

CADILLAC

MAGAZINE

THE WELL-DRIVEN LIFE

WINTER 2016

KINGDOM OF AWE

EXPLORING THE
EXOTIC BEAUTY OF
CAMBODIA

JASON MRAZ
PLANTS THE SEEDS
OF KINDNESS

FIRST-EVER
CT6 TAKES
A DOWNTOWN
DRIVE

THE SHARED
WORKSPACE
COMES OF AGE

Our red carpet rolls coast to coast.

Fly American Airlines on the Airbus A321T for comfort in all cabins and the only true First Class coast to coast. Lie back — all the way back — as you jet across the country with fully lie-flat seats in First and Business Class. Complete your premium experience at the airport with FlagshipSM Check-In, FlagshipSM Lounge, Five Star ServiceSM and luxury Cadillac gate-to-gate transfers. How's that for star treatment?



THIS YEAR WE BEGIN to transform the Cadillac brand. We launched our new brand platform, Dare Greatly, as a signal of our ambition. We moved our marketing, leadership, and sales organization to New York, while keeping Cadillac's great design and engineering functions in Detroit. And we've hosted some incredible events, including the reveals of the first-ever 2016 CT6 Sedan and 2017 XT5 Crossover.

In addition, we've celebrated those who dare with our entrepreneurial brands like Public School to extend the Cadillac brand into the realms of fashion and business. And with *Cadillac Magazine* we continue to share stories of those who dare.

It's daring to nearly circle the globe to explore a country most remember only from headlines about a gruesome war. Today the Kingdom of Cambodia enchants with ancient temples and a culture reflective of two faiths—Hindu and Buddhism over centuries (page 62).

It's daring to leave behind the comforts of the office to strike out on your own. The latest wave of shared workspaces is making the transition easier for 21st century entrepreneurs (page 49).

And it's daring to eschew glamor and use your celebrity voice to spread kindness and change the human experience. That's what singer Jason Mraz is doing (page 34).

I continue to admire those who don't just say what they want to do, but prove it—they didn't just dream, they made their dreams a reality.



Uwe Ellinghaus
Global Cadillac
Chief Marketing Officer

ONLY THOSE WHO
DARE, DRIVE THE
WORLD FORWARD.



ON THE COVER The pool at the Belmond La Résidence d'Angkor, Siem Reap, Cambodia. Photographer Luc Forsyth's work has appeared in *The New York Times* and *Time*.



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Singer Jason Mraz uses his celebrity to create a nicer world

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ERIC CHANG
// WRITER

WE ENLISTED the co-founder of the design house Hellman-Chang to interview red-hot style influencer Nick Wooster. During their two-hour conversation at Morandi, Chang was struck by the fact that “Wooster was unassuming and humble beyond the reputation that precedes him—the man is a true sartorial academic.” Chang was selected to be one of the featured entrepreneurs and faces of UBS’s global rebranding campaign, shot by Annie Leibovitz.



LUC FORSYTH
// PHOTOGRAPHER

CURRENTLY LIVING in Phnom Penh, Forsyth (“Kingdom of Awe”) has been based in various locations in Asia for the last seven years. “Even though I’ve called Cambodia home for the last several years and the Angkor temple complex is in my backyard, every time I visit I am blown away by the scope and history of the place,” says the lensman, whose images have appeared in *The New York Times* and *Time*.



DREW LIMSKY // EDITOR

“IN STORIES THAT take us from the cobblestoned streets of Soho to steamy Southeast Asia, and from the culinary world of the Napa Valley to a nighttime Sydney lit up by technology, this issue of *Cadillac Magazine* reveals the best and boldest that life has to offer,” says editor Drew Limsky. After taking on the serpentine Hana Highway in the XTS and the tip of Baja in the ATS, Limsky hopped a flight (actually four flights) to Siem Reap, Cambodia, to immerse himself in Khmer culture for our cover story, “Kingdom of Awe.” “Angkor Wat and the surrounding temples offer such a sensory overdose that you actually reel from it,” he says. “And discovering luxury amid timeless ruins was a total surprise. But perhaps the biggest gift I left Cambodia with was a reminder that it’s okay to be still, to take your time, to greet and thank with your hands over your heart. My gratitude extends to the leaders in their fields—Jason Mraz, Daniel Libeskind, Nick Cannon, and Tali Sharot among them—who took the time to be profiled in these pages.”

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CHRIS SHEEDY
// WRITER

THE AUSTRALIAN journalist saw his old hometown in a completely new and dazzling light when he reported “Light Fantastic”: “I joined the human tide that flowed through the CBD every night of Vivid Sydney,” he says. “Highly designed light shows—an art form known as projection mapping—are taking off in cities around the globe.” Sheedy’s credits include *The Sydney Morning Herald*, *GQ*, *Virgin Australia Voyeur*, and *The Australian*.

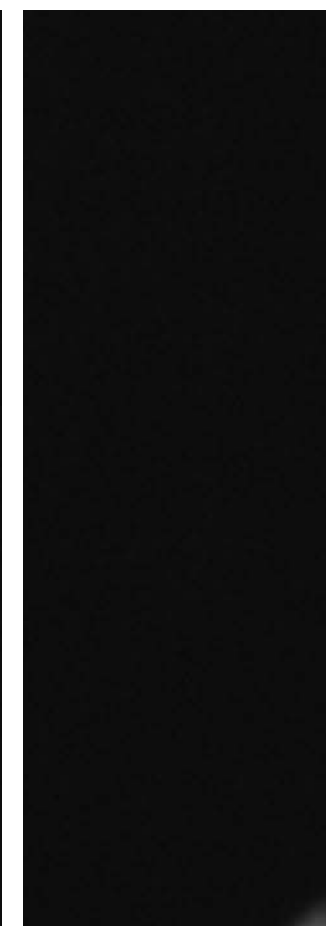
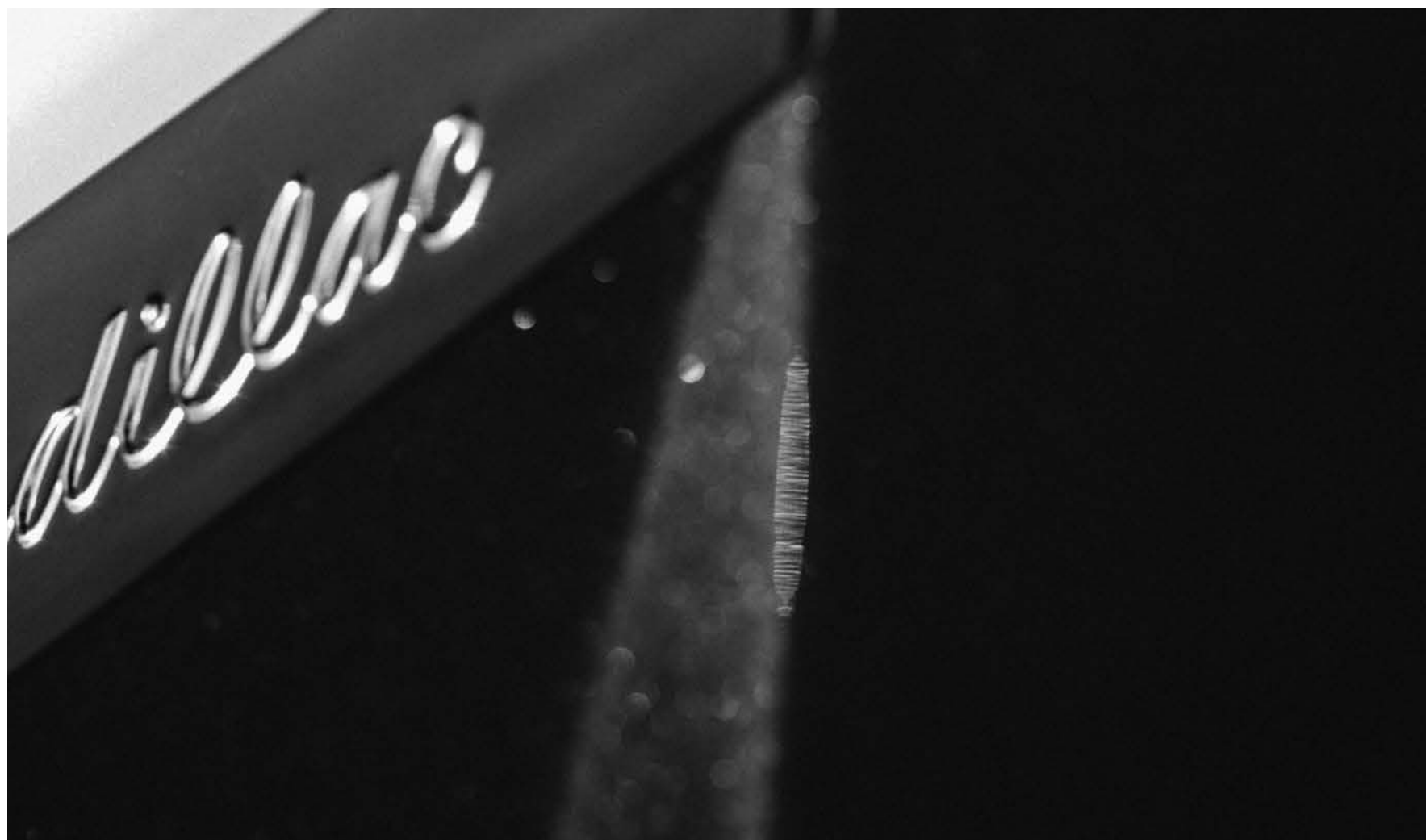


DEAN BRADSHAW
// PHOTOGRAPHER

“THIS WAS my first time shooting a lion,” says Bradshaw of his experience creating the images for “Introducing Max: The Master of Illumination.” “We turned an old shipping and receiving warehouse into a whimsical scene from another time.” Bradshaw, who is based in LA, has worked for American Express, Asics, National Geographic Channel, Diageo, and Acer.



SPECTRUM



JOE VAUGHN

DRIVING FASHION /// ADVENTURE PORTRAITS ///
ESCALADE ARRIVES IN STYLE

A STAR IS BORN

CIEL CONCEPT CAR TURNS HEADS DURING THE PREMIERE OF *ENTOURAGE*

»» FANS HOVERING ALONG the red carpet at the LA premiere of *Entourage*, the film spinoff of the popular HBO television series, glimpsed the show’s stylish stars Jeremy Piven, Kevin Dillon, Jerry Ferrara, and Adrian Grenier along with producer Mark Wahlberg. But the real eye-catcher might have been the Cadillac Ciel concept car.

The sleek black four-seat convertible with suicide doors—which debuted at the Pebble Beach Concours d’Elegance in 2011—plays a pivotal role in the \$30 million film, which focuses on the return of superagent Ari Gold (Piven’s character) to Hollywood. Series fans may remember that Ari was last seen retiring to Italy in the show’s final episode. The inspiration to return to Tinsel Town comes after a mysterious-yet-familiar stranger shows up in Italy in a never-before-seen car, the Cadillac Ciel (pronounced see-el, the French word for sky). Ari follows the car to uncover the signs he needs to return to his glory days in Hollywood.

The inspiration to place the Ciel in the movie came from Doug Ellin, creator of the Hollywood send-up who is as passionate about cars as he is movies. He discovered—and fell in love with—the concept car during a tour of the automaker’s design bunker in LA a few years back, setting the creative wheels in motion.

The cast was mesmerized by the Ciel.

“It’s kind of cool to say we drove a car that doesn’t exist in the world,” says Ferrara, who plays Turtle in *Entourage*. Indeed.



DEBUT OF 2017 CADILLAC XT5

ALL-NEW LUXURY CROSSOVER UNVEILED WITH FASHION DESIGNERS PUBLIC SCHOOL

THE FIRST-EVER XT5 CROSSOVER debuted this fall in the most fashionable of ways.

First, in a sneak peek to the media and fashion insiders, the XT5 arrived by helicopter (flying over the Hudson River) at a Fashion Week event in the Big Apple. But the real debut came in early November at the Dubai Motor Show with a private kickoff event, where the New York design brand Public School unveiled a collection inspired by the luxury crossover. The show in Dubai marked Public School’s first international runway show, showcasing the pre-fall collection that will be available in 2016. Public School is growing its global footprint through the partnership with Cadillac.

“This is a new way for two American brands to join forces, share a passion for design, and grow globally,” said Andrew Smith, Cadillac executive director of Global Design. “For Cadillac, it gives new meaning to being a patron of the arts.”

The XT5 will become the cornerstone of a new series of Cadillac crossovers and will be available during the first half of 2016.

THIS PAGE: CIEL: JORDAN STRAUSS; INVISION FOR CADILLAC; XT5: AP IMAGES-GETTY IMAGES FOR CADILLAC / OPPOSITE PAGE: GILT



DRIVING FASHION

CADILLAC EXPANDS INTO MENSWEAR WITH A SPECIAL COLLECTION FEATURING TODAY’S EMERGING DESIGNERS

»» IT’S NOT THE centerpiece of a man’s outfit, but a dressy baseball cap can accent everything from a tuxedo to a crisp T-shirt and dressy jeans during a night out on the town. Just ask some of Hollywood’s A-list actors who regularly walk the red carpet sporting a Gents baseball cap, a simple hat with a curved brim and no sports-related or other logos.

Launched three years ago by Josh Reed, a former public relations and celebrity director for Calvin Klein, Gents is part of the fall 2015 Cadillac Capsule Collection, a line of clothing and accessories curated by fashion icon Nick Wooster. The collection includes diverse pieces from some of today’s most influential emerging designers, including David Hart, Cadet, Ernest Alexander, Carlos Campos, and Mark McNairy. Many of them showcase their work annually at New York Men’s Day.

“Getting dressed is a form of self-expression, and today, men are more attuned than ever to the possibilities in front of them,” Wooster says. “My approach to curating this collection with Cadillac was to show a spectrum of ideas that can fit into a variety of lifestyles. We’ve worked with a cross section of some of the most interesting emerging designers to create a collection that is, in my opinion, stylish, appropriate, and cool.”

Look for everything from classic camel coats to leather bombers to chunky knit cardigans to clean-tailored suits. The Cadillac Capsule Collection debuted at a kick-off VIP shopping event in New York in September, and is available exclusively online at Gilt.com/CadillacCapsule. Prices range from \$59 to \$2,000.

The Cadillac Capsule Collection caps a significant year for the brand in menswear, including a multi-season partnership with the Council of Fashion Designers of America in support of the first New York Fashion Week: Men’s, and presenting sponsorships for New York Men’s Day.



DESIGN INSPIRATION

CADILLAC'S ANNUAL
ARCHITECTURAL TOUR BLENDS
MODERN DESIGN
WITH NEW TECHNOLOGY

»»» **WHEN COMPLETED IN** 2016, Boston's Millennium Tower will become the city's tallest residential structure—and its third highest skyscraper after the John Hancock and Prudential towers—offering views never before seen from a private home in Beantown. What's more, the sleek Millennium Tower will be home to the city's most exclusive address: a 60th-floor penthouse with floor-to-ceiling windows and an outdoor terrace overlooking the Boston Common and winding stretches of the Charles River.

Although the building was still under construction during Cadillac's Driven by Design architectural tour, the Millennium Tower's sales center offered a glimpse of life in the luxury high-rise: a model kitchen with high-gloss Poggenpohl cabinets and a 30-inch wine cooler. A screen showed



CLOCKWISE FROM TOP LEFT DRIVEN BY DESIGN HIGHLIGHTED MODERN ELEMENTS IN MAJOR U.S. CITIES. A PROTOTYPE OF THE MILLENNIUM TOWER IN BOSTON.

the lap pool, massage and fitness room, and the face of the Michelin-starred chef who will cook only for residents.

The Millennium Tower, designed by Handel Architects, the same New York firm behind the National September 11 Memorial in Lower Manhattan, was one of several stops in the Boston area. Another was the Harvard Art Museums in Cambridge, where three museums united their collection under one roof in a newly renovated and redesigned space, remaining true to the aesthetic of the 1927 landmark. Guests traveled to each stop in state-of-the-art 2015 Cadillac Escalades and CTS Sedans.

A partnership between Cadillac and *Architectural Digest*, the Driven by Design tour highlights the brands' shared passion for exceptional design, craftsmanship, and attention to detail. Guests meet at a point of architectural significance and then drive a new Cadillac to landmarks throughout the city, including private residences. The other cities on the 2015 tour were LA, Houston, and New York, where one highlight was the Champagne Suite at the New York Palace. The ultra-luxurious penthouse features an Italian marble foyer and combines modern extravagance with traditional elements, living up to its opulent name.



ENDURING SEASONS

PHOTOGRAPHER CAPTURES LASTING IMAGES OF LIFELONG ADVENTURERS

»»» **SNOWBOARDER BOBBY MEEKS** is famous for performing some of the best tricks captured on film, thanks to a trilogy of videos made more than a decade ago.

"I owe everything to snowboarding," says Meeks, whose lifelong passion for the sport recently landed him a job as snow marketing director for DC Shoes. "Because I found snowboarding and because it's given me so many opportunities to experience life and educate myself in the real world, I feel like I am obligated to help snowboarding grow."

Meeks is what photographer Matt Alberts calls "a lifer," someone whose passion shapes his or her life rather than fitting in as a hobby. Looking to capture that passion on film at a more personal level than digital photography allows, Denver-based Alberts launched The LIFERS Project. He uses a 19th-century technique known as wet collodion photography. The sensitivity to ultraviolet light and long exposure times create an enduring image.

CLOCKWISE FROM TOP LEFT MATT ALBERTS SHOWS A TETONS TINTYPE IN JACKSON HOLE, WYOMING. ALBERTS TREKKED TO SNOW COUNTRY, AND THEN HIT THE ROAD IN AN ESCALADE TOWING A TRAVEL TRAILER TO COMPLETE HIS PROJECT.

Partnering with Cadillac, Alberts is creating a multimedia photography collection of adventure sports-driven stories about people who push the limits in pursuit of their passion. Called *The Seasons Collection*, the segments focus on adventures related to snow, sun, and water. The first segment honed in on skiers and snowboarders, including Meeks. For the second, Alberts hit the

road along the West Coast in two Escalade ESVs—one towing a travel trailer and the other a mobile dark room—to shoot cyclists and skateboarders, down-for-life legends like Danny Way, Ray Barbee, and Steve Berra. The final segment focuses on surfers and other water-sports enthusiasts in New England.

See more on Alberts and *The Seasons Collection* at thelifersproject.tumblr.com.



THIS PAGE: GREEN SKY CREATIVE / OPPOSITE PAGE: MATT ALBERTS

“THE KEY TO
SUCCESS IS NOT
MONEY... IT
BOILS DOWN TO
HAVING PASSION
FOR WHAT
YOU'RE DOING.”

— ATIBA JEFFERSON

ROLLING ALONG

ATIBA AND AKO JEFFERSON
SPIN SKATEBOARDING
INTO SUCCESS ON AND OFF THE
STREET // BY GREG TASKER

SELF-PORTRAIT BY
ATIBA AND AKO JEFFERSON

»» IT WOULD BE no exaggeration to say Atiba and Ako Jefferson are skating through life.

That's not a slam, mind you. It's more reflective of the passion the twin brothers share for skating, a street sport they've pursued since childhood. And it's this love of skating—and the lessons they've learned from years of practicing tricks and immersing themselves in the close-knit culture—that has helped propel the pair through life, with successful ventures in a variety of businesses, including publishing, music, and craft beer.

For Atiba, a professional photographer who has made a name for himself shooting skateboarders, hip hop artists, and pro athletes, capturing images of athletes and musicians in action was a natural extension of skateboarding in the neighborhood.

“In skating, you're always filming or

taking photos. Skateboarding is always about documentation,” says Atiba, an avid pro basketball fan who helped photograph his home LA team for three years. “I knew I was never going to be a pro skater. I started shooting pictures in high school and from then on I always had the bug. I just loved it.”

