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JUNE 2021



THE INNOVATION ISSUE

Groundbreaking gadgets, shape-shifting architecture,
visionary design, and tomorrow's urban transport

INTELLIGENT DESIGN

Yves Behar on technology
as a force for good

HOME ADVANTAGE

New namesake furniture
by Pierre Yovanovitch

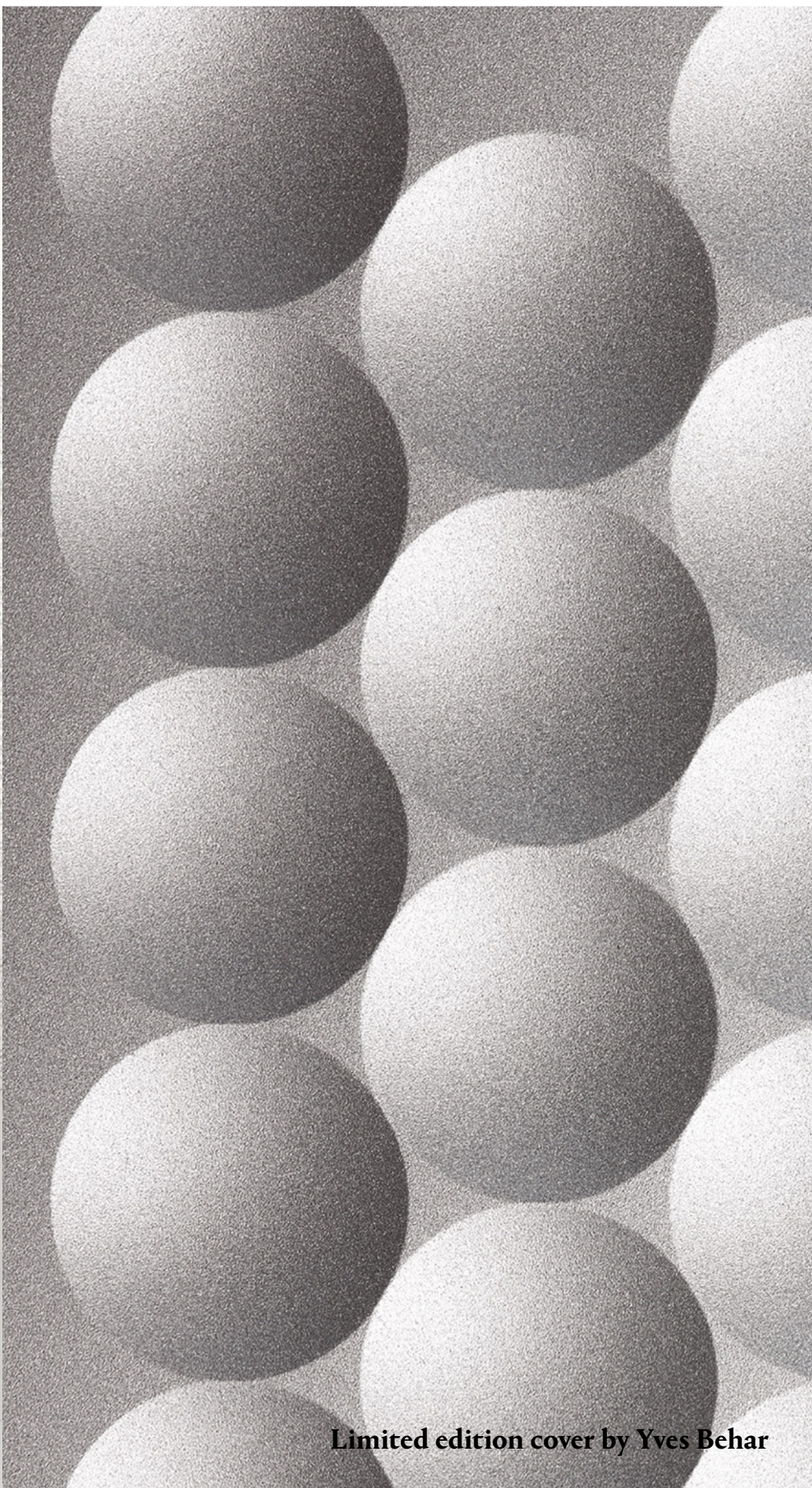
FULL BLOOM

Fantastic flowers and more
from Copenhagen's Tableau

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Limited edition cover by Yves Behar

