwan's stay in the building will be short lived. The Gefinor's owners are planning a revamp following a change in Lebanon's rental laws, forcing Carwan to find a new home. The pair are considering a location in the quieter neighborhood of Badaro, in a building designed by no others than Royère and Majdalani.

seven international designers who shared a common approach to design and craft. They included Paul Loebach (United States), who produced his Watson table using an impressive wood-bending technique, and Oeuffice (Italy), which presented graceful totem-like architectural structures. The show was a success, capturing the region's growing interest in, and emphasizing an underlying fascination with, crafts in the Middle East.

Carwan's next show, "Contemporary Perspectives in Middle Eastern Crafts," a group exhibition, premiered at Design Days Dubai, a parallel event to the now well-established Art Dubai fair. Among the pieces presented were Adelman's abstract tiles (created with Lebanese tile maker Blatt Chaya), and a wood sideboard by the Austrian studio MischerTraxler's, carved in the typical Arab mashrabiyya style with the help of a Syrian Lebanese woodworker.

Collaborating with the Lebanese Academy of Fine Arts, or ALBA, Carwan then invited the creative Italian laboratory Fabrica to visit Lebanon, organizing visits to the showrooms of designers and esteemed craftsmen like Maison Tarazi, which has been making oriental furniture in the Levant since the mid-1800s. The trip led to the creation of a collaborative Lebanese-inspired collection that included side tables, lanterns and mirrors. It was exhibited at the National Museum of Beirut last December.

Carwan continued its pop-up shows in cities around the world – including London, Miami and Mexico – until late 2013. By then the pair felt it was time to have a proper

03



gallery: "We needed a base where we could continue the conversation," explains Bellavance-Lecompte.

For him and his partner, Lebanon and its cosmopolitan population are the entry point to the Middle East. The country's tradition of craft-making in glass, brass, wood and rattan is an additional factor. So is the strong design scene. Many Lebanese designers have studied in prestigious universities abroad, and numerous design programs are offered in Lebanese schools. The scene is led by two women: the Charlotte Perriand-inspired Karen Chekerdjian (who studied at Domus Academy in Milan), and Nada Debs, whose upbringing in Japan was instrumental to her approach to craft and design (she graduated from the Rhode Island School of Design).

But for all the recent talk about design, interest in the field is far from new. Lebanon has a history of nurturing



05

CARWAN GALLERY RÉSUMÉ

- 2010 » Introduced by a mutual friend, Wakim and Bellavance-Lecompte set up Carwan, dubbed "the first pop-up gallery in the Middle East"
- 2011 » Carwan organizes "Milan Does Beirut," their first exhibition, at the influential Ventura Lambrate space in Milan
- 2012 » The gallerists curate "Contemporary Perspectives in Middle Eastern Crafts," which premieres at Design Days Dubai. The show features work by Nada Debs and Karen Chekerdjian, among others
- 2013 » In November Bellavance-Lecompte and Wakim established their first physical space in a ground-floor space in Beirut's iconic Gefinor Center
- 2013 » Carwan collaborates with Fabrica and shows a limited-edition collection of design objects at the National Museum of Beirut



BEHIND THE GEFINOR

The Gefinor Center, a 55,000-square-meter business complex (and Beirut architectural landmark), was built in the late 1960s by Victor Gruen, an Austrian architect. Gruen, who died in 1980 at the age of 76, is best known as an innovator in the design of shopping malls, of which he created numerous examples while living as an emigre in the United States. (His Los Angeles-based firm was behind the first open-air shopping facility in the United States, near Detroit.) So pioneering was Gruen's approach that writer Malcolm Gladwell has suggested that he "may well have been the most influential architect of the twentieth century."

07

07 Bellavance-Lecompte and Wakim stand outside the Gefinor, a Beirut landmark

When BEYOND toured Carwan, Carlo Massoud (a graduate of ECALE in Lausanne) was installing the last pieces of his burka-clad wooden dolls, poetically titled "Maya, Zeina, Rasha and Yara" after the names of high school friends. He was preparing to show the installation at Carwan during Beirut Design Week, which was to open the following week. Now in its third iteration, the event's organizers created a busy program awash with workshops, pop-up shops and talks. Along with Massoud's sculptures, Carwan planned to present the elegant work of Italian designer Vincenzo de Cotiis, whose brass lighting and furniture pieces resonate with Beirut's retro architecture. De Cotiis was scheduled to fly into Lebanon the following day to participate, hoping to be inspired by his surroundings enough to create a new collection under the encouraging eye of Carwan.

There is no doubt that the gallery, like the increasing number of design showrooms in town, is filling a

gap. As Wakim explains, until recently there was a dearth of places to visit in the city for interesting furniture. "It was a problem for architects who were tasked with furnishing all these new flats," she says. The issue is even more acute in the gulf, which has been one big construction site for the past 15 years. But things are changing. Dubai is now planning a design district in the heart of the city (it will feature a mix of art galleries, designer workshops and shops). Carwan's founders are partners and consultants on the project and will open a second gallery in the area.

Such exposure is bringing more work to the pair. But "we are not about buying objects and selling them," Bellavance-Lecompte insists. "What interests us is new commissions, creating rich and fruitful collaborations. And we want to do this from Beirut, where Carwan was born. This is our identity." //

THE CARWAN GALLERY PORTFOLIO



01 TUBE CHANDELIER, by the London-based designer Michael Anastassiades, was designed in 2008 02 MOBILE CHANDELIER 1, also by Anastassiades, features mouth-blown glass and black patinated plated brass 03 India Mahdavi's LANDSCAPE VASES SERIES 1 is handmade in glazed ceramic and has a pure gold interior coating 04 LIVING SPACE III, by Karen Chakerdjian, combines a lounge, coffee table, stool and magazine rack into a single unit 05 Wyssem Nochi's PETAL (LOW) chair is constructed from several bamboo stems bent to form and was upholstered in Alcántara 06 Lindsey Adelman's handblown ARABIAN VESSELS are fitted with delicate brass stoppers 07 OBJECT 03 - X, Y, Z, by Chakerdjian is made from highly polished copper 08 Fort Standard's bold CREST BOTTLE OPENERS are cast in solid brass

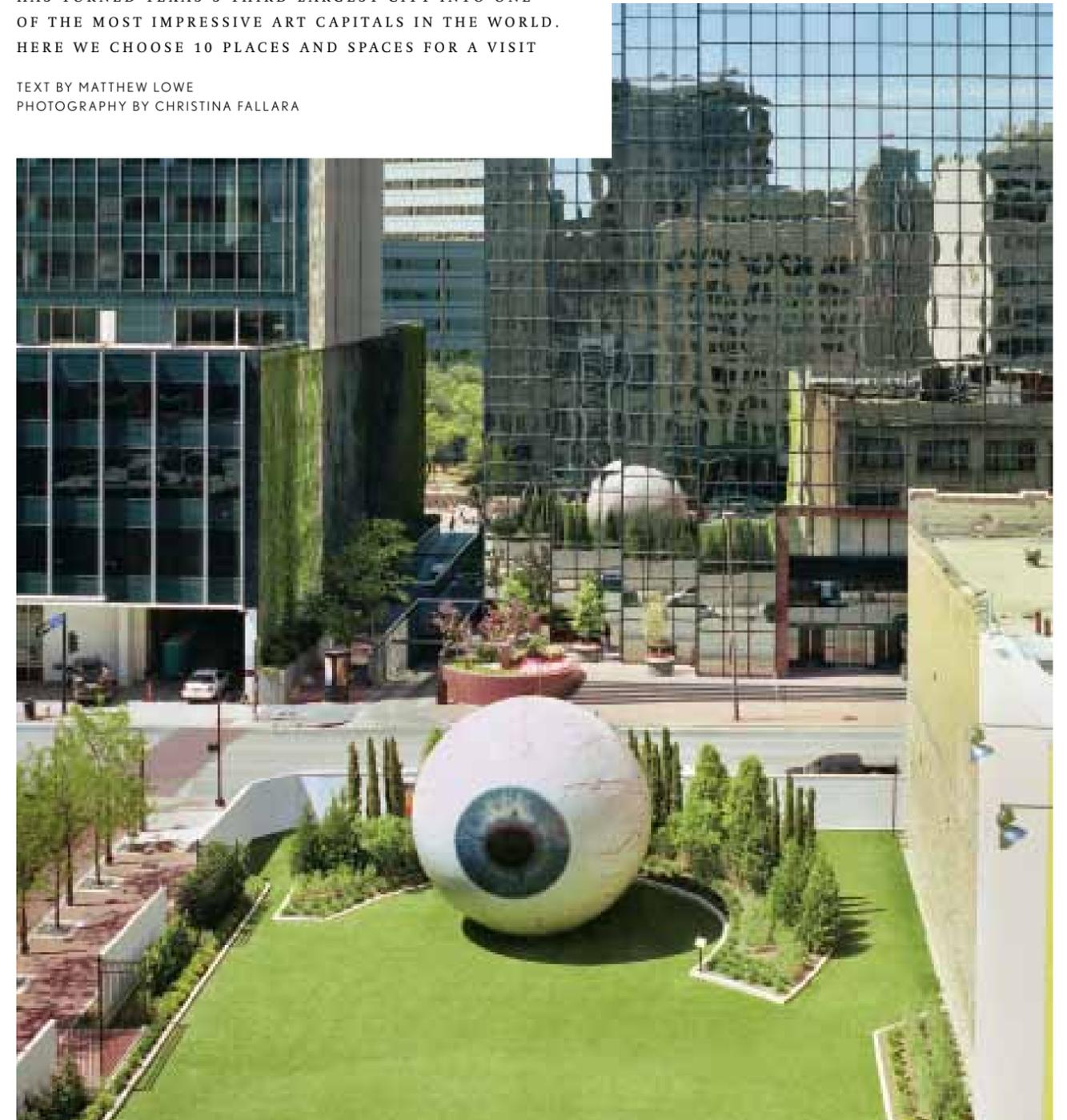
THE TEN

NEW WAVE

» » » » »

THE CITY OF DALLAS IS CHANGING. SIGNIFICANT FINANCIAL INVESTMENT, IN MULTIMILLION-DOLLAR INSTITUTIONS AS WELL AS GRASSROOTS INITIATIVES, HAS TURNED TEXAS'S THIRD LARGEST CITY INTO ONE OF THE MOST IMPRESSIVE ART CAPITALS IN THE WORLD. HERE WE CHOOSE 10 PLACES AND SPACES FOR A VISIT

TEXT BY MATTHEW LOWE
PHOTOGRAPHY BY CHRISTINA FALLARA



Art wouldn't be the first thing you'd associate with Dallas. A white-collar town, Texas's third-largest city is home to the headquarters of numerous American and multinational corporations – AT&T, American Airlines and, soon, Toyota and Lexus – but it's perhaps best known for the namesake television soap opera, a show that chronicled the maverick endeavors of the wealthy Ewing family.