Ako, a graphic designer for *The Skateboard Mag*, also sees his career as an extension of the sport and childhood pursuits. “It was just one of those natural progressions. I loved skateboarding and I was always into art and all of that,” he says. “You love your industry and you're always trying to take care of it and do the best you can.”

The brothers fell into the street sport in their early teen years. Ako led the way, mesmerized by flashy images of well-known skateboarders in popular movies at the time. “I was so intrigued,” he says. “It just looked like one of the coolest things, and you'd always see a group of guys skating together.”

Says Atiba, “Ever since I first saw someone skateboarding, I knew it was something I wanted to do. I've known since I was 12 years old. Ako was the first to get a skateboard, so there was a constant battle of sharing until I finally got my own.”

They never dreamed the sport would lead them out of their Colorado home to LA and into a variety of pursuits that

extend well beyond skateboarding. They're both professional DJs, frequently traveling the circuit across the country as The Blackouts. “For us, it's just a great excuse to drink some beer and listen to whatever you want loud,” says Atiba. What's more, the duo has a stake in Bravo, a backpack company inspired by Atiba's need for a camera bag. The company produces bags in small runs, with an emphasis on function rather than fashion.

“We do [things] for the love of it, and it becomes a successful thing and it keeps happening,” Ako says. “It's like our careers. A hobby turned into work and money. It's been a natural progression.”

Adds Atiba, “The key to success is not

“WE DO [THINGS]
FOR THE
LOVE OF IT, AND
IT BECOMES
A SUCCESSFUL
THING AND IT KEEPS
HAPPENING.”

— AKO JEFFERSON

sense of gratitude, and humbleness. “She raised us to be hard workers,” Ako recalls. “As brothers, we were always pushing each other, harder and harder.”

And, as brothers, their work and play lives frequently intersect. “Skating is where we hang out the most” when they have free time, Atiba says. But DJing, though technically a paying gig, also brings them together. “We are lucky enough to travel together to DJ. We have a lot of fun. There's not a lot of difference between working and being casual.

“It's been a great, non-meditative life,” he adds. “If you do what you love, you're not working a day in your life. I do what I love. I'm never stressed out or angry. I don't take anything for granted.”

The brothers credit the skateboarding community in Colorado and California with helping them define themselves.

“We have a lot of creative friends in this skateboarding community. Everybody says skateboarding is a brotherhood,” Ako says. “If you see someone skateboarding, you can instantly relate to them. You can relate to them whether they're 60 years old or 15 years old. There's something to be said for that.”



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AND YOU MAY BE FEATURED IN OUR NEXT ISSUE.

The Route to China

CADILLAC'S NEW GENERAL DIRECTOR IN CHINA WOOS LUXURY CAR BUYERS WITH THE SPIRIT OF THE OPEN ROAD AND A RICH BRAND HERITAGE // BY GREG TASKER

»» **ROUTE 66 MIGHT** seem like an unlikely advertising tool in the global marketplace, but the legendary American highway translates well among China's new luxury car buyers. Just ask Violet Li, the general director of Cadillac at SAIC-GM, who is a driving force behind Cadillac's Route 66 community, which boasts more than 1 million followers and is the biggest customer experience platform launched by a luxury carmaker in China.

For China's up-and-coming luxury car buyers, Route 66 represents the open road and a sense of freedom and adventure, says Li, who is responsible for Cadillac's brand communication, market promotion, product sales, after sales, and channel management in China. "For the Chinese, Route 66 isn't a specific road; it really represents an on-the-road status," she says. "You're always going forward."

It's the very essence of the Cadillac brand, and a message Li hopes resonates with even more Chinese luxury car buyers as the brand expands its product portfolio.

Q: China is poised to become the world's largest luxury car market, providing an opportunity to grow the Cadillac brand. Who is the luxury car buyer in China?

A: The luxury car market in China has gone through many changes. Previously, the market was like a pyramid and the people who bought these cars were at the top. These days, more and more middle-class individuals are becoming financially secure, creating a whole new category of luxury car buyers. They are willing to purchase luxury cars not only for status, but also for pleasure and to express their identity and individuality.

Q: Status in China once meant being chauffeured around, but now, Chinese car buyers seem to want to savor the joy of driving vehicles themselves. What accounts for the change?

A: Consumers preferences have changed over the past 20 years. These days, about 90 percent or more of luxury car buyers prefer to drive their vehicles themselves.

"FOR THE CHINESE, ROUTE 66 ISN'T A SPECIFIC ROAD; IT REPRESENTS AN ON-THE-ROAD STATUS. YOU'RE ALWAYS GOING FORWARD."

Another change is the luxury car buyer is becoming younger. For most buyers, their luxury vehicle is not their first vehicle. As a result, they are more rational in their purchasing decision—they pay greater attention to performance, handling, and interior amenities.

Q: How is Cadillac persuading the Chinese that it's a formidable alternative?

A: Established German brands dominate China's luxury segment. They account for around 70 percent of sales. However, Cadillac has an opportunity to capture share. Chinese consumers appreciate Cadillac's premium-grade image. The new-generation Cadillacs coming to China are very competitive in terms of

power, handling, technology, and overall luxury. This has supported Cadillac's sales growth of 150 percent over the past three years in China.

Q: How are you working to build the Cadillac brand?

A: Cadillac has a rich history and proud heritage that cannot be copied or imitated. We need to leverage that to cater to the unflappable and innovative spirit of our local customers. Cadillac will continue to create an anticipated showcase platform, extreme performance platform, and luxury experience platform to highlight the full luxury experience that buyers can expect. These platforms will also build further awareness of the new generation of Cadillac products.

Q: Cadillac is investing in a new plant to bring more models to the Chinese market. Can you tell us more?

A: The construction of our new Cadillac plant in Shanghai is an important step forward not just for Cadillac in China, but for Cadillac as a true global luxury brand. Our new plant will enable us to introduce more models tailored specifically for the needs of the Chinese market and consumers. These products will be consistent with the Cadillac DNA in all areas, such as styling and performance.

Q: How does Route 66 tie in with the message Cadillac is delivering in China?

A: Route 66 is not only a brand marketing platform, but also a customer experience platform. Value—or as we call it "spirit"—is very important for luxury brands. Route 66 fully delivers the spirit of courage, pioneering, freedom, and exploration. It resonates among luxury car buyers in China just as it does among those in America.



DRIVE WITH CONFIDENCE (ARRIVE IN STYLE)

THE 2016 ESCALADE IS THE ALL-PURPOSE FAMILY VEHICLE THAT'S
LOADED WITH ELEGANCE // BY ROBERT GRITZINGER

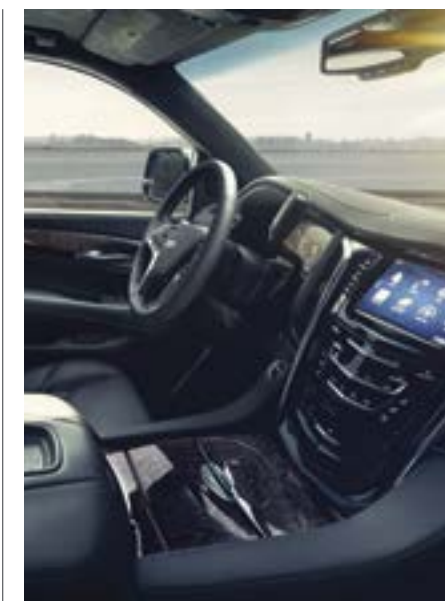
▶▶▶ **WITH ITS SIGNATURE** good looks and premium features, it's easy to see the 2016 Cadillac Escalade as a vehicle for a night on the town, one that gets you where you want to go in confident comfort and luxury.

It's easy to forget that, at its heart, the Escalade is an all-purpose family vehicle that can haul gear, people, and a trailer. So I decided to put the 2016 Escalade through its paces as a family hauler—a test it passed with ease.

Our first adventure was a weekend camping trip. No problems here: We pulled a 3,500-lb. trailer like it was a child's wagon—the Escalade's 8,300-lb. towing capacity¹ hardly challenged by the extra weight as we launched (thanks to the numerically high first-gear ratio) and readily negotiated lane changes and some tight turns. The vehicle's air suspension automatically adjusted for the tongue weight, making sure that handling stayed steady and the ride smooth despite the load. Aligning the hitch was child's play thanks to the rear-view camera display.

We found the Escalade's spacious 94.2 cubic feet of cargo capacity² able to accommodate everything. The second row of seats quickly folded and tumbled out of the way, while the third row powered down flat in seconds. The adaptable cargo space came in handy when we had to take members of our youth baseball team and their equipment bags to a game. The split-folding third row allowed ample space for the gear while preserving seats in the second and third rows for players.

Even the weekend trip to the grocery store went smoothly. We powered the third-row seatbacks upright to create a right-sized cargo space for a few grocery bags and milk jugs.



Anyone with kids knows you do a lot of chauffeuring, but with the Escalade, you don't mind. On suburban roads, the 6.2L V8 engine remained quietly muted, but its massive 420 horsepower and 460 lb.-ft. of torque were apparent in the ease with which the Escalade accelerated to freeway speed from an entrance ramp and responded quickly when we needed to overtake another vehicle in a short passing lane.

Even on winding stretches of highway, the Escalade carves corners with the aplomb and body control typical of a smaller, lighter vehicle. That's because the chassis is stiffened with high-strength steel and improved body mounts. The Magnetic Ride Control instantly reacted and smoothed any rough patches. And the available All-Wheel Drive system and stability control combined to provide road-gripping security, keeping the big SUV on course with little need for steering

correction. The Escalade's easy handling and predictable control make it a pleasure to pilot, regardless of road conditions.

Cadillac is offering adaptive cruise control as part of its Driver Assist Package. We found the Escalade's adaptive cruise highly capable of maintaining the driver-selected following distance from vehicles ahead over a wide variety of highway speeds. The best feature, however, is the system's ability to actively brake to a full stop when traffic ahead slows and comes to a halt, restarting when traffic proceeds with a simple flick of the "Resume" switch or tapping the accelerator.

Pulling out of a mall parking lot to a busy roadway, our model's Driver Awareness Package afforded visual cues as well as Safety Alert Seat cushion pulses to alert of lane departure and potential forward collisions. We especially came to rely on the seat cushion's reminders, and the 360-degree camera views, to assist in tight parking spots.

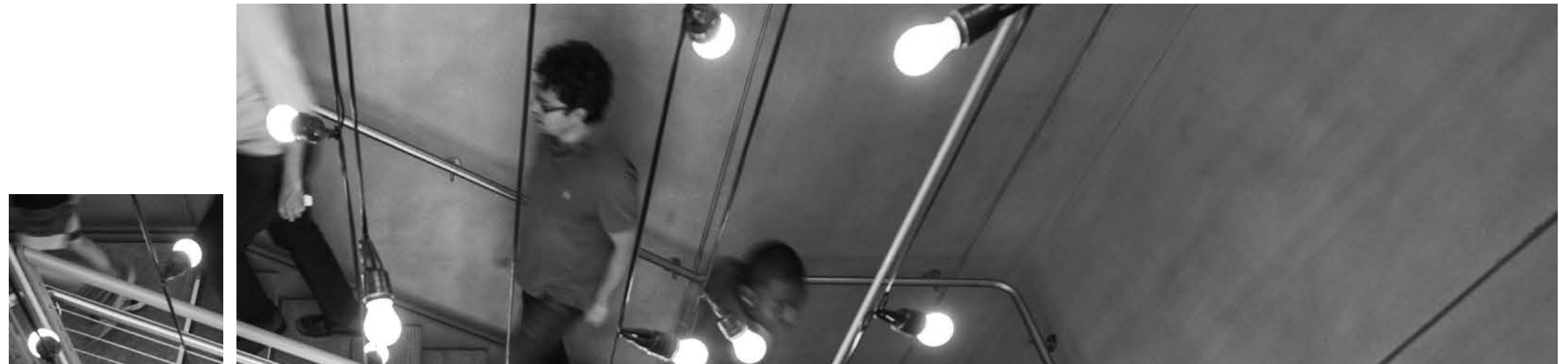
No matter where we ventured in the Escalade, we experienced over-the-road comfort and quietness. Instead of noisy intrusions, drivers and passengers are treated to the robust 16-speaker Bose Centerpoint® audio system. Independent web browsing is also available via the built-in OnStar 4G LTE Wi-Fi® hotspot.³

For business or pleasure, the 2016 Cadillac Escalade offers all the capability and functionality you demand from a full-sized SUV, with the style and panache you expect from a luxury vehicle.

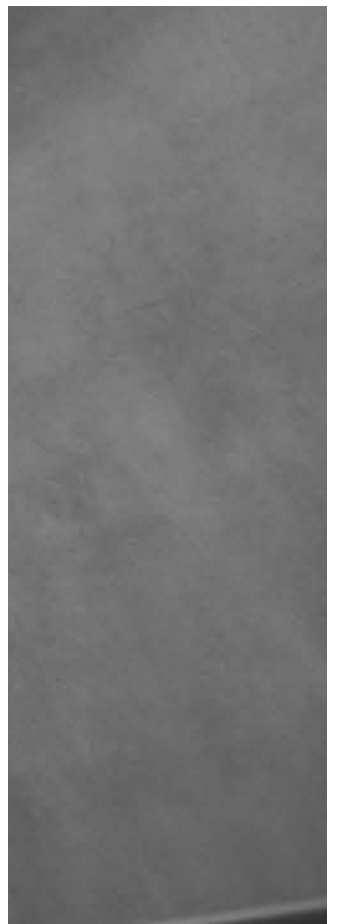
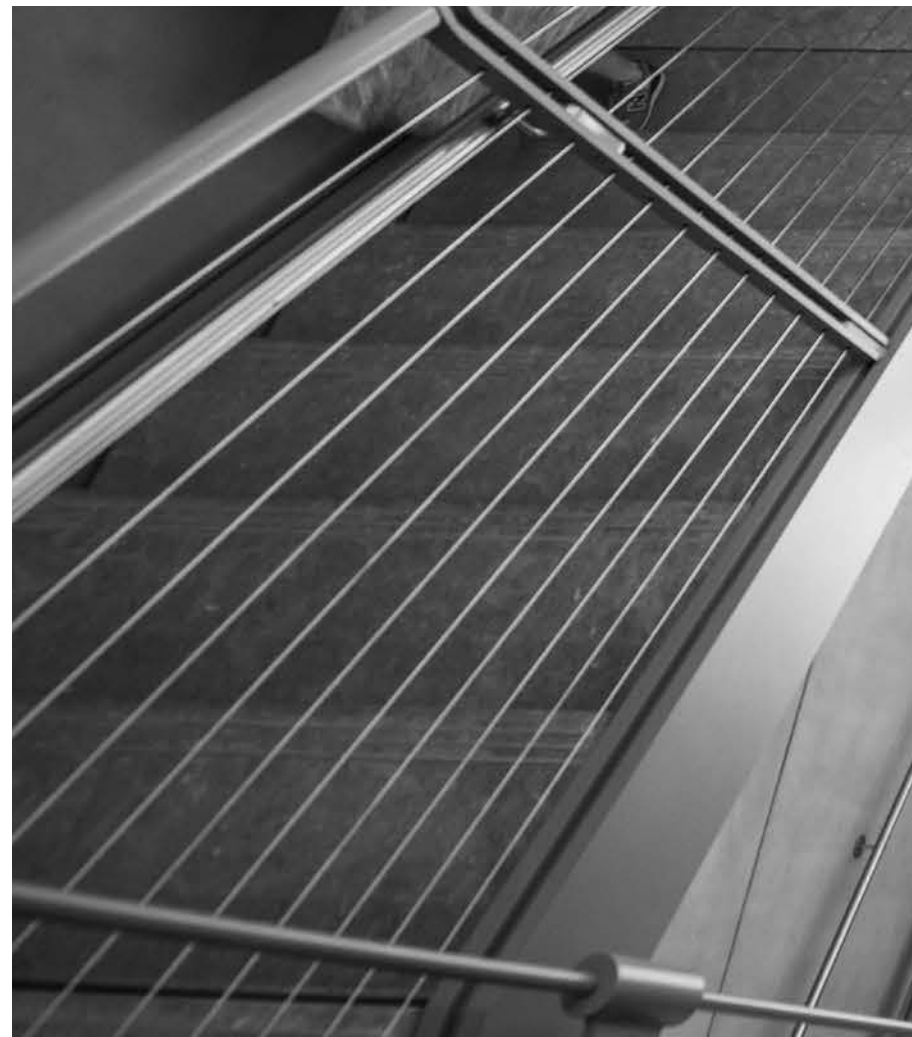
¹ Before you buy a vehicle or use it for trailering, carefully review the trailering section of the Owner's Manual. The weight of passengers, cargo and options or accessories may reduce the amount you can tow.

² Cargo and load capacity limited by weight and distribution.

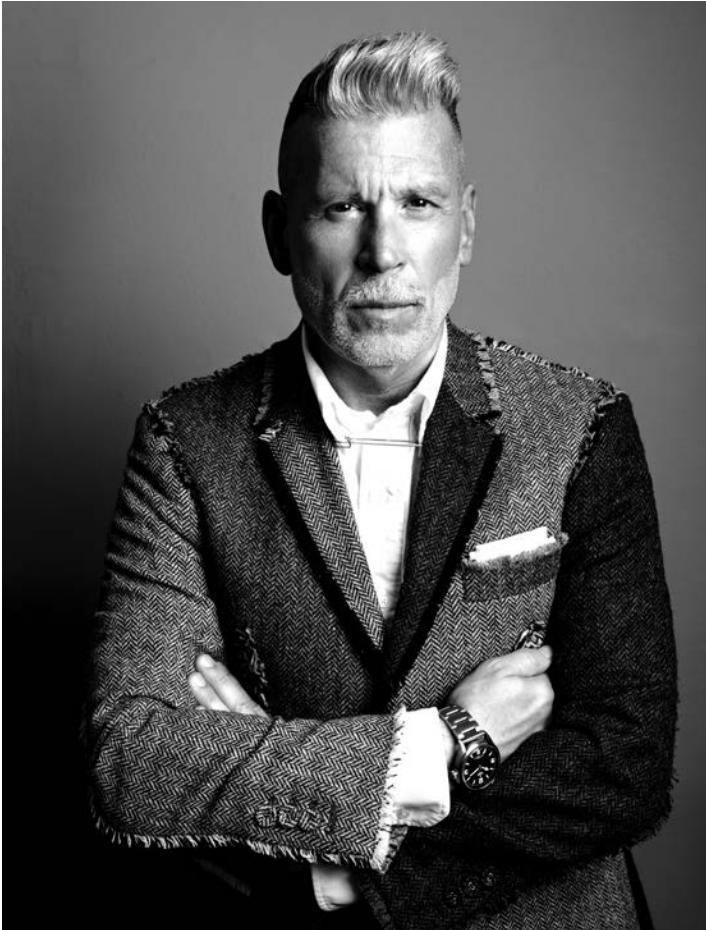
³ Requires a compatible mobile device, active OnStar service and data plan. 4G LTE service available in select markets. Visit onstar.com for coverage map, details and system limitations.



INSPIRATIONS



FASHION ICON /// THE BRIGHT SIDE /// SOULFUL SOLBAR
/// STYLISH SCARVES /// FINDING A VOICE



DIGITAL IMPACT

FASHION INFLUENCER NICK WOOSTER KNOWS WHAT SHOULD BE IN YOUR CLOSET
// BY ERIC CHANG

»»» **EVEN IF HE'LL** never admit it, and hates to be called one, Nick Wooster is an American fashion icon. His body of work is as impressive as the number of his Instagram followers (475k and growing). He has worked his way up from a buyer at Calvin Klein and Barneys to design director at Ralph Lauren, Neiman Marcus, and Bergdorf to president of John Bartlett, and now, unofficially, to Ambassador of All Things Men's Fashion to the World. He credits a former position—and good timing—with his peculiar success: "When I went to work at Bergdorf in 2010, Tommy Ton took my picture. It blew up. Blogs and street style were growing into a critical mass at just the right time and that exposed me to a population of 20- and 30-year-olds who never would have cared about who I am. No other guys my age were doing that, but in my new position, I was around these young people who were encouraging me to get into Instagram." Today, the Instagram star is a staple at any important global runway show and influences an entire generation with each post. Wooster is the definition of American cool, and he offers some cool quips to show for it.