JUNE



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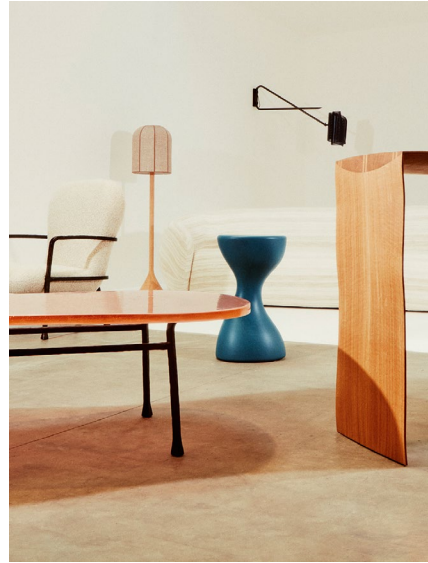
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EDITOR'S LETTER



New wave



Newsstand cover

Photography: Umit Savaci

Fashion: Jason Hughes

Top, £545; trousers, £730, both by Salvatore Ferragamo. Shoes, £715, by Prada. See more from our retro gamers, page 122

Pictured top left, the new climate centre in Lemvig, Denmark, by 3XN architects, see page 066; and, top right, pieces from Pierre Yovanovitch's eponymous new brand, see page 052

Welcome to the Innovation Issue, a celebration of fresh perspectives and bold ideas. I am delighted to have Yves Behar, pioneer of experiential design and transformative technology, as our headliner. Ahead of the launch of his forthcoming book, *Designing Ideas* (released in July), he has created our limited-edition subscribers' cover (as well as animated versions on Wallpaper.com), and talks in depth with Wallpaper's transport and technology editor Jonathan Bell about how he believes design and technology can combine to tackle key challenges of the 21st century – sustainability, accessibility and diversity.

We feature Mario Tsai, who is leading the way for independent Chinese designers hoping to break into the international furniture industry; and Julius Værnes Iversen, whose Copenhagen-based studio Tableau has revolutionised the art of flower arranging and made a splash with its avant garde design collaborations. We also call on Wallpaper's 2019 Designer of the Year, Pierre Yovanovitch, to discuss his new namesake brand, which brings his delightfully exquisite furniture to a wider audience while maintaining his long-cherished principles of elevating craftsmanship and making to last.

The transformative role of technology is just as evident in our preview of the next generation of urban transport, as well as in our look into the future with Hyundai Motor Company, which is investing ambitiously in electric vehicles, hydrogen technology, robotics and personal air vehicles. Returning to the here and now, we commissioned Copenhagen-based CGI

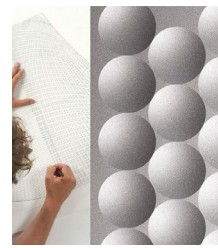
studio Seen to compile the best in cutting-edge consumer tech, from the likes of Apple, Bang & Olufsen and LG, as well as niche favourite Teenage Engineering, and Kickstarter success story Transparent.

In terms of inventive architecture, we have a climate centre by Denmark's 3XN that makes a striking visual statement despite a modest budget and environmental footprint; a multigenerational family home designed by India's Matharoo Associates, with moveable walls that accommodate its inhabitants' changing preferences; and the first new-build by the UK's Remi Connolly-Taylor, cleverly inserted into an infill site in east London.

Innovation can take many forms, so we also showcase beauty products inspired by rehabilitative care for burn victims and the reproductive biology of black widow spiders; a diffuser from Poltrona Frau and Acqua di Parma that dispenses fragrance at the intensity best suited to each scent; and the Masuku One face mask, which offers bio-based air filtration made possible by a newly developed electrospinning process.

Finally, it feels fitting to revisit Formafantasma and Dzek's 'ExCinere' tiles, glazed with volcanic ash from Sicily's Mount Etna and first revealed in the pages of Wallpaper* two years ago (W* 242). This groundbreaking architectural material has now become the central feature of the new Blue Bottle Coffee in Jinnan, Tokyo, designed by Keiji Ashizawa, and even inspired the café's matching crème brûlée cheesecake. A delicious testament to the power of innovation.

Sarah Douglas, Editor-in-Chief



Limited-edition cover by Yves Behar

Photography: Mark Serr, courtesy of Fuseproject

Behar designed this month's limited-edition cover, also available in an animated version on Wallpaper.com. Inspired by his upcoming monograph, *Designing Ideas*, he juxtaposes the details of his distinctive output with never-seen-before-sketches and illustrations that reveal the journey of making. The print version shows Behar sketching the seatback of his 'Sayl' chair for Herman Miller, alongside a rendering of the pattern on his wireless Jambox speaker. See our interview with the designer, page 070.