As portrayed in the television series, Dallas is rich – the city is home to 18 billionaires, as many as Paris. It's also art heavy. Wealthy collectors have developed a long-standing culture of artistic patronage, and since the mid-20th century affluent local families have amassed world-class collections notable for their adventurous additions. "A lot of collectors want to know what school the artist went to, what galleries and museums they've shown in," says the Dallas-based gallerist and curator James Cope. "But there's a maverick approach down here. People look at an artist and say, 'I don't know who this guy is, but I like it and I want to put it in my house.'"

This is immediately apparent at the Dallas Art Fair, which has been held every year since 2008 and is growing exponentially. Galleries from around the world display the work of an equally diverse range of artists, from industry favorites to lesser-known early- to midcareer artists who cater to a variety of tastes. And unlike at fairs in larger cities, everyone here is eager to chat. "Dallas is a sharing town," says artist Jay Shinn, who has lived and worked in the city for more than 20 years. "From major collectors to artists, everyone wants to share what they know about the art they're producing, supporting or collecting. It's a good environment to be in."

That environment is enhanced by an array of large-scale initiatives developed over the past two decades, much of which constitutes the Dallas Arts District. An expansive downtown neighborhood, it houses the Dallas Museum of Art, the Nasher Sculpture Center and the recently built AT&T Performing Arts Center (which actively partners with Lexus; the brand sponsors the venue's popular Broadway Series), among other institutions. The district is itself an impressive architectural collection: Sir Norman Foster, REX and Rem Koolhaas's OMA have all contributed buildings.

The city is also home to notable artist-led initiatives. Empty warehouses in central neighborhoods have been converted into exhibition spaces that bridge the gap between pop-ups and commercial galleries. Two artists, Michael Mazurek and Jesse Morgan Barnett, together organize the Dallas Biennial, which this year featured 12 spaces, including established galleries, hosting multiple shows over four months.

Dallas appears to be the artistic promised land, full of appreciation, support and opportunity. And perhaps it is. The city is incredibly welcoming, thanks in part to a uniquely Texan form of hospitality that pervades its every aspect, from accommodations to food. But it remains to be seen whether Dallas has the power to rival its more influential cultural counterparts. International coverage of its artistic activities remains sparse. But for those who do decide to visit, the energy and charm are palpable. //



02

DALLAS MUSEUM OF ART

The Dallas Museum of Art's offerings are encyclopedic. Covering all continents and all periods, it boasts an impressive contemporary collection and a strong 19th-century French collection, thanks in part to the donation of Coco Chanel's villa in the French Riviera and its contents. The collections continue to grow, too, through a healthy acquisition budget and donations from local collectors. Admission is free, which means that visitors are an inquisitive mixture of students, locals and tourists.

DALLASMUSEUMOFART.ORG



01

NASHER SCULPTURE CENTER

Designed by Renzo Piano, the Nasher Sculpture Center opened in 2003 and is home to the collection of the late Raymond and Patsy Nasher, who amassed a masterpiece selection of modern sculpture. The Nasher is in every aspect a center, focusing equally on the study and conservation, as well as the appreciation, of sculpture. Pieces can be found inside the building, under the gently arcing glass roof or outside in the verdant sculpture garden, including an aptly placed work by Richard Serra – an artist whose grand scale suits Texas – titled *My Curves Are Not Mad*. Walking through its curve, the patinated Cor-Ten steel invitingly reflects the green grass on the other side.

NASHERSCULPTURECENTER.ORG



Q&A:

MAXWELL ANDERSON
DIRECTOR OF THE
DALLAS MUSEUM OF ART



Anderson has worked at the Metropolitan Museum of Art, the Art Gallery of Ontario and the Whitney Museum. We speak to him about his new hometown.

WHAT MAKES DALLAS UNIQUE WITH REGARD TO THE VISUAL ARTS?

I would say the distinguishing characteristic is civic pride. Other cities are very much focused on institutional success within a city, and the loyalties that art patrons and others observe are to specific museums or arts organizations or whatever the cause might be. Here in Dallas, there is such pride in what the city is becoming, and could be, that it overshadows any petty loyalties or narrow mind-sets.

THERE IS SUCH A RANGE OF ART WITHIN THE CITY. WHY DO YOU THINK THAT IS?

It reflects a general omnibus instinct on the part of collectors. People can be polymaths. Marguerite Hoffman, who is perhaps our greatest single collector of postwar material, is now collecting medieval manuscripts. I think people who support the arts understand that for us to flourish and be an internationally significant city, we need to be open minded about what that means.

AS THE CITY'S ARTS AND INFRASTRUCTURE DEVELOP, WHERE WILL THE FOCUS LIE?

We don't look at ourselves as a regional programming hub. We think of ourselves as an international and local programming hub that benefits from whoever happens to be here. Dallas-Fort Worth is the only airport in the country served by all the Gulf airlines as a nonstop destination. Nonstop flights to Hong Kong are also being introduced. Through the arts district and other initiatives by the city, we're hoping to build an impulse to linger on the path of those travelers.

03

THE JOULE

The Joule, on Main Street in downtown Dallas, boasts the requisite restaurants, coffee bar, stylish shop, spa and fitness studio – offering a variety of yoga classes – that befit a true boutique hotel. Owned by Tim Headington, an oil and real estate magnate, The Joule has well-appointed interiors, featuring furniture by Piet Hein Eek and Donna Wilson, and is home to art sourced from Headington's personal collection.

THEJOULEDALLAS.COM

04

SMOKE RESTAURANT

Barbecue is synonymous with Texas, and Smoke, the restaurant situated next to the iconic Belmont Hotel, does not disappoint. Chef Tim Byres creates uncomplicated dishes that suit their uncomplicated interior surroundings. Particularly delectable is the brisket, which is served with potato salad.

SMOKERESTAURANT.COM



05

POWER STATION

The Power Station, housed in a large brick Power and Light building constructed in 1920, invites three artists each year from around the world to create and install work that is unique to the site. The nonprofit initiative was launched by collector and philanthropist Alden Pinnell and has quickly become a critical and popular success in the three years since it opened.

POWERSTATIONDALLAS.COM



06

GOSS-MICHAEL FOUNDATION

The Goss-Michael Foundation was established in 2007 by pop star George Michael and his then-partner Kenny Goss as a means to advocate British art in Dallas. The collection is dominated by the work of the Young British Artists (YBAs) – think Damien Hirst and Tracey Emin – which the couple actively collected. Artists, however, are invited to create unique exhibitions for the space. Jim Lambie, for instance, covered the floor with his signature colored stripes.

GOSSMICHAELFOUNDATION.ORG

Q&A: JAMES COPE
GALLERIST AND CURATOR



Curator Cope moved to Dallas a decade ago. He speaks about what's changed since his return.

YOU RECENTLY MOVED BACK TO DALLAS FROM NEW YORK CITY AND OPENED YOUR OWN GALLERY. HOW HAVE YOU FOUND THE ARTS COMMUNITY SINCE YOUR RETURN?

Oddly enough, by moving back to Dallas and opening this space I've become relevant. I've become part of that dialogue within the city, which connects back to the major cultural cen-

ters like New York City or London. You know, at first you think the Kenny Goss and George Michael foundation – okay that's weird. But it makes a lot of sense when you start thinking about it. There are limited opportunities in established cultural hubs like London and New York, so artists like Jim Lambie are probably only going to get a show there once every five years, you know? But you're like, "Yeah we have this beautiful space in Dallas, do you want to do a show?" Artists jump at that.

08

PUBLIC PARKS PROJECT

Impressive public architecture isn't limited to the city's art institutions. In 2003 the Dallas Park and Recreation Department invited 32 architects from around the globe to replace outdated park pavilions throughout the city. The College Park pavilion was designed by Norwegian firm Snøhetta, while the gently imposing Webb Chapel Park Pavilion (pictured below) was designed by New York City-based Cooper Joseph Studio. In 2009 Klyde Warren Park was constructed over the Woodall Rodgers Freeway. Containing restaurants, a performance stage and playgrounds, the park creates a bridge between the city's downtown and uptown districts. Locals believe the park, which is now a popular destination for families, has significantly changed the landscape of the city.

DALLSPARKS.ORG



07

DALLAS CONTEMPORARY

Founded in 1978, Dallas Contemporary is one of the few institutions in the United States modeled after the European *Kunsthalle*. The noncollecting museum presents a variety of challenging work by regional, national and international artists in its cavernous warehouse space in the city's design district. Exhibitions here are world class: it recently hosted a double exhibition featuring Julian Schnabel (above) and Richard Phillips.

DALLASCONTEMPORARY.ORG

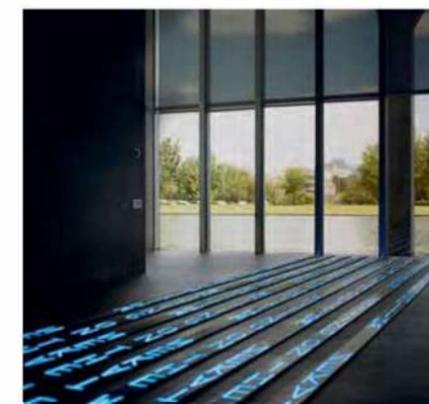


09

FT33

Matt McCallister is a strong advocate of local, seasonal ingredients. The dishes he creates at FT33, his restaurant in the design district, verge on the complex but are cooked to perfection and undeniably delicious. Skate, for instance, pairs quite well with pork belly. Who knew?

FT33DALLAS.COM



10

THE MODERN ART MUSEUM OF FORT WORTH

While Fort Worth may lack the same artistic energy as Dallas, its metropolitan neighbor, one reason to make the 45-minute drive west is the Modern Art Museum of Fort Worth. Locally known as the Modern, the museum is housed in a striking minimalist building designed by Japanese architect Tadao Ando. Also worth a visit is the Kimbell Art Museum, which sits across the road. The museum is split across two buildings, one by Renzo Piano and the other by Louis Kahn. The latter building houses remarkable paintings by Dutch masters such as Frans Hals.

THEMODERN.ORG





01



02

THE CACAO TREE

The cacao tree is not indigenous to Vietnam. It was first introduced to the country by the colonial French in the late 19th century and is now farmed across the country but only in limited quantities.

For Maruta and Mourou, several signs indicate a quality tree: its trunk (the thicker the better), its branch architecture (branches should grow at 45-degree angles to the trunk, forming a wineglass shape, as above), its height (not too tall; around 5 - 6.5 feet) and the number of its flowers (the more there are, the more fruit will bloom). Each fruit, which appears as a pod, holds between 30 and 50 beans, and its color signals its ripeness: red, not ripe; yellow, ripe. Every cacao tree in Vietnam is of the trinitario variety, which is more finely flavored than the bulk-farmed forastero and easier to farm than the luxury but temperamental criollo.