NOW TRENDING

BE INSPIRED

"There isn't anything that doesn't influence how or what I think about what I put on—magazines, television, social media, the Internet. They inspire me the same way that air inspires us to breathe. People-watching was the Instagram of my childhood. Call me old-fashioned, but when I'm on the street, I'm always looking around and being inspired."

FULLY MALE

"I hate the idea of trends because it somehow implies that something you have isn't cool anymore. But right now the lines of demarcation are being blurred—we are in the middle of a masculine/feminine androgyny movement. It doesn't mean that men are going to wear dresses, but it means that shirts can be longer and flowy, and shorts can be fuller and pleated. The evolution of menswear is a lengthening of the body and a tasteful increase in volume."

PACIFIC OVERTURES

"The other major trend is coming from the East. Marokia, Visvim, Color, Sekai, and other Japanese brands are becoming more mainstream, along with an awakening

of China. At some point in time, in five years, or 10 years, or next season, you will see the influence of China. Look at Guo Pei, who designed the stunning dress that Rihanna wore at the Met Gala this year. Sometimes the effect has been literal and sometimes it's been a reference, but its influence will only continue to grow."

RACK RATES

"In my closet, I have different brands for different reasons, but in no particular order: Thom Browne, Rick Owens, Color, Sekai, and anything in the Comme des Garçons universe: Junya Watanabe, Homme, and Homme Deux. Craig Green is probably the most interesting new designer who has gotten my attention. But then I also get white shirts at Brooks Brothers, or Thomas Mason shirts at J.Crew. There are classics and non-classics, high and low—I'm open to all of it. I think it's all good."

TRUE SELF

"First of all, I hate the notion of myself as a brand. I can only do what I know. So far everything that I've done has been organic, natural, and fun. I think one of the main reasons for my success is authenticity—me doing me."

THIS PAGE: CHUN-KAI SHIH / OPPOSITE PAGE: NIC LEHOUX

Above the Line

THE WHITNEY MUSEUM OPENS TO DOWNTOWN DENIZENS AND OTHER NIGHTHAWKS // BY DAVID BAHR

»»» **LIKE A SLATE-GREY** mountain perched along the Hudson River, the new Whitney Museum of American Art sits anxiously. Come closer, and a thing of beauty emerges. As with any ambitious, high-profile project, the museum's current incarnation has inspired spirited discussion. While *The New York Times* critic Holland Cotter describes the building designed by Pritzker Prize-winning architect Renzo Piano as possessing "the bulk of an oil tanker's hull," Deborah Berke, founder of her eponymous architecture and design firm, applauds it. "I think the new Whitney is terrific," she says. "I like its funky ungainliness, and I think it suits what the Meatpacking District and the High Line are becoming, and what they

once were. It contains a nod to the neighborhood's history without overtly copying old buildings."

Amelia Manderscheid, a post-war and contemporary art specialist at Christie's, acknowledges that the venture was bound to attract spirited comment. "When a well-known architect becomes involved with a museum, the focus tends more toward the building than the space showing the art—such as 'will the ceiling leak if it rains?'" she says. "But the new Whitney is an example of both goals being met."

The original museum, founded in 1930 by artist and philanthropist Gertrude Vanderbilt Whitney (1875–1942), was located on bohemian West 8th Street, off Fifth Avenue. The museum, however,

was more closely identified with the distinctly modernist structure it moved to in 1966. This spring, the Whitney returned "home" to a downtown swath that, in the intervening years, has taken its place as an artistic epicenter.

With the move, Piano's nine-story vision has expanded its indoor exhibition space by 17,000 square feet—to 50,000 column-free square feet. Perhaps more thrilling, the museum's fifth floor sprawls over 18,000 square feet to show off more of its 22,000 works.

"Our move has energized the Whitney in ways we could not have fully imagined," affirms Donna De Salvo, senior curator and deputy director for international initiatives. "The proximity to the High Line brings an entirely new audience to the museum—especially of international visitors—who are now able to experience aspects of art not widely available abroad."

At dusk, the illuminated cantilevered entrance at 99 Gansevoort Street becomes especially dramatic, the site of an 8,500-square-foot plaza and the museum's incandescent glass-encased, ground-floor restaurant, *Untitled*. Day or evening, the Studio Cafe, on the eighth floor, offers a spectacular outdoor panorama of lower Manhattan and the Hudson River, stretching for miles.

Manderscheid recommends starting at the top and taking your time to soak it all in. "I think it's just great that it's open late," she says, noting the Whitney's very downtown weekend closing time—10 p.m. Thursday through Saturday—a fitting hour for nighthawks.

THE WHITNEY HAS DRAWN CRITICISM AND PRAISE FOR THE BUILDING DESIGN, BUT THERE'S NO DISAGREEMENT ABOUT THE QUALITY OF ITS COLLECTION.



MIAMI VICE

JEWELER JASON OF BEVERLY HILLS PLANTS A SPARKLING FLAG ON THE OPPOSITE COAST // BY SHAYNE BENOWITZ

»» SITUATED IN PALM Court’s central plaza—a sort of subtropical Place Vendôme in Miami’s Design District—Jason of Beverly Hills stands out as a fine jewelry rebel amidst venerated names like BVLGARI, Van Cleef & Arpels, Piaget, and Harry Winston. “If my mom doesn’t like it, I know I’ve done a good job,” jokes Jason Arasheben of the edgy and sometimes controversial jewelry line he founded in 2002. Dressed in a purple blazer, white T-shirt, and loafers, Arasheben is reeling from the grand opening of his fourth boutique. Affixed to his lapel is a white gold safety pin with a diamond-encircled button—a piece echoing ’80s punk anarchy from his Cavalier Collection in collaboration with celebrity stylist David Thomas.

Groomed to be an attorney, Arasheben started selling wholesale plastic

jewelry on campus at UCLA to help cover expenses. “By the time I graduated, I was making more than most attorneys,” he says, adding that his operations expanded to six campuses. “But I knew

“IF MY MOM DOESN’T LIKE IT, I KNOW I’VE DONE A GOOD JOB.”

there was only so far I could go with cheap pieces.” Equipped with sharpened entrepreneurial skills and creative ambition, he outsourced his drawings and designs to make one-of-a-kind, high-end jewelry for a clientele of celebrity friends.

Today, the growing company’s focus

is on customization and fashion-forward, limited-edition collections made of diamonds, gold, and platinum with prices starting at \$2,200 and most falling in the \$10,000 to \$20,000 range—but up to millions. His celebrity fan base includes Rihanna, Jennifer Lopez, Dwyane Wade, Sean “Diddy” Combs, and Madonna.

Arasheben’s Design District showroom, outfitted in signature flashy red carpet and high-gloss black tile, is designed to resemble a modern museum. Collections are displayed in individual cases, with mood lighting and original photography. On display in the center of the room is a \$2 million pair of diamond-encrusted loafers commissioned by Nick Cannon. There’s also a nod to Miami style with a Champagne bar, a modernist chandelier, and a curved, silver, tufted banquette that could just as easily be found inside a South Beach nightclub. “Miami’s image and feel is the same identity as our brand,” says Arasheben.

With his rock ’n’ roll aesthetic, Arasheben’s statement-making designs include gold skulls, diamond-encased bullets, black diamond Uzis, dagger earrings, and vampire fang rings. Some of his more demure, yet nonetheless creative, designs include gold honeycomb cuff bracelets, angel-wing pendants, rings outfitted with sparkling ribbons, and more traditional geometric earrings and engagement rings.

The Jason of Beverly Hills customer “wants something no one else has, but has everything else, at the same time,” says sales director Will Gearin. If that something is a white diamond-encrusted skull pendant sporting black diamond sunglasses, then you’ve found your new jeweler.



THIS PAGE: JASON OF BEVERLY HILLS / OPPOSITE PAGE: Kfir Ziv

The Sunny Side

HALF FULL OR HALF EMPTY? NEUROSCIENTIST TALI SHAROT EXPLORES THE VALUE OF ‘UNREALISTIC’ OPTIMISM // BY LYNN PARRAMORE

»» AS VOLTAIRE ONCE said, “Optimism is the madness of insisting that all is well when we are miserable.” Looking at the bright side of life may feel good, but is it beneficial as well?

Most of us tend to believe that we will raise gifted children and live longer than average. According to Tali Sharot, an associate professor of cognitive neuroscience at UCL (University College London), that’s called the optimism bias, and 80 percent of us have it. It means we see the cup half-full not because we have devoured Sharot’s book *The Optimism Bias* or even seen her TED talk on the subject; it’s because we’re wired that way.

Illusion or not, Sharot says if we didn’t believe that things will turn out well, we’d all be slightly depressed. Pessimism paralyzes. In her lab, Sharot studies how the brains of optimists and pessimists differ and why we project the future the way we do. It turns out that optimism seems to have a Goldilocks component—too much of it trips us up. Too little and we never get up when we fall. The good news—even Debbie Downers may be able to learn to be more hopeful.

Q. How did you become interested in the optimism bias?

A: I’ve been curious about the neural systems involved with how people imagine the future. Using functional magnetic resonance imaging (fMRI), my colleagues and I found that the left inferior frontal gyrus encodes unexpected good news



and also inhibits the processing of bad news. Interfering with the activity of this region reduces the optimism bias. On the other hand, the right inferior frontal gyrus appears to be involved in the processing of bad news. The more optimistic a person is, the less activity in this “bad news” part of the brain.

Q. Is having high expectations rational?

A: Optimism per se is not an illusion, but the optimism bias is. We expect things to be better than they end up being, even when there is evidence things will not turn out well. Is this the appropriate use of information? Probably not. But people who are more optimistic tend to be healthier, happier, and mentally more

stable. Optimism motivates us to try harder, so optimists tend to be more successful and earn more money. You can see the evolutionary advantages.

Q. How much optimism is too much?

A: If you have too much, you might not take a precautionary action like wearing a bike helmet. When many optimistic people come together, for example in a financial market, even mild optimistic predictions can expand, which, at times, could have negative consequences.

Q. How does optimism alter reality?

A: Any kind of expectation, whether good or bad, can become self-fulfilling. So if we think that we’re going to do well in our jobs, we’re going to put more effort into them and so we’re actually going to do better. If you think you’re going to find love,

you might be more inclined to go out and seek it. You’re actually enhancing your chances. Same thing with negative expectations. You think, well, my start-up is not going to work out, so I don’t put in any effort. I give up and it actually affects the outcome. Expectations affect reality.

Q. Can optimism be learned?

A: Psychologist Martin Seligman has worked on retraining people to become more optimistic. Optimists don’t think of negative outcomes as permanent or generalized. Seligman tried to teach an optimistic interpretation style, and according to his studies, he was successful at changing peoples’ perceptions. So there’s some evidence it works, but it’s not easy to do.



Farm Standard

SOLAGE CALISTOGA DOUBLES DOWN ON GASTRONOMY // BY DREW LIMSKY

THE INTERESTING THING about Solage Calistoga is how little it required a top-tier restaurant. If that errant thought sounds like heresy—since the 89-room resort and spa is located in the food-and-wine-crazed Napa Valley—follow this thinking: The 22-acre resort is so expansive and beautiful, with its jewel a 130-foot Canary Island palm-lined lap pool, that it hardly needed a major gastronomic draw. And competition is stiff: It's not like Napa was screaming for yet another seasonally appropriate fine dining venue.

But when Solage Calistoga opened with a bang in 2007, its cuisine led the acclaim—and the raves kept coming. Now the six-time Michelin star-rated restaurant, Solbar, has doubled down on gastronomy with a daring \$1.1 million redo and reopening, and a new chef de cuisine, Brad Cecchi, joining Executive Chef Brandon Sharp's team.

The restaurant's new look (defined by banquettes, custom-built partitions made from reclaimed wood, and oversized multi-paned windows) offers a fresh



stage to showcase Sharp's California soul food. "The redesign also created 10 or 12 intimate, special tables, of which we originally had few," says Sharp, who has been at Solbar from the beginning. "Solbar has become a special-occasion restaurant over the years, and now we have the supply of romantic tables to match the demand."

In a place where seasonality and local growers are key to a dish's success, menu discussions are speculative at best. Sharp's menu has been known to boast such dishes as the Tuscan black kale and ricotta agnolotti, and Monterey Bay sardines a la plancha with grilled seeded bread and baby artichokes, but his winter offerings are sure to include heartier fare.

"I'm excited about quince season," Sharp says, "and I expect us to have a composition of duck, foie gras, chestnuts, vanilla, and quince on the menu."

4 NEARBY NAPA WINERIES

When in Calistoga—or St. Helena, Rutherford, or Yountville, for that matter—some of the country's finest terroir is but a country lane away.



CAIN VINEYARD & WINERY

THE STORY

The St. Helena property, which clings to a spectacular bowl overlooking the Napa Valley from the crest of the Spring Mountain District, varies in elevation from 1,400 to 2,100 feet. Its winemaker—an iconoclastic, intellectually curious short-haired hippie in chinos—is passionate about the production of three cabernet blends: Cain Five, Cain Cuvée, and Cain Concept.

WINEMAKER Christopher Howell

THE WINES

Toast the top-of-the-world gold and green views with 2010 Cain Five (\$125), 2010 Cain Concept-The Benchland (\$75), and NV11 Cain Cuvée (\$36).

EHLERS ESTATE

THE STORY

Modeled after a French chateau, the 42-acre St. Helena property features a stone winery dating back to 1886, while its vineyards, which are planted to Bordeaux varietals, are all certified organic by California Certified Organic Farmers.

WINEMAKER Kevin Morrisey

THE WINES

The very exclusive Ehlers Estate produces eight wines: the 1886 Cabernet Sauvignon (\$110), Ehlers J. Leducq Cabernet Sauvignon (\$75), Estate Cabernet Sauvignon (\$55), Cabernet Franc (\$60), Merlot (\$55), Petit Verdot (\$60), Sauvignon Blanc (\$28), and Sylviane Rose (\$28).

STONY HILL VINEYARD

THE STORY

Fred and Eleanor McCrea bought the property in the Spring Mountain District that would become Stony Hill in the early 1940s, and planted the first vineyards in 1948. Today, Stony Hill remains one of the few wineries operating under the same family ownership to produce small-lot wines from a small estate.

WINEMAKER Mike Chelini

THE WINES

Stony Hill produces four wines: Chardonnay (\$45), Cabernet Sauvignon (\$60), White Riesling (\$30), and Gewürztraminer (\$27).

CLIFF LEDE

THE STORY

Estate vineyards are the backbone of Cliff Lede, and its 60 Stags Leap District acres in Yountville are widely regarded as some of Napa Valley's best terroir for cabernet sauvignon varieties. Cliff Lede boasts the Poetry Inn, with guest rooms named for such literary figures as Emily Dickinson and Walt Whitman.

WINEMAKER Christopher Tynan

THE WINES

Clear your palate for the 2012 Claret, Napa Valley (\$45), 2012 Beautiful Generation, Stags Leap District (\$95), 2012 Cabernet Sauvignon, Stags Leap District (\$75), and 2012 High Fidelity, Napa Valley (\$80).



IN SEASON

THE CARMEL VALLEY'S LUCIA RESTAURANT & BAR DEBUTS WITH SURPRISES FROM CHEF CAL STAMENOV
// BY DREW LIMSKY

IN THE VENN diagram of Carmel Valley and Luxury, one destination has long occupied the coveted overlap between the two: Bernardus Lodge. Devotees may recall the gastronomic heights of Marinus. Now Lucia Restaurant & Bar has debuted within the newly reopened Bernardus Lodge & Spa. Renowned Chef Cal Stamenov and his team are driving the stoves and decorating the tables on the new 2,300-square-foot heated terrace with the edible colors of the central California countryside. A graduate of California Culinary Academy, "Chef Cal" launched his stellar career more than 30 years ago at New York's storied Four Seasons restaurant and continued his education under Alain Ducasse and other illustrious toques. Today, he dazzles with his delicate, farm-fresh menu that includes a fava, pecorino, and artichoke salad with black truffle vinaigrette, and a local Dungeness crab cake with spicy aioli and pickled green tomato. Since one meal at Lucia is scarcely enough, settle in at one the Lodge's 57 guest rooms set on 28 acres blanketed with lavender, orchards, and vineyards.

OPPOSITE PAGE: SOLAGE CALISTOGA / THIS PAGE: CHEF STAMENOV; BERNARDUS LODGE; WINE: CLIFF LEDE, EHLERS ESTATE, JANIS MIGLAYS (CAIN VINEYARD & WINERY), STONY HILL VINEYARDS



that's a WRAP

Whether your plans call for a night on the town or a must-attend event, there is a scarf that will keep you fashionable, complement your outfit, and even provide a little edge, if you dare.

PHOTOGRAPHY BY JENNY RISHER • STYLING BY REBECCA VOIGT

1. ROBERTO CAVALLI

The Italian designer known for his exotic prints layers this oversized scarf with vibrant hues of yellow, orange, and purple. The raw edge on the hem only adds to the coolness factor. \$430

2. ALEXANDER MCQUEEN

McQueen's trademark skulls give this dark amaranth snake-print scarf its subtle edge—perfect for a night on the town. This must-have accessory is featherweight, made of semi-sheer woven silk. \$470

3. ALEXANDER MCQUEEN

The British designer's prominent detailing on this black-and-blue leopard print scarf make it one of his more daring creations. A much-coveted selection for your inner fashionista. \$555

4. THEORY

New York-based Theory redefined the modern contemporary category. This Kerash textured

knit skirt is simple and seasonal, constructed of Palmetto knit. It's a mini skirt that falls on your natural waist. \$215

5. ETRO

When is a scarf not a scarf? When you wrap yourself in it, such as this paisley-print silk wraparound blouse from the Italian fashion house Etro, known for its intricately patterned fabrics. \$1,265

6. ETRO

This silk scarf, also from Etro, is a thinner and more traditional wraparound, with vibrant colors and pom-pom edging that draws the eye. \$570

7. ALEXANDER MCQUEEN

McQueen goes floral—well, his version of floral. The skulls are still there, just more subdued. With delicate, feminine colors, it's a sure match for any piece in your wardrobe. \$580

MAN ABOUT TOWN

ACTOR, RAPPER, PRODUCER, AND HOST NICK CANNON IS A MAN ON THE MOVE
// BY LAURIE HEIFETZ

» AT EASE IN The Ritz-Carlton Central Park, Nick Cannon, his black knit cap and toothy grin in place, doesn't have all the time in the world, but it's just enough to let him convey how many creative pies he has his fingers in.

Actor and rapper, comedian and producer, writer and TV host—the 35-year-old Cannon refuses to be pigeonholed. His hosting duties have included *America's Got Talent*, the MTV2 series *Nick Cannon Presents: Wild 'N Out*, and *The Nick Cannon Show*. He's managed artists like Kreeshia Turner, has recorded with Pitbull, and is marking his fourth season on BET's parody *Real Husbands of Hollywood*. Cannon's film career has led the indefatigable performer to his latest project: the hotly anticipated Spike Lee film *Chirag*, starring John Cusack, Jennifer Hudson, and Samuel L. Jackson.

Cannon might seem like the ubiquitous TV celebrity, given his many hosting duties, but he is so much more. The multifaceted entertainer, who began performing at age 8, works hard to get ahead in the business and has found success by pursuing his passions, whether that's comedy, music, film, or TV.