Limited-edition covers are available to subscribers, see wallpaper.com/sub21

Design

Designer Pierre Yovanovitch photographed in Paris in March 2021 with a 'Clam' chair, 'Flare' lamp and 'Asymmetry' sofa, all part of the Pierre Yovanovitch Mobilier launch collection



HOME STRETCH

Pierre Yovanovitch launches his long-awaited first furniture label

PHOTOGRAPHY: FLORENT TANET WRITER: TF CHAN





Pierre Yovanovitch's furniture provokes all kinds of positive reactions. There's awe, at his ability to create evocative forms with humour and understatement; admiration, for his insistence on sharing the spotlight with the craftspeople he works with; fascination, with the vividly imagined characters who have inspired its creation; and immense envy, of anyone fortunate enough to own a piece. This furniture is widely coveted but famously hard to come by: until Yovanovitch started to work with design gallery R & Company in 2017 (W*223), the only way to acquire one of his pieces was to commission him for an interior design project. Which is why the news that he is launching his first-ever furniture brand this May is a cause for celebration.

The launch, which aligns with the 20th anniversary of Yovanovitch's design practice,

is the realisation of a lifelong dream. 'It takes the quality and uncompromised attention to detail out of the context of a private residence or limited-edition gallery model, and makes it available to a wider, global audience,' he explains. The inaugural collection comprises 45 pieces, including seating, lighting, tables and accessories.

Adaptations of iconic designs include a sofa version of the wonderfully off-kilter 'Asymmetry' armchair, and the 'Oopsy', which sees armrests added to Yovanovitch's subtly anthropomorphic 'Mr & Mrs Oops' chairs. Original pieces are just as distinctive. Take for example the Alice in Wonderland-inspired 'Clam' chair, which is an abstract representation of an open seashell. 'To realise this shape out of a solid oak base took years,' recalls Yovanovitch. 'You wouldn't realise by looking at the work, but that's the beauty of

well-crafted design. It's aesthetically and functionally an effortless appeal, but a labour of love for all involved in its production.'

As with his bespoke and gallery offerings, Yovanovitch has worked with some of the finest craftspeople in France and Switzerland: among them ceramicist Armelle Benoit, woodworker Pierre-Eloi Bris, upholstery studio Jouffre, and metalworkers at Fonderie Fusions. Some of these partnerships go back to Yovanovitch's early days, and the craftspeople remain very much involved in his creative process: 'They help bring my designs to life, and we work together to help perfect their techniques with an ongoing dialogue about each work until it's perfect,' he says. Their input ensures the exceptional quality and precision of the pieces, but also imbues them with a level of character that industrial furniture workshops would



Left, 'Quinn' coffee table, 'Hopper' chair, 'Flare' floor lamp, 'Asymmetry' sofa, 'Laura' wall lamp, 'Tipsy' side table and 'Wave' console

Below, 'Oops' chair (based on the designer's signature 'Mr & Mrs Oops' chair, but with armrests), 'Quinn' coffee table and 'Tipsy' side table



'Well-crafted design looks effortless, but it's a labour of love for all involved in its production'

struggle to achieve. This is evident in the new 'Quinn' coffee table's curvy glass top: 'The glass is incredibly thick, with slight colour differentiation due to the production process. We like to think of these imperfections as a badge of authenticity.'

Loyalty to his collaborators is part of Yovanovitch's commitment to sustainability: supporting artisanal production helps ensure that generations-old savoir-faire does not fade away in the age of automation. Material sustainability is equally front of mind; the new brand uses local woods from eco-certified forests, natural fibres and organic solvents. Finally, the pieces are sustainable in that they are made to last. Materials such as polished bronze, gypsum and patinated metals have been chosen for their longevity; adhesives and finishes are kept to a minimum, and the rigorous forms inspire confidence

that they will endure. 'It's crucial to the integrity of my work to offer long-lasting, timeless pieces to cut through the noise of cheaply made designs which are quick to end up in a landfill,' Yovanovitch insists.

The majority of the new offerings are made to order, so they come with a wealth of options for customisation: a choice between a wood or metal frame for a chair, upholstery colours and styles for a sofa. Colour options range from more neutral to vivid hues (such as an explosive pink that makes the 'Hopper' chair a true standout), to ensure a perfect fit for clients of all personalities.

The launch of Pierre Yovanovitch Mobilier is made more impressive by the designer's insistence on handling all worldwide sales in-house. This means tooling up his website to take orders, but also significant investment in a physical presence. First up is a pop-up

installation at the historic Académie d'Architecture in Paris, whose layout will be inspired by the 1925 Exposition des Arts Décoratifs and the work of Hiroshi Sugimoto. 'I want to showcase the works as if they were styled within one's home, so the viewer can imagine themselves existing with the new pieces,' says Yovanovitch. A permanent showroom will follow in the summer, within an 18th-century hôtel particulier in the 2nd arrondissement, where Yovanovitch also has his HQ. There are plans for other cities too, with New York on the near horizon.

'With so many spending more time than ever at home,' reflects the designer, 'I feel there is a renewed appreciation for our own furniture and lighting. I hope this means that more people will see the value in opting for high-quality design works.' ★ pierreyovanovitch.com