05

03



- 01 A cacao tree in Cat Tien is loaded with ripening fruit
- 02 A farm in Cat Tien that slopes down toward a vast, verdant rice paddy
- 03 Maruta and Mourou drive the Lexus RX out of Cat Tien toward Ma Da Gui
- 04 Mr. Doai, a cacao farmer, transports fruit from Ma Da Gui to his base in Lam Dong Province

04



06



- 05 A motorbike loaded with greens
- 06 Fruit is peeled in a cacao farm's kitchen
- 07 A statue of the Madonna sits on a truck's dashboard
- 08 A construction worker protects himself from dust
- 09 The Lexus RX glides down a slope en route to Dak Mil
- 10 A new home awaits finishing touches
- 11 A tour bus ferries visitors into the Vietnamese central highlands

07



THE ROAD

THE CACAO TRAIL

» » » » »

FROM THEIR FACTORY IN HO CHI MINH CITY, SAMUEL MARUTA AND VINCENT MOUROU CRAFT SOME OF THE MOST SOUGHT-AFTER DARK CHOCOLATE IN THE WORLD. BUT WHAT WILL HAPPEN IF THEIR MOST IMPORTANT INGREDIENT, THE VIETNAMESE CACAO BEAN, BEGINS TO RUN OUT? WE FOLLOW THEM ON A JOURNEY IN A LEXUS RX 350 BACK TO THE SOURCE

TEXT BY ALEX MOSHAKIS
PHOTOGRAPHY BY JAMIE HAWKESWORTH



Samuel Maruta and Vincent Mourou begin their journey out of Ho Chi Minh City in a Lexus RX 350, the brand's iconic luxury SUV crossover



Above: Maruta and Mourou take a brief break from driving between cacao farms
Left: Wooden fermentation crates stand ready for use in Cat Tien. As the process evolves, cacao beans are moved from one crate to the next, beginning at the top. Some 100 beans can be fermented in any one batch

Samuel Maruta, a 42-year-old former banker who co-owns the Vietnamese chocolate company Marou, plunged his right hand into a wooden crate of fermenting cacao beans and smiled broadly. The beans, which were changing in color from a cloudy white to a lavender brown, were warm, around 47 degrees Celsius. To Maruta that meant success; in 24 hours the fermentation process would be complete. He pulled his hand out of the mulch. "It's good," he said. Then he gave an emphatic thumbs-up.

Maruta was standing next to his Marou cofounder, Vincent Mourou, examining the quality of cacao at a half-acre plot of farmland in Cat Tien, 103 miles northeast of Ho Chi Minh City, their adopted hometown. The pair had left earlier that day, and this was their first stop on a road trip northward, into Vietnam's rugged central highlands. The plan, Maruta said, was to visit a number of independent farms from which Marou sources, or might soon begin to source, the company's most important ingredient: the fermented trinitario cacao bean, out of which it crafts a rich, aromatic, highly acclaimed dark chocolate. The trip would take in four or five farms. And it would last a full three days.

Journeys like this have recently become increasingly important to the pair. Unlike most chocolatiers, Maruta and Mourou do

not source beans from traders in major cacao-producing hubs – the Ivory Coast, say, or Ghana, which together farm more than half of the industry's cacao. Instead, they source beans themselves, often with the help of friends and acquaintances, and use only local Vietnamese produce. This approach is rare. It is also Marou's primary selling point. But the concept – creating single-origin dark chocolate in a country with only a limited history in cacao farming – has caused a problem. To make an authentic, export-quality product, Maruta and Mourou need high-class cacao, but good-quality beans in Vietnam are few and difficult to obtain. For the continued success of their business, maintaining existing cacao supply chains, however small, is crucial. Identifying alternative production lines might be more so.

While Maruta continued to check the crates, Mourou, who is 44 years old, sat down next to a sack filled with fully processed cacao beans and grabbed a handful. When he squeezed, there came cracking sounds, a positive sign the fermentation process had gone well. Next he buried his face into the sack and took a long, deep breath. When he brought his head back up, he turned to Maruta and winked.

"Very dry," Mourou said.

Dry meant good.

"No acidity, no astringency, no off flavors."

When Mourou stood up, Maruta joined him to talk logistics, a discussion that involved figuring out how and when they might transport a new batch of fermented cacao back to the Marou factory in Ho Chi Minh City, where the beans would undergo a five-step process – roasting, shelling, grinding, tempering and molding – and be converted into chocolate. Once the conversation was over, the pair got back into their car and, as the sun began to lower in the sky, continued their journey to the next farm.

» » »

Maruta and Mourou have been making chocolate for nearly four years, with no prior experience in the industry. Mourou moved to Vietnam in 2009 to "escape" the advertising career he'd developed in California; Maruta had arrived two years earlier, family in tow, to set up a subsidiary of the bank for which he then worked. (They met and became friends in Vietnam.) Initial results weren't entirely positive. Neither Maruta nor Mourou is a professionally trained chocolatier, and their early efforts, conducted in Maruta's kitchen using rickety



Mourou examines the quality of a batch of fermented cacao beans by inhaling their notes. Next to him sits a metal cutter, which he uses to chop 50 beans in half to check their color and taste

makeshift machinery, yielded an outcome that “wasn’t *quite* chocolate,” Mourou said, but that “wasn’t *unlike* it.”

Still, the duo persevered, sensing in their attempts the semblance of a decent product – “The flavors were there,” Mourou said; “We felt we could get somewhere.” – and in November 2011, after much practice, they founded Marou, an artisanal chocolate company that from a newly-rennovated factory now distributes a line of finely crafted bars all over the world. Customers – from Australia, Canada, France, the Netherlands, New Zealand, Sweden, Switzerland, the United Kingdom, the United States and, increasingly, Vietnam, among other places – hail the chocolate’s fine aromatic qualities, smooth texture, impressively high cacao content and material purity. Only two ingredients go into a Marou bar: cacao, which makes up between 70 and 80 percent

say, are also an opportunity to celebrate the high quality of traditional Vietnamese agriculture. With Marou, Vietnam has an artisanal chocolate marque of international quality. That is, unless the beans run out.

» » »

In the early evening of the first day of the trip, Maruta and Mourou drove to a second farm in Cat Tien, this one spread over an 11-acre plot of land that sloped down toward a vast, verdant rice paddy. The pair had come to inspect the farm’s cacao beans, which a source had recently claimed were some of the best in the area. If the claim turned out to be true, the duo would attempt to persuade the farmer to begin trading. But they knew it would be tough.

Cacao is not indigenous to Vietnam, and neither is it particularly fancied by the

could also be exciting for Vietnam. Despite being indigenous to the Amazon, Africa is cacao’s largest producer. But a shortage looms. Trees on the continent are becoming old and diseased, farms are increasingly mismanaged, supplies are gradually dwindling. Should Vietnam up its bean production, the country might soon emerge as one of the world’s most important cacao producers. Considering the growing international demand for dark chocolate, that would be no insignificant achievement.

Back at the farm, Maruta and Mourou inspected a bag of recently fermented beans. Mourou performed a series of quality checks that involved a cut test, a process by which 50 beans are sliced in half and examined for color and taste. A good fermented bean will be dry, free of acidity, deep brown in color and polished (matte, lavender beans indicate an incomplete fermentation process). For



MAROU CHOCOLATE HAS BEEN HAILED AS WORLD CLASS



of the chocolate, and sugar. Bobby Chinn, the celebrated international chef, has referred to the chocolate as “world class.” Other aficionados have followed suit with similar acclaim.

When Maruta and Mourou founded their company, the pair agreed to adhere to two guiding principles: that every ingredient they used be Vietnamese, and that it be of the highest quality possible. The duo now source beans from five thoroughly researched regions: Tien Giang and Ben Tre, to the south of Ho Chi Minh City, in the Mekong Delta; Ba Ria, to the east; and Dong Nai and Lam Dong, to the north. Each region is represented by its own brightly packaged Marou bar, and each has distinctive notes: spice, fruit, nuts, sometimes tobacco – natural flavors not specific to but representative of Vietnam’s prevalent trinitario variety. Maruta and Mourou work with farmers and cooperatives that, over the past three years, have become increasingly loyal, and with which the pair have developed genuine friendships. Marou chocolate is a product, first and foremost, but the duo do not focus wholly on the bottom line – their bars, they

country’s farmers. To prosper, cacao trees demand shade, a nutrient-rich top layer of soil and good irrigation – tricky conditions to find in a country that experiences extreme wet and dry seasons. Rice, coffee, rubber and cashew nuts are all much simpler to farm, and consequently sit far higher on the agricultural agenda. Only 5,000 tons of cacao was produced in Vietnam in 2013. Some 22 million 50-kilogram bags of coffee (more than one million tons) were produced in the same year.

Much of Maruta and Mourou’s time, then, is spent persuading farmers to plant more cacao trees, which take around four years to reach maturity, and farm their fruit, which appears as large, leathery pods, each containing between 30 and 50 beans that usually ripen in the months of November, January and May but which can bloom year-round. To a certain extent, persuasion has worked: more cooperatives are beginning to support the industry, and farmers are slowly beginning to plant trees. Production is increasing. But the growth is slow.

More fruit is good news for Marou: without beans, the company has no product. It

Marou, the tasting of beans at their point of origin is essential. “We find the taste of our chocolate at the farm,” Mourou said. “That’s our philosophy. We don’t transform the bean’s original flavor into something it’s not. Our process allows the natural taste to come out.” If what Maruta and Mourou find at the farm isn’t up to standard – unless they instantly detect natural, unspoiled notes such as fruit, honey or spice, for example – they won’t take the beans. “Cacao is an average,” Mourou continued, pointing at the halved beans. “There are 50 here. Of those, you can accept no more than five that are lavender.” In this batch, fewer than three looked bad. Their source had been right.

» » »

The following day, Maruta and Mourou drove north to Ma Da Gui, a small town in Vietnam’s Lam Dong Province, on the eastern fringes of the Cat Tien National Park. The pair had been invited to visit a piece of land that a French farmer had earmarked as a potential plot on which to grow cacao. The land, the farmer said, would effectively

[Continued on page 69]

**MAROU IS AN
OPPORTUNITY TO
CELEBRATE THE
HIGH QUALITY
OF VIETNAMESE
AGRICULTURE**



08



09

| RX 350 | |
|------------------|---------------------|
| LENGTH | 4,770mm |
| HEIGHT*1 | 1,720mm*2,3 |
| WIDTH | 1,885mm |
| WHEELBASE | 2,740mm |
| SEATING CAPACITY | 5 |
| ENGINE TYPE | 2GR-FE |
| CYLINDERS | 6 cylinders, V type |
| ENGINE OUTPUT | 204kW / 6,200rpm |
| MAX TORQUE | 346Nm / 4,700rpm |
| TRANSMISSION | 6AT |