The dapper San Diego-born mega-entrepreneur even designed an exclusive line of ties for Macy's and—in a nod to his programming for kids for Nickelodeon, where he is chairman of TeenNick—school supplies for Office Depot.

Winter will bring a spate of projects,



thanks in part to a multi-year production deal with NBC to develop both scripted and non-scripted shows: "We got a bunch of new shows that we're producing that will be launched for NBC Universal," Cannon says. "Probably more films and a few more albums released in my label [NCredible Entertainment]." Three or four projects are slated to drop in the fourth quarter. NCredible Entertainment has expanded to produce *Like a Boss* for Oxygen Media. (Oxygen, owned by NBC Universal, targets young, multicultural women.) "I wanted to focus on a lot of the people who are assistants, who are the real hard workers in the entertainment industry," he adds.

Cannon's presence as a television producer and executive has helped launch and bring mainstream awareness to comedians like Kevin Hart, Katt Williams, and Pete Davidson. For the past decade, his improv show, *Wild 'N Out*, has established itself as one of the most successful comedy shows on television.

"Whether it's *Real Husbands of Hollywood* with Kevin Hart or other comedies—we have a bunch of those coming, too," he says. If it sounds like he's juggling a lot of different genres, Cannon is well aware of his core audience and his signature output, as his final words reveal: "Comedy never stops." Clearly, neither does he.

THIS PAGE: ANDREW ECCLES, NBC / OPPOSITE PAGE: CARLA MEYER



Talking Points

WHATEVER THE ACCENT, DIALECT COACH CARLA MEYER HELPS HOLLYWOOD FIND ITS VOICE
// BY KATHY PASSERO

» THE RIGHT ACCENT can bring a character to life, just like wearing the right costume or makeup can. Yet for actors to convince audiences, they often need help from an expert.

That's where Carla Meyer comes in. This native of Long Island's North Shore is one of a small circle of Hollywood dialect coaches whose gift with accents keeps her in demand for everything from big-budget blockbusters to micro-budget indie films and television. For Meyer—who recently coached Joel Edgerton in *Black Mass* and Cate Blanchett in *Carol*—dialect work was something that came naturally.

"It was always fun for me to do dialects. As a kid, I did them all the time," Meyer says. "I adored anything that sounded like *My Fair Lady*, so I'd go from Cockney street urchin to posh enough for Ascot." Meyer studied at Carnegie Mellon University under Edith Skinner, the grande dame of

"I ADORED ANYTHING THAT SOUNDED LIKE *MY FAIR LADY*, SO I'D GO FROM COCKNEY STREET URCHIN TO POSH ENOUGH FOR ASCOT." — CARLA MEYER

American speech teachers from whom the American Theater Standard evolved. The veteran vocal expert spotted Meyer's talent straightaway, but the gifted pupil had her own plans. She went on to teach acting in St. Louis, performed in *Godspell* in Boston, and helped run a developmental theater company in California.

Undeterred, Skinner passed Meyer's name along to Robert Redford, who was directing *The Milagro Beanfield War* (1988) and needed a dialect coach for star Sonia Braga. Meyer was pragmatic: "I knew I wasn't going to be working with them at any point as an actor, so I agreed. It turned out to be amazing." In the years since, Meyer has helped form the consonants and vowels that issued from the mouths of Nicole Kidman, Anthony Hopkins, Naomi Watts, Jude Law, and Emma Thompson.

Meryl Streep's 1982 performance in *Sophie's Choice*, Meyer says, was the game changer. "She was so spectacular that she set a new benchmark for accents. At the same time, news cameras and documentary filmmakers were going everywhere, so suddenly we were hearing people on television speak as they actually did in different places. Audiences became more discerning."

Audio recordings provide the backbone of the field, Meyer says. Over the years, she and her friends, mostly fellow Skinner protégés, have collected conversations from people around the globe. Their archives serve as a vocal reference library. "I was working on *The Crucible* [1996], and obviously there weren't any recordings of the Puritans we could use," Meyer recalls. "But one of my colleagues had collected fantastic recordings of a lobster fisherman from Deer Isle, Maine. That became our starting point for the dialect Daniel Day-Lewis, Joan Allen, and Winona Ryder used in the film."

"You can record a fantastic variety of accents on any film set on any location," Meyer says. "And you never know when one will prove perfect for a project."

SECRET OF THE SOUND //

How voice coach Carla Meyer coaxed the cadences from stars in some of their best-known films

CAROL (2015):

Meyer and Cate Blanchett spent hours listening to Grace Kelly, Susan Hayward, and Eva Marie Saint for "the patrician quality of the East Coast establishment in the 1950s."

GONE GIRL (2014):

Meyer helped British-born Rosamund Pike master an American blue-blood, prep-school accent for the title role by reading aloud from upscale magazines like *Town & Country* and Truman Capote's unfinished novel *Answered Prayers*.

AVATAR (2009):

Meyer devoted three years to what became the highest-grossing film of all time, deciding how the Na'vi would sound had they learned English at the fictional school on Pandora.

A Healthy Home

AN INTERIOR DESIGNER TO THE RICH AND FAMOUS OFFERS PRACTICAL ADVICE FOR EVERY HOMEOWNER // BY BECCA HENSLEY

»»» **FIRST PUBLISHED IN 1931**, *Joy of Cooking* created a movement. Renowned for its conversational tone and its simple approach to cooking, this tome became a staple on the shelves of homes across America. Even the inimitable Julia Child learned to cook using the recipes and techniques spelled out in its pages.

Interior designer and entrepreneur Robin Wilson is attempting to achieve something similar, but her subject is the healthy home, as exemplified by her 2015 release, *Clean Design: Wellness for Your Lifestyle*. “Everyone can have a healthy home,” Wilson says. And she insists that that desire has found its moment. As we strive to live healthier lives—watching the food we eat and our fitness levels—it’s only natural that the home itself becomes a part of that movement.

Home health follows a logic similar to cooking: There are certain ingredients and instructions that, when followed, result in a safe abode. The guideposts: sustainability, hypoallergenic materials, and avoiding VOCs, arsenic, and hydrofluorocarbons.

Wilson’s vocation arose from a very personal journey. She grew up in Austin, Texas, a city which, for all its advantages—scenic, musical, and otherwise—is, according to Wilson, a veritable cache of allergens. The medley of mold, pollen, and dust—all made more noxious by the city’s hot, humid climate—nearly incapacitated the future designer. “Do you know that 60

million people in the United States suffer from allergies or asthma?” she asks, and recounts tales of having to stay indoors with her inhaler close at hand and watch other children play outdoors.

Things changed when the family visited a holistic doctor who offered some sage advice: “You can raise a strong child or raise a child on strong medicine.” That impressed Wilson’s parents,

who stripped their home of such allergy laboratories as heavy curtains and shag carpets. Fortified, Wilson exercised to strengthen her lungs. Slowly, as the family adopted a number of healthier options and streamlined their home, Wilson went from an afflicted person who used an inhaler daily to today’s fit specimen—a tireless entrepreneur, the mother of a toddler, and an ambassador for the Asthma and Allergy Foundation of America who very rarely needs a puff.

Once a building contractor, the CEO and founder of Robin Wilson Home turned to design when clients wanted her to take the helm for every aspect of her construction projects—furniture, linens, and all. They were impressed by her passion for allergy-free design, and soon Wilson found herself creating entire interiors—projects that transformed her into a star of interior and home product design. She worked on President Bill Clinton’s Harlem office, and environmentalist Robert F. Kennedy Jr. signed her up to renovate his home, complete with floors of reclaimed wood; the project resulted in the book *Kennedy Green House*.

Yet Wilson remains adamant that clean interiors should rightfully belong to everyone: She says the method outlined in her book “is a lifestyle change, and it’s something you can do piecemeal, in steps. It does not have to overwhelm. I want people to know that they can change.”



THIS PAGE: VANESA LENZ / OPPOSITE PAGE: THE LONDON WEST HOLLYWOOD



SCENE STUDY

ACROSS THE POND AND A CONTINENT, THE LONDON WEST HOLLYWOOD IS SEAMLESSLY CINEMATIC // BY DREW LIMSKY

»»» **IT’S SOHO HOUSE** meets Sunset Boulevard at The London West Hollywood, where well-heeled creatives from across the Atlantic commingle with spiky-haired rockers and film stars. The buzz begins at breakfast with Boxwood’s buffet table, with slivers of smoked salmon so pristine they look like jewels, along with porridge and English breakfast on the a la carte menu. The high life continues at the rooftop pool, with its private cabanas and views of the Hollywood Hills.

Decorating the scene are the estimable results of a \$25 million renovation. The last flourish of that redo was the unveiling of the \$25,000-a-night “Penthouse Inspired by Vivienne Westwood,” which pays tribute to the iconoclastic English fashion designer whose wedding dress for Carrie Bradshaw in the first *Sex and the City* movie wasn’t mere product placement—it all but stole the show. At 11,000 square feet, Westwood’s namesake penthouse is the largest hotel suite in Los Angeles. “We were initially

approached by The London West Hollywood to add inspiration to the penthouse with our prints and graphics,” says Andreas Kronthaler, Vivienne Westwood’s design partner and creative director. “We have specially curated rugs, wall-hangings, and soft furnishings to bring a subtle element of our brand to the luxury apartment. It’s exciting to see our designs translated into an interior space.”

In the previous phase of the renovation, the London-based David Collins Studio, the hotel’s original designer as well as the designer of the London NYC Hotel, was enlisted to execute a floor of new suites. Sixteen Royal Vista suites plus five specialty Gate Suites pay homage to London’s Hyde Park and take their names from the park’s five gate points—Victoria, Alexandra, Elizabeth, Apsley, and Curzon—references to aristocratic life from various eras. “I have been waiting to work again with The London West Hollywood since the day we opened,” says Simon Rawlings, creative director of David

Collins Studio. “The Gate Suites take our timeless design to the next level.”

The suites achieve that seemingly effortless feng shui of Southern California: the king beds, accessible on three sides, are built into freestanding units housing a “backstage” area equipped with a dressing area. Within their hand-cut mosaic walls, the new bathrooms offer niches for deep soaking tubs and vanities.

The glitter comes in the form of a 110-seat screening room. Conceptualized by Gonzalez Architects with interiors by the London-based Richmond Design, this amenity marks the largest hotel screening room in the Los Angeles market.

And the hotel’s North San Vicente location strikes the perfect balance between residential and action. You can walk down to the bistros and bars on Santa Monica Boulevard, or you can sit back and enjoy the show from your balcony, the bands at Whisky a Go Go (very) audible as you watch the sun set. Porridge aside, it’s a signature LA experience.



VISIONS



DEAN BRADSHAW

JASON MRAZ /// CT6 UNDERCOVER /// CREATIVE SPACE ///
TRANSFORMATIVE ART /// ENCHANTED KINGDOM /// READING LIGHT





right: A dedicated farmer and gardener, Mraz shares his passion for growing food and plants by participating in community gardening projects around the country.

Jason Mraz lives a grounded life, not a flashy one. He surfs. He gardens and records on his five-and-a-half-acre avocado farm in California (he's a vegan). He makes films (he was an associate producer on *The Big Fix*, an award-winning documentary about the Deepwater Horizon oil spill in the Gulf of Mexico). He shoots: In 2008 Mraz published his personal photo travelogue from his world tour as a book titled *a thousand things*.

So it's no surprise that Mraz (pronounced Mer-az; it's Czech for "frost") wears all the success stemming from his music career without pretense. If he weren't doing what he does, Mraz says he would be doing something decidedly unglamorous: working as a professional landscaper.

But, of course, he's not. As an international pop star, Mraz cultivates growth on a grander scale, through songs that encourage us to look inward and get to the essence of feeling. The musician with the melodic Brazilian flavor and a penchant for fedora hats has scored with life-affirming, introspective tunes across five albums, including the hit single that's verging on immortality: the 38-year-old's infectious "I'm Yours" has been watched nearly 400 million times on YouTube.



The Virginia native, who counts as his influences Bob Dylan, Bob Marley, Queen, Ben Harper, and Alanis Morissette, made his name in the San Diego coffeehouse scene after stints at the American Musical and Dramatic Academy in New York and Longwood University in Farmville, Va. The go-west road trip that made Mraz a fixture at Java Joe's in Ocean Beach during the early 2000s proved fortuitous, as the musician with the acoustic guitar, the elastic and honeyed tenor, and the playful performance style scored with his early albums *Waiting for My Rocket to Come* (2002) and *Mr. A-Z* (2005). Diamond, Platinum and multi-Platinum certifications in more than 20 countries followed, as well as that pair of Grammys in 2009 ("Make It Mine" earned him Best Male Pop Vocal Performance, while "Lucky"—with Colbie Caillat—scored a win for Best Pop Collaboration with Vocals).

Writing and performing has always been a way for Mraz to get to that pure place that everyone is trying to get to. Staying pure means that he can become impatient with the mechanics of the business. "Sometimes I struggle superficially with my management, or with my own career about how much time I spend traveling or promoting my music or myself when I'd rather be gardening or surfing or at home with my loved ones," he concedes. For Mraz, life is about living as spontaneously as possible, rather than crafting a calculated existence based on image. As he sings in "I'm Yours": "I guess what I am saying is there ain't no better

reason / To rid yourself of vanities and just go with the seasons."

"Music has always been a way for me to shut down the rest of the world, shut down the mental chatter, and really connect with one voice," he says. "I think I've just wanted others to have that same experience, where they would lose that mental chatter and just feel loved."

'I am' are the two most powerful words on the planet.

Whatever we put after 'I am,' we're going to become.

Music has also become a way for him to do what he really wants, which is change the world in the spirit of his songs. "See, 'I am' are the two most powerful words on the planet," he says. "Whatever we put after 'I am,' we're going to become. I've tried to be really specific in my language as a writer, to start putting more affirming and heartfelt and thoughtful lyrics in the songs so that when you sing along, you're actually getting these tools of transformation. And maybe your attitude can shift a little bit or, at the very least, maybe your mood can change for three and a half minutes in the song."

The way Mraz sees it, people can have an impact by doing the simplest things. "People can help by just advancing equality—with their conversations, with supporting the movement for gender equality, with supporting same-sex marriage—just equality for all," he says. "It's just, in general, being nice."

And promoting niceness sometimes means taking a stand: To raise awareness about human trafficking, for example, Mraz became the first international artist to play an open-air concert in Myanmar when he headlined the Milestone Concert in December 2012 for 90,000 people. Earlier that year, Mraz also spent a week in Antarctica with a group of environmentalists, scientists, and researchers (led by Al Gore) on a mission to learn about the effects of climate change.

He says the biggest career highlight has been launching the Jason Mraz Foundation. Its mission is to inspire change in the human experience by advancing equality so all people are treated equally, promoting the arts so they are widely accessible, empowering through education so that it becomes a tool for driving social change, and preserving the environment for generations to come.

With typical self-effacement, he says his foundation "is there, but it's not the be-all, end-all. It's just something fun that I get to do with my money and my resources. But you can help me by advancing equality, supporting arts and education, and saving this goddamn planet." In other words, making our collective garden grow. ●

DEBRA DE SOUZA

8:15 PM



LOCATION: MERCER STREET
IN SOHO...



STORY BY VICTOR OZOLS
PHOTOGRAPHY BY JOHN KONKAL



A VISION IN THE NIGHT

THE CADILLAC CT6 SHINES A LIGHT
ON MANHATTAN'S HIDDEN NIGHTLIFE

AVAILABLE IN EARLY 2016



INTEGRATED TECHNOLOGY...

>>> The available **Night Vision system** enhances safety in the dark, showing people and animals in your path. The available **Rear Camera Mirror** provides a less obstructed view and 300 percent more vision than an ordinary mirror. A simple touch reverts to a traditional rearview mirror as needed.

EXTERIOR DESIGN...

>>> The **breathhtaking design** of the CT6 features sharp edges and well-defined lines. The rigid, lightweight frame (aluminum and steel) makes for a lighter, quieter, and more agile ride.

NEW YORK BECOMES EVEN MORE MAGICAL AFTER DARK, WITH EVERY SUNSET OPENING A NEW DOOR TO ADVENTURE AMID ITS ICONIC SKYSCRAPERS AND HISTORIC BROWNSTONES.

Which makes the city the perfect place to test the innovative technology on the first-ever Cadillac CT6. Using the vehicle's available Night Vision system, 360-degree camera view, and available Rear Camera Mirror, we uncover some of Downtown Manhattan's hidden hot spots—a subterranean spa, a barber shop with its own backroom bar, an elegant Colonial American-style tavern, an opulent cocktail bar from another era, and a hotel with a secret suite. While invisible to most, these locations become part of the New York landscape at night, opening up a world few ever see.

LOCATION NO. 1 AIRE ANCIENT BATHS (88 FRANKLIN STREET, TRIBECA)

With its authentic 16th-century Spanish fountain and lanterns from Marrakech, Aire Ancient Baths is a peaceful oasis amid the towers of Tribeca. Located below street level, a misty, dream-like environment promises bliss and tranquility with six different pools, a steam room, and relaxation areas.

Soft jazz and the aroma of eucalyptus permeate the air around the flotarium. In this warm pool—which mirrors the salinity of the Dead Sea—floating is effortless, allowing the mind to peacefully wander as the eyes trace the cast iron columns and original exposed brick of this aquatic temple, located in a restored textile factory from 1883. A few minutes spent stretching in the steam room and a freshwater shower provide the courage for a brief dip in one of two frigidarium pools. At 57 degrees and 50 degrees, these two polar plunges are an eye-opener beyond anything coffee can deliver. The pleasure is compounded when followed by a visit to the 97-degree tepidarium or the 102-degree caldarium, where tendrils of rising steam curl around tongues of flame from a candlelit chandelier above.

Beyond the heat and cold, the turbulence of the propeller-jet bath provides a frisson of excitement, with white-capped waves doing battle as powerful jets massage sore muscles from every direction. Other sublime options are available—from full-body massages to Tempranillo-based wine baths.



LOCATION NO. 2
THE BLIND BARBER
(339 E. 10TH STREET)

A faded barber’s pole spins outside, but there’s more to The Blind Barber than meets the eye. Two 1930s-era barber chairs occupy a storefront that looks out onto Tompkins Square Park. Each chair is manned by an experienced barber ready to give a classic cut or hot-towel shave. Yet gaze across its white hexagonal tile floor to the back wall and you’ll spy a sliding door that opens to a tavern invisible from the street. Each cut and shave comes with the beverage of your choice delivered to your chair.

The Old-Fashioned (rye whiskey, sugar, and bitters) and house favorite Smoke & Dagger (bourbon, jalapeno-infused liqueur, lemon, cucumber, and ginger) are popular picks. A quick turn through the bar reveals a quirky, comfortable space, with a black-and-white checkerboard floor, soft vinyl banquettes, tables made from discarded barrels, and framed photos on the walls—including a curious shot of a rugged man posing on his motorcycle with two dogs.

LOCATION NO. 3
FREEMANS
(END OF FREEMAN ALLEY,
RIVINGTON BETWEEN BOWERY
AND CHRISTIE)

On the approach up Freeman Alley, stylish couples cut glamorous silhouettes against graffiti-covered walls. A modest door opens into Freemans, a tavern whose welcoming interior feels a world removed from the urban scene outside. Edison bulbs illuminate a life-sized cabinet of curiosities, with taxidermy, sculptures, oil paintings, and antique books filling every space. Table 11 offers a secluded nook to take in the fascinating scene and enjoy house favorites such as Devils on Horseback (Stilton Bleu cheese–stuffed dates wrapped in bacon) and whole grilled Eden Brook trout.

A few moments spent exploring reveals more curious details. The floor is made from aged boards recovered from old scaffolding. Coiled ropes cast fuzzy shadows on dark-green walls. A (presumably) empty, basketball-sized wasp nest hangs near the front window.





LOCATION NO. 4
DEAR IRVING
(55 IRVING PLACE)

Upon arriving at an unmarked spot one flight above street level at 55 Irving Place, dark curtains part to reveal an impossibly romantic scene. Inspired by Woody Allen's *Midnight in Paris*, Dear Irving is divided into four themed rooms, each representing a different era. I make my way through the clubby JFK room and sink into soft white banquettes in the F. Scott Fitzgerald room, where mirrored tables and waterfall-like curtains of crystal beads capture the light of the art deco fixtures on the walls in a dazzling display of Roaring Twenties opulence. A soundtrack of Big Band music and classic crooners completes the retro experience.

The house creations are inventive and refreshing, particularly the rum-based Rebel Isle, whose playful tropical profile is complemented with a touch of bitter refinement. Yet a classic lounge seems to call for a classic drink like the Gibson, which the expert mixologists here execute to perfection. (Insiders know to ask for extra cocktail onions, as they're pickled in-house.) There's no flagging down a harried server to get a drink in this well-run spot. A button on the wall summons one within

moments. A toast to Gatsby and Daisy is in order before I take a peek into the 1860s-era Lincoln Bar and the gold-accented Marie Antoinette room, where a new crop of European royals reign every night.

LOCATION NO. 5
**THE CARLTON HOTEL,
AUTOGRAPH COLLECTION**
(88 MADISON AVENUE)

The Carlton Hotel is no secret, having occupied the same Beaux Arts building on Madison Avenue since 1904, but it recently created a luxury suite with a juicy secret of its own. The Speakeasy Suite is impressive enough at first glance, with plush furnishings and iconic prints from the Prohibition Era lining the walls. Yet a hidden latch on the bookcase reveals a world that would be familiar to many residents of this city in the 1920s. With a push, the bookcase opens into a secret room made for illicit behavior, complete with fully stocked bar, a poker table with cards and chips, and a framed black-and-white photo of mobster Al Capone, chewing a cigar beneath a white fedora. Never mind his infamy—a tumbler of whiskey and a round of poker beneath his smiling face is the perfect end to an evening of surprises. ●

**INTERIOR
INDULGENCE...**

>>> The combination of **custom stained exotic wood**, **custom woven carbon fiber** elements, and **Galvano chrome accents** create a rich interior. Cabin comfort is enhanced with personal temperature controls at each seat and multi-setting **massage programs** as well.

**ADVANCED
ENGINEERING...**

>>> The **Twin Turbo engine** boasts 400 horsepower and 400 lb.-ft.¹ of torque, delivering effortless, responsive acceleration. The available **active chassis system** works seamlessly to give all **four wheels steering power** on demand.

1 GM estimates.

11:30 PM



LOCATION: HOWARD STREET AT
MERCER STREET...

THE FIRST-EVER
2016 CADILLAC CT6

SPECS:

8-Speed Automatic Transmission
Extended Comfort Seats
10.2" Front Touchscreen with Touchpad
Lightweight, High-Strength Fusion Frame
Three Selectable Driving Modes
Exquisite Materials & Craftsmanship

AVAILABLE:

3.0L V6 Twin Turbo Engine
Surround Vision Recorder
Bose® Panaray® Sound System
Quadzone Personalization
UltraView Panoramic Sunroof
Night Vision System
Rear Camera Mirror
Rear Seat Infotainment
Active Chassis System
Magnetic Ride Control



THE
END



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A SPACE TO CREATE

THE COWORKING ENVIRONMENT
REINVENTS OFFICE CULTURE—OFFERING
FLEXIBILITY, INSPIRING
COLLABORATION, AND DISPENSING
WITH CONFORMITY

Story by
Charles
Desselle



The central structure on the ground floor of NeueHouse in New York, called the Spanish Steps, breaks up sight lines and also houses a small café beneath it, which turns into a bar at night.

30% OF PEOPLE IN COWORKING
ENVIRONMENTS WALK OR
RIDE THEIR BIKES TO WORK

Paper
illustrations
by Julene
Harrison



Studies show that dimmer lights foster creativity in generating ideas, while brighter levels are more conducive to analytical and evaluative thinking.

articulates the benefits of shared spaces: “In today’s business climate you win based on speed and agility, and coworking allows businesses to scale up or down seamlessly. It’s about real estate as a service.”

The modern history of collective workspaces is less than three decades old. In 1989, an English entrepreneur named Mark Dixon hit upon the notion that business travelers needed a full-service alternative to working from their hotel rooms. So he opened the first Regus location, in Brussels. Chances are you’ve seen one of Regus’ 3,000 storefronts in your travels.

Today’s model is far less retail and far more exclusive. Workspaces 2.0—which include not only NeueHouse but TechSpace and WeWork—are geared toward the urban creative class. “During the dot-com boom of the late ’90s and the early 2000s there were no bright, creative open spaces where startups could set up shop,” explains Brendan McGee, vice president of TechSpace, New York’s first private work collective. “TechSpace was born out of that.”

The TechSpace concept married the utility of Regus with the striking design of Silicon Valley, sprawling throughout an entire floor in a historic building off Union Square. The concept proved so popular that TechSpace soon added a stunning three-story interior staircase to connect 105 office suites and 585 workspaces across 60,000 square feet. Today the TechSpace portfolio includes locations in New York, LA, Orange County, San Francisco, and Austin.

Given the ubiquity of contemporary technology and appeal of working from home, one might assume the need for an office is flagging. But the lure of coworking is about community and opportunity. Angela Benson is the founder of NewME, a San Francisco-based tech accelerator largely focused on minority- and women-owned tech startups. She’s also a TechSpace member and evangelist. “Our

SHARING THOUGHTS: “Every day there’s an opportunity to connect with people who are bringing new ideas and innovations to the world. It’s powerful.” Matt Shampine, VP Business Development at WeWork.



of people in coworking spaces said interior design matters to them.

members benefit from working together in the same space because many don’t have a lot of support from other entrepreneurs who are like them,” she explains. San Francisco entrepreneur John McGuire, whose startup created GAME GOLF, a mobile app-based wearable technology, says that “the Medici effect that shared spaces create is, for me, its biggest advantage. People by their nature want to reciprocate when value is being exchanged.”

In 2012, Wisznia | Architecture + Development opened “beta – a shared workspace” in New Orleans’ Central Business District. Wisznia’s beta is part of the firm’s mixed-use conversion of the Maritime Building—a Beaux Arts jewel of a building constructed in 1893. “People do better together than apart,” Marcel Wisznia insists. “Although we are modernist architects working in historic buildings, we are not afraid to infuse 21st-century ideas and spaces into these classic structures; in fact, we mandate that happen.” Now, New Orleans—a city once starkly defined by a net brain drain—now trumpets its brain gain.

IN OTHER WORDS...

Thinking about trading the home office for rented desk space? Here are a few reasons you should:

Boost creativity: With artfully designed workspaces, attractive color schemes, and open floors, how can you not find inspiration?

Boost productivity: All those people around might seem counterproductive, right? But being around others who are focused, working hard, and making deals creates pressure for you to succeed.

Balance life: With workspace outside the home, you’re more apt to leave your job behind at day’s end. That’s more time for family, friends, and fun.

Free coffee: Some even boast espresso machines. So that means no more breaking your wallet for a latte with a double shot at your local coffeeshop.

THERE ARE

7

96

COWORKING
SPACES IN

78

COUNTRIES

STORY PHOTOGRAPHY: ERIC LAIGNEL (VIA ROCKWELL GROUP) AND DON FREEMAN



IT’S 11:30 A.M. AND THINGS ARE BUSTLING AT NEUEHOUSE, which is sort of like the Soho House of shared workspaces. The sunlight drops through the huge skylights

where Jessica Hendricks, creator of The Brave Collection, has just arrived from her Williamsburg design studio. Having shipped a large order of her jewelry to a prestigious Parisian boutique, the young entrepreneur has come in for meetings. But first there’s the cold-pressed juice she’s enjoying with a fellow NeueHouse member. She can afford the break—while walking to the Gramercy Park workspace from the Union Square subway station, she closed a deal for her third store in the Hamptons.

No one at NeueHouse is on Hendricks’ payroll. And no one is wearing a suit. There are no PCs, just Macs. A search for a fluorescent

tube or someone from HR will be in vain. And the facility was designed by David Rockwell, whose peerlessly eclectic resume includes Nobu restaurants, W Hotels, and the stage sets for *Hairspray* and the Academy Awards. This is coworking.

It makes the most sense to define coworking by what it is not. There are no long-term leases, no landlord negotiations, no brokers, no attorney fees, and no Byzantine city permit processes. In sum, coworking allows businesses to convert something that might otherwise be a long-term liability—namely, real estate—into something short-term, variable, and on-demand.

Ryan Simonetti’s startup, Convene, provides meeting venues and services in New York City and Washington, D.C., so he knows the lay of the land more intimately than most. He nicely



Some workspaces offer movies, yoga, happy hour, and food markets.

Wisznia’s design and development team commissioned one of the coworking space’s original startups, a company called Apptitude that has since moved into a larger space, to create a mobile app that manages services at beta: Members receive notifications when packages arrive, reserve a conference room, and pay rent. Wisznia says, “The development of the app allows us to run that business with virtually no administration while providing our members with excellent services.”

Stirling Barrett is another beta resident; his company, KREWE du optic, designs and distributes iconic eyewear from its beta offices. Barrett started with one desk at the coworking space three years ago. The company has doubled growth each year, with the team now at a total of 12 employees at the beta headquarters in the Maritime Building.

“We work really hard,” Barrett says, “and to be able to do it in a beautiful environment surrounded by good people is a really large benefit. I wouldn’t be surprised if Marcel spent as much money on furniture as he did on the build-out.”

Indeed, the space at beta is lined with huge Palladian windows and filled with furniture from Knoll and Herman Miller. Wisznia explains, “We strive to create a space which inspires people when they walk in the door.”



THE SAME CONCEPT HOLDS TRUE FOR NEUEHOUSE. Rockwell’s design was conceived to dispense with conformity in favor of inspiration. The

original function of the five-story building was light manufacturing before it served as an auction house for rare furniture. With NeueHouse, it has been recast to accord a spontaneity and movement suited to the myriad ways people work today.

Twenty-foot-high ground-floor ceilings create a grand entrance that is at once breathtaking and inviting. “That volume on the ground floor is amazing,” says James O’Reilly, one of NeueHouse’s founding partners. “It was really important to have that present because we are delivering this experience wrapped around a workday. It’s quite striking and palpable—and that’s intentional.”

THE EVOLUTION OF THE OFFICE

(& SOME TECHNOLOGY THAT MADE WORKING AWAY FROM THEM POSSIBLE)

- 1994 ● First user-friendly web browser (that allowed viewers to see text and images in the same window) is released
- 1995 ● One of the first hacker-spaces, a community-oriented location where people meet/work, opens in Berlin. It’s a forerunner of coworking space
- 1996 ● First plasma display screen is released to the public
- 1997 ● First successful pocketable audio device allowing users to upload MP3 files is created
- 1998 ● The first studio with flexible desk space for rent, 42West24, opens in NY
- 1999 ● Coworking spaces open in Denmark and Austria
- 2000 ● The first single-unit wireless Internet transmitter (Wi-Fi) arrives
- 2001 ●
- 2002 ●
- 2003 ●
- 2004 ●

CONTINUED ON PG. 54





CONTINUED FROM PG. 52

THE EVOLUTION OF THE OFFICE

(& SOME TECHNOLOGY THAT MADE WORKING AWAY FROM THEM POSSIBLE)

- 2005 — First official “coworking space” opens part-time in San Francisco
- 2006 — First location offering full-time coworking space opens in NY
- 2007 — Apple iPhone is available in stores
- 2008 — First article on coworking appears in *The New York Times*
- 2009 — *I’m Outta Here! how coworking is making the office obsolete* is the first book published on coworking
- 2010 — First Coworking Day is celebrated around the globe
- 2011 — 93,000 Tweets are sent with #coworking hashtag
- 2012 — First national coworking association, called Coshares, forms
- 2013 — More than 15 coworking conferences and related events are held globally
- 2014 —
- 2015 —



An expansive ground floor at NeueHouse creates unique collaborative spaces.

Winston Peters, a principal at MyÜberLife, a business consulting group specializing in the creative industries, runs his business out of NeueHouse. “A coworking space that has a point of view that pays attention to aesthetics is important, especially for people working in fashion, music, and art who don’t want to work in a sterile environment,” says Peters. “The feel complements the functional use.”

Perhaps the key to NeueHouse’s success is the way it provides customized resources and carefully curated amenities and events. The photographer David LaChapelle has given talks at NeueHouse, as have the noted performance artist Ryan McNamara and the visual artist Christo, who memorably blanketed Central Park in saffron for *The Gates* (2005). There are memberships for solo entrepreneurs, memberships for small groups, and memberships for groups that grow and contract in size. NeueHouse can provide support for product launches, arrange catering, and recommend talent. “The differentiator in attracting the

right clientele is the brand identity and the services delivered,” says Alex Shashoua, co-founder of the tech startup ALICE. The mobile first-hospitality operations platform is used in some of the country’s top hotel brands, including The Setai Miami Beach, Sixty Hotels, and Gansevoort Meatpacking NYC—and increasingly in shared workspaces, starting with their NeueHouse partnership.

“Magic happens when you combine culture and commerce,” NeueHouse’s O’Reilly says. “If you mix in an eclectic group of people, then you create an incredibly powerful proposition.”

Because of ever-increasing levels of hospitality, services, and amenities, the work collective is one of the most appealing business culture developments of the start-up age—particularly for anti-cubicle millennials. “After the broad cultural and demographic shifts of 2008, kids coming out of college today don’t want to work for ‘the man,’” O’Reilly says. “They want to be the next Mark Zuckerberg. Entrepreneurship has never been more sexy.” ●





LIGHT FANTASTIC

PROJECTION MAPPING IS ILLUMINATING
CITYSCAPES AND THEATRICAL
EVENTS WITH MYTHOLOGY AND MOVEMENT

STORY BY CHRIS SHEEDY

VIVID SYDNEY

The iconic sails of the Sydney Opera House come to life with lights and animation during Vivid Sydney, an annual event of light, music, and ideas.



ON ANY DAY and from any angle, the city of Sydney presents a handsome profile, but on this night, it boasts an entirely different dimension.

The Sydney Opera House has been transformed into a canvas onto which light splashes to create various forms—a morphing, multicolored mural, a black-and-white stick figure diving into the harbor, a psychedelic work of aboriginal art. Façades of harborside buildings, like giant Pantone piano keys, reflect intense and constantly changing light onto the water. On the road through the Argyle Cut in The Rocks, adults and children lie on their backs and gawk at the tunnel roof above them, mesmerized by close-ups of snakes’ skins, leaves, flowers, and wildlife scenes. Even the Sydney Harbor ferries slicing through the night are strung with lights, pulsating with color and movement.

It’s all part of the annual Vivid Sydney, an 18-day visual art event that takes place in June. The event makes exquisite use of the video art form known as projection mapping, where practitioners map video elements onto preexisting surfaces (the process has also been referred to as “video mapping” and “spatial augmented reality”). Though Vivid Sydney proclaims

THIS PAGE, FROM TOP The Sydney Opera House and the University of Sydney’s Quadrangle become the canvas for artists of light. **OPPOSITE PAGE** Color blocks illuminate the façade of Sydney’s Museum of Contemporary Art.

itself “the largest festival of light, music, and ideas in the world,” with more than 80 light installations attracting millions of people, such an event is not unique to Sydney—or even to cityscapes.

Earlier this year, Jennifer Lopez famously became a living screen onto which animated film scenes were projected during her *American Idol* performance of the song “Feel the Light.” Her custom-designed dress, complete with a 20-foot diameter train, became the star of the show. In a more intimate venue, the Adrien M/Claire B dance company, based in Lyon, France, for 10 years has proven expert at situating its dancers within enchantingly conjured 3-D-seeming environments. The effect of such pieces as *Hakanai*—with its bendable grids,



evolving cubes, and black squares that seem to “rain” upside down—is mystical and transporting.

And the list goes on: From Jerusalem’s Festival of Light, where Jaffa Gate is adorned with a 25-meter-high dome created and lit by an Italian lighting company called Luminarie De Cagna, to Prague’s Signal Festival where the rococo façade of the Kinsky Palace becomes a playground for international light artists, this expressive use of light is the new fireworks. Civic ceremonies, artistic exhibitions, and corporate promotions have basked in the spotlight of projections.

“The way that this works best is when you can really create a believable illusion,” says Ryan Uzilevsky, creative director of the Brooklyn-based Light Harvest Studio. Uzilevsky and his team have created subtle projections for the Temple of Grace, the sacred structure at Burning Man where 60,000 people write messages to loved ones they have lost.

“At the end of the festival the temple is burned to ashes while everyone watches silently,” he says. “Max Nova—the director—and I wanted to be sensitive to the spiritual gravity of the structure. We didn’t want to overwhelm the space, only to add a little flicker of magic here and there to captivate the imagination.”

BACK IN RENAISSANCE TIMES, Uzilevsky says, commissions from individuals and institutions at the highest strata of society were about creating something impressive, dramatic, and long-lasting, such as a new building. “Obviously, there’s no longer that much space in the world for building cathedrals and monuments,” he says. “Instead, today we’re able to augment or transform an architectural vision into something more modern, or more communicative.”

And it fulfills the desire for a communal and dynamic theatrical experience. “Architecture is a crystallization of a time and a feeling,” he says. “It’s a kind of cultural meme. So everything is sitting there, crystallized from the time it was built, unchanging. It’s no longer a current conversation. But with the speed at which our culture is now flowing, I think there’s been a need for architecture to talk and to communicate. We’re able to do that now—to transform things based on a client’s objective or an artistic statement.”

Artists must take into consideration architectural elements such as pillars and pylons, balconies and balustrades. Shadow comes into effect as does reflected light. But rather than avoiding these features, today’s practitioners utilize them.



THIS PAGE: COURTESY OF LIGHT HARVEST STUDIO / OPPOSITE PAGE: ZOHAR IZENBERG, COURTESY OF VIVID SYDNEY



OPPOSITE PAGE Sydney's Argyle Cut displays a never-ending pattern of images, textures, and colors. **THIS PAGE** The New Museum in New York becomes the setting for the projection mapping exhibit *Let Us Make Cake*.

"Each projection mapping job is different," says Jason French, creative director of SpinifexGroup Sydney, the design house responsible for Vivid Sydney 2015's popular Customs House and Argyle Cut installations. "We need to think first about surface, and, obviously, buildings have windows and doors that you need to work around. We couldn't use part of the Customs House lower floor, for instance, because it contains a restaurant and the light would blind people sitting by the window."

Much of the popular success of projection mapping can be attributed to technology: the brightness of projectors and speed of computer processors. As with televisions and computer monitors, projectors have also been increasing in resolution.

A more primitive aspect, according to Uzilevsky, is that people respond so viscerally. His intention is to take this medium "beyond digital fireworks" to insert stories and mythology into each installation. Why stories and mythology? "This stuff can be so intense and overwhelming for people that there needs to be a common point where they can connect," he says.

Ken Wheatley is the sales director, Asia-Pacific, for Christie Digital Systems, a multinational firm headquartered in Cypress, Calif., that provides high-end projectors for major events such as Vivid Sydney and Shanghai Expo. "Back in Shakespeare's time, theater managers were always experimenting with ways to provide shows at night," says Wheatley, who, in a previous

role, managed lighting design for theme parks. "They used candles and reflectors and primitive forms of stage lighting. As every technology advance has come along—gas lighting, incandescent electric lights, quartz electric lights, halogen—the industry has continued to make improvements. And nowadays, of course, we have projection. What is interesting is that projection and lighting are now merging into one."