*1 Unladen vehicles *2 With coil spring suspension

*3 With roof rail

Product and specifications may vary by country

THE CAR

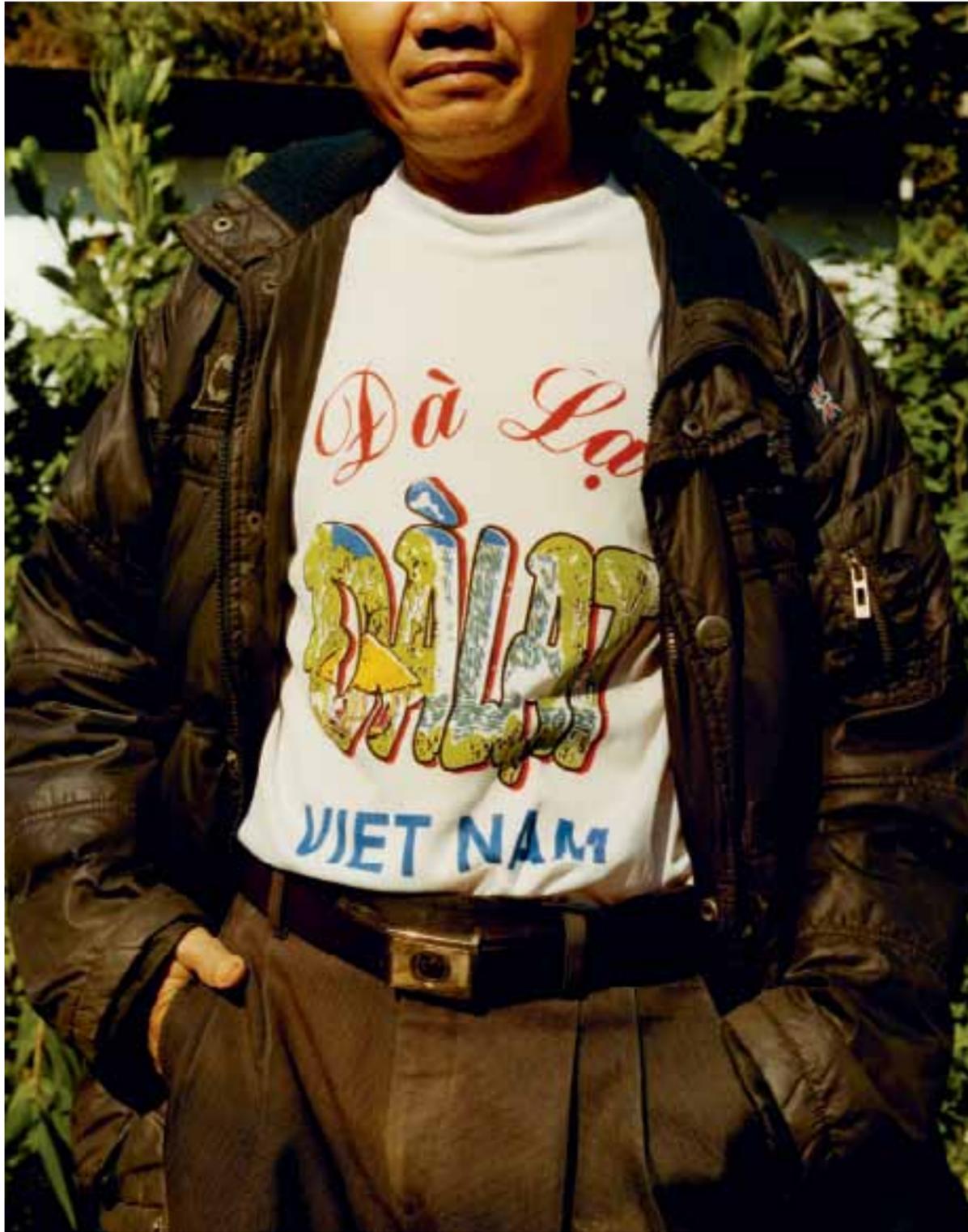
Maruta and Mourou visited various destinations in a burgundy red Lexus RX 350. Robust and burly, the car was greatly suited to the rugged, often winding roads of rural Vietnam. But in Ho Chi Minh City, a fast-paced metropolis that bustles with motorbikes, sometimes precariously, the RX was equally at home.

11



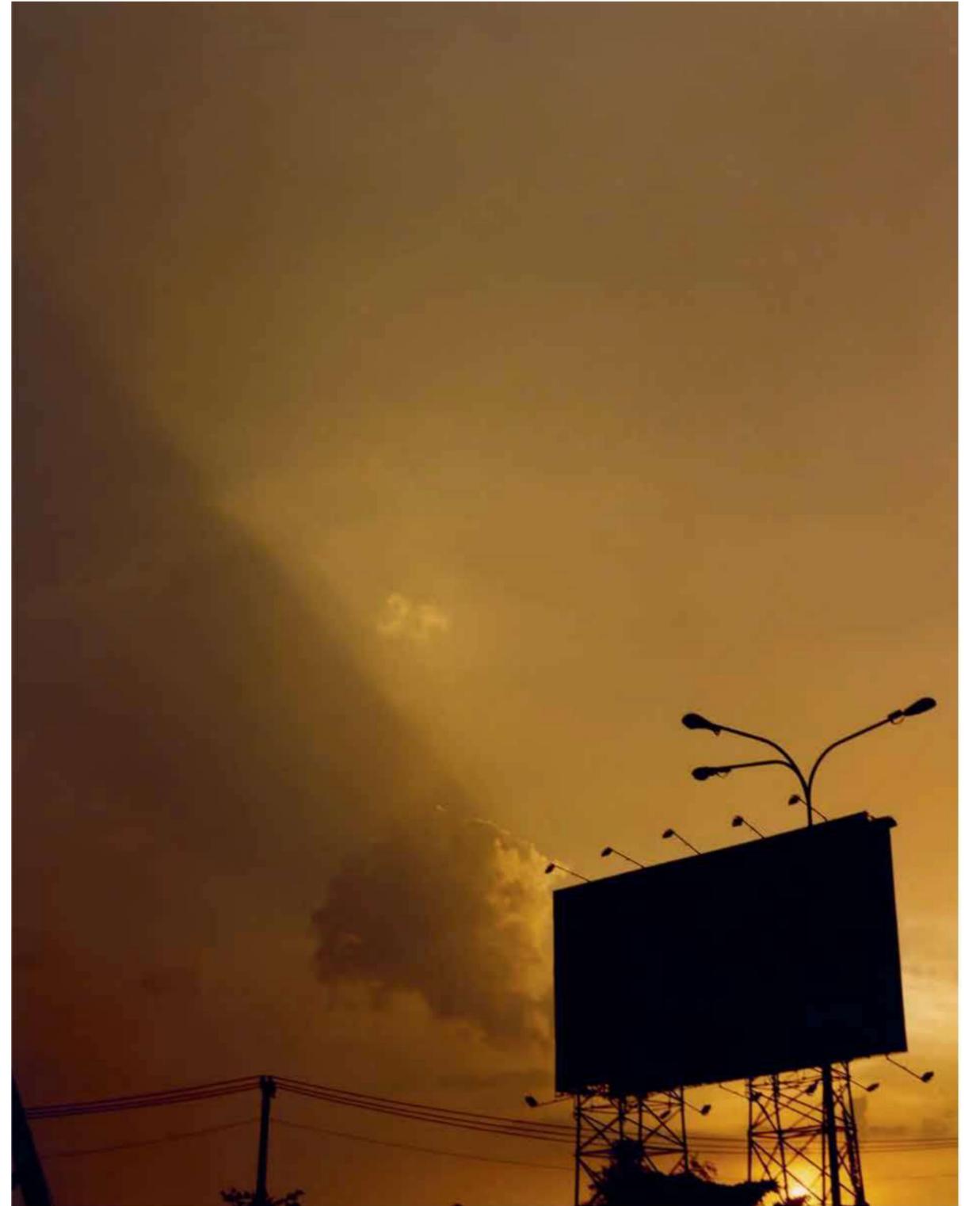
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Above: Mr. Doai, who supplies Marou with the beans that go into its Lam Dong bar, a delicate, rounded chocolate with hints of spice
Right: A winding road between Ma Da Gui and Dak Mil, which passes through vast and verdant coffee farms





Above: Sunset approaches as the pair begin their drive back to Ho Chi Minh City
Left: Maruta and Mourou drive the Lexus RX 350 past an inquisitive water buffalo



A truck transports commodities – coffee, rice, maybe cacao – from the Vietnamese central highlands to bustling Ho Chi Minh City

belong to Marou, which for Maruta and Mourou would mean obvious benefits: with their own plot they could begin to control, and then maintain, the quality of their fruit – something they had yet to manage. And they could ferment the beans on-site. Much of the produce the pair is forced to turn away goes bad during the fermentation process, which can be tricky to oversee, especially for farmers new to the procedure. Here, though, Maruta and Mourou would hold sway over the whole exercise. They were intrigued by the opportunity.

Barring quality control, the pair had another, more pressing reason to be interested in the land. Marou's farmers are aging, and their children, part of a young, technologically savvy generation, are turning away from agriculture, moving instead to growing urban hubs. The median age in Vietnam is 29; 44 percent of the country's population, more than 90 million people, is under 25. And Vietnam has the highest urbanization rate in Southeast Asia. Most of Marou's partners are in their 50s; neither Maruta nor Mourou has come across many farmers who are much younger. It poses a question: when Marou's farmers can no longer farm, who will take over?

One answer is Maruta and Mourou themselves, but for that to be possible, they must begin growing their own fruit, and fast. If they did, it would help with costs, which are rising. Cacao prices in Vietnam have increased by around 50 percent in the last year, a fact Mourou partly attributes to the diminishing quality of produce coming out of Africa. "At the same time, more people are starting to eat dark chocolate," he said. "Asian populations, specifically, are beginning to develop a taste for it. It's slow, but it's noticeable: there's more demand, less supply."

At the farm, Maruta and Mourou inspected their potential plot, a small, canopied patch that ran up an impossibly sheer gradient. Mourou was impressed. "It's steep," he said. "But it's volcanic soil, which could be interesting."

He paused for a second, stamped his foot on the ground to test the earth, thought about what might be possible.

"It's on a slope, but that's okay as long as the trees are providing shade."

When Mourou turned to walk up the hill, Maruta stood 65 feet ahead of him holding a pencil and a pad of paper wrinkled at its edges. If Mourou seemed

impressed, Maruta appeared more so. Smiling about the opportunity, he was already scribbling notes.

» » »

On the final day of their trip, Maruta and Mourou drove to the rural Dak Mil region, around 125 miles north of Ma Da Gui. The pair had received another tip-off: a vast farm close to the Cambodian border was producing a large amount of good-quality cacao, and its owner, a farmer employed by the Vietnamese state, had recently alluded to the idea that he might be willing to sell produce at a decent price. The prospect was exciting – the pair have yet to make chocolate using beans from the region – but the details were vague. "We have a name and an address," Maruta said. "That's all."

The artisanal chocolate industry is small. Off the top of their heads, Maruta and Mourou can name no more than five single-origin chocolate companies similar to theirs. None of the five (which include Pacari Chocolate, in Ecuador, and Grenada Chocolate, in Grenada) are based in Vietnam – good for business, sure, but professionally isolating. The pair are alone within a niche industry in which until four years ago they played no part.

To locate beans, then, Maruta and Mourou often rely on local sources – people on the ground in hard-to-reach regions, who have existing relationships with farmers. Sometimes sources are dependable, and cacao exchanges hands. Sometimes they aren't.

As Maruta pulled the RX into the final farm, he seemed skeptical, worried that this time their source might not pay off. But he quickly relaxed. A plot of land had come into view, and it was filled with mature cacao trees onto whose shaded branches clung ripe, yellowing fruit. The trees were close to 6.5 feet tall, some of the largest the pair had seen on the trip – and there were a lot of them.