Previously, lighting was about providing light and atmosphere, while projection was to tell a story in moving pictures. But greater technological sophistication has brought about the blending that Wheatley speaks of. So car manufacturers at model launches employ projection mapping to create atmosphere and to tell a story, ceremonies at major sports events switch off floodlights and utilize projectors, and millions converge on Sydney when art and light collide.

"Maybe the attraction comes from the fact that when we are in the wild, we all gravitate toward the campfire to sing songs together at night," Wheatley says. "People want to go out. They want to see something amazing and be told a great story. These technologies have offered media artists a totally new platform to tell these stories."

Where will projected light lead next? Wheatley believes the future might include smaller projectors and personalized software to use inside one's home. "You go into your apartment and say, 'I want to have a city view,' or, 'I want to have mountains and sunshine,'" he says.

But until then, the experience is big and shared—that is, until the lights go out. Back at Vivid Sydney, like a modern-day Cinderella story, the projections switch off at midnight and the cityscape returns to its static self. The buildings seem harder and less forgiving. The magic is gone—until tomorrow night. ●



ABOVE A spectacular setting, within a country that is full of exotic sites, Bayon Temple in the northern section of Cambodia features massive and serene faces along its many towers. RIGHT A saffron-robed monk reclines at Angkor Wat, one of the most important archaeological and cultural sites in the world,



KINGDOM *of* AWE

Tucked between Vietnam and Thailand, Cambodia has a history—insistent, immersive, and thrillingly tangible—that breaks through the tropical air. The culture and customs of the country will take your breath away

BY DREW LIMSKY
PHOTOGRAPHY BY LUC FORSYTH

there are hundreds, absolutely hundreds, of open-air carriages being pulled along by sputtering motorcycles. Elsewhere in Southeast Asia they're called *tuk-tuks*; in Cambodia, *remorks*. It is before daybreak, so the air is still if not yet stifling, and these modern-day rickshaw taxis are stopping along the well-worn road from the nearby city of Siem Reap, disgorging backpackers from Sydney, families from South



Korea, and honeymooners from Madrid. Cambodia, reopened to mass tourism for less than two decades, now seems to be on everyone's shortlist.

temporarily without passengers, the wiry, wily drivers circle the already-full parking lot; a few have found prime spots and snooze under their remork canopies. Sleeping is possible because despite the near-frantic flow of people in an unfamiliar place—a place nestled within a relentlessly exotic land that is still called a kingdom—it's amazing how quiet it is.

Angkor Wat—City of Temples—has been left alone all night, as it is every night. As Cambodia's calling card, the hallowed structure is depicted on the nation's flag; it is the most visited spot in the 10,000-acre Angkor Archaeological Park, but for some, that wasn't enough. Around eight years ago there was a push to turn the sprawling 900-year-old archeological site into regular paid evening entertainment, with a light and music show, but the locals were having none of that. There aren't many manmade structures in the world

that are this old and this well preserved, where it is possible to apprehend a kind of pure vision—the tangible culmination of a culture. Or several cultures: Places where Hindu motifs give way to Buddhism are many, reflecting the back-and-forth shift of power between the two faiths, over centuries.

One reason that the locals were so against the further commercialization of Angkor Wat is that they believe the classic Khmer complex is too spectacular, too sacred, to have been created by man, so it had to have been conceived by God. "A lot of people feel that it should be an active spiritual place," explains my guide, Ros Sovann. That Angkor Wat functions rather as a historical site, albeit one with daytime hours only, represents a kind of compromise. "We can make money during the daytime," he says, "but at nighttime the gods rest."

To reach the temples, hundreds of tourists on foot cross the 600-foot-wide moat, by way of a sandstone causeway. Long-tailed macaque monkeys weave in and out, then pause, observing the procession. The visitors file between great balustrades that are topped with the



ABOVE Luxury accommodations, such as the regal Belmond La Résidence d'Angkor hotel in Siem Reap, offer respite from the heat. RIGHT Angkor Wat, City of Temples, shines as day breaks.

A morning walk AMONG 12TH-CENTURY TEMPLES IS A LOT TO
ABSORB, SO REFLECTION AND REPOSE *is a good idea.*

massive carved *naga*—the king cobra about to strike—that is a ubiquitous architectural feature in Cambodia. But I sit on the outer wall with Sovann, at a respectful distance, watching for the sunrise to reveal the five main towers—the iconic quincunx—of Angkor Wat.

Angkor Wat was named a UNESCO World Heritage Site in 1992, a year after the signing of the Paris Peace Accords that ended the Cambodian-Vietnamese War. The UNESCO designation seems far too mild a citation; this is, after all, the largest religious monument on the planet, created with peerless fluency and harmony—and remarkable durability. To think of the technologies and engineering know-how involved in its construction—well, some of it is still a mystery, Sovann tells me. Two million people come to experience this sandstone enigma each year, and this is how many of them start their journeys, with words of wonder, words of awe, in the near-dark. This is how I start mine, waiting for the towers (the tallest one at 699 feet) to show their distinctly serrated edges and pointy tips to the steamy morning. And so my first day in Cambodia begins with an unmistakable silhouette outlined by the rising sun.

by everything he says, Sovann reminds me that in Cambodia, the past is never far away. He was born during the brutal communist Khmer Rouge regime (1975–1979), which emerged during the Vietnam War and allied itself with North Vietnam and the Viet Cong. The reign of the Khmer Rouge was a time of unfathomable atrocity when 2 million Cambodians—an estimated one-quarter of the population—were murdered. “I never thought for a moment that Cambodia could have any peace,” Sovann says. He didn’t meet any outsiders until 1991. Mass surrender by the Khmer Rouge came three years later. “We had peace,” Sovann says, “and the Khmer Rouge who used to fight put down their guns.” But as late as 1995, foreign visitors to Angkor Wat were made to observe a 3 p.m. hotel curfew. Sovann became a tour guide in 1998, when security could be assured, and then the real tourist influx began. As Sovann tells it, it was then that the spirit of Cambodia was finally set free.

My hotel, Raffles Grand Hotel d’Angkor, draws me into a different past. Opened in 1932, it’s the only luxury hotel in Siem Reap that predates the Khmer Rouge era (after extensive refurbishment, the hotel reopened in 1997 under the Raffles flag). With its art deco colonial décor—the original cage elevator instantly becomes my favorite “room” in the hotel—Raffles epitomizes early 20th-century French Indochina. I’m transported back to colonial life, where kindly staffers in crisp white uniforms greet me with a bow and place their palms together over their hearts, in the traditional *sampeah* greeting.

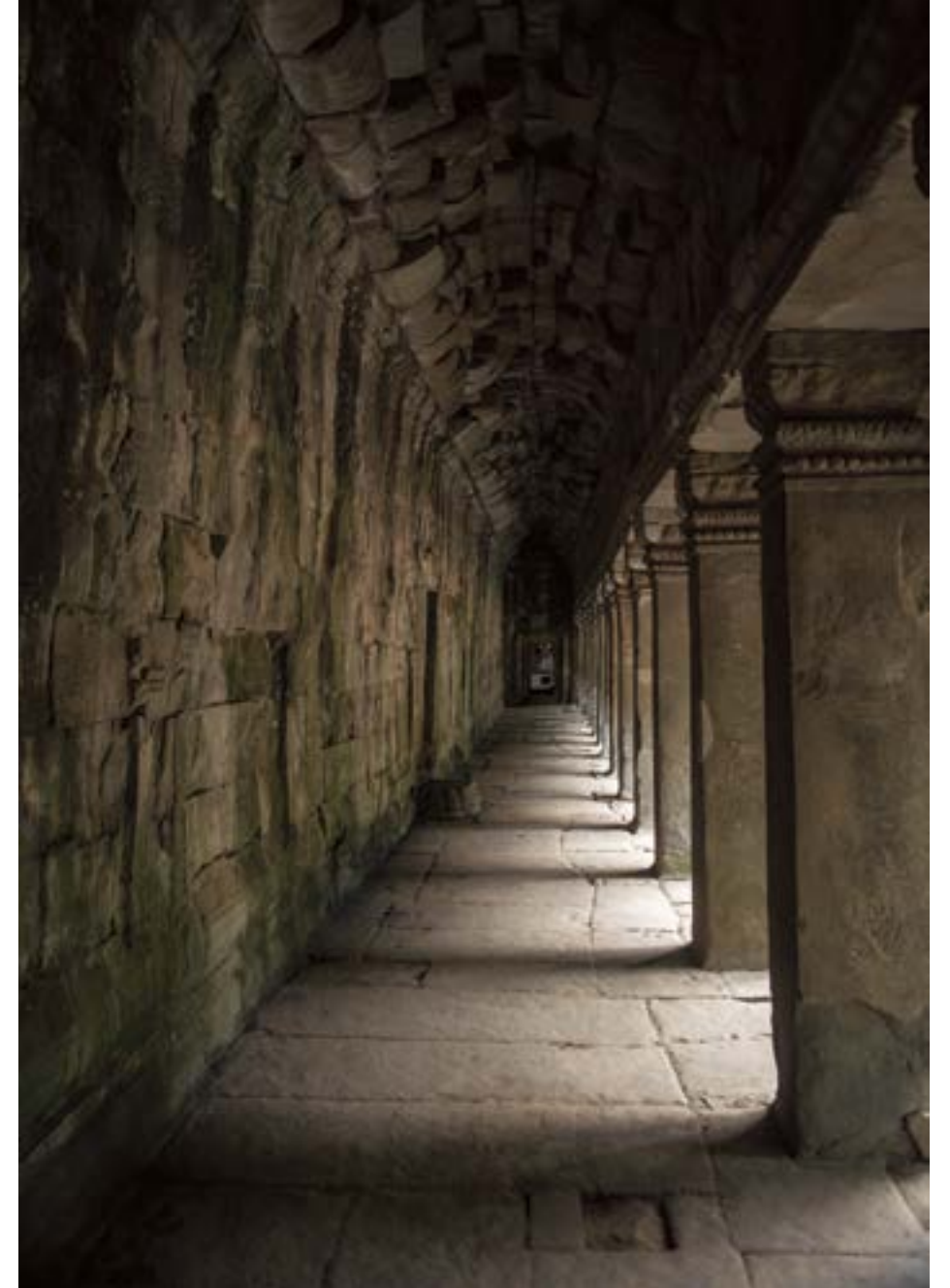
Sovann drops me off at the hotel for breakfast, and frankly, I wonder why it’s necessary, why we don’t just continue on to the other famous sites on our agenda, Angkor Thom and Ta Prohm. But then it becomes clear to me. Kensington Tours, for which Sovann works, has broken up the day into thirds, like a three-act play: sunrise at Angkor Wat; then Angkor Thom and Ta Prohm; and finally, a late-afternoon climb to the top terrace of Angkor Wat. A morning walk among 12th-century temples is a lot to absorb, so reflection and repose—and getting out of the heat—is a good idea. And then there’s this: Breakfast at Raffles is an event. There are French cheeses, a veritable pâtisserie with croissants and four kinds of muffins and apricot danishes shaped like stars, crepes made to order, hot Khmer delicacies in clay pots, bowls of melon and dragonfruit and fuzzy red lychees, pitchers of pineapple and guava juice ... too many choices to catalogue.

After my second return trip to the huge bamboo steamer for more *har gau*, I turn to see CNN host Fareed Zakaria with his wife, Paula Throckmorton, holding court at the next table. He has everyone’s rapt attention. I don’t linger long. I am in serious need of a restorative swim in the hotel’s infinity pool, which lies like a vast, hypnotizing mirror on an austere deck ringed with frangipani trees.

An hour later, Sovann is waiting for me in the lobby, our young driver Soyawn Lee idling by the curb. On the way to Angkor Thom, I ask Sovann about the *krama*, the scarf he hangs around his neck. He tells

RIGHT A tree sprouts from Ta Prohm (featured in *Tomb Raider*), an ancient temple near Cambodia’s Siem Reap. The structure was built as a Buddhist monastery and university in the late 12th and early 13th century.





me the checked cloth has many purposes—obvious ones, like wiping brow sweat, to ones I couldn’t have guessed, like collecting loganberries from the trees. And then Sovann laughs when he tells me that sometimes he sees mothers tie the ends of the krama to the handlebars of a motorcycle like a mini-hammock, put a baby in the middle, and speed down the humid streets of Siem Reap.

When we reach the south gate of the late 12th-century ruins of Angkor Thom (Great City), I realize that I’ve seen this place in photographs. The road, thronged with cars and remarks and motorbikes and foot traffic, passes directly under an arch topped by a huge, placid laterite face; this gate has to be one

of the world’s great entrances, and I feel the sense of moment as I approach it. The heads of elephants decorate either side of the arch, their trunks elongated and—like all the ruins in the Archeological Park—darkly and cinematically caked in lichen.

Buddhist monks in their saffron robes walk along the galleries, studying the bas-relief *devas* (Hindu gods and goddesses), the warriors and oarsmen, the fish and monkeys, the dragons and naga. Sovann and I climb to the upper terrace of Bayon, which sits in the exact center of Angkor Thom. This temple is more ornate than those of Angkor Wat, more oddly intimate: Huge carved faces—216 of them, multiple masks of serenity on each tower—are everywhere.

(I’ve seen the same faces in town, and among the hotel staffers, looking placid or even severe, until they disarm with their brilliant smiles.) Sovann tells me where to stand so he can snap a photo of me in which my profile—through a trick of perspective—appears to be touching a stone profile facing me.

Ta Prohm, just east of Angkor Thom, is as fantastically creepy and menacing as it appeared in the movie *Tomb Raider* (2001). Its eeriness derives from the fact that it has been left for the elements to swallow it up. Built in the late 12th century and abandoned in the 17th, the temple is seemingly being enveloped by silk-cotton trees and strangler figs, with trunks and roots dripping heavily over the rooflines and twisting angrily against the carved walls. (I say “seemingly” because the site’s restorers are actually striking a hard-won balance between protecting the temple from nature’s might and keeping intact its distinctive look of decay.)

I turn a corner and begin to make my way down an exposed corridor, when Sovann points at something: In one spot, a tree has completely covered a wall, save for a hole scarcely big enough for a tiny bas-relief face to peer through. Its tranquil, half-disappeared expression is chilling, reminding me of the very tenuous nature of Cambodia itself.

speaking of tenuous, Song Saa feels like it might be blown away by the next tropical wind; the wind is so loud that I hear it before I feel it. But the sole private island resort in Cambodia is doing some very real and enduring things. I’ve come here to decompress after the intensity of Angkor, and again locate—along with luxurious privacy and natural beauty—the palpable Cambodian values of preservation and cultural rescue.

The first thing to know about Song Saa is that it’s on island time—an overused expression, to be sure, but

ABOVE For the residents of Cambodia, these ancient sites are just part of the local scenery. A woman rides her bicycle along the tree-lined road near Angkor Thom. RIGHT A gallery at Ta Prohm reflects the serenity that entices visitors.



on point in this case. Located off coastal Sihanoukville, Song Saa delivers an unexpected amenity right off the bat: its own time zone. Hong Kong-based owners Rory and Melita Hunter actually turned the resort's clocks forward to give guests an extra hour of sun. The Hunters do things differently because they can. From Siem Reap, it takes a plane, a van, and a boat to get here, so mainland rules are left back in the churning waters of the channels.

Song Saa means "sweetheart" in Khmer: It's called that because the resort is actually located on a pair of islands, conjoined (by a footbridge) like lovers. One island has the 27 overwater and jungle villas. My overwater accommodation has a beautifully redundant overwater pool. And a Roman-style tub. And three showers, two of them outdoors. And a glass panel in the floor. Melita, an interior designer, is responsible for the look of the resort—no small feat when Song Saa's main material is driftwood (which is the name of the beach bar). Wood is everywhere here: found wood, native wood, wood repurposed from old fishing boats. Song Saa: If you make the time and effort to come here,

you'd better like wood, wind, and water. The second island is a nature preserve that has a trail cut through the woods—and nothing else. That tells you something.

Song Saa's luxury quotient is complemented by its commitment to Cambodia and Cambodians, specifically to the environment and to the welfare of the people of the nearby Koh Rong archipelago. The three-year-old resort's philanthropic efforts spawned the Song Saa Foundation, which became a bona fide nonprofit two years ago. Ben Thorne, the foundation's Oxford-born project director, recites the names of the five villages that the foundation supports by supplying everything from vitamins to teachers. Emma Gallacher, conservation manager at Song Saa, shows me firsthand what the foundation has done for the Koh Rong village of Prek Suay, aka Mango River, from rubbish cleanup to building a tidy school. (Some mornings, Emma gives some of the local resort staffers swimming lessons.)

I quickly decide that Koh Rong, an island the size of Hong Kong, doesn't look far, that I can swim it from Song Saa's beach. When I tell the dashing general manager Bradlie Goian of my plan, he doesn't

LEFT It takes a plane, a van, and a boat to arrive at the eco-friendly Song Saa resort along the southeast coast of Cambodia. A journey, yes, but one well worth it. **ABOVE** Wood, used for this footbridge linking the resort's two islands, was the primary material used to create Song Saa. Much of it is found wood, salvaged from the sea.

Wood is everywhere here: FOUND WOOD, NATIVE WOOD,
WOOD REPURPOSED FROM OLD FISHING BOATS.

look at all alarmed, but asks me to have someone kayak alongside me. Adventurous guest requests don't faze Goian; before he took the post at Song Saa, he was with Aman Resorts in Bhutan. So the next day I set out with Sol from the watersports shack. He's an experienced diver, but he looks doubtful. He points to a sliver of a beach that he says is free of spiny urchins, and we decide that's our endpoint.

It's an easy swim, even when it gets deep in the middle. When it gets shallow fast, the two of us pull up on a sandbar. (Shore-to-shore time: 17 minutes.) We walk the length of the beach to a fishing pier. Sol points out different kinds of shells. He smiles and tells me that I don't talk much; I know he wants to talk in English. I ask him about the tides. It's hard to think of things to say. I've just swum from one Cambodian island to another, and I feel that sense of awe that, for me, is becoming increasingly synonymous with the country.

I do meet up with Sovann once more. When I return to Siem Reap, he takes me to Kulen Mountain to show me Kbal Spean, a riverbed that was carved with fertility symbols 900 years ago but wasn't discovered until 1969, and a huge reclining Buddha in a 16th-century monastery. Below it, I get my shoulders pounded under a powerful waterfall where tiny fish nip at my feet and a trio of Buddhist monks asks to take a photo with me. On the way back, there are locals selling purple bananas by the side of the road. A young man chops ice with a sword. Houses sit on

stilts because of flooding, and to provide an entire ground floor of shade.

I end my trip at the Belmond La Résidence d'Angkor on the Siem Reap River. I spend a lot of time in the pool that last day. Once in a while, a hibiscus drops from a tree and floats on the water's surface. The pool tiles are deep green, in the style of the best Asian resort pools, making the water looks jade or purple or inky, depending on the light. At one end, a stream emits from the mouth of a lion. The thriving jungle foliage surrounds the hotel's teak Khmer-style buildings, the sharply peaked roofs and deep eaves barely visible.

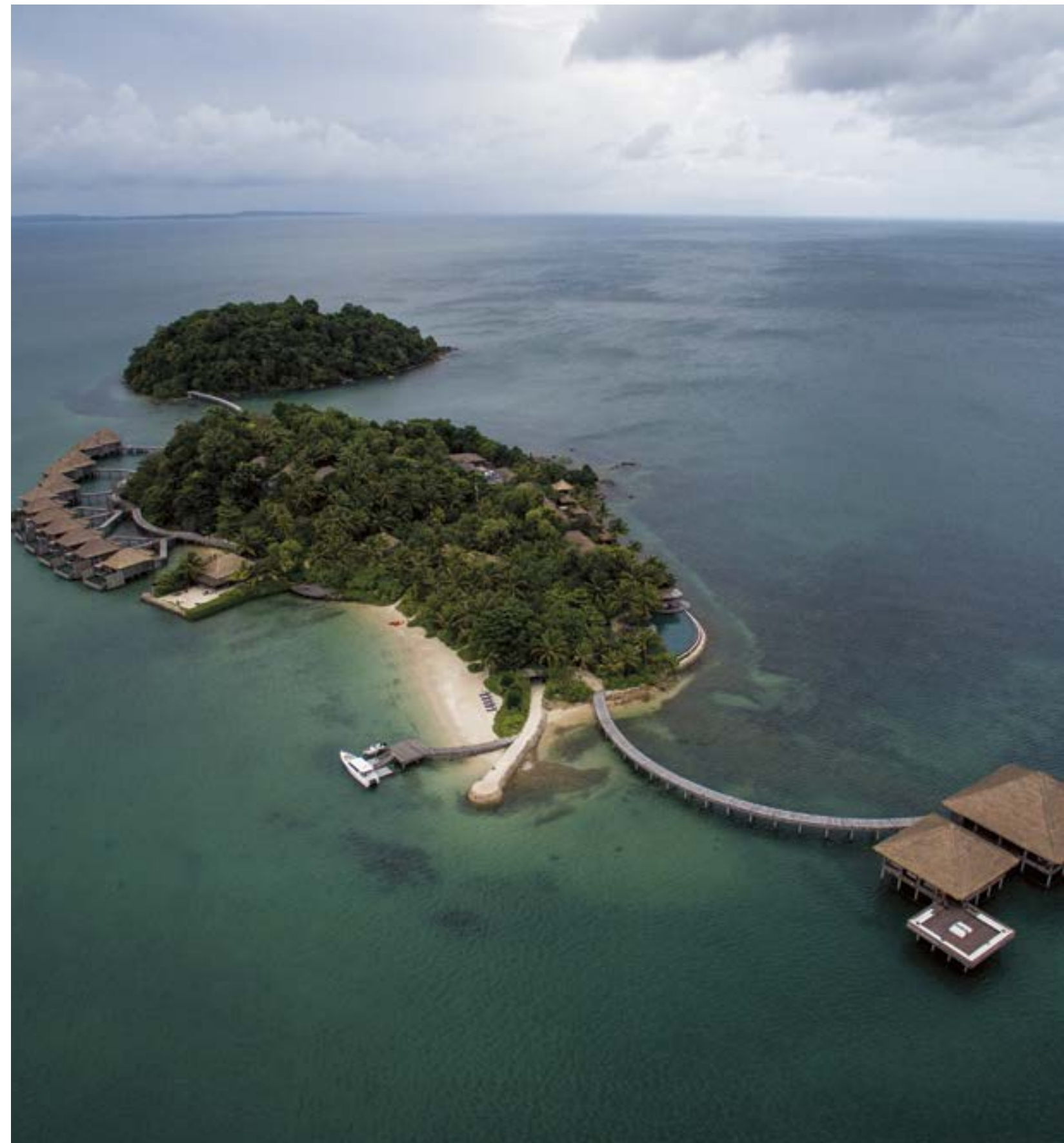
Ben Thorne told me that the Cambodians are a resilient people. "They look to the future," he said. I can see that's true. It's in Sol's desire to speak English and in the swimming lessons at Song Saa; it's in the foundation-run school on Koh Rong, where the students listen attentively to a no-nonsense teacher; it's in the kids who expertly performed five traditional narrative dances at La Résidence's Circle restaurant the night before; it's in the revelry on nearby Pub Street.

But the past exerts its compelling, inexorable pull. The kingdom is a place that is both emerging from the past—distant and recent—and protecting it. As I float under the plumeria and the red and white hibiscus trees, I'm amazed at how many times I encountered the resonance of an enduring tradition. I think of saffron robes and ritual bows and the trick-of-the-eye photo that Sovann took of me at Angkor Thom, when I was nose-to-nose with a history, a people, a culture carved in stone. ●



CAMBODIA'S RESORTS

View more images of luxurious accommodations in Cambodia, such as the Belmond La Résidence d'Angkor, Song Saa, and the Raffles Grand Hotel d'Angkor, in our tablet edition. Search "Cadillac Magazine" in the App Store or on Google Play.



ABOVE Song Saa offers 27 well-appointed villas, some over water, others in the jungle. The resort is committed to preserving the environment and serving the residents of the surrounding islands, providing everything from vitamins to teachers through its associated nonprofit foundation.

STORY BY CHRISTINE
CIARMELLO

PHOTOGRAPHY
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STYLING:
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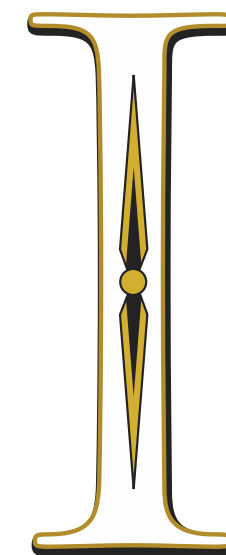
LION:
Hollywood
Animals

INTRODUCING

MAX

THE MASTER OF

ILLUMINATION



In designer Max Gunawan's madcap vision of the world, nothing is as it appears. An ordinary grapefruit is a toy car. A notebook is a lamp; the pages within it are lightbulbs. And houses? Well, they fold and fit neatly in the trunk of an SUV. In fact, we wouldn't recommend leaving Gunawan alone in your house for more than 24 hours. It's altogether possible that you would return to a different space entirely. But it's this very talent for challenging our preconceptions of everyday objects that has the design world buzzing about the dynamic young designer.

In the last year, Gunawan has become what a military man would describe as heavily decorated. His latest citation, bequeathed at the debut Maison&Objet Americas fair, named him a rising talent of 2015, because, as M&O's talent scout Matthew Allen puts it, "Max has a keen sense of poetry and storytelling. The idea that state-of-the-art technology can be romantic and even magical is rare."

Indeed, Gunawan's signature piece, Lumio (his company also carries that name), looks like a personal notebook, but when opened, the glow of LED emits from the pages. Abracadabra—it's a lamp. Gunawan takes on magician-like qualities as he demonstrates the Lumio in his work-studio space that is so minimalistically

neat that this ink-carrying, accident-prone reporter is a nervous wreck. He shows how the Lumio can be hung with the built-in leather strap, set down on a flat surface and fluttered open, opened fully into a circular piece, or stuck to surfaces with its magnetic backing—it turns the user into a creator. In a sense, Gunawan has made the modern adult toy—a flexible piece of functional art.

Gunawan wears his hair, his denim, and his button-downs well pressed. He's trim, his eyes dark and assertive. He calls himself "an accidental entrepreneur" whose premier product was created in a maker-space after he had an early mid-life crisis at 30 after working as an architect at Gap Inc. for two years. His success did not arise out of millennial indulgence, or parental



ABOVE The magical Lumio when unfolded.

coddling. In his TEDx talk, he remembers the opposite: This former “latchkey kid” recalls being reprimanded if he didn’t squeeze the last drop of toothpaste from the tube. When the designer moved to Connecticut from his Jakarta home to attend Wesleyan University on a full scholarship, his English was shaky, as was his sense of purpose: He was enrolled in an economics program on the investment banker track.

But in a pivotal moment that Gunawan attributes, in part, to his coming out as gay, his childlike wonder blossomed. He traded left brain for right, swapped investment banking for architecture, and eventually chose, as his design debut, illumination. He launched his company in 2013. Literally and metaphorically, Gunawan saw the light.

On Kickstarter, he raised nearly ten times his original goal of \$60,000 to produce Lumio. He self-marketed onstage at TEDx—his discussion, entitled “Having More, Using Less,” fit right into the San Francisco mindset. In some ways, his success seems to be straight out of an episode of Silicon Valley.

Yet, beneath the veneer, in significant ways Gunawan’s story—continent-hopping and reliant on self-realization as it is—is unlike those of the other upshot millennial-run startups who claim their products will

make the world a better place. Gunawan promises to make the world a brighter place. Fifteen years from arriving in this country, he now speaks English perfectly. Not incidentally, Gunawan’s English is perfect as he describes his views on design, the success of Lumio, and, most important, how he scored a reservation at Sukiyabashi Jiro while in Tokyo.

Q: You’re fresh off Maison&Objet Americas’ Rising Talent ceremony in Miami. You’re in the midst of a collaboration with Neiman Marcus, and your pieces are available at MoMA, the Design Museum in London, the Louvre, and Centre Pompidou. Why do you think the Lumio struck a chord?

A: It engages all the senses. Whoever sees the Lumio wants to play with it. When they take the book in their hands, there’s a visible emotion there—a wonder. They open it, and they are mesmerized. It’s versatile. For example, multiple Lumios can be hung different ways in one room. I wanted it to speak to the lives we now lead. We like to mix and match. We’re also modern nomads, and it is completely portable. You just close the book, and take it with you.

Q: How did you come up with this part sci-fi, part romantic idea?

A: I was working on the folding house ...



Q: Wait, a folding house?

A: It's something I've been fascinated with for some time. I haven't seen a modular house or shipping container that allows a person to move off the grid. And none of the models currently available is easy to move. What's out there now requires a flat-bed truck. I envision a house that folds flat and would fit in a car. If a person needed a larger living space, they'd just attach more units. Again, portability is key. While I was walking home one day from the maker-space, thinking about portability, I stuffed plans for the folding house in my notebook. That was my "aha!" moment for the Lumio. What's more portable than a book?

Q: Portability keeps coming up. Do you think that we move that much?

A: Even for those who don't, I really believe that we should buy only that which we really value. We have to solve the issue of waste. We already see models changing within the food industry at San Francisco restaurants like Lazy Bear. By selling tickets for dinner, they know how many people will eat. There's not as much waste. The same is true for objects. Why should one object be used for one thing? By making one item multifunctional, you can buy less and have more.

Q: This is also interesting because you took a round object and reshaped it.

A: That's the same that's happened with a chair I'm designing. It started as a square but evolved into a circle. M&O asked me to work on a new product for the recent Miami show. I wanted to solve the problem of the folding chair. When we're not using these seats, they have no purpose. I decided to further challenge myself by upending the belief that modularity is all straight lines. So I discarded the square idea and chose a circle. When not in use, this circular folding chair hangs on the wall like a piece of art. It might be a while before we find a prototype that works.

Q: The Lumio isn't an ordinary light. Were there trials and errors with that in the prototype stage?

A: We went through 25 prototypes. That's

a lot. After the successful Kickstarter campaign, I definitely had a "holy shit" moment. I designed a product, people supported it, and now I had to produce it. And, I was as green as they came. I decided to live in China at the factory to learn the process and to communicate with the workers. The joke with that decision was that I discovered I wasn't as low maintenance as I thought. But I was so focused and so driven I put on blinders and did what I had to do. The alternative of not succeeding was too frightening. I still go to the factory in China. It's a great juxtaposition that I get to experience. One day, I will be flying to the factory and eating lunch with the workers in the cafeteria. The next day, I'll be flying to Tokyo ... It sharpens your intuition.

Q: So how did you manage a reservation at the venerable Jiro San's in Tokyo?

A: I had a private dining experience through a family friend of the chef. Our experience was not ordinary. Jiro San sat with us, and I showed him the Lumio. This man is known for his serious disposition, but when he saw the Lumio, he smiled. I captured that on video and showed it at TEDx. That was ego-boosting for me.

Q: Did you find any commonality between your craft and his?

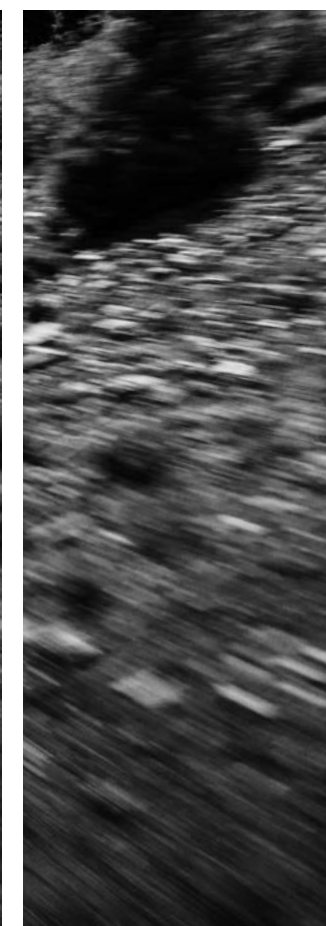
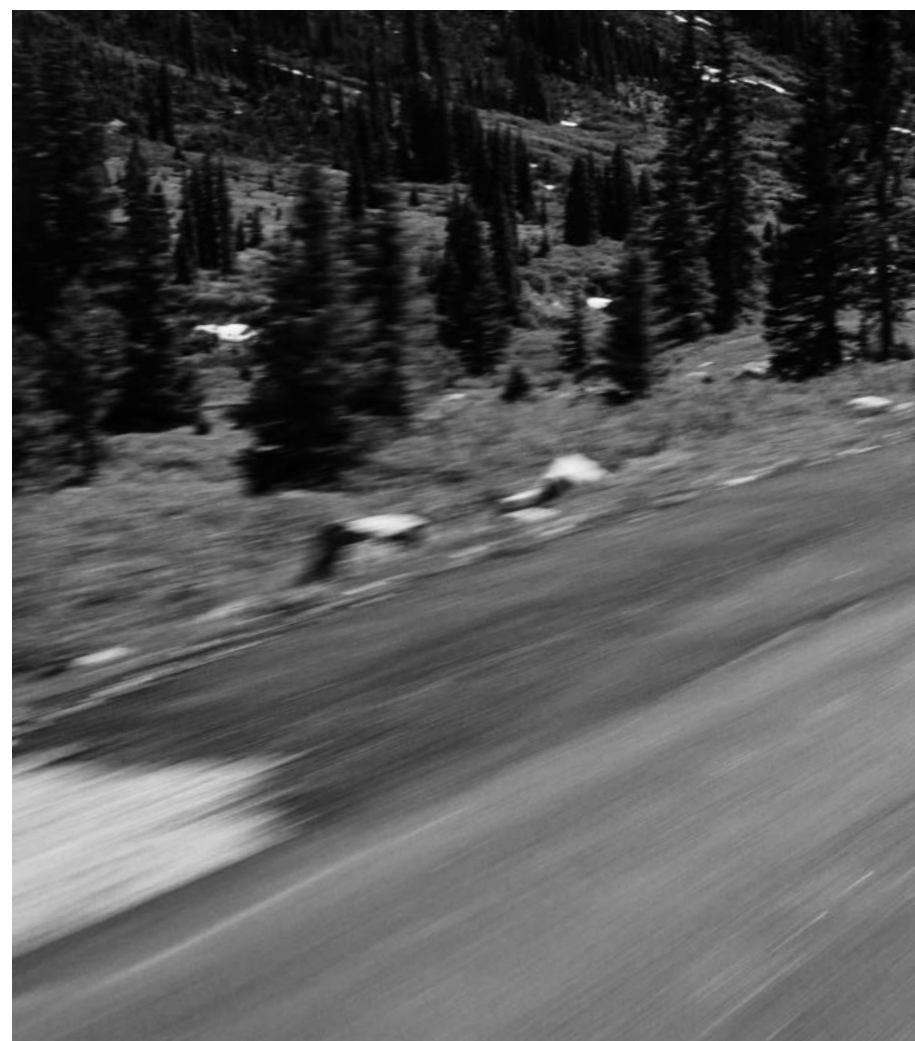
A: People think art is magic, that there is a power within certain people. At the end of the day, it's execution. It's repetition. It's discipline.

Q: Yet, when you look at Lumio, rather than seeing discipline, users see poetry, magic, and romance.

A: I greatly admire the work of architect Tadao Ando. He works almost exclusively in concrete. [Gunawan pulls out a book of Ando's work, and flips to a page of a concrete church]. See how the natural light shines through the cross cutout in this wall? I'm not religious, but seeing this ... I can imagine how touched I would feel to be in its presence. It's otherworldly. He has elevated concrete to a luxury. In his hands, it's warm and inviting. The thing is, you can't force-feed people ideas about modularity or buying less. It must be beautiful. That's how you convince them. ●



PURSUIT



ROY RITCHIE

COLORADO /// LOS CABOS /// MAUI

STORY BY GREG TASKER



PHOTOGRAPHY BY ROY RITCHIE

Cutting a route through Colorado means a journey through past and present—and thrillingly tight turns in the luxurious 2015 SRX Crossover

SWITCH BACK

INDEPENDENCE PASS LOOMS AHEAD, high in the Rockies and almost indistinguishable from other snow-patched scars in the mountains that stretch across the horizon. But I know it's different: Independence Pass is the highest paved crossing of the Continental Divide in the country. I feel something between excitement and a growing uneasiness as the road slowly rises, pushing me forward like a dare. Towering above 12,000 feet, this is the quickest and most scenic route to my destination: Aspen. But the prospect of driving along a highway famous for its steep drop-offs, tight curves, and narrow stretches makes me grip the leather-trimmed steering wheel of the Cadillac SRX tightly. This is a challenge the SRX and I are taking on together.

←
156 MILES
TO ASPEN

→
6 MILES
FROM
COLORADO
SPRINGS





THIS PAGE Chef de Cuisine Brian Wallace oversees the menu at The Broadmoor’s Natural Epicurian, which focuses on locally sourced produce for salads and other selections. **OPPOSITE PAGE, FROM TOP** Luxurious cabins await guests atop Cheyenne Mountain at The Broadmoor’s Cloud Camp. Ranger Rocky Shockley has been hiking in the region all his life and now leads treks for visitors at Cloud Camp.

✕
156 MILES TO ASPEN

SPENCER PENROSE WAS A MAN OF BIG IDEAS in the Old West. With millions of dollars made from the mining, milling, and transport of copper and gold, Penrose created an empire of ranches, roads, and rooms in Colorado Springs, most notably the Italianate Renaissance-style hotel known as The Broadmoor. Built in 1918, the hotel was envisioned as the “Grand Dame of the Rockies” and modeled after European hotels with first-rate service and cuisine. Nearly a century later, while other grand hotels of the era have disappeared, The Broadmoor—a Cadillac partner hotel—endures.

Penrose’s masterpiece is my starting point for a four-day tour of Colorado in the sculpted Platinum Ice SRX. My well-appointed room is in one of a series of pink stucco buildings connected by walkways and surrounding a man-made lake, a setting reminiscent of Lake Como in Italy. The well-manicured campus, originally designed by the Olmsted Brothers, the men behind New York’s Central Park, has expanded over the years to accommodate new luxuries, including



The Spa at The Broadmoor, where I indulge in a deep-tissue massage.

Renovations and additions keep The Broadmoor fresh. Ristorante del Lago opened last year in the revamped West Tower. As I glance across Cheyenne Lake at the backside of Broadmoor towers, the wrought-iron balconies and striped green-and-white awnings make it easy to imagine I’m dining in Italy. The menu is inspired by Italy’s Piedmont region, where Chef de Cuisine Justin Miller and his staff researched recipes and cooked with the locals before del Lago opened. The lasagna is first-rate, but I am smitten by the meatballs with smoked ricotta served over a buckwheat polenta.

Once a vestige of Old West luxury, The Broadmoor is ushering in a new era with its Wilderness Experience—rustic lodging and adventure in secluded settings away from the main campus. The Broadmoor has a very different look from these retreats, which include The Ranch at Emerald Valley, Cloud Camp, and Fishing Camp. After a day of being wrapped in elegant surroundings—carpeting and upholstery in crimson, moss, and yellow, I’m ready to embrace the outdoors and hop a Cadillac Escalade shuttle to Cloud Camp

WHEN YOU GO
Distance from Colorado Springs to Aspen: **156 MILES**

BEST LODGINGS
With The Broadmoor’s revamped West Tower and the opening of upscale lodging in wilderness settings, the Grand Dame of the Rockies ups the luxury game (broadmoor.com).