Maruta plucked a fruit from the tree and held it up to the light. Mourou, five paces away, performed a similar action before breaking a fruit in half to taste the white mulch inside. It was good, sweet, like mango – a healthy sign. Mourou nodded to Maruta, and Maruta nodded back. And off they walked to examine more trees. //

THE TWENTY

20

COMMUTE

» » » » »

OVER THESE SEVEN PAGES, WE SUGGEST 20 OBJECTS,
ACCESSORIES AND FASHIONS FOR INSIDE AND BEYOND THE OFFICE THIS SEASON

PHOTOGRAPHY BY DEVIN BLAIR
STYLING BY JOHN COLVER

1 UMBRELLA PAUL SMITH

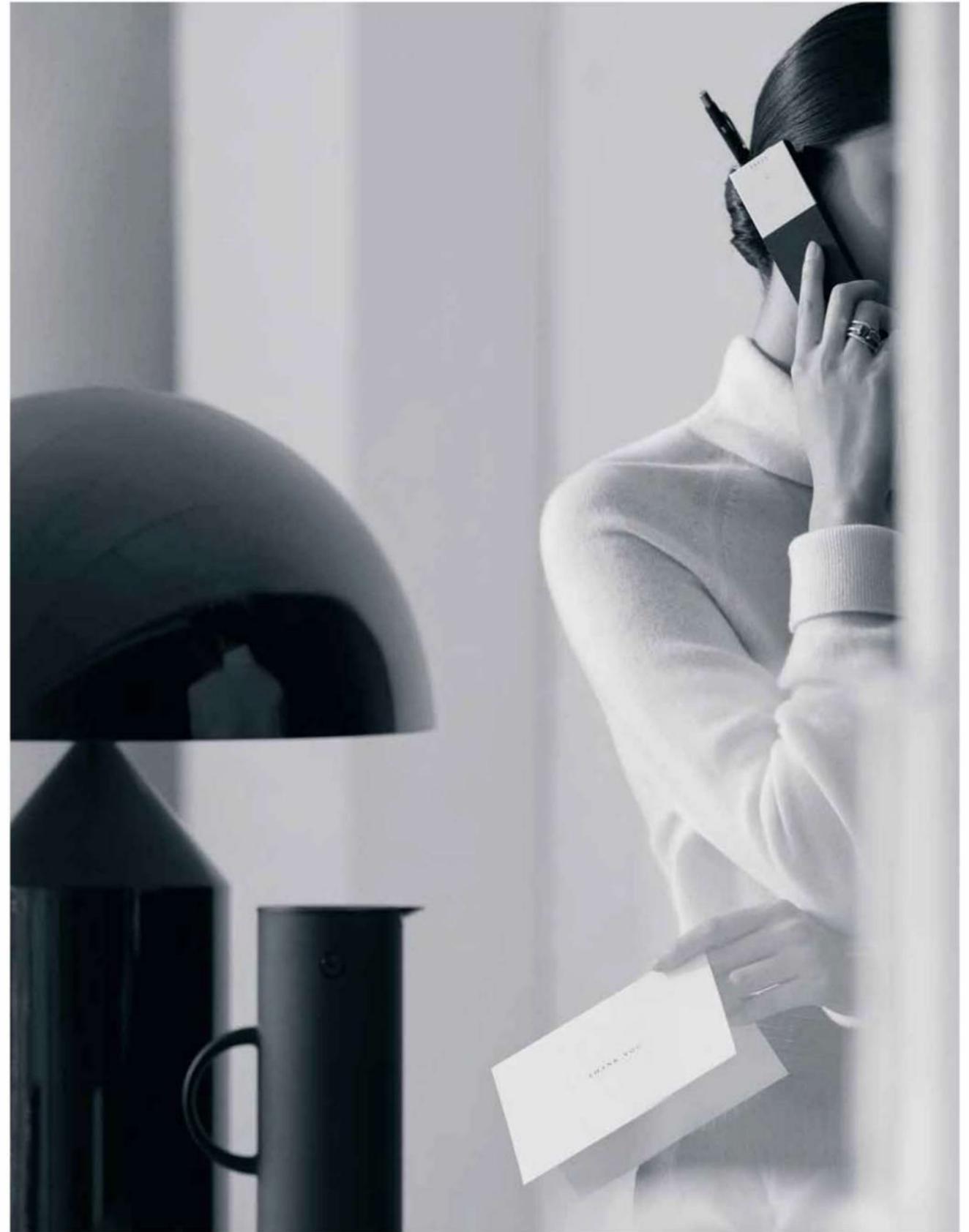


Above: **2 PAPERWEIGHT** HAFOD GRANGE **3 MURANO GLASS DISH** NASON MORETTI **4 TUMBLER AND PITCHER** J. & L. LOBMEYR
Left: **5 SWEATER** PRINGLE OF SCOTLAND **6 SUIT** PAUL SMITH **7 CLUTCH** CARTIER



Above: **8 WATCH** CARTIER

Left: **9 SHIRT** RICHARD JAMES **10 SUIT** DUNHILL **11 COAT** A.P.C. **12 BAG** LOUIS VUITTON **13 SHOES** PAUL SMITH



Above: **14 TELEPHONE** JACOB JENSEN **15 RINGS** CARTIER **16 THANK-YOU NOTELET** SMYTHSON
17 LAMP VICO MAGISTRETTI FOR OLUCE **18 VACUUM FLASK** STELTON
 Left: **19 COAT** ACNE STUDIOS **20 NECKLACE** CARTIER
 THANKS TO PLANK, KNOLL INTERNATIONAL, SKANDIUM AND THE CONRAN SHOP

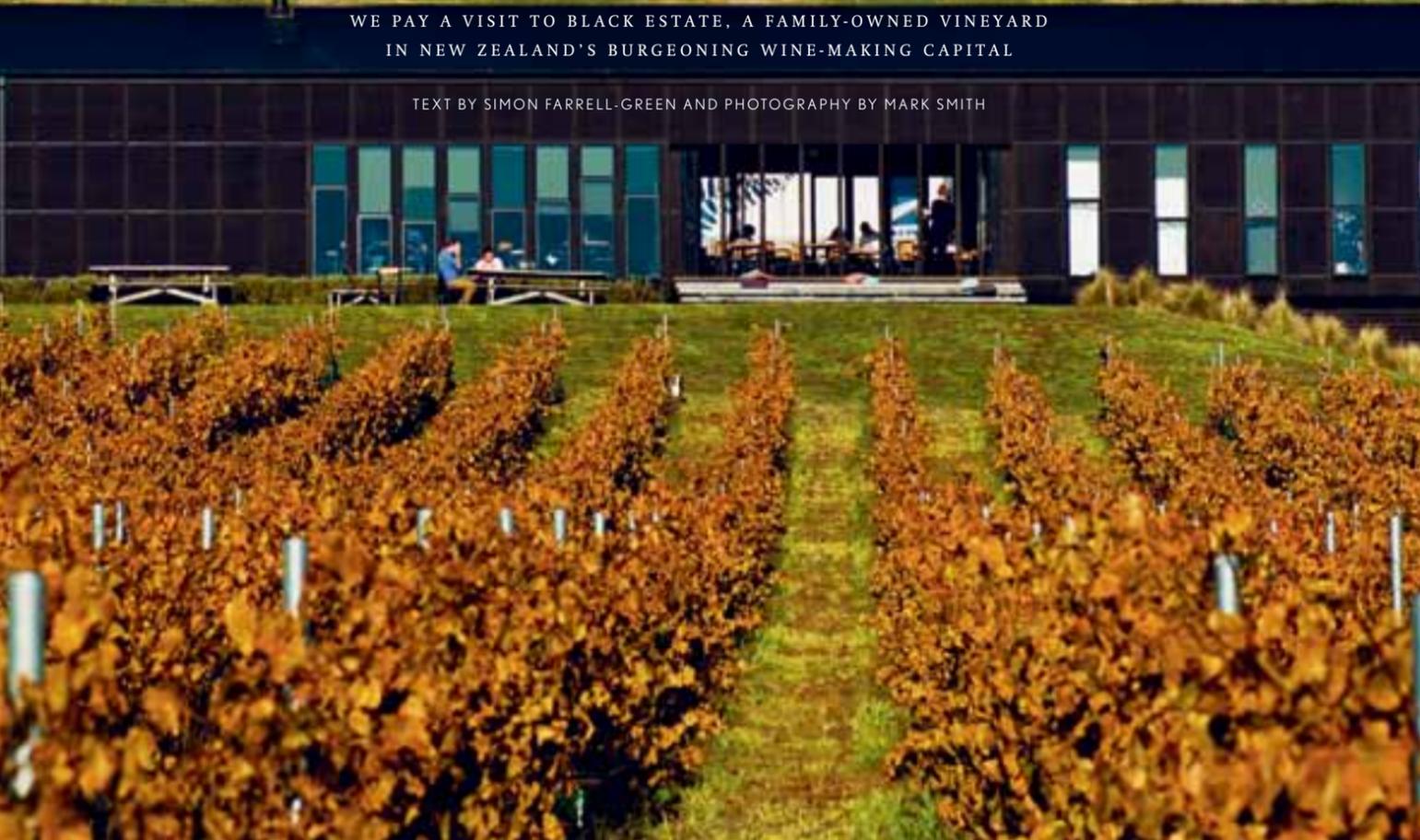
PIT STOP

HOME GROWN

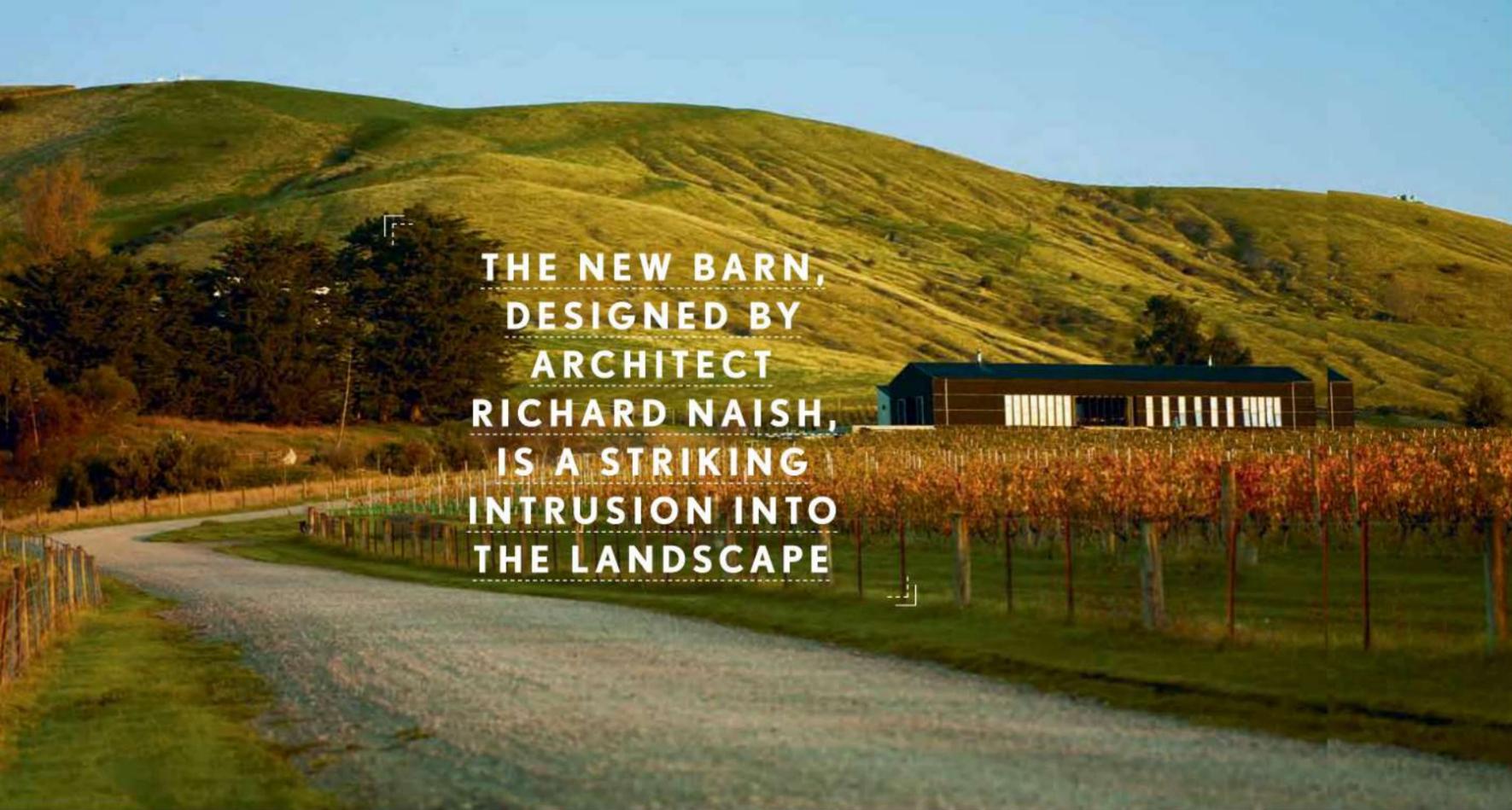
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WE PAY A VISIT TO BLACK ESTATE, A FAMILY-OWNED VINEYARD IN NEW ZEALAND'S BURGEONING WINE-MAKING CAPITAL

TEXT BY SIMON FARRELL-GREEN AND PHOTOGRAPHY BY MARK SMITH



Above: The warm interior of Black Estate, where visitors can choose from a menu filled with local produce
Left: The Black Estate winery and restaurant, designed by architect Richard Naish



01



03

THE FAMILY ARCHITECT

Richard Naish has designed a clutch of buildings that are rigorously contemporary yet sympathetic to their local environment around Auckland's city fringe – designs that play with form and materials, seeking to both integrate and reinterpret their historic neighbors. In one instance he connected an Edwardian main street with a previously ignored back alley, using a palette of stacked boxes made from rusted steel, resembling shipping containers in the city's port. "We are always, first and foremost, concerned with the context," he says. "At Black Estate it's the tradition of the rural vernacular shed. The light, the views – and the history of the name Black."

01 The Black Estate winery, from a gravel road approach 02 One of three vineyards on Black Estate; the other two are nearby, farther up the valley 03 One end of the Black Estate barn, which has been constructed in local pine



02

The Waipara Valley, one of New Zealand's most exciting wine-making destinations, is small in size (around 2,000 acres) but big on quality production. There are some 80 vineyards here, most of them independently owned, squeezed between the snow-covered Southern Alps to the west and the Teviot Hills, a craggy line of high ground topped by steep bluffs, to the east. On the other side of the hills, a bleak but beautiful coast: shingly beaches, windswept trees, rickety wooden cottages.

Spectacular, yes. Moody, definitely. But also productive: the soil here is rich and black, full of eroded limestone. The area was settled in the 19th century by sheep farmers seeking large expanses of pasture. Now it's filled with artisan growers who cultivate seasonal produce like mushrooms and truffles – and some exceptional cool-climate wines.

On State Highway 1, which links the valley to Christchurch, 45 minutes to the south, you'll find Black Estate. A vineyard and restaurant founded in 1994 by restaurateur Russell Black, the estate was bought seven years ago by the Naish family, who kept the property's original name for its strength and history in the district, and who now oversee a small, rustic winery and three separate vineyards up the valley – 60 acres in all, a mix of pinot noir, chardonnay and riesling. Here vines grow down through clay soils to limestone rock, creating textural, subtle wines with both fruit and backbone. The food is hyperlocal – as much of it as possible comes from the valley's growers and producers – and it pairs beautifully with the wine.

It is a labor of love, this business. The growing season is long and runs well into autumn, making it impossible to ripen sun-loving

varieties like merlot or syrah. It's a finicky climate: since the Naishes bought the place, no two harvests have been identical. But that's part of the charm. "We're not trying to make the same wine each year," says son-in-law and winemaker Nicholas Brown. "We're trying to make wine with a backbone that is Black Estate."

The family is hardworking and hands on. They often talk of "farming" rather than wine making, and they practice organic or biodynamic agriculture. Wine is made in wax-lined oak barrels; there are no pumps and no stainless steel. "We're not forcing anything here," says Nicholas. "Not because we don't want to move with the times, but because [our processes] work – and they clearly express the area."

In 2010 the family decided to commission a building on the vineyard. It was a demanding brief: they wanted a tasting room and a restaurant; an apartment for Nicholas, his wife, Pen, and their two children; and guest accommodations. And it was to be under one roof, on a very tight budget that became even tighter after the earthquake and aftershocks that hit Christchurch in February 2011 wiped out much of the estate's local market. The family considered only one architect: cousin Richard Naish, known for his gritty contemporary buildings in city-fringe areas of Auckland, where he is based.

Richard designed a devastatingly simple building: 125 feet long and just 20 feet wide, one long gable form with a service block to the rear. Such is its subtlety that you

can barely see it from the highway, but as you drive up the crushed-limestone driveway, its pitched roof starts to appear above the vines, somehow floating despite its darkness. It is built from timber – pine, to be precise, which is ubiquitous in New Zealand – and inspired by woolsheds and barns. It is a striking intrusion into the dramatic landscape.

The view from the building is wonderful – across farmland and out to the alps – but there is also a sense of containment and calm. There are rough-sawn timber walls, a high ceiling, exposed trusses. The entire structure is painted black, yet somehow it gently reflects the light rather than absorbs it. On bad weather days – the area experiences gale-force winds – the building becomes a "real cocoon," Nicholas says. On good days, floor-to-ceiling doors turn the deck into a breezeway.

From the start Black Estate has had a reputation for highly seasonal, astonishingly simple food and wine that draws on the many artisan growers and producers Pen and Nicholas have found since moving to the area from Christchurch. The estate's menu changes weekly as the seasons evolve. They get pork and lamb from local producers, salmon from nearby Akaroa, bread from an artisan baker up the road, porcini mushrooms and truffles in season. "The last thing you want here is anything faux," says Pen. "At the end of the day, it's a really hardworking place. It's really real – that's who we are. We've always just wanted to keep to that." //

BARN DANCE

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DIRECTOR SATSUKI OKAWA PAINTS
A PORTRAIT OF UNREQUITED LOVE
WITH A THEATRICAL TWIST IN HER
BREAKOUT FILM FOR THE LEXUS
SHORT FILMS PROJECT

Boy meets doe-eyed girl. Girl pines for boy. Boy falls for a tall blonde and enlists girl's help in his elaborate proposal scheme. So far, so heartbreaking in the age of flash mob weddings, but from this simple plot, emerging director and screenwriter Satsuki Okawa is aiming for no less than a "truly alive" meditation on romance and letting go in her latest short, *Operation Barn Owl*.

Filmed over the course of a weekend at El Campeon Farms, an equestrian training facility in Westlake Village (and an idyllic pastoral oasis between Los Angeles and Santa Barbara that has also played host to Budweiser's emotive Super Bowl ads), the short is one of two productions created for the Lexus Short Films project. The series provides up-and-coming filmmakers with support afforded by Lexus and its partner in production, industry kingmaker The Weinstein Company, in a bid to propel promising talent into the spotlight and, ultimately, to garner festival and even Oscar glory. Bonus perks are plentiful, both during production and after it.

But all that comes later. When we arrive on set, it's midmorning on the first day of shooting, and Okawa is wrapping a scene in one of several barns on the premises. The farm's rural environs have been given a makeover befitting the most atmospheric of Brooklyn brunch spots, replete with rainbow-spectrum bistro lights and glass lanterns strung from low-hanging wood beams. A pair of extras done up in stereotypical Parisian gear – berets, stripes, et cetera – sit patiently, waiting for their cue amid hay bales and signs bearing the precise alfalfa lunch orders of the local equine residents.

The action hinges on Okawa's leading lady, Ellen (played by gamine actress Phoebe Neidhardt), a shy, ukulele-playing sort with a pixie cut and a lifelong crush, who is putting the finishing touches to the narrative's climactic main event: a DIY production in which Ellen's childhood love, Jonah (played by actor Nick Ballard), will ask his girlfriend – a prototypical bombshell to Neidhardt's demure girl next door – for her hand in



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marriage. Lovelorn yet loyal, Ellen has hatched the plan from start to finish, enlisting Jonah's friends to act out significant moments from the couple's courtship while he narrates.

Okawa cites the French romantic comedy *Amélie* as an ongoing inspiration, and the whimsical visuals she and cowriter Ken Ochiai have dreamed up for the mis-en-scène chime with the reference. A moonlit first kiss and a holiday to France (hence the extras' Gallic-themed attire) will be staged with projected image backdrops and complemented by 3-D props, including handheld tree branches and spinning umbrellas meant to create the illusion of bicycle wheels. It all has the feel of an updated fairy tale, and Ellen looks the part, wearing a cinch-waist gingham vintage dress that skews vaguely '50s and befits her quirky heroine status.

Once Okawa is satisfied, the crew breaks for lunch, and the director reflects on the magnitude of the opportunity at hand.

"It's so exciting," she says, eyes wide, in the manner of a kid who has just been given the go-ahead for another scoop of ice cream. "You just have no idea." To be clear, this is hardly Okawa's first film effort; the New York-based Japanese director, who holds an MFA from Columbia University, has several short films to her name, including *Little Kyoto Neon Hood* (2012), a heartwarming tale set after the Tokyo earthquake, which garnered numerous awards on the international film festival circuit. But it's safe to say that *Operation Barn Owl* marks her entrée into the major leagues. "When I came on set this morning, I knew it was going to be a big production, but I never really understood the scale of it," she says, marveling at the first-rate craft services and the sheer number of crew members. "It's just another level."

And this is exactly the point: "It's such an opportunity, not only for filmmakers, but to show this fairly new

model and to show it working," says producer Joey Horvitz. "It's what really gets me excited, because it could be a platform for a lot of people."

Horvitz, whose credits include such feature films as *The Illusionist*, a 2006 mystery drama, applauds the project's focus on unearthing new talent. "This is about finding the diamonds in the rough and giving them what they need, including the support on the back end," he says. Indeed, all Lexus Short Films are provided with full-fledged distribution plans. Okawa's is no different.