The iconic Hotel Jerome (hoteljerome.auberge-resorts.com) in Aspen blends the best of the Old West with contemporary, upscale designs and furnishings. *continued on pg. 90*



(guests are not allowed to drive to the camp because of the narrow, steep road).

On the way up the 3,000-foot climb to Cloud Camp, my driver Timothy Jones says, “Some [guests] squeal and refuse to look over the cliff edges. I’ve heard gasps as we drivers, at times, have to fold in our side mirrors just to pass each other.”

Cloud Camp is a cluster of newly built log cabins, each handsomely furnished in a Western motif. An 8,000-square-foot main lodge features a Great Room with massive stone fireplaces, the perfect place to gather for dinner or just to linger. Hiking is among the afternoon activities, and I join Ranger Rocky Shockley on a three-mile guided trek. Descending on a narrow path, we pass garage-size granite boulder outcrops, walk through a forest of quaking aspens and pines, and marvel at the lush valley below and distant mountain peaks. “People are speechless when they get to Cloud Camp,” Shockley says. “The ride up primes them for

the experience. They arrive with a smile on their face and say it can’t get any better. And then they see Pikes Peak and these views.”

Leaving The Broadmoor the next morning, I use the available 3-D GPS Navigation System on the SRX’s Cadillac User Experience (CUE)¹ touchscreen to map my route to Aspen. The ride along Route 24 is smooth, and the SRX’s digital speedometer option in the Driver Information Center helps me keep tabs on my speed. The speed limit changes frequently as the highway rolls, bends, and turns in the rolling landscape.

Heading toward the Continental Divide, I open the SRX’s available UltraView[®] sunroof, allowing the sun to saturate the Shale leather seating surfaces and create the sense of being outdoors. I’ve already plugged my smartphone into the USB port in the center console, hoping to create an appropriate soundtrack for the Rocky Mountains. Scrolling through my music selection on the CUE system, I strike out.

X
43 MILES TO ASPEN

SNOW-DUSTED MOUNTAINS ARE ALWAYS VISIBLE from stretches of open road. The final approach to Independence Pass comes as I turn west onto State

Route 82, which climbs up and over the pass. It’s the very route once used by silver prospectors in another century, and now used by tourists who stop at the peak, where a sign prominently marks the Continental Divide. This Divide once separated European settlers from Native Americans, and the pass earned its name after miners pushed over the mountain, ignoring the governor’s warnings to remain on the eastern side.

It’s a warning I wonder if I should heed, and I begin to feel anxious as the highway pushes upward. To steel myself, I stop briefly at a dirt-and-gravel pullover near Twin Lakes, Colorado’s largest glacial lakes. As much as I am admiring the scenery, I want to get the ride over with. With the SRX’s Rear Park Assist camera display, I am able to back out of the busy parking lot with ease and return to the road.

Briefly, as the road ascends, any glimpse of the pass disappears—and I’m relieved that I’ve gained enough elevation that Independence is less intimidating. Cars ahead cruise long upgrades and then disappear around turns. Lower speed limits and a series of 10-mile-an-hour U-shaped curves slow traffic. The SRX’s available sport-tuned suspension proves sure-footed, tackling the ever-shifting turns. Cadillac’s Safety Alert Seat offers added security, with seat vibrations reminding me to stay centered in my lane.

Independence Pass is worth the sweat. In every direction are magnificent views of high peaks, including Mount Elbert, the second-tallest mountain in the Lower 48. As the road levels, I pull into a crowded parking area and, like everyone else, take pictures. I inhale the cool mountain air and even take a moment to make a snowball.

X
20 MILES TO ASPEN

THE WINDING RIDE DOWN TO ASPEN IS FAR LESS nerve-racking but equally scenic. After one dramatic switchback—again I’m thankful for the crossover’s available advanced All-Wheel Drive powered by its 3.6L V6 engine—I descend back below the tree line, past thick spruce forests, rocky outcrops, and the cascading Raging Fork River. Frequently, the two-lane highway narrows, hugging canyon walls—road conditions that make the SRX’s system of cameras and radar sensors especially handy. It’s all downhill, and as the elevation drops, the road rolls into Aspen.

In downtown Aspen, the Hotel Jerome offers the best of the West, old and new. Once a gentleman’s hotel in the mining days of the late 19th century, the Jerome underwent a complete redesign two years

THIS PAGE The road west from Colorado Springs passes wide open cattle ranches with views of majestic mountain vistas.
OPPOSITE PAGE The SRX makes the final ascent toward Independence Pass along Route 82, the main route to Aspen.
¹ Full functionality requires compatible Bluetooth[®] and smartphone. Some devices require USB connectivity.



ago, and the 125-year-old structure blends architectural details and artifacts from the past with contemporary accents. The burnished leather bedframes and the minibar designed as a leather campaign chest meld the past and present and retain that masculine vibe. Original finishes, such as the grand full-relief oak carved fireplace, were preserved in the redesign.

Prospect, the Jerome’s signature restaurant, was reconceptualized to include everything from intimate banquettes to high visibility tables and window-side seating. The cream-colored hardwood floors and hand-stitched leather chairs in the main room are inviting, but I’m drawn to the outdoor seating area because of the mountain views. I embrace the warm summer evening. Chef Rob Zack’s menu boasts diverse American dishes and reinterpretations of hotel menu items from the 1950s, as well as family recipes. The innovative dinner menu includes Colorado lamb T-bones Caprese, served with charred broccolini, marinated butter beans, and marinated heirloom tomatoes.

In the summer, Aspen draws bikers, hikers, and other outdoor enthusiasts, and I am eager to rent a bike and explore the Rio Grande Trail, an old rail line that follows the course of the Roaring Fork River. The slight downgrade to Woody Creek makes for an easy ride, but the return route becomes a cardio workout, thanks to thin mountain air and its alpine dryness.

THIS PAGE The Rocky Mountains reflect in the windows of the SRX along Route 82. **OPPOSITE PAGE** At the Hotel Jerome’s Prospect, a nod to Aspen’s mining past, guests can dine al fresco and enjoy the cool mountain air and scenery.

Refreshed after a massage at the hotel’s spa, I set out to explore downtown Aspen. The streets are lined with stores offering the best in designer wear, but I am intrigued by Testosterone on East Durant Avenue. “I sell all things men, smoking, drinking, gambling, and clothing,” says owner Rob Cypher, a transplant from LA. “A lot of our customers are women. They come in looking for gifts for their boyfriends who have brought them to Aspen for the weekend.”

Before heading back, I search for the Caribou Club, a private, members-only venue. I eventually find the club tucked down a nondescript alley. A sign on a wooden door simply says “private.” Opened 25 years ago, the Caribou Club counts CEOs, entrepreneurs, lawyers, and ex-presidents among its members. Temporary memberships are available for those in Aspen a short time.

General Manager Louie Velasquez, whose heritage is Peruvian and Italian and is known for greeting members with an embrace, welcomes me, offering a quick tour of the elegant sitting and dining rooms, the club’s 3,500-bottle wine cellar, and a hallway, where original Andy Warhol art of Native Americans hangs. We make our way to the bar, where I sip a glass of cabernet and he enjoys an aperitif.

“It’s truly an amazing place,” says Velasquez. “When I get busy and I don’t hug or kiss them, they think something’s wrong. I laugh about it. I can guarantee members of other private clubs don’t get that kind of greeting.”

Um, probably not, I think, but decide to humor him. “I could have used you in the car going over Independence Pass,” I tell him, laughing. “You would have distracted me from my fear of heights.”

continued from pg. 87

BEST DINING

The rustic Ristorante del Lago at The Broadmoor draws from the best of Italy’s culinary regions. The authenticity extends to aging its own salumi and formaggio.

At Prospect, Chef Rob Zack reinterprets Hotel Jerome’s 1950s menu, and adds an inspirational take on his grandfather’s meatballs, served over polenta with Sunday gravy.

BEST SCENIC

The 1,367-acre Garden of the Gods (garden-ofgods.com) boasts unusual sandstone formations created millions of years ago. Some red stone formations rise as high as 300 feet, offering postcard-perfect photo ops.

Hop the Silver Queen Gondola to the top of Aspen Mountain—rising 11,212 feet—for mesmerizing views of the mountain peaks and the famous ski town (aspen-snowmass.com).





SOUTHERN EDGE

DOWN IN BAJA, THE ATS ROLLS INTO CABO’S TOP RESORTS
AND IS GAME FOR A CULINARY AND CULTURAL DAY TRIP // BY DREW LIMSKY

▶▶ IT HAPPENS A LOT. In the last few years, I’ve been at one or another resort, in the midst of one of those companionable, daiquiri-influenced conversations with other guests when, one of them will say something to the effect of, “We usually go to Esperanza, but thought we’d try someplace else this year.” Their melancholy isn’t subtle—actually, it’s unmistakable—and it’s always clear that they’ll be heading back to the Cabo San Lucas hideaway, which is a signature resort of the rapidly growing Auberge Collection. This elite group of nine hotels and residences takes its name from Napa Valley’s iconic Auberge du Soleil, and the collection is primed to open five more properties in 2016 and 2017. But nothing inspires reveries—especially among Angelenos of a certain set—like Esperanza, which, not incidentally, means “hope.”

Now that Esperanza, An Auberge Resort, has undergone a major property redesign, it’s my turn to see what elicits such wistfulness. As I move around to the driver’s side of my 2016 Cadillac ATS Compact Sport Sedan, I’m struck by its low, assertive profile. I hop into the cockpit—the Morello Red interior with carbon trim—and thanks to its powerful V6 engine, I’m rolling onto Esperanza’s 17 sunbaked acres (Southern Baja enjoys 350 days of sunshine a year). The resort, with its natural exteriors and thatched roofs, uses inconspicuous, indigenous hues and materials, and yet it’s utterly commanding, especially as I move through the grounds toward the Sea of Cortez. A dual-level beachside infinity pool is stunningly surfaced in miniature subway tiles that glisten in a hue halfway between gunmetal and mother of pearl. The coastal edge of the property further asserts

ABOVE THE BEACHSIDE INFINITY POOL IS AMONG THE JEWELS AT THE BREATHTAKING ESPERANZA RESORT.

itself with a series of formidable circular stone terraces that drop toward the water in steps—so that every diner at the resort’s Cocina del Mar is treated to an uninterrupted and panoramic view of waves crashing against the cliffs and the rock-and-sand coves. By the time I’m spooning up every last drop of the chef’s seafood tortilla soup (his take on this classic calls for clams, Dungeness crabs, and bay scallops) and awaiting the Totoaba Bajafish, a blanket of stars appears. The Sea of Cortez hits the rocks even more dramatically, and after being safely delivered by the sure-footed ATS, I literally have a ringside seat.

All that drama in the seascape propels me, the following day, to calmer waters, namely Cabo’s more placid Medaño Beach, where I rent a kayak and paddle out past a string of perfect sandy beaches.

Then it’s time to dry off to check out a drive I’ve heard about. Highway 19 toward Todos Santos takes me to Cerritos Beach (at mile marker 66.5), and it’s a great mix of humanity, from families enjoying the safe swimming in the shallows to a surf break at the north end. I see that the beach club has free Internet access, which reminds me that the ATS is itself a Wi-Fi® hotspot with an initial three-month or 3GB data trial.¹ I use the sedan to check my email, so all I need from the beach club palapa is the ceviche.

I’m wiped out by the time I pull up to the entrance of my second hotel, the One&Only Palmilla. The sky has turned purple, and this is when the ATS’s lighting innovations come into play. The hotel brand (which includes One&Only Ocean Club in the Bahamas) boasts some of the best service in the world, and I’m beyond grateful when a valet meets me as I get out and compliments the illuminating door handles.

This property is also seeing the benefits of a top-down renovation. I’m charmed by the Mexican design touches in my suite (there are hand-painted tiles everywhere) and I quickly make use of my private plunge pool. The next morning, after a two-hour massage that puts me in a semi-coma, I peek into the 22,000-square-foot spa’s new addition, Barber & Blade, which offers gentlemen’s grooming in a vintage barber chair.

One&Only Palmilla has too many wow factors to count, many of them gastronomical, from the dry-aged steaks at Jean-Georges Vongerichten’s SEARED restaurant to Chef Larbi Dahrouch’s lamb tagine at Agua by Larbi. I’m especially taken by the



LEFT THE 2016 CADILLAC ATS IS THE PERFECT VEHICLE FOR A SCENIC DRIVE ALONG COASTAL BAJA. BELOW THE FAMED ONE&ONLY PALMILLA RESORT.



latter’s theatrical design by David Mexico Design Group, which features private stone banquettes set on a grassy clifftop overlooking the sandy beaches.

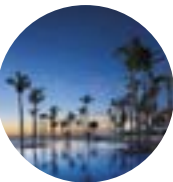
Other attributes simply allow guests to soak in the breathtaking setting. I find myself meandering along the property’s coastal lawns and pathways of stone and teak, discovering hidden benches set into the cliff, and on my last day I spy a mesh net anchored between two boulders, hanging over the edge of the surf.

I’m not one to miss an opportunity. My final moments in Cabo find me suspended over the Sea of Cortez, a fine spindrift cooling me off in the Mexican tropics.

¹ Whichever comes first. Requires a compatible mobile device, active OnStar service and data plan. 4G LTE service available in select markets. Visit onstar.com for coverage map, details and system limitations.

WHEN YOU GO

DISTANCE FROM ESPERANZA TO ONE&ONLY PALMILLA: **15.4 MILES**



BEST LODGINGS

The action at Esperanza (esperanza.aubergeresorts.com) centers around the two-tiered infinity pool. Down the coast is the famed oceanfront oasis One&Only Palmilla (palmilla.oneandonlyresorts.com).



BEST DINING

Few spots in the world are as romantic as Esperanza’s Cocina del Mar. One&Only Palmilla hosts Agua by Larbi and Jean-George Vongerichten’s SEARED steakhouse.

BEST SCENIC

Land’s End, the tip of the Baja peninsula, is known for its sandy coves and famous rock arch punctuating the turquoise Sea of Cortez.



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▶▶▶ **PERFECT TIMING. MAUI** on a Sunday. And that can only mean that I'm heading down to Makena in my XTS for something slightly wild. And I don't mean Sunday brunch.

Don't get me wrong: I love the manicured landscaping of Wailea—its winding coastal walking path and foliage so colorful it looks like a hallucination. But a signature Maui scene is happening just due south of here, so I head down past the golf course on Wailea Alanui Drive. Very quickly it turns into Makena Road, and soon there are no more resorts by the side of the road, only beach houses. The available UltraView® sunroof, which spans both rows of seats, floods the sedan with Hawaii's distinctive golden light. I take the curvy blacktop until traffic slows at the entrance to the Big Beach parking lot. There's a lot of action, this being a Sunday, but the pulses from the Safety Alert Seat alert me to distracted drivers as I swing around the ubiquitous food truck, and I slide right into a prime space next to an ancient van. The door is open and a couple of sunburned hippies are hanging out eating shave ice.



They let me take their picture. "The real show is at Little Beach," one of them says.

But first there's Big Beach—aka Oneloa—to enjoy. It regularly pops up on lists of the best beaches in the world, and it's a stunner. Big Beach is one and a half miles long, but it more likely owes its name to its improbable, luxuriant width. I kick off my shoes and walk in the yellow-gold sand. When I get to the black rock, I put my shoes back on and start to climb, finding handholds and footholds in the lava. In just



FROM LEFT THE FAIRMONT KEA LANI, ONE OF THE CHAIN'S MOST BELOVED RESORTS. LUSH AND BEAUTIFUL, THE TRAVAASA HANA IS COMPLETING A MAJOR RENOVATION OF ITS OCEAN BUNGALOWS.

out from Wailea. In 30 minutes I hit the charming surf town of Paia, which marks the start of the Hana Highway, famous for its 50 bridges and 600-plus turns. After fortifying myself with some sauteed ono with mushrooms and capers at Mama's Fish House, I'm practically kissing the wheel of the XTS for how adroitly it's taking the twisty roads and one-lane bridges. The scenery is lush beyond belief, and the mist from the waterfalls and the occasional minute-long showers leave the road wet in places, but the XTS, aided by its Auto-Dry brakes, maneuvers brilliantly.

People exaggerate the length of the ride to Hana, but it takes me under three hours—and that includes stopping at viewpoints and jumping into swimming holes. I know I'm almost there when I see the roadside banana bread stand, minutes before I pull into the lushly beautiful Travaasa Hana, which must have the most stunning gardens of any hotel, anywhere, and is fresh from a property-wide enhancement.

Before I even get to my room, I'm in the infinity pool; surrounded by flowering trees and flame ginger, it's like a mirror set in a lawn that gently slopes toward the sea. The ample ocean bungalow is better than I remember—really one of the most authentic places to stay in the state—with its wood and bamboo furnishings, peaked roof, and clerestory windows.

Tomorrow the resort will set me up with a coastal horseback ride and I'll body surf the resort's paradisiacal Hamoa Beach, but for now, on my porch, I'm content to spear chunks of Maui golden pineapple. I look down the Technicolor-green grass to the Pacific, pausing between bites of the sweetest fruit anywhere to marvel at my moments of true Hawaii found even on one of its most popular islands.

WHEN YOU GO

DISTANCE FROM WAILEA TO HANA:

59 MILES



BEST LODGINGS

In Hana, hole up at Travaasa Hana (travaasa.com/hana), which features the stunning Ocean Bungalows. At the Fairmont Kea Lani (fairmont.com/kea-lani-maui) every accommodation is a suite, and most face Polo Beach.



BEST DINING

The Fairmont Kea Lani's Kō has stellar service to match the plantation-inspired fusion cuisine. The culinary program at Travaasa Hana makes fine use of local ingredients.

BEST SCENIC

Sunday at Makena is counterculture must-do; afterwards, enjoy a Fairmont's Willow Stream Spa massage on the fluidly moveable WaveMotion table.

OPPOSITE PAGE: HAWAII TOURISM AUTHORITY (HTA), TOR JOHNSON / THIS PAGE: FAIRMONT KEA LANI; TRAVAASA HANA, MAUI



GLOBAL VIEWS

THE FAMED ARCHITECT DANIEL LIBESKIND BELIEVES THAT IN ORDER TO BE A 21ST-CENTURY CREATIVE, DISCOVERING THE WORLD IS MANDATORY

// BY DANIEL LIBESKIND
AS TOLD TO DREW LIMSKY

»» WE LIVE IN a world of global creativity. We also live in an era of incredible accessibility to information, knowledge, imagery. But because we live in a global era and everything has a tendency to be homogenized in a global era, each place demands a far more unique design response. So people begin to appreciate that each place can't be interchangeable with every other, and that each place has to represent its own identity.

Wherever I go—Beijing, São Paulo, New York, the middle of Africa, the Middle East—everyone thinks they're the center of the world. And they must

“WE ALL NEED NOT JUST A HOUSE, BUT A HOME; WE NEED COMMUNITY, WE NEED A SENSE OF INTIMACY.”

be wrong, because all these centers are mutually exclusive. So the center lies elsewhere—the center is the world.

I'm working on a museum in China—my first time working in China—and this was a great opportunity because I had a visionary client who wanted to create a museum of Chinese history and the modernization of China. When I was in China I was shown a model city, an ideal city in Hangzhou. My wife and partner Nina noticed people cleaning the streets, so she asked, “Where do these people live?” There was a complete silence. A few days later I got a call. My client said, “Since this is an ideal city, could you build us housing for working people?” So we designed something very low-cost per square meter—we used a lot of bamboo and created a social setting.

We all need not just a house but a home; we need a community, we need a sense of intimacy—people are more alike than different. But we've dealt with the world and other people in careless ways. But I'm not with Stephen Hawking, who is recommending that we go to other planets and leave the Earth. I'm for a different kind of space program, a space program to rediscover the world.

STEFAN RUIZ



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