Back at the ranch, or, more specifically, the property's main barn, a 37,000-square-foot complex with post-and-beam framework accented by a dramatic antique wrought-iron chandelier, Okawa is setting up what will be one of the most crucial scenes of the weekend, in which Ellen and Jonah share an intimate moment prior to his girlfriend's arrival and reminisce about a childhood encounter in which Jonah "proposed" to Ellen with a candy Ring Pop.

"I'm interested in honest: films that are humane, with characters that feel real – I think that's what you want to see on screen," says Okawa.

As the camera moves in for a close-up on Ellen, luminous in the low-lit surroundings, she asks the debonair Jonah (hair slicked back, outfitted in a navy blue velvet Calvin Klein suit), "Are you sure you're ready?"

The atmosphere is pin-drop silent before Jonah's potentially devastating reply, when a chestnut mare a few stalls away chooses this moment to let out an unscripted, very vocal whinny.

"And cut!" Okawa yells, unable to hide her wide grin as the crew resets for another go. If anyone here is ready, it's her. //

Operation Barn Owl debuted at the Tokyo Short Shorts Film Festival on May 29, 2014, before premiering in New York and Los Angeles. It will be released online, worldwide, in October.

01 - 03 Scenes from *Operation Barn Owl* being filmed
04 Director Satsuki Okawa talks to one of the actors
05 Okawa looks on during filming 06 An actor drives a white Lexus NX F SPORT onto the set

THE LAB

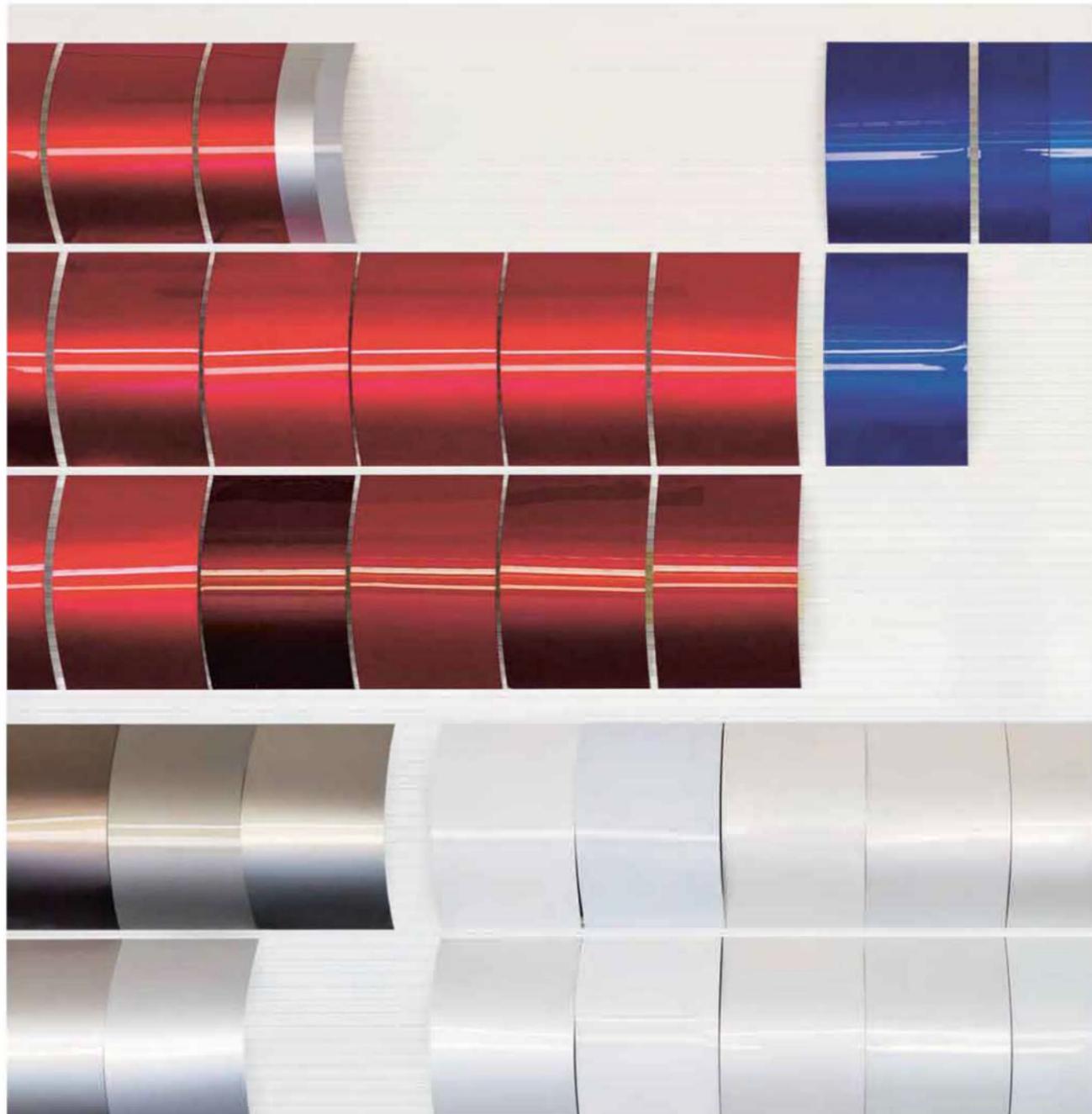
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JOB

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THE PROCESS OF DEVELOPING A NEW LEXUS VEHICLE COLOR IS COMPLEX AND DEMANDING, AND IT REQUIRES PLENTY OF LABORIOUS REPETITION. WE MEET THE TALENTED TEAM WHO IS HAPPY TO TAKE ON THE CHALLENGE

TEXT BY KENJI HALL AND PHOTOGRAPHY BY KOHEI TAKE



It's a bright, cloudless morning in late May, the kind of day when you have to squint to see anything in the harsh glare. In Megumi Suzuki's mind, this is ideal for a tutorial in the complexities of color. At Lexus's sprawling design center in Aichi Prefecture, central Japan, Suzuki has gathered more than a dozen thin aluminum panels the size of a paperback novel. Each is coated in a different hue of red paint.

Most people would have a hard time telling the red panels apart. To Suzuki, though, they couldn't be more different. One has hints of blue. Another shines with specks of

metal as small as grains of sand. There's a red that is too bright and flat, and a crimson that is not bright enough.

Suzuki picks one up and holds it flat so it reflects the sunlight. It's a candy-apple hue, but as she bends the panel it becomes darker, like carmine. This is the new Lexus red. "We wanted a color that could be both bright and dark, depending on the viewing angle," says Suzuki, 43, a member of Lexus's color design team. "That contrast helps to highlight the car's curves and angles."

For Suzuki, who has two decades of experience in the field, developing the red was a

complex undertaking that spanned more than two years. It started with a simple request: create a color from scratch for a new high-performance sports car. Red was Suzuki's first choice. But what shade of red? Could it appeal to both men and women? And how would she ensure that the new color reinforced the brand's luxury lineage? Those questions nagged at Suzuki almost until the moment Lexus gave the public its first look at the new color on a freshly painted RC coupe – the company's new signature sports coupe – at the Tokyo Motor Show last November. (The RC is due out this autumn.)



THE COLORS

Lexus designers never use off-the-shelf colors, preferring instead to develop their own, from scratch, a process that can take up to two years. Often the brand's designers will create new colors that are introduced when new automobiles are launched (Megumi Suzuki and the team have been developing the new Radiant Red Contrast Layering color for the new RC coupe). The Lexus palette totals at some 30 different colors used across the vehicle range. It includes Heat Blue Contrast Layering and Lava Orange Crystal Shine, two new colors designed for the RC F, and a number of high quality colors including Sonic Silver and Sonic Titanium.

01 Lexus color panels in various colors await inspection on a display board 02 An RC F is painted in the new color Heat Blue 03 A detail of a Lexus IS, painted in the award winning Sonic Titanium color 04 Four Lexus vehicles outside the Lexus Color Study Area 05 A Lexus RC F is painted using the new Radiant Red Contrast Layering color 06 A new Lexus NX is painted in Sonic Quartz



Such is life for the designers who look after the carmaker's palette of more than 30 colors. They refuse to use off-the-shelf colors, and there are no shortcuts: a designer's decision comes only after going through hundreds of samples. "I looked at so many shades of red paint that I couldn't see straight," Suzuki says.

To do her job, it takes a keen eye, a grasp of chromatics and a bit of an obsessive personality. "Every time I meet someone or walk into a shop or go to someone's house, I check out colors and materials," she says. "There are a lot of people like me in our division."

Even after a color has been decided on, there's plenty to do. At various stages during development, Suzuki had to enlist a small army of experts: lab technicians who mix the paint, clay sculptors, engineers and the assembly-line paint shop crew who would give every red RC a flawless, uniform coat.

And that is only the exterior. Color designers are also in charge of what goes inside the car. From door trimmings to seat stitching, they choose every fabric, thread, leather strip and film from dozens of suppliers. Each item has to be repeatedly checked both indoors, under lights that mimic sunlight, and outdoors, in natural light. "The leather covering the seats is dyed by artisans," Suzuki says. "We were going through samples from them every month for more than a year."

The Color Study Area at Lexus's main design center in Japan is hidden behind a heavy, gray metal door, and it's off-limits to most outsiders. A low-slung building with floor-to-ceiling windows faces a narrow strip of asphalt that is bordered on one side by a tall evergreen hedge. Embedded in the asphalt are two remote-controlled turntables for viewing vehicles from any angle.

This is where designers get a feel for how a color will appear on the metal body of a car. Initially they make do without the vehicle, instead relying on aluminum panels that are painted at various facilities, including the labs of Kansai Paint, about a half-hour drive away. Every few weeks Kansai Paint (a 96-year-old paint maker based in Osaka) produces a new batch, and Lexus designers give the samples a thorough look-over, bending the panels to mimic the contours of a car. Each one is scrutinized indoors and outdoors, under floodlights, in sunlight, shade and overcast conditions, and at different times of the day and months of the year.

It's not easy to pick one. A color that is dazzling on a summer morning can appear sickly in the shade or under showroom lamps. Designers also have to contend with the vagaries of their own preferences. "The odd thing

about color is that your perception of it can change depending on the season, your own physical and mental state and the trends you're seeing," says Suzuki.

Instinct plays a role, too. There is no textbook definition of a great color. "With the new red, our goal was to make you go, 'Wow!'" says Yoichiro Kitamura, head of the Lexus color division.

On this day, a white NX – the angular crossover SUV designed with young urban drivers in mind – sits in the sunlight in the Color Study Area. Its color is still a work in progress, says Momoko Okamoto, 29, who came up with the Sonic Quartz color for the NX's global debut.

White is popular among car buyers. But car body designers are less taken by the color. When Okamoto first sat down with the NX designers, they told her the car's shape would



07



THE DESIGNERS

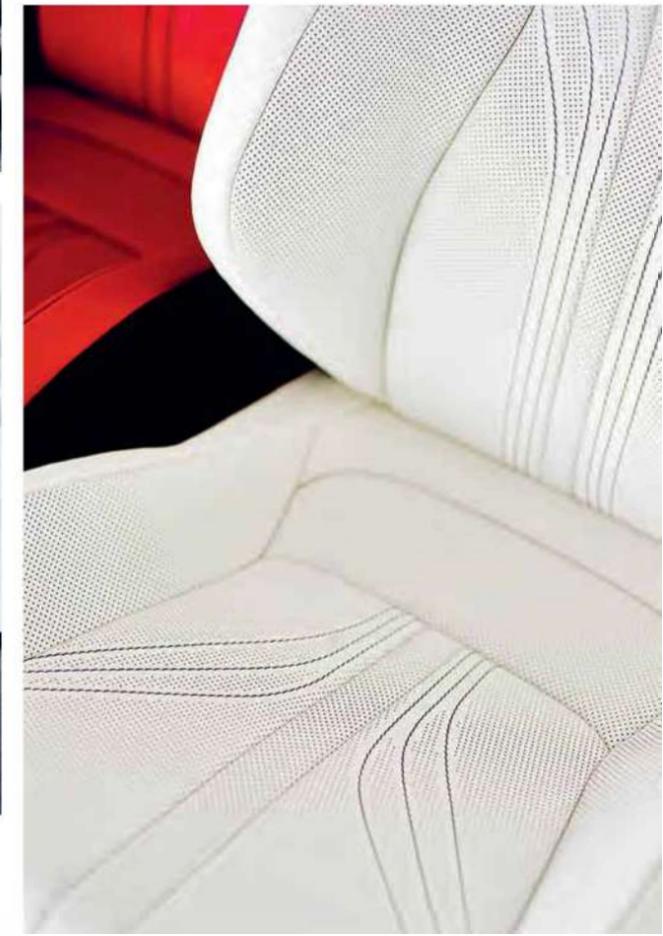
From left to right, Momoko Okamoto, Yoichiro Kitamura and Megumi Suzuki stand in front of a number of color panels awaiting inspection. Developing a new Lexus color is complex and demanding, but the team is aware of the challenge and regularly rises to it. Suzuki, who developed the new Lexus red (titled Radiant Red Contrast Layering and designed for the new RC coupe), has two decades of experience in the field. "Every time I meet someone or walk into a shop or go to someone's house, I check out colors and materials," she says. "There are a lot of people like me in our division."

09

07 Yoichiro Kitamura, head of the Lexus Color Group, compares a painted panel with the finished job 08 The Lexus color design team discusses a series of paint panels. It is important for the team to check color at different times of the day and points throughout the year to ensure there are no discrepancies in varying light and seasons 09 An upholstered Lexus driving seat. Color designers like Suzuki, Okamoto and Kitamura aren't just in charge of exterior color; they devise interior hues, too



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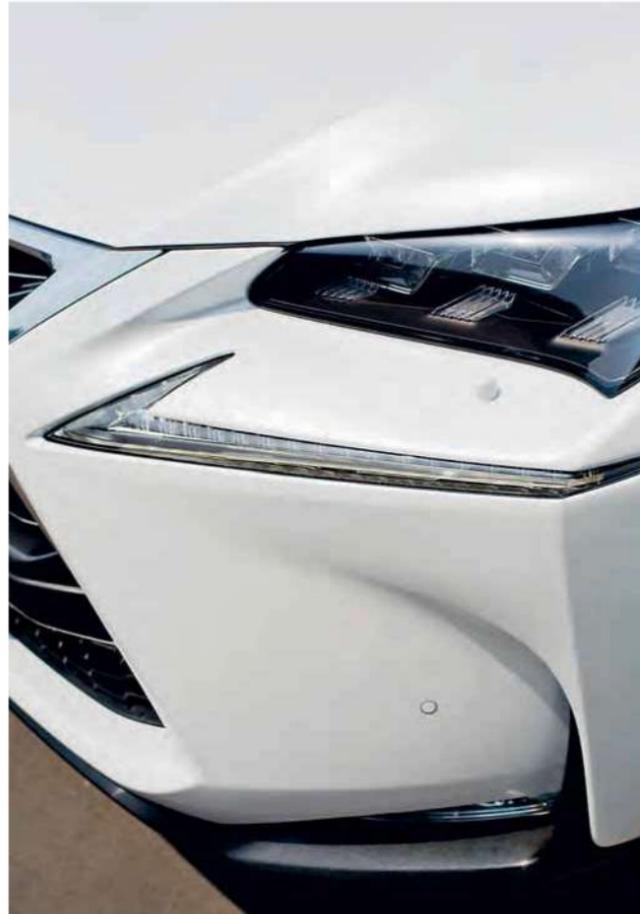
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10-14 Once the Lexus designers have devised their color, employees at facilities like Kansai Paint (a 96-year-old paint maker based in Osaka) mix the shades 15 A robotic arm sprays a body panel with the new color Radiant Red Contrast Layering

NO OTHER
COMPANY GOES
THIS FAR OR
CAN BEAT US
ON QUALITY



resemble a bullet. “They were probably hoping I would choose silver or gunmetal gray, which naturally accentuates a car’s contours,” she explains.

Instead Okamoto chose white. “If you don’t have the right white, it can make a car appear unfocused or bloated,” she says. “But I felt we should try something new with a basic color. I thought it might help us attract a new demographic.”

The team struggled for months before Okamoto had her eureka moment: she thought about the wintry landscape back home in Sapporo, on Japan’s northern island of Hokkaido. “In sunlight snow is brilliant, but in the shade it’s muted,” she says.

To get the desired effect, her team relied on a developed technology known as sonic painting. The usual paint job for a car is made up of three layers: a base to prevent rust, the color coat and a clear coat for protection against wear. The sonic technology allowed Lexus to develop a paint job with five layers. Color would come from three components – a dense, ultrathin top layer of white with microscopic mica chips (which reflect and let light through), a pearl mica middle layer and a thick layer of white below.

The only way to know for sure whether the color would work would be to look at a full-scale mock-up, so Okamoto’s team had in-house sculptors carve an NX from clay. Lexus painters sprayed half of it in the new white and the other half in the current white. Then Okamoto put the mock-up on the Color Study Area turntable, and she and other designers stared at it for hours. “For the first time, everyone on the NX design team was nodding in approval,” recalls Okamoto. “I was thinking, ‘Yes!’”

That’s when the engineers stepped in to begin figuring out how to reproduce the paint job in the factory. A lot can go wrong. It’s tricky to spray an even coat of paint onto the angled parts of a car body. Imagine doing it perfectly with multiple layers of paint and clear coating that, combined, are no thicker than a strand of human hair – and repeating that feat every few minutes. One micron too thick or thin can cause a blemish that most people might miss but that Lexus’s color evaluators would flag.

During the initial production run, it’s not uncommon for some cars to be pulled off the assembly line and manually resprayed by one of the factory’s paint *takumi* (artisans).

16-17 Momoko Okamoto scrutinizes a Sonic Quartz paint panel 18 The finished white color, inspired by the snow in Okamoto’s home city of Sapporo, applied to the Lexus NX

That happened with the new red, says Suzuki. Like the Sonic Quartz color, and the award-winning Sonic Titanium (which has evolved since it was first used on the GS), the red has multiple color layers that add to its striking appearance. The bottom coat of silver acts like a mirror beneath a semitranslucent red layer, which is packed with tiny aluminum flakes. Using two different colors in a paint job is rare; it can also exaggerate the smallest imperfections.

But that’s what it takes to come up with colors no one has seen before. “What we do isn’t glamorous,” says division head Kitamura. “But no other company goes this far or can beat us on quality.”

HOLE IN ONE

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JAPANESE GOLFER HIDEKI MATSUYAMA HAS TAKEN THE GOLF WORLD BY STORM, AND HE IS CLOSING IN ON THE SPORT'S TOP 10 RANKINGS. WHAT'S MORE, HE HAS ONLY BEEN A PRO FOR JUST OVER A YEAR. WE SPEAK TO THE 22-YEAR-OLD ABOUT WHAT IT TAKES TO WIN

TEXT BY KOSUKE KAWAKAMI



Hideki Matsuyama is talking shop. "I aim for victory in every tournament," the 22-year-old says, not without swagger. "I compete with the sole purpose of winning."

This is Japan's most exciting young golfer, a sportsman whose brief but burgeoning career is already laden with noteworthy titles. In 2010, at the age of 18, he won the Asia-Pacific Amateur Championship. He took golfing gold at the World University Games a year later. And last year he won four tournaments on the Japan Golf Tour, the country's preeminent golf circuit, becoming the first rookie ever to claim the tour's money title. (He has won five tournaments on the tour in total.) Even more impressive: it was his first year as a professional.

As of late May, Matsuyama was ranked number 26 in the world – a ranking he plans to improve. He considers himself to be playing at only 20 percent of his ideal performance level, he says, before reeling off a list of minute flaws obvious to him but pretty much invisible to anyone who has seen him play.

"I'm still lacking in physical and mental strength," he explains, "and in technique. I have balance, but I haven't acquired a definitive advantage to win on the world stage. I'd like to master a more accurate and controlled approach."

Nonetheless, up the world rankings is the only direction Matsuyama is likely to travel, thanks in part to the backing of Lexus. (As

a brand dedicated to craftsmanship, Lexus decided to sponsor Matsuyama in support of his promise and unrelenting pursuit of his craft). The golfer speaks measuredly about progress, and he is permanently focused. You sense in his words the spirit of a real competitor, someone who will do all it takes to win, and win well. In June he won his first title on the PGA Tour. More will likely follow.

"I consider golf to have no goals," he says. "It's no good simply winning, and there's no point in putting in an ideal performance if you don't win. That's why it's fun. My current aim is to win the four major championships. If I can win the battle against myself, I don't think it's a dream."

Frankly, neither does anyone else. //

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| | <h1>22</h1> <p>Young Gun Matsuyama's current age. He is 16 years younger than golfing great Tiger Woods.</p> | <h1>180</h1> <p>Par for the Course Matsuyama's height in centimeters. The Japanese golfer isn't the tallest on the tour, but he makes up for it in strength and finesse.</p> |
| <p>"I AIM FOR VICTORY IN EVERY TOURNAMENT"</p> | <h1>2013</h1> <p>Fruitful Partnership The year Matsuyama teamed up with Lexus, a brand whose belief in continuous improvement the golfer shares.</p> | |
| <h1>26</h1> <p>Heady Heights Matsuyama's world ranking as of late May. It is a ranking he plans to improve; reaching the world's top 10 is his ultimate goal.</p> | <p>"I COMPETE WITH THE SOLE PURPOSE OF WINNING"</p> | <p>Matsuyama on Lexus "Lexus is known as a world-class luxury brand, and we share a passion for our craft. I'm delighted to be competing as a Lexus player."</p> |
| <h1>04</h1> <p>Early Starter The age at which Matsuyama first picked up a club and started playing golf.</p> | | <h1>-13</h1> <p>The Next Step The total score Matsuyama achieved at the Jack Nicklaus Memorial Tournament 2014, the first PGA Tour title the golfer has won.</p> |

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